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معرفی

مرکز منبع معلومات افغانستان در پوهنتون کابل به منظور حفظ و جمع آوری و طبقه بندی اسناد، گزارش‌ها و پژوهش‌های مرتبط به افغانستان به صورت استاندارد در سال 1367 هـ ش تاسیس شد. علاوه بر این مرکز معلومات افغانستان در راستای بهبود سوادآموزی، پژوهش و فرهنگ مطالعه نیز فعالیت می‌کند.

کتابخانه مرکز معلومات افغانستان در پوهنتون کابل به صورت مداوم به جمع آوری و دیجیتال سازی (با رعایت حق نشر) و فهرست نویسی اسناد می‌پردازد. در حال حاضر مجموعه‌های موجود در مرکز منبع معلومات افغانستان به بیشتر از 150000 سند درباره افغانستان می‌رسد که شامل کتابها، گزارش‌های تحقیقی، نقشه‌ها، اخبار و جراید، مجلات، پوسترها، عکس‌های تاریخی افغانستان، رساله‌ها و بروشورها و مجموعه‌هایی از نشرات مجاهدین، فهرست کتابها، ویدیو کست‌ها، کست‌های سمعی و بصری و دی‌وی‌دی‌ها و غیره است که موضوعات متنوعی را در مورد افغانستان در بر می‌گیرد. مرکز منبع معلومات افغانستان به صورت مداوم اسناد را از تمام ارگانهای دولتی و غیر دولتی جمع آوری نموده و برخی از سازمان‌ها نیز نشرات خود را به طور مرتب به این مرکز ارسال می‌کنند. از شما تقاضا مندیم تا جهت غنای این کتابخانه در معرفی تازه‌های نشر، گزارشات تحقیقی و سایر اسناد در زمینه افغانستان با ما همکاری کنید.

علاوه بر این، مرکز معلومات افغانستان در پوهنتون کابل، اقدام به ایجاد کتابخانه دیجیتال که بیش از 63103 اسناد که حدود 1,909,916 صفحه کرده است که از طریق وبسایت مرکز معلومات افغانستان در پوهنتون کابل به صورت آنلاین www.acku.edu.af در دسترس همگان قرار دارد. دیجیتال سازی اسناد یک برنامه مداوم و در حال توسعه است که شامل مجموعه عکس‌های تاریخی افغانستان، قوانین معاصر افغانستان (مجموعه قوانین و مقرره‌هایی که در جریده‌های رسمی وزارت عدلیه نشر شده اند) <http://law.acku.edu.af/fa> نقشه‌ها، کلکسیون‌ها از دوره‌های جنگ در افغانستان، کتاب‌های تاریخی، ادبیات، فرهنگ، زراعت، زنان و دیگر منابع تاریخی و فرهنگی می‌شود. برای معلومات بیشتر به وبسایت این مرکز مراجعه کنید.

آنچه تحت عنوان بولتن به صورت ماهانه به شما ارسال می‌گردد تازه‌ترین منابعی است که جمع آوری و فهرست نویسی شده و در اختیار پژوهشگران و علاقه‌مندان قرار گرفته است.

New at ACKU in February 2018 (Western and Afghan languages)

Agriculture

Guideline of potato cultivation : MAIL/CLAP, ICARDA-Afghanistan / Ministry of Agriculture, Irrigation and Livestock. Kabul, Afghanistan : Ministry of Agriculture, Irrigation and Livestock, 2016. 14 pages : color illustrations ; 21 cm.
Pamphlet S471.A3.G876 2016

Guideline of wheat cultivation : MAIL/CLAP, ICARDA-Afghanistan / Ministry of Agriculture, Irrigation and Livestock. Kabul, Afghanistan : Ministry of Agriculture, Irrigation and Livestock, 2016.
10 pages : color illustrations ; 21 cm.
Pamphlet S471.A3.G876 2016

Guideline of tomato cultivation : MAIL/CLAP, ICARDA-Afghanistan / Ministry of Agriculture, Irrigation and Livestock. Kabul, Afghanistan : Ministry of Agriculture, Irrigation and Livestock, 2016. 10 pages : color illustrations ; 21 cm.
Pamphlet S471.A3.G886 2016

Guideline of chickpea cultivation : MAIL/CLAP, ICARDA-Afghanistan / Ministry of Agriculture, Irrigation and Livestock. Kabul, Afghanistan : Ministry of Agriculture, Irrigation and Livestock, 2016.
12 pages : color illustrations ; 21 cm.
Pamphlet S471.A3.G834 2016

Guideline of onion cultivation : MAIL/CLAP, ICARDA-Afghanistan / Ministry of Agriculture, Irrigation and Livestock. Kabul, Afghanistan : Ministry of Agriculture, Irrigation and Livestock, 2016.
10 pages : color illustrations ; 21 cm.
Pamphlet S471.A3.G866 2016

Public-private-producers partnership for strengthening seed certification in Afghanistan : International Centre for Agricultural Research in Dry Areas-committee room : proceedings and recommendations / editors Yashpal Singh Saharawat, Srinivas Tavva, Abdul Rahman Manan, Yaser Mohwish, Assadullah Habibi, Hamid Salari and Daryakhan Akbarzai. Kabul, Afghanistan : International Centre for Agricultural Research in Dry Areas (ICARDA) Afghanistan ; Ministry of Agriculture, Irrigation and Livestock (MAIL) : European Union (EU), 2015.
viii, 25 pages : color illustrations ; 28 cm.
Pamphlet S471.A3.P835 2015

Project inception workshop : Public-Private-Producers partnership for strengthening seed certification in Afghanistan / editors Yashpal Singh Saharawat, Hamid Salari, Srinivas Tavva, Abdul Rahman Manan and Nigmananda Swain. Kabul, Afghanistan : Ministry of Agriculture, Irrigation and Livestock (MAIL), 2015.
viii, 32 pages : color illustrations ; 28 cm.
Pamphlet S471.A3.P764 2015

Yousafi, Waheedullah.
GIS stewardship survey report / Waheedullah Yousafi. Kabul, Afghanistan : The Agency for French Development (AFD) ; Geres Energie Environment Solidarité, ©2017. 23 pages : color illustrations, color maps ; 30 cm.
Pamphlet S616.A3.Y68 2017

Sutisna, Wahyu.

Farmers field schools : narrative assessment report / Wahyu Sutisna. Kabul, Afghanistan : The Agency for French Development (AFD) ; Geres Energie Environment Solidarité, ©2017. 18 pages ; 30 cm.
Pamphlet S471.A3.S88 2017

Archeology

БИОЛОГИЧЕСКАЯ АНТРОПОЛОГИЯ И АРХЕОЛОГИЯ : К СИНТЕЗУ НАУЧНЫХ ДИСЦИПЛИН. [Place of publication not identified] : [Publisher not identified], 2013. 207 pages : illustrations, maps ; 26 cm.
CC135.B66 2013

Dovudi, Davlatkhoja.
The ancient settlement of Mes Aynak = Shahri bostonii Misi Ainak / Dovudi, Davlatkhoja. Dushanbe : ER-graf, National Museum of Tajikistan, 2017. 237 pages : color illustrations ; 21 cm.
Pamphlet DS353.D69 2017

Antiker Bergbau und ressourcennutzung in Afghanistan / Deutsches Archäologisches Institut. Berlin : Eurasien-Abteilung Deutsches Archäologisches Institut, 2015. 20 pages : color illustrations, color maps ; 21 cm.
Pamphlet DS353.A685 2015

Corruption

Special report ; vulnerabilities to corruption in the Afghan attorney general's office / Monitoring and Evaluation Committee (MEC). Kabul, Afghanistan : Independent Joint Anti-Corruption, Monitoring and Evaluation Committee (MEC), 2017. 86 pages : illustrations ; 30 cm.
Pamphlet JQ1765.A55.S643 2017

Senior appointments and corruption within Kabul city police : practices and perceptions / Integrity Watch Afghanistan (IWA). Kabul, Afghanistan : Integrity Watch Afghanistan (IWA), ©2015. 26 pages ; 28 cm.
Pamphlet JQ1765.A55.S433 2015

Democracy

38 unveiled voices from Afghanistan : a selection of interviews from "unveiling Afghanistan : the unheard voices of progress" campaign / interviewers Jawad Darwaziyan, Atiq Arvand, Zahra Yegana ; translation into English Khalil Rostamkhani ; editing Laura Grant. First edition 2016. Kabul, Afghanistan : Armanshahr Publishing, 2016. 234 pages : color illustrations ; 21 cm.
Pamphlet JQ1769.A15.U694 2016

Disabilities

Access of persons with disabilities to education in Afghanistan / USAID. [Kabul, Afghanistan] : Counterpart International ; Aga Khan Foundations U.S.A., 2017. ii, 52 pages ; 28 cm.
Pamphlet HV1559.A3.A33 2017

Economic

Socio-economic household characterization at selected catchments in Afghanistan : baseline survey report of integrated catchment management and capacity building for improving livelihoods in Afghanistan / Ministry of Agriculture, Irrigation and Livestock (MAIL). Kabul, Afghanistan : Ministry of Agriculture, Irrigation and Livestock (MAIL), [2017]. xiv, 50 pages : color charts ; 24 cm.
Pamphlet HC417.S636 2017

Environment

Andre, Camille.

