Arabic Manuscripts in the Library of Toulouse (France)

Jan Just Witkam
Leiden University Institute of Area Studies
j.j.witkam@hum.leidenuniv.nl

Abstract

In all, six manuscripts in the Toulouse library are described here. Five of these are Arabic manuscripts (mss 898, 899, 900, 1024 and 1635) and one is of a certain interest to the subject (ms 1438, Perbòsc's notes). Of the five Arabic manuscripts three are copies of (parts of) the Qurʾān (mss 900, 1024 and 1635), and these sometimes also contain prayers or other religious texts. The surprise in the Toulouse library is actually ms 899, with its three well-told Maghribī stories, two of which can be placed in an ʿArabī context whereas one is more of ʿAǧamī, early Persian origin. Due to an inadequate description in the catalogue of 1904, manuscript 899 has remained virtually unknown. The scripts of the Toulousan manuscripts points to three different regions of origin, the Mashriq (ms 898), the Maghrib (mss 899, 900, 1635) and the Bilād al-Sūdān (ms 1024). None of the manuscripts seems older than the 19th century. All are written on paper.

Keywords


Introduction

In France there are in fact two Frances, it is said: Paris is one of them, the rest of the country is the other. Although the ‘rest of the country’ is immensely much larger and more varied than Paris, somehow the Parisians have succeeded in creating the idea that Paris is larger than the rest. In terms of Ori-
ental or Islamic manuscripts this is certainly the case. The huge collections in the Bibliothèque nationale de France dwarf almost all other collections out of sight. But in France, and even in Paris, there are many more collections of Islamic manuscripts than in France's National Library. BULAC in Paris, and outside Paris the collections in Aix-en-Provence and Montpellier, to give but three examples, prove that the national library is not entirely a monopolist. There are many more smaller collections of Islamic materials, often with just a few manuscripts in their holdings, scattered all over the country. The municipal library of Toulouse is one of the latter category. Officially called nowadays Bibliothèque de Toulouse, it consists of a central establishment, called ‘Bibliothèque d'étude et du patrimoine’ (where the manuscripts are kept) and a number of branches in the town of Toulouse and its region.1

Toulouse is a regional capital in the Central South of France. In the 1970's it became one of the eight so-called 'capitals of equilibrium', provincial capitals that through special governmental policies of preferred economic, industrial and cultural development would give some counterbalance to Parisian centralism. In course of time, Toulouse has become France's aviation capital, with the head office of the Airbus Industries as the region's major employer. Nothing of this predisposes Toulouse for a reputation of Islamic collections, yet a few Islamic manuscripts in Arabic have found their way to Toulouse. The Islamic handwritten heritage has spread all over the world and the Toulouse library has, in course of time, acquired its modest share of it, not by conscious collection, but by accidental acquisitions. Toulouse never had a specifically Islamic or Islamological profile, and if Toulouse and Islam are connected at all nowadays, it is because of a traumatic event with Islamist overtones that took place early in 2012.2

The present article gives a description of the small amount of Arabic or Arabic-related manuscript materials in Toulouse's municipal library, which is a pleasant place to work. Its present building dates from 1932–1935.3 I visited

1 Web site: http://www.bibliotheque.toulouse.fr/accueil_perigord.html. Address: 1, rue de Périgord, 31070 Toulouse CEDEX, France.
3 The modern history of Toulouse's municipal library can be gathered from a few publications.
Toulouse in December 2011 and worked for two days in its library, where I was able to take the notes from which this catalogue evolved, and where I was allowed to take as many photographs as I wished.4

The Toulouse Catalogues


4 My own simple definition of professional library management from the point of view of a reader: no obstacles at the entrance, the staff points out the catalogues available, gives you the requested items within minutes and then allows you to work and to take photographs, plus free access to the internet, and all that in a spacious and quiet reading room. One wonders sometimes: when will the news of the invention of photography (1839) and of the digital camera (c. 2000) reach the managers of France’s national library in their four ivory towers in Tolbiac, so that they can allow researchers like myself to do their work properly?

