

The Cluster of Excellence  
**Understanding Written Artefacts**  
at the Centre for the Study of Manuscript Cultures (CSMC)  
cordially invites you to the workshop

## **Sufi Manuscript Cultures III: Materiality of Sufi Manuscripts**

Thursday, 19 September 2024, 9:00 am – 6:15 pm CEST  
Friday, 20 September 2024, 9:00 am – 6:00 pm CEST

Warburgstraße 26, 20354 Hamburg

Organised by Claudia Colini (University of Hamburg),  
Janina Karolewski (University of Hamburg),  
Andrew Peacock (University of St Andrews),  
Ilse Sturkenboom (Ludwig-Maximilians-Universität Munich)

Registration:

<https://www.csmc.uni-hamburg.de/en/register/workshop60>

The research network 'Sufi manuscript cultures, 1200–1800' aims to investigate the role of Sufism (Islamic mysticism) in the production and circulation of manuscripts. The core of the project is a series of three workshops that bring together international and interdisciplinary groups of scholars to discuss aspects of Sufi manuscripts such as their patrons and audiences, textual contents and materiality, provenience and provenance. In doing so, the project wishes to create a more sophisticated understanding of the nature of this pre-modern manuscript culture.

The third and final workshop focusses on the materiality of manuscripts that were created or used in Sufi contexts and/or relate to Sufism in their contents. 'Material aspects' are in the scope of this workshop understood as anything relating to the physical manuscripts and their artistic expressions, and might include bindings, paper or other carriers, calligraphy, painting, illumination, decoration etc. Invitees are asked to address one or multiple of the following questions in their papers:

What are the relationships between Sufism and the materiality of manuscripts?

Do Sufi convents as centres of manuscript production leave their hallmarks in manuscripts such as in manuscript sizes, choice of paper, page layouts or styles of painting?

How is Sufism represented in painting?

How are Sufi manuscripts embellished by illumination or decoration and how does this differ from other manuscripts?

Is there a relationship between the patrons of and/or audiences for Sufi manuscripts and their materiality?

What do later, material interventions in manuscripts have to say about their Sufi reception?

## Programme

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**Thursday, 19 September 2024, 9:00 am – 6:15 pm**

9:00 – 9:30	Coffee and registration
09:30 – 10:00	Words of welcome by Konrad Hirschler & the organisers
10:00 – 12:15	<p><b>Collections of Sufi manuscripts and their materiality</b></p> <p>Chair: Claudia Colini (University of Hamburg)</p> <p>Claus-Peter Haase (FU Berlin) <i>Some characteristic features of Ottoman tarîqa-manuscripts in the collection of Theodor Menzel, University Library Kiel</i></p> <p>Joud Nassan Agha (University of Hamburg) <i>A study of Ṣūfî seals through the case of Khālîd al-Naqshabandî</i></p> <p>Moya Carey (Chester Beatty Library, Dublin) <i>Eye contact: Meeting Sufi ideas through the museum's material encounter</i></p>
12:15 – 1:15	Lunch Break
1:15 – 3:30	<p><b>Sufism in painting</b></p> <p>Chair: Andrew Peacock (University of St Andrews)</p> <p>Karin Rührdanz (Royal Ontario Museum, Toronto) <i>Pictorial transformation of Sufi ideas in the illustrations of a fairy tale</i></p> <p>Margaret Shortle (LMU Munich) <i>Divine offerings and creativity in Early Safavid book arts</i></p> <p>Sara Kuehn (University of Vienna) <i>Sufi materiality in Islamic painting (16th-18th centuries)</i></p>
3:30 – 4:00	Coffee Break

4:00 – 6:15

### **Production and collection of manuscripts in Sufi convents**

Chair: Konrad Hirschler (University of Hamburg)

Shervin Farridnejad (University of Hamburg)

*Persianate Şūfī Jewry and their manuscript production*

Philip Bockholt (Münster University)

*Endowed at the Sufi shrine of Ardabil: On the material aspects of the selection, storage, and whereabouts of Shah ‘Abbās’s manuscript collection*