Climate vulnerability & resilience assessment : synthesis report / Camille Andre, Vanessa Laubin.
Kabul, Afghanistan : The Agency for French Development (AFD) ; Geres Energie Environment Solidarité,
©2017. iv, 88 pages : color illustrations, color maps ; 30 cm.
Pamphlet QC903.2.A34.A63 2017

Health

Afghanistan demographic and health survey / Central Statistics Organization. Kabul, Afghanistan : Ministry of Public Health ; Central Statistics Organization, 2017. xxx, 467 pages : color maps ; 28 cm.
HA4570.6.A344 2017

History

Dollot, René, 1875-1962.

Afghanistan, 1934-1936 / René Dollot. Paris : CEREDAF, Centre d'études et de recherches documentaires sur l'Afghanistan, 2017. 269 pages : illustrations ; 24 cm.
DS352.D655 2017

Les nouvelles d'Afghanistan : le chaïer 1980-2015 / texts choisis et presents par Régis Koetschet.
Paris : Afrane, Amitié Franco-Afghane, ©2015. 257 pages : illustrations, maps ; 30 cm.
DS361.L48 2015

Humanitarian assistance

Scoping study for the construction sector : transparency initiative in Afghanistan / research team Juanita Olaya, Naser Timory, Sebghatullah Karimi. Kabul, Afghanistan : Ministry of Economy ; Integrity Watch Afghanistan (IWA), 2017. x, 120 pages : charts ; 29 cm.
Pamphlet HN670.6.Z9.S367 2017

The state of the enabling environment for CSOs in Afghanistan / prepared by the Afghanistan Institute for Civil Society (AICS). Kabul, Afghanistan : Afghanistan Institute for Civil Society (AICS), 2017. g, 86 pages ; 28 cm.
Pamphlet HV555.A3.S884 2017

Justice

Saeed, Huma.

Economic-state crime and transformative justice in Afghanistan : an analysis at the intersection of transitional justice and criminology / Huma Saeed. [Belgium] : Universitas Catholica Lovaniensis Sedes Sapientiae, Faculty of Law, ©2017. xviii, 421 pages ; 24 cm.
Pamphlet KNF470.S344 2017

Land settlement

Sahar, Immamudin.

Study on management and regeneration of pasturelands in high altitude / Immamudin Sahar, Hima Uprety.
Kabul, Afghanistan : The Agency for French Development (AFD) ; Geres Energie Environment Solidarité,
©2017. 46 pages : color illustrations, color maps ; 30 cm.

Politics and government

Rahmani, Ahmad Idrees.

Political leadership in Afghanistan : identifying and assessing determining factors / Ahmad Idrees Rahmani. Santa Monica, California : RAND Corporation, ©2016. 942 pages : color illustration, charts ; 30 cm.

JC330.3.R346 2016

3ACKU000523232

Refugees

Bures, Alain De.

Impact of migrations on local economy and social networks : case study in Behsud I, II and Bamyan Markaz districts / Alain De Bures, Mehdi Iken. Kabul, Afghanistan : The Agency for French Development (AFD) ; Geres Energie Environment Solidarité, ©2017. 38 pages : color illustrations, color maps ; 30 cm.

Pamphlet HV640.5.A28.B87 2017

Water resources development

Sisson, Jim.

Evaluation of the social water management practices in Saighan Valley / Jim Sisson. Kabul, Afghanistan : The Agency for French Development (AFD) ; Geres Energie Environment Solidarité, ©2017. 56 pages ; 30 cm.

Pamphlet TD313.A3.S57 2017

ادبیات

حافظ، قرن چهاردهم.

[اشعار در باره انجام کار های خوب] / شاعر حافظ. [هندوستان] : [ناشر مشخص نیست]، [بین سالهای 1575 - 1600].

1 صفحه ؛ 30 سانتی متر. عنوان به انگلیسی : Verses on the Permanence of Good Deeds.

“This calligraphic fragment includes verses composed by the celebrated Persian poet Hāfīz (died 1388–89, 791 AH) on the futility of worldly goods. Beginning with a praise of God, huwa al-fard (the Unique), in the upper-left corner, the verses continue: “Oh wealthy one, soothe the heart of the indigent / Because the treasury of gold, riches, and coins will not remain / On this topaz canopy (the sky) they have inscribed in gold / That nothing will remain except the good deeds of the generous ones.” The verses are executed in black nasta’liq script on blue paper and outlined in cloud bands on a lavishly illuminated background. Between the two bayts (verses) of poetry appear illuminated triangles (or thumb pieces), which fill in the interim space created by the intersection of the diagonal lines of text and the rectangular frame...”—library of congress

1575 ح 27 PK6465 رساله

حافظ، قرن چهاردهم.

[اشعار حافظ] / شاعر حافظ. [ایران] : [ناشر مشخص نیست]، [بین سالهای 1800 - 1899]. 1 صفحه ؛ 30 سانتی متر.

عنوان به انگلیسی : Verses by Hāfīz

“This calligraphic fragment includes a ruba’i (iambic pentameter quatrain), composed by the famous Persian poet Hāfīz (died 1388–89, 791 AH). The verses use 'irfani (mystical) terms to urge the exculpation of the beloved's faults: “If from the hand of your musky tress, a fault is passed, passed / And if against us from their dark mole, an act of tyranny is passed, passed / If there is no (mystical) sect for memory's indignation, bring wine / Every foulness that you see (as) purity is passed, passed.” The text is written in black nasta’liq script typical of calligraphic works produced in India during the 19th century...”—library of congress

1800 ح 27 PK6465 رساله

گنجوی، نظامی، 1140 یا 41 - 1202 یا 3. [خسرو شیر را میکشد] / نظامی گنجوی. [ایران]: [ناشر مشخص نیست]، [بین

سالهای 1500 - 1699]. 2 صفحه؛ 30 سانتی متر. عنوان به انگلیسی: Khusraw Kills a Lion.

"This painting depicts an episode from the second book of Nizāmī Ganjavī's Khamsah (Quintet) entitled Khusraw va Shirin. In this book, the adventures and battles of the Persian king Khusraw are described, and his love for the Armenian princess Shirin. At a feast one day Khusraw and Shirin were sitting and drinking together (per the folio's verso) when suddenly a lion approached the royal pavilion. Thereupon, the king, albeit drunk, made a fist, hit the lion in the ear, and killed it on the spot. The painting follows the text very closely by depicting Shirin and her attendants still in the pavilion and King Khusraw killing the lion with his bare hands. ..."—library of congress

1500 936 گ PK6501 رساله

سعدی.

[آغاز گلستان سعدی] / نویسنده سعدی. [آسیای جنوبی و مرکزی]: [ناشر مشخص نیست]، [بین سالهای 1700 - 1799].

1 صفحه؛ 30 سانتی متر. عنوان به انگلیسی: Beginning of Sa'di's "Gulistan"

"A didactic work in both prose and verse, the famous Gulistan (The rose garden) was composed in 1258 by the Persian poet and prose writer Shaykh Sa'di Shirazi (circa 1213–92), a contemporary of the famous poet Jalal al-Din Rumi (1207–73). It contains a number of moralizing stories that bear similarities to the fables of the French writer Jean de La Fontaine (1621–95). In Persian lands, Sa'di's maxims were highly valued and manuscripts of his work were widely copied and illustrated. Sa'di notes that he composed Gulistan to teach the rules of conduct in life both to kings and dervishes..."—library of congress

1700 74 س PK6546 رساله

سعدی.

[غلام و دختر چینیایی از گلستان سعدی] / نویسنده سعدی. [ایران]: [ناشر مشخص نیست]، [بین سالهای 1400 - 1599].

2 صفحه؛ 30 سانتی متر. عنوان به انگلیسی: "The Chinese Girl and the Slave" from Sa'di's "Gulistan"

"This fragment and its verso include the text of the 40th story from Gulistan (The rose garden) by Shaykh Sa'di Shirazi (circa 1213–92). This story describes a king's giving away of a Chinese servant girl to his slave after she refused the king's drunken advances..."—library of congress

1400 749 س PK6546 رساله

سعدی.

[نصیحت به یک پادشاه از "بوستان" سعدی] / نویسنده سعدی. [ایران]: [ناشر مشخص نیست]، [بین سالهای 1500 - 1599].

7 صفحه؛ 30 سانتی متر. عنوان به انگلیسی: Advice ("Nasihah") to a King from Sa'di's "Bustan"

"This fragment includes an excerpt from Bustan (The fruit orchard), by Shaykh Sa'di Shirazi (circa 1213–92), in which he offers nasihat (advice) to a ruler. The author counsels a king not to worry about what he does not have, because all things come to an end. He also notes that good deeds matter, as only a man's reputation and the memory of him remain after his death. Sa'di's text continues on the fragment's verso, as evidenced by the similar subject matter and the continuation of the makun takiyah (catchwords) in the lower-left corner of the recto..."—library of congress

1500 74 س PK6546 رساله

گنجوی، نظامی، 1140 یا 41 - 1202 یا 3. [شکار بهرام گور از "خمسه" نظامی] / نظامی گنجوی. [ایران]: [ناشر مشخص

نیست]، [بین سالهای 1500 - 1599]. 2 صفحه؛ 30 سانتی متر. عنوان به انگلیسی: Bahram Gur Hunting from Nizami's

"Khamsah"

"This painting represents an episode drawn from Nizami Ganjavī's Haft Paykar (Seven thrones), the fourth book of his Khamsah (Quintet). The great Sasanian king Bahram Gur (reigned 430–38), famous for his hunting prowess and thus known by his nickname (Bahram Gur means "wild ass"), astonishes his companions with his quasi-divine skill and power in hunting onagers. After his expedition and as a gesture of generosity, he orders 1,200 onagers (half to be branded and half to be earmarked with gold rings) to be distributed among his people. The scene shows the ruler and his entourage on horseback against a pink and green landscape as they shoot wild

animals with arrows. Behind a hillock appear four other men either looking at the scene below or observing the birds flying in the gold-painted sky. Above and below the painting are illuminated panels of the story's text, which continues on the fragment's verso...”—library of congress

1500 936 گ PK6501 رساله

گنجوی، نظامی، 1140 یا 41 - 1202 یا 3. [نقاشی خسرو در جنگ؛ شیرین خسرو را جستجو میکند از خمسه "خسرو و شیرین" نظامی] / نظامی گنجوی. [هندوستان]: [ناشر مشخص نیست]، [بین سالهای 1900 - 1960]. 2 صفحه؛ 30 سانتی متر.

