
In 1752 an Indian Muslim sultan paid a visit to Ottoman Egypt, where he settled and spent the rest of his life. Shaykh Abū al-Fayyad al-Sayyid Muḥammad b. Muḥammad b. Muḥammad b. ‘Abd al-Razzāq, better known as Mūrtada al-Husaynī al-Zabīdī al-Hanṣāfī— or simply Mūrtada al-Zabīdī—was born in India in 1732. He became an itinerant scholar who made the Pilgrimage several times. He visited Egypt at the suggestion of his teacher Shaykh ‘Abd al-Rahmān al-Aydaynī, who described the country to him in glowing terms. He also initiated him as a sūfī and licensed him to teach his works. Al-Zabīdī was not to be disappointed with his decision to come to Cairo. He received the patronage of Īsā’lī Kālidjāhā ‘Azāhān, and travelled the length and breadth of the country, in the course of which he seems to have been held in high esteem on all sides [2]. According to his biographer al-Jahārī, the paean of praise recited in his honour, both in prose and verse, would if collected, have filled a fat volume. His magnum opus, completed in 1767, was the compilation of an Arabic dictionary, the Tāj al-‘urūs fī sharḥ al-qāmīs, which was a commentary on the earlier dictionary of al-Firuzābādī, the Qādimās al-maḥfī [3].

Around 1770 al-Zabīdī started work on another much smaller work, on the art of calligraphy, called the Ijkmat al-īṣrā’īl ‘lā kuttāb al-īṣrā’īl [4]. By the time of the author’s arrival in Egypt the country had been an Ottoman province for 250 years. Politically, Ottoman control was purely nominal: the governors sent from Istanbul, rarely remained for more than a few years at a time; their power was almost non-existent and the country was in the hands of local Mamluk rulers or bey. Culturally, however, Egypt was firmly part of the Ottoman world, with Ottoman tastes and fashions penetrating even to the level of such relatively inconsequential areas as bookbinding, calligraphy and manuscript illumination. The Ijkmat al-īṣrā’īl, was composed for the calligrapher Hasan b. ‘Abd Allah al-Rūmī, called al-Rūmī, who after the death of Isma’il Waḥṭī in 1773—74, became Chief Writing-Master (qādir al-maḥfī). The date of completion of the work is 12 dhu al-hijja 1184 / March 1771 [5].

The final chapter in al-Zabīdī’s handbook on calligraphy is entitled: "An account of the noble scribes from the time of the Prophet...until our own time, arranged in good order and instructively presented." This is not, however, a simple chain of authorities. Al-Zabīdī was clearly trying to link two separate calligraphic traditions—the earlier Arab Mamluk one with the Ottoman one, which by the 18th century was dominant in Egypt. Like other histories of Ottoman calligraphy, the summary consists of the sīkhāta, or catalogues of calligraphers from Ibn Muqla onwards. However, it is traced through Ibn al-Husayn b. Yaḥyā al-Mawṣūli, who died in 1221 and not, as one would expect, Yaḥyā al-Musta’sinī, who died in 1298. As al-Zabīdī gives the biography of Yaḥyā al-Mawṣūlī at some length, we may presume that he was not confusing him with his more famous namesake, but was tracing the lesser known calligraphic branch of Syria and Egypt under the Mamluks which culminated in the work of ‘Abd al-Rahmān b. al-Sa‘īdī (d. 1441—42) [6]. Al-Zabīdī seems to have done his best to trace this Mamluk branch, for he refers several times to the various works which he has consulted in the course of his research. Indeed, the information given in this part of the chapter was not conveniently available elsewhere in earlier works [7].
According to al-Zabidī, the Mamlūk tradition came to an end with the death of Ibn al-Sā'īqī. Al-Zabidī may not have been aware of the work of later Mamlūk calligraphers who have contributed to the art of the calligrapher's hand. The work of Ibn al-Sā'īqī, as far as known from the above-cited sources, was to try and relate the calligraphic tradition of the 15th century to that of his own day, which was Ottoman and not Mamlūk. This he achieves by stating that after the death of Ibn al-Sā'īqī, "the mastery of calligraphy and beauty" passed to Shāhīy Hand Allāh, whose work is then praised in the longest section of the chapter devoted to one reporter.