Elif Sezer-Aydin (Koç University)

*A material exploration of the manuscripts at Jerrahi Lodge (aka TTMFAV) in Istanbul*

### **Conference Dinner**

**Friday, 20 September 2024, 9:00 am – 6:00 pm**

9:00 – 11:15

### **The materiality of Sufi manuscripts in Central Asia**

Chair: David Durand-Guedy (University of Hamburg)

Andrew Peacock (University of St Andrews)

*Badr al-Din Kashmiri, a Sufi litterateur in Shaybanid Bukhara and his atelier*

Jaimee K. Comstock-Skipp (Oxford University)

*Adorned margins in illustrated mystical manuscripts produced in Bukhara between 1568—1620*

Uktambek Sultonov (Beruni Institute of Oriental Studies, Tashkent)

*The production of nasab-nama documents for Sufi families in Central Asia: Colour, illumination and composition*

11:15 – 11:45

Coffee Break

11:45 – 12:45

Lab Tour with Claudia Colini

12:45 – 1:45

Lunch Break

1:45 – 4:00

**Sufism and decorated paper**

Chair: Janina Karolewski (University of Hamburg)

Ilse Sturkenboom (LMU Munich, presenter), Theresa Zischkin (LMU Munich), Mandana Bender (LMU Munich) and Hanieh Arjomand-Fard (LMU Munich)

*Relations between Sufism and decorated paper*

Claudia Colini (University of Hamburg, presenter), Valentina Yañez Langner (University of Hamburg, presenter), Sebastian Bosch (University of Hamburg) and Ilse Sturkenboom (LMU Munich)

*Material analysis of decorated paper in Sufi manuscripts*

Theresa Zischkin (LMU Munich)

*Stencilled margins revisited: The Panj Ganj of Jāmī refurbishe under ‘Abd al-Raḥīm*

4:00 – 4:30

Coffee Break

4:30 – 6:00

Final discussion and plans for publication

## Abstracts and Contributors

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### Philip Bockholt (Münster University)

*Endowed at the Sufi shrine of Ardabil: On the material aspects of the selection, storage, and whereabouts of Shah ‘Abbās’s manuscript collection*

Thursday, 19 September 2024, 4:00 pm – 6:15 pm

In 1608–9, the Safavid ruler Shah ‘Abbās (r. 1588–1629) endowed his entire possessions in the name of the Fourteen Infallibles to the shrines of Ardabil and Mashhad – the shrine of the founder of the Ṣafaviyya Sufi brotherhood, Shaykh Ṣafī al-Dīn (d. 1334), and the tomb of the eighth Shiite Imam Rīzā (d. 818), respectively. While Robert McChesney has analyzed the complex narrative evidence of these endowments and publications have addressed the Chinese porcelain included in the endowment to Ardabil, the corpus of several hundred manuscripts remains to be thoroughly examined. One of the key challenges in this regard is the dispersal of the manuscripts originally held in Ardabil, now found in various collections located in St. Petersburg, Istanbul, Washington D.C., New York, and elsewhere. My paper aims to methodologically reunite this scattered material evidence in order to address several questions: How can we identify the books that were once part of Shah ‘Abbās’s endowment to Ardabil? Can we discern any patterns in terms of materiality, book art, topics, time, and provenance? What additional insights might emerge from examining other documentary evidence, such as the Ardabil inventory of 1759, which describes the manuscripts with respect to bindings, paper, calligraphy, and painting? Furthermore, the recent publication of Fażlī Beg Khūzānī Iṣfahānī’s *Afzal al-Tavārīkh* by Kioumars Ghereghlou, along with the research by Charles Melville, has provided new insights shedding light on the storage and use of these books, as well as their interaction with readership in the 17<sup>th</sup> century. This evidence helps us understand how the books were presented and used in one of the most important Sufi shrines in the Middle East during pre-modern times.