Painting of Khusraw in Battle; Shirin Looks for Khusraw from Nizami's "Khusraw va Shirin": عنوان به انگلیسی: "This painting depicting a battle scene between two armies was inserted into a manuscript of the second book of Nizami Ganjavi's Khamsah (Quintet), Khusraw va Shirin (Shirin and Khusraw). In this book, the adventures and battles of the Persian king Khusraw are described, as is his love for the Armenian princess Shirin..."—library of congress

1900 93 گ PK6501 رساله

اینجوی، جمال الدین حسین.

[صفحه از "فرهنگ جهانگیری"] / نویسنده جمال‌الدین حسین اینجوی. [هندوستان]: [ناشر مشخص نیست]، [1619].

2 صفحه؛ 30 سانتی متر. عنوان به انگلیسی: "Farhang-i Jahāngīrī"

"This fragment is the third folio of the Farhang-i Jahāngīrī, a Persian lexicon purportedly executed in Agra in 1028 AH (1618–19). A total of four folios of this work are held in the collections of the Library of Congress. The author of this Persian-language farhang (dictionary) was Jamal al-Din Husayn b. Fakhr al-Din Hasan Inju Shirazi (died 1626), a learned man from an old Persian sayyid (noble) family who came from Persia to Akbar's court in India, where he held high offices. He began writing his dictionary in 1596–97 at Akbar's request, basing it on Persian poems and previous lexicographical works. Because of the scope of the work and his continuous revisions, he did not complete the dictionary until after Akbar's death in 1605. Instead, he presented the work in 1608 to Akbar's successor Jahangir..."—library of congress

1619 98 الف PK6223.5 رساله

اینجوی، جمال الدین حسین.

[صفحه اول و یادداشت شناسایی "فرهنگ جهانگیری"] / نویسنده جمال‌الدین حسین اینجوی. [هندوستان]: [ناشر مشخص نیست]،

[1619]. 2 صفحه؛ 30 سانتی متر. عنوان به انگلیسی: "Farhang-i Jahāngīrī"

"This fragment is the third folio of the Farhang-i Jahāngīrī, a Persian lexicon purportedly executed in Agra in 1028 AH (1618–19). A total of four folios of this work are held in the collections of the Library of Congress. The author of this Persian-language farhang (dictionary) was Jamal al-Din Husayn b. Fakhr al-Din Hasan Inju Shirazi (died 1626), a learned man from an old Persian sayyid (noble) family who came from Persia to Akbar's court in India, where he held high offices. He began writing his dictionary in 1596–97 at Akbar's request, basing it on Persian poems and previous lexicographical works. Because of the scope of the work and his continuous revisions, he did not complete the dictionary until after Akbar's death in 1605. Instead, he presented the work in 1608 to Akbar's successor Jahangir. For this reason, Jamal al-Din's Persian dictionary came to be known as the Farhang-i Jahāngīrī (Jahangir's dictionary). Along with the Burhān-i Qāṭi' and the Farhang-i Rashīdī, it is one of the three most important Persian-language dictionaries produced in Mughal India..."—library of congress

1619 983 الف PK6223.5 رساله

سعدی.

[حکایت (داستان اخلاقی) در مورد دوستی از گلستان سعدی] / نویسنده سعدی. [ایران]: [ناشر مشخص نیست]، [بین سالهای 1600

- 1799]. 7 صفحه؛ 30 سانتی متر. عنوان به انگلیسی: "Hikayat" (Moral Story) on Friendship from Sa'di's "Gulistan"

"This calligraphic fragment appears to comprise an excerpt from the Gulistan (The rose garden) by Shaykh Sa'di Shirazi (circa 1213–92), in which he provides readers with a variety of hikayat (anecdotes or stories with moral

lessons). This text describes the anger of a king toward his servant and his desire to punish him, whereupon the servant writes a letter to stress his faithfulness and to seek forgiveness...”—library of congress

1600 79س PK6546رساله

حافظ، قرن چهاردهم.

[زن ایستاده و غزل حافظ] / شاعر حافظ. [ایران] : [ناشر مشخص نیست]، [بین سالهای 1600 - 1699].

1 صفحه ؛ 30 سانتی متر. عنوان به انگلیسی : Standing Woman and a "Ghazal" of Hafiz

“This painting includes an outer frame comprised of a ghazal (lyric poem) composed by the Persian poet Hafiz (died 1388–89). The ghazal describes a lover's affection for his beloved until the day of his death. The lover compares the woman's eyebrows to a mihrab (the prayer niche in a mosque) and thus the direction of his own repeated desirous entreaties. He also states that he is willing to seek out magicians to find a love potion to spellbind her...”—library of congress

1600 27ح PK6465رساله

اینجوی، جمال الدین حسین.

[صفحهء از "فرهنگ جهانگیری"] / نویسنده جمال‌الدین حسین اینجوی. [هندوستان] : [ناشر مشخص نیست]، [بین سالهای 1618-

1619]. 2 صفحه ؛ 30 سانتی متر. عنوان به انگلیسی : Page from the "Farhang-i Jahāngīrī"

“This fragment is the last folio of the Farhang-i Jahāngīrī, a Persian lexicon purportedly executed in Agra in 1028 AH (1618–19). A total of four folios of this work are held in the collections of the Library of Congress. The author of this Persian-language farhang (dictionary) was Jamal al-Din Husayn b. Fakhr al-Din Hasan Inju Shirazi (died 1626), a learned man from an old Persian sayyid (noble) family who came from Persia to Akbar's court in India, where he held high offices....”—library of congress

1618 98الف PK6223.5رساله

اینجوی، جمال الدین حسین.

[صفحهء از "فرهنگ جهانگیری"] / نویسنده جمال‌الدین حسین اینجوی. [هندوستان] : [ناشر مشخص نیست]، [بین سالهای 1618-

1619]. 2 صفحه ؛ 30 سانتی متر. عنوان به انگلیسی : Page from the "Farhang-i Jahāngīrī"

“This fragment is the last folio of the Farhang-i Jahāngīrī, a Persian lexicon purportedly executed in Agra in 1028 AH (1618–19). A total of four folios of this work are held in the collections of the Library of Congress. The author of this Persian-language farhang (dictionary) was Jamal al-Din Husayn b. Fakhr al-Din Hasan Inju Shirazi (died 1626), a learned man from an old Persian sayyid (noble) family who came from Persia to Akbar's court in India, where he held high offices...”—library of congress

1618 983الف PK6223.5رساله

[درخواست برای بودجه و انشاء] / خطاط لطف الله خان. [هندوستان] : [ناشر مشخص نیست]، [بین سالهای 1701-1702].

2 صفحه ؛ 30 سانتی متر. عنوان به انگلیسی : Petition for Funds and Insha'

“This calligraphic fragment belongs to a series of 22 insha' (literary compositions or letters) written by calligraphers named Mir Kalan, Khan Zaman (son of Khan Khanan), Qa'im Khan, Lutfallah Khan, and Mahabat Khan. Judging from the script (Indian nasta'liq), a seal impression bearing the date 1113 AH (1701–2), and a letter mentioning the city of Janpur in India, it appears that these writings were executed in India during the 18th century. Furthermore, if one were to identify the calligrapher Mir Kalan as the renowned painter active during the mid-18th century in Lucknow, then this identification would add further support to identifying this calligraphic series in the Library of Congress' collection as a corpus of materials produced by several writers active in 18th-century India. The calligraphies are typically written in a hasty nasta'liq on white paper, framed in blue, and pasted to a pink or salmon cardboard...”—library of congress

1701 43د NK3639.P4رساله

گنجوی، نظامی، 1140 یا 41 – 1202 یا 3.

[شرفنامه و صفحه عنوان "اقبالنامه" نظامی] / نظامی گنجوی. [ایران]: [ناشر مشخص نیست]، [بین سالهای 1550 - 1599]. 2. صفحه؛ 30 سانتی متر.

