The Islamic Manuscripts in the McPherson Library, University of Victoria, Victoria, B.C.

Jan Just Witkam
Professor of Paleography and Codicology of the Islamic World, Faculty of Humanities, Leiden University, Leiden, The Netherlands

Abstract
The article describes the modest collection of Islamic manuscripts in Victoria, B.C. (Western Canada). One manuscript in particular, a remarkable late Ottoman illustrated prayer book, receives attention. The little amount of other Islamic manuscripts that somehow have found their way to Victoria's University Library are described here for the first time.

Keywords
Arabic manuscripts, McPherson Library, University of Victoria, En'ām-i Şerif, Qurʾān manuscripts, catalogues, Victoria B.C.

Introduction

The pleasant climate and lovely natural surroundings of Victoria, on Vancouver Island in British Columbia, Canada, makes the town the favourite retreat of the Canadian pensioner. But the benign climate is not Victoria's only advantage. Among the numerous benefits of the town special mention must be made of its university, 'UVic', which is situated on a spacious campus, a small world in itself with many amenities available. Sometimes the beauty and simplicity of the place is unreal. When I first visited UVic, in the spring of 2008, I found the comparison with the set of the British TV children series Teletubbies compelling. All over the campus, on undulating meadows, hip hopped rabbits that were clearly unaware of the fact that in most other places they would only be seen as a source of protein, but not here. Deer are freely roaming around as well, in smaller numbers than the rabbits though, and the well-cared for

1 Research for this paper was mainly conducted on the spot during the spring of 2009 and the summer of 2010. I am grateful to curator Chris Petter and his staff for freely allowing me to work with the small but precious Islamic manuscripts collection in the McPherson library. I thank Dr. Hélène Cazes for offering me the best of her hospitality during my stays in Victoria.
Finnerty Gardens garden round off the first impression of a paradisiacal place. At closer inspection appearances may prove to be misleading sometimes . . .

The McPherson library is one of UVic’s great assets. UVic is a relatively new university, with a degree-granting status that dates back to 1963. Its institutional predecessor, Victoria College, was founded in 1903. The McPherson Library building in its present shape is now part of the William C. Mearns Centre for Learning (the ‘Mearns Centre’), an expansion to the northeast side of the original library, which was completed in as recently as 2008. It is the typical North American campus library, mostly catering for the needs of a growing and transient students population, with kind and efficient staff, with ample IT accommodation, a fair collection of reference works, and research collections on subjects taught in the faculties.

Other Islamic Manuscript Materials in Victoria, B.C.

The present description only contains Islamic manuscripts and fragments which are kept in the McPherson Library. Yet, it is useful to mention a few other places in Victoria where Islamic manuscripts are kept as well, just to give a more complete picture of what one can expect to find when visiting Victoria.

On UVic’s campus there is, apart from the McPherson Library, another institution which possesses a few Islamic manuscript materials. This is the Maltwood Art Museum and Gallery, which has a statute which separates it from UVic’s University Library. The Museum’s website mentions some Indian miniatures, and it is probable that the Museum holds more than what is actually shown on the internet. Apart from the Maltwood collection proper, the Maltwood Art Museum and Gallery houses several more collections in which also Islamic objects of art, including manuscripts, are contained. All this needs further investigation.

There is one more institution in Victoria, though not in UVic, which has a few Islamic manuscript materials in its holdings, mostly calligraphic, illuminated and illustrated fragments in Arabic, Persian (both from Iran and India), and Turkish. This is the Art Gallery of Greater Victory. This Gallery has an

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2 As UVic’s library website has it: ‘McPherson Library is a key component of the William C. Mearns Centre for Learning.’ The address of the Special Collections department of UVic is McPherson Library/Special Collections, University of Victoria, PO Box 1800 STN CSC, Victoria BC V8W 3H5, Canada, e-mail address: specoll@uvic.ca.

3 Part of the Museum’s collection can be viewed at: <http://www.maltwood.uvic.ca/newmis/index.php>.
extensive permanent collection of more than 17,000 works that reflects its three main areas: extensive Asian art holdings which include the most comprehensive collection of Japanese art in Canada; historical collections which feature Canadian and international works; and a contemporary art collection which features national and international artists, with a particular commitment to Canadian artists and those from BC and the local regions. Some Islamic manuscript materials have been added in course of time, mostly through donations, but collecting them has never been the Gallery’s core activity.

Thirdly, it should be remembered that Victoria is, because of the composition of its population, a relatively affluent town, and I would not be surprised if there existed private art collections in the Greater Victoria area in which more Islamic manuscripts or miniatures are held. The ex-Elphick manuscript which I describe hereunder is a proof for this assumption. So far I have not located any other materials, but this too needs further research.5

Islamic Manuscripts in the McPherson Library

The collection of Islamic manuscripts in UVic’s McPherson Library is of limited scope. It counts seven accession numbers in all. These numbers consist of the year of acquisition, followed by a serial number. I have not come across an acquisition’s inventory—which must exist—nor have I found a provenance for all of the manuscripts. Of these seven accession numbers, only two are really books in the codicological sense (1995-014 and 2000-003), the other five are fragments of a few pages at most. Five items are written on paper, two are fragments on parchment (1992-037-1 and 2005-032).

The collection was started as a representation collection, brought together for teaching purposes: ‘Since the 1980’s the University of Victoria has been collecting Islamic manuscripts to serve the interests of History in Art.’6 UVic’s collection policy for special materials is simple, modest and efficiently formulated: ‘The primary role of Special Collections is to acquire rare, fragile, and

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4 Information derived from the Gallery’s website. A number of the Islamic manuscript fragments of the Gallery’s collection were seen by me in the original on August 24 and 26, 2010. Ms. Lori Graves, the Gallery’s registrar, was so kind to allow me to work in the stacks of the Gallery for a first look at the Islamic manuscripts.

5 I gratefully acknowledge here the help I received from Dr. Marcus Milwright, in the Department of History in Art in UVic, in completing this overview of collections outside the McPherson Library.

6 See the basic facts on UVic’s Special Collections in their website: <http://library.uvic.ca/site/spcoll/sc.html>.
fugitive books, manuscripts and archival material which will support teaching and research, particularly in the Humanities, within the University and in the broader community.\(^7\)

The somewhat haphazard collecting policies that the Islamic manuscripts collection reflects are an indication of that, and the financial means of the library for expanding the Islamic manuscripts collection have always been limited. However, one manuscript (MS 1995-014), an illustrated Arabic prayer book from Ottoman Turkey dating from the late-18th century, is truly remarkable. It deserves special mention here, it is exceptional for its ornamental wealth and it has given rise to important research, which will be summarized hereafter. The acquisition of the manuscript in 1995 was inspired by Prof. Anthony Welch, then holding the chair of Islamic Art and Architecture, Iranian Painting, and Architecture of Muslim India in UVic’s History in Art department, and later serving UVic in the position of dean of the Faculty of Fine Arts. Most of this article is devoted to a description of that manuscript.

I am not aware of any other Islamic manuscript materials in the possession of UVic’s library and I assume that the seven items here described are the only ones presently available.\(^8\)

At the end of my description of UVic’s seven Islamic manuscripts I attach an appendix containing a short description of an Arabic manuscript which was in a private collection in Victoria (Mr. and Mrs. Elphick), but which eventually was not acquired by nor donated to the McPherson library, or any other public collection. It had been inspected by Prof. Welch in 1996, who returned it to its owners and only in 2009 the manuscript surfaced in the antiquarian book trade in the greater Victoria area, from where I purchased it for my private collection.

A Description of the Collection

The descriptions are in order of accession number, which reflect the chronological order of acquisition and registration by UVic’s library. I largely adopt the method of describing manuscripts, which I have first introduced in my catalogue of the Leiden Library.\(^9\) Following that approach, I first give the

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\(^7\) From the Library’s website, as seen on July 19, 2010.

\(^8\) Thus confirmed to me by personal communication of August 19, 2010, from Dr. Chris Petter, curator of the Special Collections in the McPherson Library.

physical description of the manuscript. Then I identify the text contained in the manuscript and try to place it within its bibliographical context. Finally I elaborate on content and provenance, in as far as this seems possible and suitable. All descriptions are based on autopsy.

