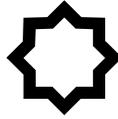


على يد الكاتب

مقتطفات مخطوطات اسلامية

بيرنارد كواريتش المحدودة

فهرست ١٤٢٨



In the Scribe's Hand

A selection of Islamic manuscripts

BERNARD QUARITCH LTD

CATALOGUE 1428

BERNARD QUARITCH LTD
40 SOUTH AUDLEY STREET
LONDON W1K 2PR

e. rarebooks@quaritch.com
t. +44 20 7297 4888 f. +44 20 7297 4866

Member:
Antiquarian Booksellers' Association
International League of Antiquarian Booksellers
Syndicat national de la Librairie Ancienne et Moderne
British Antique Dealers' Association

Bankers: Barclays Bank PLC, 1 Churchill Place, London E14 5HP

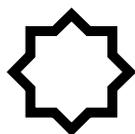
Sort code: 20-65-82 Swift code: BARCGB22
Sterling account IBAN: GB98 BARC 206582 10511722
Euro account IBAN: GB30 BARC 206582 45447011
US Dollar account IBAN: GB46 BARC 206582 63992444

Mastercard & Visa accepted

VAT number: GB 840 1358 54

WWW.QUARITCH.COM

على يد الكاتب



In the Scribe's Hand



افلاح السوسن والياسمين لابن البراق

IBN AL-BARRĀQ, [Abū-l-Qāsim Muhammad b. ‘Alī b. Muhammad al-Hamdānī].
Aflāh al-sūsan wa al-yāsmīn. [Perhaps Damascus], 690 AH (1291 AD).

Arabic manuscript on thick paper; 202 x 137.5 mm; text area 152.5 x 95 mm; ff. i, 10, i; 15 lines of black *nashī* per page; chapter headings supplied in a later hand; a few worm-tracks and some damp-staining, text affected in parts but legible, f. 10 with an internal tear, partially repaired; acephalous; title and author supplied in the colophon (f.10.v) and in a variant manner on the recto of the front fly-leaf by a later hand; extensive Turkic annotation to the verso of the rear fly-leaf; in sound, blind-ruled modern leather.

An unrecorded botanical compilation by the twelfth-century Andalusian poet Ibn al-Barrāq dealing with the cultivation of jasmine and lilies, the present text is an example of the flowering of agricultural literature in Moorish Spain. Between the eleventh and twelfth centuries the gardens and patrons of al-Andalus spurred the creation of a body of botanical literature. The texts authored by this wave of Muslim horticulturalists were compendious in nature, and combined an extensive knowledge of existing sources, both Islamic and pre-Islamic, with a keen interest in empirical observation. Ibn Bassāl's *Diwān al-ḥilāḥa* is the most notable example of this practical streak, drawing solely on the author's own extensive experience.

Despite a glancing reference to the cultivation of saffron by Jews and Christians (f.1.r), and a brief note on hashish, Ibn al-Barrāq's focus is the cultivation of ornamental plants, specifically the known variants of jasmine and lily. The questions of sun and shade, soil type, and flowering are among the many issues addressed by the present compilation, and the sources cited include the great names of Andalusian botany, with Ibn Bassāl (circa 1050 - 1110) perhaps the latest of the text's readily identifiable sources, while Ibn Wahshiyya (fl. circa 930) is both the earliest known author of an Arabic agricultural treatise and one of the earliest sources cited by Ibn al-Barrāq. The poet Ibn Darrāj al-Qastallī (fl. circa 1000) is yet another prominent Andalusian figure cited, and Ibn al-Barrāq even draws on Ishāq b. ‘Imrān (fl. circa 900), better known for his foundational work on melancholy, but here discussing variation in plants.

Ibn al-Barrāq was born 1135 at Guadix, then a Moorish fortified town, to a distinguished local family. His known corpus and the surviving biographical traditions make it plain that he was best known as a poet and an author of *belles lettres*, albeit with an interest in medicine. However, his extant works are all poetry, making the present manuscript unique evidence of this text, and Ibn al-Barrāq's wider range of interests.

The ten leaves supporting the text are of a thick paper with faint, closely-spaced chain lines and no laid lines. The copyist's hand, the composition of the text, and the paper itself are all consistent with a Near Eastern rather than North African production (for a comparable specimen, see MS Arab SM55, Houghton Library, Harvard University, f.1.r - 40.v; the copyist's note gives a mosque in Damascus as the place of production, and a date of 1287). The two fly-leaves are of a later, probably sixteenth-century, European laid paper, with a partial watermark visible in the gutter of the front flyleaf.

Ibn al-Barrāq is not listed in GAL; for a useful précis of his life and work, see Vizcaino, 'Barnamay de Ibn al-Barrāq' in *Sharḥ Al-Andalus*, 9 (1992), pp. 47-81. See also Casiri II, p.77, for a list of his works held at the Escorial.

بسم الله الرحمن الرحيم
الحمد لله الذي جعل في خلقه
البرهان على وحدانيته
والدلائل على عظمته
والآيات على جلالته
والآثار على كبريائه
والآثار على عظمته
والآثار على جلالته
والآثار على كبريائه

بسم الله الرحمن الرحيم
الحمد لله الذي جعل في خلقه
البرهان على وحدانيته
والدلائل على عظمته
والآيات على جلالته
والآثار على كبريائه
والآثار على عظمته
والآثار على جلالته
والآثار على كبريائه

قال بعض طرق السقراهم
مكا امار الوجود من جنس لفته وكل مشوق
المبارصا
فدلت له ما بال لو كنت ساخا فقال لا ارجو اقبالت
واهم
ولا حمن والاندلس فيه ايضا
انامل من يسوق الفهار معكنا حكامه عن بورج المنسل
المشرك
مواهن بيننا بل همنه على ادرج صر وط من
ويحيد
وكالس لمن ابراج التسطيل
دعيت فاصح لاراج الطرب وطاب لك الدهر
فاشرب وطب
هذه انات الربيع المديني عشرا انه قد قوب
بارد وفي عسك من وصع يدع وخلق عجب

من على بعض الناس تسمية معج العلو ونعم
اننا لاشق اذ اراه وهم راحته معج وعبه وعبدا
يقول الاطباء انهم يصفون له ادراسم قال ارسطو
ووافق هذا النبات الذي مدع بانه من عجب
لما وضع اخر فمشته وعوى ووجه العجل
العلاء ان يصنع به ما وصفه السوسن وكذلك
العجل في راحته وهو نصر كل العطر وكثير من
الما لسير لقوته وصاله اصله وبها فتن
لظلمه انه اذ اخذها اشد طردعه الهوام
المفتره وخاصة البوق ومن اسطه وشده ان
بوهن ارضه بسوق اخل الفزة بوخذ من جزو
الاناس العيق مما يطا الزاد الصبح صبحه بال
الاناس صبحه وسحقها على وطلق اصوله وقد
بوافته السقام للشان وركه الهواء

نحو ابن مالك

[IBN MĀLIK], Jamāl al-Dīn Abū ‘Abdullah Muhammad b. ‘Abdullah b. Mālik al-Ta’ī al-Andalusī al-Jayyānī. *Tashīl al-fawā'id wa takmīl al-maqāsid.*
733 AH (1332 AD).

Arabic manuscript on paper; 170 x 125 mm, text area 115 x 75 mm; ff. i, 164, i; 13 lines of black *naskhī* per page; section titles in red, catchwords in black; a handful of later marginal annotations, ff. 78.v, 80.v, and 97.v with pious phrases in a later majuscule to the outer margins, f. 79.r with the roughly erased remains of another majuscule inscription; ff. 135.v – 136.r with calligraphic inscriptions; some marginal damp-staining (text unaffected), one quire a little loose; in a later binding of leather-backed boards; lacking its flap, a small portion of leather from the top of the spine detached; all in all worn but sound.

An iconic work of Arabic grammar, in a well-executed copy; the *Tashīl* of Ibn Mālik (1203-1274) was a remarkable exercise in concision, drawing on an earlier text, *al-Fawā'id fī al-nahw*, no longer extant. The present manuscript, complete and early, is an excellent example of a pivotal moment in the work of Arabic grammarians: the shift from an emphasis on witness accounts to an acceptance of *hadīth* as reliable testament to the true Arabic of the Qur'an and classical poetry. Ibn Mālik was one of the leading scholars in this thirteenth-century movement, and one whose reputation and textual legacy would persist long after his death. The *Tashīl* alone prompted almost thirty commentaries, in part owing to the challenges imposed on the reader by Ibn Mālik's preference for terse prose over lengthy exposition.

Ibn Mālik's interest in *hadīth* is evident in other works; he collaborated with al-Yunīnī on the latter's edition of the *Sahīh* of al-Bukhārī, and wrote an exposition on the grammatical challenges of the text.

GAL I, pp. 369-363, S I, pp. 522-527.

For text see Berlin 6628.