عنوان به انگلیسی: "Colophon of Nizāmī's 'Sharafnamah' and Title Page of Nizāmī's 'Iqbalnamah'"

"This folio contains the last lines and colophon of the Sharafnamah (The book of honor), the first section of the fifth book of Nizāmī Ganjavī's Khamsah (Quintet) entitled Iskandarnamah (The book of Alexander the Great). On the folio's verso appears the beginning of the second section of the Iskandarnamah called Iqbalnamah (The book of progress), arranged in an illuminated title page, which contains a heading written in white ink: Kitab Iqbalnamah-yi Shaykh Nizami, 'alayhi al-rahmah wa-al-maghfarah (The book of progress of Nizāmī, mercy and forgiveness upon him)..."—library of congress

1550 گ 92 PK6501 رساله

گنجوی، نظامی، 1140 یا 41 - 1202 یا 3. [مخزن الاسرار و صفحه عنوان "خسرو و شیرین" نظامی] / نظامی گنجوی. [ایران]: [ناشر مشخص نیست]، [بین سالهای 1550 - 1599]. 2. صفحه؛ 30 سانتی متر.

عنوان به انگلیسی: "Colophon of Nizāmī's 'Makhzan al-Asrar' and Title Page of Nizāmī's 'Khusraw va Shirin'"

"This folio contains the illuminated title page of the second book of Nizāmī's Khamsah (Quintet), entitled Khusraw va Shirin, and the colophon of the preceding work, Makhzan al-Asrar (The treasury of secrets). Written during the last few decades of the 12th century, the Khamsah consists of five books written in rhyming distichs. Along with Firdawsī's Shahnamah (Book of kings), the Khamsah stands out as one of the great monuments of medieval Persian poetry..."—library of congress

1550 گ 932 PK6501 رساله

بانکداری

شبان، محمد انور.

په افغانستان کې د پیسو او بانکداری له نظریاتو او سیاست څخه د گټې اخیستنې امکانات / لیکوالان محمد انور شبان، محمد نعیم اسد؛ ژباړن شیر خان حساس. کابل: حساس خپرندویه ټولنه، 1396. 316 مخه؛ 24 سانتی متره. حساس خپرندویه ټولنه.

1396 ش 22 HG1220.6

تاریخ

پیرزاده غزنوی، ابودر، 1949 یا 1950 -

تاریخ سیاسی افغانستان معاصر 2: وضعیت زندان‌ها و زندانیان سیاسی در رژیم کمونیستی نور محمد تره کی / مؤلف ابو ذر پیرزاده غزنوی. تهران: نشر احسان، 1393. 466 صفحه؛ مصور؛ 24 سانتی متر.

1393 پ 94 DS371.2

پیرزاده غزنوی، ابودر، 1949 یا 1950 -

تاریخ سیاسی افغانستان معاصر 3: سرگذشت نور محمد تره کی نخستین رئیس حزب و جمهوری دموکراتیک خلق / مؤلف ابو ذر پیرزاده غزنوی. کابل: انتشارات سعید، 1393. 168 صفحه؛ 24 سانتی متر.

1393 پ 94 DS371.2

پیرزاده غزنوی، ابودر، 1949 یا 1950 -

تاریخ سیاسی افغانستان معاصر 4: نهضت اسلامی افغانستان از بدو تاسیس آن در دوران سلطنت محمد زاهر شاه تا سقوط رژیم کمونیستی جمهوری دموکراتیک خلق تره کی در سال ۱۳۵۸ ه ش / مؤلف ابو ذر پیرزاده غزنوی. کابل: انتشارات حامد رسالت، 1394. 686 صفحه؛ مصور؛ 24 سانتی متر.

1394 پ 94 DS371.2

پیرزاده غزنوی، ابودر، 1949 یا 1950 -

تاریخ سیاسی افغانستان معاصر 5 : احزاب جهادی افغانستان / مولف ابوذر پیرزاده غزنوی. کابل : انتشارات حامد رسالت، 1395.
533 صفحه : مصور ؛ 24 سانتی متر.
1395 94 پ JQ1769.A8

پیرزاده غزنوی، ابوذر، 1949 یا 1950 –
تاریخ سیاسی افغانستان معاصر 6 : راه گشایان نفوذ کمونیزم و سلطه روس ها در افغانستان / مولف ابوذر پیرزاده غزنوی. تهران :
نشر احسان، 1396. 207 صفحه : مصور ؛ 24 سانتی متر.
1396 94 پ DS371.2

عبدالوکیل.
از پادشاهی مطلقه الی سقوط جمهوری دموکراتیک افغانستان / نویسنده عبدالوکیل. کابل : انتشارات عازم، 1396.
2 جلد، 1270 صفحه : مصور ؛ 24 سانتی متر. (شماره مسلسل عازم ؛ 251).
1396 24 ع DS371.2

خطاطی

[شعر به مناسبت نوروز (سال نو)] / خطاط آقای. [ایران] : [ناشر مشخص نیست]، [بین سالهای 1600-1799].
1 صفحه ؛ 30 سانتی متر.

عنوان به انگلیسی : Noruz (New Year's) Poem

“This calligraphic panel includes a ruba'i (iambic pentameter quatrain) signed by the calligrapher Agha'i. He has signed his work: "written by the poor Agha'i." Unfortunately, nothing is known about this calligrapher, and the approximate date of the piece (17th–18th centuries) must remain conjectural. The quatrain is written in black nasta'liq script on a piece of paper framed in blue and pasted to a brown paper strengthened with cardboard. The poem reads as follows: “For you, Pride of Government and Religion / May happiness be your aide and may fortune be beside you. / Congratulations to you on the festival of New Year's / May you always sit side by side [with happiness and fortune].” This poem wishes a ruler everlasting happiness and good fortune on the occasion of New Year's. This Noruz (New Year) is most likely the spring equinox (March 21) marking the beginning of the solar calendar as celebrated in Iran and parts of India. It appears that this calligraphic panel was executed on such an occasion to celebrate the New Year and to wish a patron prosperity for the years to come... ”—library of congress

1600 74 ش NK3639.P4 رساله

[برکت عید].

[هندوستان] : [ناشر مشخص نیست]، [بین سالهای 1700-1799]. 1. صفحه ؛ 30 سانتی متر.

عنوان به انگلیسی : 'Id (Feast Day) Blessing

“This calligraphic panel executed in nasta'liq script on a beige paper sprinkled with gold flecks is provided with a (water-damaged) frame and is pasted to a brown piece of paper strengthened with cardboard. Between the two lines of calligraphy, which offer a prayer to a ruler on the occasion of 'id (also seen as 'Id and Eid), appears another small fragment cut out and pasted in the center right. It reads: "In the name of Muhammad and Muhammad's family [prayers upon them].” The two main lines of calligraphy read: “On this 'id, may God the Exalted bring to the high essence of his Majesty, / Navab Sahib, everlasting blessing and good fortune.” This poem wishes a ruler, described as a dhat 'ali (high essence), everlasting happiness and good fortune on the occasion of 'id. This festival may be Noruz (New Year), that is, the Spring equinox (March 21) marking the beginning of the solar calendar as celebrated in Iran and parts of India... ”—library of congress

1700 48 ب NK3639.P4 رساله

طیب اصفهانی، محمد نصیر. [سه غزل از طیب اصفهانی] / نویسنده محمد نصیر ابن عبدالله طیب اصفهانی.

[هندوستان] : [ناشر مشخص نیست]، [بین سالهای 1700-1799]. 1. صفحه ؛ 30 سانتی متر.

عنوان به انگلیسی : Three Ghazals by Tabib Isfahani

“This calligraphic fragment contains three ghazals (lyrical poems) by 'Abd al-Baqi, known as Tabib Isfahani. He was a tabib (court physician) to the Persian ruler Nadir Shah (ruled 1736–47) and a prolific writer whose many verses form part of his divan (compendium of poems). His takhallus (signature) "Tabib" appears in the verses. The first ghazal rhymes with payda (found), the second ghazal rhymes with ra (the accusative marker), and the third ghazal rhymes with aftada ast (happened, occurred). All three ghazals describe the faithfulness of a lover and the sadness felt upon separation from the beloved. The lover describes his pain while simultaneously advising himself not to complain and to be patient in the face of adversity... ”—library of congress

1700 ط 29 رساله NK3639.P4

[دعا برای علی] / خطاط حفیظ محمد سعدالدین. [هندوستان]: [ناشر مشخص نیست]، [1790].
1 صفحه؛ 30 سانتی متر. عنوان به انگلیسی: Invocations to 'Ali

“This calligraphic fragment includes two bayts (verses) invoking the Prophet Muhammad's son-in-law 'Ali through his various epithets. Beginning with an invocation ya 'Ali al-a'ala (to 'Ali as the Greatest), the verses then read: “Oh, Lion of God, Leader of Haydar, victory! / Oh, Stormer of the door of the Castle of Khaybar, victory! / The doors of hope have shut on my face. / Oh, Possessor of (the sword) Dhu al-Fiqar and (the servant) Qanbar, victory!” 'Ali is petitioned through his many names, attributes, and historical exploits to bring about hope and victory. The verses are executed in black nasta'liq script on a white-and-blue abri or ebru (marbled) paper. ”—library of congress

1790 د 72 رساله NK3639.P4

[توصیف خوشنویسی] / خطاط محمد رضا الدین. [ایران]: [ناشر مشخص نیست]، [بین سالهای 1828-1829].
1 صفحه؛ 30 سانتی متر. عنوان به انگلیسی: A Praise of Calligraphy

“This calligraphic fragment includes several verses praising the practice of calligraphy. Beginning with an invocation of Allahu Akbar (God, the Great), the verses then read: “I have brought a small vow for you to be powerful like Asaf and Jam / I have used garnet, ruby, and emerald / They have said that beautiful handwriting is better than garnet and gems / I have brought (you) a house-full of gems as an offering.” The poet describes a fragment of a vow to be similar to a qit'a (fragment) of khatt-i khush (calligraphy), and as a result this panel functions as a nisar (offering) as precious as all the gems in the world. The blue border decorated with flecks of gold serves as a visual echo to the poem's contents. Around the border of the text panel, the calligrapher Muhammad Riza al-Din specifies that he katabahu (wrote) the verses in AH 1243 (1828–29)... ”—library of congress