It is to his glory that nowhere on earth at present, there is any style that does not depend on his tradition, or any style more beloved among admirers of the art, than the one he established and perfected.

To link the two traditions—Mamlūk and Ottoman—al-Zabidī finds a connection by which he can firmly cement them, telling us:

"It is said that (Hamd Allāh) Ibn al-Shaqqā was the pupil of Khāzirī Dīn al-Ṣāliḥī [al-Majdī]... [who] was a pupil of 'Abd Allāh al-Sayyāf who was taught by Ahmad b. 'Ali, called Taṣḥīḥī, who was taught by Muhammad b. Shabbāb al-Ajamī, who was the pupil of al-Waṭlī al-Ajamī [according to the author, Abī l-Ḥasan b. 'Abī b. Zanjūr]."

In the previous "Mamlūk" section, al-Zabidī has already established that Ibn al-Sā'īqī was the pupil of Nīr al-Dīn al-Waṣāsimī, who was taught by Shāhīb al-Dīn Qalūbī, who had created a new style based on the work of al-Qarābī al-Afghānī.

Al-Zabidī now follows the development of Ottoman calligraphy from Shāhīy Hand Allāh down to his own time. The intention was to show how the calligraphers of Cairo in the 13th century could trace their chain of calligraphic descent from the Great Shāhīy, and throughout this part of the text the author makes repeated references to those calligraphers who had visited, or had links, with Egypt. As Deroche points out, this account differs from the generally accepted chain of scribal transmission in a number of ways; is wrong in some of its details; and includes some scribes who are otherwise unknown. However, such is the detail that the author was clearly relying on (now lost) written source, as well as oral accounts.

According to al-Zabidī, the line of transmission from Shāhīy Hand Allāh went to his pupils Mūṣīf al-Dīn Jalīlī, Jāmīl al-Dīn and 'Abd Allāh Ansī, Hūṣān al-Dīn Qalūbī, Shāhīy Hand Allāh and Ahmad Qaraṭṣābī (d. 1555—56) who was granted a license by the Shāhīy. One of Qaraṭṣābī's pupils was Dīnārī Shāhīy, the master of the master's style with that of Shāhīy. Then came Qurāf 'Abī and Tecnellī Ṣalāh Chelōbi. Both Muṣṭafā Dīn, the son of the Shāhīy and "Tunjīmājī" Muḥammad were pupils of the Shāhīy.

Others who wrote in the style of Shāhīy Hand Allāh were Wāqīsī 'alī Bahārī 'Abd al-Karīm Khallīfī, Ṣalāḥ Allāh Khallīfa and Ahmad Chelōbi, as well as 'Abd Allāh Qaraṭṣābī, who was a pupil of the Shāhīy despite being refused a license, and developed a hybrid style combining that of the Shāhīy with that of Ahmad Taṣ̄ṣīḥī, which was revived by 'Aṣūr Allāh.

The grandson of the above-mentioned was granted a license by his father Darwīsh Muhammad. Pir Efdi's pupil was Usūdārī Ṣalāḥ Chelōbi who gained a license to his father's style. One of his pupils was Darwīsh 'Alī (the Elder). Al-Zabidī lists various calligraphers who were contemporaries of Darwīsh 'Alī including Ḥusayn al-Jazā'īrī Turk who drowned in 1764—75 and Yūsūf who died in 1797—98, adding that both were active in Egypt. The main line of descent continues with the pupils of Darwīsh 'Alī Sayyādī Hand Muṣṭafā Ṣayyūbī and Ismā'īl Khallīfa called Ibn Ḥamīd. There was also Qasānī Hand Ahmad, Ḥāfiz 'Uṯmān, Shāhīy Hand Ahmad, Fāḍil Allāh, and 'Aṣūr Muṣṭafā Ṣayyūbī. Then several of their contemporaries.