طالب العالم في شرح كتاب المنهاج

إليه صفة الثاني محذوفه مقام ما حذف وقد قام
مقام مضاف محذوف مضاف إلى محذوف قائم
مقامه رابع وقد يستغنى مضاف إلى مضاف إلى
مضاف إلى رابع عن الثاني والثالث ويجوز الجر
بالمضاف محذوفاً اثر عاطف متصل ومنفصل
بلا مسبوقة بمضاف مثل المحذوف لفظاً ومعنى
وربما جر المضاف المحذوف دون عاطف ومع
عاطف مفعول به غير لا فصل يجوز في
الشعر فصل المضاف بالظرف والجار والمجرور
يقوى ان تعلقاً به والاضعاف ومثله في
الضعف الفصل بمفعول به متعلق بغير المضاف
ويعا على مطلقاً وبنداء وتعت وفعل ملغى
وان كان المضاف مصدرًا واجاز ان يضاف ثراً
دنياً

طب ابقرات

ABUQRĀT [HIPPOCRATES]. Hunayn b. Ishāq [al-'Ibādī], translator. *Kitāb taqdimat al-ma'rifa*. 762 AH (1360-61 AD).

ff. 1.v – 12.r : **Abuqrāt.** *Kitāb taqdimat al-ma'rifa*.

ff. 12.v – 74.r : [An untitled but complete pharmaceutical treatise.]

Arabic manuscript on paper; 242 x 90 mm; text area 190 x 64 mm; ff. 74; 27 to 32 lines of black *naskhī* per page; text occasionally marked in red; signed and dated colophons at f.12.r and f.74.r; extensive, contemporary marginal annotation and correction, including a short notation, apparently in Greek, to f.26.v; edges trimmed (slight affect to marginalia), edges of first leaf and a few corners neatly strengthened, a handful of minute wormholes and one worm-track, the latter in-filled (slight affect to text), a handful of scribal corrections and 3 lines of f. 17.r heavily erased and rewritten by a later hand; in modern embossed leather; a square seal impression to f.1.r, dated 8[4?]5 AH (c. 1440 AD).

Rare and unusual; a complete copy of Hunayn's translation of the *Prognostics* of Hippocrates together with an apparently unknown pharmaceutical treatise, both copied by the same scribe, one 'Alī b. Burhān al-Tabarī, in a distinctive rectangular format. Sezgin gives an extensive list of surviving copies of the *Taqdimat al-ma'rifa* in European and Near Eastern repositories, but only three of the dated copies cited precede the present manuscript, and of those three preceding copies, one (Chester Beatty 3127) is fragmentary. The present manuscript is one of a handful of early, complete copies extant, and its conjunction with a heavily-annotated, working copy of a pharmaceutical treatise is particularly striking.

The corpus of Hippocrates (variously Abūqrat or Būqrat) was one of the rich well-springs from which medieval Islamic medicine drank. Though Galenic and pseudo-Galenic works to some extent overshadowed Hippocrates in the eyes of Arab physicians and scholars, his *Prognostics* proved enduringly popular, as demonstrated by the quantity of copies still extant. The Arabic text is attributed to Hunayn b. Ishāq's prodigious period of translation in the ninth century, though whether his ultimate source was a Greek text of Hippocrates or a translated Galenic commentary on the *Prognostics* is unclear. In any case, both Hunayn's translation and the translation of Galen's commentary on the *Prognostics* share a simple division into three sections.

The question of the authenticity of the Hippocratic corpus remains a current one, but the *Prognostics* were received into Arabic as an authentic Hippocratic work, and would be treated as such by succeeding Muslim scholars. Ibn al-Nafīs and Bar Hebraeus, among others, wrote commentaries on the *Taqdimat al-ma'rifa* in the thirteenth century, in addition to the Galenic commentary noted earlier. The present manuscript's text is complete and carefully copied, corresponding to the known, complete texts from which Klamroth produced his nineteenth-century published edition.

The accompanying text, though untitled, is readily identified as a pharmaceutical treatise. Beginning abruptly, and lacking any apparent citations, it arranges prescriptions loosely by disease, encompassing everything from digestive upsets to splitting headaches. The array of prescriptions provided is broad, from pills to herbals, gargling to powders, and the ingredients listed are similarly diverse, encompassing even frankincense. Copied by al-Tabarī at the same time as the *Taqdima*, it was clearly arranged for practical, personal use, with individual prescriptions highlighted through the use of words in majuscule.

السنه ومن كان اسن منه فكون تو قتل ان الفجار
 الدم اقل لكنه ينبغي ان يتوقع له العيونه واصفا
 الصبيان فعر من لهم الفسوخ حتى كانت حياهم
 حياهم وكانت بطونهم مغلقة وكانوا يبيرون
 ويتفجرون ويتكلمون ويحتمل الواهن فخصير الملتحق
 ادال الحتم اوال الكبد واسهل ان يكون من ثبات
 للصبيان اللذين هم في غاية الصغر والاربع سنوا
 الاربعة سنوا فاما الصبيان اللذين هم اكبر هو
 والرجال فانه لا يعرف لهم في حياهم التي ينبغي لم
 يحترق عليهم الدلائل التي هي في غاية القوة والبرهان
 الهواة مثل الدلائل التي تحدث في السامه وقد سمع
 ان استد على السليم وعلى عطف الصبيان وقد
 عرف من جمع الاحكام كما بين من كل واحد منها
 في كل واحد من العيونه وقد فعل هذا التام في العيونه
 احكامه وانما له منها من وقد يطلع من يدك لتعلم
 فنجبر له من السليم موت من موت ويدرك طول
 من من يدرك به حرضه اما الكثرة والفقير من يلبس
 به حرضه اما اقل تعرف في جميع الدلائل وميزتها
 بعد ان يعين قواها بعضها ببعض كما وصفنا
 في جميع الدلائل خاصة في البول والبصايات وانما تعرف
 المرض حقه من حياهم وقد سمع له سقطت ليسر
 دائما كحدث لا مراه الوافد والافو تكل على الوقت
 الكافيه وقد سمع له علاج حسنا من الدلائل وما يبر
 الاحكام انها في كل سنه من كل وقت من وقت السنه
 ما كان منها وتاخر من كل وقت ما كان منها
 فمما هو يدرك في ذلك من حياهم في الاحكام
 ان تقدم ذكرها في بعض في بلاد
 ديد

ديد من في بلاد الصقالية، وسمع له علاج على العيونه
 انه ليس في بلاد مواضع باعيانها ان يكون صوابا
 مضاعفا وانما تعرف الدلائل وعلمت كيف يبرها
 وتذكرها بالصواب، وليس سمع له تشويق الحياهم
 من كل واحد من هذه الكتب وذلك ان جمع
 الدلائل التي تنفيخ المله من الزمان التي توفى منها
 فمما لا قد تعرفها بهذه الدلائل باعيانها ان
 يدركها وميزتها في علم المعامله الكافيه للامام
 الفراهيدي في كتاب نقل حياهم من الحياهم

علم وطابت
 حل على الحاج الى حياهم
 على كل الطاهر
 في تاريخه اسن
 وسعيا على
 الهمم من على
 التاريخ وعبر
 ما مرر من كل

طب ابقرات

The lack of chapter divisions, listings, and source citation is in marked contrast to al-Tabarī's thorough approach to the *Taqdima*, where he copies out title and author in the preamble and colophon, and reproduces the chapter divisions precisely.

The contemporary annotations to the pharmaceutical treatise demonstrate an active approach to the text. Prescriptions are corrected, struck out, and amended word by word. There is a little intermittent, rather later, marginal annotation as well, but the majority of the marginalia is clearly contemporary, and most likely al-Tabarī's own work. Whether or not this treatise is an original composition, the text provides evidence of the annotator's practical and critical engagement. In any case, the question of authorship in Arabic pharmacopoeias is a difficult one, given the abundance of sources from which such authors drew. The present text is unlikely to be an original composition, but it is an unusual example of a working copy of such a treatise.

The distinct approaches apparent in the copying and presentation of the manuscript's texts are arresting. Though not, by any stretch of the imagination, a 'fair' copy, the text of the *Taqdima* is sound, and the hand, while cramped, is consistent. There is no majuscule employed to draw the reader's eye, and the text is almost unannotated; it seems likely that it was meant for use in conjunction with the pharmaceutical treatise.

The second text stands in marked contrast to the *Taqdima*. The bold deployment of majuscule to mark new prescriptions, the marginal corrections and replacements, the complete disregard for citation of sources: all suggest a compilation arranged for practical use; the manuscript has clearly been employed by a medical scholar or physician, possibly the scribe himself.

'Alī b. Burhān al-Tabarī, the scribe who copied, signed, and dated both of the texts in the manuscript, remains an enigmatic figure. He was most likely a scholar, possibly a physician, and certainly an erudite man if one ascribes the contemporary marginalia to his hand, but the manuscript itself provides no clear clue as to his location or employment. His *nisba*, however, offers fertile ground for speculation. Despite the immediate association with Persia, the reality is that such a name need not correspond to a literal location in Tabaristan. A more compelling possibility is that the scribe was a member of the prominent Meccan family known as the Tabariyya, settled in that city from the thirteenth century. Two further points make this line of speculation tempting. Firstly, one branch of the family was employing the *laqab* of 'Burhān al-Dīn' and the corresponding 'Ibn al-Burhān' by the middle of the fourteenth century. Secondly, Sezgin notes a copy of the *Taqdima* in the *Maktabat al-Haram* of Mecca, undated but with an approximate period of production in the twelfth century.

