

"Genk", which is kept in Linchi National Library in Rome manuscript

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Summary:

This manuscript is preserved in the eastern section of the Lynch National Library, which is located in the city of Rome, Italy, facing the Italian Tiber, the second longest river in Italy. The Library was founded in 1603 AD by the Marquis Federico Cisse (1586 AD - 1630 AD, under No. 86 "From the old caetani archive, but another new number was given in the classification and indexing that was carried out for the eastern section of the library, which is the number" 45 "in the classification of ms" biometrics "that was made on the Persian manuscripts kept in the Lynch National Library". The Caetani and Corsini Archives "in Rome in 1974 AD to make indexes and cards for the library, and it was recorded that the manuscript was given a new number during his study by those in charge of the eastern section of the definition and this number is "ms.or.9" due to the eastern section in which the manuscript is kept "oriental", and the ownership of the manuscript is attributed to the prince. "Leoni Caetani," who collected the manuscripts of his huge library through personal acquisition, purchase or gift, during his numerous trips previously mentioned to the East, and Prince Caetani presented this manuscript within his library that he gave to the library of the Lynch National Academy to preserve the contents of his library out of fear of loss or perdition, and his library would be the nucleus of the Caetani Foundation for Islamic Studies, and his money was placed on it, which is the institution that has remained in existence.

This manuscript is entitled in the Italian language "Jung" which means in Arabic "literary encyclopedia" or "literary anthologies," which is a collection of selected poetic verses that talk about Persian and Arab literature, especially love poets, dualisms, syllables and quatrains that were made by a number of poets and were placed in the manuscript without order, **and from these poets as follows:**

* The poet Saadi al-Shirazi: In the manuscript he found several separate poems called "Selections from the Good Things" which are scattered throughout the manuscript, and the poet Al-Jami: He also has several separate poems in the manuscript called "The Stakes of Al-Jami", including part of the poem "Youssef and Zuleika" in which Zuleika is trying to seduce Youssef, "and the rest of the poem of Youssef and Zuleika is completed in some other verses entitled" The Egyptian woman Zuleika. " In several pages, including what describes Shirin's bath at the fountain, which was depicted as a miniature in one of the pages, "the poet Hatfi: he also has verses in the manuscript, the poet Tabib, the poet Khaqani, the poet Umedi, the poet Khusraw, the poet Saeb, the poet Mudhoush, the poet Wahshi, the poet Hilali, The poet Nizari or Naziri, and the poet Mohtasham, along with some anthologies of Masnavi poetry, we were not

successful in knowing their owner, although all the miniatures in the manuscript were intentionally signed in the back of them.

* The manuscript lacks the conclusion that was lost which was to determine its end, and it lacks some pages. It is enveloped in oriental binding of black leather. The paper that contains the writings and miniatures is made of bright white paper. The manuscript contains 199 sheets of paper numbered with a stamp machine in an opposite direction to the main writings and miniatures.

* The manuscript is small in size and its implementation adopts a rectangular horizontal design. The design of these manuscripts has spread in Iran, and the writings and lines inside it take a horizontal form, so it is called a (ship) manuscript, which means "rectangular or elongated in strength. This type of manuscript has a long structure with thin leaves surrounded by a frame." A doctrine that opens from the short side, and this form was used to write poetic systems, anthologies, or literary excerpts since the fifteenth and sixteenth centuries AD in Shiraz. Its small size is evident from the measurement of its lengths, as it is a rectangle whose lengths are 6,7 "x 15" wide, written in Ten lines in glossy black Chicasta calligraphy, the headings and the introduction of the paragraphs are written in red. The writings and miniatures are (11) miniatures executed in full pages inside a frame in a gilded inner frame and an outer blue frame of length 5 cm x 11.2 cm. The manuscript is topped by a red frame with a golden background.

* Although the manuscript lacks the conclusion, it can be traced back to the first half of the nineteenth century AD, but through the study and translation of the pages of the manuscript that could be translated, a calendar was found written in the last paper in the manuscript, Folio 199, in which the date of completion of this work is clear. 18 Jumada al-Akher 1254 AH / December 8, 1838 CE, but there is no signature of the scribe, bearing in mind that the writing style indicates the validity of the existing date and its relevance to the time period in which the Chicasta script was used.