**MS Victoria 1981-003**

Arabic, indigenous paper, one single leaf with text on either side, 23.2 × 13.5 cm, expert *naskh* script likely to have been written in Persia, 10 lines to the page, text set within a double frame (blue and gold, and between the two frames is illumination work with floral motifs), apparently originating from an elegantly executed copy. Undated, but in the library administration the year 1751 is mentioned, which cannot be corroborated by the manuscript. The fragment is now kept in a passe-partout.

Unidentified fragment of a prayer text. The prayer formulas are directed to God, who is addressed in the second person.

Notes on the portfolio and on a loose piece of paper, which is kept together with the manuscript, seem to indicate that this fragment originates from a copy of *al-Ḥiṣn al-Ḥaṣīn min Kalām Sayyid al-Mursalīn* by Muḥammad b. Muḥammad al-Ǧazarī (d. 833/1429), GAL G II, 203. This is in fact a rare work and I have not been able to consult it. In popularity it seems to have been superseded by the author’s own compendium ‘Uddat al-Ḥiṣn al-Ḥaṣīn min Kalām Sayyid al-Mursalīn. Comparison of the Victoria fragment with the two printed editions of the ‘Udda which I did consult, did not yield any result. The added notes which identify the present leaf as a fragment of *al-Ḥiṣn al-Ḥaṣīn*, and the other evidently incorrect or unverifiable details which are given in them, do not mention a source, and they may have been part of information provided by an imaginative vendor. On the other hand, it is not impossible that this information, which was somehow added to the manuscript, but which cannot be verified on the present fragment, was available in other leaves of the same fragment before it possibly was split up in the antiquarian trade. Anyway, for the moment a positive identification with al-Ǧazarī’s work could not be established.

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11 I consulted two editions of this popular work of which there exists no critical edition: one published by al-Maṭbaʿa al-Ḥāmiyya, Cairo 1303 (1886), the other by Dār al-Wirāqa, Ḫamā 1396 (1976).
On the recto side is a chapter or section header, written in gold ink set against a blue background in cloud-like shape. The text of the header and the beginning of the prayer run as follows:

لاقالة

وكان من دعاته عليه السلام في الكذب و...

...لا تشمئت بي عدوئ لا تتجع بي جسمى وصديقي الحني.

Added to the leaf are two sheets of paper with a handwritten tentative translation into English of the Arabic text, of which is said ‘translation by Abdullah (Art History Grad Student, 1985)’.

Also added is a slip of paper containing a typed description which contains the following mix of confusing, misleading, contradictory and suggestive information: ‘Al-Harzi, Mohamed | fl. 1751; Turkey or Persia | 2 pages; 1751 | Single leaf from 18th Century religious manuscript, “Hassi Hasin” (Prayer and Contemplation). Written in Arabic (probably in Turkey) in the Naskhi hand. May be an Ishmaeli text. Illuminated, gilded and decorated with a floral motif.’

MS Victoria 1992-037-1

Arabic, parchment, 16.2 × 22 cm (largest measurement), 1 leaf with text on either side, ragged edges with damage especially in the four corners of the leaf (was the leaf taken out of an album?), also three larger and a number of smaller holes in the leaf, ‘Abbasid bookhand, possibly of the 4/10th century, 16 lines of text on either page, text area: c. 13 × 19.0 cm, now kept in a passepartout.

The diacritics for the consonants are done with little strokes, the vowels are given with red dots; unadorned, rather primitive ten-verse dividers which are possibly of a later date, although there seems to be space left open for them, can be observed at the end of āya 10, 20 and 30.

An old fragment of the Qur’ān (54:1-32).

Recto (hair side): Qur’ān 54:1 (al-Qamar)—16 (wa-Nudhuri).

Verso (flesh side): Qur’ān 54:17 (laqad yassaranā)—32 (fa-hal).

Images of either leaf are shown at several instances in the Digital Image Database Online (DIDO), of the History in Art department of UVic, Not a freely accessible database: <http://dido.finearts.uvic.ca:8080/dido/>.

12 Corrected in pencil into: ‘Al-Jazri’.

Fragment of an old Qurʾān manuscript on parchment with part of Sūrat al-Qamar (Qurʾān 54:1-16). MS Victoria-1992-037-1-recto (hair side).

Provenance: Bruce and Dorothy Brown Collection, officially transferred to the University of Victoria on June 27th, 1996. Earlier provenance: Acquired through Maggs Bros. Rare Books, London, who gave as the ultimate origin of the fragment ‘North Africa’.

**MS Victoria 1995-014**

**Codicology**

Collective volume with texts in Arabic and Turkish, manuscript on brownish coloured European paper (with watermark, not further analyzed) of two different types (pp. 1-312, 313-412), 19.5 × 12.7 cm, 412 pp., written mostly in a bold, fully vocalized naskh script. Two (or possibly even three) hands can be distinguished: pp. 4-271, 272-310, 313-403, the first of which is of calligraphic quality, the others are less accomplished, and on p. 311 the colophon is written in thuluth script by the first or second copyist. The divide between the two sorts of paper coincides with the divide between hands. At the end of the volume (pp. 406-408) a Turkish text has been added, which is written in ruqʿa script within frames that were not used for the second part of the volume. The entire content of the volume is set within a composite frame (gold, red), black ink, with the use of gold and white ink, and several colours. Up till p. 311 the texts are written in 9 lines to the page (traces of the use of a mistāra), with cloud shaped divisions between the lines. From p. 313 onwards many calligraphic panels and drawings are given with a varied number of lines. The first part of the manuscript is dated 1201 (1786-1787), and was allegedly copied by Mūsā Efendi b. Ḥasan Efendi, a pupil of Ibrāhīm al-Rudūsī Efendi, but actually it was copied by Muṣṭafā Ayyūb Efendizāda (colophon on p. 311, see transcript and translation below). This first part has catchwords at the bottom of every verso page. Larger illuminations are on pp. 4 and 272, and in the text part there numerous smaller headings in white ink on a gold background. There are numerous illustrations in the second part (pp. 313-403). The volume is bound in a full-leather Islamic binding, with gilded ornamentation (borders, central medallion, corner pieces). Remnants of painted gold ornamentation on the edges (floral motifs) are still visible.\(^{14}\)

\(^{14}\) The front board of the binding is reproduced by Alexandra Bain, *The late Ottoman En'am-i jerif*, p. 401, fig. 16.1.
Introductory Remarks

The Victoria manuscript has been extensively studied by Alexandra Bain, *The late Ottoman En'ām-i şerif: Sacred text and images in an Islamic prayer book*, 507 pp. Unpublished PhD thesis 1999, University of Victoria (supervisor Prof. S. Anthony Welch). Ms. Bain describes the Victoria manuscript in great detail on pp. 228-253 of her dissertation. On pp. 401-442 of her book she reproduces 161 images taken from the Victoria manuscript, which number includes a reproduction of all pages of the second, illustrated part of the present manuscript (pp. 312-403).

Ms. Bain treats twenty-eight manuscripts of the Anʿām type, twenty-four from libraries in Turkey, two from the New York Public Library, one from the British Library in London and one from the McPherson Library in Victoria B.C. She places the Victoria manuscript within the historical context of the production of late-Ottoman illustrated Islamic prayer books of the Anʿām (Enʿām) type. At first she gives a thematical analysis of the material contained in the different manuscripts (pp. 42-169). This she follows up with a description of the corpus of Anʿām manuscripts which she has composed for her research.¹⁵

The present description of the Victoria manuscript was at first made by me without recourse to Alexandra Bain’s unpublished dissertation. I had not been aware of its existence until I was told about it by Mr. Terrence Tuey, a member of the staff of McPherson Library, and by then my first draft of the description of the manuscript was already completed. I then checked my description against Ms. Bain’s account of the manuscript and wherever I thought fit to include elements of her descriptions into mine I have indicated this. My purpose is to give a factual description of the Victoria manuscript, whereas it was Ms. Bain’s ambition to undertake a comparative study of the content and the religious imagery in Ottoman illustrated prayer books. The interpretative challenges that follow from Ms. Bain’s treatment of this genre of works exceed the scope of my description.¹⁶

On the codicological level I observe a division into two parts in the Victoria copy of the Anʿām. These two parts were made separately, possibly by a division of labour, and that the only thing that holds them together is the binding

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¹⁵ Shelf mark of either of the two volumes in the McPherson Library: (SC) the BP 18 3.3 B 35. Prints or electronic versions of the book can be purchased through the internet from University Microfilms International in Ann Arbor, Michigan (ISBN 0612373290). A read-only version of the book is available from the reference page of www.islamicmanuscripts.info.