GAL I, pp. 224-227; Sezgin III, p. 32.

For the text of the *Kitāb taqdimat al-ma'rifa*: Berlin 6227; Escorial 857/3 (Derenbourg, *Les manuscrits Arabes de l'Escurial*, vol. II, fasc. 2, 1941); Paris 2835/2.

For the published edition of the *Kitāb taqdimat al-ma'rifa*: Klamroth, Martin. 'Ueber die Auszüge aus griechischen Schriftstellern bei al-Ja'qūbī : I. Hippokrates' in *Zeitschrift der Deutschen Morgenländischen Gesellschaft*, 40 (1886), pp. 204-233.

For an account of the Tabariyya in Mecca, see: Bauden, F., 'Les Tabariyya: histoire d'une importante famille de la Mecque (fin XIIe – fin XVe s.)' in *Orientalia Lovaniensia Analecta*, 73 (1995): Leuven, pp. 253-266.



اختيارات بديعي

[HĀJJĪ ZAYN AL-'ATTĀR, 'Alī b. al-Husayn al-Ansārī.] *Al-mujallad al-awal 'an ikhtiyārāt-i badī'i*. [Persia], 848 AH (1444 AD).

Persian manuscript on paper; 268 x 178 mm; text area 165 x 110 mm; ff. i, 226, i; 21 lines of black *naskhī* per page; chapter and section headings in red, catchwords in black, f. 1.v with an illuminated cartouche in blue, gold, white and red, containing the title in gilt; initial folios with extensive later marginalia; f. 1 with paper repairs and reinforcements (slight affect to text), the following few folios with marginal reinforcement; in a nineteenth-century morocco binding, the boards blind-tooled and stamped with floral medallions; joints discreetly strengthened; f. 1.r with an assortment of seal impressions and later inscriptions, f. 226.r with an inscription dated 1285 AH [1868 AD], another dated 1253 AH (1837 AD) on the rear pastedown.

An early, handsome manuscript of this medieval *materia medica*, comprising the first part of Zayn al-'Attār's *Ikhtiyārāt-i badī'i*. The text consists of an explanatory preface, followed by an alphabetical index of simple medicines, and presents the reader with an insight into the state of medical practice at the court of Shah Shuja, whom Zayn al-'Attār served as court physician. The title refers to the princess Badī' al-Jamāl, to whom the work is dedicated, and about whom little else is known.

Such works were the bedrock of medieval Islamic medicine, equipping physicians with a battery of substances suitable for almost any ailment. From the tenth to the fourteenth centuries, Islamic scientists and physicians, drawing on classical works, enormously expanded the pharmacopeia available to doctors, and through experimentation with existing simples and compounds further refined the existing body of pharmaceutical knowledge.

Zayn al-'Attār's work proved popular, and there are more than eighty extant copies, though the present copy is one of only a handful dated before 1500.

Provenance: ex Hagop Kevorkian (Sale, Sotheby's, 'Fine Oriental manuscripts,' 26 April, 1982, lot 140).

For text, see BL MS Pers. Add. 16748.

[SIBT AL-MĀRIDĪNĪ, Muhammad b. Muhammad b. Ahmed Abū 'Abd Allāh al-Misrī al-Dimashqī.] *Risāla fī ma'rifat al-'amal bi al-rub' al-mujayyab [together with four other texts].* [Perhaps Turkey, circa 1485, and later.]

[1] ff. 1.v – 10.v : [SIBT AL-MĀRIDĪNĪ.] *Risāla fī ma'rifat al-'amal bi-l-rub' al-mujayyab.*

[2] ff. 11.v – 19.r : Abū Nasr Mansūr b. 'Alī b. 'Irāq. *Risāla fī san'at al-asturlāb bi-tarīq al-sinā'ī.* 890 AH (1485 AD).

[3] ff. 20.v – 55.v : QĀDĪZĀDE, Mūsā b. Muhammad b. Mahmūd al-Rūmī. [Sharh] *ashkāl al-ta'sīs.* 890 AH (1485 AD).

[4] ff. 58.v – 78.r : IBN AL-SAMH, Abū al-Qāsim Asbagh b. Muhammad al-Gharnāti. *Risāla kāfiyya fī 'ilm al-hisāb.*

[5] ff. 80.v – 92.r : AL-KASHĀNĪ, Jamshīd b. Mas'ūd b. Mahmūd. *Miftāh [al-hussāb fī 'ilm al-hisāb].*
[5a] ff. 92.v – 96.r : [A commentary on the preceding text.]

Arabic manuscript on paper; 182 x 128 mm; text area 120 x 74 mm; ff. iv, 96, v; 13-19 lines of black *ta'liq* (also *naskhī*) per page, the first three texts in a similar hand, the fourth in another hand, and the fifth and its commentary in a different hand again; several texts with section headings and underlining in red, numerous textual and geometrical diagrams in red and black; extensive annotations to texts, together with various notes and inscriptions to blanks; edges slightly trimmed (occasional affect to marginalia); in a twentieth-century binding, its boards incorporating panels of earlier red Levantine morocco.

A fifteenth-century compilation of mathematical and astronomical treatises, including a contemporary copy of Sibṭ al-Maridīnī's treatise on the use of the sine quadrant; extensively annotated in various hands and illustrated copiously. The present manuscript was most likely intended as a general primer on astronomy and mathematics; the first two texts treat the theory and use of the astrolabe and sine quadrant, and are followed by a commentary on al-Samarqandī's presentation of Euclid's propositions by Qādīzāde, Ulugh Beg's teacher of mathematics. The latter two are dated to various points in 1485, with the first text likely copied slightly earlier. The final two texts, both general mathematical works, in distinct hands, seem to have been added subsequently by other scholars.

The first text is of particular interest, as it was copied during the author's lifetime (he died c. 1506), and illustrates the spread of Sibṭ al-Maridīnī's texts at an early stage, from the Mamluk sphere of influence where he spent his career, as an astronomer and the *muwaqqit* of al-Azhar in Cairo, to the territories of the rising Ottoman empire.

[1] GAL II, pp. 216-218; [2] GAL I, p. 623; [3] GAL II, p. 275; [4] Sezgin V, p. 356; [5] GAL II, p. 273.

For texts see: [1] Berlin 5818; [2] Berlin 5797; [3] Gotha 1498, Br. Mus. Suppl. 798; [4] Berlin 6010; [5] Berlin 5592.



كتاب الحدائق الاداب الناضرة ودرر المعاني الفاخرة

[VERSE ANTHOLOGY.] *Kitāb hadā'iq al-adāb wa-durr al-ma'ānī al-fākhira.*
[Perhaps Cairo or Damascus, latter half of the 15th century.]

Arabic manuscript on cream, pink, and white paper; 228 x 150 mm; text area 170 x 90 mm; ff. i, 225; 13 lines of black *naskhī* per page; text vocalised in black throughout; f. 1.r with an illuminated frontispiece comprising nine lines of gold calligraphy, within a blue and gold frame, surmounted by a gilt cartouche, the whole set within an elaborately floreated frame of gilt and green florets on a blue ground; section headings in blue, red, and gold; title illumination rubbed, margins trimmed (some affect to marginalia) and text block resewn, several annotations in a corrosive ink, worm tracks in the gutter of initial and final folios, occasional paper reinforcements to gutters and margins; the majority of the text block, however, is crisp and sound; in a nineteenth-century binding of leather-backed, paper-covered boards, with flap; paper label with numerical shelf-mark to spine.

