

در آن چیره پرداز لوی کوی

سخته سکنز آینه روی



*Text,
Calligraphy
and Painting*

Treasures of the Oriental Collection
The Archives of the Croatian Academy
of Sciences and Arts

بچا کوی بر لاس هم دا

شدند آن شربان جم اسان



بسم الله الرحمن الرحيم

حمد و سپاس و شکر به نیکس ، خدای لایزال لایزال که ، آفته ای گروه انواع است ، و شریع زمام عالم
 و عالمی و نظم داده جهانها بیاند ، و صفت زاکیات ، و نشانی و اقیات رسول سرور کائنات
 ، و غیر موجوداته که تبلیغ او امر الهی است ، و نواهی عتقنا بهیه اصلاح احم ، و استصلاح عالمه ترک کرد
 رخت ، و دامن و در میان زرد همت او لشکر در علیه و علی سرالانیا و الال انکی الصلوات الی یوم
 الایام و اللیل **اما بعد** ، یوفقیه عطاء هدی محققه پنجم سال فرخنده ، قال : زب افزای صدر رفوی و زینت
 تحت یاقام افتا اولکته مشایخ الیسم اسکنتم هدی ، دارکسم حضرت آنک فتا و ای سر یقه خدمتک به سر فیاب
 و کز زنده اوقات اولوب ، سیمای مجموعه حاوی به اولدینی انوله جوب فرما اولکته عارج معارج منزلت
 و دارج مدارج مغفرت ، منقاری زام تکی افندی مرهوکت زمان سر بظفر زده شود سوال سئیل ، و بیست
 مسکنده رب و روز سعی و کوشش اولنوب مرهوکت فتا و ای مشکسی بر جوبده هم رقم اولمشدی
 قضاء الهی علیه جوبده آب زده اولنور ، قبول ناکرم ، استغفار اولمشدی ، بعض خدمت خوانات مجموعه لرند
 بی باور الله تعالی ضیاع ال و جکل مرهوکت فتا و آسی و اصلتمه بن اقا صی مراتب سینه اولوب ، برومغنی
 غصیه انداز بال برمال اولغله مرهوکت فتا و آسی جمعت طرفه تکابوی و ادی حیرت مبادی فکر
 ایکن ، اخوان نادران قران من بری مرهوکت امضای صوب اخنوا سی امه محضات فتا و ای ، و سائل
 مشکاتره بیظفر بولغله بر جوبده به فتا و ای سائره کمی کتب و ابوب ایله جمع ایدوب لکن ناسکت بعض
 اوجوب هم خطاسی احتیالی جوبکنه کبر بعض خواطر اولغله بو او همه رعیت سکن طلبه فتا و ای اولغین
 مرهوکت حیفیدی امثالک و حیددی ، جلی افندی بو معنای فقیره شراب و بود اینه دفعه کاح و اسپر
 ایدوب بو انام لبایینک برنده بسترتین خوب ایکن مرهوم عالم منده اظهرا جمال و بوجده شاد
 و کوشمال ایتمکله مستقیماً بالله نفع شروع و آغاز اولند **اللهم اعنی علی فهم ما جری فیہ و علی و جدان**
المنقول بموافقة للسؤلة و علی کتبها و حقها علی الوجه الآتی آیهن بقره بنیه الامین **هـ**

ریه مؤمن بر امر زنی بالله شروع ایندکده نه ایله بداء ایتمک کرکه که مبارکت و کامل اوله **جواب**
 بسم الله الرحمن الرحیم ایله بداء ایدوب بعده بفضل کمدتته رب العالمین ایله بداء ایتمک کرکه **جواب**
 بو اوود اللطیف و این ماجه کل امر زنی بال لم یبداء فیہ بکدرته جزوا قطع و فی روایه لایبداء فیہ بسم الله العزیز
 رواه ابن حبان من طریقین و حسنه ابن الصلاح ابن الهمام فی کتاب الهارة **هـ**

کتاب الطهارة

حقق اعزهب او کوجو سئلی اولغله معذور اوکنه زید هر وقت صلوة ایچوبه توحنی و نزع حفا بکده
 مستقت من بده ایتمکین مشده مذکور هم قولت فغی ایدعل ایتمک جائز ادورمی
جواب اولماز **هـ** **فضل**
 استی باجرح و القروح کیت شق علیه الوضوء لکل ما توتبه لیس ان باخذ بمذیب الت حتی لکن ان کان
 یضربه ماء یتیم و یصلی فیه فی باب الانتقار من مذهب الی مذهب هم کتب الکرا حینه



Croatian Academy of Sciences and Arts



Yunus Emre Institute

Yunus Emre Enstitüsü

Tatjana Paić-Vukić

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The Strossmayer Gallery of Old Masters
Croatian Academy of Sciences and Arts
Zrinski trg 11, Zagreb

May 12–31, 2014



سورة المائدة

وَأُولَئِكَ هُمُ الْمُفْسِدُونَ • إِنَّ الَّذِينَ كَفَرُوا سَوَاءٌ عَلَيْهِمْ أُنذِرْتَهُمْ أَوْ لَمْ تُنذِرْهُمْ لَا يُؤْمِنُونَ • خَسِمَ اللَّهُ عَلَى قُلُوبِهِمْ وَعَمَى بَصِيرَتَهُمْ غَنَاءُ وَهُمْ يَمُوتُونَ عَظِيمٌ • وَمَنْ لَمْ يَأْتِ بِبَيِّنَاتٍ مِنَ اللَّهِ فَالْحُكْمُ لِلَّهِ وَاللَّهُ بَالِغٌ أَلِيمٌ وَمَا هُمْ بِمُؤْمِنِينَ يُجَادِعُونَ اللَّهَ وَالَّذِينَ آمَنُوا وَمَا يُجَادِعُونَ إِلَّا أُنفُسَهُمْ وَمَا يَشْعُرُونَ • قُلُوبُهُمْ

سورة المائدة

عَذَابٌ أَلِيمٌ وَمَا كَانُوا يَكْفُرُونَ • وَإِذْ قِيلَ لَطَمُوا أَشْجُدُوا فِي الْأَرْضِ قَالُوا إِنَّمَا نَسْتَعِينُ مَخْلُوقًا • أَلَا لَهُمْ هُمُ الْمُفْسِدُونَ وَلَكِنْ لَا يَشْعُرُونَ • وَإِذْ قِيلَ لَطَمُوا أَسْمُوا كَمَا أَمَرَ النَّاسُ قَالُوا أَنْفُسِكُمْ مَا آمَنَّا بِالشَّفْعَاءِ الْأَنْفُسِ هُمْ أَلْفَسَفَاءُ وَلَكِنْ لَا يَعْلَمُونَ • وَإِذْ لَقُوا الَّذِينَ آمَنُوا قَالُوا آمَنَّا وَإِذْ خَلَقُوا لِيَلْ

سورة المائدة



سورة المائدة
التي هي سورة المائدة
والتي هي سورة المائدة

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ
الْحَمْدُ لِلَّهِ رَبِّ الْعَالَمِينَ الرَّحْمَنِ الرَّحِيمِ
مَالِكِ يَوْمِ الدِّينِ
إِيَّاكَ نَعْبُدُ وَإِيَّاكَ نَسْتَعِينُ
اهْدِنَا الصِّرَاطَ الْمُسْتَقِيمَ
صِرَاطَ الَّذِينَ أَنْعَمْتَ عَلَيْهِمْ
غَيْرِ الْمَغْضُوبِ عَلَيْهِمْ وَلَا الضَّالِّينَ

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ
ذَلِكَ الْكِتَابُ لَا رَيْبَ فِيهِ هُدًى لِلْمُتَّقِينَ
الَّذِينَ يُؤْمِنُونَ بِالْغَيْبِ
وَيُقِيمُونَ الصَّلَاةَ وَمِمَّا رَزَقْنَاهُمْ يُنفِقُونَ
وَالَّذِينَ يُؤْمِنُونَ بِمَا أُنزِلَ
إِلَيْكَ وَمَا أُنزِلَ مِنْ قَبْلِكَ
وَالَّذِينَ هُمْ يُوقِنُونَ
أُولَئِكَ عَلَى هُدًى مِنْ رَبِّهِمْ

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ



This exhibition of manuscripts from the Oriental Collection of the Archives of the Croatian Academy of Sciences and Arts, jointly organized by the Academy and the Yunus Emre Institute from the Republic of Turkey, presents a group of selected Arabic, Ottoman Turkish and Persian codices, which have been housed in our institution for almost ninety years. Among them are copies of excellent religious, scientific and literary works created by Islamic civilization, which the Ottoman Empire spread to the Balkans. Most of the manuscripts were collected in Bosnia and Herzegovina, Kosovo, Sandžak and Macedonia, while several originate from Croatian territories that were formerly under Ottoman rule. These works are the legacy of the peoples who created them but, above all, they are a part of the world cultural heritage. Owing to successful cooperation between the Academy and the Yunus Emre Institute, this year experts from the Republic of Turkey digitally recorded all the manuscripts from the Collection, thus ensuring their accessibility and preservation. This exhibition presents captivating examples of calligraphy, miniatures and other aspects of Oriental manuscript book art. We are grateful to the Yunus Emre Institute for providing support for this valuable undertaking, thereby further reinforcing cultural cooperation between the Republic of Croatia and the Republic of Turkey.

Academician Zvonko Kusić
President of the Croatian Academy of Sciences and Arts



The Yunus Emre Institute has been presenting Turkish culture, an heir of ancient civilizations, in many countries since 2009, thereby building new bridges among the peoples of the world via language, art and cultural activities. Based on our belief that these bridges will strengthen with time, when peoples will learn each other's languages, arts, histories and ways of life, that is to say, each other's cultures, it is with great pleasure that we launch joint projects with the countries with which we share a common past. Within the project Reconstructing the Cultural Heritage in the Balkans, initiated two years ago with support from the Central Bank of Turkey, we visited the Croatian Academy of Sciences and Arts with a proposal for cooperation. At the Academy, we met exceptional individuals, who are equally enthusiastic about serving our common historical heritage. We were impressed by how carefully the heritage handed down to us from the past is being preserved here. In order to transmit it to future generations, we had digital recordings made of the Arabic, Turkish and Persian manuscripts from the holdings of the Academy's Oriental Collection. We are particularly pleased to have had the opportunity to help organize this exhibition, which presents several valuable codices. I thank the Croatian Academy of Sciences and Arts for enabling us to do so, particularly Dr. Tatjana Paić-Vukić.

Prof. Dr. Hayati Develi
President of the Yunus Emre Institute

Text, Calligraphy and Painting

Treasures of the Oriental Collection of the Archives of the Croatian Academy of Sciences and Arts

The writing of books in Arabic script dates to nearly the beginning of Islamic civilization. The earliest surviving fragments of Quran manuscripts are from the 7th century A.D., the 1st century according to the Muslim calendar. With the expansion of Islam, the manuscript book tradition spread to Persia, Central Asia, the Indian subcontinent and Southeast Asia, and westward across North Africa to Sicily and the Iberian Peninsula. A lively book trade also flourished along trans-Saharan routes intersecting in Timbuktu, a city famous for its rich collections of Arabic manuscripts. From the 14th century onward, Ottoman conquests spread Islamic book culture to the Balkan Peninsula.

Manuscripts contained scientific, religious, literary and a variety of other texts and served as manuals, textbooks, poetry collections, herbal compendia and prayer books. Moreover, they were imbued by a special Muslim attitude toward Arabic script, in which the Quran is written, and the desire to exploit its decorative potential through the development of calligraphy, the most revered art form of Islamic civilization. The concept of a codex as a complete work of art was manifested in the decoration of pages with non-figural illuminations, sometimes miniatures, and in the supreme art of bookbinding. To speak about Islamic codices, therefore, means to speak about the religious, social and intellectual history of the peoples who created them, and also about an amazing book art. However, the focus of this brief introduction is the development and main features of the codices, together with a presentation of the Croatian Academy's Oriental Collection.

The Oriental Collection of the Archives, Croatian Academy of Sciences and Arts

There are three collections of Arabic-script manuscripts in Croatian public institutions. The Croatian State Archives in Zagreb has the small but very valuable Ottenfels Collection, with 25 codices.¹ Among them is a copy of *Shah-name*, The Book of Kings, a lavishly illuminated Persian manuscript with 20 miniatures dating from 1573. At the National and University Library, there are 164 codices that formerly belonged to the Sarajevan Muhibić family.² It is one of the few private collections of Islamic manuscripts from Ottoman Bosnia that have been preserved in their entirety.

The richest of the three is the Oriental Collection of the Archives of the Croatian Academy of Sciences and Arts in Zagreb, which is being presented to the public on the occasion of this exhibition.³ With its 2,100 codices, comprising more than 3,300 complete works and fragments, it is among the largest collections of Arabic-script manuscripts in Southeast Europe. These codices, dating from the 13th to 19th centuries, contain works in the three major languages of Islamic civilization—Arabic, Ottoman Turkish and Persian. There are also some Aljamiado texts written in the South Slavic or Albanian languages using Arabic letters.

¹ On the Ottenfels Collection, see Bajraktarević, 1959.

² On the Muhibić Collection, see Paić-Vukić, 2011.

³ On the Academy's Oriental Collection, see Bajraktarević, 1951; Ždralović, 1973 and 1988, Vol. I.

كتاب من عبد الله

من كلام سيد شيخ الاسلام

محيي الدين عبد القادر الكيلاني ومن كلام

اصحابه ممن عاصره وممن لبس به من اولاد الله

تعالى يقع الله به ما لكه العبد الفقير الى الله تعالى

بدر الدين بلبل العلاء في خادم الحرم الشريف

النبوي على ساكنه افضل الصلاه والسلام

والرحمة والبرضوان



او تودی چون جمع اولدی لر شیخ علی کردی اول خانیه کلدی و انده تونمش شکر قابلدن
 کوردی صاحب خانیه ایتدی قابلدی جمله حوضه بران جمله سنی حوضه آند بر دور ویشتر نیت
 ایچدی بر و سماع آند بر تا کون آخر اولنجی بر دک اندن صکره طعام دیدیلر و دو نب کند لر شیخ
علی کردی خانه صاحب ایتدی اول شکر قابلدنی حوضدن چهار جمله سنی طشره چتره
 اولکی کبی درست ایدی بیچ اندون بر جزو ارمیشش دکل ایدی بعده صاحب خانه بر
 ایتدی سن طشره جن و قابونی و زرمه کلید له و نیم یا ننه کلید الا اوج کوندن صکره
 اولیل ایلدی ایکنجی کون شیخ علی بر بویج بوشدی واکا سلام و یردی و اندن صکره خانه
 کلدی خانه نک قابونی نیجه بغلا دیسه ایله بولدی کلیدی اچدی کوردیکه فرمش خانه نک
 ممر لنی تو بارش پس شیخ علی بر وار ب ایتدی ای سیدی نیچون خانه نک فرمشنی
 قاز دک ایتدی روا اولیه که سین بر اویکشی اولاسن و حرام ممر لرا و زرنه در ویشتره
 ضیافت یرده سین ایتدی ای سیدی آاندن بکا اول میراث دکشدر شیخ فاقدی
 و آئی قیوب کندی اول شخص شیخ میکاشفا تکی بوردی جون تا مل ایلدی و خاطر کلیدیکه
 ممر لنی تو بار و ب مرت ایتدی آئی اشلمین اوستادی تا مل ایدب طلب ایلدی
 و تمام اقد طله اندن استفسار ایلدی آخر اعتراف ایدی که نرک ممر لنی صانوب مسجد
 ممر لنی آنک یرنه اشیبو طور م اول وقتده که شیخ شهاب الدین سه هر ورده تدرسه
 رسالت برله دمشق کلمشدی اصحابنه دیشدر که شیخ علی کردی نک زیارتنه واره لم
 دیشکر که اول برکشی درک نماز قلعه واکنه اوقات عورتن کشف ایلر شیخ دیش البستانی کوردی
 شیخ سوار اوشش چون آنک منزله قریب اوشش آتانه اینمش چون شیخ علی کوشش
 که حضرت شیخ یقین کلدی عورتن کشف اتمش شیخ سیومشش که بوایش بزنی سندن واز
 کتور مزلکون بزسنگ مهاکنز پس یقین کلوب سلام و یردی و او تودی ناکاه ایسکه
 حال کلدی و بله لرنجه و افطعام وار شیخ علی ایتدی شیخ او کندن فوک که بزیم مهاکنز
 و شیخ ایتدی بسم الله که بوسنگ ضیافت کدر شیخ اول طعامدن یردی و علی کردی نک
 اولو طوتدی شیخ علی کردی جامع مسجدن اولوردی ناکاه بر مجذوب دخی که اکا یا قوت
 دیر لردی شحر دمشق کلدی اول وقتده که اول شحره کیردی شیخ دمشقن چقبوب صحراوه
 اولدی و من بعد شحره کلدی تا اکادک که وفات ایتدی و یا قوت شمرده حاکم ایدی

این کتاب در بیان زندگی و وفات شیخ علی کردی است
 و در بیان حال و سماع آند بر تا کون آخر اولنجی بر دک
 اندن صکره طعام دیدیلر و دو نب کند لر شیخ
 علی کردی خانه صاحب ایتدی اول شکر قابلدنی
 حوضدن چهار جمله سنی طشره چتره اولکی کبی
 درست ایدی بیچ اندون بر جزو ارمیشش دکل ایدی
 بعده صاحب خانه بر ایتدی سن طشره جن و قابونی
 و زرمه کلید له و نیم یا ننه کلید الا اوج کوندن
 صکره اولیل ایلدی ایکنجی کون شیخ علی بر بویج
 بوشدی واکا سلام و یردی و اندن صکره خانه
 کلدی خانه نک قابونی نیجه بغلا دیسه ایله بولدی
 کلیدی اچدی کوردیکه فرمش خانه نک ممر لنی
 تو بارش پس شیخ علی بر وار ب ایتدی ای سیدی
 نیچون خانه نک فرمشنی قاز دک ایتدی روا اولیه
 که سین بر اویکشی اولاسن و حرام ممر لرا و زرنه
 در ویشتره ضیافت یرده سین ایتدی ای سیدی
 آاندن بکا اول میراث دکشدر شیخ فاقدی و آئی
 قیوب کندی اول شخص شیخ میکاشفا تکی بوردی
 جون تا مل ایلدی و خاطر کلیدیکه ممر لنی تو بار
 و ب مرت ایتدی آئی اشلمین اوستادی تا مل ایدب
 طلب ایلدی و تمام اقد طله اندن استفسار ایلدی
 آخر اعتراف ایدی که نرک ممر لنی صانوب مسجد
 ممر لنی آنک یرنه اشیبو طور م اول وقتده که
 شیخ شهاب الدین سه هر ورده تدرسه رسالت برله
 دمشق کلمشدی اصحابنه دیشدر که شیخ علی کردی
 نک زیارتنه واره لم دیشکر که اول برکشی درک
 نماز قلعه واکنه اوقات عورتن کشف ایلر شیخ
 دیش البستانی کوردی شیخ سوار اوشش چون
 آنک منزله قریب اوشش آتانه اینمش چون شیخ
 علی کوشش که حضرت شیخ یقین کلدی عورتن
 کشف اتمش شیخ سیومشش که بوایش بزنی سندن
 واز کتور مزلکون بزسنگ مهاکنز پس یقین کلوب
 سلام و یردی و او تودی ناکاه ایسکه حال کلدی
 و بله لرنجه و افطعام وار شیخ علی ایتدی شیخ
 او کندن فوک که بزیم مهاکنز و شیخ ایتدی
 بسم الله که بوسنگ ضیافت کدر شیخ اول طعامدن
 یردی و علی کردی نک اولو طوتدی شیخ علی کردی
 جامع مسجدن اولوردی ناکاه بر مجذوب دخی که
 اکا یا قوت دیر لردی شحر دمشق کلدی اول
 وقتده که اول شحره کیردی شیخ دمشقن چقبوب
 صحراوه اولدی و من بعد شحره کلدی تا اکادک که
 وفات ایتدی و یا قوت شمرده حاکم ایدی

شیخ علی کردی

In addition to the manuscript books, the Academy's Oriental Collection has 760 Ottoman documents dating from the 15th to 20th centuries. There are orders and decrees from sultans and viziers, certificates, contracts and other documents issued by Ottoman notaries and judges (kadis), and private letters. Some of the documents concern the Croatian towns then under Ottoman rule: Knin, Skradin and Vrlika. The Collection also has a valuable reference library with hundreds of printed volumes in Ottoman Turkish and Arabic. Among them are five incunabula, books produced by the first Ottoman official printing press established in Istanbul in 1727. Since printing was introduced so late, there are tens of thousands of Arabic-script codices originating from the period when transcribing as a way of producing books in Europe already belonged to the past. In the Islamic world, printed books were slowly taking over the cultural space, which continued to be dominated by manuscripts well into the 19th century. The first Ottoman publishers catered to readers accustomed to the visual features of handwritten books by producing volumes that are today ingeniously called "printed manuscripts."