¹⁶ In the early summer of 2009 I met with Ms. Bain in Victoria and discussed with her among other things her thesis and the Victoria manuscript.
of the manuscript. The two parts in that binding are written on two types of paper of different colours,\(^{17}\) possibly at different times, and by different copyists. This formal division into two coincides with a division of content. From pp. 4-311 the volume contains sacred texts, mostly Qurʾān, and some prayers that relate to the devotion of the Prophet Muḥammad. In the part of pp. 312-405 the volume contains a large collection of images and calligraphical panels, equally of religious and devotional nature, but of entirely different orientation, of intercession, ṣafāʾa, and of protective magic, ṭawīdh. As becomes clear from Ms. Bain’s research, other Anʿām collections are composed in a similar way, quotations from the Qurʾān and other prayer texts to start with, after which follows a series of images and calligraphies. As far as codicology is concerned, the Victoria manuscript consists of two different parts, but in what pertains to the contents, the Victoria manuscript is one bibliographical entity. The difference between the codicological and the bibliographical approaches may be explained if one assumes that this prayer book was produced by division of labor between a small group of artists, or rather craftsmen: calligraphers, illuminators, painters and a bookbinder. It would be interesting to find out whether in other such Anʿām collections a similar division of labor can be observed.

The Turkish part with medical recipes at the end, which I have treated here-under as text No. 3, is obviously a later addition written on pages that were left blank (except for the frame) when the volume was already complete. The fact that there are pages with empty frames may be yet another indication that there was a division of labour during the manufacture of the manuscript.

**Description of the Content**

(1) pp. 4-311. Al-Anʿām al-Sharif (title so on p. 311, where the word al-Anʿām in an Arabic context is treated as masculine), consisting of sūraʾs and āyāt from the Qurʾān\(^{18}\) and other sources. The section contains Qurʾānic quotations...

\(^{17}\) As can be easily seen when one opens the book at the opening of p. 312 (end of part 1) and p. 313 (beginning of p. 2).

\(^{18}\) All Qurʾānic references are to the numbering in the Cairo edition (originally the one sponsored by King Fuʿād I, and first published in 1924), which seems to be out of fashion nowadays. For finding the Qurʾānic references I made use of the concordance by Muḥammad Fuʿād ʿAbd al-Bāqī, al-Muʿjam al-Muḥāras li- Alfāz al-Qurʾān al-Karīm, in the edition Cairo (Dār al-Hadīth) 1422/2001. Contrary to other editions, this particular one also reproduces the Qurʾānic text, and follows the Muḥāṣaf Maʿṣūma al-Malik Fahd, the ‘Qurʾān of the King Fahd Complex for the Printing of the Holy Qurʾān’, the large Qurʾān producing complex in Medina, which was founded by King Fahd b. ʿAbd al-ʿAzīz of Saudi Arabia. It should be noted that the Victoria manuscript frequently has alternative names of the sūras and these have been maintained in the present...
Opening page of An’ām-i Sharif, an Ottoman prayer book of the late 18th century, showing Sūrat al-Fātihā. MS Victoria-1995-014, p. 4.
and devotional texts which pertain to God (pp. 1-259) and the Prophet Muḥammad (pp. 259-311).

- p. 4: sūrat al-Fātihā (Qurʾān 1). Illustration in Bain, p. 402, fig. 16.2.
- p. 5: beginning only of sūrat al-Baqara (Qurʾān 2, last word al-Muḥtihān, 2:5). Illustration in Bain, p. 402, fig. 16.3. Taken together, pp. 4-5 look exactly like the double illuminated opening page of an Ottoman Qurʾān.
- pp. 6-7: the final verses only of sūrat al-Baqara (Qurʾān 2:284-286), to be said at the time of the five ritual prayers, according to the heading in Turkish (Awqāt-i Khamsa-da Qirayat ūlnān).
- pp. 8-11: Qurʾān 3:189-200, to be said during each day and night according to the heading in Turkish (Kullu Yawm wa-Layla Qirayat ūlnāğa). The prayer is in part composed of Qurʾānic verses.
- pp. 12-71: sūrat al-ʿĀnām (Qurʾān 6), from which the collections of this type derive their name, as sūra 6 is the first sūra to be reproduced in such selections from the Qurʾān.
- pp. 112-127: sūrat Yāsīn (Qurʾān 36).
- pp. 170-180: sūrat al-Wāqiʿa (Qurʾān 56).
- pp. 187-190: the seven Āyāt-i Sharīf, each with a heading in Turkish. The first of these āyāt (p. 187) is Qurʾān 9:51, the second (p. 187) is Qurʾān 10:107, the third (p. 188) is Qurʾān 11:6, the fourth (p. 188) is Qurʾān 29:60, the fifth (p. 189) is Qurʾān 11:56, the sixth (pp. 189-190) is Qurʾān 35:2, the seventh (p. 190) is Qurʾān 39:38. Illustrations in Bain, pp. 402-403, figs. 16.5-16.8: manuscript pp. 187-190.

On pp. 192-253 follows Ǧuzʿ 30 (Ǧuzʿ ʿammā) of the Qurʾān in its entirety, followed by sūrat al-Fāṭiḥa (Qurʾān 1; this section not illustrated in Bain). The names of the sūras in the here following list have been maintained exactly as they occur in the manuscript.

- pp. 200-204: sūrat ʿAbasa (Qurʾān 80).
- pp. 204-207: sūrat al-Kuwur (Qurʾān 81).
- pp. 207-209: sūrat al-Infiṭār (Qurʾān 82).
- pp. 216-218: sūrat al-Burūq (Qurʾān 85).
- pp. 218-220: sūrat al-Ṭāriq (Qurʾān 86).
- pp. 222-224: sūrat al-Ghāshiya (Qurʾān 88).
- pp. 224-227: sūrat al-Fāṭr (Qurʾān 89).
- pp. 227-229: sūrat al-Balad (Qurʾān 90).
- pp. 230-231: sūrat al-Shams (Qurʾān 91).
- pp. 231-233: sūrat al-Layl (Qurʾān 92).
- pp. 235-236: sūrat al-Tin (Qurʾān 95).
- pp. 238-240: sūrat Lam yakun (Qurʾān 98).
- pp. 242-243: sūrat al-ʿĀdiyāt (Qurʾān 100).
- pp. 243-244: sūrat al-Qārīʿa (Qurʾān 101).
- p. 244: sūrat al-Takāththir (Qurʾān 102).
- p. 245: sūrat al-ʿAṣr (Qurʾān 103).
- pp. 245-246: sūrat al-Humaza (Qurʾān 104).
- pp. 246-247: sūrat al-Fil (Qurʾān 105).
- p. 247: sūrat al-Quraysh (Qurʾān 106).
- pp. 247-248: sūrat al-Din (Qurʾān 107).
- p. 250: sūrat al-Nasr (Qurʾān 110).
- pp. 250-251: sūrat Tabbar (Qurʾān 111).
- p. 251: sūrat al-Ikhlās (Qurʾān 112).
sūrat al-Falaq (Qurān 113).

sūrat al-Nās (Qurān 114).

– p. 253: sūrat al-Fātih (Qurān 1).


– pp. 263-266: Asmāʾ-i Sayyidinā Fakhr-i Ālam (‘the Pride of the World’ = the Prophet Muḥammad). There follow 98 (the MS says on p. 268: 99 Asmāʾ) names (Muḥammad of course being the first name, but that name is not given in the list, hence the count of 98), which are concluded by tammat Asmāʾ al-Nabī. This list of ninety-nine names of the Prophet is different from the list of 201 names of the Prophet as given by al-Ǧazūlī in the introductory part of his Dalāʾil al-Khayrāt. The possible relationship between the two lists in terms of overlap has not been investigated. Illustrations in Bain, pp. 406-407, fig. 16.19-16.22: manuscript pp. 263-266.

– pp. 267-272: several prayers (each introduced by a basmala) for in the evening and in the morning (akhshāmda wa-sabāhda), in Arabic, headings (instructions) in Turkish. Illustrations in Bain, pp. 407-408, fig. 16.23-16.28: manuscript pp. 267-272. See also Bain, pp. 63-65.