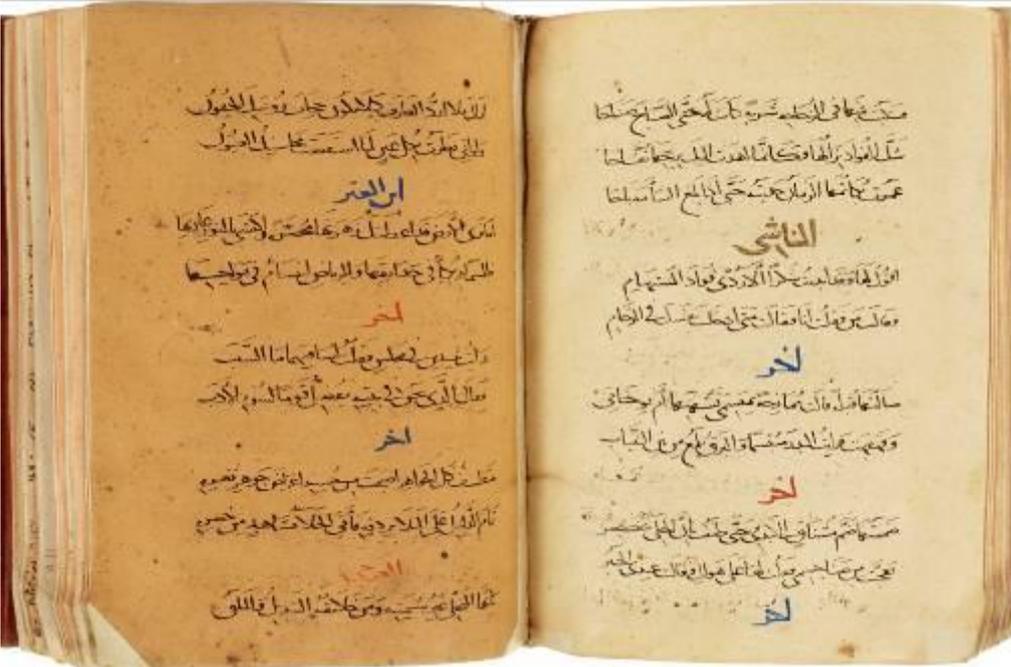
An anthology of medieval Arabic poetry, compiled anonymously, ranging in length from single couplets to extensive excerpts, and encompassing poets from the ninth to the thirteenth centuries, this manuscript is a fascinating survival, and testament to the literary tastes of the Mamluk court. Selected according to the idiosyncratic taste of the compiler, and presented in a pell-mell fashion, with poets' names provided in illuminated headings and selections drawn from different poems delineated by additional illumination, the sheer variety of material is striking; such anthologies were generally arranged according to clear demarcations of form, content, chronology, or geography, amongst others – the present manuscript includes authors from the extreme east and west of the Islamic world, and the compiler cites nearly seventy poets by name. Though many of the names given are those of well-known authors, several may be pseudonyms of contemporary authors.

The compiler's identifiable choices range from the iconic Abbasid verse of Abū Nuwās (d. circa 814) to Ibn 'Arabī (d. 1240); from Ibn Matrūh (d. 1251), an Ayyubid versifier, to Ibn Hamdīs (d. 1332/3), a Sicilian poet. The verses selected are amorous, and courtly, and speak of a well-educated, well-read compiler, writing for an appreciative audience. The elaborate scheme of illumination, thorough vocalisation of the text, masterful execution of a thirteen-line format throughout the manuscript, and carefully balanced and varied use of colour in the text headings, all suggest a significant undertaking. The use of three different coloured papers of such striking quality further points to a most luxurious work.

The use of red, blue, and gold illumination in the text's headings, together with the devices and colour scheme of the illuminated frontispiece all suggest a Mamluk origin, and the manuscript may be usefully compared to another copied in 1471/2, now MS Garrett 462H in the Princeton University Library. The Princeton manuscript, a beautiful thirteen-line copy of the *Sirr al-asrār*, was executed in a hand similar, but not identical, to that of our manuscript, and employs illuminated titles of some similarity. It seems likely that our manuscript is a comparably late Mamluk production, part of the wave of cultural activity prompted by the extensive patronage of Qā'it Bāy, who ruled as Sultan of Egypt and Syria from 1468 to 1496.



كتاب الخبز في الخبز
وذكر الخبز في الخبز



لأنه لا بد أن يكون الخبز
مطبوخاً مطبوخاً مطبوخاً
أخر
لأنه لا بد أن يكون الخبز
مطبوخاً مطبوخاً مطبوخاً
آخر
لأنه لا بد أن يكون الخبز
مطبوخاً مطبوخاً مطبوخاً
آخر
لأنه لا بد أن يكون الخبز
مطبوخاً مطبوخاً مطبوخاً
آخر

منه في الخبز في الخبز
منه في الخبز في الخبز
منه في الخبز في الخبز
الناشي
منه في الخبز في الخبز
منه في الخبز في الخبز
آخر
منه في الخبز في الخبز
منه في الخبز في الخبز
آخر
منه في الخبز في الخبز
منه في الخبز في الخبز
آخر

عمل الآلات الرصدية

AL-'URDI, Mu'ayyad al-Dīn. *Risāla fī kayfiyyat 'aml al-alāt al-rasadiyya* [*Risāla fī kayfiyyat al-arsād*]. [Perhaps Persia, first half of the 16th century.]

together with:

[*A sequence of treatises on several subjects.*]

Arabic manuscript on paper; 188 x 120 mm; text area 126 x 65 mm; ff. 66; 17 lines of black, unpointed *nasta'liq* per page [the later sequence of treatises in another hand]; headings in red; ff. 3.v, 8.r, 8.v, 9.v, 10.r, 12.r, 14.v, 16.r, 18.r, 19.r, and 21.r with instrumental diagrams in black ink, the following treatises with a handful of astronomical diagrams, a few tipped-in on loose sheets; f. 1.v with a brief note on al-'Urdī in a later hand (perhaps that of the second scribe), f. 5.r with faint traces of annotations in another hand; f. 1 with a short, thin cut, discreetly repaired, no affect to legibility, occasional reinforcements and edge repairs, f. 66 substantially reinforced; for all this, crisp and clean, in crudely tooled, twentieth-century leather; ff. 22.r and 66.r with the seal impressions of Muhammad al-Husaynī, bearing the date 1[1]95[AH] [1780AD].

Rare and important; the only contemporary illustrated account of the astronomical instruments of the medieval observatory at Maragha, written by its instrument-maker, the Damascene astronomer Mu'ayyad al-Dīn al-'Urdī, in a fine, early copy. The text describes the series of large-scale instruments, many of them designed by al-'Urdī himself, which were installed at Maragha to support the activities of the astronomers assembled by Nasir al-Dīn al-Tūsī, under the auspices of the first Ilkhanid ruler, Hulagu Khan. Al-'Urdī assigns a number of them to Ptolemy, but among the original designs are instruments for measuring the apparent diameters of the Sun and the Moon, the altitude and azimuth of stars, and another for determining culmination altitudes, among others. Another of the instruments described, ascribed neither to al-'Urdī nor to Ptolemy, would be constructed by Tycho Brahe at Uraniborg more than three centuries later, and described in his *Astronomiae instauratae mechanica* as the 'parallaticum aliud sive regulae tam altitudines quam azimutha expedientes'.

The observatory at Maragha preceded those of Samarkand and Uraniborg by centuries, and may be considered the forerunner of modern, observational astronomy. During the latter half of the thirteenth century the body of astronomers assembled by Hulagu and al-Tūsī, from all corners of the Islamic world, carried out a sustained series of observations, created the great Ilkhanid astronomical tables known as the *Zij Ilkhani*, and wrote works of theoretical astronomy that foreshadowed the later advances of European astronomers.

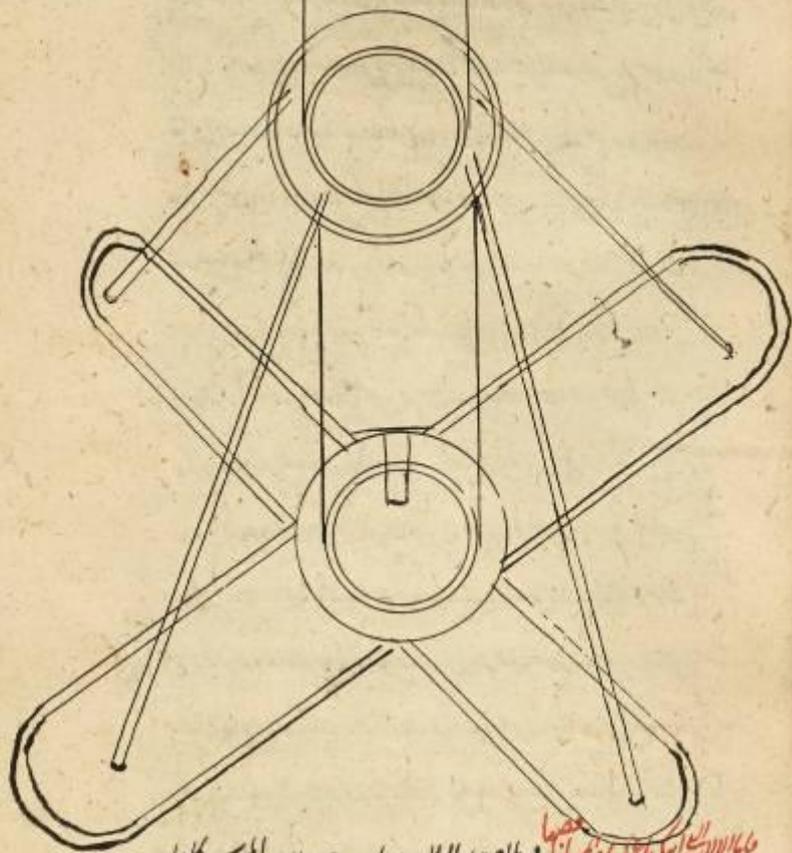
Our manuscript was copied in 1540 at the latest (though likely earlier). We conservatively place it in the first half of the sixteenth century on the basis of the colophon on f. 66.r, dated 947 AH [1540 AD], which concludes the sequence of additional treatises, copied in a hand quite distinct from that of the *Risāla fī kayfiyyat 'aml al-alāt al-rasadiyya*. The paper of the manuscript is consistent with such a date.