The Oriental Collection of the Croatian Academy was founded in 1927 after long years of efforts by Tadija Smičiklas, Julijan Jelenić and Vladimir Mažuranić to initiate a project of collecting "old Muslim books." The task of acquiring materials was entrusted to a German Turkologist, Franz Babinger, who collected about 530 manuscripts in Bosnia. Owing to Babinger's commitments at the University of Berlin, in 1928 this task was taken over by Aleksei A. Olesnicki, a Russian Turkologist of Ukrainian origin who lived in Zagreb as an émigré. In the following years, Olesnicki continued collecting materials in Bosnia and Herzegovina, Sandžak, Kosovo and Macedonia. In his work, he enjoyed great support from the Academy's president, Gavro Manojlović, and Sarajevo historians and connoisseurs of Oriental languages, primarily Safvet-beg Bašagić and Hamdija Kreševljaković, who told him where to find manuscripts. In addition to purchase, the manuscripts were acquired by donations from Bašagić, Kreševljaković and Aleksandar Poljanić, all from Sarajevo, Omer Balić from Mostar, and other persons from Bosnia and Herzegovina. Thanks to the dedicated work of Olesnicki and the financial support the Academy received from institutions and individuals, by 1939 the fund of the Oriental Collection increased to 1,960 codices. In addition to manuscript acquisition, Olesnicki prepared over 3,000 catalogue cards and planned to publish a comprehensive catalogue of the Collection. He also wrote a series of historiographical and philological articles. In 1939, he began serving as a lecturer on the Turkish language at the Faculty of Philosophy in Zagreb, considering it a step toward the establishment of university studies in Turkology. He died suddenly on June 6, 1943, at the age of fifty-five. This exhibition, which has been in preparation since 2013, pays tribute to Olesnicki on the 70th anniversary of his death as a scholar who greatly contributed to the richness and value of the Academy's Oriental Collection. In recent years, Russian Orientalists have been "discovering" Olesnicki, who had been glossed over during the Soviet period as an émigré. Today, he is considered one of the "forgotten great figures" of Russian Turkology.⁴

Due to the Depression and Second World War, the influx of funds for the purchase of manuscripts started to decrease in the mid-1930s. In addition, after the war the scope of the organized collecting of Arabic-script manuscripts for local libraries and archives in Bosnia and Herzegovina was intensified, particularly after the Oriental Institute in

⁴ Зайцев, 2008 and 2009

Sarajevo was founded in 1950. Therefore, owners were less prone to donate or sell their inherited manuscripts to the Academy in Zagreb. Nevertheless, even in such circumstances Sulejman Bajraktarević, who was the curator of the Oriental Collection from 1948 to 1968, successfully acquired some valuable codices and documents. Among them are the richly ornate Quran manuscript and talismanic scroll selected for this exhibition.

From 1970 until 2007, the curator of the Collection was Dr Muhamed Ždralović, a scholar dedicated to compiling a detailed catalogue of works in the Arabic language, as well as to codicological, philological and cultural-historical research. His book *Bosansko-hercegovački prepisivači djela u arabičkim rukopisima* [Bosnian-Herzegovian Copyists of Arabic-Script Manuscripts] is to date the most comprehensive study of the manuscript books of Bosnian Muslims during the Ottoman period.

The Manuscript Book in the Islamic World

The first text in Islamic civilization that was written down and given the shape of a codex was the Quran.⁵ The earliest codices were written on parchment or papyrus. Since the mid-8th century, when Arabs learned the technique of paper making from Chinese prisoners, paper quickly replaced other writing surfaces. The oldest dated codex written on paper, executed in 866, is preserved in Leiden University.⁶ Initially, books were made of rough paper but gradually the techniques of burnishing and polishing were developed. In Ottoman times, a special kind of coating called *ahar* was introduced to make the surface smooth and glossy. Starting in the 15th century, European paper with watermarks was imported to the Islamic world and used along with what is broadly called Oriental paper.

The earliest copies of the Quran were written in diverse variants of Arabic script called hijazi, which were in use from the mid to late 7th century. These were superseded by the large and angular *kufi* script, named after the Iraqi town of Kufa. It was primarily used by copyists of the Quran but in time became an important decorative element in Islamic architecture. The use of paper instead of parchment and papyrus facilitated the development of the round *naskhi* script, characterized by gentle curving lines. In its numerous variants, it became the most widely accepted book hand. In the 13th century, along with *naskhi*, five more basic varieties of Arabic script developed: *thuluth*, *tawqi*, *riqa*, *rayhani* and *muhaqqaq*, some of them mostly used as chancery hands, others for copying books. In the Persian cultural milieu, there appeared some regional variants, such as *taliq*, “hanging” script, used mostly in books of poetry, and *nastaliq*, characterized by prolonged horizontal lines of letters. In the Ottoman Empire, a Turkish form of *nastaliq* evolved, which was widely used by copyists of books along with *naskhi*, whereas the highly decorative *diwani* script with unusually executed loops became the script of the Ottoman Imperial Chancery.

⁵ On the history and characteristics of Arabic-script manuscripts, see Déroche, 2005; Gacek, 2009; on manuscripts from Ottoman Bosnia in particular, see Ždralović, 1988, Vol. I.

⁶ Gacek, 2009, p. 1





The development of calligraphy in the Islamic world was stimulated by the prestige of the Arabic script and understanding of the act of writing, particularly transcription of the Quran, as a devotional act. However, calligraphically executed copies form only a small portion of the currently known codices. Most were created by people who were neither primarily scribes nor calligraphers. Students attending religious schools, madrasas, had to make their own textbooks, either by dictation or copying. Scholars would copy works they wanted to have in their libraries. Many ordinary people, some of whom were almost illiterate, were engaged in the process of copying books.

Scribes wrote on unbound sheets of paper. After they finished their copying, a bookbinder would cut the sheets and bind them. Simple pasteboard bindings were made by gluing together pieces of paper, sometimes using leaves from discarded codices. Leather bindings were initially made by applying leather to a wooden cover. With time, wood was replaced by pasteboard. In the center of the cover, a circular or oval medallion with geometric or floral ornaments could be applied by the techniques of blind stamping or gold print. Some covers also had corner-pieces decorated in the same way. The lower cover sometimes had an extension, flap, which could also be adorned by a medallion. Starting in the 15th century, Persian and Ottoman craftsmen fashioned lacquer and painted bindings. A beautiful example of a Persian manuscript with miniatures on both covers and the flap is part of the Ottenfels Collection of the Croatian State Archives in Zagreb.

From the 16th century, Ottoman craftsmen increasingly applied marbled paper called *ebru* to the inner and outer sides of book covers. It was made by sprinkling color on water mixed with gum solution, thus producing patterns resembling marble. The paper was pressed onto the surface of the water to absorb the floating colors. The use of *ebru* was transferred to Europe in the 17th century. It was known there as “Turkish paper.”

Illustrations and Miniatures

Codicologists and art historians who deal with Islamic manuscripts apply the term illumination to non-figurative ornamental decorations only. Illumination is usually found on the first page of the text, where a decorative heading with floral or geometric motives is painted. Sometimes, the first two pages are completely illuminated. In particularly lavish codices, such as the copy of the Quran selected for this exhibition (Catalogue 1), there are illuminations throughout the volume. In court workshops, decorations were made by groups of professional illuminators, whereas modest codices were illuminated by calligraphers, scribes or booksellers, who were also involved in book making.

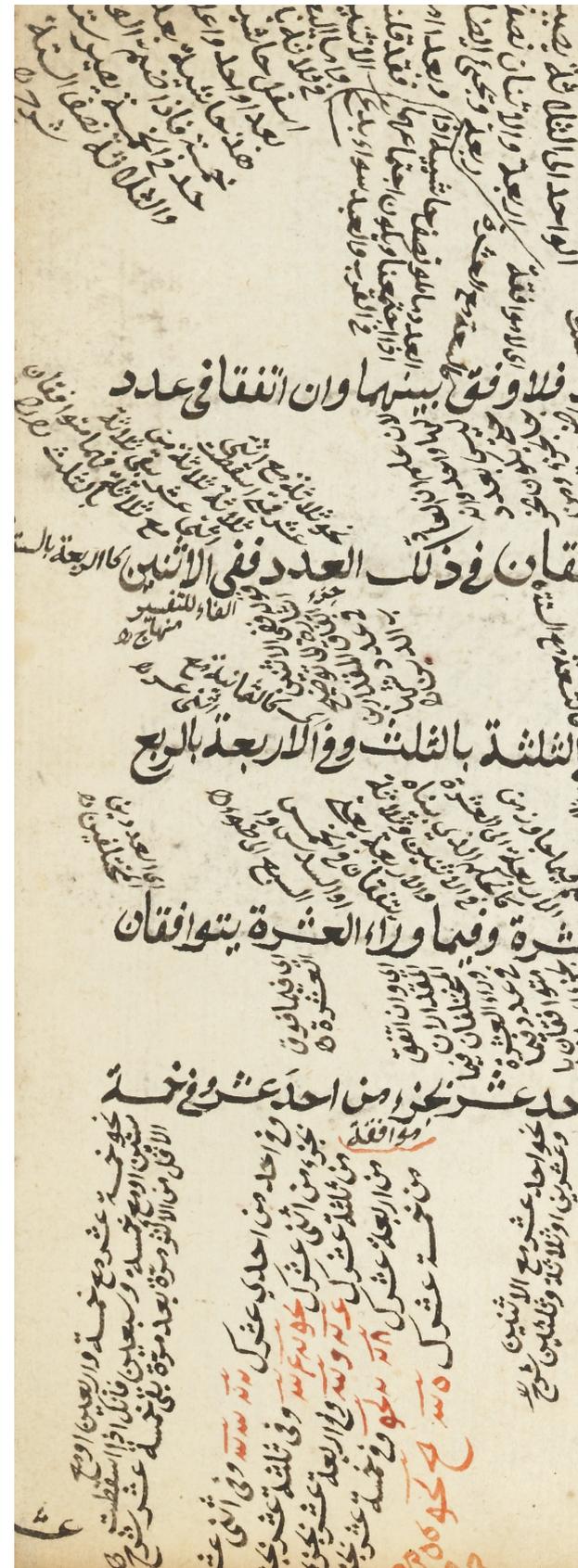
In a carefully executed manuscript, the text is written within a frame of colored lines. However, the margins in Arabic-script codices are not strict. From the frame that separates the text from the white border surface begins the vivid activity of inscribing corrections, comments, lexical glosses and quotations

from related works. In addition to the informative role of marginalia, they could also be made decorative by writing them radially or in circles from the frame toward the edge of the page, or shaping them like triangles or cypresses. Although these decorations are not considered illuminations in the strict sense, the textual and the decorative are impressively blended in them, creating vignettes that are small works of art.

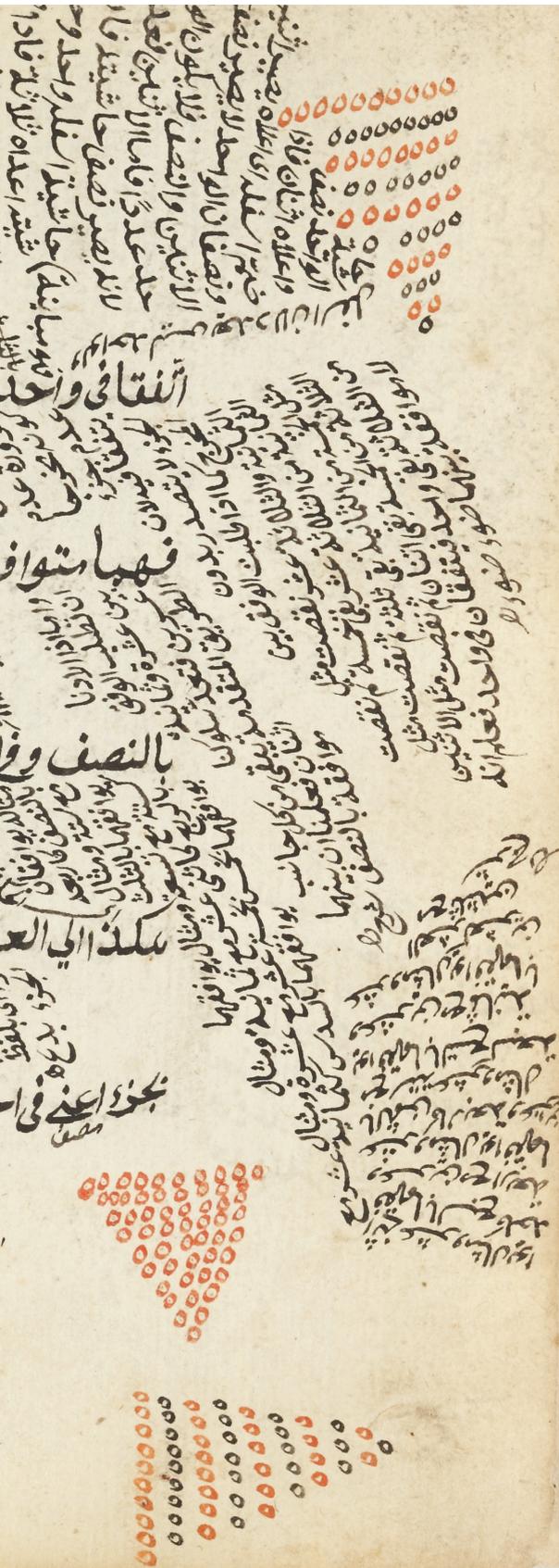
Figurative representations first appeared in Islamic manuscripts as illustrations of scientific works. In the process of translating from Greek, Pahlavi, Sanskrit and Syriac, conventions for illustrating texts in astronomy, astrology, anatomy, geography, botany and zoology were also adopted. Miniatures that did not have a merely explanatory role but were primarily conceived of as artefacts had flourished in the Persianate cultural space since the 13th century.⁷ After the armies of Hulagu Khan conquered Baghdad, bringing an end to the Abbasid Caliphate, the towns of Maragha and Tabriz became centers of the Mongol Ilkhanate, while later, in the Timurid period, the center became Herat. The Mongols consolidated the vast territories from China to Europe under their rule, thus enabling free trade along the Silk Road and the transmission of artefacts and artistic influences. At the courts of the Mongol rulers, who had adopted the superior Persian culture, painters illustrated manuscripts on Persian history and poetic works. They developed a series of canonical characteristics of classical Persian miniature painting under a recognizable Chinese influence: whirling clouds, cypresses and fruit trees in bloom, slender horses, and youthful men and women with slim, delicate bodies and rounded faces with Central Asian or Chinese features. There is neither perspective in these paintings nor shadow and the colors of the landscapes are not true-to-life. The artists seem to be openly displaying an unwillingness to create realistic representations. The world of the Persian miniature is an idealized, imaginary, fairytale-like world.

Classical Persian painting influenced other traditions of miniature art in the Islamic world, particularly Mughal and Ottoman art. After the Ottoman sultan Selim I seized Tabriz in 1514, manuscript books were taken from the treasuries and sent to Istanbul. In the Topkapi Palace, along with the already existent art workshop, another one, called the Iranian, was established mostly for illustrating manuscripts of classical works of poetry in the Persian style. Ottoman miniature art reached its peak with Master Osman in the second half of the 16th century. It differed from Persian painting owing to its stronger realism and illustrations of imperial chronicles depicting battle scenes, celebrations of victories and festivities organized on the occasions of the circumcisions of princes.

Manuscripts of the Quran do not contain figural decorations, but certain stories from it were illustrated in copies of poetic works in which they were literarily transposed. The Prophet Muhammad was mostly depicted in miniatures



⁷ The following brief survey of miniatures is primarily based on works by Grabar, 2000; Grabar and Natif, 2001, Tanindi, 2000; Contadini, 2007.



illustrating his night journey from Mecca to Jerusalem and ascension into heaven. Since the 15th century, his face and the faces of other messengers were veiled or completely covered with paint. In expressing reverence for the Prophet Muhammad, the word again took precedence over the image. He is described by enumerating his names, attributes and belongings. Words and letters also prevailed in expressions of Ottoman imperial might. The sultan's authority was visually represented on royal documents by a calligraphically written and sometimes also lavishly illuminated monogram, *tughra*, consisting of the sultan's name, his father's name and the expression *muzaffer daima*, victorious forever.