Closing page of Ḍanʿām-i Sharīf, an Ottoman prayer book, with the colophon containing the date of copying: 1201/1786-1787, and the name of the copyist: Muṣṭafā Ayyūb Efendizāda. MS Victoria-1995-014, p. 311.
The completion of the writing of this noble al-Anʿām and exalted Word was done in the hand of the servant [of God] who is in need of the grace of his Lord the Almighty, Mūsā Efendi b. Ḥasan Efendi, a pupil of Ibrāhīm al-Rudūsī Efendi, may the grace of the Creator be upon him. Earlier he had requested from me that I write his name in this copy for reasons of blessing.19 So I asked God counsel in a dream and I wrote his name, and I am [the one] hoping to receive the abundance of my Lord, so that He may forgive me and that He may pardon the sin of me, Muṣṭafā Ayyūb Efendizāda, may God make easy to everyone of us what He wishes. In the year 1201.

This colophon text is somewhat enigmatic, as it seems surprising a copyist being asked to write someone else’s name as the copyist of the manuscript, and then nevertheless making himself known as the actual copyist. It implies, I think, the existence of a pre-industrial workshop of painters and calligraphers involved in producing beautiful books, both prayer-books and Qur′āns. The copyist Muṣṭafā Ayyūb Efendizāda may or may not have been a pupil of al-Rudūsī, but he does not say so in the colophon. If he was he did his co-pupil Mūsā Efendi b. Ḥasan Efendi a favour, and if he was not he may have wanted to receive a favour from Mūsā Efendi b. Ḥasan Efendi. Work in the hand of Ibrāhīm al-Rudūsī, the workshop’s master, is known from a colophon in an Anʿām prayer-book which is in the collection of Edwin Binney, 3rd. That manuscript is dated 1165/1751-1752. Another pupil of al-Rudūsī’s is a certain Ḥāǧǧī ʿUṯmān from Bosnia, who is the copyist of a manuscript in the Chester Beatty Library in Dublin, al-Durr al-Munazzam fi Sirr al-Ism al-ʿAẓam by al-Biṣṭāmī.20

19 Bain, pp. 42-46, elaborates on the concept of Tabarruk, blessing.
20 Edwin Binney, 3rd, Turkish Treasures from the Collection of Edwin Binney, 3rd. Portland, Oregon (Portland Art Museum) 1979, No. 70 on p. 109. The reference to the Dublin manuscript is Binney’s. The Dublin manuscript is fully described in V. Minorsky, The Chester Beatty Library.
The fact that the colophon is here in the volume and not at the end is explained by Bain (p. 231), on the authority of Uğur Derman, as follows: ‘By placing the colophon between the text and the images, the calligrapher has apparently indicated responsibility for the former and not the latter.’ The reality is much more prosaic, however, as we have seen, that there are within the binding of the Victoria manuscript in fact two different codicological entities, written by different copyists on different paper, and not necessarily at the same time. An illustration of the colophon is in Bain, p. 418, fig. 16.67: manuscript p. 311.

– p. 312: blank.

(2) pp. 313-405. Collection of calligraphic panels (many in Hilya-style), which are often provided with a title written in a panel over the image. Parts of this section can be read as a large collection of religious imagery. In the genre An’ām prayer books the prayers in the first half of the manuscript are usually followed by a collection of devotional images and calligraphies. It is this religious imagery that has received most attention in the work by Alexandra Bain. Since Bain’s dissertation there has appeared a photographic survey of the Ottoman relics kept in the Topkapi Palace, which work could be considered as the present-day sequel to the image section in the late-Ottoman An’ām prayer books.21

The beginning of this part coincides with the beginning of a new quire. The texts of this second part are written in a hand different from the hand(s) of the first part, and on evidently different paper. This entire section has been reproduced by Bain, pp. 418-411, fig. 16.68-16.158.

– p. 313: a Hilya with several textual elements: the verse of the Qurʾān on which the practice of Tasliya, invoking God’s blessing on the Prophet, is based (Qurʾān 33:56), also mention of Hasan, Ḥusayn, Ġaʿfar b. Ṣādiq and Imām Muḥammad al-Mahdi, four of al-ʿAsmāʾ al-Ḥusnā, etc. Bain, p. 232, calls this figure the ‘Great Seal’. She mentions symbolic meanings for elements in this images, which cannot, however, immediately be deduced from texts in the image itself. The question whether or not these symbolic meanings are correct falls outside the scope of the present description. The

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same goes for all other symbolic interpretations by Bain, and I refrain from using these. Of course, I have profited from Bain’s (unpublished) thesis, in particular of her translations of most texts incorporated in the illustrations and illuminations in the Victoria manuscript. See also Bain, pp. 70-78. Bain treats the properties of this figure Muhr-i Kabîr, the ‘Great Seal’, on pp. 108-110 of her thesis.

– p. 314: a calligraphic Circle with title Ism Rabb al-ʿĀlamîn, the ‘name of the Lord of the Worlds’, and the word Allâh in a central circular panel.

– p. 315: a calligraphic Circle with title Ism al-Nabi Muḥammad, the ‘name of the Prophet Muḥammad’, and the word Muḥammad in a central circular panel.

On pp. 316-335 follows a series of Ḣilyas. Each Ḣilya has a title panel on top, a ‘sub-title’ panel at the bottom, a large central circle with text in which the exterior of the person to whom the Ḣilya is dedicated is described, and four smaller circles in each corner with names of the Prophet Muḥammad (Asmāʿ al-Nabi). Bain in her descriptions (pp. 233-240) of these Ḣilyas translates the Turkish texts in full or in excerpt.

– p. 316: Ḣilya-yi Ḥadrat Ādam-i Ṣafî, the Ḣilya of Adam (prayer text in Turkish for him, and on the following Ḣilyas for the other prophets, the Prophet Muḥammad and the first four caliphs).

– p. 317: Ḣilya-yi Ḥadrat Nūḥ, the Ḣilya of the Prophet Noah.

– p. 318: Ḣilya-yi Ḥadrat Ibrâhîm, the Ḣilya of the Prophet Abraham.

– p. 319: Ḣilya-yi Ḥadrat Ishāq, the Ḣilya of the Prophet Isaac.

– p. 320: Ḣilya-yi Ḥadrat Ismāʿîl, the Ḣilya of the Prophet Ismael.

– p. 321: Ḣilya-yi Ḥadrat Lût, the Ḣilya of the Prophet Lot.

– p. 322: Ḣilya-yi Ḥadrat Dāwūd, the Ḣilya of the Prophet David.

– p. 323: Ḣilya-yi Ḥadrat Mūsâ, the Ḣilya of the Prophet Moses.

– p. 324: Ḣilya-yi Ḥadrat Hārūn, the Ḣilya of the Prophet Aaron.

– p. 325: Ḣilya-yi Ḥadrat Yaʿqûb, the Ḣilya of the Prophet Jacob.

– p. 326: Ḣilya-yi Ḥadrat Yûsuf, the Ḣilya of the Prophet Joseph.

– p. 327: Ḣilya-yi Ḥadrat ʿĪsâ, the Ḣilya of the Prophet Jezus.

– p. 328: Ḣilya-yi Ḥadrat Muḥammad, the Ḣilya of the Prophet Muḥammad.

– p. 329: Ḣilya-yi Ḥadrat Fakhr-i ʿĀlam, another Ḣilya of the Prophet Muḥammad (thus because of the use of the same eulogy as in the preceding Ḣilya).

– p. 330: Ḣilya-yi Ḥadrat Abû Bakr, the Ḣilya of the first Caliph Abû Bakr al-Šiddîq.

– p. 331: Ḣilya-yi Ḥadrat ʿUmar, the Ḣilya of the second Caliph ʿUmar al-Fârûq.
– p. 332: Ḥilya-yi Ḥadrat 'Uthmān, the Ḥilya of the third Caliph 'Uthmān b. 'Affān.
– p. 333: Ḥilya-yi Ḥadrat 'Alī, the Ḥilya of the fourth Caliph 'Alī b. Abi Ṭālib.

On pp. 334-337 come Ḥilyas and religious images of a design different from the ones on pp. 316-333.