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### Moya Carey (Chester Beatty Library, Dublin)

*Eye contact: Meeting Sufi ideas through the museum’s material encounter*

Thursday, 19 September 2024, 10:00 am – 12:15 am

How much can a single display case in a primary gallery tell the museum visitor about Sufism? The limitations are clear. The low-lit glass cases in the Chester Beatty’s Sacred Traditions gallery are relatively small, this one allowing two or three modestly-sized codices at best. Within this introductory gallery, the concept of Sufism is presented as a brief counter-narrative, an exception to prove an orthodox rule, in a gallery proposing to “explain” (in roughly 20 objects) Islam’s ineffable entirety. Take that intended narrative, and be reminded

of the 50-word label limit per object on display. This paper argues that despite the evident tensions, gallery display creates an important encounter with materiality, from which more conceptual realities can be projected and perceived. Materiality is the core justification for museums, and forms the basis of their whole ecology: the human response to the “real” object encapsulates the museum experience. Two separate rotations of the Sacred Traditions’ Sufism display case (refreshed biennially) demonstrate how museum objects deliver elements of Sufi cultural history, for momentary but memorable ingestion of cultural history.

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**Claudia Colini (University of Hamburg), Valentina Yañez Langner (University of Hamburg), Sebastian Bosch (University of Hamburg), Ilse Sturkenboom (LMU Munich)**

*Material analysis of decorated paper in Sufi manuscripts*

Friday, 20 September 2024, 1:45 pm – 4:00 pm

This research focuses on the material analysis of the decorated pages of three sixteenth-century manuscripts of Sufi content from West and Central Asia held at the Staatsbibliothek Berlin. The manuscripts analysed are: a manuscript of Ibn Yamīn’s *Muqatta‘āt* that was calligraphed by ‘Alā’ al-Dīn Muḥammad al-Hiravī in 922/1516-17 at Herat (Ms or. Oct. 2275); a manuscript of Shāhī’s *Dīvān* (Ms or. Oct. 1133) that was possibly produced in Central Asia during the second half of the sixteenth century; and a manuscript of Shabistārī’s *Gulshan-i rāz* calligraphed by Muẓaffar Ḥusayn during Dhū al-Ḥijja 994/ November-December 1586 (Ms Diez A. oct. 3). They seemingly contain West and Central Asian decorated papers with characteristics that recall Chinese decorated papers, as used in Greater Iran in the fifteenth century, in the various colours of the papers and the application of gold motifs and gold flecks or spatters.

The aim of this research is to understand whether the paper decoration techniques from China were directedly transferred westwards or whether such decorated papers were rather recreated visually, but not materially and technically. Basing on the research by [Sturkenboom, Bisculca, Bosch, Colini, Helman-Ważny and Howell \(2022\)](#) that investigates the materiality and techniques employed for the production of Chinese decorated paper, this research analyses the materiality of decorated papers that were in all likelihood produced in West and Central Asia. It hypothesises that artisans living and working in West and Central Asia were acquainted with the aesthetics of Chinese decorated papers and their use in Persianate manuscripts, but that they did not stand in direct contact with the artisans from China and rather approximated the appearance of the East Asian products, using materials and further developing techniques that were regionally known.

The analytical techniques used to characterise paper, gold, pigments and dyes can provide substantial information about the nature of the materials found in the decorated paper of Sufi manuscripts and their production stages, in particular concerning the relation between the inner, dated or datable, papers and the decorative frames. The material analyses were carried out in

two campaigns by the Mobile Lab of the Centre for the Study of Manuscript Cultures in 2019 and later in 2024. During the first campaign we used X-ray fluorescence (XRF), visible reflectance spectroscopy, Raman and FTIR spectroscopy. Despite the collection of interesting data (partially presented at the Deutscher Orientalistentag by Ilse Sturkenboom in 2022), we still had some open questions concerning the identification of some materials, that we tackled in the second campaign thanks to the acquisition of new and more performing equipment. In this talk we present the combined outcomes of the two multi-analytical campaigns. These results will allow us to define the materials with which the decorated papers of the three manuscripts were made, setting a stepping stone towards the understanding of the characteristics and peculiarities of decorated manuscripts from sixteenth-century West and Central Asia carrying Sufi content.