whereas Annie Berthier and Francis Richard have taken on that information a few years later. Ultimately they all had their information from the 1904 catalogue of Toulouse.\(^6\) That catalogue is anonymous, but the manuscripts have been described by the Toulousan librarian Maurice Massip (1852–1913), who signs for it on p. 423. From the later bibliographies one can easily see that their authors have used Massip’s description for their own purpose. At best they have faithfully copied him, at worst they have, in accordance with what I call Lachmann’s Law, added a few mistakes of their own to Massip’s.\(^7\) In 1971 the French general catalogue had a supplement on Toulouse which seems to have escaped the attention of the bibliographers.\(^8\) In the Toulouse library itself there are several more inventories available and among their descriptions these contain some material of Islamic interest. These inventories are published in limited editions, which do not seem to be known outside Toulouse.\(^9\)

**Description of the Arabic Manuscripts in Toulouse**

**Toulouse ms 898**

Islamic prayer scroll

Arabic manuscript, indigenous paper, scroll of 232 × 12.5 cm, texts in *Naskh* and *Thuluth* scripts, kept scrolled on a wooden axis, a fact which may have inspired Maurice Massip, the compiler of the 1904 catalogue, to state that the text is in Hebrew. There is no word in Hebrew in this manuscript, which is in fact approximately the first half of an Islamic prayer scroll. The following bibliographical entities can be distinguished:

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7 For the original idea of ‘Sonderfehler’, see Paul Maas, *Textkritik.* Leipzig (B.G. Teubner) 1950\(^2\), p. 6, § 6.


A prayer based on a long enumeration of the Beautiful Names, in scroll form.
Toulouse library, ms 898 (3).
1. After an initial illumination in the form of a crescent comes a number of illuminated circles (some are damaged) set within illuminated borders. One circle says: \textit{Allāhu Mufattih al-Abwāb}. Another has the text \textit{yā Abū Bakr yā ʿUmar yā ʿUthmān}, which vouches for a Sunni origin. The next one has: \textit{yā Muḥammad yā ʿAlī}. None of these larger texts is written in Kufi script, as the earlier descriptions (see hereunder) of the scroll suggest.

2. \textit{al-}Asmāʾ al-Ḥusnā. An enumeration of God’s beautiful names, in Ġadwal form, written in the vocative (all names preceded by \textit{yā}). In all there are one hundred twenty squares \((24 \times 5)\), each of which contains an Ism. Even if one discards the few squares without Ism, the total of the Asmāʾ remains largely more than the usual ninety-nine. Set within a continuation of the illuminated borders of the previous texts.

3. \textit{Duʿā hādhā al-Asmāʾ} (written \(ءﲈﺴﻟا\) Allāh taʿālā Alf Wāḥid). A much larger enumeration, in text form, of God's beautiful names, apparently one thousand and one as is said in the title. The text is occasionally interrupted by circles with magical signs and shorter prayers. Abrupt end as the scroll is far from complete. Beginning:

\begin{center}
\textit{بسم الله الرحمن الرحيم الله انى استلتك باسبانك الحسنى كلها ما علمنا منها وما لم نعلم التي قامت السموات والأرض وما تعر وتذل وما تحكي وتهيب لا إله إلا أن خلصنا من النار ىا ربي واستلتك باسبانك...}
\end{center}

4. In the borders alongside this text is Qurʾānic text. It starts, on the right hand side with \textit{Sūrat Yāsīn} (Qurʾān 36) in large script. At the end (now missing) the sequel of the Qurʾānic text takes the other (left hand side) of the borders and comes back, in a somewhat smaller script, up to alongside the beginning of text No. 3. When \textit{Sūrat Yāsīn} is finished, the rest of the border is filled with \textit{Sūrat al-Ikhlāṣ} (Qurʾān 112). The Qurʾānic text is written in a Thuluth-like script, that, towards the end, becomes more and more cursive. Last Qurʾānic text in the right hand side border: \textit{wa-khashiya al-Raḥmāna bil-Ghaybi} (Qurʾān 36:11). First Qurʾānic text in the left hand side border: \(<min>hā ya'kulūna wa-lahum fīhā Manāfiʿu wa-Mashāribu a-falā yashkurūna\) (Qurʾān 36:72–73). From the lacuna in the Qurʾānic text (36:11–72) in the borders it may be concluded that a considerable part of the scroll is in fact missing, possibly more than half.