– p. 335: Ḥilya with calligraphic construction with the word 'alā (with an implicit reference to the name ‘Alī?), made in a four-sided design which shows four times the sentence inna Allāh ‘alā Kulli Shay‘ Qadīr (Qur’ān 2:20 and several other places), with an enlargement of the preposition ‘alā so that it looks as if the name ‘Alī is given. Bain (pp. 239-240) interprets this page as the ‘Seal of the Qur’ānic verse “inna Allāh <‘alā>22 kulli shay‘ qadīr”.’ See also on Muḥr and its protective properties, Bain, pp. 78-93. See for a similar but more complex (five-sided design) calligraphy of this inna Allāh ‘alā Kulli Shay‘ Qadīr MS 400 in the Sakıp Sabancı collection.23
– p. 336: Muhr-i Nabawwät-i Muḥammad Muṣṭafā, the seal of the Prophothood of the Choosen Prophet Muḥammad. Under the title the space is divided into three vertical panels. The seal is in the centre and is represented here as an oval with two pointed extremities, containing the text of the Muslim creed, and at the side of which are four cartouches with phrases which partly consist of Qur’ānic expressions. See Bain, pp. 94-96.
– p. 337: Muhr-i Ḥadrat-i Sulaymān, A Ḥilya-like panel with the seal of the Prophet Solomon, shown as a five-pointed star set in circular form. Several of God’s Asmā‘ are given in the central circle and several of the Prophet’s Asmā‘ in the separate smaller circles in the corners. See Bain, pp. 114-116, for a thematic treatment.
– pp. 338-339: two Ḥilyas with texts, partly consisting of Qur’ānic expressions (p. 338: Qur’ān 68:51-52; p. 339: Qur’ān 17:82, 26:80, 41:44, 10:57). Bain refers to these two Ḥilyas with the word Ta‘widh, ‘protective amulet’, a word that she occasionally uses elsewhere in her thesis as well. That term is not used in the manuscript, however. See also Bain, pp. 100-104.

22 This word is not read by Bain.
– On pp. 340-351 are Hilyas or Hilya-like compositions, for a number of Companions. At first it seems that a list of al-ʿAshara al-Mubashshara is meant, the ten Companions who have been promised paradise during their lifetime.24 However, the list in the present manuscript differs from the usual lists: Abū ʿUbayda b. al-Ḡarrāḥ is missing in the sequence, as happens more often for that matter, as Wensinck explains. Added, however, are the two grandsons of the Prophet Muḥammad, al-Ḥasan (p. 344) and al-Ḥusayn (p. 345), and an ʿAbdallāh, who may be identified as the early companion ʿAbdallāh b. Masʿūd (p. 348). That brings the number of reverable persons on these pages up to twelve, a significant number.


– p. 341: Hilya-like drawing with Ism-i Ḥadrat-i ʿUmar al-_FARūq, the second Caliph Abū Bakr. His name is written in large script in black ink with gold outline, within a circle. Some of al-ʿAsmāʾ al-Ḥusnā in smaller circles.

– p. 342: Hilya-like drawing with Ism-i Ḥadrat-i ʿUthmān b. ʿAffān, the third Caliph ʿUthmān. His name is written in large script in black ink with gold outline, within a circle. Some of al-ʿAsmāʾ al-Ḥusnā, in smaller circles.

– p. 343: Hilya-like drawing with Ism-i Ḥadrat-i ʿAlī, the fourth Caliph ʿAlī. His name is written in large script in black ink with gold outline, within a circle. Some of al-ʿAsmāʾ al-Ḥusnā in smaller circles.

– p. 344: Hilya-like drawing with Ism-i Ḥadrat-i Ḥasan, al-Ḥasan b. ʿAlī b. Abī Ṭālib, the elder grandson of the Prophet. His name is written in large script in black ink with gold outline, within a circle. Circles for the ʿAsmāʾ have remained empty.

– p. 345: Hilya-like drawing with Ism-i Ḥadrat Ḥusayn, al-Ḥusayn b. ʿAlī b. Abī Ṭālib, the younger grandson of the Prophet. His name is written in large script in black ink with gold outline, within a circle. Some of al-ʿAsmāʾ al-Ḥusnā in smaller circles (here and in several other instances the manuscript mistakenly has Rasm instead of Ism, which may mean that these superscript labels have been written before the main circle was filled).


– p. 347: Hilya-like drawing with Rasm-i Ḥadrat-i Zubayr, the Companion al-Zubayr b. al-ʿAwwām. His name is written in large script in black ink

24 See A.J. Wensinck, art. ‘al-ʿAshara al-Mubashshara’ in EL², vol. 1 (1960), p. 693, where a variation in the usual list is mentioned and explained.
with gold outline, within a circle. Some of al-Asmāʾ al-Ḥusnā in smaller circles.
- p. 348: Ḥilya-like drawing with Rasm-i Ḥadrat 'Abdallāh. He is not further identified, but it seems probable that the early companion 'Abdallāh b. Mašʿūd is meant. His name is written in large script in black ink with gold outline, within a circle. Some of al-Asmāʾ al-Ḥusnā in smaller circles.
- p. 349: Ḥilya-like drawing with Ism-i Ḥadrat-i 'Abd al-Raḥmān, the Companion 'Abd al-Raḥmān b. 'Awf. His name is written in large script in black ink with gold outline, within a circle. Some of al-Asmāʾ al-Ḥusnā in smaller circles.
- pp. 352-353: Sharḥ-i Muhr-i Kabīr (in Turkish on p. 352), the ‘Great Seal’ of Gaʿfar b. Ṣādiq (who is mentioned in the text, not in the title panel), with on p. 353 a composition of dawāʾir and other shapes, which together constitute the seal, which is explained on the previous page. Bain, pp. 243-245, gives a full translation of the texts in this composite seal. See also Bain, pp. 110-112, for a thematic treatment of this Seal.
- On pp. 354-355 of the manuscript is a sequence of Ḥilyas reminiscent of the series on pp. 317-332, 338-339, above.
- p. 354: Ḥilya-like drawing with the names of the Seven Sleepers of Ephese and their dog Qiṭmīr. The title-panel does not contain text. Some of al-Asmāʾ al-Ḥusnā in smaller circles. Bain, p. 245, refers to this page as the ‘Seal of the Seven Sleepers’. See also Bain pp. 96-99 for a comparative treatment of this use of the word ‘seal’.
- p. 355: Ḥilya-like drawing with Qurʾān 68:51-52 in the outer circle, and a Lā Quwwa wa-lā Hāwla… in the central part. of al-Asmāʾ al-Ḥusnā in smaller circles. Bain, p. 246, refers to this page as a Taʿwīdh, a term which she elsewhere translates as ‘protective amulet’.
- p. 356: Rasm-i Banga-yi Rasūl Allāh, a drawing of the hand (Banga = Panţa = five [fingers]) of the Prophet Muḥammad. A hand in gold is shown against a blue background with red floral design. In the hand are several Arabic texts in white ink, the Shahāda and other shorter texts. Finally the well-known text on ‘Ali and his sword Dhū al-Fiqār. See also Bain, pp. 150-152.
- p. 357: Rasm-i Qadam-i Sharif, a drawing of the foot of the Prophet Muḥammad. A foot sole in gold is shown against a blue background with
Religious imagery in *An‘ām-i Sharif*, an Ottoman prayer book, showing the staff of the Prophet Mūsā, with the two snake heads, referring to his conversation with Pharaoh. In the lower half of the illustration are a prayer mat and a prayer rug in the form of a prayer niche with lamp. MS Victoria-1995-014, p. 360.
red floral design. In the foot is a text in white ink, in a mix of Turkish and Arabic is given, among other things on entering Ġannāt ʿAdn, the Gardens of Eden. See also Bain, pp. 146-148.

- p. 358: Rasm-i Naˈlayn-i Sharif, a drawing of one sandal (although the title uses the dualis form) of the Prophet Muḥammad. One sandal in gold is shown against an orange background with red floral design. In the sandal is a text on the defensive property of God’s name:

لا يضر مع اسمه شيء في الأرض ولا في السماء

See also Bain, pp. 152-154.

- p. 359: Lā Fatā ʾillā ʿAlī lā Sayfa ʾillā Dhu al-Fiqār, ‘there is no young man such as ʿAlī and there is no sword such as Dhū al-Fiqār’. A drawing of three panels, in the central panel of which is shown the two-pointed sword of ʿAlī. A sword in gold is shown against an orange background with red floral design. In the sword is a Shahāda-like text in white ink. Around, in four circles are the names of the four archangels: Gibrāʾil, Mīkāʾil, Isrāfīl, ʿAzrāʾīl. Another circle says: Mā shāʾa Allāh. In the four cartouches in the two side panels is a quatrain-like invocation of God. See also Bain, pp. 148-150.