1828 ت 96 رساله NK3639.P4

[رباعی به مناسبت عید] / خطاط محمد قمرالدین. [آفریقا]: [ناشر مشخص نیست]، [بین سالهای 1500-1699].
1 صفحه؛ 30 سانتی متر. عنوان به انگلیسی: Id (Feast Day) Quatrain

“This calligraphic fragment shows a ruba'i (iambic pentameter quatrain), written in nasta'liq script by the calligrapher Muhammad Qamar al-Din. He has signed the quatrain in the lower-left corner with the expression "katabahu [written by] Muhammad Qamar al-Din." Nothing is known about this calligrapher, although the steady nasta'liq script suggests that it was executed in Persia (Iran) during the 16th or 17th centuries... ”—library of congress

1500 ر 229 رساله NK3639.P4

[صدای جنون] / منشی رام.
[هندوستان]: [ناشر مشخص نیست]، [بین سالهای 1700-1799]. 1 صفحه؛ 30 سانتی متر.
عنوان به انگلیسی: The Sound of Insanity

“This calligraphic fragment includes four verses of poetry in Persian describing the simple mark and sound of insanity (i.e., the chain). The verses read: “I and the chain that / Were walking and lamenting together / (that is what) causes the separation between craziness / and enjoyment and wisdom.” The text is written in nasta'liq script in white ink on a red ground. The lines of text are separated by green or blue bands decorated with flower-and-vine motifs painted in gold. In the lower-right corner appears the calligrapher's signature: katabahu al-'abd ahqar al-anam (written by the servant, the most humble of mortals), Munshi Ram... ”—library of congress

[اشعار به معشوقه] / منشی رام. [هندوستان]: [ناشر مشخص نیست]، [بین سالهای 1700-1799].
1 صفحه ؛ 30 سانتی متر. عنوان به انگلیسی: Verses on the Beloved.

“This calligraphic fragment includes four lines of Persian poetry describing the heavenly scent and life-endowing capabilities of the beloved: “Although musk smells fragrant / It does not breathe life like your scent / Paradise is a good and beloved place / But it is not as splendid as your abode.” The text is executed in nasta'liq script in white ink on a red background. Blue panels decorated with gold flower-and-leaf motifs separate and frame the lines of text. Other monochromatic frames also appear on the larger sheet of beige paper backed by cardboard, onto which the text panel has been pasted. Although the calligraphic specimen is neither signed nor dated, a later note on the fragment's verso attributes the piece to a certain Munshi Ram...”—library of congress

1700 الف 57 NK3639.P4 رساله

[صفحه از یک متن نامشخص]. [هندوستان]: [ناشر مشخص نیست]، [بین سالهای 1600-1799].
2 صفحه ؛ 30 سانتی متر. عنوان به انگلیسی: Page from an Unidentified Text.

“The recto and verso of his calligraphic fragment contain portions of an unidentified Persian text about the futility of the world. The text continues on the fragment's verso, which includes a chapter, provided with a heading in red ink in the center of the text panel, supplying a sifat (description) of craftsmen in a particular land...”—library of congress

1600 ص 73 NK3639.P4 رساله

[نثر و شعر فارسی]. [ایران]: [ناشر مشخص نیست]، [1743]. 1 صفحه ؛ 30 سانتی متر. عنوان به انگلیسی: Persian Prose and Poetry.

“This calligraphic fragment is executed in gold ink on brown leather. The text is written in shikastah-nasta'liq and comprises a selection of Persian excerpts in both nazm (poetry) and naskh (prose). These passages are written diagonally and are framed by cloud-band motifs. The text is framed by a blue border decorated with flowers and pasted to a pink sheet ornamented with gold leaf and flower motifs. There is a small hole in the brown leather, below which a note states that this calligraphic piece was finished in the subh (morning) of Shambah, Jumadah II 5, 1156 (Saturday, July 27, 1743). Close to the date appears a note specifying that the work was commissioned by a certain Mawlana [...]...”—library of congress

1743 ن 24 NK3639.P4 رساله

[نمونه خطاطی] / خطاط حکیم سید حامد عباس التقوی بخاری. [هندوستان]: [ناشر مشخص نیست]، [بین سالهای 1700-1899].
1 صفحه ؛ 30 سانتی متر. عنوان به انگلیسی: Sample Calligraphies.

“This panel's main inscription is contained in an elongated oval and reads: Khan Bahadur Sayyid 'Ayn al-Din Sahib Madar al-Mahamm Riyasat Ditya Dama Iqbaluhu. The ruler's name, probably Ditya, and his many titles including madar al-mahamm (center of important affairs) establish his high rank. The term bahadur in particular points to a Mughal Indian provenance, as this honorific designation was the sixth-highest title conferred on Mughal officers and, later, also given to the second class of the Order of British India...”—library of congress

1700 ن 89 NK3639.P4 رساله

[انشاء (ترکیب ادبی یا نامه)] / خطاط میر کلان. [هندوستان]: [ناشر مشخص نیست]، [بین سالهای 1700-1799].
1 صفحه ؛ 30 سانتی متر. عنوان به انگلیسی: Insha' (Literary Composition or Letter).

“This calligraphic fragment belongs to a series of 22 insha' (literary compositions or letters) written by the calligraphers Mir Kalan, Khan Zaman (son of Khan Khanan), Qa'im Khan, Lutfallah Khan, and Mahabat Khan. Judging from the script (Indian nasta'liq), a seal impression bearing the date 1113 AH (1701–2), and a letter mentioning the city of Janpur, it appears that these writings were executed in India during the 18th century...”—library of congress

1700 الف 89 NK3639.P4 رساله

جائز، -- 868 یا 9.

[در عشق عاشقان] / نویسنده جائز. [ایران] : [ناشر مشخص نیست]، [بین سالهای 1600-1799]. 1 صفحه ؛ 30 سانتی متر.
عنوان به انگلیسی : On the Lovers' Passion.

“This calligraphic fragment includes an anecdote about the ishtiyaq-i muhibb va mahbub (passion of the lover and the beloved), as written in red ink in the upper-right corner. As the author then notes, the story seems to have been recorded by the prolific Arab prose writer al-Jahiz (died 869, 255 AH). The subsequent text describes the tragic story of two lovers who drowned at sea. The text is executed in minute shikastah-nasta'liq script in diagonal lines in two columns. Written on a beige paper, the text is framed by cloud bands on a gold background...”—library of congress

1600 ج 29 NK3639.P4 رساله

[خطاطی]. [هندوستان] : [ناشر مشخص نیست]، [بین سالهای 1700-1899]. 1 صفحه ؛ 30 سانتی متر. عنوان به انگلیسی :
Calligraphy.

“This calligraphic fragment includes a poem in Persian that describes a ruler's duty to share his wealth. The verses read: “Majesty and Affection of Poets / If a variety of ripe peaches are brought to / Your servants by you or they (bring them themselves) / It is not permitted to eat alone. / [...they are right and know (?)]” The verses are written in black nasta'liq script and outlined by cloud bands on a background painted in gold and decorated by floral motifs. In the upper-right corner, the intersection between the diagonal lines of text and the rectangular frame is filled by an illuminated triangle (or thumb piece)...”—library of congress

1700 خ 62 NK3639.P4 رساله

[مشق حروف].

[هندوستان] : [ناشر مشخص نیست]، [بین سالهای 1700-1799]. 1 صفحه ؛ 30 سانتی متر. عنوان به انگلیسی : Letter Exercise.
“This calligraphic fragment includes an exercise in nasta'liq script that consists of mufradat (combining letters) in various formations. Albums of mufradat exercises include al-huruf al-mufradah or, in the Ottoman tradition, huruf-i muqatta'a (the single letters) of the Arabic alphabet in sequence, followed by letters in their composite form. Exercise books begin at least by the 16th century...”—library of congress

1700 م 57 NK3639.P4 رساله

[مشق حروف] / خطاط عمادالحسنی. [ایران] : [ناشر مشخص نیست]، [بین سالهای 1575-1615]. 1 صفحه ؛ 30 سانتی متر.
عنوان به انگلیسی : Letter Exercise.

“This calligraphic practice sheet includes a number of diagonal words and letters written in the common Persian cursive script nasta'liq. Letters are used in combinations, sometimes yielding fanciful agglutinates and at other times real words, facing upwards and downwards on the folio. The script is executed in brown ink on a cream-colored background, framed by a blue border, and pasted onto a sheet decorated with interlacing vines and flowers. These kinds of sheets, known as siyah mashq (literally, black practice) in Persian, were entirely covered with writing as a means to practice calligraphy and conserve paper. As an established genre, practice sheets adhered to certain rules of formal composition, largely guided by rhythm and repetition...”—library of congress

1575 م 57 NK3639.P4 رساله

[رباعی ستایش چشم انداز] / خطاط رکن الدین مسعود الطیب. [افغانستان] : [ناشر مشخص نیست]، [بین سالهای 1600-1625].
1 صفحه ؛ 30 سانتی متر. عنوان به انگلیسی : Quatrain Praising Vision.