In the annotated copy of this catalogue which is kept in the manuscript reading room in the Toulouse library there is a handwritten addition to this, whereas the indication that the ms is in hebrew has been struck: ‘Longueur 2m32 sur 122. La première partie se compose d’un croissant et de six lunes; la 1ᵉ et la 2ᵉ lunes renferment une inscription en caractères Coufiques, les 3, 4, 5 et 6 des inscriptions en caractères Naskhî. La 2ᵉ partie se compose d’une bande longitudinale de 24 carrés en longueur et cinq en largeur, chacun renfermant un mot en caractères magiques arabes. Vient ensuite le texte. Il comprend plus de 140 lignes mais il est incomplet. Ces lignes en caractères arabes sont écrites en noir, mais de cinq en cinq ou de sept en sept se place une ligne rouge. Il y a aussi quatre cachets rouges. Tout ce texte est entouré d’une bande étroite remplie en caractères arabes. (Note due à l’obligeance de M. Lequièn).’

This handwritten addition in the catalogue is a copy of the text on a sheet of paper added to the manuscript:

> Longueur du rouleau 2m32 larg. 0.122. En 3 parties.
> 1ᵉ p. se compose d’un croissant [///] et de six lunes [///]; la 1ᵉ & la 2ᵉ lunes renferment une inscription en caractères coufiques. Les 3, 4, 5 & 6 des inscriptions en caractères Naskhî, mais il n’y a de lisible que la 5ᵉ & 6ᵉ lune.
> 2ᵉ p. se compose d’une bande longitudinale de 24 carrés en longueur et 5 en largeur, chacun renfermant un mot en caractères arabes.
> 3ᵉ p. Vient ensuite le texte. Il comprend plus de 140 lignes mais il est incomplet. Ces lignes en caractères arabes sont écrites en noir, mais de cinq en cinq ou de sept en sept se place une ligne rouge. Il y a aussi quatre cachets rouges. Tout ce texte est entouré d’une bande étroite remplie en caractères arabes.
> (Renseignements dus à l’obligeance de M. Lequièn).

I was unable to identify this Mr. Lequièn, apparently a local expert.

*Toulouse MS 899*

Three Maghribî stories

Collective volume with three texts in Arabic, machine-made European paper, [1] + 45 + [1] ff. (main text numbered in the European order: ff. 44ᵇ–1ᵇ, there is a f. 25 and a f. 25bis), 21.3 × 16.2 cm, *Maghribi* script (in more than one hand?), 17 lines to the page, black ink with occasional rubrication, catchwords at the bottom of each verso page, full-parchment European binding with gilded ornamentation (borders, corner pieces, small ornaments) on boards and spine.
The volume contains three popular stories, the first and third of which are placed in the period of the early expeditions within the lifetime of the Prophet Muḥammad. They can be styled ‘ʿArabī, in contrast to the second story that contains motives from pre-Islamic Iran and the wonders of India, and that one therefore might call ‘ʿAǧamī. No authors are given, but authorities and transmitters are mentioned. On the first page of the first text (f. 44b), in the upper left corner, is written Taġrib al-Qalam wal-Murād, ‘The trial of the pen and the wish’, which does not seem to have a relation with the content of the volume, but which has influenced the description in the printed catalogue of 1904. The orthography of the Arabic of the stories frequently shows features of the spoken language. In particular the shift between long and short vowels, which is common in Maghribī parlance, can be observed in numerous instances.