Al-Zabidī's text is now approaching the careers of his own contemporaries. He tells us:

"There was the skilled master Umar 'Emīnī, secretary of the Palace [in Cairo] and Jāmīl Hand Muhammad who were both among his [Darwīsh 'Alī's] successors."

He continues:

"Among the singular successors of Darwīsh 'Alī was the skilled, precise and adept, Shāhīy Hand al-Fāṭīmī who also called Abī l-Jarīf. He persevered until he had attained fame and approval. He copied [many examples] of the Dalīl al-Shaykhī, prayers and devotions."

He continues:

"Among the best of his pupils are Māwīnī al-Sayyādī Bīrāmī in al-Rawdātī al-Husaynī, called Abī Ḥāfiz al-Ḥamīdī al-Wāḥīdī, and Shaykh Ahmad called 'Abī l-Jarīf. They may God bless their lives and may Muslims benefit from their works."

According to al-Jarbārī, the "al-Sayyādī Bīrāmī born in 1715 and was a pupil of Shāhīy Ahmad b. Jamēlī who was a student of the style of Shāhīy Hand Allāh (al-sarīqā al-ḥamdiyya), and who lived and copied. He produced many copies of the Qurān, single volume and multi-part, and prayers. Some considered him the leading master. He had a vast knowledge of poetry, stories and anecdotes, which he would eloquently relate. He died in 1796—97."

Concerning Shaykh Ahmad, al-Jarbārī tells us:

"Abī l-Jarīf Ahmad b. Yūsuf al-Shinnī Hand al-Maṭrūṣī al-Miṣrī the writing master, known as Ḥusaynī was versed in religious scholarship, but also studied calligraphy under Shaykh Ahmad al-Qādirī al-Aqāmī. He produced many copies of the Qurān and important works."

Al-Zabidī, now talking about people with whom he has been familiar, remarks that Muhammad al-Nūrī had numerous pupils from many walks of life, granting licenses to a number of them.

"The most famous of his pupils was the skilled, precise master, the late 'Abd Allāh Efdīfī the Mawlawī, called al-Anīs, may God Most High have mercy upon him. He practiced first under Sulaymān al-Shākīrī, but completed his training under and was granted a license at the hands of Sayyid Muḥammad al-Nūrī."

"'Abd Allāh al-Anīs was the head of the Mawlawī tekke in Cairo and, according to al-Jarbārī, died in 1747 [15]. Al-Zabidī completes his account by referring to his immediate contemporaries and his patron.

"Among the pupils of Muḥammad al-Nūrī there was also his Noble Honour, the Amir Ismā'īl Efdīfī called al-Qādirī [Ismā'īl Vehbī], and his Noble Honour the Amir Al'ūdun Akhīfī called al-Shākīrī, may God Most High prolong their lives and may the Muslims benefit from them" [16].

According to al-Jarbārī:

"Abū l-Ḥasan al-Rūmī al-Muṣṭafī, was greatly esteemed in Cairo. Prayers were said for him in al-Azhar upon his death in 1780 when he was buried in the Qutbīya cemetery near Muṣṭafāqīn" [17].

Al-Zabidī now names his patron:

"Those who were taught by al-Anīs included he for whom I have composed this tract, the precise noble, His Noble Honour the Amir Hasan al-Anīs, Efdīfī, servant of the late Ḥāfiz 'Alī Wāfī at the court, called al-Rūṣāfī, may God guide him well and bless his life, and grant him every blessing. He is the one who has revived this style [of Shāhīy Hand Allāh] and renewed its manner of writing. He has been lauded on all sides, been shown regard and affection and obtained the highest respect. May God guard him with His ever-vigilant eye and protect his virtue from the Evil Eye and its annoyances."
Text in the paragraph of Rosetta, then I met with the scribe (namya) of this fine writing, Hassan al-Ra‘id, servant of the pride of the great and noble, Hiby ‘Ali Agha [23], Treasurer of the Haram of the Eighteenth Palace — may it continue in happiness more and more — and I penned its pages. I considered that he had confessed to the external requirements, so I licensed him to put under his name the perfect writing, as his master ‘Ali Abbās known as Abu al-Makhlūq and is its doer, and it is the second finest and distinguished experts and have delivered, emblazoning the pages of the world with their works until the Day of Judgement’ [24].