The manuscripts selected for this exhibition show that in the Academy's Oriental Collection, one can find almost all the characteristics of Arabic-script book culture, as well as texts pertaining to diverse fields of science and literature compiled in the Islamic civilization. Aside from codices produced in the Arab lands before the Ottoman period and several copies from 15th and 16th century Persia, the majority of the manuscripts in the Collection originate from the Ottoman Empire. In certain cases, it is impossible to determine their origins because the dates and places of copying are missing. A manuscript of an Arabic work on dream interpretation entitled "Ta'bīr al-aḥlām" is considered the oldest codex of the Collection. On the basis of an analysis of the paper, Vladimir Mošin dated it to the 13th century. The oldest codex that bears the exact date originates from the year 1346.

The majority of the manuscripts in the Collection are in Arabic. This is because texts dealing with tenets of faith and the Islamic jurisprudence, which form the largest part of the holdings, were predominantly written in that language. In addition, Arabic was the language of instruction and textbooks in the Ottoman madrasas, where religious sciences constituted most of the curriculum. Another large group consists of manuscripts containing works on Arabic grammar, stylistics, rhetoric and the art of disputation, disciplines that Ottoman scholars inherited from the Arabic Islamic culture and continued to develop. Furthermore, works in astronomy, astrology, medicine, botany and occult sciences were also written in Arabic.

Ottoman Turkish was the official language of the Empire, the language of administration. It was also used in compiling works from various fields of religious and exact sciences, didactic prose, texts in Islamic mysticism, Sufism, as well as folk and high *divan* poetry. The Academy possesses collections of poems by Yunus Emre, Baki, Fitnat and other Ottoman poets, in addition to a plentitude of verses scattered in handwritten anthologies. The oldest dated Ottoman codex in the Collection is a copy of a work on inheritance law, "Uṣūl ül-ferā'iz" from the year 1437.

Persian manuscripts constitute the smallest part of the Academy's Oriental Collection. In the Ottoman Empire, Persian was the language of the elite culture, mastered by a limited circle of highly educated individuals. It was mainly the language of sophisticated poetry and mysticism. The Collection has copies of the "Mathnawī," the mystical and philosophical masterpiece by

Jalaluddin Rumi, and manuscripts of poems by the classical Persian poets Hafez, Sa'di and Jami.

Fruitful lexicographical activity developed from the necessity of learning the three main languages of the Ottoman written culture. Dictionaries with various combinations of Arabic, Ottoman Turkish and Persian were compiled, of which numerous copies can be found in the Collection. There is a comprehensive Arabic-Turkish-Persian dictionary of zoological, botanical and mineralogical terms with some Latin and Greek words written in Arabic script. The Bosnian language is also present in some dictionaries. The Oriental Collection has whole texts written in Arabic script in the language that authors and scribes called Bosnian, Croatian or Serbian, as well as some poems in Albanian.

Manuscripts of texts composed in Ottoman Bosnia are a special feature of the Collection. These are copies of works in the religious sciences, historiography, logic, Arabic grammar and stylistics, artistic prose and poetry written by the Bosniaks Hasan Kafi of Prusac, Hasan Kaimi, Mustafa Ejubović known as Shaykh Jujo, Muhamed Allamek, Muhamed of Čajniče, Fevzi of Mostar and others. In addition to works by Bosnian authors, there are a large number of manuscripts copied by known and unknown Bosnian scribes and skilled calligraphers. Another valuable group of codices relevant to the local history are personal notebooks of diverse contents, *majmuas*, comprising chronicle records, necrologies, excerpts from diverse texts, poems, prayers, recipes and other inscriptions that the owners considered worth preserving. They sometimes contain copies of historical documents, the originals of which are long lost.

The Oriental Collection has several manuscripts originating from the Croatian lands that were under Ottoman rule. Due to the paucity of sources, it is not easy to determine the extent of the intellectual and scribal activities in the urban centers of Ottoman Slavonia and the Dalmatian hinterland. However, it is certain that their locations on the borders of the Empire and the predominantly defensive role of the towns in the vicinity of the frontier were not conducive to the flourishing of sciences and literature. Arabic-script codices were not preserved in these territories after the end of the Ottoman rule, but some of them seem to have been taken to Bosnia during the migration of the Muslim population and subsequently purchased there for the Academy's Collection. Among them is a copy of a work by the mufti (juriconsult) of Đakovo, which can be seen in the exhibition, and several codices from the towns of Knin, Sinj and Imotski.

Some of the codices from the holdings of the Oriental Collection have already been viewed by the public in thematic exhibitions at the Academy's Department of Prints and Drawings, the Croatian History Museum, the Mimara Museum and other venues. In 1986, Dr. Muhamed Ždralović prepared an exhibition in the Atrium of the Palace of the Croatian Academy, where 36 manuscripts from the Collection were on display. This exhibition was repeated in 1988 on the occasion of the opening of the Mosque and the Islamic center in Zagreb.





The current exhibition of the Oriental Collection is jointly organized by the Croatian Academy of Sciences and Arts and the Yunus Emre Institute from the Republic of Turkey. Thirty-one codices, a talismanic scroll and a wooden triptych have been selected to present diverse aspects of the Islamic written culture and book art, especially the multiple layers and multilingualism of the Ottoman culture from which the majority of the Collection's holdings originate. In addition to the attractively decorated manuscripts, some modest copies were selected to remind us that the primary role of a codex was the transmission of texts.

Islamic manuscripts often contain extensive introductory sections, in which the writers mention all their professors and the authors of the books they found beneficial. In the spirit of this good tradition, I conclude by thanking my predecessors at the Croatian Academy's Oriental Collection: Aleksei Olesnicki, Sulejman Bajraktarević and Muhamed Ždralović. Their accurate attributions, catalogue descriptions and scholarly works have greatly facilitated the selection and presentation of the exhibits.

Tatjana Paić-Vukić

Catalogue



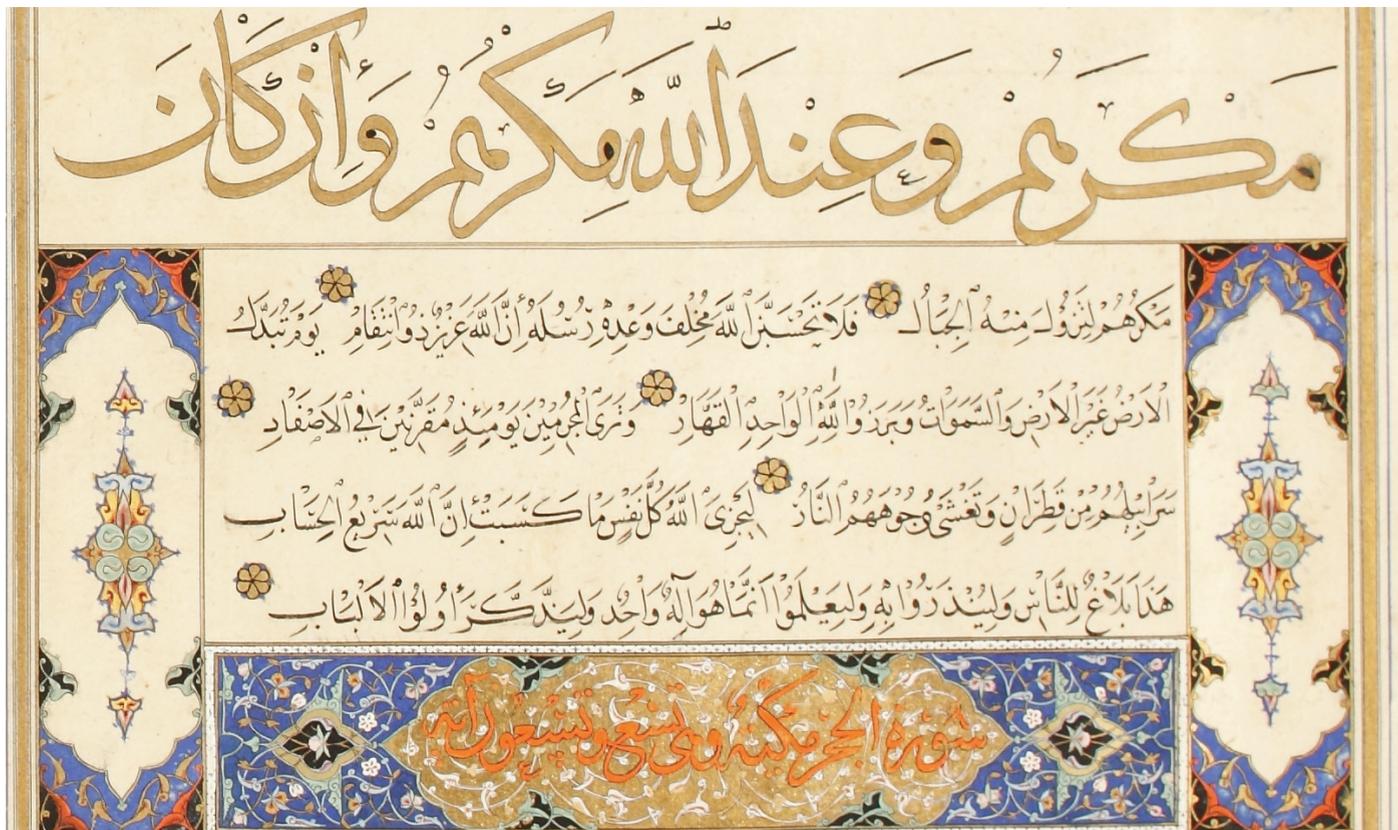
1. QURAN

Arabic

The codex has 213 fols., 39.0 x 28.7 cm, 15 lines per page. The paper is cream and yellowish, glossed. The double frontispiece is richly decorated with geometric and floral motifs. Blue and gold background colors prevail. The text is set in a golden frame. Starting from the frame toward the margins, ornaments are painted in gold, black, red, blue, white and yellow. The space inside the frame is also decorated. On the subsequent pages, the text is outlined by a blue and golden frame. The first, middle and last lines on each page are written using gold ink in calligraphic *thuluth*, while the remainder of the text is in calligraphic *naskhi*. In the margins are round ornaments, indicating certain parts of the text. The ending of each ayat is marked by a golden dot. The titles of the suras are inscribed in illuminated panels. The codex does

not have a colophon and, therefore, the names of the calligrapher and the illuminator, as well as the place and date of origin remain unknown. Of the original binding, only a filigreed leather flap is preserved. The codex was restored in the laboratory of the Academy Archives. (*Ždralović, 1986, cat. no. 1)

The codex bears recognizable features of the Timurid style of illumination (see, for example, the reproduction of the illuminated panel from a manuscript produced in Herat prior to the end of the 15th century in: Lentz and Lowry, 1989, p. 190). This style was also adopted by the Mamluk and Ottoman artists. For this reason, some Orientalists have expressed the opinion that the codex was illuminated in Mamluk Egypt. The filigree of the flap was made by carving the leather and placing it on a greyish silk background, which could indicate either the Mamluk or the Timurid style (see



Gacek, 2009, pp. 102 and 266). According to the annotations by Sulejman Bajraktarević on the catalogue card, Hazim Šabanović dated it to the 15th or 16th century. Prof. Dr. Lale Uluç from Istanbul assumes that it was made in Khorasan prior to the end of the 15th century.

The codex was purchased for the Oriental Collection in 1953 from Mrs. Munevera Zulfikarpašić of Sarajevo. Bajraktarević wrote that it had been brought from Egypt in the 18th century by an ancestor of the Gavrankapetanović family, which could confirm the assumption of its Mamluk origin.

OZHA Ms. 2000

Lit: Minijatura, 1964, p. 306, cat. no. 126.

Annotations

Descriptions of codices partially or entirely taken from the catalogue of an exhibition held in 1986 or from the unpublished "Catalogue of the Works in Arabic from the Manuscripts of the Oriental Collection of the Archives of the Croatian Academy of Sciences and Arts" by Muhamed Ždralović are indicated by an asterisk and the reference *Ždralović, 1986, and *Ždralović, Catalogue.

The dates when the works were compiled or copied are given according to the Muslim calendar before the slash and according to the Gregorian calendar after the slash.



2. QURAN

Arabic and Turkish

The codex consists of 336 fols., 28.7 x 18.7 cm. It comprises the entire text of the Quran with a Turkish interlinear translation. The Arabic text is written in vocalized *naskhi* script, the translation in *nastaliq*. The end of each ayat is marked by red dots. The text is written in black ink, the titles of the suras in red. The codex has a leather binding with a flap. In the central part of each cover and on the flap, the Seal of Solomon is blind stamped. The watermarks indicate that the manuscript originates from the mid-17th century. It was purchased for the Oriental Collection from Ahmed Čokić of Tuzla and restored in the laboratory of the Academy Archives. (*Ždralović, 1986, cat. no. 3)

OZHA Ms. 1000

Lit. Babinger, 1932

مِنْ نَفْسٍ وَاحِدَةٍ وَجَعَلَ مِنْهَا زَوْجَهَا لِيَسْكُنَ إِلَيْهَا فَلَمَّا تَغَشَّيْهَا
دخيلې اېښودن
عورت
نادرله اشنا
پس اول وقتكم تېښانېلېږي

حَمَلَتْ حَمْلًا خَفِيفًا فَمَرَّتْ بِهِ فَلَمَّا أَثْقَلَتْ دَعَا اللَّهَ رَبَّهَا لِيَنْ أْتِينَا
يوکلېږي بولک بېږي
پس کېږي بېږه او زړې دورې ښيږي خنډه او تر و
پس اول وقتكم لږ اولې او قېلادې خوا چې لېږه اړ ورسک بږه

صَالِحًا لِنَكُونَنَّ مِنَ الشَّاكِرِينَ • فَلَمَّا أَتَيْهَا صَالِحًا جَعَلَ لَهُ
ايواوله وز
شکر المېچلردن
پس اول وقتكم وېږي اولېکېه ابونام اوغلا قلدق اولېکېکله

شُرَكَاءَ فَمَا آتَيْتَهُمَا فَتَعَالَى اللَّهُ عَمَّا يُشْرِكُونَ • أَيْشُرِكُونَ
اور تقدر انکېچن کم وېږي اولېکېه بېچلېه تږي
اور تق اېږلر اور تق اېږلر

مَا لَمْ يَخْلُقْ شَيْئًا وَهُمْ يَخْلُقُونَ • وَلَا يَسْتَطِيعُونَ لَهُمْ نَصْرًا •
انکم بون بږنږ سنه دځانلر بږنږلر
دځي کوجلرې بږنږ

وَلَا أَنفُسَهُمْ يَنْصُرُونَ • وَإِنْ تَدْعُوهُمْ إِلَى الْهُدَى لَا يَتَّبِعُوكُمْ سَوَاءٌ عَلَيْكُمْ
دځي کندوزنه اړقه وېږلر
دځي اړاوقسک انږې طغز وېږلر او مېه لرسه بږا بږون سنه

أَدْعَوْتَهُمْ أَمْ أَنْتُمْ صَامِتُونَ • إِنَّ الَّذِينَ تَدْعُونَ مِنْ دُونِ اللَّهِ عِبَادٌ
او قوه کوسه انږې يا سزا دکس لرسکږ
با بږن المږم او قور

أَمْثَالُكُمْ فَاذْعَبُوا لَهُمْ فَلَيْسَ تَجِيبُوا لَهُمْ إِنْ كُنْتُمْ صَادِقِينَ •
بلکس لروکږ
پس اول وقتكم انږې اوي وېرسنږ بېچې دکلمږ وېرسونږلر

أَلَمْ أَرْجُلْ يَمْشُونَ بِهَا أَمْ لَهُمْ أَيْدٍ يَبْطِشُونَ بِهَا أَمْ لَهُمْ أَعْيُنٌ يَبْصُرُونَ
انږک اېږلر بې وار بږد لر انږکله يا انږک
دو نزلر انږکله يا انږک کوزلر بې وار کوره لر

بِهَا أَمْ لَهُمْ آذَانٌ يَسْمَعُونَ بِهَا قُلْ دَعُوا شُرَكَاءَ كُمُ ثُمَّ كِيدُوا
انږکله يا انږک قوه لږ بې وار اشد لر انږکله ايت او قله اور تق لروکږې
انږن يا وږ صالک بېکله

فَلَا تَنْظُرُونَ • إِنَّ وَلِيَّ اللَّهِ الَّذِي نَزَلَ الْكِتَابَ وَهُوَ يَتَوَلَّى الصَّالِحِينَ
پس مېلت وېرېمک بکله
با بږن اړقه وېرېمک بږنږ او کلم انږوږي کتاب
دځ اول اېښ بږنږ بږنږ اېږلر صالحو

ولصفة له أحوال عن المستكن في هلك والواو في له بحال الحال والعطف
 والمراد بالاخت الاخت من الابوين أو الاب لانه جعل اخوها عصبة وابن
 الام لا يكون عصبة والولد على ظاهره فاخت الاخت وازورنت مع البنت
 عند عامة العلماء غير ابن عباس لانه لا يرث التصيف وهو يرثها والمراد
 يرث اخته ان كان الامرا بالعسوة لم يكن لها ولد ذكر كما وان كان اريد يرثها
 يرث جميع مالها والافالم ربه الذكر اذا البنت لا يرث الاخ والام كما لا يرث
 على سقوط الاخوة بغير الولد لو تدل على عدم سقوطهم به وقد كنت لست على انهم
 لا يرثون مع الاب ولذا مضموم قوله الله يفتكم في الجملة ان فرت بالميت فانت
 كما نانا انتين فلها الثلثان ما تركت القصر لمن يرث بالاخت وثنية محبة
 على الخوي وقايد الاخبار عنه بانتهن التثنية على ان الحكم باعتبار العدد في
 الصغر والكبر غيرها وان كانوا اخوة رجالا ونساء فلان كمن لاحظ الانثيين
 اصله وان كانوا اخوة واخوات فغلبا للذكر بين الله لكم ان تصلوا
 بينكم لكم صلاح لكم الذي هو من شأنكم اذا خلتم وطباعكم تحترزوا عنه
 وتحترزوا عنه او بينكم لكم الحق والصواب كراهة ان تصلوا وقيل لثلاث
 تصلوا تحذروا وهو قول الكوفيين والله بكل شيء عليم ثم عالم بمصالح العباد
 في المحيا والممات عن النبي من قرء سورة النساء فقام تصدق على كل مؤمن
 يرث ميراثا واعطى من الامم اشترى محررا ويرى من الشرك وكما في مشية الله
 من الذين تجاور عنهم والله اعلم **سورة المائدة وعجمية وثلاث وخمسة اية مدنية**
 بسم الله الرحمن الرحيم يا ايها الذين امنوا اوفوا بالعقود الوفاء
 هو القيام بمقتضى العهد وكذلك الايفاء والعقد العهد الموثق قال
 الخطيب قوم اذا عقدوا عقدا لجاهل بشئ ولا العناج وشدة وافية الكسبا
 واصلة للجمع بين النبيين بحيث يعسر الانفصال ولعل المراد بالعقود ما يعقد
 العقود التي عقدها الله تعالى على عباده والزمها اياهم من التكليف وما يعقدون
 بينهم من الامانة والمعاملة ونحوها مما يجب لوفاء به او يجزى ان جعلنا الامر على
 المشترك بين الوجوه والتدب احلت لكم بهيمة لانعام تفصيل للعقود

