

manuscript of; Layla wa Al-Majnun, which is kept in Linchi National Library in Rome

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Summary

Manuscript of Layla and Majnoon

Layla and the Majnoon manuscript is one of the most important and valuable Persian manuscripts preserved in the eastern section of the Lynch National Academy Library, which is located in Rome, Italy, facing the Italian river Tiber, the second longest river in Italy, a view that was established in 1603 AD by the Marquis Federico Cisse (1586 AD) - 1630 AD. The importance of this manuscript is due to the fact that it is considered one of the oldest copies that contain the most famous works of the poet, the ownership of the manuscript is attributed to the Italian prince, "Leoni Caetani", who collected manuscripts and added them to his library during his trips to the East or through personal acquisition or as gifts given to him during the aforementioned period. Prince Caetani gave this manuscript to the library of Lynch National Academy to preserve its contents from being lost or from perdition, as his library was the nucleus of Caetani's conversations for Islamic studies, which he placed his money on it.

The manuscript is preserved under the number "82" from the "Caetani archive", and another new number was given in the classification and indexing that was made for the eastern section of the library, which is the number "21" in the "ms" classification "biomenti" which made the Persian manuscripts preserved in the Lynch National Library "Caetani and Corcini Archives" in Rome 1974 AD to make indexes and cards for the library.

The reason for its importance is this manuscript due to the miniature artistic constructions that were created in the miniature area that was established since its year. For the sake of some appearances in its events and publications, the topic of which is Layla and the Majnoon, which narrates the virgin love that took place between Qais bin al-Molawah (Majnoon Bani Amer) and his lover Layla Al-Amiriya, a view of one of the most famous love stories in the Arab literature, as he presented his story with the introduction of many poems in which he spoke to God the Almighty, and some of them are to praise the Messenger, may God's prayers and peace be upon him, and he mentioned the events of his Israelites and his paths, then he touched upon the events of the story that there is a king among the kings of the Arabs, and he used to pray to God a lot to give him a son who would be blessed by his eyes, so God responded to his supplication and gave him a son who looked like the full moon, he called him "Qais" in relation to the measure of virtue, and when he reached his tenth year, he sent him to the "Kottab" to seek and acquire knowledge. Among those who went to receive knowledge were girls and boys at Qais age, among whom was a girl with her gaze and her beauty capturing hearts. Qais loved her and embraced his heart to her happiness, the girl

loved him back, and they turned from their companionship to the knowledge that accompanied them to love, and their love was spread throughout the “Kottab” that everyone started talking about it, until they fell as a subject of gossip, so Layla was kept away, her father locked her in his house, in Mount Najd, the manuscript includes mentioning her, and when Qais’s people saw what he had of affection and love, they told his father about his condition, and advised him to hasten to request her hand from her father so that his son could marry her. Indeed, the father went out with his people with the most beautiful jewelry and clothes to go to the homes of Layla’s family, and he disclosed his request to allow the marriage of Layla to his son, but her father refused this marriage because Qais was known to be insane and he thought he should not marry his daughter to someone who left the paths of the wise, and he advised him to try to cure his son from his insanity before he asks for a wife, so Qais started wandering in the mountains and deserts, until he was seen by people as officially crazy, and in the eyes of the people of Layla’s family he was a demon. He remained a fugitive in the deserts, not to be satisfied with dependence nor settle for becoming a companion to animals and lions. Qais shed on the parting from his lover many tears, and every night he used to go to the door of her house, kissing it, and then returning slowly as if he was walking on thorns, until God the Almighty guided him to limp to the greatest love, which is the divine love.

The manuscript is presented as previously mentioned in the section of the Lynch National Library in the new index inside a square folder, of cardboard covered with leather and satin to preserve the manuscript from being damaged, so that it may be preserved with its covers and contents, and the eastern cardboard wallet refers to the initial index bearing the number "82", next to it, it bears the name "L. Caetani".