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**Jaimee K. Comstock-Skipp (Oxford University)**

*Adorned margins in illustrated mystical manuscripts produced in Bukhara between 1568—1620*

Friday, 20 September 2024, 9:00 am – 11:15 am

Often overlooked in discussions of Turco-Persianate arts of the book during the early-modern period, this paper inserts the contributions of the Abū'l-Khairids (commonly known as Shaybanid Uzbeks, in power between 1500–1599) by focusing on the decorative schema of their borders to mystical manuscripts near the end of their rulership over Central Asia. Their rulers were devout followers of Hanafi Sunnism and Naqshbandi Sufism. Numerous illustrated manuscripts exist from workshops in Bukhara that copy grouped or individual works by the Persian poets Jāmī, 'Ārifī, and Sa'dī. Jāmī himself held a special appeal within Transoxiana, for the preponderance of illustrated Abū'l-Khairid manuscripts are by this author. His *Dīvān* was read aloud in the courts of Tashkent, Samarqand, and Bukhara. Most of the political and spiritual heads of the Abū'l-Khairid state also composed emulative mystical poetry in Turkish and Persian. Jāmī's subject matter often explicates Naqshbandi tenets, and this must have attracted fellow Naqshbandi patrons and readers of manuscripts within Transoxiana.

This paper will inventory illustrated texts made across the late 16<sup>th</sup> century in which the Abū'l-Khairids held power. Several manuscripts containing decorative margins were intended for the Chinggisid royals, and the Jūibārīd religious elites of the Naqshbandi order supporting them. I theorise that within the earlier works, we encounter the precedent of distinctive marginal embellishment with cut-out medallions and lozenges pasted in contrasting colors. These would adorn manuscripts of other dynasties (particularly the Safavids and Mughals). These forms adhere to and/or are traced onto illuminated stencilled papers, and through exchanges and exposure to other practices and conventions in arts of the book in India and Khurasan, the Bukharan margins become increasingly intricate later in the century; in contrast, the illustrations become simplified. The final presented specimens, extending into the first years of the Abū'l-Khairids'

successors the Tūqāy-Tīmūrīds' administration, bear figural, bestial, and celestial beings, geometric and foliate designs, all the while presenting mixing social strata and genders that are consistent with cultural, religious, geographic, and political encounters taking place in the final decades of the Abū'l-Khairīd dynasty. Thus, we see the impact of Naqshbandī Sufi networks on all facets of Abū'l-Khairīd manuscript production, ranging from the producers, patrons, poems, and subject matter of the paintings and marginal decorations.

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**Shervin Farridnejad (University of Hamburg)**

*Persianate Ṣūfī Jewry and their manuscript production*

Thursday, 19 September 2024, 4:00 pm – 6:15 pm

From the 9th century onwards, Ṣūfism gained increasing importance throughout the Iranian world and gradually applied considerable influence on Persianate societies in Iran, Central Asia, and India through centers of Islamic mysticism (*ḥānqāh*). Both the Ṣūfī worldview and its forms of expression and terminology became predominant in Persian literature and influenced the Islamic communities of Zoroastrians, Jews, Christians and Bahā'īs until pre-modern times. The question of whether the Ṣūfī convents, as one of the centres of manuscript production in the mediaeval period, left their hallmarks on the materiality of the manuscripts, especially in relation to the Iranian Jewry, remains open. This paper is a preliminary attempt to trace some prominent works of Judeo-Persian Ṣūfī literature and map their manuscript production as part of the cultural complex of the Persianate Ṣūfī Jewry in the medieval and premodern periods.