3. ANWĀR AT-TANZĪL WA ASRĀR AT-TĀWĪL

Arabic

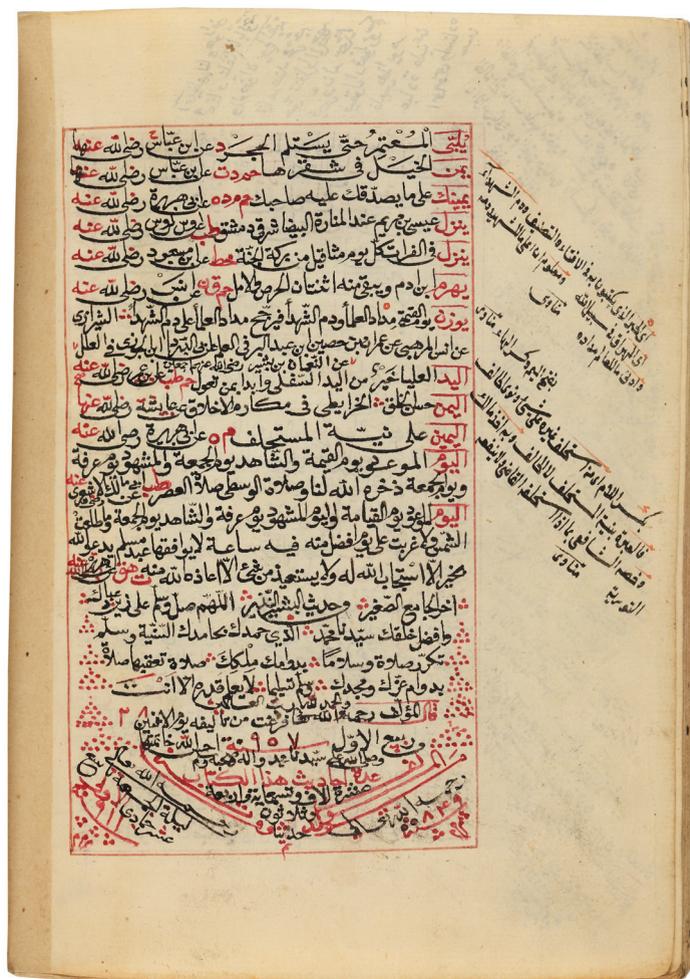
The first part of the Qur'an exegesis known under the abbreviated title "Tafsīr Bayḍāwī"

Author: 'Abdullāh b. 'Umar al-Bayḍāwī (d. 1286)

Copied by Ḥasan b. Aḥmad b. Muḥammad (Qara-khawāja) from Elbasan in 1158/1745.

The codex consists of 401 fols., 22.2 x 16.8 cm. The glazed cream paper is tarnished around the edges. The text is written in black ink, which is faded on the first pages. Titles of chapters are in red ink. Written in calligraphic *naskhi* with some *nastaliq* features. The codex is bound in brown leather. (*Ždralović, Catalogue)

OZHA Ms. 266



4. AL-JĀMI' AṢ-ṢAGHĪR MIN ḤADĪTH AL-BASHĪR AN-NADHĪR

Arabic

A small collection of hadith compiled on the basis of a larger collection by the same author, comprising 10,934 sayings by the Prophet Muhammad

Author: 'Abdurrahmān b. Abū Bakr as-Suyūṭī (d. 1505)

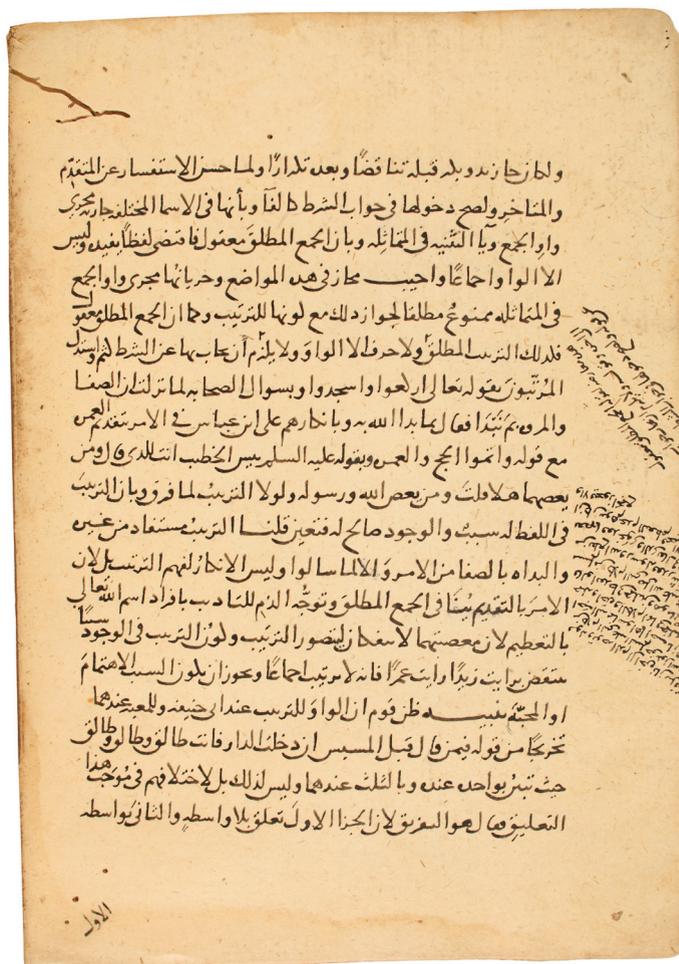
Copied on 29 Rajab 1142/17 Feb 1730 by Ḥasan b. Muḥammad, who obtained a certificate in calligraphy for this work from his professor, Muḥammad Rāsim, in 1145/1732.

The codex consists of 222 fols., 17.5 x 12 cm. The paper is white and glossy. The main text is written in black ink and the abbreviations and beginnings of the hadiths in red. The text is outlined by one red line. The manuscript is written in calligraphic *naskhi*. In the margins, there are numerous lexical glosses and excerpts from other works.

The codex is bound in reddish brown leather with a flap. In the middle of each cover and on the flap, a medallion with floral motives is stamped. The codex was restored in the Academy Archives.

(*Ždralović, 1986, cat. no. 7)

OZHA Ms. 208



5. BADĪ' AN-NIẒĀM FĪ UṢŪL AL-FIQH

Arabic

A compilation of Islamic legal theory

Author: Muẓaffaruddīn A. b. 'A. b. Tha'lab b. as-Sā'atī al-Baghdādī (d. 1296)

Muḥammad b. 'Alī b. Ṣalīḥ al-Ḥanafī made this copy for himself on 10 Rabi II 747/31 July 1346.

The codex consists of 134 fols., 26.3 x 17 cm. Oriental brownish unglazed paper. Written in black ink in *naskhi* script. The text is difficult to read in certain places because the copyist omitted diacritical dots. In the margins, there are additions and explanations. Cardboard binding with leather backing.

The owner was Ṣalīḥ b. Muḥammad from Travnik.

(*Ždralović, 1986, cat. no. 8)

OZHA Ms. 115



6. UŞÛL ÜL-FERÂ'İZ

Turkish

The first of the four works in the manuscript is a text on the principles of the Islamic inheritance law by an unknown author. Copied in 835/1431–32, it is the oldest dated Turkish codex in the Oriental Collection.

The codex has 118 fols., 28.0 x 18.0 cm, variable. The paper is brownish, unglossed, tattered. The text is written in *naskhi* script in black ink, with emphasized words in red. The codex is bound in brown leather. On each cover, there is a blind-stamped central medallion with floral patterns.

OZHA Ms. 569/1

في العوض في سائر ما لا يخلو هو الذي... المستوفى بالقرن الغيبه سمي بها لا يفسد العوض عن الدين...
ببيع التاجية وهي العقد الذي ياتي به...
ان من عن حصره ويصير في...
لموضوع البيع صورته ان يقول...
الرجوع لغيره واري...
مقتك بكذا في الظاهر...
وان يكون بيعا...
المحققه وتفيد...
على ذلك وهو...
من الرهن...
لوجاهة

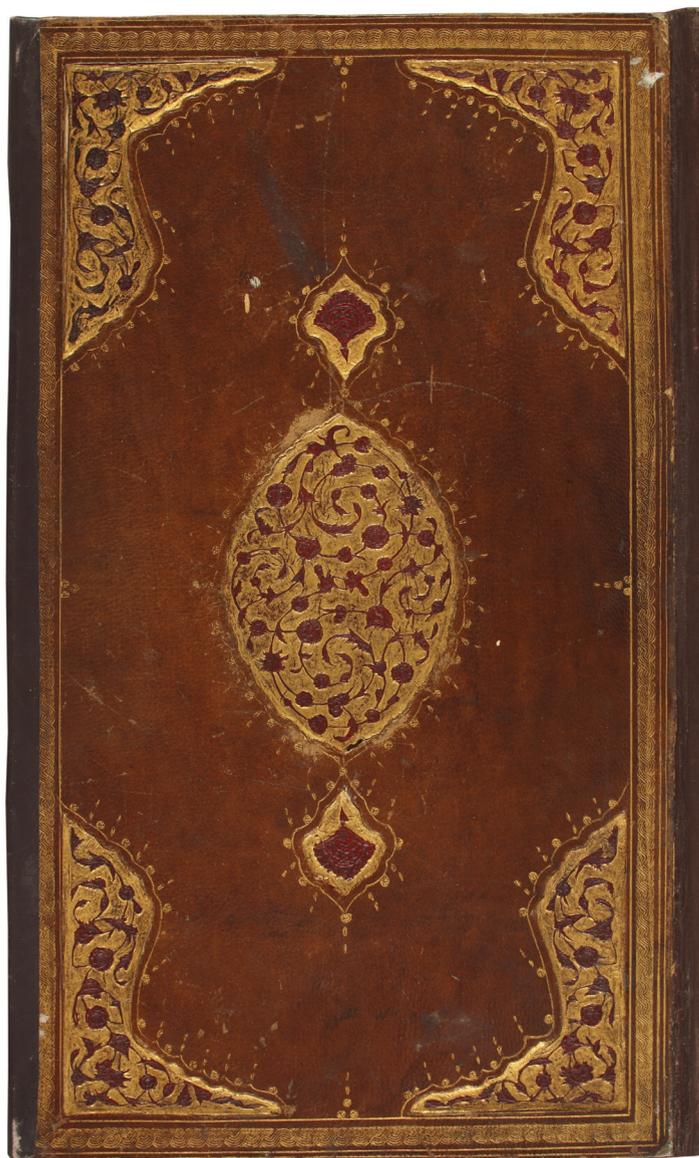
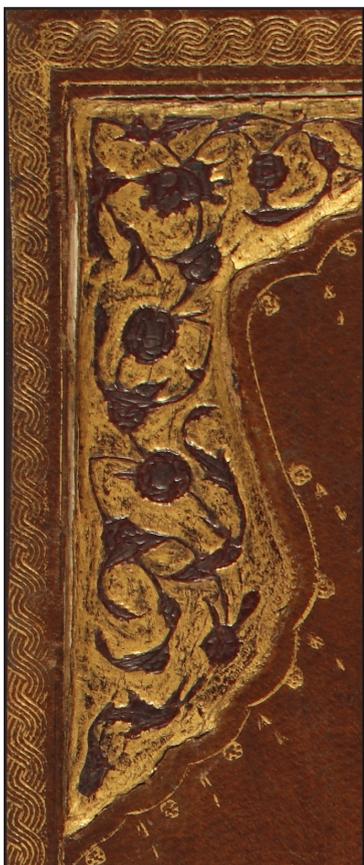
في العوض في سائر ما لا يخلو هو الذي... المستوفى بالقرن الغيبه سمي بها لا يفسد العوض عن الدين...
ببيع التاجية وهي العقد الذي ياتي به...
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المحققه وتفيد...
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من الرهن...
لوجاهة

صراحتهم الى اولاد الولا وتقسيم بين ولد واحد وكل واحد من اولاد
الآخر على السوية وقت عددي وانه لم يخلو والده وحده وولده رجل قال
ارضي هذا موتوفه عليا او عليا فرابي او عليا ذوي قرابي قال يصل الى غير ذلك
ولا يفضل الذكر على الانثى ولا يخلو فيه والدا الواقف ولا حقه ولا ولد له كانه في حقه
في يد برهن آخر انها وقتت عليه برهن فتم الوفاق انها للمسي فان ارخا تلكها
والاشيئها متصفا كما هو في دعوى الملك وقت بين اخوين مات احدهما
في حق من يدعي والاولا والميت ثم في برهن على واحد من اولاد الاخ ان الوفاق
يدخل بعد بطعن والباية غيبه والواقف واحد يقبل وينصف حصصا على الباقي
ولو برهن اولاد الاخ ان الوفاق مطلق عكس وعكسنا فبينة مدعى الوفاق يطعن
بعد بطعن اوله كذا في القصة **كتاب البيوع** في بيع الذر والبيع
العهه مبادله ما لم يخلو مطلقا وهو من الاما او يقال باع الشيء اذا اشتراه واشتره
وتعدي الى المشعور الشايه بلخر فجزءها يقال باعه الشيء وباعه منه والمواقع
لكونه انواعا اربعة باع الربيع لانه اما بيع سلعة بمثلها وبس مقايضة او
بيعهما بالنقود بيعا لكونه اشهر الانواع اوبع عن بمن بيع التقدير وبس في حق
اوبع عن معين وبس في سلما وباعه الرهن ايضا لان الرهن الاول ان لم يغير
بشيء سادته او اعتبر مع باءة بس في راجحه او بدو بها بس في ثلثه او مع الغرض
بس في ثلثه وشرا مبادله ما لم يخلو بالبطون ان كتب بس اي التي رة جزو به مبادله
رجلين بما لها بطريق الشرا او البتة بشرط العوض فان لم يسع ابدته وان كان
في حكم بقاء لم يقبل على سبيل الرهن لثباته وان بيع الكره فان لم يعتقد وان لم يبرهن
الانعقاد وتعلق كلاهما احد العا قديرا بالخر من عا على وجه نظر اثره في الخ بالاجاب
وهو الاشياء سمي اول كل واحد العا قديرا سواء كان بعث او اشترت لانه يثبت
لاخر في القبول والقبول وهو في كلاهما احدهما سواء كان بعث واشترت كما
صحيح قال في الهويه البيوع ينعقد بالاجاب والقبول اذ كانا بلقطة الماضي ثم
قال لان البيوع انشا وقدره والاشرا بيو في الشرا والموضوع للجنبه قد يخل
فيه فينعقد به وارو بالموضوع لاجب لفظ الماضي او الامر منه للمرثا وجه لا يثبت
عليه ما لا يثبت من شيء الى ذلك وهو ان يقال وكان اسما لفظ الماضي الى
لا يتم التدليس ثم قال ولا ينعقد بفظن احدهما فقط المتعين مطلقا في الشرا وقد
المعرف هناك وارو بلفظ المتقبل من غير ان يكون معي كذا ان كان بعث لانه
قال عثمان بن ابي ايمن ان يقول زوجي يقول زوجك فل وجه في على المضار كما ذهب
اليه بعض من رجه نعم ينعقد به البيوع اذ افارنا البتة كما نقر صاحبها به على الطي
وتحفة العقهاه وينعقد ايضا بما في معناها اي الماضيين فو رقت واعطت
كذا وحده يعني بل ما دل على معنى بعث واشترت ينعقد به البيوع ايضا فاذا
قال بعث منك هذا بكذا فقال رهن او قال اشترت هذا منك فقال بكذا يعني

في العوض في سائر ما لا يخلو هو الذي... المستوفى بالقرن الغيبه سمي بها لا يفسد العوض عن الدين...
ببيع التاجية وهي العقد الذي ياتي به...
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لموضوع البيع صورته ان يقول...
الرجوع لغيره واري...
مقتك بكذا في الظاهر...
وان يكون بيعا...
المحققه وتفيد...
على ذلك وهو...
من الرهن...
لوجاهة

بعت
في العوض في سائر ما لا يخلو هو الذي... المستوفى بالقرن الغيبه سمي بها لا يفسد العوض عن الدين...
ببيع التاجية وهي العقد الذي ياتي به...
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من الرهن...
لوجاهة

في العوض في سائر ما لا يخلو هو الذي... المستوفى بالقرن الغيبه سمي بها لا يفسد العوض عن الدين...
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من الرهن...
لوجاهة



7. DURAR AL-ḤUKKĀM FĪ SHARḤ GHURAR AL-AḤKĀM

Arabic

A work on Islamic jurisprudence, which was used for centuries in the Ottoman Empire as a manual for jurists and a school textbook
 Author: Muḥammad b. Faramurz b. ‘Alī, Munlā Khusraw (d. 1480)

It was copied in 1167/1753 by the calligrapher Ḥusayn b. Ibrāhīm, muadhīn (caller for prayer) in Izdin, for ‘Alī Farā’īdī, son of Ḥusayn, a Bosnian from Prusac.