The manuscript miniatures dealt with a number of pictorial topics, written in its entirety from these topics:

1- Religious topics that contain depictions of the prophets and dervishes: the religious topics that the Iranian artist were able to touch through were the drawings of the prophets whose faces cover the artists with a veil or a scarf to depicting the prophets bare-faced without a veil like the image of our master Youssef in the Zuleika campus among Egyptian women (Plateau No. 6), and the picture "Youssef and Zuleika talking in the room of the seventh house" Plateau No. 7, where our master Joseph is depicted without a scarf, while we find drawings of dervish and hermit subjects in the manuscript's miniatures in an image entitled "Sheikh San'an Shepherd of the old pigs and little boys who wears European clothes (plateau No. 2), where we find depictions of an old hermit in the first picture taking care of pigs for a young Christian woman.

2- Emotional topics: The Iranian photographer tried to highlight the emotional aspects in the pictures of his manuscript, including what represents the natural worldly love or the tangible sensual love between a man and a woman and is symbolized by frank flirtation, such as the image of "King Khusraw watching Shirin while she is bathing" (Plateau No. 3) and in a picture that expresses the occurrence of pleasure Sensuality after the two lovers got married and obtained their desires to enjoy the charms of his beloved and obtain his desire from them. The pictorial scene is represented in the image of "two lovers drinking wine in a concert" plateau

No. 4, and in the Al-Mourada event, which was executed with the image of "Youssef and Zuleika talking in the room of the seventh house" (Billboard No. 7) where we find Zuleika trying to entice Youssef on his own behalf to obtain her lust and extinguish the flame of her love for him in a sensual and tangible way, and in (Plateau No. 2) titled Sheikh San'an, the old pig shepherd and the little Christian boy who wears European clothes, the appearance of the bare-chested woman may have been expressed by the photographer to embody the lust that the sheikh misses and looks forward to, while it is high and far from him, so he tries to reach it and he is ready to sacrifice anything in order to satisfy his desire.

As for - platonic love: platonic love is a strong emotion that the lover desires to love his beloved and seeks favor with her connection, but it diminishes for him to look at the sensual pleasures in order to acquire human meanings and an artistic color and by which the lover transcends the circle of his fleeting material abundance. This is a picture of Sherine visiting Farhad over Mount Beeston (plateau No. 5), which dealt with the virgin love of Farhad, who loved Sherine so much and carved her image on Mount Piston, and whose love ended with his suicide to meet her in the other world.

As for the divine love of the Sufi: Sufi poets, especially Persians among them, came to the introduction of the glorification of human love and considered it the beginning of reaching the divine love, while they differed in knowing the types of this love, or the love that leads to reaching the divine love, is it physical worldly love or is it pure virgin love? The meaning was handed over to God, which was influenced by the Iranian photographer and interacted with it and executed it in his miniature from a manuscript of Jane in the image of (Youssef and Zuleika talking in the room of the seventh house) (plateau number 7), so the scene is nothing but a scene of sensual love that transferred to the love of God after that, and a picture of "Two lovers drinking wine in a concert" Plateau No. 4 of the same manuscript emerges through drinking wine, which is a symbolic sign of Sufism that it is a metaphysical wine that comes from love, cups in the hands of the lovers, and the image of our master Yusuf in the Zuleika campus among Egyptian women (plateau No. 6) Where we find that the photographer succeeded in showing our master Youssef in the form of the drinker who drinks wine for women to reach drunkenness, which is nothing but love. Love is drunk, the owner of it wakes up only by watching his beloved, and this is what the Sufis also supported in the story of "Sheikh Sanaan" (Raq painting 2) Where Sufism interprets this story by the struggle between two forces, namely the power of love and the strength of belief and the test of which two forces will nullify the other, and the Sufi symbolic significance is evident in the image that represents (King Khusraw and watches Sherine while she is bathing) (Plateau No. 3) for this picture that looking at a woman as a mirror that reflects in its features some of the overflow of divine beauty, and the significance of the image can also express the negligence of a person and his pursuit of his desires, so that his eyes had a veil that prevents him from recognizing the truth, Almighty and Sublime, and the photographer succeeded in expressing the moral significance through the attendant who tries to cover the body of Sherine with a piece of cloth, to explain her chastity and modesty.

