

portraits bear the following names: Timur, fol. 5*b*. Humāyūn, fol. 6*b*. Akbar, fol. 7*b*. Shāhjahān, fol. 9*b*. 'Ālamgīr, fol. 10*b*. Muḥammad Shāh, fol. 11*b*. Abu 'l-Ḥasan Ḳuṭubshāh, fol. 13*a*. Aḥmad Shāh, fol. 14*a*. 'Ali 'Ādil Shāh, fol. 14*b*. Bahādur Shāh, fol. 15*b*. Barīdi Pādishāh, fol. 16*b*. 'Abd-ullah Khān Uzbek, fol. 18*a*. Dārā Shikūh, fol. 20*a*. Shujā', fol. 21*a*. Bidār-bakht, fol. 22*a*. 'Āli Gauhar (Shāh 'Ālam), fol. 23*a*. Nāṣir Jang Shahīd, fol. 24*a*. Āṣafjāh, of Haidarabad, fol. 24*b*. Hāmid Khān, fol. 25*a*. Himmat-yār Khān Shahīd, fol. 26*a*. The owner of the album in his youth, fol. 27*a*. Mubārīz Khān, fol. 28*a*. Yūsuf Khān, Nāẓim of Haidarabad under Bahādur Shāh, fol. 29*a*. Mir Jumlah, fol. 30*a*. Aṣālat Khān, fol. 31*a*. 'Ali Mardān Khān, fol. 31*b*. 'Umdat ul-Mulk Shāhjahāni, fol. 32*b*. Jānsipār Khān, fol. 33*b*. Rūḥ-ullah Khān, fol. 35*a*. Fath-ullah Khān, fol. 36*a*. Sa'adat-ullah Khān, fol. 36*b*. Najābat Khān, fol. 37*b*. Sa'd-ullah Khān, fol. 39*a*. Mir Aḥmad Khān, son-in-law of Ḳuṭubshāh, fol. 40*a*. Rājah Bijai Singh, fol. 40*b*. Ranvar Singh, fol. 42*a*. Rājah Jaisingh Savāi, of Jaipūr, fol. 43*a*. Chand Bibi, fol. 55*b*. Nūrjahān Bigam, fol. 58*a*.

Among the other pictures the following may be especially noticed: Sulaimān sitting on his throne and surrounded by a crowd of genii and wild animals, fol. 2*b*. Māni, the painter, with two female figures designated as Firingis, or European ladies, fol. 47*b*. A Chinese lady, drawn by a Chinese artist, fol. 57*a*. Matwāli Bang-sāz, a large picture representing a highly dressed Indian female selling Bang, and a crowd of customers in various stages of intoxication, fol. 58*b*.

The calligraphic specimens are in fine Nestalik and various kinds of Shikastah. They are signed by Mu'jiz Ḳalam, Rūshan Ḳalam, Zarrīn Ḳalam, Mushkīn Ḳalam, 'Abd ur-Rashīd, Maḥmūd Shihābi, Abu 'l-

baḳā Mūsavi, and other famous penmen. They bear dates ranging from A.H. 1119 to 1184.

A companion volume of smaller size, Or. 2787*B*, contains a full, but rather inaccurate, description of the contents of the album, drawn up in very peculiar English, apparently by its late owner, Zuhūr ud-Din Aḥmad Khān.

## 412.

Or. 4938.—A collection of drawings, consisting principally of portraits of royal persons and statesmen of the Persian Court. [SIDNEY CHURCHILL.]

The portraits are as follows :