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**Claus-Peter Haase (FU Berlin)**

*Some characteristic features of Ottoman *tariqa*-manuscripts in the Collection of Theodor Menzel, University Library Kiel*

Thursday, 19 September 2024, 10:00 am – 12:15 pm

For the study of diagnostic elements which characterize a manuscript as of Shiite or Alevite or Sufi production the formerly private collection of Theodor Menzel (1878-1939) in the University Library of Kiel offers rich insight (702 vols.). He had not only acquired Sufi manuscripts in and outside Turkey, especially during the early Republican period under the dissolution of Tekkes and Medreses, but had hunted for collections of anthologies and *mecmu'ât* of 'âshiq- and *ozan*-singers also in the countryside. This literature of the *tarikât*, including the Bektashiyye and the earlier Hurufiyye which were partly state-supporting, and the rare notebooks of the dervishism, which was often linked to popular oppositions, as well as Alevi ceremonial texts sometimes disclose peculiar features in their texts, in layout, special signs and rarely in the book covers, mostly without arriving at a consistent typology. Only the regulations and introductory texts of the various

*Fütüvvat*-mss. seem to follow standard repertoires and layouts, which only differ according to the rules of the Rifâ'iyye, Qâdiriyye or other *tarîka*.

The catalogue of the works mainly originating from the Ottoman Empire (which will be published soon) may give some scattered evidences for these questions, but in other cases we are also warned not to draw conclusions too early. This concerns the non-Shiite but pro-Alid literature, e.g. of the Mevlevis, which collects e.g. 'ashura-songs with possibly Shiite formulas but by Sunni poets. Or when within a typical Sunni collection of religious reliquies and texts (*K. al-an'âm*) a calligraphic sign "‘Ain-i ‘Alî" is emphasized as "‘Alî Allâh", which might be interpreted negatively as "‘Alî is God", an extremist Shiite formula (ms. ori 16 Nr. 258). Apart from the typical Hurûfî numeral abbreviations for certain termini, also Bektashi and Mevlevi ceremonial songs contain emphasized or ornamental writings of any words resembling the Arabic writing of the name of ‘Alî (like the preposition ‘alâ).

We can confirm the observation that quite often Shiite texts are written on dark coloured paper (maroon, brownish), like collections of the sayings of ‘Alî and their commentaries in Safavid luxury mss., while few Bektashi texts of the 19<sup>th</sup> cent. are written on light blue European paper.

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### Sara Kuehn (University of Vienna)

*Sufi materiality in Islamic painting (16th-18th centuries)*

Thursday, 19 September 2024, 1:15 pm – 3:30 pm

This paper explores Sufi materiality, particularly that of marginal Sufi groups such as the Qalandariyya (celibate mendicant ascetics, sometimes characterized as antinomian), as portrayed in paintings from the early modern period (16th-18th centuries). These paintings depict material objects in a Sufi context and illustrate what these dervishes do with these material things.

According to Sufi allusive exegesis (*ishārî*), physical objects in the material world—the visible or exoteric (*ẓāhir*)—often carry specific meanings in the spiritual realm. These meanings can be unveiled through metaphorical (*majāzî*) interpretation, revealing a deeper, inner meaning accessible only to the initiated through esoteric teachings (*bāṭin*). This allegorical interrelation between the material and the spiritual, between the visible and the hidden, in Sufi teachings allows us to decipher aspects of the symbolic discourse of Sufi material culture. This includes the dervish's body and bodily practices, which exemplify materialities that are essential to Sufi religious identities and systems of classification.

**Joud Nassan Agha (University of Hamburg)**

*A study of Ṣūfī seals through the case of Khālid al-Naqshabandī*

Thursday, 19 September 2024, 10:00 am – 12:15 am

Considered as a *paratextual* element with varied contents, seals play a crucial role in reconstructing the lifecycle of a manuscript. The practice of incorporating them on Islamic manuscripts, which gained prevalence during the early Ottoman period (starting from 1517 CE), provides valuable insights into the identities and interactions of patrons with these written artefacts. This study employs codicological and historical analysis to examine the seals associated to the renowned Ṣūfī Shaykh Khālid al-Naqshabandī (d. 1242 AH/1827 CE), focusing on two distinct seals linked to him and their different functions as *paratextual* elements in reconstructing manuscript lifecycles.