“This calligraphic fragment includes a ruba'i (iambic pentameter quatrain), praising vision as the most keen of the human senses. The text is written in black Nasta'liq script on a beige paper decorated with gold paint. The text panel is framed by two borders in beige and gold and pasted to a blue paper decorated with gold flower and vine motifs. Beginning with an invocation to huwa al-mu'izz (God as the Glorified), the verses read: “The heart is a place of sadness and the eye is the site of essence/That means the essence of your arrival is in the wet eye/In the heart (is) sadness and in the eye is the imagining of you/Because my eye is more refined than my heart.” The poet

describes his crying ("wet eye") upon seeing his beloved, attempting to show that visual imagination is more sensible and responsive than the heart. In the lower left corner, al-katib (the writer) Mas'ud al-Tabib has signed his name, along with his diminutive epithets al-da'if aqall al-'ibad ("the weak, the smallest of servants")... ”—library of congress

1600 چ 58 NK3639.P4 رساله

[دعا به مناسبت نوروز (سال نو)] / خطاط محمد بخش. [ایران] : [ناشر مشخص نیست]، [بین سالهای 1796-1797]. 1 صفحه ؛

30 سانتی متر. عنوان به انگلیسی : Prayers for Nawruz (New Year)

“This calligraphic panel is executed in black (Indian) naskh on a pink paper decorated with gold cloud motifs and pasted to a light-blue backing. It is signed by Muhammad Bakhsh and dated 1211 AH (1796–97) in the lower-left corner. In the upper-right corner, an invocation to ‘Ali, Ya ‘Ali al-a‘ala (Oh ‘Ali, the Greatest), shows that the work emerged from a Shi‘i milieu. The ruba‘i (iambic pentameter quatrain) that follows reads: “Oh Star of the Constellation of Destiny (endowed) with good luck / Rise up and be merry because the New Year has arrived. / Every promise that Fortune has made to you / Is now close, if it (ever) had been far.” This poem wishes a ruler (nicknamed the “Star of the Constellation of Destiny”) everlasting good fortune and the fulfillment of promises on the occasion of Nawruz (New Year)... ”—library of congress

1796 د72 NK3639.P4 رساله

[نامه یک دوست] / خطاط میر کلان. [ایران] : [ناشر مشخص نیست]، [بین سالهای 1600-1799].

1 صفحه ؛ 30 سانتی متر. عنوان به انگلیسی : A Friend's Letter

“This calligraphic fragment consists of a letter written by a man to his friend. At the top, the letter is initiated by four bayts (verses) from a ghazal (lyrical poem) that advises men to be good and not to engage in siyah kar (evil deeds). These lines are written in smaller script on the diagonal and separated into four columns. The letter then proceeds horizontally. The correspondent apologizes for not having written in a long time... ”—library of congress

1600 ن28 NK3639.P4 رساله

[انشاء] / خطاط خان زمان. [هندوستان] : [ناشر مشخص نیست]، [1701-1702]. 2 صفحه ؛ 30 سانتی متر.

عنوان به انگلیسی : Insha'

“This calligraphic fragment belongs to a series of 22 insha' (literary compositions or letters) written by calligraphers named Mir Kalan, Khan Zaman (son of Khan Khanan), Qa'im Khan, Lutfallah Khan, and Mahabat Khan. Judging from the script (Indian nasta'liq), a seal impression bearing the date 1113 AH (1701–2), and a letter mentioning the city of Janpur in India, it appears that these writings were executed in India during the 18th century. Furthermore, if one were to identify the calligrapher Mir Kalan as the renowned painter active during the mid-18th century in Lucknow, then this identification would add further support to identifying this calligraphic series in the Library of Congress' collection as a corpus of materials produced by several writers active in 18th-century India. The calligraphies are typically written in a hasty nasta'liq on white paper, framed in blue, and pasted to a pink or salmon cardboard... ”—library of congress

1701 الف85 NK3639.P4

[انشاء] / خطاط قایم خان. [هندوستان] : [ناشر مشخص نیست]، [1701-1702]. 2 صفحه ؛ 30 سانتی متر.

عنوان به انگلیسی : Insha'

“This calligraphic fragment belongs to a series of 22 insha' (literary compositions or letters) written by calligraphers named Mir Kalan, Khan Zaman (son of Khan Khanan), Qa'im Khan, Lutfallah Khan, and Mahabat Khan. Judging from the script (Indian nasta'liq), a seal impression bearing the date 1113 AH (1701–2), and a letter mentioning the city of Janpur in India, it appears that these writings were executed in India during the 18th century. Furthermore, if one were to identify the calligrapher Mir Kalan as the renowned painter active during the mid-18th century in Lucknow, then this identification would add further support to identifying this calligraphic series in the Library of Congress' collection as a corpus of materials produced by several writers active in 18th-century India... ”—library of congress.

[سوره های 1 و 114 قرآن] / خطاط قایم خان. [ایران] : [ناشر مشخص نیست]، [1899-1700].
1 صفحه ؛ 30 سانتی متر. عنوان به انگلیسی : Qur'anic Chapters 1 and 114.

“This calligraphic fragment is executed in fine shikastah (literally, “broken”) script and includes an initial bismillah (in the name of God) and surahs (chapters) one and 114 of the Qur’an. At the top appears the first chapter of the Qur’an, entitled al-Fatihah (The opening). It reads: “In the name of God, the Most Gracious, the Most Merciful. / Praise be to God, the Lord of the worlds; / The Most Gracious, the Most Merciful; / Master of the Day of Judgment. / You do we worship, and Your aid do we seek. / Show us the straight way, / The way of those on whom You have bestowed Your Grace, those whose (portion) is not wrath, and who go not astray.” Below the Fatihah appears one of the shortest chapters of the Qur’an entitled Surat al-Nas (Mankind)...” —library of congress

1700 س94 NK3639.P4 رساله

[رباعی به مناسبت عید].

[ایران] : [ناشر مشخص نیست]، [بین سالهای 1500-1699]. 1 صفحه ؛ 30 سانتی متر.
عنوان به انگلیسی : Id (Feast Day) Quatrain.

“This ruba‘i (iambic pentameter quatrain) is written in black nasta‘liq and surrounded by cloud bands on a gold background. It is not signed or dated, although the script suggests that it was executed in Persia (Iran) sometime in the 16th or 17th centuries. Provided with several monochromatic frames, the text page is pasted to a pink paper strengthened with cardboard. In the top-left corner of the text panel an invocation to God initiates the poem with the expression “huwa al-mu‘izz” (He is the Glorified)...” —library of congress

1500 ر222 NK3639.P4 رساله

[مدیحه به یک حاکم].

[آسیای جنوبی و مرکزی] : [ناشر مشخص نیست]، [بین سالهای 1800-1950]. 1 صفحه ؛ 30 سانتی متر. عنوان به انگلیسی :
Eulogy to a Ruler

“This calligraphic fragment includes a Persian na‘t (eulogy) to a king, describing him as the sayah (shadow) of God on earth. The verses read: “Oh God, You have looked (down) with mercy / Because You extended this shadow to the people / Like a slave, I seek your goodness / Oh God, You Everlasting Shadow.” The verses are written in black nasta‘liq script framed by cloud bands on a beige sheet of paper with a background painted in gold. In the upper-right corner appears an invocation to huwa al-hadi (God as the guide) written in a script known as khatt al-taj (literally, crown writing), in which letters interlace to form decorative coronets...” —library of congress

1800 م49 NK3639.P4 رساله

[ابیات شعری].

[شرق میانه و آفریقای شمالی] : [ناشر مشخص نیست]، [1899-1800]. 1 صفحه ؛ 30 سانتی متر.
عنوان به انگلیسی : “Bayts” (Verses) of Poetry

“This calligraphic fragment is unique in the collections of the Library of Congress, as it uses no ink at all. Instead, the text is executed in a style known as khatt-i nakhani (fingernail calligraphy), in which either a nail or a metal stylus is used to create topographical impressions on a monochromatic (usually white) sheet of paper. Although not very much is known about this inkless calligraphic practice, a number of signed and dated specimens held in international collections (e.g., the New York Public Library, the Bern Historical Museum in Switzerland, and the Golestan Palace in Tehran) prove that khatt-i nakhani thrived during the 19th century in Persia (Iran)...” —library of congress

1800 الف NK3639.P4 رساله

[اسرار عشق] / خطاط محیی.

[ایران]: [ناشر مشخص نیست]، [بین سالهای 1550-1600]. 1 صفحه؛ 30 سانتی متر. عنوان به انگلیسی: Love's Snare. "This calligraphic fragment includes a number of poetical verses written diagonally, horizontally, and vertically in separate panels of beige and gold paper. Two gold horizontal panels at the top and bottom include the following bayts (verses): "Your body that is under (your) shirt, / 'It is alone, it has no equal,' what a body it is!" Drawing on the symbolic potential of the Arabic expression for proclaiming the unity of God, "He is alone and has no partner," the poem describes the divine beauty of the beloved. In the main text panel, a ruba'i (quatrain) written diagonally in large black nasta'liq script describes the humiliation of love's untamed passion: "You came riding and you hunted my heart and body for yourself / You cut the rope of reason and leashed in the horse's passion / I was hiding my crying in my robe, (and) suddenly you passed by intoxicated (with love) / I became disgraced, I with a wet robe and one hundred others with clean robe(s)." In the lower-left gold thumb piece of the main text panel appears the signature of a certain Muhyi, who states that he wrote the text and asks forgiveness for his sins. Muhyi may be identified either as Muhyi al-Din al-Khurasani or Mawlana Muhyi, active circa 1550-1600..."—library of congress

1550 الف 54 NK3639.P4 رساله

بابا طاهر.

