SUMMARY

It is known that the magnificent work of Rashīd al-Dīn, the Cāmī' al-Tāvārikh, has come down to us only in fragments. The Edinburgh-London and the Istanbul manuscripts constituted three major fragments representing two different styles and workshops of that time. There are, however, some scattered miniatures in the Diez and Istanbul albums which shed further light on the various styles practiced at that time. Although few in number the Diez fragments display different styles.

1. Those in Diez A. Fol. 70, 9; Fol. 71, 58, 50, 60; Fol. 72, 16/2 show a very close resemblance to the style of those in the Istanbul Ms. H. 1653 indicating that the same workshop, and probably some of them are the pages thorn out from that Ms. The miniatures depicting the Angel with some personages and the Arch of Noah are among them.

2. In some of the miniatures, the throne and entertainment scenes also show a close similarity between each other such as those in Diez A. Fol. 70, 5, 10, 11, 20, 21, 22 and those in the Topkapı Album H. 2153, 23b, 53b, 148b and 166a. Although there, are also some differences among them they show a similar composition being arranged in vertical direction.

3. In the miniatures in Diez A. 71, 47, 48, 52 and 49, 51, 53 and Fol. 70, 9 the figures show mongoloid features, again displaying a different hand.

4. Those in Diez A. Fol. 70, 4, 7, 19, on the other hand, indicate a style which seems to be a combination of Edinburgh and Istanbul Mss.

Although few in number these scattered pages show the rich variety of styles practiced during the period of Rab'ī Rashīdī, and with the characteristic garments, head gears, and furniture pieces they shed light on the cultural elements of that period.