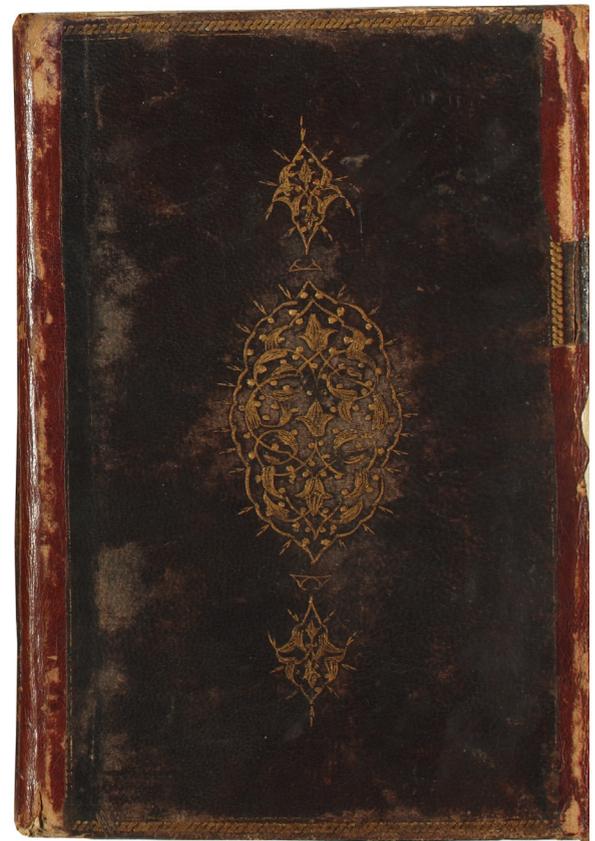
The codex has 325 fols., 33 x 19.3 cm. The text is written in black ink with subtitles in red, in *nastaliq* script. The text of the commented work is outlined in red. On the first page of the text, a headpiece with floral patterns is executed in golden, blue, red and

ochre colors. In the margins, there are excerpts copied from related works. The colophon provides data on the author, the work and the copyist. The inscription containing the owner’s name is written in gold ink. The codex is bound in brown leather with a flap. In the middle of each cover and on the flap, there is a gold printed medallion with floral patterns.

The codex was restored in the laboratory of the Academy Archives in 1967. (*Ždralović, 1986, cat. no. 9)

OZHA Ms. 62

Lit. Janc, 1956, 41; Janc, 1973, 64–65



8. WĀQI'ĀT AL-MUFTĪN

Arabic

A manual used by Islamic juriconsults, muftis, for issuing legal opinions, fatwas

Author: 'Abdulqādir b. Yūsuf al-Ḥanafī al-Ḥalabī (Naqīb-zāde) (d. 1695)

Copied by Muḥammad b. Nūḥ known as Badruddīn-zāde on 18 Rajab 1065/25 May 1655.

The codex has 253 fols., 20 x 12.2 cm. It consists of diverse kinds of paper. The text is written in *nastaliq* script in black ink, with important parts outlined in red. On the first page of the text, a headpiece in the shape of a dome is executed in blue, red, pink

and golden colors. The written surface is surrounded by a gilded frame. In the margins, there are additions, explanations and marks of collation. The codex is bound in dark brown leather with a flap. Each cover has a gold stamped central medallion with floral patterns, a part of which is also applied on the flap. The edges of each cover and the flap are adorned by gold braid. The codex is stored in a cardboard box covered in orange, brown and yellow marbled paper.

The codex was purchased for the Oriental Collection in Prizren in 1930. (*Ždralović, Catalogue)

OZHA Ms. 816

تخرج البئر بوقوع جرس لا يجوز بغيره وروث وحشي ما لم يشكرك ولا خمر، حمام وعصفور فانه طاهر وا
من وقته والابتن يوم واليلة لم ينتفح الواقع ولم يتفح ومنه ثلثة ايام وليا لها ان انتفح
وعشرون دلو او وسطا الى ثلثين بموت كخنوفارة او عصفورا وسام ارض واربعون
سنور وكله بوجك اوشة او ادمي او استفح حيوان او تفحه وان لم يكن نوحها
ما ينجي ولو الى ثلثية وما زاد على الوسط احتسب به وقيل يعتبر في كل بئر ولو بها

فيه حفرة ان يخرج الماء من احديهما ويدخل في الاخر فتوضا
بينما بينهما جاز و ما احفرة التي اجتمع فيها الماء
اذا جرت على الحفيرة او فيها ان كان الماء كثيرا لا يستبان فيه الحفيرة
فالما طاهر وان كانت تستبان لقلة الماء فالما نجس
عنه في الطهارة فاصحى جان في اول الطهارة ومتى يصير
الصحيح انه كما زایل العنوصا استعمالا لا يسقط حكم الاستجمام
قبل الانفصال للضرورة ولا ضرورة بعده به في الطهارة
وقيل الاجتماع في مكان شرط لان صوت الثياب عنه متعدي
الضرورة كما في محل الممرور ولو كان على عضو من اعضا
قرحة نحو الدمل عليها جلدة رقيقة فتوضا وامر الماء على
ولم يغسل ما تحتها وصلّى حاجز صلوة فاصحى جان في
والفرقة عما مد او ناسيا تنقض الوضوء ولا تنقض
الغسل وان كان في الصلوة وتبطل التيمم كما تبطل الوضوء
وفصل ما فصل الوضوء ولو اغتسل جنب وصلّى ففرقة
تبطل ويعيد الوضوء اختلف فيه فقيل لا يعيد لانه ثابت
في ضمن الغسل فاذا لم تبطل المتضمن لا يبطل المتضمن والصحيح
يعيد الوضوء لان اعادته واجبة عقوبة كذا في المحيط
ابن الهمام في الوضوء الصبي وهو كالبالغ في الوضوء
الا القهقمة اسبابه في احكام الصبيان الوضوء قبل الرو
مندوب افضل من الوضوء بعد الوقت وهو الغرض اسبابه
في العادة الثالثة ومن اتى بهيمة يعزر فان لم ينزل
لا يغسل عليه وعليه غسل الالة انه كان متوضيا ولو انزل كان
عليه الغسل ولا يجرد ولا كفارة عليه انه كان صائما فز رمضان
فاصحى جان في التعزير الماء الذي يسيل من فم النائم طاهر





محمد له الذي بين الشرايع بارسال نية المختار **و** ذرين من الذين اخصيف
 ما يزال محكم كتابه عليه وانا **ر** صلى الله عليه وعلى اله الاخير واصلها له الميراث
 والانصار **و** بعد فيقول العبد الفقير المارحة ذبه العبد عبد الله بن يوسف المشرق
 بالقبض على استخذي برية من الزمان قبل هذا الاوان **و** في استوي بسؤله
 الكسب والتقوية **و** في القابلة الفتاوى واما هنا بعد تبينها وحيثما اجلة
 من العلم الاعلام **و** اعززة في شيوخ من اهل الاسلام الذين هم سلكوا اسالك
 الزيد والقوى **و** اجابوا للسائلين عن وقايهم باعليه الفتوى جموت اثني
 اربعة السائل الواقعة من الكتب المعبرة والفتاوى المدونة **و** جعلتها درة
 على الكتب كاية المدونات والكتب **و** سميتها بجمع التورين بواضع المفتين ثم
 بعد حين ونفي سنين قابلت كل مسألة باصلها وذكوات بيابها وقصها
 مشهدا للمراجعة لطايب المقابلة **و** طرقت منها المكررات وابتقت بالمشقول
 من المدونات **و** احقت ما بل مهمات من المعينات طالب من انه فتح الاجور
و احقت **و** بعد تلك المقابلة قابلت مرة اخرى **و** اوقفت منها ايضا سائل
 احقت اخرى والمسؤل من الاخوان الذين عندهم نسخ من الاثر اذ اثنائه
 ان يسخروا نسخهم ويقابلونا بهذه النسخة الثالثة **رحم** انه تكلمنا اجابنا
 اما ذلك المسؤل وابتل وسعه في التطبيق كما هو المثل **سنة** **ب** الطهارة
 الماء الذي يوضأ به ثلثة الماء الجاري **و** الماء الكو **و** ماء البر
و اقوى **و** الماء الجاري ان كان قويا اجري يجوز الاعتال **و** فيه
 الوضوء منه **و** لا يجزئ بوضوء النجاسة فيه **و** لم يظهر اثر النجاسة
 فيه بلون او طعم **و** او ريح **و** وما والشهر او الفتاة اذا حمل
 عذرة فانخرق ان كان بوقت العذرة جاز **و** الماء طاهر **و** لم
 يتغير طعمه اولونه او ريحه بالنجاسة **و** الماء النهر اذا انقطع من اعلا
 لا يتغير حكمه **و** به باقطع الا على جوزه **و** المتوضئ بما يجري **و** فيه

لان الخبر المسمى لا يظن
 من بهما انصاف
 فكيف يطالب
 انة السائل
 فافهم

العذرة بالفضة كاذل
 آدم بن يحيى بن محمد بن
 كعدا اخرى

ان عمر بن اوس
 هو المسمى اخرى

انفا
 تحت الاذن
 الاذن كاذل
 كاذل
 كاذل



9. AL-KĀFIYA

Arabic

A compendium of Arabic grammar

Author: Jamāluddīn Abū 'Amr 'Uthmān b. 'Umar b. Abī Bakr, Ibn al-Ḥājib (d. 1249)

Copied on 14 Safer 968/5 November 1560

The codex has 41 fols., 18.5 x 13.4 cm. The paper is thick, unglossed, yellow, stained around the edges. Written in *naskhi* script in black and red ink. There are numerous marginal inscriptions. Tattered cardboard binding with leather backing.

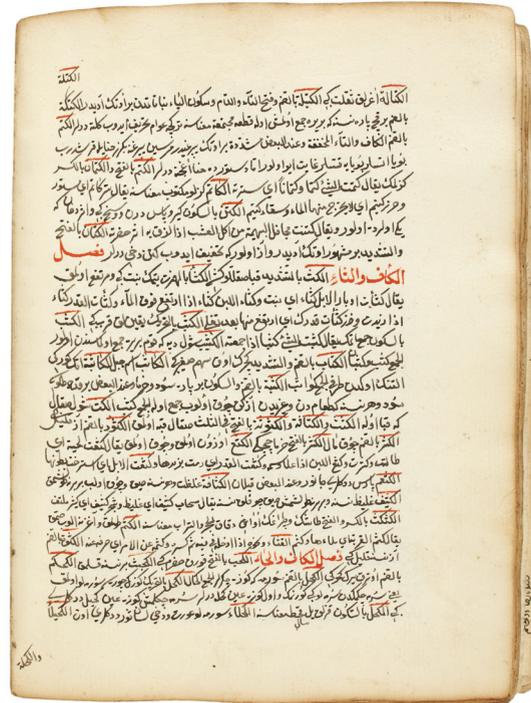
The codex was donated to the Oriental Collection by Aleksandar Poljanić. (*Ždralović, catalogue)

OZHA Ms. 1399

11. TUHF-E İ ŞAHİDİ

A rhymed Persian-Turkish dictionary
 Author: İbrâhîm Şâhidî, a Mevlevî dervish and poet (d. 1550)
 The codex has 28 fols. 20.5 x 13.3 cm. The paper is yellowish and glossed. The main text is written in *naskhi*, in black and red ink. On the first page of the text, a headpiece is executed with blue and pink floral motifs on a gilded background. There is an abundance of marginal and interlinear glosses. The main text is surrounded by a gilded frame, with the marginalia outlined in red. The codex is bound in dark brown leather with a flap. Each cover has a blind stamped border ornamentation, central medallion and corner pieces with floral patterns.
 The codex was donated to the Oriental Collection in 1934 from the estate of Safvet-beg Bašagić.

OZHA Ms. 1595



cat. 12

12. AL-AKHTARĪ FĪ AL-LUGHĀ

A comprehensive Arabic-Turkish dictionary
 Author: Muştafâ b. Shamsuddîn Aḥmad al-Qarahîşârî al-Akhtarî (d. 1560)
 Copied by the end of Ramadan 1054/the end of November 1644.
 The codex has 236 fols., 20.8 x 14.9 cm. The paper is cream colored, un glossed. Written in *naskhi* in black with headings in red. Beginnings of the entries are outlined in red or encircled. The cardboard binding is tattered. (*Ždralović, Catalogue)

OZHA Ms. 780



cat. 13

13. MATHNAWĪ-I MA'NAWĪ

Persian
 The philosophical and mystical masterpiece by Jalâluddîn Muḥammad b. Maḥmûd b. Ḥusayn ar-Rûmî (d. 1273)
 The codex has 280 fols., 24 x 17 cm. The paper is yellowish, with some moisture damage. The text is written in *nastaliq* script, in black ink with subtitles in red. The dark brown leather binding with a flap is tattered. On each cover, a blind stamped floral decoration is set in a frame made of decorative braiding, which is also applied on the flap. In the corners, round ornaments are blind stamped. The codex is not dated but on the first flyleaf it is written that it was purchased from Muştafâ b. Inşân, a kadi in Tetovo, on 8 Rabi I 1020/21 May 1611.

OZHA Ms. 1029

14. DİVÂN-İ YÜNUS EMRE

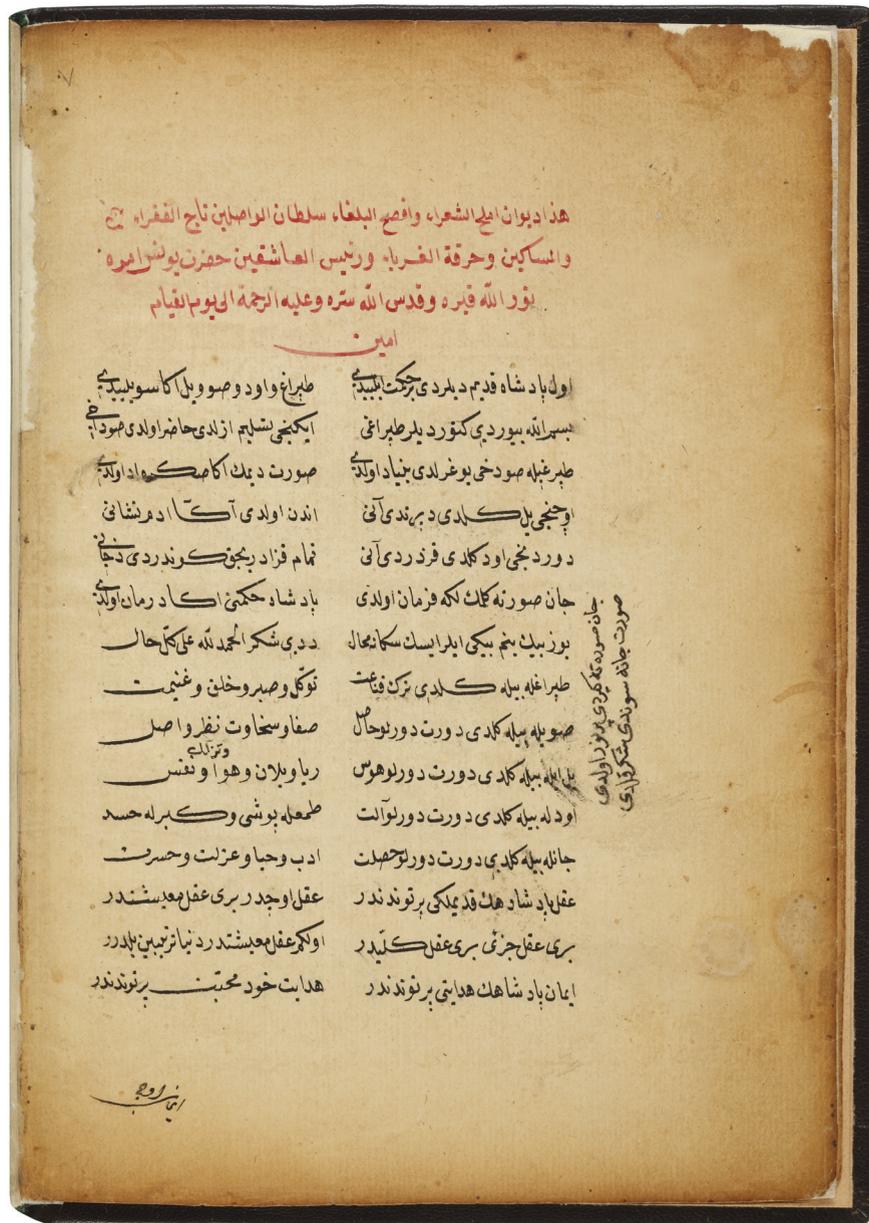
Turkish

A collection of poems by the famous mystic poet Yunus Emre (d. 1321)

The codex has 232 fols., 21.2 x 14.5 cm. The paper is cream colored, glossy. The text is written in *nastaliq* script, in black ink with the titles of the poems and the poet's name in red. The codex has a brown reddish leather binding. In the center of each cover, a gilded medallion with floral motifs is applied, and the border of the cover is decorated with gilded braid.

The codex was purchased for the Oriental Collection in Prijepolje in 1930.

OZHA Ms. 847





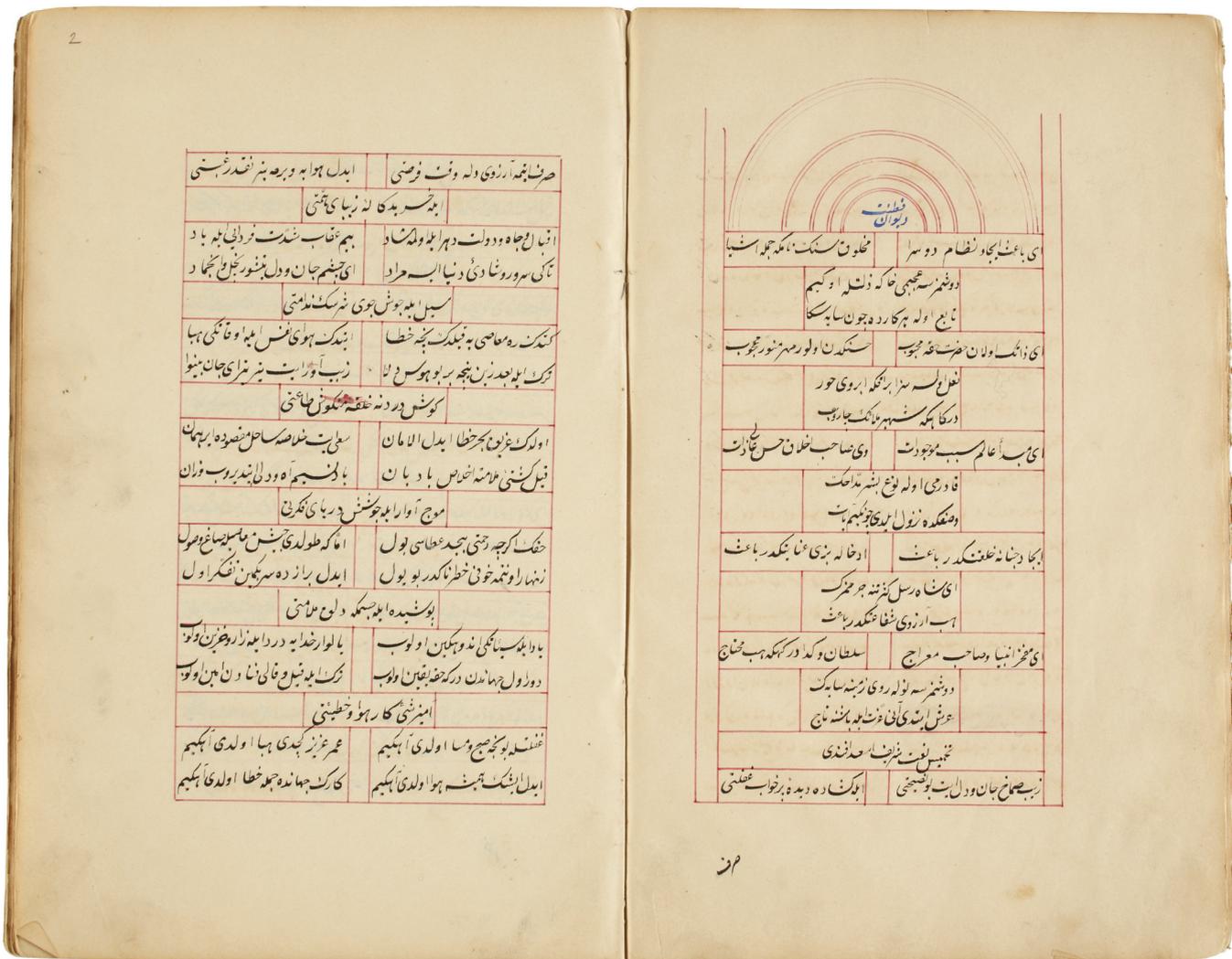
15. BUSTĀN

Persian

A collection of didactic moralistic versed stories by the Persian classic poet Shaykh Muṣliḥuddīn Sa'dī Shīrāzī (d. 1291). The codex has 167 fols., 23.5 x 14.7 cm. The paper is brownish, glossed. The text is written in *taliq*, in black ink with the titles of stories in gold. On the first page of the text, a headpiece is executed in two parts. The upper part is shaped like a dome, the lower like a medallion. On the gilded background, orange, pink and blue flowers are painted, while the flowers on the Persian blue background are orange and white. In the lower part of the headpiece, the title is inscribed. On the first two pages, the text

is outlined with orange, gold and blue lines and written within cloud bands on a gilded background decorated with flowers. The remainder of the text is outlined with green, golden, orange and blue lines. The original binding is not preserved. The codex has a new cardboard binding covered with green cloth, which was made in the laboratory of the Academy Archives. The codex was purchased for the Oriental Collection in Novi Pazar in 1930.