12

المدور الثابتة

المدور المتحركة

المدور



ما لا يملكه السلك والعمامة ^{بعضها} في ما اخرجناه الى العمل مما هو موجود في الرصد المحروس كما انه
 ورسد ما علمنا من احوالها واما استعمالها في ما اخرجناه الى العمل فليس بدو لا وسوا

عمل الآلات الرصدية

We locate only four copies of this text in institutions; MS Arabe 2544 in the BnF (Brockelmann erroneously cites a second copy as MS Arabe 1592d), MS 3176 in Arberry's catalogue of the Arabic manuscripts in the Chester Beatty Library; and two in Istanbul (Aya Sofia MS 2673/1 and Nūru Osmāniye MS 2971/6). A fifth copy appeared at auction in London (Sale, Christie's, 'Art of the Islamic and Indian worlds', 4 April, 2006, lot 38).

We are unaware of any dated copies which precede the present manuscript, while of the undated copies, the Paris copy is sixteenth or seventeenth-century, in the cataloguer's opinion; the Christie's copy was tentatively assigned to the fifteenth century on stylistic grounds; and the Chester Beatty copy is perhaps thirteenth-century (according to Arberry). We have found no indication of dates, assigned or otherwise, for the Istanbul manuscripts.

The present manuscript is thus among the earliest copies of this text known; moreover, our text employs a longer, variant title known only in the Chester Beatty copy, suggesting that the two copies drew on the same source text; the other extant copies are titled *Risāla fī kayfiyyat al-arsād*, the construction employed in the incipit of the text.

The Paris manuscript was translated and published in 1928 by H. J. Seeman as 'Die Instrumente der Sternwarte zu Marāgha'; for a more recent reprint of his translation, see pp. 98-151 in volume 51 of *Islamic Mathematics and Astronomy*, Frankfurt, 1998.

الطعون في العصر العثماني

IBN KEMĀL [Shams al-Dīn Ahmad b. Sulaymān b. Kemāl Pasha.]

Risālat al-arwāh fī daf' āfāt al-ashbāh. [Turkey or the Balkans], 976 AH (1568 AD).

[1] ff. 1.v - 75.r : **IBN KEMĀL.** *Risālat al-arwāh fī daf' āfāt al-ashbāh.*

[2] ff. 76.r - 78.r : [An untitled numerological treatise.]

[3] ff. 79.v - 83.r : **AL-GHAZZĀLĪ.** *Kitāb al-tajrīd fī 'ilm al-tawhīd.*

Arabic manuscript on paper; 214 x 160 mm; text area 150 x 90 mm; ff. iv, 86; 15-17 lines of black *naskhī* per page, the first two texts in one hand, the third in another; initial words in red, text with occasional red notation; marginal tabs of coloured threads, occasional annotations; a few marginal dampstains, a handful of quires loose; in a contemporary morocco binding, boards with stamped medallions, spine with paper label; lacking flap, lower board neatly reattached; edges somewhat worn, leather a little soiled, but sound overall; front pastedown with pen and pencil ownership inscriptions from the 20th century, f.1.r with Latin inscriptions documenting the manuscript's looting from Ottoman Buda in 1686 and subsequent donation in 1687 (see below).

A fascinating assembly of texts, with a remarkable provenance, the present manuscript contains a treatise on plague by the sixteenth-century *Sheikh al-Islām*, Ibn Kemal (1468-1534), prolific and eminent author of Arabic and Turkish treatises on numerous subjects, together with two further treatises addressing related subjects.

The epidemics of plague which bedevilled the eastern Mediterranean, and the Islamic world more widely, prompted various textual responses. Medieval Islamic medical authorities document plague as a disease, detailing its symptoms and treatments, while a further literature was developed by the *'ulama*, which treated these epidemics as theological conundrums. Drawing on the *ahādīth*, Ibn Kemal's work seeks to reconcile pious Muslims to the effects of plague. The text which follows treats with fate from a numerological, esoteric perspective, while the final text is a treatise on the unity of God. The manuscript as a whole presents a sixteenth-century response to the enduring theological challenge of reconciling God and his creation.

Provenance: Latin inscription recording the manuscript's removal from Ottoman Buda by Saxon troops following the siege of that city in 1686; further Latin ownership inscription of Christoph Ludwig Krunsauff[?] dated 1687, recording that the manuscript was given to him by 'a certain friend'; Latin ownership inscription of Georg Friedrich Krunhauff[?] 'Past[or] Fischb.' dated 1734; Sir Thomas Phillipps (1792-1872), his MS 4492 (paper label on spine), bought from Franz Varrentrap (1776-1831) of Frankfurt circa 1823 according to a pencil note; subsequently (1973) with Maggs Bros according to a note on front free endpaper.

GAL II, pp. 597-602.

See Vienna 1919.19 for the text of the *Risālat al-arwāh fī daf' āfāt al-ashbāh.*

بعض رسائل راحة الارواح في دفع افات السحاح والنجس

بسم الله الرحمن الرحيم في دفع افات السحاح والنجس...
الارواح المستعالة للدواء - اجيب دعاء فان يورث طهارة وراثة للقرآن
صحيح كسنة السكك يشهد العلم الحفظه وجماعة من جميع الشرائع
والعقائد - ومن عوارض الطاهون والوباء بخرمة بيضاء الصلطن وروما
اجتنب عليه الصلوة والسلام وعلى الدواجمه انكاره **المبعد**
فما كان دوران الطاهون بين الناس - وانا يامن بروج من مزب
سنة بالاسم - فادوات ان كتب رسالة تكون شافية للوباء - ويزيد
طهارة والوباء - بإعادة دفع العلاء - وراق العقلاء - اعلم ان الاسرار
بنتها الشريف - وباب الصيف - الذي هو قبلة القبيل - وكيفية العمل في
خرمته كخط رجال الامرار - واستنار ارباب العموم والاسرار بخرمت
الحيات الدالة على دفع الافة - والتميز لذلك على دفع العامة وخرمته
بما تقدمت وتكلمه ابوابه بعون الله العليم والولابة - وسيتبين راحة الارواح
في دفع افات السحاح **الانقذت** في بيان دفع الحوادث بالله والارواح
ورد العقلاء بالاسم والدعاء - وادابها عند ذكر ارادة ذكرها في جلب النافع
ودفع العقلاء وفي عدم جواز التوار من ارض وقع فيها الطاهون - وخرمته
الدخل عليها باوامر شافية فيها الطاهون **اعلم** ايها العباد طهروا اكم

وتأثيره من عبودية الملائكة يعلم اللعق ان لا يصل اليه احد العباد ولا احد الملائكة
تقبل ليس لغيرها اليها ولا بالعب والادعاء ولا بالنسب بل هو علم سابق وقول
وقال حق لا يامن احد صوفى العاقبة لان الاعمال بالقرآن وما كان في نظر الرب
بالهية فتقريب حاله كما تقول الطور لعل ولا تأل اليه تضار فضاء والى اليوم
وماء ما زال الى القرائن **والمطهر** وجميعه وتقره الى نفسه فقال ان خير من يقول
شدة وطرد - ترويب الملائكة كي يخرن - لا يرضى الله منهم فيقول لولده العباد مع
الطائفة وتختلف شوم والوفاق برك قال النبي صلى الله عليه وسلم في سبب كونه قال
بعضهم كقرن يقره الماخر من من رست بحكم لا امر ان افضل بان سيد الطهون
كفره اباؤه وقال ترك السهرة وقال من اذنته كالماء قال محمد بن صالح بن خضير
قوله انما خير من من رست على اختياره من رست على غيره ذلك النبي وقال انما خير من
الابليس لان قاسم من عورن انما خلق من رة وخلق من طين وانما خير من طين
من اشرف من العيون قال العلاء واطفا في هذا القياس من كان له بوجه القبول انما
في سون النص الثاني ان العين تبيت الاطراف وتخرم من ان كره طرة وان كان
الامراق والانس واثانك ان العين من حيد اسرارة الشئ وانما من ثبات المنة
والطيش اي لاس والطين والطين خرمية وقال جعفر كقر العيس لانه استقص
اومهم ومعدى ومن استقص في كثر وقال النبي صلى الله عليه واله انه قد عدوا الخوة
وإياهم الله عز وجل وفي الخبر ان الله يخرج من النار من اثاره ويخرج يوم

Handwritten notes and signatures at the bottom of the manuscript, including a date '60' and a signature 'Christophorus'.

كتاب خريدة العجائب وفريدة الغرائب

IBN AL-WARDĪ, Sirāj al-Dīn Abū Khafs ‘Umar b. Muzaffar. *Kharīda al-‘ajā’ib wa-farīda al-gharā’ib.* 1010 AH (1601 AD).