1. ff. 44b–23b. Ghazwat Ḥiṣn al-Ghurāb (title on f. 44b), ‘The expedition against the Fortress of the Raven’. The proficient transmitter Ibn ʿAbbās is indicated as the authority (ruwiya, al-Rāwī) for the story (mentioned al-Khabar, f. 39b, or al-Ḥadīth, f. 37a). It tells about the Muslim expedition against Ḥiṣn al-Ghurāb in the Yemen. Beginning (f. 44b):

(بسمة) ... غزوة حصن الغراب

روى عن ابن عباس رضي الله عنه أنه قال صلى الله عليه وسلم ذات يوم صلاة الصحء اسند بظهره المبارك الي الحراب وجعل جهديبا بأخبر الاأولين والالخرين واخبر النبيين عليهم السلام اذ نزل عليه الامين جبريل عليه السلام وقال له يا محمد العلي الااعلي يقرئك السلام وتستحك بالتحية والاكرام ويقول لك يا محمد ابشر خیر عاجل وفرح عاجل غیر عاجل عليك وعلى امتك من بعدك يا محمد ان الله تعالى يقول لك ان بارض الامين حصن يقال له حصن الغراب وفيه اموال كثيرة ونعم غزيرة وقد جعله الله فايدة لك ولاصحابك ...

End (f. 23b):

صلى الله عليك وسلم فاخبرهم بما جرى لهم وما انفق كله وسلم عليه امو نافع وجدد اسلامه بين يديه ورده الى حصنه هو وشداد بن الصمصاع كالاخوة وهذا ما وجدنا منيب بالحمد لله رب العالمين
2. ff. 23b–13a. An untitled (space for a title was possibly left open between the end of the previous story and the present one on f. 23b) story about al-Malik Ṣābūr and a gazelle. Al-Malik Ṣābūr is the usual reference to one of the Sassanid Kings with the name Sapor. This story seems to come from a background different that of the two other stories in the volume.10

Beginning (ff. 23b–23a):

ذکر ان الملك صابر خرج يوما يتصيد فعَرْست له غزالة مقنعة القرنين بالذهب والفضة والجوهر والياقوت واللؤلؤ وفي رقبتها قلادة الجوهر فقال الملك صابر إطن هذا الغزالة لبعض الملوك فرسل عليها الكباب والبهارات فنشئت في انها وكان إذا بلغها بارزا وكببا [٢٣] وشمها فرجع عنها فتعجب الملك || صابر من ذلك غببا شديدا ... 

End (f. 13a):

... ثم اراد الانصرف فسع له دمشق هذه عظيمة راعية من الذهب والفضة والجوهر والياقوت والياقوت وكذلك لوزيره ودعا وانصرفوا شاكيين عنه فقالوا يزرونوه في كل شهر ويتفرجون عنه حتى اتهم اليقين والحمد لله رب العالمين هد

Excursus. The story of King Ṣābūr and the gazelle, an outline

1. King Ṣābūr goes out hunting and sees the gazelle. It is covered with jewels. He wants to obtain the animal, but it escapes. The hunting party arrives at a castle. The young man who lives there is the owner of the gazelle. King Ṣābūr asks him to give or sell the animal to him, but the young man refuses: the gazelle is in fact his wife. The gazelle is brought in and changes into a beautiful woman. The young man is asked to tell the story about how this has come about.

2. He tells that he comes from Damascus, and that he has received an excellent education, both in literary studies and in physical training. His father marries him to his cousin, the daughter of his uncle. They are very happy. His father gives him a powerful amulet. A year later the father dies, and the young man tries to console himself in amusement.

3. He meets a young man from Basra, who rouses in him the desire to go to Basra. The daughter of his uncle also becomes desirous of Basra. The young man sells his property and they depart for Basra. On the way there they are received in a castle on the seashore. A young man lives there and invites them. He comes from Basra as well. After a while they go to Basra together. The two young men see one another in dissipation every night. Finally the daughter of the uncle protests, and they make an arrangement: one day the young man is with his friend, the other day he is with his wife. Five months later the young man from Basra falls ill and dies. The young man of Damascus gets half of his inheritance. He is very sad.