OZHA Ms. 781



16. DĪVĀN-i FITNAT

Turkish

A collection of poems by the Ottoman woman poet Zübeyde, known by her nom de plume Fitnat (d.1780).

Copied by the Bosnian Sayyid Muḥammad Ḥāshim b. Da'ūd 'Ārif in 1270/1853–54.

The codex has 53 fols., 22.3 x 13.8 cm. The paper is cream-colored and glossy. The text is outlined with red ink and written in *nastaliq* in black ink, with the titles of the poems in red. On the first page, there is a plain heading of concentric semicircles

in red ink. The codex is bound in cardboard with leather backing and covered in brownish marbled paper. The inner sides of the covers are made of red paper with blue and yellow patterns.

The codex was donated to the Oriental Collection in 1934 from the estate of Safvet-beg Bašagić.

OZHA Ms. 1578

Lit. Ždralović, 1988, II, p. 286



17. HÜSN Ü 'AŞK

Turkish

“Beauty and Love,” a poem by the Mevlevi dervish Shaykh Galib (1757–1799) written in mathnawi verses

The codex has 81 fols., 22.5 x 13.3 cm. The paper is cream-colored and glossy, with watermarks. The text is written *nastaliq* script in black ink with subtitles in red. The written surface is outlined with two blue lines. On the first two pages, the text is in a golden frame. The headpiece is executed in pink, blue, brown, yellow, green, purple and gold colors. In the middle, a Mevlevi head piece, *sikke*, is painted. Under the head piece, the title and the poet's name are written. The codex is bound in cardboard covered with dark red leather. The edges of the

covers are decorated with gilded braid. In the middle of the first and last leaves is a gilded floral decoration.

On fol. 1a is the ownership inscription of the Sarajevan Mevlevi dervish and poet Muhammed Meyli from 1248/1832–33.

The codex was purchased for the Oriental Collection in Doboj.

OZHA Ms. 600



کتاب حسن و عشق لجناب شیخ اسعد غالب مولوی

حمد آنکه که قلدی خلقه رحمت	تحمیدره عجزه و پردی رحمت
عجز اولسه حال اولوردی مشکل	مای کج کلاه اولوردی درکل
کر حمدینه بوقسه حد و احصا	شکرات که زبان عجز کویا
حمد ایله که و پردی شرح معنی	تحمید خداره عجزه فتوی
بخش ایلدی اهل عجزه ادراک	فحوائی شریف ماعرفناک
آخر یننه عجز اولوردی حاصل	اقا اوله نزدی کسه و اصل
نقص آنره حمایت ایلدی	تعجیز دکل عنایت ایلدی
اصح اکا واجب اولمشد	احساننی موجب اولمشد
محض کر میله ایلدی تصویر	عبدل اوزره نظام خلقی تقدیر
عجز اولسه بیوقوف اولوردق	هیا بکم و کج ادا قالوردق
مشکلدی ادای شکر و تحمید	قذوب ذره قذوب خورشید

18. TEYMŪR-NĀME

Persian

A history of the Mongol ruler Timur Lenk (Tamerlan) in mathnawi verses

Author: ‘Abdullāh Hātifi (d. 1520)

The codex has 102 fols., 23.7 x 13.8 cm. The beginning of the text is missing. The paper is yellowish, glossy. The text is written in calligraphic *taliq* in black ink. On fol. 1b, a head piece is executed with floral patterns in ochre, white, yellow and green colors on a blue and gilded background. The codex has six miniature paintings in opaque watercolor depicting scenes of battles, hunting and moments of resting. It is bound in dark brown leather. On the outer side of each cover, there is an oval gold stamped central medallion with floral motifs and four corner decorations. On the inner side of each cover is a golden medallion on a blue background executed in the filigree technique. (*Ždralović, 1986, cat. no. 24)

The codex was most probably made in Persia by the end of the 16th century.¹ It was restored in the laboratory of the Academy Archives.

Lit.: Olesnicki, 1932; Janc, 1956, p. 30; Janc, 1958; Minijatura, 1964, p. 307

fol. 15a

The miniature illustrates verses about a battle that left many dead men and horses on the battleground. The composition traverses the previously drawn frame, spreading to the margin and adding drama and dynamics to the scene.

fol. 27b

A scene of repose after battle is depicted. In front of a pavilion, seven men are seated. Timur can be recognized by his headgear and his place in the composition. In accordance with the conventions of the classical Persian miniature, he is depicted as a tender beardless youth. In front of the men is a mat on which there are water vessels. One man is playing a daf while another is holding a stringed instrument. The verses preceding the miniature relate that the warriors have disposed of their weapons and shields and the war drum, which had been played with hatred, has now become a daf.

fol. 37a

The miniature illustrates a scene of conciliation after battle. Timur has conquered Iran, the winners have disposed of their swords and the defeated have come to them, seeking shelter. The figures are situated in a rocky landscape, typical of Persian miniatures.

fol. 53b

Timur is fighting a lion. This painting occupies a marginal space in which a horse, cypress and blossoming fruit tree are depicted. There is also another typical feature of the Persian miniature: observers from behind the hill who are not part of the main action but have an important place in the composition.

fol. 74a

The miniature illustrates verses about dead warriors, tired horsemen, captives in chains and a wounded man who is bleeding to death.

fol. 85a

The verses preceding the miniature speak of bandits who attack people, killing and robbing them. The painting depicts an old woman who is complaining to Timur. The figure of an old woman addressing a ruler is a common feature of Persian miniatures. Her face is young and the impression of old age is achieved by her hunched posture and reliance on a stick.

OZHA Ms. 754

¹ I am grateful to Prof. Lale Uluç from Istanbul and Dr. Saeid Khoddari Naeini from Tehran, who confirmed for me that the miniatures were painted by a Safavid artist from the 16th century. I also thank Dr. Ebtehaj Navaey from Zagreb, who translated parts of the text which precede the miniatures for me.

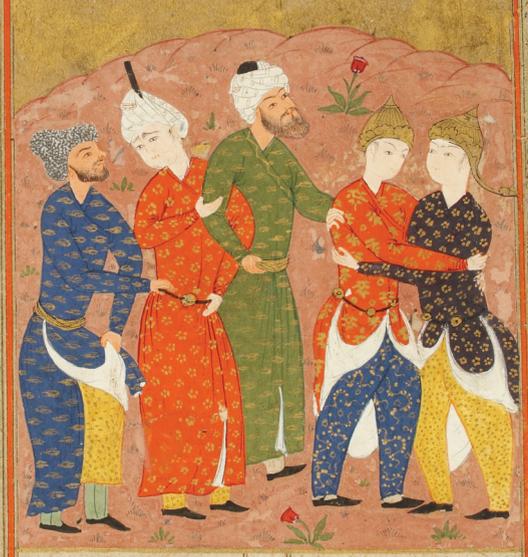


کشته گوزافسر سردران	شده ز پافنارهای خزان
نهشته سکنز آینه روی	در آن چیره پرداز لولی

شدند آن شربان جم استان	بچاکوی برلاس هم دان
اگر نامداران سرمز و بوا	که گیرند در بلخ کسیری بخیم

cat. 18, fol. 15a

نهادند شیره را در خلک	مگردند آل مظهر خلعت
همه زان آمان ه امان خوان بتند	ز خاک درش چهره ارا شد
بگردار پشیمان رهنمای	شدان فرخ آیین فرخنده را



بمنزل بریدن طرازنده	چرا همیشه نام تازه مده
بشیر از شد مقدم روز را	بسی گشت خاک زمین خورا
گذشت از خم پیرنج کرد ستیز	که سر صد قبحاق شد قشنگ

cat. 18, fol. 37a



پر



زبانوی نوبت نامان فخر
درید شده بر دمان صرم کور
بنون کس جان قه پرون
زمین در آورده جان اربن

cat. 18, fol. 74a

جو بدخواه شد که از کار او	که آمد قیامت بپکار او
ز کلامش شیر افکنان دگر	کز زبان شد از پشه آن شیر
ز پیغاره گفت زالی ز بام	که ای تربوشش و ترکش
چو باروی شمشیر قوی	جرامی گزنی بجای بروی



بیتند ز زینیه همسر ما	بچون تیر کرده یک آویز ما
بسر بر نهادند خود و فرنگ	نماند در گیشش تیر خدنگ

کشیدند



بهراسی آفتان بخوم
که از صولت و سدیدت بگرم
بنوعی برون راند سالار روم
فروخت از جرح بحشم شکوه

cat. 18, fol. 85a



cat. 18, fol. 85a, detail

19. A WORK ON ARITHMETIC

Turkish

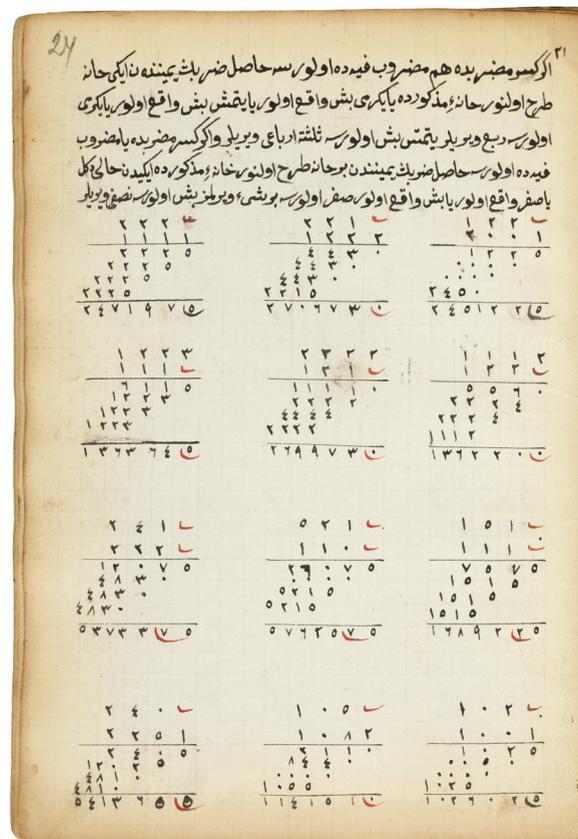
The author and copyist are unknown.

The codex has 41 fols., 21.2 x 14.8 cm. The paper is yellowish and has watermarks. Written in black and red ink in *naskhi* script.

Bound in cardboard with brown leather backing.

The codex was owned by Ćiro Truhelka. It was purchased for the Oriental Collection from Agata Truhelka in 1960.

OZHA Ms. 2073



20. MŪJAZ AL-QĀNŪN

Arabic

An abridgement of a work on anatomy entitled "Al-Qānūn fī 'ṭ-ṭibb" by Ibn Sīna (Avicenna) (d. 1037)

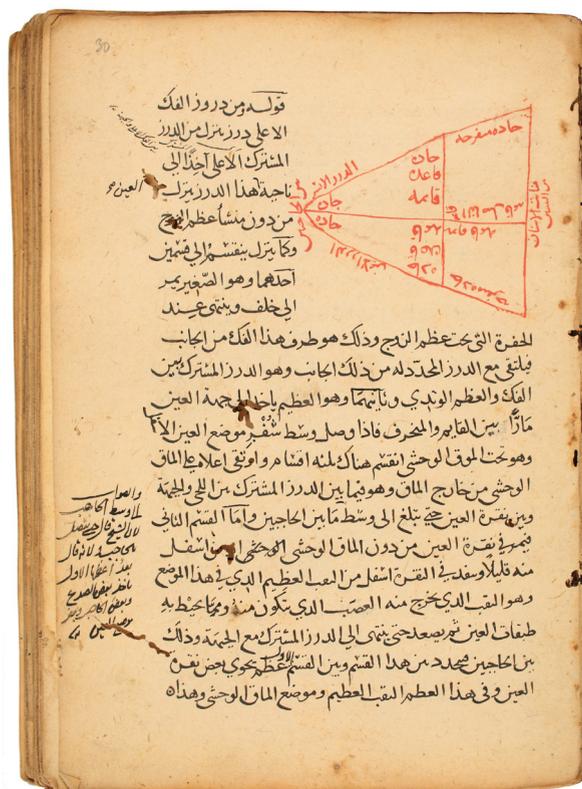
Author: 'Alā'uddīn Abū 'l-Ḥasan 'Alī b. Abī 'l-Ḥazm al-Qarshī Ibn an-Nafīs (d. 1288)

Copied by Aḥmad b. 'Alī, probably in the 16th century.

The codex has 264 fols., 26.3 x 17.2 cm. The paper is thick and yellowish. The text is written in *naskhi* script, in black ink, with subtitles in red. The cardboard binding has leather backing and edges. It is covered by yellowish and brownish marbled paper with grey-green and orange designs. (*Ždralović, Catalogue)

On this page is a diagram of the upper jaw.

OZHA Ms. 1116



21. SHARḤ AL-JAGHMĪNĪ

Arabic

A commentary on a work about astronomy by Jaghmīnī

Author: Faḍlullāh 'Ubaydī

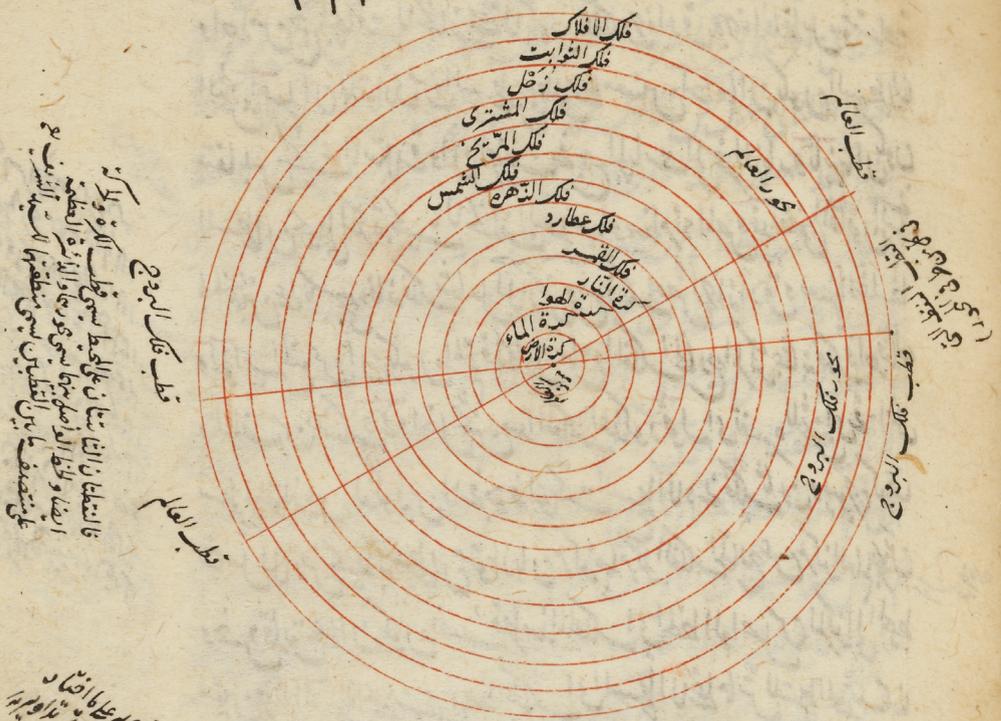
Compiled in 751/1350–51, copied in the 17th century.

The codex has 151 fols., 17.9 x 13 cm. The paper is yellowish and glossy. The text is written in *nastaliq* script, using black and red ink. There are numerous marginal inscriptions. The codex is bound in brown leather. In the center of each cover is a medallion with vegetal motifs. The codex contains numerous illustrations. (*Ždralović, Catalogue)

On this page is a diagram of a geocentric system.