I. A contemporary portrait of Karīm Khān Zand.

II. Portrait of Muḥammad Shāh, by Muḥammad Ḥasan Afshār, A.H. 1263.

III. Portrait of Nāṣir ud-Dīn Shāh, standing with his left hand resting upon a gun, by Mirza Bābā al-Ḥusaini al-Imāmi.

IV. Portrait of the same, sitting on a sofa, by Muḥammad Isfahāni, A.H. 1272.

V. Photograph of the same, carte de visite size.

VI. Portrait of the Shāhzādah, I'tizād us-Salṭānah 'Ali Ḳuli Mirza, minister of sciences, commerce, and arts, A.H. 1280.

VII. Portrait of 'Imād ud-Daulah, by Ṣanī' ul-Mulk (Mirza Abu 'l-Ḥasan Ghaffāri Kāshāni).

VIII. Photograph of a Persian prince, without name.

IX. Portrait of Mirza Agasi, by Ṣanī' ul-Mulk.

X. Portrait of the Kisikchi Bāshi, Mirza Muḥammad Khān Ḳājār, by the same, A.H. 1267.

XI. Portrait of Mirza Aḳa Khān, by the same.

XII. Portrait of Khusrau Khān Kirmāni, by the same.

XIII. Portraits in black and white of Aḳā Raḥīm 'Ali Beg, Lalah-bāshi of Amīr Dūst Muḥammad Khān, and of Mirza Bīdil Kirmānshāhi, by Asad-ullah Khān Ghaffāri Kāshāni, A.H. 1283.

XIV. A photographic group of Riḳa Ḳuli Khan Lalah Bāshi, the Vali'ahd Muzaffar ud-Dīn Mirza, as a boy, and two attendants.

XV. Another photographic group, with Nāṣir ud-Dīn Shāh as a boy.

XVI. Portrait of a Persian lady, by Mirza Maḥlab, A.H. 1304.

Among the other drawings the following may be mentioned :

XVII. Sketches of illustrations for the Arabian Nights, by Sanī' ul-Mulk.

XVIII. Miniature in imitation of Renaissance style, by Mirza Bahā Imāmi.

XIX. Views of the Kāzīmāim Mosque, by 'Ali Ḳuli Beg Mūsavi.

XX. Pen and ink drawings of a gazelle and of a wild goat, by Nāṣir ud-Dīn Shāh.

XXI. Drawing of an old man in a sitting posture, warming his hands and feet over a fire, by Malik ush-Shu'arā Mirza Maḥmūd Khān, A.H. 1310.

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INSCRIPTIONS.

413.

Stowe, Or. 17A.—Twenty-five large coloured plates, being plans and elevations of Tāj Maḥall, Moti Masjid, and other monuments at Agra, with facsimiles of the detail of their ornamentation and of their inscriptions, drawn by native artists about A.D. 1812, and bound up in a volume 3 ft. 5 in. long by 2 ft. 6 in.

414.

Stowe, Or. 17B.—Foll. 40 ; 9 $\frac{3}{4}$  in. by 7 $\frac{1}{4}$  in. ; described on the title-page as follows : " This contains a faithful Copy of the Inscriptions on the Outside of and within the Mausoleum, or Taaje, at Agra, in India, taken by a Moonshee who was employed by the Bengal Government to superintend and shew the Place to Visitors, and which were carefully translated under the Inspection of the Adjutant-General of the Bengal Army in the Year 1812-13. G. Nugent."

The text of the Arabic inscriptions is written in clear vocalized Neskhī, with an interlinear English version. It consists of the following extracts from the Coran : On the outside of the great gate of Mumtāz Maḥall, Sūrat ul-Fajr, fol. 1*b*. Inside, Sūrahs 93—95, fol. 3*b*. Round the Rauḳah, Sūrah 36, fol. 5*a*. Round the arch of the Rauḳah, Sūrahs 81, 82, 84, 98, fol. 13*a*. Round the interior of the Rauḳah, Sūrahs 67, 48 and 76, fol. 17*a*. On the top of the tomb of Mumtāz Maḥall, Sūrah 41, v. 30, Sūrah 40, v. 7, and other verses, fol. 27*b*. Obituary date of Mumtāz Maḥall, A.H. 1040, fol. 29*a*. On the eastern and western sides of the same tomb, the ninety-nine holy names of God and some verses of the Coran, fol. 29*b*.

Persian inscription on the tomb of Shah-jahan, with the date of his death, 26 Rajab, 1076, fol. 32*a*. Persian inscriptions of Moti Masjid and Dīvān i Khāṣṣ, fol. 32*b*. Historical account of the death of Mumtāz Maḥall, fol. 35*b*. Inscriptions on great guns, fol. 39*a*.

On three additional leaves at the end is found an " Extract from a Journal written by Lady Nugent, by whom these Drawings were given to the Marquess of Buckingham." It is followed by " Lines written on seeing the Taaje by Lady N[ugent]."