4. He departs for al-Hind and they travel overseas with ten ships. They run out of water and land on an island. While they replenish their provisions, they are confronted with a monstrous ‘Ifrīt that attacks them. The young man inflicts twenty-six blows with his sword on the monster. Wounded, it flies away, but not without having first kidnapped the daughter of his uncle. The young man travels after him, and he and his retinue depart to the town that lives under the terror of the ‘Ifrīt.

5. In that town they learn more about the terror of the ‘Ifrīt. The monster lets a yellow wind blow over the town, and everybody’s face turns yellow, except the young woman that the ‘Ifrīt wishes to possess, her face turns red. She is then made beautiful and put in a cave ready for the monster that will come and fetch her. Afterwards no one has news from the girl. Some days after the young man’s arrival the yellow wind blows and the face of the daughter of the king of the town turns red. She is placed in the cave and the young Damascene hides there. The monster comes to fetch the princess, but sees the young man. It tries to attack him, but the twenty-six blows have weakened it, and the young man still has the amulet that his father gave him. The monster flees without the princess, who is reunited with her father the next morning. The king offers his daughter and his realm to the young man. He declines the offer, at least for the time being.

6. The king and the young man now go after the ‘Ifrīt who has retired to his own land, a sinister place. They arrive at the monster’s castle. There the daughter of his uncle is kept prisoner, but the monster has not yet violated her because of his weakness due to the twenty-six blows. There is also the half-sister of the monster, a very beautiful woman. She hates the monster. They have the same father, but her mother was a human. She offers to reunite the young man with the daughter of his uncle and to bring the young man to the monster. For this he has to undertake to marry her. The young man agrees on condition that the daughter of his uncle gives him her permission to do this, which she does. Then he kills the monster with its own sword and takes possession of its treasures. He liberates the three hundred young women that the monster held captive. When he comes back the king marries him to his daughter, with the permission of the daughter of the uncle and of the sister of the ‘Ifrīt.

7. The young man sails back to Basra, with his three wives and the treasures. He sells his possessions and builds a house in Baghdad. The daughter of the uncle dies.
there, and the young man consoles himself with the sister of the ʿIfrīt. She is able
to take on many different forms: the peacock bent on love, the onager which is the
hunter's preference, and so on. She is in fact the bejeweled gazelle that king Ṣābūr
saw at the beginning of the tale. King Ṣābūr finds it a marvelous story and stays for
a while with the young man. Then he departs, and receives many costly presents.
Afterwards they visit one another regularly, till death, the only certainty, does part
them.\textsuperscript{11}

3. ff. 13\textsuperscript{a}–1\textsuperscript{b}. \textit{Ghazwat Qaṣr al-Dhahab maʿa al-Thaʿbān wa-l-Imām ʿAlī}. ‘The expedi-
dition against the Castle of Gold with the Snake and the Imām ʿAlī’, which is
transmitted on the authority of the Yemeni narrator Wahb b. Munabbih (f. 13\textsuperscript{a}),
on the authority of \textit{Ashyākh Ahl al-Madīna}, ‘the Shaykhs of the people of Med-
ina’. Alternative title (f. 1\textsuperscript{b}): \textit{Ghazwat Banū Riyāḥ wa-Qaṣr al-Dhahab}, the 'Expe-
dition of the Banū Riyāḥ and the Castle of Gold'. Beginning (ff. 13\textsuperscript{a}–12\textsuperscript{b}): 

\[
\text{غزوة قصر الذهب مع الثعبان والامام على رضي الله عنه روى عن وحب بن منبه || رضي}
\text{الله عنه عن اشباخ أهل المدينة قالوا كلم، ولما تنقض اقواهم ان رسول الله صلى الله عليه}
\text{ وسلم كان يبعث العساكر والجيوش والامراء وكان رايس العساكر والامراء عن بن اي}
\text{طالب رضي الله عنه قال قال وكان الامام على من اشبع اشبعان وكان بعثه رسول الله صلى}
\text{الله عليه وسلم ليبني رباح ...}
\]