OZHA Ms. 308/2

الحلأ ووجه هذه البراهم والعناصر والافلاك وما فيها يطلق عليها اسم السم العالم وصورته بهذه الصورة



قطب العالم
 قطب البروج
 المحور العالم
 المحور البروج
 فلك الافلاك
 فلك الثوابت
 فلك زحل
 فلك المشتري
 فلك المريخ
 فلك الزهرج
 فلك عطارد
 فلك القمر
 فلك النار
 فلك الهواء
 كرة الماء
 كرة الأرض

ازرطقي وويرطقا اقل
 بطليموس وفي الباقية ترواها

قال المقالة الاولى **اقول** - انما قدم الكلام في فلك الشمس لان افلاكها اقل من افلاك الباقية فلكون اسهل فلك الشمس حرم كرتي محيطيه سطحان متوازيان الاغلي منها مما شفق فلك المربع والارض مما شفق فلك الزمزمه مركز السطحين واحده وهو مركز العالم والسطح طول وعرض بلاعق وذكر المصنف مناقا نوئين يفيدان في افلاك الكواكب الباقية الاول كل كره متوازية السطحين اي لا يختلف البعد بينهما في جميع الجهات مركز السطحين مركز الكره الثاني كل فلك مجتمه شامل للارض كالمثل والمائل والمائل لا التدوير على كرتهم وهو متوازي السطحين وانما اخترت عن التدوير لان سطح المقوي يعبر

وانما قيد افلاكها كرتي او لفظ الفلك
 في هذا الفن يطلق على الكره كالمثل
 على الجسم الكروي المائل او المائل
 القضي او بطرق المائل وقد نزلت



cat. 22, fol. 1b

22. KITĀB MAWĀLĪD AR-RIJĀL WA-'N-NISĀ'

Natal Horoscope for Men and Women

Arabic

The author, Abū Ma'shar Ja'far b. Muḥammad b. 'Umar al-Balkhī (d. 886), known in the West as Albumasar, is considered to be the founder of Islamic astrology.

This copy was made in the Ottoman realm on 10 Jumada I 1157/21 June 1744.

The codex has 209 fols., 21.6 x 16.5 cm. The paper is cream and glossy. The text is written in *naskhi* script, with numerous orthographic mistakes. The ink is black and red. The codex is bound in dark brown leather. In the middle of each cover is a stamped oval medallion with floral motifs.

The codex was purchased in Prizren in 1930. It was restored in the laboratory of the Academy Archives. (*Ždralović, Catalogue)

In the first part, which comprises a horoscope for men, at the beginning of each of the 12 chapters is an illustration

of a zodiacal sign and its dominant planetary features. The illustrations are roughly and unskillfully made and, aside from the basic iconography, have nothing in common with the artistically painted miniatures from Islamic astrological manuscripts. It is possible that the illustrator used zodiacal signs on metal objects or ceramics as models. In their almost caricatural appearance, the figures look as if they were painted without any attempt to comply with the then prevailing ideal of beauty. The patterns of the fabrics (saddle, gown) could have originated from the environment in which the codex was made or have been copied from another illustration.



cat. 22, fol. 40a

fol. 1b: Mars in Aries

Mars is depicted as a warrior with a sword in his right hand and a severed head dripping with blood in his left hand. When combined with Aries, he is always depicted as riding a ram, which is moving from the right to the left side (on this iconography see: Carboni, 1997, pp. 17 and 25). In the upper part of the painting, a few flowers are drawn, a device which is also a usual part of the illustrations of zodiacal signs in Islamic miniatures. The colors are bright red, green, yellow and black.

fol. 40a: Sun and Lion

Both the Sun and the Lion are strong figures in zodiacal iconography. The Arab astronomers viewed the Sun as the fourth planet from the Earth. It is usually depicted as a man holding the solar disc with a human face in its center (Carboni, p. 9), but here it is in the corner of the painting. The Lion is strong, his head big and his jaws threateningly open. He is shown in profile, walking (Carboni, p. 33).

fol. 68a: Mars in Scorpio

The figure of a warrior, the personification of Mars, is depicted with a sword in one hand, holding a scorpion by its tail in another. Sometimes the warrior is depicted holding one scorpion in each hand.

fol. 86a: Saturn in Capricorn

Saturn is usually depicted as a man riding a he-goat, although here the animal is drawn in front of him. The Indian influences are discernible in the illustrations of Saturn. He is a dark-skinned man with a long beard, wearing trousers or a skirt, with the upper part of the body naked (here he is wearing a tunic). He holds a pickax, which indicates his connection to the lowest forms of work, such as mining (Carboni, p. 21). There are some trees in the background. In the lower part of the painting are symbols resembling talismanic letters. The he-goat is painted in bright red; Saturn in green, red, yellow and black.

OZHA Ms. 818

وَصَحْبِهِ وَسَمِّ تَسْلِيمًا كَثِيرًا لِي يَوْمِ الدِّينِ

مطل
برج العقرب والمرج

٨



وَالْخَوْفُ مِنْ قَلْبِ حَامِلِ هَذِهِ الْأَسْمَاءِ
وَأَجْعَلُوا لَهُ هَيْبَةً وَوَقَارًا فِي قُلُوبِ الْخَلْقِ
أَجْمَعِينَ وَصَلَّى اللَّهُ عَلَى سَيِّدِنَا مُحَمَّدٍ وَعَلَى
آلِهِ وَصَحْبِهِ وَسَلَّمَ وَإِذَا قَصَدَ حَاجَةَ مُهِمَّةٍ
فَلَيْتَ صُدَّهَا يَوْمَ الْجُمُعَةِ لِأَنَّ خِيَارَ أَيَّامِهِ
وَأَضْرَ أَيَّامِهِ يَوْمُ الْأَرْبَعَاءِ وَإِذَا أَرَادَ أَنْ يَنَامَ
يَنَامُ عَلَى جَنْبِهِ الْأَيْمَنِ تَحْتَ الْقَبْلَةِ فَإِنَّهُ
يَأْمَنُ عَلَى نَفْسِهِ مِنْ هَوَامِ الْأَرْضِ وَمَوْذِيَا
نَهَا وَعَمَارَاتِهَا يُوَافِقُهُ مِنَ الْأَدْهَانِ لَوْحِ
عَظْمِيهِ وَبَدَنُهُ أَلْبَانٌ يُدْهِنُ بِهِ فِي الْحَمَامِ
يُنِيرِي بِإِذْنِ اللَّهِ تَعَالَى وَهَذَا مَا دَلَّ عَلَيْهِ
الْكِتَابُ بِعِلْمِ الْحِسَابِ وَاللَّهُ سُبْحَانَهُ
وَتَعَالَى عَمَّا يُشْرِكُونَ وَاللَّهُ أَعْلَمُ بِالْمُرْجِحِ
وَالْمَائِزِ الْمُبْتَازِ وَالزُّهْنِ وَالْحَمْدُ لِلَّهِ
وَصَلَّى اللَّهُ عَلَى مَنْ لَا نَبِيَّ بَعْدَهُ سَيِّدِنَا مُحَمَّدٍ وَعَلَى آلِهِ

مطلب
للجدي وزحل
١٠



بْنِ عِمْرَانَ عَلِيَّ حَيْكَلِ الطُّورِ الْوَحَا الْوَجَا
الْأَمِنْ خَطْفَ الْخَطْفَةِ فَاتَّبَعَهُ شَهَابٌ
تَارِقٌ وَمَصَّبِي اللَّهِ عَلِيَّ سَيِّدَنَا مُحَمَّدٍ وَعَلِيَّ
وَعَلِيَّ إِلَهٍ وَصَحْبِهِ وَسَلَّمَ وَإِذَا اقْتَصَدَ حَاجَةٌ
مُهْمَةٌ فَكَيْدُ هَبِّ الْإِيْنَهَا يَوْمَ الْخَمِيْسِ
أَوَّلِ النَّهَارِ فَإِنَّهَا تَقْضِي لِأَنَّ أَحْسَنَ
أَيَّامِهِ الْخَمِيْسُ وَأَصْرًا يَأْتِيهِ الْجُمُعَةُ وَأَحْسَنُ
شُهُورِهِ شَهْرُ رَمَضَانَ وَإِذَا ارَادَ أَنْ يَنَامَ
يَنَامُ عَلِيَّ جَبِيْنِهِ الْإَيْمَنِ مُتَوَجِّهًا لِلْقِبْلَةِ
فَإِنَّهُ يَأْمَنُ عَلِيَّ نَفْسِهِ مِنْ هَوَامِ الْأَرْضِ
وَمَوْذِيَاتِهَا وَعَمَارِهَا يُخَوِّمُ الْمَبْعَةَ
وَالجَارِي وَمَشْمُومُهُ مَا الزَّهْرُ وَدُهْنُهُ دُهْنُ
الْبَابِ فَإِنَّهُ يَنْفَعُهُ وَقْتُ حَرِّ صَبْرِهِ وَهَذَا
مَا دَلَّ عَلَيْهِ الْكِتَابُ بِعِلْمِ الْحِسَابِ وَاللَّهُ
أَعْلَمُ بِالصَّوَابِ وَالْبَيْتِ الْمَرْجِعِ وَالْمَأْتِ بِمَرْجِ الْقَوْمِ

والمشترى يملو به



23. ḤİLYE-İ ŞERİF A Noble Description

Arabic

Among the manuscripts of the Oriental Collection is a wooden triptych with descriptions of the Prophet Muhammad. Such objects were wall decorations that had protective properties attributed to them. The inner side of the triptych is covered with brown paper. The outer side is decorated with golden and red medallions and rosettes. Its height is 38 cm, width 21.5 cm (doors closed) and 38.5 cm (doors open). In the central part of the triptych under the decorative headpiece, a description of the Prophet Muhammad is calligraphically inscribed. On both sides, the text of the 255th Ayat of Sura II (Ayat Kursi) is written. In the corners are circles containing the names of the first four caliphs. In the lowest part is a saying by the Prophet Muhammad. On the inside of the right wing is a decorative headpiece, under which 100 rectangles filled with God's names are drawn. The name Dhū 'l-jalāl wa 'l-ikrām is divided into two parts so that all the rectangles can be filled. The inner side of the left wing has a similar headpiece and rectangles filled with the names of the Prophet Muhammad.

OZHA Ms. 2083

24. QURAN

Arabic

A miniature octagonal codex containing an incomplete text of the Quran

The codex has 189 fols., 4.2 x 4.5 x 4.4 cm. It probably dates from the 18th century. The paper is thin, cream-colored and the ink is black. The text is written in a tiny script called *ghubari*. Some folios are missing and a part of the text was added in larger and less tidy handwriting. The binding is made of brown leather. Each cover has a rosette on the outer side, while the inner sides are gilded. The codex has a case made of black silk fabric with a ribbon of black and gold thread. Miniature manuscripts of the Quran were used as talismans and tied to the banner of the flag.

The codex was purchased for the Oriental Collection from Mrs. Hasiba Miralem of Banja Luka. (*Ždralović, 1986, cat. no. 2)

OZHA Ms. 2001



انتم اهل بيتي الذين استوتون بي
في كتابي وكنتمون بيضر تاجرا من
يقتلني يقتلنيكم الا في زوني في الحيف الذي
ولا يفتنتم عنتم اذ ذاب ولا لم تضره ولا تفتن
من حيا الكتاب في نفسي من يلدوا بالبر ما تفتنهم في
البيات و ايتنا بروح القدس ايكاد ايكادكم رسولنا لا تفتن
انتم انتم انتم فترون كذبتهم وفتنوا فتلون فتلون
فتنوا فتنتم الله بكنتم فتلون لا تفتنوا ولا تفتنهم
كوت ترون عن الله مضمون ليا منهم وكانا من تبدل ستمت
الذين كفتنا اية ففتننا الله على الكافرين ايانا ستمت استقايك
انزلنا الله قالوا الذين يراهم فتننا وفتنوا وفتنوا
الذي مضموننا اياهم قد فتنهم فتلون البغايا الذين فتنوا انتم
مؤمنين وكنتم اياكم من ستمت لا يفتننا به من استقتم اهل
منه يفتنوا انتم هذا ليلنا واذنا فتنا ستمت انتم
فتننا فتنكم الظلم فتنوا اما انتم انتم بفتنوا
استقوا قالوا ستمت اذ فتننا فتنوا انتم
فتنوا بكم العيون بفتنوا فتنوا بكم

8



25. MIFTĀḤ AL-JAFR AL-JĀMI' WA MIŞBĀḤ AN-NŪR AL-LĀMI'
An Explanation of a Work on Divination

Arabic

The author is probably Abū Sālim Muḥammad b. Ṭalḥa b. Muḥammad b. al-Ḥasan al-Qurashī (d. 1254).

The codex has 152 fols., 20 x 15 cm. The paper is thick and glossy.

The text is written in *naskhi* script using black and red ink. The codex contains an abundance of magic squares, circles and diverse occult signs. It has a leather binding with a flap. In the center of each cover and on the flap are gold stamped medallions with vegetal motifs.

The codex was purchased for the Oriental Collection in Pljevlja in 1930. (*Ždralović, Catalogue)

OZHA Ms. 1030/1

وقال تدنرت وانت طسوج تديكت وانت فزوج ترمب وان حصر

تظيرت وانت متلوج وهي صورته فوق كوسيه

بسم الله
الرحمن الرحيم

الرحمن الرحيم
٤١٨

بسم الله
١٢

ج ١٣ ١٤ ١٥

٤	٩	٢
٣	٨	٧
٨	١	٩

الله لا اله الا هو
ده يبرق



الله
١٢

الله

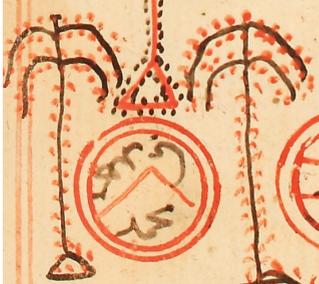
٨	٣
٤	٨
٩	٢٧

لا اله الا الله محمد رسول الله

٢٨	٣١	٢٢	٢١
٢٥	٢٢	٢٧	٢٤
٣٣	٢٨	٢٩	٢٤
٣٥	٢٥	٢٤	٢٧

وتلك الحجة واوانه

من كتم سره حكم امره
من قنع شئج
احكمه بلا طمع



الله
١٢

الله
١٢

يا قليم مصر وبتباركه في الدنيا قوي يا عزيز يا كافي
الزينة يا حي يا قيوم يا يدبج السموات والارض
يا ذا الجلال شعبا وشاهين وشاعر وشيخ وشيخ
وشعون وكل سورة فيها المر وعانيها من الاسماء الطاهرة ففي المتصرفه في ذلك الشمس

السلام

بسم الله الرحمن الرحيم
محمد المهدي اذا تعد عدد الزمان
على حروف بسم فالمهدي قام
و دوران الخروج عقيب صوم وعقيب
الصوم رمضان اذا تعد عدد
كان اوان خروج الامام
ابن الامام الامام المهدي
سلام قول من رب رحيم
ولولا الحسد ظهر سر العدد
طل اسئل مذكور عن قريب له الظهور
يا قليم مصر وبتباركه في الدنيا قوي يا عزيز يا كافي
الزينة يا حي يا قيوم يا يدبج السموات والارض
يا ذا الجلال شعبا وشاهين وشاعر وشيخ وشيخ
وشعون وكل سورة فيها المر وعانيها من الاسماء الطاهرة ففي المتصرفه في ذلك الشمس



26. TALISMANIC SCROLL

Arabic and Persian

A paper talismanic scroll, 424 x 6.2–8.2 cm in size, is kept in the fund of the documents of the Oriental Collection. On the gilded and brownish background are decorative squares, circles and cartouches in yellow, red, golden and blue. The texts are mostly written in tiny *naskhi*, *thuluth* and *nastaliq*. In the first part of the scroll, under the gilded headpiece, larger rectangular sections are drawn in which individual suras and ayats are inscribed, and also smaller circles and rectangles in which the formula “Lā ilāha illa anta” (There is no god but You) is written. In the second part of the scroll are talismanic squares filled with letters, numerals, occult signs and names by which God is invoked. Most of the inscriptions are in Arabic, while the explanations of the purposes of the inscriptions are in Persian. The scroll probably dates from the 16th or 17th century. It was severely damaged and unskillfully restored. Some parts are missing. It was later restored in the Laboratory of the Academy Archives, where the painted surface was protected with maranyl and the reverse side was clad in Japanese paper (Hršak-Flajšman, p. 18, cat. 61).

The scroll was purchased for the Oriental Collection in 1967 from Mrs. Saliha Hrasnica of Sarajevo.

OZHA doc. 768

Handwritten manuscript page with decorative borders and circular diagrams. The page is divided into several sections:

- Top section: A large circular diagram containing text, surrounded by a decorative border.
- Middle section: A grid of numbers and letters, possibly a calendar or a table of contents.
- Bottom section: A grid of circular diagrams, each containing text, arranged in a structured layout.

Handwritten manuscript page with a grid of numbers and letters. The page is divided into several sections:

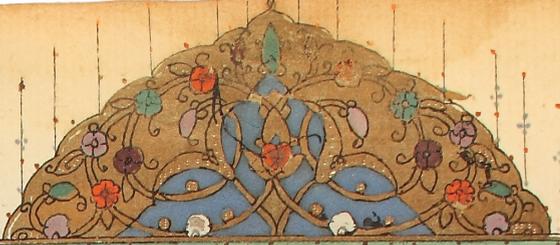
- Top section: A grid of numbers and letters, possibly a calendar or a table of contents.
- Middle section: A large grid of numbers and letters, possibly a calendar or a table of contents.
- Bottom section: A grid of numbers and letters, possibly a calendar or a table of contents.

Handwritten manuscript page with a grid of numbers and letters. The page is divided into several sections:

- Top section: A grid of numbers and letters, possibly a calendar or a table of contents.
- Middle section: A large grid of numbers and letters, possibly a calendar or a table of contents.
- Bottom section: A grid of numbers and letters, possibly a calendar or a table of contents.