Among the pictorial themes of emotion are the themes of amazement that can be noticed when performing her miniatures, influenced by the pattern of placing the fingers on the lips as a sign of wonder and amazement in the manuscript of Jane's Portrait (King Khusraw watching Shirin while she is bathing) (Plateau No. 3) in which Khosrow is shown placing his right-hand finger

on his mouth as an indication of a joy, and he was amazed by the charms of Sherine while she was bathing.

3- Topics of a bloody nature: There are many topics of a bloody nature in the depictions of the Janj manuscript miniatures, including the topics of hunting and their implementation on the pictures of Islamic manuscripts, which are especially due to the pure Sasanian influences due to what they have in the hearts of the Persians to ancient Sasanian stories that express the realism of his modern environment, which he lives in, which appears in the picture (King Bahram Ghor inflicting a wild donkey in the sight of the mistress, his temptation) (Plateau No. 1).

4- Topics of the royal court: they are the aristocratic topics, including themes of music, and drinking: where we find some scenes of rapture implemented inside the royal palaces, represented in the drawings of female musicians while they tap musical instruments such as the drum and tambourine, reclining on a pillow, an example of this is the picture (two lovers drinking alcohol on one of them, the concerts held in the campus) (Plateau No. 4)

5- Topics of daily life: among them some aspects of daily life that indicate the presence of women and their important role in tribal life organized by the manuscript poetry, where we find some pictures in which one of the women's jobs was found in the image (the madman sharpens food from one of the tents and is followed by a herd of animals) (Painting No. 8), in which we find two women sitting in front of the tents to take in, and behind them one of the female servants to serve them.

Also, some daily scenes appeared that are closely related to normal human life, including peasants, while they are paving and tilling the land or cultivating, and some of them graze his animals or practice the trade profession as a shepherd's job that the Iranian photographer has implemented in the image of (Sheikh Sanaan, the shepherd of the old pigs and the little Christian boy) (Painting No. 2).

The most important results of the study:

- Weighting the percentage of the date of the manuscript miniatures to the Qajar school, although the manuscript lacks the conclusion, but the study and translation of the pages of the manuscript that could be translated found that the calendar in the last paper in the manuscript shows that the completion of this manuscript was dated back to 18 Jumada al-Akher 1254 AH / 8 December 1838 AD but there is no signature for the person who copied the manuscript.
- This date goes back to Sultan Muhammad Shah Qajar, the third ruler of the Qajar state who ruled Iran from 1834 CE to 1848 CE. By order of the Shah himself, or one of his sons, to please the Shah and appease him, which can be seen through the implementation of a portrait of Sultan Fateh Ali Shah on a hunting trip through a picture of Bahram Gur hunting a deer with his charm, painting No. 46, but the manuscript was finished after the death of Fateh Ali Shah.
- The emergence of the ingenuity of the Qajari photographer in how to implement his miniature drawings on a very small area, which is the specific area within the golden frame for the implementation of miniatures, in the style of the Qajar school. Almond, heavy black eyebrows and wavy and empty locks of hair, and a black dot placed on the cheeks, the Qajari artist was keen to add natural colors to the drawings of his people, with attention to the rules of shadow and light, and to shed light on the features of human miniatures, where features and eyes appear bright expressive, give it intense realism as a result of European influence in addition to the depictions of sitting positions between one and a half (Sasanian session) and the kneeling

session (kneeling on the knees) in addition to the squatting session with bodies dominated by the three-quarter posture, and also the realism of the anatomical proportions of human bodies and the movements of the hands and the whole body appeared as a result of mixing with European countries in the West and the emergence of pet animal drawings such as cats and dogs next to the women's sessions in the portrayal of Qajar manuscripts, just as it was followed in European pictures that depict some birds and animals next to women and this effect is one of the most famous manifestations of European influences that were famous in Qajar photographs beside the emergence of the wild rabbit drawings, which is the most prominent type of animal that was executed in Islamic arts in general and Iranian arts in particular, a drawing in late Iranian manuscript depictions harmonizing anatomical proportions, as well as the difference in colors between the two colors, light brown or light white, and the appearance of a number of household items. Drawings of musical instruments such as the tambourine and the two small drums.

- Some influences appeared in the Jung 'manuscript miniatures that were taken from the oil paintings that were implemented in the Zandi Technical School and continued in the Qajar school, including the women's sessions with a knee and a half or a kneeling position with wearing the lilac and the shirt with an open chest to the abdominal area.

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