End (f. 1\textsuperscript{b}): 

\[
\text{قال فامر على بالى في القصر خضروا وعلمهم الصلاة والترءان وحضر بنى رباح ومكنهم}
\text{من القصر ورفعوا الصحابة ما قدروا عليه من الامتنعة ومشى على وصاحبه بمعنى فارحين بما}
\text{فتح الله عليهم حتى بلغوا المدينة فاستقبلهم رسول الله صلى الله عليه وسلم وفرح بعدهم}
\text{هذا ما بلغنا من غزوة بني رباح وقصر الذهب والمحم لله رب العالمين هـ هـ}
\]

Earlier provenance: Inside the back cover is the bookplate of the Toulousan bib-
liophile and historian of printing Dr. Tibulle Desbarreaux-Bernard (1798–1880):
‘Ex Musaeo Doct. D-Bernard—In secundis voluptas in adversis perfugium’
without indication of number.

\textsuperscript{11} Abstract quoted from Jan Just Witkam, ‘King Ṣābūr and the gazelle’, forthcoming.

**Toulouse MS 900**

Ǧuz’ 26 of a Maghribī Qurʿān, originating from the sack of Constantine in 1837.

Arabic manuscript, burnished European laid paper, 20 ff. (numbered ff. 20b–1a), 27.2 × 21.5 cm, large fully vocalized Maghribī script in black ink (vowels, sukūn, shadda and alif for long ʿā in red), reading marks given as coloured dots (wasla in green, hamza in ochre), headings in Naskh script with Thuluth features, 9 lines to the page (miṣṭara used for the first page), double opening page with some ornamentation (frame and circle in ochre), entire text set within double frame (red), marginal circle with ḥizb (f. 9a), red full-leather Oriental binding with flap, with blind tooled ornamentation (medallion, borders, in Mashriqi style).

Content: Ğuz’ 26 of the Qurʾān, containing sūra 46–51:30: Sūrat al-Aḥqāf (f. 20a), Sūrat al-Qītāl (f. 15b), Sūrat al-Fath (f. 11a), Sūrat al-Huǧurāt (f. 7a), Sūrat Qāf (f. 4b), Sūrat al-Dhāriyāt (f. 1a) with as last text: ][/n

Correction on f. 8a (two words forgotten by the copyist, supplied in another hand, in the margin). Notes with different reading (margins of ff. 4a, 3a)

Inserted is a note with a short description of the manuscript in French, signed ‘Toulouse, le 5.12.1948. L.B.’

Earlier provenance: According to the note by Count de Lagondie the manuscript comes from the sack of Constantine (Algeria) on October 13, 1837. On f. 20b, which is the first page of the volume, there is a waqf note indicating the al-Ǧāmiʿ al-Akhḍar as its owner, with a certified reading (as becomes clear from the marginal correction). The note reads:

Within the note, after the ḥamdala, is the print an oval stamp or seal, the text in the centre of which seems to read: محمد | العربي | بن محمد سنة 1201. محمد الله تعالى | من أوقاف الجامع الاخضر سمع بقراءته

With al-Ǧāmiʿ al-Akhḍar no other mosque can be meant than the Mosque Sidi Lakhdar in the eastern part of Constantine. The text in the surrounding strip of the seal print could not be deciphered except for the word ʿalā.

Inside the front cover is the dedication by Comte J. de Lagondie to Desbarreaux-Bernard. Inside the back cover is the bookplate of the Toulousan bibliophile and historian of printing Dr. Tibulle Desbarreaux-Bernard (1798–1880): Ex schaedis Doct. T. D-B.—In secundis voluptas—In adversis perfugium’ with
‘No. 118 (bis)’ See a different bookplate of the same owner in ms Toulouse 899. A short description of the manuscript can be found in Dr. Desbarreaux-Bernard’s own catalogue. That catalogue of mostly printed books, which consists of twelve small oblong leather-bound volumes, is preserved in the Toulouse Library as MS 1019 (Catalogue 1904, p. 422). In the first volume of this ‘Ca-
talogue des livres composant la bibliothèque du Docteur Desbarreaux-Bernard. 1843’ (so on title-page of vol. 1), in the section of ‘heterodox theologians’, on the reverse of f. 118, mention is made of No. 118 with a description of the present manuscript, which is similar to Massip’s description in the Toulouse catalogue of 1904. As the present manuscript was offered to Dr. Desbarreaux-Bernard only in 1865, the description must have been added on the verso of an existing title, just in front of the two printed books on Islam which Dr. Desbarreaux-Bernard already possessed (No. 119 = Dy Ryer’s translation of the Qurʾān in an edition of 1672 and No. 120 = Savary’s Morale de Mahomet of 1784).