[اشعار بابا طاهر] / نویسنده بابا طاهر. [ایران]: [ناشر مشخص نیست]، [بین سالهای 1500-1699]. 1 صفحه؛ 30 سانتی متر. عنوان به انگلیسی: Verses by Baba Tahir.

"This calligraphic fragment includes various excerpts in both prose and verse. In the central blue panel, verses by the 11th-century Persian poet Baba Tahir describe his helplessness and inferiority: "I am that ant which is crushed underfoot / Not the bee from whose sting they suffer." Other Persian verses appear both above and below the central panel and, in the left vertical, a register contains an elaborate du'a' (prose prayer) wishing a king prosperity and happiness. ..."—library of congress

1500 ب 22 NK3639.P4 رساله

[رباعی برای معشوقه] / خطاط حسن شاملو. [آسیای جنوبی و مرکزی]: [ناشر مشخص نیست]، [بین سالهای 1600-1667]. 1 صفحه؛ 30 سانتی متر. عنوان به انگلیسی: Quatrain for the Loved One.

"This calligraphic fragment includes a ruba'i (iambic pentameter quatrain) describing competition for the loved one. At the top, the verses are initiated by an invocation to God, "Huwa" (He), and the abjad (numerical equivalent) 111. The poem then reads: "That person who holds a glass (of wine) in his hand / Has everlasting pleasure and joy. / We, wine, devout and pious ones, / Which one will the beloved prefer?" The verses are executed in black nasta'liq script on a beige paper and are outlined in cloud bands on a background painted in gold. The text panel is surrounded by several monochromatic frames and pasted to a larger pink sheet of paper backed by cardboard. The calligrapher, Hasan Shamlu, signed his work in the lower-right corner of the text panel with the expression mashaqahu (written by). Hasan Shamlu (died circa 1666-67) was a calligrapher in nasta'liq script who followed closely the style of his predecessor Mir 'Imad al-Hasani (died 1615)... —library of congress

1600 ر 29 NK3639.P4 رساله

[نمونه، نامه امیدوار کننده] / خطاط عبدالله. [آسیای جنوبی و مرکزی]: [ناشر مشخص نیست]، [بین سالهای 1700-1799]. 1 صفحه؛ 30 سانتی متر. عنوان به انگلیسی: Sample of a Hopeful Letter.

"This calligraphic fragment is intended as an example of how a letter to a friend is to be written. The text, written in a fluid shikastah- nasta'liq in black ink, is outlined in cloud bands and placed on a background painted in gold. Several borders in orange, blue, and gold frame the text panel, which is pasted to a larger sheet of pink paper backed with cardboard for support. The letter begins with two verses of poetry about hope after disappointment. They read: "Look at the bird of the heart, his wing and feathers burned / He has the hope (to return to) the nest, still still still ..."—library of congress

1700 ن 899 NK3639.P4 رساله

[اشعار شیخ بهائی].

[آسیای جنوبی و مرکزی] : [ناشر مشخص نیست]، [بین سالهای 1500-1599]. 1 صفحه ؛ 30 سانتی متر. عنوان به انگلیسی :
Verses by Shaykh Baha'i

“This calligraphic fragment includes verses composed by Shaykh Baha'i, a Persian mystical poet of the 11th century. The poem describes the many ways in which to express one's love of God: “Oh, the arrow of Your grief (is) the target of Your lovers' heart(s) / People are mesmerized by You, but You are absent from both time and place / Sometimes I retire to my monastery, others I inhabit a mosque / That means that I search for You from house to house / Everyone speaks about his love for You in (his own) language / The lover by the song of sorrow and the minstrel by (his) melody.” The verses are executed in black nasta'liq script written diagonally on a cream-colored paper decorated with delicate flower and leaf motifs painted in gold...”—library of congress

1500 56 الف NK3639.P4 رساله

انوری، احمد الدین.

[مشق حروف] / نویسنده سعید بن ابی الخیر، احمد الدین انوری. [آسیای جنوبی و مرکزی] : [ناشر مشخص نیست]، [بین سالهای 1600-1699]. 1 صفحه ؛ 30 سانتی متر. عنوان به انگلیسی : “Mufradat” Exercises.

“This calligraphic fragment creates an illuminated carpet page, which combines mufradat (letter exercises) on three horizontal lines and Persian poetical excerpts written in diagonally between colored triangular corners (called “thumb pieces”). It is the first of two fragments from the same fragmentary album held in the collections of the Library of Congress. Albums of mufradat exercises include al-huruf al-mufradah, or, in the Ottoman tradition, huruf-i muqatta'a (the single letters) of the Arabic alphabet in sequence, followed by letters in their composite form, called in the Turkish tradition murekkebe (literally “pairs”)...”—library of congress

1600 88 الف NK3639.P4 رساله

والدین، سعد الحق.

[مشق حروف] / نویسنده سعد الحق والدین. [آسیای جنوبی و مرکزی] : [ناشر مشخص نیست]، [بین سالهای 1600-1699]. 1 صفحه ؛ 30 سانتی متر. عنوان به انگلیسی : “Mufradat” Exercises.

“This calligraphic fragment creates an illuminated carpet page, which combines mufradat (letter exercises) on three horizontal lines and Persian poetical excerpts written in diagonally between colored triangular corners (called “thumb pieces”). It is the first of two fragments from the same fragmentary album held in the collections of the Library of Congress. Albums of mufradat exercises include al-huruf al-mufradah, or, in the Ottoman tradition, huruf-i muqatta'a (the single letters) of the Arabic alphabet in sequence, followed by letters in their composite form, called in the Turkish tradition murekkebe (literally “pairs”)...”—library of congress

1600 28 و NK3639.P4 رساله

[یادداشت در رابطه به اعمار یک تکیه خانه] / نویسنده سعد الحق والدین. [آسیای جنوبی و مرکزی] : [ناشر مشخص نیست]، [بین

سالهای 1900-1950]. 1 صفحه ؛ 30 سانتی متر. عنوان به انگلیسی : “Takiyah-khanah”.

Note about the Construction of a “Takiyah-khanah”
“This large piece of paper, constructed of a number of separate sheets pasted together, includes four lines of writing in nasta'liq script. At the top appears the number 786, which in the abjad (letter number) system is equivalent to sum total of the letters appearing in the bismillah (in the name of God). In other words, the number 786 at the top of the page functions as an initial “In praise of God, the Merciful, the Beneficent,” immediately before the text's main contents...”—library of congress

1900 24 ی NK3639.P4 رساله

دهلوی، امیر خسرو، حوالی 1253-1325. [اشعار امیر خسرو دهلوی] / نویسنده امیر خسرو دهلوی. [آسیای جنوبی و مرکزی] :

[ناشر مشخص نیست]، [1590]. 1 صفحه ؛ 30 سانتی متر. عنوان به انگلیسی : Verses by Amir Khusraw Dihlavi.

“This calligraphic fragment includes a number of verses written by the poet Amir Khusraw Dihlavi (circa 1253–1325), whose name is noted in the upper-right corner of the central text panel as “li-Amir Khusraw.” The verses describe the permanence of love as a flower bud in perpetual blossom, and read...”—library of congress

1590 98 د NK3639.P4 رساله

[نامه یک دوست].

[آسیای جنوبی و مرکزی] : [ناشر مشخص نیست]، [بین سالهای 1700-1799]. 1 صفحه ؛ 30 سانتی متر.
عنوان به انگلیسی : A Friend's Letter.

“This calligraphic fragment contains an incomplete letter from a man to his friend written in a fine shikastah-nasta‘liq script typical of 18th-century compositions from Persia (Iran). Framed by cloud bands and placed on a gold background with blue vine motifs, the text is comprised of four lines. Beginning with an invocation to God, Huwa, (He) in the top-right corner, the letter continues: “Because it’s been a very long time / That I haven’t (been able) to write a worthy letter, / Because a friend among friends wants to write to / Kind people to find out how they are doing . . .”—library of congress

1700 28 NK3639.P4 رساله

[لوحة (پانل)] / خطاط محمد ابراهیم. [هندوستان] : [ناشر مشخص نیست]، [بین سالهای 1721-1722].
1 صفحه ؛ 30 سانتی متر. عنوان به انگلیسی : Levha (Panel).
1721 93 NK3639.P4 رساله

[دعای یک شیعه به حاکم] / خطاط حفیظ نور الله. [هندوستان] : [ناشر مشخص نیست]، [بین سالهای 1700-1799].
1 صفحه ؛ 30 سانتی متر. عنوان به انگلیسی : Shi‘i Invocation to a Ruler.

“This calligraphic fragment contains a Shi‘i praise to a ruler by comparing him to the figure of ‘Ali, son-in-law of the Prophet Muhammad, and his famous double-edged sword, Dhu al-Fiqar (“Cleaver of the Spine”): “Oh Dignity of Haydar, it shows on your forehead, / Your name is like Dhu al-Fiqar in battle.” The two verses thus compare the ruler to ‘Ali, the Haydar Allah (Lion of God), and liken his name to ‘Ali’s victorious sword.. library of congress...”—library of congress

1700 799 NK3639.P4 رساله

[مشق حروف].