The latter was the son of Mas‘ūd Ayyūb and the author of the Duvayhāt al-kuṭbī, who died in 1757, or 1758—59 [25]. The lengthy biographical entry for Suwailīj-zade given by Musta‘ṣām-i-zade in his Talafi-i khāṭifān, does not mention a visit to Egypt [26]. But he must have come to Egypt in the course of some official business, during which he met Hassan al-Ra‘id and was asked to add his endorsement, as a distinguished Istanbul calligrapher and author.

We do not know why Hassan commissioned the Hitkam-i-akhir, but it was certainly a man of considerable culture and importance in 18th century Cairo; his family connections were of the highest and he moved in literary circles as his patron the master of the style of Shāh ‘Abd al-Malik-ye Molavi, and Suwailīj-zade indicate. Commissioning a work of literature would not have been unusual for him. One obvious explanation would be that it was commissioned when he became scribe of the constitution, the case, this work was done after his predecessor was still alive when the text was written. Perhaps the clue lies in al-Zahāb’s remark that Hassan was the first to make the official use of the ‘Abd al-Malik script and re-inventer of his writing. The Hitkam-i-akhir, is, after all, a handbook on the practical science of calligraphy, and Hassan may well have collaborated with ‘Abd al-Malik in the project; both were in al-Zahāb in the production of its technical chapters, the overall aim being to improve the art of calligraphy in the province and re-affirm its twin historical sources.

7

D. JAMES, Aisha al-Khatt, The Excellency of Calligraphy

The manuscript was made in the workshop of Rosetta, then I met with the scribe (namya) of this fine writing, Hassan al-Ra‘id, servant of the pride of the great and noble, Hiby ‘Ali Agha [23], Treasurer of the Haram of the Eighteenth Palace — may it continue in happiness more and more — and I penned its pages. I considered that he had confessed to the external requirements, so I licensed him to put under his name the perfect writing, as his master ‘Ali Abbās known as Abu al-Makhlūq and is its doer, and it is the second finest and distinguished experts and have delivered, emblazoning the pages of the world with their works until the Day of Judgement’ [24].

The latter was the son of Mas‘ūd Ayyūb and the author of the Duvayhāt al-kuṭbī, who died in 1757, or 1758—59 [25]. The lengthy biographical entry for Suwailīj-zade given by Musta‘ṣām-i-zade in his Talafi-i khāṭifān, does not mention a visit to Egypt [26]. But he must have come to Egypt in the course of some official business, during which he met Hassan al-Ra‘id and was asked to add his endorsement, as a distinguished Istanbul calligrapher and author.

We do not know why Hassan commissioned the Hitkam-i-akhir, but it was certainly a man of considerable culture and importance in 18th century Cairo; his family connections were of the highest and he moved in literary circles as his patron the master of the style of Shāh ‘Abd al-Malik-ye Molavi, and Suwailīj-zade indicate. Commissioning a work of literature would not have been unusual for him. One obvious explanation would be that it was commissioned when he became scribe of the constitution, the case, this work was done after his predecessor was still alive when the text was written. Perhaps the clue lies in al-Zahāb’s remark that Hassan was the first to make the official use of the ‘Abd al-Malik script and re-inventer of his writing. The Hitkam-i-akhir, is, after all, a handbook on the practical science of calligraphy, and Hassan may well have collaborated with ‘Abd al-Malik in the project; both were in al-Zahāb in the production of its technical chapters, the overall aim being to improve the art of calligraphy in the province and re-affirm its twin historical sources.