Arabic manuscript on paper; 194 x 155 mm; text area 154 x 83 mm; ff. 258; 19 lines of black *naskhī* per page; double-ruled red frames, text vocalised throughout, headings in black and red majuscules; ff. 3.v – 4.r with a coloured world map, f. 255.v with a textual diagram of a chess board; occasional marginalia in sepia *maghribī*; some marginal worming, occasional paper reinforcements, a single, small wormhole affecting initial folios, the map a little rubbed; in a contemporary morocco binding with flap, boards with double-ruled, blind-tooled frames and stamped floral devices; rubbed and worn, pastedowns renewed.

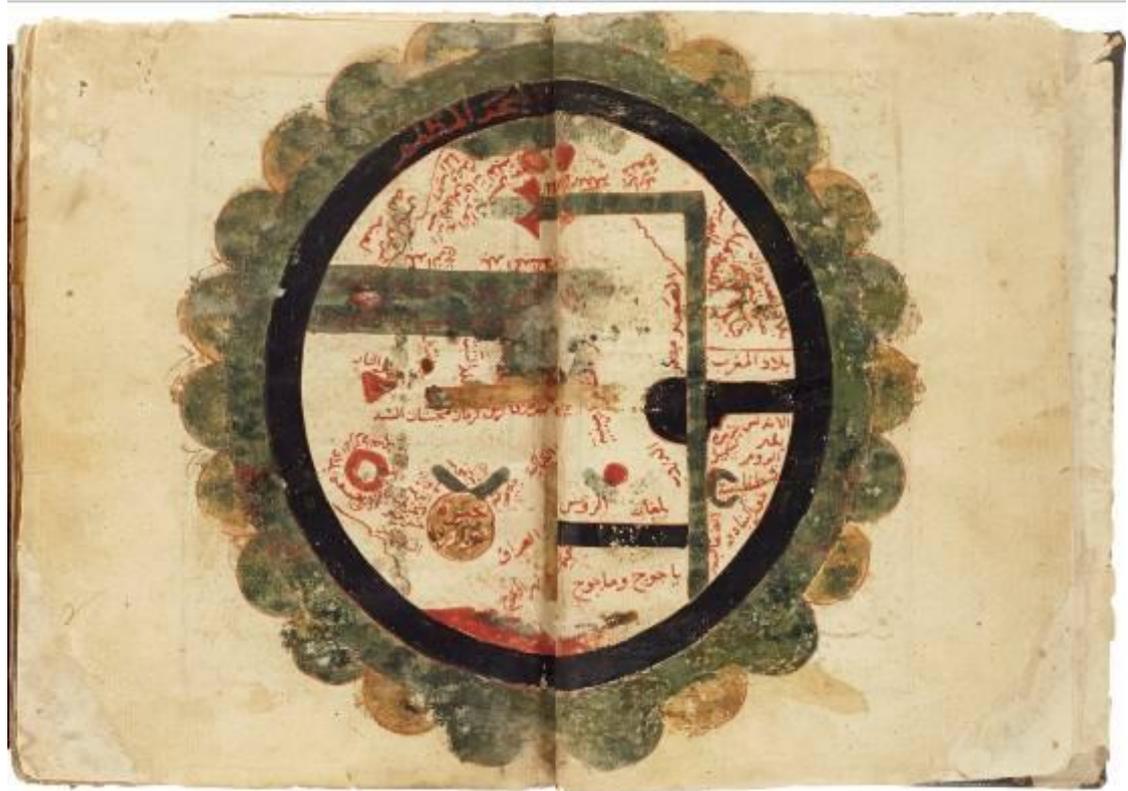
A well-executed Ottoman example of an exceedingly popular cosmography, preserved in its original binding, containing a double-page, coloured world map, an excellent illustration of medieval Islamic cartography. The work is generally attributed to the later Ibn al-Wardī (d. 1456), with several copies supplying a composition date of 1419, though it is plainly indebted to previous sources and authors, some acknowledged, others unnamed.

Ibn al-Wardī provides a topographical survey of the known world, by city, geographical feature, and sea, amongst others, together with its flora and fauna; subjects as diverse as Constantinople, dogs, and soft fruit are swept up in this compilation, providing ample illustration of the diverse interests of a fifteenth-century audience. These sections are followed by a series of historical notices, from Quranic prophecy concerning Constantinople to the life of Jesus. Moreover, our copy, as with several others known, includes a sequence of additional texts; a poem on the resurrection, a treatise on probability, and a series of verses by Ibn al-Habbāriyya on chess, together with a diagram of a chess board.

The manuscript itself bears a striking resemblance to an undated copy of the same text, with the same sequence of additional texts at the end, now in the Schoenburg Collection at the University of Pennsylvania (LJS497). The physical dimensions of the two manuscripts differ by half a centimetre, the line counts by two lines, and the Schoenburg manuscripts lacks the ruled frames of the present manuscript; the hand, however, seems identical, down to the red and black majuscules employed, and the rather scratchy vocalisation of the text. Taken together, the two manuscripts suggest an active Ottoman scriptorium, circa 1600, producing copies of this popular text.

GAL II, p. 163.

For text: BL MS Or. 1525.



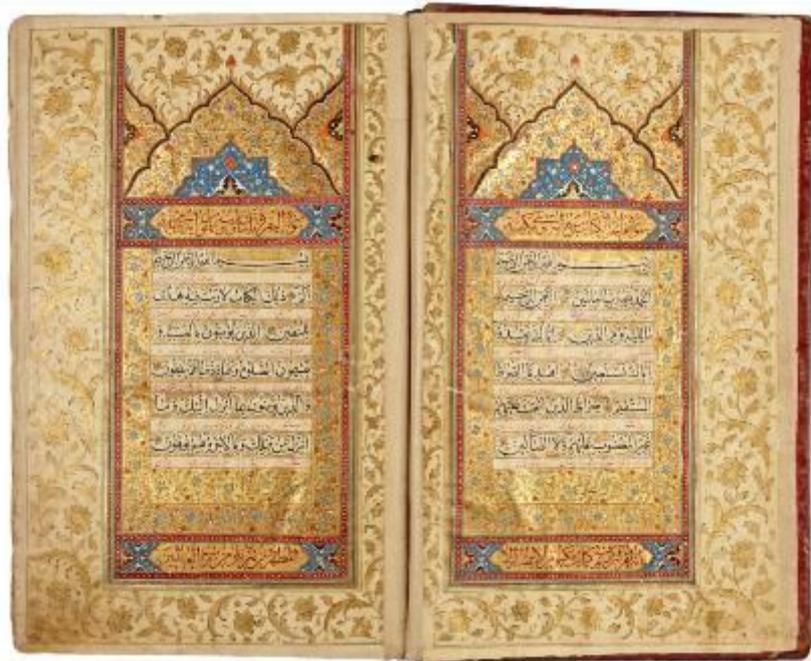
[QUR'AN.] [Probably Isfahan, circa 1710 AD.]