The manuscript has a length of 28 cm in length x 17 cm in width. Its writings are executed on gilded paper and numbered with the stamping machine. The number of writing lines is 20 lines divided into four columns. The writings of the manuscript are executed in the wonderful Nasta'liq script and its ink line is black in color, surrounding a frame that is gold and red with blue ornaments and ribbons, with multi-colored headings inside frames in the middle of the page headings, including what is written in white, blue or purple, and in some pages we find the text written on papers that resemble the shape of a chess patch.

It is probable from the calendar at the end of the manuscript that the date of its writing is dated back to the year 790 AH / 1388 AD, which is the period that coincided with the end of the four independent families that ruled Iran, and they are: the Kart family in Herat, the Serbadirs in Sabzawar, the Jalair family in Tabriz and Baghdad, and the Muzaffar family in Shiraz, and the emergence of the Timurid state, which was attributed to the Mongolian prince, the invading Tamerlane, enabled Timur to seize Sabzawar and end the rule of Al-Sarbadar. And he entered Shiraz and eliminated all the Muzaffar family and seized all of Fars.

The date at the end of the Layla and Majnoon manuscript does not include the signature of the calligrapher, and we do not know whether this date is correct or not, taking into account that the style of writing may refer to a period of time contemporaneous with this calendar, and if the date of writing the text of the manuscript is proven correct, we are in the process of talking about a work of utmost importance due to its ancient date.

However, the miniatures of this manuscript, which were added to its pages in a later period, cannot be attributed to the same period to which the writings of the manuscript were attributed. Therefore, it is possible to study presenting the miniatures of the manuscript whose papers were deciphered with the old plateaus were removed from their place in the text in order to provide a greater and clearer place for drawings and miniatures. For the system, all the miniatures were executed in full pages (size 11.5 width x 20.5 length) in bright colors, dominated by gray, orange, purple and blue.

After completing the miniature drawings, they were re-pasted again on the cardboard sheets of different colors (purple, pink, green, orange and blue).

Not all the verses and events contained in the poem were embodied and depicted. Rather, what was executed in color is the number of "17" miniatures illustrated to the text, in addition to "13" doctrinal designs with non-colored motifs and decorative drawings. During the return of the paintings that were drawn to the body of the manuscript, they were placed without any logical or chronological arrangement, and several designs were added with different themes that were not completed to the events of the poem and may be a further completion of Nizami's other poems, but these added designs are incomplete, and the study includes clarifying these designs and trying to return their percentage for a period of time.

After completing the execution of the miniatures' depictions and rearranging them inside the manuscript again, the binding covers were designed, which were designed to illustrate some of the scenes contained in the poem and it is likely that the artist who executed the miniatures contained in the manuscript was the same that carried out the pictorial subjects that were depicted on the four outer and inner covers. Executed on cardboard in vernacular oil colors, "Urushiol" is an oil-based coating of organic compounds found in plants from oak trees, poison ivy and also from mango trees, which are then covered with lacquer.

The manuscript pictures are divided into three sections:

- 1- The first section: "17" miniatures that were executed in colored watercolors are illustrated by the text.
- 2- The second section: the designs that were executed in red and gilded but not colored. They are "13" designs with gilded motifs and non-colored motifs.
- 3- The third section: the separate papers that contain gilded drawings of one color on both sides and number (6) gilded drawings.

This is in contrast to the four faces of the binding covers, colored in oil colors and executed with lacquer, which illustrate some of the scenes of the poem as well.

The miniatures depictions of Layla and the Majnoon manuscript show that the Iranian artist depicted several pictorial subjects, including:

- 1- Religious subjects, including depictions of the prophets, sheikhs, and scholars, which were implemented in the manuscript miniatures that illustrate the incident of the Journey of Israa and Mi'raj, in which our master Muhammad, may blessings and peace be upon him, appeared with a white scarf on his face the image of our master Gabriel preparing to awaken our master Muhammad (peace be upon him) to present him Al-Buraq (Plateau No. 1), and completed the events of the journey in (Plateau No. 2), which is the Mi'raj of the Messenger among the angels, in which the Holy Prophet, may blessings and peace be upon him, appears.