**Toulouse ms 1024**
The second volume of a two-volume Qurʾān from the Bilād al-Sūdān

Arabic manuscript with occasional marginal notes in an unidentified African language, machine-made paper, 200 ff. (numbered in ink, at the top of each recto page), c. 21 × 15.5 cm, loose leaves, fully vocalized Sūdānī script (different Sūdānī hand or different pen on f. 189a?), 11–12–18 lines to the page, black ink, with vocalization in red, catchwords (not always by the copyist) at the bottom of every verso page (sometimes with repetitive text), small ochre ovals or circles used as verse dividers, sūra headings sometimes accentuated with graphic features (e.g. f. 12b, beginning of Sūrat al-Anbiyāʾ, and passim), several types of marginals (Thumn, al-Rub’, al-Nisf, Ḥizb, Suǧūd, Waqf, al-Sub’), geometrical illumination preceding Sūrat Yāsīn (f. 92b). Corrections or forgotten lines added in the margin (e.g. ff. 3b, 4b, 31a, 33b, 44b, 78a, 86a, 86b, 104b, 143a, 155a, 164b, 176a, 179b; erasure in margin of f. 130a, exception of three lines by non-vocalization on f. 135b, which may mean that the vocalization was done separately and also serves as a collation round). The paper has occasionally been repaired (e.g. f. 53).

Two added leaves with texts in different hands (ff. 199a–b, 200b–a), full-leather wrapper with binding cord, with hairs of the animal on the inside, with two loose protective boards of the same material added.
Content: the second volume only of a two-volume set of a Qurʾān from the Bilād al-Sūdān (West and Sub-Saharan Africa), containing on ff. 1–198 the text of sūra 19–114. The beginning of sūra 19 is preceded by a short tašliya-like prayer.

Occasionally there are marginal notes, sometimes in a language other than Arabic, written by more than one reader (ff. 8a, 10a, 15b, 31a, 37b, 38a, 40b, 67b,
At the end two leaves are added (numbered ff. 199–200; f. 200 is with its verso first), with a variety of shorter texts in different hands:

- f. 199a. Instructions for ritual prayer.
- f. 199b. List of God’s beautiful names (al-Asmā’ al-Ḥusnā), all given in the vocative and preceded by yā.
- ff. 200b–200a. Introduction to a collection of the beautiful names, followed by the names with instruction when to say them and for what purpose. On f. 200a this is followed by a short prayer text.

Inside the back cover: Sūrat al-Nās, followed by Sūrat al-Fātiḥa.

¶ Earlier description: Inserted in the volume are two signed and dated descriptive notes.


**Toulouse ms 1438**

Arabic and French, all in Latin script. Several separate entities of different size and dimension which are kept together in one portfolio, under the general title ‘Linguistique—l’Arabe dans le vocabulaire occitan’.
Scholarly notes of the Occitanian poet Antonin Perbòsc (1861–1944), whose collection of notes and other handwritten remains are registered in the Toulouse Library, which are described in the supplementary *Catalogue général* of 1971.

1. ff. 1–4. $15 \times 10$ cm. ‘Lexique français-arabe’. A glossary of some 60 French words and their equivalents in an unspecified spoken version of Arabic.

2. ff. 5–51. $25 \times 16.5$ cm. ‘Conjectures sur la pénétration de l’arabe dans le vocabulaire occitan’. Written on the blank reverse of printed materials. Etymological notes of a rather general nature on words of Arabic origin in the Occitan language. Each leaf contains one word or term, with its etymology, after which sources are given. Forms in other Roman languages, such as Spanish and Portuguese, are sometimes given as well. The sources referred to are usually French dictionaries and 19th-century Orientalists, such as Defrémer.