The research examines two distinct seals: a personal circular seal featuring Khālid's name and his Ṣūfī affiliations found on books scattered worldwide, and an endowment seal containing his stipulations, present on books from his endowed library and on a legal document. By correlating the titles in Khālid's library inventory with manuscripts imprinted with these seals, this study investigates their differentiated functionalities. Analysis of their implementation, including impression location within manuscripts, reveals patterns of book ownership and circulation in Ṣūfī networks. Additionally, the research compares Khālid's seals with other Ṣūfī seals from the late Ottoman period (late 18<sup>th</sup> to early 19<sup>th</sup> century), providing a broader understanding of Ṣūfī seal practices and their evolution. Analysing these seals may not only serve practical purposes of ownership and endowment but also reflect the complex interplay between scholarly networks and material culture in Ottoman Sufism.

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**Andrew Peacock (University of St Andrews)**

*Badr al-Din Kashmiri, a Sufi litterateur in Shaybanid Bukhara and his atelier*

Friday, 20 September 2024, 9:00 am – 11:15 am

This paper introduces the extant manuscripts of the works of Badr al-Din Kashmiri, a Sufi author from Bukhara who lived in the second half of the sixteenth century, which are now dispersed between London, Paris, Dushanbe and Tashkent. Kashmiri's works cover the genres of hagiography, Sufism and history, were also written to promote both the Juybari Sufi community and his patron, 'Abdallah Khan. Kashmiri's works survive only in contemporary manuscripts that share a common decorative scheme. At the same time, these are clearly not products of a royal atelier, and in this paper I posit that the Juybari community was the locus of the production of these elaborate yet unusual manuscripts, which were evidently destined for elite audiences.

**Karin Rührdanz (Royal Ontario Museum, Toronto)**

*Pictorial transformation of Sufi ideas in the illustrations of a fairy tale*

Thursday, 19 September 2024, 1:15 pm – 3:30 pm

O Nova 2 of the Uppsala University Library is so far the only known illustrated manuscript that contains the *Dāstān-i Jamāl va Jalāl*. This mystical romantic mathnavī tells the story of the king's son Jalāl who undertakes an extremely troublesome and finally successful search for Jamāl, the daughter of the fairy king who resides at mount Qāf. That the many fanciful experiences and dangerous adventures should also be understood as allegory of Sufi efforts to obtain the love of God is clearly expressed more than once.

That roughly a third of the folios carry a miniature point to their importance. It will be suggested, how the 33 illustrations executed at the beginning of the 16<sup>th</sup> century most probably in Tabriz reflect a mystical interpretation. A first hint is offered by the selection of subjects for illustration that confines battles and single combats with demons or hostile fairies to four pictures whereas didactic addresses of Jalāl by the king's vizirs and the teaching of a Sufi sage are represented five times. As valuable proves a tool that first helps the reader to grasp the Sufi interpretation: the identification of actors, whether human or fairy, with important mystical notions. For instance, when Jalāl experiences a wonder, he is on most of those miniatures accompanied by Ikhtiyār, son of one of the vizirs, and the 'ayyār Failāsūf. He is thus in the company of reason ('aql) and love ('ishq), two components that determine his decisions. On the other hand, a characteristic element of fairy tales, physical transformation of the actors, proved useful for the depiction of the many helpful interventions by Jamāl who saved her adorer like God would help his true follower.

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**Elif Sezer-Aydınlı, (Koç University)**

*A material exploration of the manuscripts at Jerrahi Lodge (aka TTMFAV) in Istanbul*

Thursday, 19 September 2024, 4:00 pm – 6:15 pm

This study explores the approximately three-hundred-book collection of the Research Foundation of Turkish Mystical Music and Folklore (TTMFAV) -formerly Jerrahi Sufi Lodge- situated in today's Karagümrük, İstanbul. The lodge was established in 1703 with the support of Sultan Ahmed III after the name of Sheikh Nuraddīn al-Jerrāhī (d.1721), the founder of the Jerrahiyye branch of the Khalwati-Ramadani order. Although the lodge complex lacked a library building and experienced some serious fires, a substantial collection of manuscripts has been formed and survives until today through donations by dervishes. Among these books are a serious bulk of anthologies of hymns and poetry alongside the books of devotions and invocations, which reflect

this community's interests and ceremonial practices. In addition, the Qurans, catechisms, almanacs, and the miscellanies of pharmacy are also remarkable and have never been subjected to any academic research.