- p. 360: Rasm-i ʿAsā-yi Ḥaḍrat-i Mūsā, a drawing of the staff of Moses. A staff in gold with a double handle (ending in snake heads, a reminder of the change of the staff into a snake when Moses stood before Pharaoh) is shown against an uncoloured (therefore brown, the colour of the paper) background with red floral design. A niche with a lamp is shown, with caption: Ṣağgāda-yi Sharif, ‘the Noble Prayer-rug’ and a mat is shown with caption Ḥaṣīr-i Sharif, ‘the Noble Mat’.

- p. 361: Rasm-i Gul-i Ḥaḍrat Fakhr-i Kāʾināt, the ‘Rose of the Pride of Beings’. A flower with the name of the Prophet Muḥammad, the ten leaves carry the names of eight of al-ʿAshara al-Mubashshara, and those of al-Ḥasan and al-Ḥusayn. See on this group also above, the descriptions of pp. 341-351 of the Victoria manuscript.

- p. 362: ʿHilya with a large letter ʿAyn and the words ʿalā Allāh. Bain, p. 249, reads this ‘calligraphic pun’ (as she calls it) as ‘ʿAyn ʿalā Allāh’ = ‘an Eye upon God’. See also her thematic and comparative treatment of this calligraphy on pp. 118-123. The composition is written in gold against an uncoloured background with some floral ornaments in red. Title panels have remained empty; also Qurʾān 2:137, a number of invocations, and the name of the four archangels.

- p. 363: Rasm-i Liwāʾ al-Ḥamd-i Rasūl Allāh, ‘the Banner of Praise of the Messenger of God’. Against an uncoloured background filled with floral
ornaments stands a pole with three hanging banners, all in gold. On the banners are written in white ink (from right to left): the Basmala, the Shahāda and the Hamdala. See Bain, pp. 158-161, for a comparative study on this banner.

- p. 364: Rasm-i Tabar-i Mu’tabar, the ‘Considerable Battle-ax’. Against an uncoloured background filled with floral ornaments stands an ax or a club on a stick, the upper part is circular in silver, inside of which there are two smaller circles of gold. The silver part has the Shahada written in black ink, whereas the two gold circles contain invocations to God and to the Prophet Muḥammad. Bain, p. 250, refers to the ax as ‘the Prophet’s teber, or battle-ax’.

- p. 365: Rasm-i Ḥūr Mā-yi Sharif, ‘the Noble Ḥūr Mā’. The title is difficult to understand. A Hawar is a white poplar (Lane, Dictionary, vol. 2 (1865), p. 666; thus also in Wehr, Dictionary (1971), p. 212). The manuscript shows a date palm with green stem and leaves, and three bunches of dates on either side is standing on what seems the top of a hill. Bain, p. 250, does not really translate the title and just gives ‘The noble date palm’.

- pp. 366-367: Drawings of the mosques of Mecca and Medina, each with parts of either town around them, seen as from above and in perspective. Mecca at right (p. 366), with sandy ground (as in Qur’ān 14:37, bi-Wādin ghayr Dhī Zar), mountains in the foreground (Abū Qubays) and in the background. Smaller mosques can be seen further away, apparently pilgrimage stations. In the Ḥaram, the Ka’ba stands out; it is surrounded by an enclosure, and by the little buildings of the four law schools and of the Zemzem source. Seven minarets are shown. Medina at left (p. 367), on green ground as it is an oasis, mountains in the background. In the mosque the Qubba, cupola, over the Prophet’s grave stands out. Other landmarks are the Prophet’s minbar, pulpit, and Fāṭimā’s palm tree. Exactly this type of images of Mecca and Medina occurs from the early nineteenth century onwards in Ottoman copies of al-Ǧazūlī’s Dalāʾil al-Khayrāt. On p. 371 of the manuscript is a close-up drawing of the Ka’ba. See Bain, pp. 124-145, for a thematic and comparative treatment of this theme of Mecca and Medina.

The occurrence in this form of the images of Mecca and Medina poses an additional problem for the dating of this second part of the Victoria manuscript.

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Religious imagery in An’ām-i Sharīf, an Ottoman prayer book, showing the relics of the Prophet Muhammad, here illustrated as his copy of the Qur’ān, his mantle, his rosary and his ritual washing utensils. MS Victoria-1995-014, p. 369.
Images in perspective of the two holy places seem to occur in late Ottoman copies of al-Ḡazūlī’s Dalā’il al-Khayrāt from the first quarter of the 19th century onwards. If this is also the case with the images of Mecca and Medina in late Ottoman copies of the Ārinām prayer books, this would be another argument that the second part of the Victoria manuscript (from p. 313 onwards) is younger, possibly by several decades, than the first part (pp. 1-312) of the manuscript.

– p. 368: Rasm-i Shaɡara-yi Ṭūbā, with the Maqām-i Ḥaḍrat-i ‘Azrāʾil, the Ṭūbā tree, growing upside-down, standing on a hill, also upside-down. This tree of paradise, shown here with a abundant and multi-coloured foliage, is usually connected with the Qur’ānic words ‘In shade long-extended’ (Qur’ān 56:30). The upside down hill is indicated to be the Maqām (grave, place of worship?) of ‘Azrāʾil.

– p. 369: Mukhallafāt-i Rasūl Allāh, showing the possessions which the Prophet left behind, the Prophet’s relics, all provided with captions. Depicted are the Prophet’s mantle (Hirqa-yi Sharīf), his copy of the Qur’ān (Kalām-i Qadīm), his prayer beads (Ṭasbīḥ), his water jar for his ritual ablutions (Ibrīq-i Sharīf) together with his basin (Lakan-i Sharif). See also Bain, pp. 154-158.

– p. 370: Rasm-i Sangagh-i Rasūl-i Akram, the war banner of the Prophet Muḥammad. Against a blue background with floral ornaments in red, the banner (Sangagh, but written with a ghayn in the manuscript) and its pole are depicted in gold. The banner has, in white ink, the text of the Shahāda. On the side are four cartouches containing the text of the Shahāda and an elaboration of either of its two elements. See also Bain, pp. 162-163.

– p. 371: Bayt Allāh al-Mukarram, a close-up of the Kaʿba. Compare this also to the image of Mecca on p. 366. Black in front, showing the Kaʿba’s gate (Bāb), in gold. Also shown, on a gold field, is the Maqām Ibrāhīm, the place of Abraham, also is visible the gutter of the Kaʿba. Two panels on the side display the verse of Qur’ān on God’s house (3:96). In the lower half of the page, against a background of red, is in white ink the verse prescribing the pilgrimage (Qur’ān 3:97).


– p. 373: Rasm-i Maqām-i Maḥmūd, the ‘Praiseworthy Place’. Bain, p. 252, translates this as ‘the station of Muḥammad’ and also ‘the Station of Maḥmūd’, but there is no Arabic construct state here between two substantives but a Perso-Turkish idāfā construction between the substantive Maqām and the adjective Maḥmūd, as is the case in the Qur’ānic expression to
which Bain refers (Qur’ān 17:79): *Maqāman Mahmūdan*, ‘a station of praise and glory’ (translation of Abdullah Yusuf Ali of 1934, the context is the exhortation to nightly prayer), and as is the case in the text of the prayer on this page, *al-Maqām al-Mahmūd*. The *Maqām* itself is here shown as a rectangle in gold, with a prayer text in white ink, written in oblique direction. The prayer invokes the Prophet Muhammad’s intercession, *Shafas*a, on the Youngest Day.

– On pp. 374-389 follows a series of war banners (written as *Sangāgh*, in the alternative spelling for the more common *Sangaq*), first two banners of the Prophet Muhammad (pp. 374-375), then (pp. 376-387) the banners of the twelve persons who were already mentioned in the *Hilya*-like calligraphic pages on pp. 340-351 (see the references there to *al-ʿAshara al-Mubashshara*), and on pp. 388-389 these are followed by the banners of the two paternal uncles and companions of the Prophet, Ḥamza and ṬAbbās. These are the banners which the believers must follow on the Youngest Day.

– pp. 374-375: two pages with on either one a drawing of the banner (*Sangāq*) of the Prophet Muhammad: p. 374 has the title: *Sangāgh-i Rasūl Allāh*, p. 375 has the title: *Sangāgh-i Rasūl-i Akram*. Apart from the difference in title, the texts on either page are identical. On each page stand three banners in gold, each on a pole which is also done in gold. There is one large banner in the middle, with two smaller ones on either side. The largest one contains the text of the *Shahāda*, the two smaller ones together contain part of Qur’ān 61:13. On the uncoloured background of either page is an invocation for the Prophet’s intercession (*Shafas*a), the same text written three times.