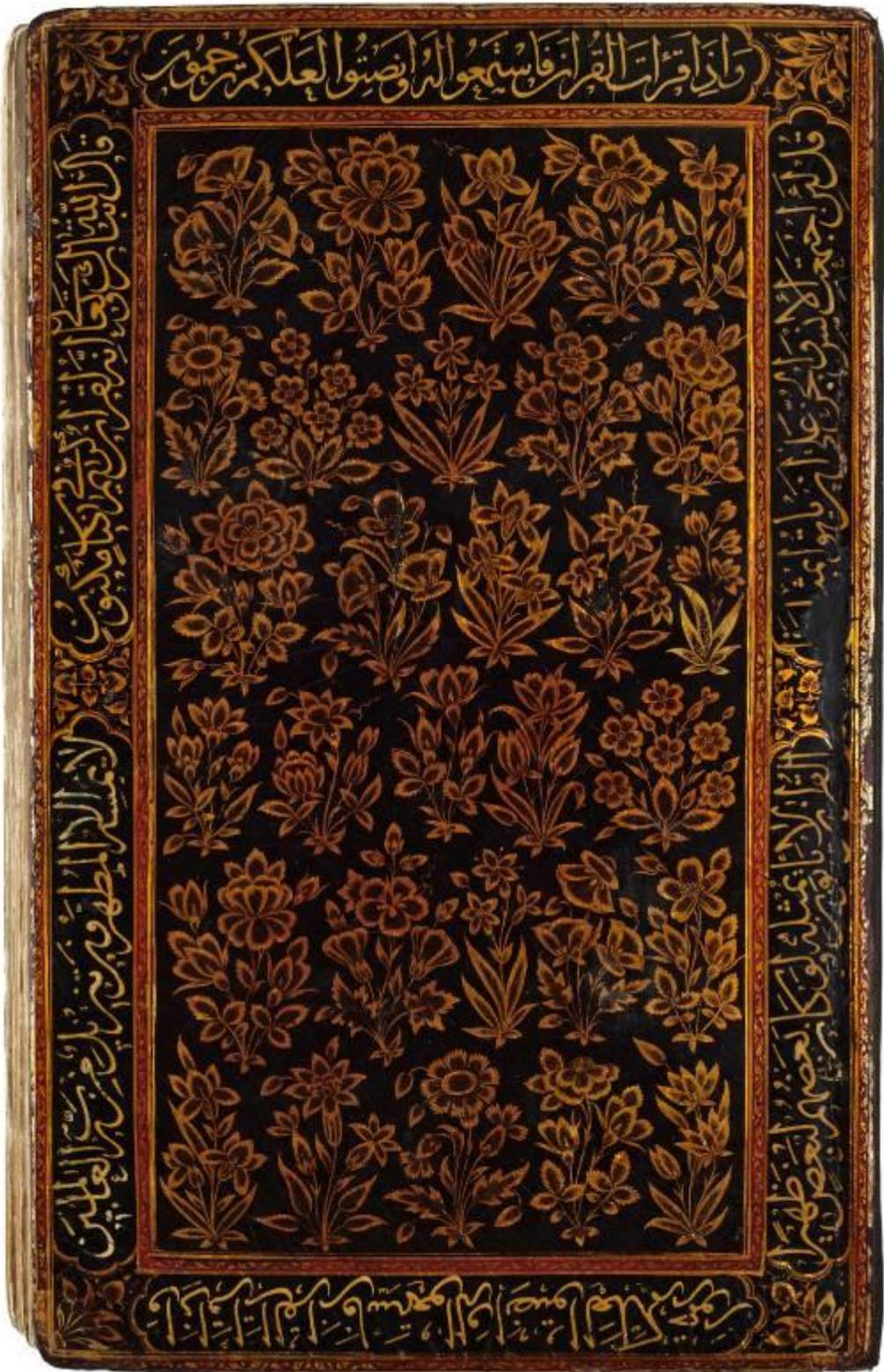
Arabic and Persian manuscript on paper; 369 x 228 mm; text area 260 x 148 mm; ff. ii, 336, ii; 12 lines of black *naskhī* per page, ff. 1.v – 27.r with interlinear Persian translation in red *shikastah*; red rubrication; lines ruled in gold, text frame quadruple-ruled in blue, red, green, and gold, within a marginal frame, single-ruled in gold; *sura* headings in red *riqa'*, verses marked by gilt whorls, and *hizb* and *juz'* divisions, together with *sajda* verses, indicated in marginal red *riqa'*; ff. 1.v – 2.r with an illuminated bifolium; each page comprising six lines of black *naskh* within gilt cloud-bands, lines gilt-ruled; set within a wide, gilt three-quarter frame, illuminated to a floral pattern in several colours; illuminated calligraphic cartouches of red *riqa'* on gold above and below the text; with the upper cartouche surmounted by an elaborate headpiece in orange, black, blue, white, and gold; text, headpiece, and cartouches neatly divided by lines of white-on-red geometric illumination, and the margins illuminated in gilt to a floral pattern; paper discreetly reinforced with tissue, some early paper repairs, and occasional light staining, as well as a handful of fine, marginal tears (text unaffected); in a magnificent contemporary lacquer binding, each board with a field of flowers (among them poppies, roses, irises, narcissus and hibiscus) in gold-on-black, surrounded by six cartouches of yellow-on-black calligraphy, central panel and framing cartouches divided by red-on-gold floral decoration; lacquer with a fine craquelure and a handful of chips, several infilled, edges lightly worn; f. 1.r with a later Persian inscription and seal impression, f. 336.v with the ostensible signature of Ahmed al-Nayrīzī, dated 1120 AH (1708 AD), a pious inscription in Arabic and Persian to one of the rear fly-leaves, the other with two Qajar seal impressions and an inscription dated 1282 AH [1865 AD].

A large, late Safavid Qura'n in a splendid contemporary binding; the present manuscript bears all the marks of the calligraphers and illuminators of Isfahan, from the attractive *naskh* of the text and the miniscule *shikastah* of the interlinear Persian translation to the brilliant decoration of the binding. The composition and hand of the text exhibit the influence of Ahmed al-Nayrīzī, and there is some temptation to ascribe the manuscript to him. Moreover, Nayrīzī wrote on lacquer as well as paper, and the manuscript's binding bears so striking a resemblance to a calligraphic lacquer binding signed by Ahmed al-Nayrīzī and now in the Metropolitan Museum of Art (accession number 2003.239) as to bear further consideration.

Nayrīzī's reputation as the creator of Iranian *naskh* is not entirely accurate, for he falls in the middle of a long line of Persian calligraphers writing in this script. The *naskh* employed in the present manuscript first appeared in sixteenth-century Iran, and Qajar calligraphers continued to copy Qur'ans in the same hand. Nayrīzī is, however, one of the most prominent of the calligraphers who wrote in this distinctive *naskh*. Active between 1682 and 1739, he enjoyed the patronage of Shah Sultan Husayn at Isfahan, and continued to work after his patron's murder in 1722. His skill, longevity, and position as one of the last Safavid calligraphers explain the esteem both of his contemporaries and later generations, and his enduring influence on Persian calligraphy of the eighteenth and nineteenth centuries.

Two illuminated Safavid manuscripts now in the Khalili Collection (accession numbers QUR301 and QUR246) may be fruitfully compared to this manuscript. QUR301 is a single-volume Qur'an signed and dated 1689-90 AD, most likely produced at Isfahan. Its initial bifolium, though more elaborately illuminated than the present one, shares some points of style and colour. However, the resemblance is most striking in the scheme of the text itself. The inner frames of QUR301 are illuminated in the same sequence of colours as those of the present manuscript. The single-ruled marginal frames in gold are identical, as is the use of gilt-ruled lines to divide the lines of the text. The verse markers are, as in the present manuscript, unadorned whorls of gold. QUR301 has eleven lines of text per page, as opposed to the twelve of the present manuscript, but it is the smaller manuscript by several centimetres. The proportions of the lines and text area, however, are strikingly similar.





القران الكريم

10

QUR246 is also a single volume Qur'an, likely an Isfahan production, signed by Ahmed al-Nayrīzī and dated 1706-7. The format of the text frames and line divisions is rather simpler than that of the present manuscript, though stylistic kinship is apparent. The points of useful similarity lie in the illuminated initial bifolium of QUR246. The sections of the bifolium are divided by illuminated red-on-white lines; the calligraphic cartouches contain a comparable red *riqa*; the margins are illuminated to a floral scheme; the six lines of the first folio are set within gilt cloud-bands. There are also, naturally, points of dissimilarity, consistent with the manuscript being a contemporary, non-Nayrīzī production, rather than a later imitation.

The binding is of a piece both with the signed Nayrīzī binding at the Metropolitan Museum described above, and with several examples of calligraphic lacquerware signed by Nayrīzī in the Khalili Collection (accession numbers LAQ470 and LAQ277). LAQ470 is a bookbinding, and the calligraphic frames of its boards are similar to that of the present binding: the use of floral gold-on-red to divide the sections of each board, the similarity of the hand and the almost identical arrangement of the frame, with six calligraphic cartouches surrounding a central rectangle, the cartouches alternating with floral motifs, all divided neatly by fine lines of gold-on-red. LAQ277 is a useful point of comparison for its use of gold-on-black floral decoration, which provides one of the most striking elements of the present binding. This pattern is distinctly archaic, harking back to the early Persian lacquerware of the fifteenth and sixteenth centuries. The eighteenth century saw a 'revivalist' streak appear in lacquer, and the present binding is a fine example of the synthesis of calligraphy and archaic pattern which this brought about. It stands as an artistic production equal to the signed Nayrīzī pieces noted above.

The manuscript offers a simple conundrum: the colophon is a later addition, but the text and binding are consistent with the date of the added colophon, if not necessarily with the Nayrīzī signature. The single line bearing Nayrīzī's ostensible signature occupies almost exactly the same area as a noticeable stain. Examination under ultraviolet light reveals no traces of earlier text, but the thinness of the underlying paper suggests it has been washed and the original colophon rubbed out. This, in turn, suggests that whatever the original line may have contained, it did not contain the name of Nayrīzī.

Speculating about the contents of the original colophon is futile, but the hand that supplied the existing colophon is likely a modern one, as the incentives for doing so are those of a twentieth-century dealer. An anonymous, pious line noting the completion of the text, or the honest signature of some less prominent calligrapher of Nayrīzī's day would not have the immediate and obvious cachet of a signed and dated Nayrīzī Qur'an. The supplied colophon corresponds to extant Nayrīzī signatures, which suggests some care in its composition.

Despite the many similarities to the work of Nayrīzī, one can but conclude that this is a superb, anonymous example of Safavid binding and calligraphy. It remains a glorious example of its age, and a testament to the vibrancy of Isfahan under Safavid rule.

See Khalili XII, Part I, pp. 152-55; Khalili V, pp. 212-13; Khalili IV, Part I, pp. 160-65.

شانه فردوسي

FERDOWSĪ. *Shāhnāmah*. [Kashmir], 1259 AH (1842 AD).