[آسیای جنوبی و مرکزی] : [ناشر مشخص نیست]، [بین سالهای 1700-1899]. 1 صفحه ؛ 30 سانتی متر.
عنوان به انگلیسی : "Mufradat" Exercise.

“This calligraphic panel includes a letter exercise combining the letter hā’ (h) with all other letters of the alphabet starting with the letter ‘alif (a) and ending with the letter yā’ (y). This particular exercise shows how an initial hā’ letter must be connected to any number of subsequent letters or letter combinations...”—library of congress

1700 573 NK3639.P4 رساله

[دعای روز عید برای خوشبختی] / خطاط آغا محمد علی. [هندوستان] : [ناشر مشخص نیست]، [بین سالهای 1700-1899].
1 صفحه ؛ 30 سانتی متر. عنوان به انگلیسی : Id (Feast Day) Prayer for Good Fortune.

“This calligraphic fragment includes two bayts (verses) wishing its owner prosperity and happiness on the occasion of an ‘id. “It is ‘id, congratulations on the new celebration / May the crown of fortune be your summit / May the Chapters of Victory and Blessing / Be your protectors and supporters in both worlds.” In this prayer, which probably was written for the celebration of the ‘Id-i Nawruz (New Year), a patron is wished protection through two Qur’anic chapters, namely Surat al-Fath (Victory, Qur’an 48) and Surat Tabarak (Blessing), otherwise known as Surat al-Mulk (The kingdom, Qur’an 67). These two verses are known for their apotropaic and protective powers, and thus are appropriate in a prayer wishing success and well-being...”—library of congress

1700 79 NK3639.P4 رساله

[دو بیت شعر].

[هندوستان] : [ناشر مشخص نیست]، [1500-1699]. 1 صفحه ؛ 30 سانتی متر. عنوان به انگلیسی : Two Verses of Poetry.

“This calligraphic fragment includes a small rectangular panel of text pasted onto a much larger page decorated with a blue paper and painted with gold flower motifs. This fragment resembles a number of pages used to mount

calligraphies and paintings in Mughal Indian albums, such as the famous Saint Petersburg Muraqqa'...”—library of congress

1500 92د NK3639.P4 رساله

[اشعار در مورد عشق پنهان] خطاط عماد الحسنی. [افغانستان]: [ناشر مشخص نیست]، [1615-1570].

1 صفحه؛ 30 سانتی متر. عنوان به انگلیسی: Verses on Hidden Love

“This calligraphic panel is executed in black nasta’liq script on a ground decorated with flowers painted in gold and topped by a painting depicting two foxes in a landscape. The poetic text describes the subterfuges of the beloved. The poem reads in part: “Yesterday that moon (the beloved) brushed the curls of her hair / Over her face, she placed her amber-smelling hair / By this stratagem, she covered her beautiful visage / So that he who is not allowed cannot see her.” A number of letters and words are repeated in this calligraphic panel, so as to create a playful composition that fills up the entirety of the text panel...”—library of congress

1570 الف 56 NK3639.P4 رساله

[انشاء] / خطاط زمان خان.

[هندوستان]: [ناشر مشخص نیست]، [بین سالهای 1700-1799]. 2 صفحه؛ 30 سانتی متر.

عنوان به انگلیسی: Insha'

“This calligraphic fragment belongs to a series of 22 insha’ (literary compositions or letters) written by calligraphers named Mir Kalan, Khan Zaman (son of Khan Khanan), Qa’im Khan, Lutfallah Khan, and Mahabat Khan. Judging from the script (Indian nasta’liq), a seal impression bearing the date 1113 AH (1701–2), and a letter mentioning the city of Janpur in India, it appears that these writings were executed in India during the 18th century. Furthermore, if one were to identify the calligrapher Mir Kalan as the renowned painter active during the mid-18th century in Lucknow, then this identification would add further support to identifying this calligraphic series in the Library of Congress’ collection as a corpus of materials produced by several writers active in 18th-century India...”—library of congress

1700 الف 82 NK3639.P4 رساله

[انشاء] / خطاط زمان خان.

[هندوستان]: [ناشر مشخص نیست]، [بین سالهای 1700-1799]. 2 صفحه؛ 30 سانتی متر.

عنوان به انگلیسی: Insha'

“This calligraphic fragment belongs to a series of 22 insha’ (literary compositions or letters) written by calligraphers named Mir Kalan, Khan Zaman (son of Khan Khanan), Qa’im Khan, Lutfallah Khan, and Mahabat Khan. Judging from the script (Indian nasta’liq), a seal impression bearing the date 1113 AH (1701–2), and a letter mentioning the city of Janpur in India, it appears that these writings were executed in India during the 18th century...”—library of congress

1700 الف 829 NK3639.P4 رساله

[انشاء].

[هندوستان]: [ناشر مشخص نیست]، [بین سالهای 1700-1799]. 2 صفحه؛ 30 سانتی متر.

عنوان به انگلیسی: Insha'

“This calligraphic fragment belongs to a series of 22 insha’ (literary compositions or letters) written by calligraphers named Mir Kalan, Khan Zaman (son of Khan Khanan), Qa’im Khan, Lutfallah Khan, and Mahabat Khan. Judging from the script (Indian nasta’liq), a seal impression bearing the date 1113 AH (1701–2), and a letter mentioning the city of Janpur in India, it appears that these writings were executed in India during the 18th century...”—library of congress

1700 الف 89 NK3639.P4 رساله

[انشاء] / خطاط میر کلان. [هندوستان]: [ناشر مشخص نیست]، [بین سالهای 1700-1799]. 2 صفحه؛ 30 سانتی متر.

عنوان به انگلیسی: Insha'

“This calligraphic fragment belongs to a series of 22 insha’ (literary compositions or letters) written by calligraphers named Mir Kalan, Khan Zaman (son of Khan Khanan), Qa’im Khan, Lutfallah Khan, and Mahabat Khan. Judging from the script (Indian nasta’liq), a seal impression bearing the date 1113 AH (1701–2), and a letter mentioning the city of Janpur in India, it appears that these writings were executed in India during the 18th century. Furthermore, if one were to identify the calligrapher Mir Kalan as the renowned painter active during the mid-18th century in Lucknow, then this identification would add further support to identifying this calligraphic series in the Library of Congress’ collection as a corpus of materials produced by several writers active in 18th-century India. The calligraphies are typically written in a hasty nasta’liq on white paper, framed in blue, and pasted to a pink or salmon cardboard...”—library of congress

1700 الف NK3639.P4 رساله

[ابیات مختلف شعری] / خطاط شاه محمود نیشاپوری. [هندوستان]: [ناشر مشخص نیست]، [بین سالهای 1500-1550].

1 صفحه ؛ 30 سانتی متر. عنوان به انگلیسی : Various Verses of Poetry

“This calligraphic page includes a number of verses of poetry in the central text area and in the many rectangular panels forming borders. In the main, central text area appears a ruba’i (iambic pentameter quatrain) written in diagonal. The verses solicit borrowed grandeur and read: “Oh Friend, I am not successful compared to you / I appear small and indigent / Nonetheless, I beg (of you) a clean robe / So that I can wear (it) and show off in front of people.” In the lower-left corner of the panel containing the ruba’i, al’abd (the servant) Shah Mahmud has stated that he wrote this katabahu (specimen)...”—library of congress

1500 الف NK3639.P4 رساله

[دو بیتی به معشوقه].

[پاکستان]: [ناشر مشخص نیست]، [بین سالهای 1886-1899]. 1 صفحه ؛ 30 سانتی متر. عنوان به انگلیسی : Two Verses on

Lovesickness

“This calligraphic fragment includes two bayts (verses) on the woes of lovesickness. Initiated by praise to God, “al-‘aziz” (the Glorified) and “al-rashid” (the Rightly Guided), the verses continue: “In that high place where the inhabitants of the skies / Wish to be the doorkeepers of your abode / What purpose to speak to you about my state / Since you yourself know the state of (my) heartsickness.” Around the verses of poetry, a calligrapher has added a dedicatory inscription. He states that khatt (calligraphy) is bi nadir (incomparable) to all other forms of art and dedicates the calligraphy to Mir Safdar ‘Ali. Although the diminutives of the calligrapher—that is, al-‘abd (the servant) and al-mudhnib (the humble)—and his request for God's forgiveness for his sins remain, his name has been erased. ..”—library of congress

1886 الف NK3639.P4 رساله

[رباعی در مورد دستیابی به وحدانیت الهی] / خطاط عماد الحسنی. [افغانستان]: [ناشر مشخص نیست]، [بین سالهای 1570-

1615]. 1 صفحه ؛ 30 سانتی متر. عنوان به انگلیسی : Quatrain on Reaching Divine Unity

“This calligraphic fragment includes a ruba’i (iambic pentameter quatrain) on the subject of spiritual transformation. At the top right, an invocation to God, Huwa al-‘aziz (He is the Glorified), precedes the quatrain’s verses, which read: “When the close of my pain became the reason of my cure / My lowness changed into loftiness, and disbelief became faith / Spirit and heart and body were the obstacle to the path (toward God) / But now body became heart, heart became spirit, and spirit became the ‘Spirit of Spirits’.” The mystic describes his path towards God as hijab (veiled) because of his physical self. Only once he transforms himself into pure spirit can he be united with God, the Jan Janan (Spirit of Spirits)...”—library of congress

1570 الف NK3639.P4 رساله

روابط خارجی

همدرد، امیدخان، 1375 -

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