– p. 376: *Sangāgh-i Ḥadrat-i Abū Bakr*, the banner of Abu Bakr al-Ṣiddīq, the first caliph. On the page stand three banners in gold, each on a pole which is also in gold. They are identical to the banners following hereafter on pp. 374-375. On the uncoloured background of either page is an invocation for the Prophet’s intercession (*Shafas*a), and a Ḥamdala. The banners on pp. 377-389 and the accompanying texts are identical to those on the present page.

– p. 377: *Sangāgh-i Ḥadrat-i ʿUmar*, the banner of ʿUmar b. al-Khaṭṭāb, the second caliph.

– p. 378: *Sangāgh-i Ḥadrat-i ʿUthmān*, the banner of ʿUthmān b. ʿAffān, the third caliph.

– p. 379: *Sangāgh-i Ḥadrat-i ʿAlī*, the banner of ʿAlī b. Abī Ṭalib, the fourth caliph.

– p. 380: *Sangāgh-i Ḥadrat-i Ḥasan*, the banner of al-Ḥasan b. ʿAlī b. Abī Ṭalib, the elder grandson of the Prophet Muhammad.
- p. 381: Sangāgh-i Ḥadrat-i Ḫusayn, the banner of al-Ḥusayn b. ʿAlī b. ʿAbī Ṭalib, the younger grandson of the Prophet Muḥammad.
- p. 382: Sangāgh-i Ḥadrat-i Ṭalḥa, the banner of Ṭalḥa b. ʿUbaydallāh, a Companion.
- p. 383: Sangāgh-i Ḥadrat-i Zubayr, the banner of Zubayr b. ʿAbdullāh, a Companion.
- p. 384: Sangāgh-i Ḥadrat-i ʿAbdallāh, the banner of ʿAbdallāh, apparently a Companion, possibly to be identified as ʿAbdallāh b. Maṣʿūd.
- p. 385: Sangāgh-i Ḥadrat-i ʿAbd al-Raḥmān, the banner of ʿAbd al-Raḥmān b. ʿAwf, a Companion.
- p. 386: Sangāgh-i Ḥadrat-i Saʿīd, the banner of Saʿīd b. Zayd, a Companion.
- p. 387: Sangāgh-i Ḥadrat-i Saʿīd, the banner of Saʿīd b. Zayd, a Companion.
- p. 388: Sangāgh-i Ḥadrat-i Hamza, the banner of Hamza b. ʿAbd al-Muṭṭalib, the paternal uncle of the Prophet and a Companion.
- p. 389: Sangāgh-i Ḥadrat-i ʿAbbās, the banner of ʿAbbās b. ʿAbd al-Muṭṭalib, the paternal uncle of the Prophet and a Companion. The caption in the upper part of the page is missing, the panel has no text.
- pp. 390-396: a continuous invocative prayer in Arabic (based on al-ʾAsmāʾ al-Ḥusnā), in which sometimes Qurʾānic phrases are used (e.g. beginning of p. 392: Qurʾān 6:65; on p. 396 a sequence with elements from Qurʾān 42:11, 112:3-4, 2:285, etc.). On pp. 390-393 the text is written inside cypress-like figures standing against a coloured background (different colours: alternatingly blue and pink, with floral ornamentation) filled with floral ornaments, and on pp. 394-396 in forms that look like tombstones against a coloured background (different colours: alternatingly pink and orange, with floral ornamentation). The shapes of cypresses and tombstones are distinguished from the background by a gold outline, the lines of text are written in cloud-like shapes.
- pp. 396 (bottom) -397. A prayer to be said on the Youngest Day, in a mix of Turkish and Arabic. Written inside tombstone-like shapes which are distinguished from the orange background (with floral ornamentation) by a gold outline, the lines of text are written in cloud-like shapes.
- p. 398. Prayer (Duʿāʾ) for Friday, in a mix of Arabic and Turkish. Written inside a tombstone-like shape which are distinguished from the pink background (with floral ornamentation) by a gold outline, the lines of text are written in cloud-like shapes.
- p. 399. Prayer in a mix of Arabic and Turkish, beginning with the Shahāda, followed by elements of sūrat al-Ikhlās (Qurʾān 112), and other Qurʾānic
expressions. Written inside a tombstone-like shape which are distinguished from the pink background (with floral ornamentation) by a gold outline, the lines of text are written in cloud-like shapes.

– pp. 400-403. Sequel to the prayers of the previous pages, with on pp. 402-403 different types of tombstone shapes, but otherwise in the same pattern of ornamentation as used for the previous prayer texts on pp. 390-399. On pp. 404-405 are two empty frames.

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(3) pp. 405-408. Bab-i Maʿgūn... Collection of medical recipes, in Turkish, written in minute ruqʿ a script, 12 lines to the page, with a relatively wide interline. This entire section has been reproduced by Bain, pp. 441-442, fig. 16.159-16.161. This Turkish text, which is unrelated to the Nos. 1 and 2 in the volume, has apparently been written inside the empty frames that were there already, as a continuation of pp. 404-405. The series of empty frames continues on pp. 409-410. Pp. 411-412 are blank.

The McPherson Library keeps three boxes of colour slides of images from this manuscript, which are together registered in the library’s accession list as 2002-006. The slides have at the time of writing of this catalogue been digitized and will be placed in the library’s website in due course.

MS Victoria 1998-034

Persian, indigenous Persian paper, one single leaf, 34.5 × 22.2 cm, expert nastaʿ liq script from Iran, text on either side of the leaf, written in four columns, and these columns set within a composite frame (blue, dark red, black, gold, green, gold within black outline, red), 25 lines to the column, held in passe-partout on which is written as an estimate dating: 18th century, which may very well be accurate.

A leaf from a copy of the Shāhānāma by Abu al-Qāsim Ahmad b. Maṇṣūr Firdawṣī (c. 935-1020), coming from the Bahrām Gūr cycle. On the recto side is a chapter heading written in gold within a panel with floral design (brown-red ink): Dāstān-i Bahrām bā Keshāwarz, ‘the story of Bahrām with the farmer’.
The text of the fragment corresponds to the Moscow edition by E.E. Bertel’s, vol. 7 (Moscow 1968), pp. 377-383, distiches 1273-1369.26

Earlier registration: On the recto side is an ex-libris label from University of Victoria Library. Also on that page is a sticker with typewritten text in three lines: ‘(sc) PK6456 A2’. SC stands for ‘Special Collections’.

**MS Victoria 2000-003**

Arabic, with some Persian, manuscript on indigenous paper, 28 × 17.5 cm, leaves unnumbered, ca. 500 ff., fully vocalized large naskh script (text area with frame: 20.5 × 10.5 cm), in two hands; the second, more recent hand on a text area with frame: 20.5 × 10.2 cm on the final 20 leaves of the volume only, from the middle of al-Nāziʿāt onwards till the end, first word in this hand: wal-Ǧibāl, Qurʾān 79:32; this part in the second hand is apparently a newer replacement for the final quire of the original manuscript; 11 lines to the page, illuminated double opening page (ff. 1b-2a) for sūrat al-Fātihā and the beginning of sūrat al-Baqara (last word on f. 2a: qablika, in Qurʾān 2:4), black ink with rubrication (for sūra titles, marginalia, etc.), entire text within a composite frame (blue, red, but the part in the more recent hand has a more simply executed double frame in red ink only), catchwords on every verso page, full-leather Islamic binding, the greater part of which has been preserved, but which is now only loosely connected to the text block. The leather shows simple blind tooled ornamentation.

A copy of the Qurʾān from the North West Frontier area of former British India, or from Afghanistan, apparently the complete text.

The text of sūrat al-Fātihā (f. 1b) has been provided with an interlinear translation in Persian, which is not well legible anymore. The wide interline in the entire manuscript might indicate that a full Persian translation of the Arabic text was to be added. There are original and later numbering mark for the āʾẓāʾ and their subdivisions in the margins. As the first ġuzʾ covers 17 ff., the entire codex may contain slightly over 500 ff. The āʾẓāʾ do not coincide with the quires.