This study especially focuses on the material aspects of the books in Jerrahi Lodge with a holistic approach. Apart from the textual content, it explores the material aspects of the books such as bindings, manuscript notes (waqf, ownership, colophon, reader notes), and embellishments. This study argues that research of this materiality would illuminate the intellectual mindset, literary tastes, reading, and ceremonial practices of the Jerrahi community. With the support of archival documents, interviews with the current members, material research of the lodge complex, and participant observations of the ceremonies, this study aims to discuss the lodge's manuscript collection in its architectural, historical, and mystical context.

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**Margaret Shortle (LMU Munich)**

*Divine offerings and creativity in Early Safavid book arts*

Thursday, 19 September 2024, 1:15 pm – 3:30 pm

A well-known yet intellectually elusive manuscript the (lightly) dispersed Safavid Divan of Hafiz, exemplifies the canon of Persian manuscript painting and also has been characterised as a potential modern forgery. It has therefore not yet received a contextual framework of interpretation. The manuscript includes the collected *ghazals* (lyrics) of the much loved and equally elusive fourteenth-century poet Hafiz and paintings loosely attributed to early Safavid court artists also working on the now more famous and monumental.

*Shahnama-yi Shahi*. Scholarship has suggested that Hafiz's poetry is not to be illustrated due to its mystical undertones and non-narrative structures. Nevertheless, numerous copies of Hafiz's Divan include paintings and postdate the early Safavid copy. This paper seeks to tentatively dispel allusions to its forgery and secure its circulation and possible production between Herat and Tabriz in connection to court and poetic circles of the Safavid prince Sam Mirza. Once the manuscript's contextual framework is engaged, mechanisms of meaning may also be entertained. This essay employs an iconological approach to the manuscript and suggests that the manuscript's combination of visual, material and poetic elements communicate historical concepts of creativity imbedded in the poetry of Hafiz and its reception in Herat in the late fifteenth century. Visualising these concepts are pictorial tropes, namely gift-bearing angels who appear on the manuscript's cover and similarly in images of another important Safavid manuscript, the *Haft Awrang* of Jami preserved in the Freer Gallery of Art. These angels help visualise the idea that both the verbal and visual communicate divine mysteries, a theory that is repeatedly expressed in sixteenth-century album prefaces and particularly poised to be adopted by the Safavids whose visual and material culture encapsulate the legacy of Iranian kingship, Sufism and Shi'ism.

**Ilse Sturkenboom (LMU Munich), Theresa Zischkin (LMU Munich), Hanieh Arjomand-Fard (LMU Munich), Mandana Bender (LMU Munich)**

*Relations between Sufism and decorated paper*

Friday, 20 September 2024, 1:45 pm – 4:00 pm

Ever since the fifteenth century, when decorated paper became more common in manuscript production in the Islamic world, this coloured and/ or (gold-) embellished paper appears to have been used selectively according to the rank and status of the patron or receiver of the manuscript and according to the genre of the text(s) contained. While it has previously been suspected that a disproportionate large number of Sufi religious texts was written on or framed by decorated paper, this assumption has never been quantified. Taking the developing database of the ERC project GLOBAL DECO PAPER as a point of departure, this talk seeks to quantify and explain relationships between Sufism and decorated paper. This, once again, involves defining what a Sufi manuscript is, but it also requires an approximate dating and contextualisation of the decorated paper as it was often added decades or even centuries after the manuscript was initially produced. Case studies from various periods and places will be examined to test the general assumption that there might have been certain correlations between texts that discuss (aspects of) the Divine, the religious tendencies and Sufi inclinations of manuscript producers and patrons, and the colourfulness and golden motifs of the papers.