كتاباً ورسائل مفيدة وكثيراً ما يجالج قلبه ان ابين مقاصد المصنف
 ووضح التهنيد بمنطقه وكلامه ومضغ على هذا زمان من العمر
 ولقد وفقني الله تعالى لشرح التهنيد بحيث يستحسنه كل من
 حسن توفيقه شرحاً تاماً لواطع المصنف عليه كان مقيداً
 هدية مني الى ارباب الفضل والكمال لا الى الادان والارازل
 وبعد تمام هذا الشرح المقصود والمرام ستميته توضيح ته
 والكلام ثم لا اعياء باللام من اللثام الا وغاد والن
 الفاهم الله جهنم وليس المهاد والى الله ان يفتح ان يفتح
 ويجعله سبباً لنجاة في يوم الدين ثم الممول من الم
 والمرجو من الجبول على الانصاف ان لا يبادر الى ال
 على اعمال الروية والانتكار لعله يوس من جانب
 وفي ظلمة الليل الربيم غرة نهار وان وقع فيه غم
 هضوة وخلل فعمل الواقف ذي المروة ان يصلح ما
 انا اشعر في المقصود وتقول من كلام على الصمد المعبد
 التي تشبهها الفطرة السليمة ان العاقل المتيقظ
 فيه من موهبة مستور في نعم جليلة سابعة ظاهرة
 من نعمة مؤثراً بدعوه الى تحميد موليه ليكون شكره له
 عتيدها ويجلب مزيداً وانه اذا تجدد له نعمة اخرى وا
 قوي ذلك المحرك فيه واداه الا كان يبغثه اليه فمن ثمة
 ونفقوا التصنيف افتتحوه باسمه بتركا به فيما هم بصد
 بتحميده اداء لبعض المستحقه باناضته نعمة التوفيق و
 وقد نزهوا بما سنوه على ان من وفق للشروع في كتبهم و
 ان يعتقد بهم فلك المصنف هذا المنهج القويم وقال في اسم الله





بسم الله الرحمن الرحيم

الحمد لله الذي هدانا لهذا الذي كنا لنهتدي لولا أن هدانا الله. وقد توفيتني
لتوضيح تهذيب المنطق والكلام. ويسر لي نشر العلم تقيماً وانفاً وتصنيفاً
وصبراً لمن يفيدته تقرباً وتحريراً وباليفاء والصلوة والسلام على من
كشف العلوم بالاقوال الشارحة. وادخل إلى أعلى درجات التصديق
بالجواهر الواضحة. محمد الذي أظهر الشرايع النبوية بالدلائل القاطعة. وبيان
النواميس الالهية بالبراهين الساطعة. وعلى الله المناطقين بالصدق والظنون
واحكام المتكلمين بالكلام الحق في كل باب. وبعد فيقول العبد الفقير إلى مولاه
الغني الباري. مصطفى بن يوسف بن واد الموستاري. همداه الله الطريق
القوم. وجعل ضرب اعماله في الميزان مستقيماً. وحفظه عن التكلم بكلام مستقيم.
ان علم المنطق والكلام لا يخفى قد ربما على ذوي الافهام. ولقد صنف فيهما
زبر كثيرة لطيفة. وآلف كتب موجزة وبسطة شريفة. غيظت تهذيب المنطق
والكلام الذي صنفه زبدة العلماء الاعلام. واسوة الفضلاء الكرام.
المولى المحقق. والنخبة المدقق. العلامة الزباني. سعد الدين النفا زاني.
جزاه الله سبحانه خير اجراء. ورزقه وآياتنا حفظ النقاء في دار البقاء. كتاب
نافع كالدرة لفظاً. حري شأنه بالنور سطر. معاليه على المعالي جليل.
نفعه كالدرة قدر السان في محاسنه كليل. وان افضت في الاشياء عمراً.
ان الله لغاية اجازة مستعصي على الغم لا يكون هدفاً لكل ذي سهم لا يرد
على مائه الا الاقوياء. ولا يطلع على واهه الا الاذكيا. ولم ار له شرحاً
تماماً سوى ما علق على المنطق بعض الفضلاء. بل لم اسمع احداً شرحه تاماً
من العلماء. وان لا زلت مهذب العلمين ترة مدبرة. وصنفت فيهما

27. SHARḤ TAHDHĪB AL-MANṬIḤ WA AL-KALĀM

Arabic

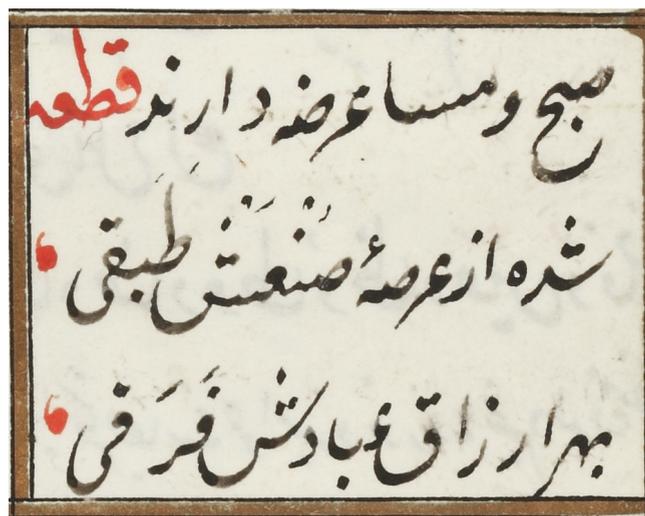
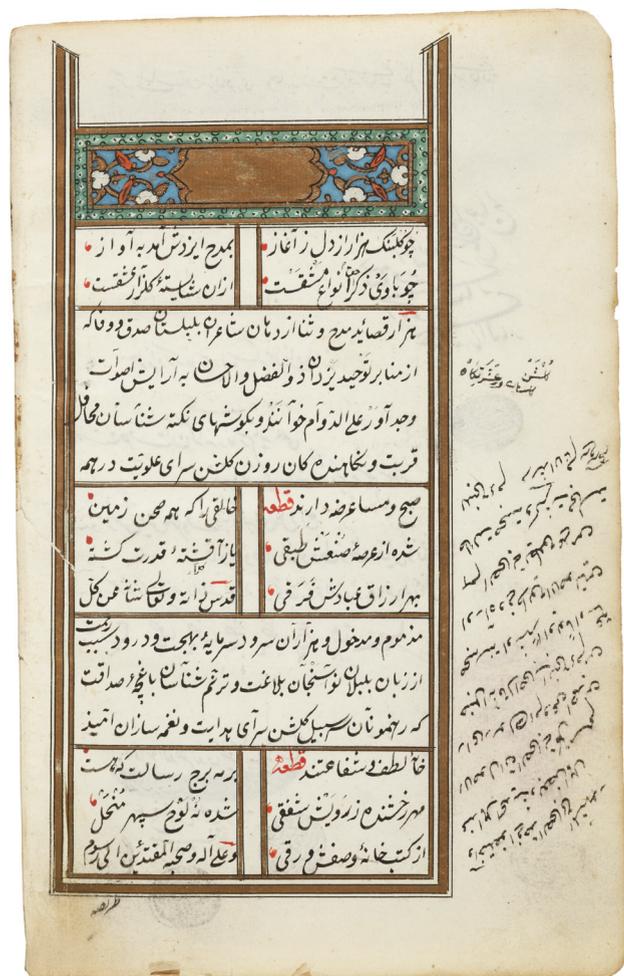
A work on logic and apologetics, which is a commentary on Taftāzāni's work "Tahdīb al-manṭiq." It was compiled in 1184/1706.

Author: Muṣṭafā b. Yūsuf b. Murād al-Mustārī (Shaykh Yuyo) (d. 1119/1707)

Copied by Aḥmad b. Ḥusayn al-Mustārī on 19 Dhu 'l-Qa'da 1151/1 April 1739. The copy was collated with the autograph. The codex has 250 fols., 21.2 x 13 cm. The paper is white and glossy. The text is written in *nastaliq* script in black and red ink. The codex has a leather binding with a flap. In the center of each cover is a gold stamped medallion with floral designs, and the corners are also decorated with gold stamped ornaments. On the inside of each cover is marbled paper in greenish tones. The first page of the text has an ornate headpiece in the shape of a dome. On a golden background are floral motifs in purple, pink, white, green and orange.

OZHA Ms. 412

Lit. Ljubović, 1996, pp. 51-53



cat. 28, detail

28. BULBULISTĀN

Persian

"The Nightingale Garden," the only known prose work written in Ottoman Bosnia in Persian. It was compiled on models of works by the classical Persian authors Jāmī and Sa'dī.

Author: Shaykh Fawzi (Fevzi) of Mostar (d. 1747)

Copied by Muṣṭafā b. Šālih Na'imī-zade (Naimić) of Mostar in 1750.

The codex has 87 fols., 20.5 x 12.0 cm. The paper is thin, yellowish. The text is written in black ink, and the beginnings of some verses are red. On the first page is a headpiece in gold, green, blue, red and white. The text on the first two pages is in a golden frame. The codex is bound in leather. In the center of each cover is a decorative medallion. The owner was the Sarajevan poet, dervish and calligrapher Muhammad Meyli Gurani. (*Ždralović, 1986, cat. no. 27)

OZHA Ms. 6

Published: Fevzi Mostarac, 1973



احوال غزوات در دیار بوسنه

بِسْمِ اللّٰهِ الرَّحْمٰنِ الرَّحِیْمِ

چون امرارت علیه ازلیه ذمه مؤمنین و موحدینه مبدول عنایات
 رعایات غیر منونه سفی جمله به اعلان واعیان و سرور کائنات و غیر
 موجودات رسول خدا محمد المصطفی علیه افضل القلوب والنجیبات کلمه
 انار مجرای باهره البرهان لرغوا الشمس الذی فی وسط کونان ایشا رقیقه
 و عامه عالمیایک مشهور دی اولفقه تعلق الی الی نفعیم کلمه ذلیله
 قلبیای غابت ذلیله کلمه کلمه ماصدق لوزره عروس شوز و وظیفه
 اسلا میاند جلوه کر منصفه ظهور رهزمت و شمساری طرف سعاده
 وقوع بولور به خاتم انبیان نبی اعزین بنی طار غضب قهار الیه خاکستر
 اولور به شرفه مشرکین و ادکله نیرته در مانده و انکت تحیری دندان
 تفکر زاده فیض طاک کافرون کلام انجاریان مؤذنی محمد اسم محمد
 حسب حال خیرک مال مشرکین اولدی بناه حلیه طبع هوس فرمایه امتثال
 برله ایضاق مقاله و بیان حاله اتمام اولنور به تاریخ هجرت نبویه علیه
 افضل النبی است بیکت یوز فرقه حقوق زسنه ماه محرم الحرام غره سندن
 بیکت یوز الی کی سنه سه ماه جماد ذی الحجه کلمه حررت سنه قریب
 سندن دارو دیار بوسنه ده حرتمین دین بیست الیه وقوع بولان غزوات

کلمه و جزئیته و سایر جنک و حربیه دار احوال نادره متفرقه معضات
 و قایع ایامک تعداده مشایک اولوق ملاحظه سیله غزوت غیرت زیاد
 و مجاهدین صمیم الاجتهادک بذل نقدینه همت ایله عرصه کلا و عاده
 و میدان کارزار روز مکارهه شیرانه جنبش و دلیرانه حمت و خورشیدک
 انار و اخباری بذلخته ذوای طلیقه منیات اولوق رو اگور لیوق
 کلزار جهاد ده مجاهدین دین و حرکت و مرابطین جهاد انار
 کلمه آبی روی و کلخورشیدی اولفقه لایق انتظار ذوای اعتبار و
 سزاوار عطاوه اولور مقتضای وقت و مناسب حال بر نوزاد
 اولوق ما مولیا و قورق و اطلاع حکم اولدوق مرتبه اشوب مجله ده
 و صرح اولنور به ذکر بالجمیله و سیله اولوق بیخون نبوت سلسله مستور
 قلند و انتمه المتقا و علیه التوکلان وقتا که افتخای تقدیر
 مراتب و مقتضای حکم لم یزف برله اقطار شرفیه سفیر لری ظهور الیه
 اول جانیه مأمور جنود و موحدینک میقته ایلت بوسنه دن ارسال
 و سیر و لسان طوبی و عسکر تبریک بجزیر بد مسافه و ناموفقیت
 و هو اسبیله عرضته نایف اولد قلبی عقبنده بامر امته تقا دیار بوسنه
 ده طاعونه ظهور الیه و سه نفوس کثره حلول اجل برله دار فناد نر دلس
 بقایه رحلت و همها اور جلادله دولت علیه ابدی الاستمرار الیه محمله
 اوزره بولناه مسقو کمر سنک تقصص عهد الیه جمالات محروسه اسلا
 میله سه سو کصده قیامی خبر لری در دولت علیه نه نولر و اعطاه جنود

29. AHVĀL-Ī ĠAZAVĀT DER DĪYĀR-Ī BOSNA

Turkish
 The History of the Austrian-Ottoman war in Bosnia from 1736 to 1739, written by the Bosnian Omer of Novi.
 Copied in 1823 by Muṣṭafā b. Muḥammad, the imam in the Jajce fortress.
 The codex has 57 fols., 19.7 x 14.2 cm. The paper is thick and unglossed. The text is written in *naskhi* with some *nastaliq* features.
 On the first page is a heading in ochre and brown. Bound in cardboard with leather backing. (*Ždralović, 1986, cat. no. 14)
 OZHA Ms. 390

بِسْمِ اللّٰهِ الرَّحْمٰنِ الرَّحِیْمِ

له ازلیه ذمه مؤمنین و موح
 و نه سفی جمله به اعلان واعیان و
 بخدا محمد المصطفی علیه افضل الق
 البرهان لرغوا الشمس الذی فی وسط
 مشهور دی اولفقه تعلق الی الی



30. SHURŪṬ AL-ISLĀM BI-L-LISĀN AL-BŪSNAWĪ

A work on the basic tenets of Islam, written in the Bosnian language in Arabic script. The author is unknown. Copied by the Sarajevan calligrapher Muḥammad Ḥamdi Potogija in 1878. The codex has 13 fols., 16.0 x 10.5 cm. The paper is thin, cream, the ink is black and red. Written in calligraphic *naskhi*. The codex is unbound. OZHA Ms. 519
Lit. Ždralović, 1983, p. 259–60.

31. HŪMĀYŪN-NĀME

A Turkish translation of “Kalila and Dimna,” which is the Arabic translation of an Indian collection of fables entitled “Pañcatantra.” Written by ‘Alī b. Ṣāliḥ Çelebī of Plovdiv (d. 1543). Copied by ‘Alī Mīr b. h. Bālī in the Ghazi Husrev Bey’s zaviya in 1617. The codex has 371 fols., 20.8 x 12.7 cm. The paper is yellowish and glossy, the ink is black and red, and the script *nastaliq*. On the first page of the text is a decorative headpiece with floral motifs in pink, brown and orange on a green and blue background. The codex has a brown leather binding with a flap. (*Ždralović, 1986, cat. no. 26) OZHA Ms. 22

اخبار و امثالی صحائف اخلاق و اعماله ثبت ایدوب
 تشدید بیانی عدل و احسانه و تمهید قواعد نظام
 احوال آن سنده سعی موفور و بذل تجرود ابدی و
 صفحانت روزگار دره نام حمد و ذکر تجرود یادگار
 تودی کندی **رباعی** دو چیز حاصل عبرت خیر و نام نگو
 و زین چو در گذری کل مرغ علیتها فان مباحس در بی آزار
 کام خلق برار کزین دو کار بیابی سعادت دو جهان
 بود اول جوار حرکت نشان که بر مقتضای نام خاه
 و خاه زبان آبی سلک بیان چکدی و در هقان قریح جانده
 انک زمین نظم و انتظامنده سعی و اهتمام سخن آدی
 مکارم اوصاف نامدن متوقع و محاسن اخلاقی مایل
 عالی مقامدن منتظر در که بو کلمات نامسجده و عبار
 ناپسندیده دن ذیل انماض و اغضای شائقل قلوب
 بو کفیند نک سقطنه عن سخطله ناظر اولیوب

رباعی عین رضا از زانی بیوره در
 که درین سینه نهان داشتم
 که بدو کر نیک فکندم
 پیشش روشن من
 نه که در خوش
 این رباعی در کتاب
 در بیان صفات
 و احوال آن سنده
 در بیان صفات
 و احوال آن سنده

چون که بدین پایه رساندم کلام به که کم ختم سخن و الت سلام
 الحمد لله علی لاتمام و الصلوة و الت سلام علی الرسول
 افضل الصلوة و اکمل النجاة و علی آل و صحبه
 اجمعین

ظهور پیوست در ماه ذی القعدة الشرفه است
 و عشرین و الف در زاویه خیر و بیک عمده سزای
 در زمانه که این بند بر علت مشتاقان
 کتابت بود خدیو و جلوه میجو نانی مبارک
 و همایونه کرد اند

۱۰
 ۲۶



32. MECMŪ'A

Turkish and Arabic

A personal notebook of diverse contents, 18th century

The owner was Hajji Salih b. Hajji Muhammad, known as Mufti-zade (Muftić), a mudarris from Travnik. The manuscript contains fatwas, including some issued by muftis from Bosnia and Herzegovina, the owner's notes on deaths and births in his family, and chronicle notes on events in Travnik, Glamoč, Kupres and Imotski.

The codex has 186 fols., 21 x 13 cm. There are several kinds of paper. Written in black ink in *nastaliq* and *naskhi*. There are no margins or text frame. The codex is bound in reddish-brown leather.

OZHA Ms. 70

Lit. Ždralović, 1988, I, pp. 111-112; Paić-Vukić, 2011a, pp. 60-61.



33. FUTŪH ŪL-MUŞAHİDĪN LI-TERVĪḤ ḲULŪB ŪL-MUCĀHİDĪN

Turkish

Islamic Mysticism, Sufism. A translation of a work by the Persian classical writer Jāmī "Nafāḥāt al-uns." Translated by Muḷā Fāḫil Maḫmūd b. 'Uthmān b. 'Alī Lāmi'ī al-Bursawī

The codex has 344 fols., 28.5 x 16.8 cm. The paper is yellowish and glossy, the ink is black and red. Written in *nastaliq* script. The text is in a golden frame. On the first page of the text, a lavish headpiece is painted pink, purple, green and white on a gold and blue background. On the first flyleaves and in the margins of several pages are waqf (endowment) inscriptions by the Sarajevan dervish and poet Muhammad Meyli. In the margins are also inscriptions ornamentally shaped as cypresses and round decorations. The codex is bound in brown leather with a flap. In the center of each cover is a gold stamped medallion.

OZHA Ms. 453

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Illustrations accompanying the text

p. 2

Illuminated first page of a collection of fatwas issued by Minqārī-zāde Yaḥyā-efendi
The collection was compiled by ‘Aṭā’ullāh Muḥammad. Copied in Livno in 1791.
Turkish

OZHA Ms. 154

pp. 4–5, cat. no. 1, illuminated double-folio frontispiece

pp. 6–7, cat. no. 8, detail of a decorative headpiece

p. 9

Illuminated title page of the manuscript of the Arabic work “Mukhtaṣar min Bahjat al-asrār” on the life and miracles of the mystic ‘Abdulqādir al-Gilani. Copied in 1399.

OZHA Ms. 452

p. 10, cat. no. 33, detail

pp. 12–13

Detail of the headpiece of a collection of traditions related to the life of the Prophet Muhammad, entitled “Ash-shifā’ bi-ta’rīf ḥuqūq al-Muṣṭafā’”
Copied in 1735

OZHA Ms. 565

pp. 14–15

Double page of the manuscript of an Arabic work on inheritance law entitled “Al-Farā’iḍ as-sirājiyya,” containing numerous inscriptions in the margins and between the lines

OZHA Ms. 1974

pp. 16–17, cat. no. 11, decorative headpiece

p. 18

Calendar tables written in Bosnia in Turkish containing advice on what to do on certain days

The Bosnian names of the months are inscribed in Arabic script.

OZHA Ms. 1520

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Academician Mislav Ježić
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Author of Exhibition, Catalogue

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Slavica Marković

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Goran Vranić

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