Earlier provenance: Loosely inserted is a short handwritten note (on stationery ‘15, York Terrace, Regent’s Park.’) saying: ‘Jany 13, 19. This Koran

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Illuminated opening page of a 19th-century Qurʾān from Afghanistan or the North-West Frontier area in present-day Pakistan. Sūrat al-Fātiha, with inter-linear Persian translation. MS Victoria 2000-003, f. 1b.
was discovered in an Indian Temple during the Indian Frontier war—Tirah Campagne. V.L. Eardley-Wilmot Capt RE’.27

**MS Victoria 2002-006**

Three plastic boxes containing colour slides of MS Victoria 1995-014 (see above). The slides have been used for the digitization of that manuscript and the images will be placed in the website of the McPherson Library at some moment in the future.

**MS Victoria 2005-010**

Arabic, thick Chinese paper with vertical 'chain lines' which are clearly visible in the paper's structure, set at different distances from one another (irregular, but between at least 1 and 1.8 cm), one single leaf with text on either side, 26.4 × 18.4 cm, fully vocalized bold Chinese-Arabic script (al- Kháṭṭ al-Šīnī), 5 lines to the page, black ink with occasional use of red for reading signs, gold verse dividers (three in all, written slightly over the text, not on the line), five lines to the page, entire text set in a double frame (red ink, 16 × 11.5 cm), catchword on the verso side of the leaf, now held in a passe-partout.

A single leaf from a Chinese Qurʾān, containing a small part of sūrat Yūsuf (Qurʾān 12).

First word recto side: Kaydikunna (Qurʾān 12:28), last word verso side: Aydiyahunna (Qurʾān 12:31).

See for a somewhat similar handwriting the Chinese Qurʾān reproduced in Arthur J. Arberry, *The Koran illuminated. A Handlist of the Korans in the*

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27 I owe the correct reading of this name to Mr. John Frederick, of the Special Collections Department of McPherson Library. Vere Levinge Eardley-Wilmot (1886-1965) was with the Canadian Government Mines Department. He fought in the First World War. He gained the rank of Captain in the service of the Royal Engineers (source: <http://www.thepeerage.com/p39485.htm>, read on August 19, 2010). With him a Canadian earlier provenance of the present manuscript becomes possible.

However, the address printed on the note (15, York Terrace, Regent's Park, apparently in London) in the early 1900's was where the British anthropologist Charles Gabriel Seligman (1873-1940) lived. His studies on the Sudan are well-known, as are studies by him on other regions in the world, but it proved to be impossible to establish a direct link between him and the present manuscript.

The Tirah campaign took place in 1897-1898 and was part of the long standing military operations of the British-Indian army on the North-West frontier. The temple mentioned in the note must, of course, have been a Muslim place of worship.
Page from a Qur’ān manuscript on paper, from China, showing part of Sūrat Yūsuf (Qur’ān 12:30-31). MS Victoria 2005-010, verso side.
Page from a Qurʾān manuscript on parchment, from the Maghrib or Andalusia, showing part of Sūrat al-Anʿām (Qurʾān 6:70-75). MS Victoria 2005-032, f. 1a (flesh side).
Chester Beatty Library. Dublin (Hodges, Figgis & Co. Ltd.) 1967, plate 70 (MS Chester Beatty 1602), for which Arberry gives a dating of 18th century.

Earlier provenance: In the right bottom corner of the verso side is written in pencil: ‘3844’.

MS 2005-032

Arabic, parchment bifolium (not coming from the centre of the quire since the text is not continuous, but probably the leaf just underneath the central leaf), hinge of the bifolium now very fragile and in risk of tearing loose, hair side: ff. 1b-2a, flesh side: ff. 2b-1a, 18 × 17.9 cm, text area 15.5 × 13.2 cm, ragged edges, all four corners of the fragment are missing (as if the leaf was taken out of an album), the corners in the upper margin are also missing, several smaller worm holes in the pages, some mud or ink blots over the text, which on the whole remains well visible, Maghribi or Andalusí script, brownish ink, diacritics (Naqt) in the same ink as the ductus (Rasm), reading signs (Shadda, Sukûn) in green ink, vowels in red ink, 14 lines to the page, verse dividers in the text, small concentric circles to indicate the beginning of every tenth āya, smaller dividers in order to indicate the beginning of every fifth āya. Kept in a portfolio.

Two fragments from sūra 6 of a North African (or Andalusian?) Qurʾān.

(1) ff. 1a-b. First words on f. 1a (flesh side): wa-lahwan wa-gharrathumu l-hayâtu al-dunyâ (Qurʾān 6:70) Last words on f. 1b: ḥakīmun ‘alimū | wa-wahabnā (Qurʾān 6:83-84).

(2) ff. 2a-b. First words on f. 2a (hair side): ‘alayhim kulla shay’in qubulan (Qurʾān 6:111). Last words on f. 2b: fa-man yurida (Qurʾān 6:125).

Earlier provenance: In the right top corner of the verso side is written in pencil: ‘8182’. Purchased from Sam Fogg, London.
Appendix

**MS ex-Elphick Collection, Victoria, B.C.**

Arabic, combined use of machine-made paper, and of laid paper of English manufacture, mostly bifolia on a pile now consisting of 192 ff. of 21.2 × 16 cm, kept together in a loose leather binding with a leather tie cord. Watermark: Britannia (ff. 189-190) with counter mark 'THE BUDGE ROW FOOLSCAP 31832' (ff. 191-192), and variants of that. Written in West-African script in a number of different hands and accordingly different lay-outs, in black ink, with frequent use of red ink for the vowels and other markers. The text was written on unbound bifolia, with catchwords at the bottom of the second leaf only of each bifolium. Obviously, catchwords on the first leaf of the bifolium are not needed, and they are not there. At the end of the text a colophon is written in which the copyist tells that he has completed the manuscript on a Saturday morning, and also that his name is Fōdi (Fōdio?) Sīdī Funā Fannāwī.

The manuscript contains most of the second half of a West-African Qur’ān, with two considerable lacunae.

(2) ff. 82-171. Qur’ān 37:5-65:1.

Colophon, from the last word of surat al-Nās (Qur’ān 114) onwards (f. 192b):

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ﻓﻰ ﺍﻟﻜﺘﺐ ﺗﻤﺘﺖ ﺍﻟﻌﻠﻤﻴﻦ ﺑﺭ ﷲ ﻋﻮﻧﻪ ﻭﺣﺴﻦ ﷲ ﺑﺤﻤﺪ ﺗﻢ ﺍﻟﻜﺘﺐ ﺓﻟﻔﺎﺗﺣﺔ ﻳﻭﺭﺓ ﻭﺍﻟﻨﺎﺱ . . . ﻧﺴﺒﺎ ﻓﻨﺎﻭﻯ ﻓﻨﺎ ﺳﻴﺪ ﻓﻮﺩ < ﺧﺎ ﻓﺎﺱ ﻋﻨﺪ ﺑﻴﺖ ﺓﺃ ﺑﻱ ﰾ . . . ﻭﻣﺎ ﻏﺎ ﺗﻜﺒﻪ ﺓﻟﻀﺤﻰ ﺓﺭ ﻓﺍ ﻣﺯ . . .
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*Translation:* ‘... and of men. Sūrat al-Fāṭiḥa al-Kitāb (apparently the instruction to recite that sura). Is completed, thanks to God and His good help. Thanks to God, the Lord of the Worlds. The book was completed on Saturday morning, and it was written (and what... [?]) by Fōdi Sīdī Funā, Fannāwī by descent.’ The Arabic text of the colophon transcribed here between angled brackets is covered with black ink and is not well legible.

Earlier provenance: This manuscript once belonged to Mr. and Mrs. Elphick of Victoria, B.C. How and where it got into their possession I do not know, but in 1996 they apparently had owned it already for quite a while. Probably in the course of 1995 they showed it to Prof. Anthony Welch, then dean of UVic’s Faculty of Fine Arts, who sent it back to them on February 8, 1996.
Last page of a West-African Qurʾān manuscript, with Sūrat al-Nās (Qurʾān 114) and the colophon. MS ex-Elphick collection, f. 192b.
His letter of that date, which contains a short description of the manuscript, is preserved together with the manuscript. On May 23, 2009, I purchased the manuscript from ‘The Haunted Bookshop’, an antiquarian bookseller now established in Sidney, B.C., on the northern tip of the Saanich peninsula, near Victoria International Airport.