3. ff. 52–54. $25 \times 16.5$ cm. ‘Pénétration de l’hébreu dans le vocabulaire arabe et le vocabulaire occitan’. Written on the blank reverse of printed materials. The title is promising, but the Etymological notes of the Occitan words *Alleluia* and *Amen* only, who are treated separately because of their alleged Semitic origin.


*Toulouse ms 1635*

Ǧuz’ 26 and ġuz’ 27 of a Maghribī Qur‘ān

Arabic manuscript, Oriental machine-made paper with blind stamp in some of the lower corners (text in two lines partly visible and even less legible: ‘... ǧadīd | ...’; 16 ff. (unnumbered, ff. 1a, 16a–b are blank), 21.2 $\times$ 16.4 cm, fully vocalized Maghribī script, 19 lines to the page, brownish ink with rubrication, correction of several lines on f. 12b), reading marks in different colors (alif for ā in red, ochre dot for hamza, blue marks for the indication of pause, waqf), entire text (except the correction) set within a double frame (red), copied by Sa‘īd b. Muḥammad b. ‘Alī Amashtādī (?; colophon on f. 15b), tašliya formula in the upper outer margins of each page, catchwords at the bottom of every verso

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Figure 5 Beginning of sūrat al-Aḥqāf (sūra 46) in a Maghribī Qurʾān. The blue ḥizb indicates the beginning of Ġuzʾ 26. Toulouse library, ms 1635, f. 1b (detail).

Page, large ḥizb indication in blue on f. 1b, red full-leather Oriental binding with flap, blind tooled ornamentation (central lozenge, borders).

Content: Ġuzʾ 26 and ġuzʾ 27 of the Qurʾān, beginning with (quoting from the sūra headings as they appear in the manuscript) Sūrat al-Aḥqāf (f. 1b), followed by Sūrat al-Qitāl (= sūrat Muḥammad, f. 2b), Sūrat al-Fāṭḥ (f. 3b), Sūrat al-Ḥuḡurāt (f. 5a), Sūrat wal-Qurʾān (= sūrat Qāf, f. 5b), Sūrat al-Dhāriyāt (f. 6b), Sūrat wal-Ṭūr (f. 7a), Sūrat wal-Naḡm (f. 8a), Sūrat al-Qamar (f. 8b), Sūrat al-Raḥmān (f. 9b), Sūrat al-Wāqīʾa (f. 10a), Sūrat al-Ḥadīd (f. 11a), Sūrat al-Muḡādala (f. 12a), Sūrat al-Ḥashr (f. 13a), Sūrat al-Imtiḥān (= sūrat al-Mumtaḥina, f. 14a), and finally Sūrat al-Ṣaff (f. 15a). No reason is given why the volume was made in this, nor is it evident that it was at some stage part of a complete Qurʾān. The fact that there is a colophon at the end would even suggest that this is an isolated production.

Colophon (f. 15b):

Burnt | انتهت بمحمد الله على يد كاتبه الضعيف | المذب الحقير سعيد بن محمد بن علي | امشتادئ | (؟) الله له ولوالديه ولاشياحه | وماته ... (؟) الإحمد | الله رب العالمين | ها
Earlier descriptions: A description by someone signing as L.B. has been inserted in the volume: ‘Coran [Une partie du …] contenant 16 brèves sourates, de la 46e jusqu’à la 61e inclue. 30 p. Ms dont l’écriture typiquement maghrébine, et malgré des apparaences de beauté (mouchetures bleues, rouges, d’or, et quelques mots et titres de sourates écrits en rouge), est assez négligée; le copiste a intercalé (p. 24) en dépliant de la sourate 58 quatre lignes du texte qui fait partie de la fin de ladite sourate. Le ms n’est pas daté, mais par contre le copiste a inscrit son nom à la dernière page: Sa‘īd ibn Moḥammad. L.B. 1.XI.1963.’