We find the subjects of the dervishes and the hermits appear in some of the manuscript images, which reflects the images of the sheikhs and mystics of the Islamic clerics, which have been found throughout the Islamic ages in different situations in many Iranian manuscripts, including (Plateau No. 3) entitled Layla and the madman in the school exchanging love inside the school, from the manuscript Layla and Al-Majnoon, The lesson in the picture is headed by a sheikh or teacher.

There were also many pictorial topics depicting a visit by some princes and wealthy people to a hermit, Sufi, or wise man, who usually lived in mountainous areas and valleys and resided in the tribes. This scene can be distinguished in (Plateau No. 6) entitled Al-Majnoon and his parents in the desert

2- Emotional topics: The emotional topic is considered one of the important topics in the illustrations of the manuscript of Layla and the madman, including what expresses virgin love, such as the image of Layla and the madman in the school exchanging love inside the school (Plateau No. 3) when the madman's love for Layla began, or some of which illustrate the divine mystic love, such as the picture (the father of the madman submits to Layla's sermon from her father in the presence of the young lover) (Plateau No. 4), where the madman appears while he is removed from the engagement council, all he wants is his love affair, the picture (the image of a madman and a deer hunter) (plateau number 7), and the image of (the madman) Surrounded by animals in the desert) (Painting No. 10)

3- Topics of a bloody nature: Including topics of hunting, including the image of (Bahram Goresib, a donkey and a beast, while on a hunting trip with a runner-up fitna) (Plateau No. 11).

4- The issues of the royal court are among the aristocratic subjects that the Iranian artist was keen to implement with all realism and sincerity, and the photographer was implementing this topic based on the order of the Sultan or the Shah, but his admiration for what is happening inside the royal court of wealth, generosity, and luxury, which is the prevailing phenomenon in the life of the royal palaces, including the picture (The legendary King of Meroe offers a man as a meal for his dogs) (Painting No. 8)

5- Topics of daily life, which illustrate some social customs that are among the topics of daily life, namely engagement and marriage parties, such as a picture (the madman's father proposes to Layla sermon from her father in the presence of the young lover) (plateau number 4), and the picture (Layla and the madman at school exchange love inside the school) (Plateau No. 3), in which the Iranian photographer expressed in a realistic manner the lesson loop that is seen in the mosques and the study iwans in reality.

6- The themes of the emergence of children, such as the picture (Layla and the madman at school exchanging love inside the school) (Plateau No. 3)

7- The subjects of angels, which are implemented on the drawings of Greek antiquities, then became implemented in the drawings of Christian art, and then moved to the drawings of Islamic painting. The angels were painted in several situations, some of them were painted with their bodies and their whole bodies, including a picture (Our Master Gabriel is preparing to awaken our Master Muhammad (peace be upon him), to present to Al-Buraq (plateau No. 1) and the image of "The Mirroring of the Prophet Muhammad (peace and blessings be upon him) among the angels) (Plateau No. 2), so we find some angels surrounding the Messenger, peace be upon him, as a symbolic sign of divine protection.

Among the most important results of the study:

By suggesting the percentage of the date of the manuscript miniatures, it was attributed to the early Qajar school and reaching the executor of the miniatures, the artist Mehr Ali, and highlighting the success of the Qajarian photographer in implementing miniatures that express the psychological state that the Iranian artist is going through, whether the poet Nizami and he writes the body of Layla and Al- Majnoon, the Arabic poem with a Persian Sufi approach, the poet tries to show the holy journey of Israa and Mi'raj to reach the Divine Essence through the confusion of the madman in his love and passion for Layla then ascending to pure love devoid of all purpose.

The study found that its importance lies in the interest in adorning it in the Qajar era, given that the Timurid state, after the end of its era, carried its treasures, and perhaps the manuscript was one of the treasures kept by the founders of the Indian Mughal state in India, and this manuscript remained one of the treasures of the Indian Mughal state till Nader Shah al-Afshari invaded India and seized all the precious belongings, and this manuscript may be was among them, and after the stability of the Qajar state, Fateh Ali Shah understood the importance of this manuscript, so he ordered its decoration and attributing the manuscript to India, and also that the miniatures are dated back to the nineteenth century AD.

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