Persian manuscript on paper; 366 x 235 mm; text area 282 x 156 mm; ff. 582; 25 lines of black *nasta'liq* in four columns per page, within triple-ruled frames of black, blue, and gold, the column divisions illuminated in red, blue and gold; large, illuminated headpieces at ff. 2.v, 153.v, 307.v, and 465.v, each to a different design, comprising two to three cartouches of red-on-gold calligraphy surmounted by illuminated panels, surrounded by floreated frames, all in various permutations of gold, blue, black, white, red, and pink, strikingly executed; section headings in red-on-gold calligraphic cartouches throughout, and sections of the text arranged into diamond patterns, with the interstices floreated in gold; 50 three-quarter-length miniatures, vibrantly coloured and superbly preserved; one marginal inscription at f. 161.r; f. 165 with the gilt cartouches left blank; a few marginal stains, else fine; a splendid copy in a contemporary binding of blind-stamped red leather with brass clasps (perhaps later additions), with the original headbands; discreetly rebacked, retaining the original spine, the fly leaves and pastedowns renewed; a Persian inscription to f. 1.v, supplying a foliation, and an English cataloguer's note in brown ink, supplying the work's title, author, and date of copying, to the rear pastedown.

A superb manuscript in remarkable condition, and a splendid example of the scribal traditions of Kashmir, containing the greatest work of Persian epic verse, Abū al-Qāsim Ferdowsī's *Shāhnāmah*, arranged into four sections, each extensively illustrated with large, handsomely executed miniatures, all brilliantly coloured. Completed in 1010, Ferdowsī's poem charted the course of Persian history and kingship through myth, legend, and dim history, and was written as a response to the growing pressure upon Persian culture in an age of Turkish, Arab, and Islamic ascendancy. Succeeding ages saw it copied and recopied, illuminated, and illustrated, according to the needs and means of the rulers of the age.

Our copy was produced some eight centuries after Ferdowsī composed the *Shāhnāmah*; the dated colophon at f. 463.r marks our manuscript as a late flowering of Kashmiri manuscript production. The large format, numerous miniatures, and varied illumination schemes suggest an expensive, time-consuming production, and one undertaken only four years before Kashmir was acquired by the East India Company in the aftermath of the First Anglo-Sikh War, only to be sold to the Maharaja of Jammu. The condition of the manuscript is excellent, and that fact, together with the cataloguing note in a nineteenth-century English hand, suggest that this manuscript was acquired mid nineteenth century and sent back to England shortly thereafter.

For a comparable Kashmiri copy of the same text, see MS Minutoli 134 in the Staatsbibliothek zu Berlin, dated 1245 AH (1830 AD), which shares many features of its decorative scheme and miniature painting with the present manuscript.

See Browne, *A literary history of Persia*, vol. I (1902), pp. 110-123, and vol. II (1906), pp. 129-145.



بسم الله الرحمن الرحيم

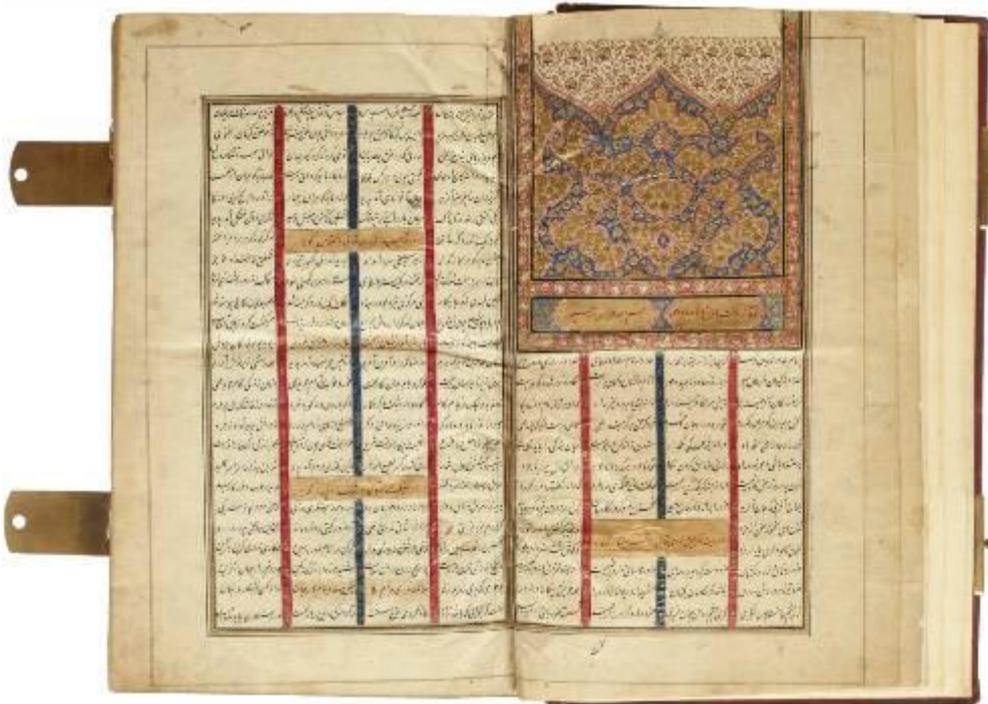
آغاز دفتر اول شاهنامه فردوسی

خداوند روزی ده و در نهایی

خداوند نام و خداوند جای

کزین برتر اندیشه بر نگذرد

بنام خداوند جان و خرد





كنز الهادي

Merza Mohamed Hadee [sic]. *KUNZOOLHAUDE / Kanz al-hādī*. Calcutta, 1282 AH / 1865 AD.

Arabic and Urdu manuscript on paper; 195 x 115 mm; text area 135 x 75 mm; pp. [1, blank], 2-23 [table of contents], [1, blank], 651 (copyist's pagination); 15 lines of various scripts (including *nasta'liq*, *naskhī*, and an ostensible *kūfī*) in black ink per page; text fully vocalised, section headings and selections from the text variously sepia, blue, purple, and red ink; penwork headpieces and tailpieces throughout; elaborately illustrated, with depictions of men, beasts, ships, and a sextant, among others, together with numerous textual and numerological diagrams, and pictographic and alphabetic tables; gutters of first two leaves guarded (minor affect to text), some marginal dampstaining, paper slightly brittle, occasionally resulting in small losses at edges (no affect to text); in contemporary goatskin, with flap, covers with gilt-tooled medallions; gilt edges; recased, endpapers renewed.

A highly unusual autograph manuscript; a compendium of knowledge assembling and elaborating upon materials from East and West alike, the present work encompasses astronomy, navigation (including extensive tables of latitude and longitude for various locations), astrology, numerology, linguistics (including a Kufic grammar), hermetic philosophy, and various esoteric subjects. Merza Mohamed Hadee seems to have attempted the compilation of an ersatz occult encyclopaedia, and the resulting text, a substantial and carefully arranged array of tools to describe and comprehend the world, is both striking and bizarre.

Hadee's pictorial vocabulary is indebted to various sources, as indeed is his text; his alphabets owe something to those attributed to the tenth-century alchemist Ibn Wahshiyya; one of his figures is reminiscent of the anatomical sketches seen in Islamic medical texts, while another seems to have stepped from an eighteenth-century European illustration, wig and all. Moreover, both the alphabetic tables and several of the emblems Hadee employs are remarkably suggestive of the illustrations found in the works of Athanasius Kircher. It is highly probable that Hadee undertook research for his *Kanz* in the Calcutta Public Library, whose 1846 catalogue records copies of both *China illustrata* (Amsterdam, 1679) and *Turris Babel* (Amsterdam, 1667). Both works contain linguistic elements which have direct relevance to the present manuscript. The library was open to both British and Indian users by subscription, and already had Indian members of staff by 1846.

We have found no other copies of this work, and we have no recollection of any similar manuscript passing through our hands.

Abbreviated Reference Key

Berlin : W. Ahlwardt, *Die Handschriftenverzeichnisse der Königlichen Bibliothek zu Berlin: Verzeichnis der arabischen Handschriften [I-X]*, 1887-1899.

Br. Ms. Suppl. : C. Rieu, *Supplement to the catalogue of the Arabic manuscripts in the British Museum*, 1894.

GAL : C. Brockelmann, *Geschichte der arabischen Litteratur (I-II, Supplement I-III)*, 1937-1949.

Gotha : W. Pertsch, *Die orientalischen Handschriften der Herzoglichen Bibliothek zu Gotha [I-III, Supplement]*, 1859-1893.

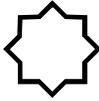
Khalili : J. Raby, ed., and various, *The Nasser D. Khalili Collection of Islamic Art [I-V, XII]*, 1992-2009.

Paris : E. Blochet, *Bibliothèque nationale - Catalogue des manuscrits Arabes des nouvelles acquisitions.(1884-1924)*, 1925; W. M. de Slane, *Bibliothèque nationale - Catalogue des manuscrits Arabes*, 1883-1895.

Sezgin : F. Sezgin, *Geschichte des arabischen Schrifttums (I-XIII)*, 1967-2000.

Vienna : G. Flugel, *Die arabischen, persischen, türkischen Handschriften der Kaiserlichen und Königlichen Hofbibliothek zu Wien (I-III)*, 1977.

COPYRIGHT
BERNARD QUARITCH LTD
2014



لندن
بيرنارد كواريتش المحدودة

BERNARD QUARITCH LTD
LONDON