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**Uktambek Sultonov (Beruni Institute of Oriental Studies, Tashkent)**

*The production of nasab-nama documents for Sufi families in Central Asia: Colour, illumination and composition*

Friday, 20 September 2024, 9:00 am – 11:15 am

One of the frequently addressed topics in Central Asian hagiographic literature is related to the genealogy of Sufis. This subject is presented to society through hagiographies and pedigrees - *nasab-nama* documents.

People made the simplest pedigrees with the copying of the genealogy of their ancestors. But pedigrees prepared by "professionals" on a special order are completely different. Because they were prepared to legitimize the lineage of representatives of the saintly families in the Sharia court, they contained not only genealogical trees but also holy texts and sacred stories about the activities of famous mystics.

There are many such genealogies compiled in Central Asia, and their structure and appearance are quite similar. But my lecture is about a series of *nasab-nama* documents issued in the Tashkent region. In my opinion, these *nasab-nama* documents were prepared in one "workshop". The colour, decoration, and style used in them remind of each other. Interestingly, these *nasab-*

*nama* documents belong only to the sacral houses of Tashkent. So their "makers" must have been from this region.

These *nasab-nama* documents are connected by factors other than the style of decoration and formalization. This can be seen in the fact that the seals of certain rulers (‘Abdulaziz-Khan, r. 1645–80; Subkhanquli-Khan, r. 1680–1702, from the Janids; Amir Shah Murad, r. 1785–1800; Amir Haidar, r. 1800–25, from the Mangits; ‘Umar-Khan, r. 1810–22; Muhammad ‘Ali-Khan, r. 1822–41 from the Mings) were stamped on them. Seals also give reason to say that the *nasab-nama* documents were prepared in Tashkent, which was under the rule of these three dynasties. Whether these *nasab-nama* documents were decorated by the same person(s) or were inspired by each other is hard to say. However, the five *nasab-nama* documents here analysed so far allow us to put forward the initial hypothesis that at least the document decoration and seal confirmation process are the product of the same environment.

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### Theresa Zischkin (LMU Munich)

*Stencilled margins revisited: The Panj Ganj of Jāmī refurbished under ‘Abd al-Raḥīm*

Friday, 20 September 2024, 1:45 pm – 4:00 pm

The so-called *Panj Ganj* (CBL in 20) is an exceptional manuscript from within the Sufi manuscript tradition. It comprises five works of the famous 15<sup>th</sup>-century poet ‘Abd al-Rahmān Jāmī and showcases highly decorative margins framing the texts. The manuscript, housed in the Chester Beatty Library, was significantly refurbished under the Mughal military commander ‘Abd al-Raḥīm, who had the intricately stencilled margins added.

Despite scholars acknowledging the existence and variety of the designs, these stencils have not been systematically studied within the context of the patron’s workshop and the broader Sufi cultural milieu. The vegetal and zoomorphic stencil designs in the outer frames exhibit a meticulous arrangement of mirrored patterns in diverse colour schemes, indicating a high degree of artistic planning and execution. I will argue that these margins are utilised as a creative space, not merely to allow for a rapid and repeated application of the stencils, but also as a means of demonstrating this innovative stencilling technique that has only been found in ‘Abd al-Raḥīm’s workshop.

My talk will explore the cultural and artistic context of this “sub-imperial” workshop through the lens of the *Panj Ganj*. *A comparative analysis with the similarly refurbished Khamsa of Amīr Khusraw Dihlavī (SBB Ms. Or. 1278) highlights the related decorative strategies employed in ‘Abd al-Raḥīm’s library. Glosses in both manuscripts indicate that they were acquired by the Mughal emperor, with the Panj Ganj likely presented directly by ‘Abd al-Raḥīm to Jahangir. This suggests that the newly embellished manuscript was intended as an imperial gift.*

I will demonstrate that the refurbishment process not only physically enhanced the manuscript but also metaphorically elevated its aesthetic value. This not only catered to the interests of the imperial recipient, who revered Sufi Shaikhs, but also embedded this manuscript within a broader trend of elaborately decorating Sufi manuscripts.