The manuscript was made in the workshop of Rosetta, then I met with the scribe (namya) of this fine writing, Hassan al-Ra‘id, servant of the pride of the great and noble, Hiby ‘Ali Agha [23], Treasurer of the Haram of the Eighteenth Palace — may it continue in happiness more and more — and I penned its pages. I considered that he had confessed to the external requirements, so I licensed him to put under his name the perfect writing, as his master ‘Ali Abbās known as Abu al-Makhlūq and is its doer, and it is the second finest and distinguished experts and have delivered, emblazoning the pages of the world with their works until the Day of Judgement’ [24].

The latter was the son of Mas‘ūd Ayyūb and the author of the Duvayhāt al-kuṭbī, who died in 1757, or 1758—59 [25]. The lengthy biographical entry for Suwailīj-zade given by Musta‘ṣām-i-zade in his Talafi-i khāṭifān, does not mention a visit to Egypt [26]. But he must have come to Egypt in the course of some official business, during which he met Hassan al-Ra‘id and was asked to add his endorsement, as a distinguished Istanbul calligrapher and author.

We do not know why Hassan commissioned the Hitkam-i-akhir, but it was certainly a man of considerable culture and importance in 18th century Cairo; his family connections were of the highest and he moved in literary circles as his patron the master of the style of Shāh ‘Abd al-Malik-ye Molavi, and Suwailīj-zade indicate. Commissioning a work of literature would not have been unusual for him. One obvious explanation would be that it was commissioned when he became scribe of the constitution, the case, this work was done after his predecessor was still alive when the text was written. Perhaps the clue lies in al-Zahāb’s remark that Hassan was the first to make the official use of the ‘Abd al-Malik script and re-inventer of his writing. The Hitkam-i-akhir, is, after all, a handbook on the practical science of calligraphy, and Hassan may well have collaborated with ‘Abd al-Malik in the project; both were in al-Zahāb in the production of its technical chapters, the overall aim being to improve the art of calligraphy in the province and re-affirm its twin historical sources.

The manuscript was made in the workshop of Rosetta, then I met with the scribe (namya) of this fine writing, Hassan al-Ra‘id, servant of the pride of the great and noble, Hiby ‘Ali Agha [23], Treasurer of the Haram of the Eighteenth Palace — may it continue in happiness more and more — and I penned its pages. I considered that he had confessed to the external requirements, so I licensed him to put under his name the perfect writing, as his master ‘Ali Abbās known as Abu al-Makhlūq and is its doer, and it is the second finest and distinguished experts and have delivered, emblazoning the pages of the world with their works until the Day of Judgement’ [24].

The latter was the son of Mas‘ūd Ayyūb and the author of the Duvayhāt al-kuṭbī, who died in 1757, or 1758—59 [25]. The lengthy biographical entry for Suwailīj-zade given by Musta‘ṣām-i-zade in his Talafi-i khāṭifān, does not mention a visit to Egypt [26]. But he must have come to Egypt in the course of some official business, during which he met Hassan al-Ra‘id and was asked to add his endorsement, as a distinguished Istanbul calligrapher and author.

We do not know why Hassan commissioned the Hitkam-i-akhir, but it was certainly a man of considerable culture and importance in 18th century Cairo; his family connections were of the highest and he moved in literary circles as his patron the master of the style of Shāh ‘Abd al-Malik-ye Molavi, and Suwailīj-zade indicate. Commissioning a work of literature would not have been unusual for him. One obvious explanation would be that it was commissioned when he became scribe of the constitution, the case, this work was done after his predecessor was still alive when the text was written. Perhaps the clue lies in al-Zahāb’s remark that Hassan was the first to make the official use of the ‘Abd al-Malik script and re-inventer of his writing. The Hitkam-i-akhir, is, after all, a handbook on the practical science of calligraphy, and Hassan may well have collaborated with ‘Abd al-Malik in the project; both were in al-Zahāb in the production of its technical chapters, the overall aim being to improve the art of calligraphy in the province and re-affirm its twin historical sources.

The manuscript was made in the workshop of Rosetta, then I met with the scribe (namya) of this fine writing, Hassan al-Ra‘id, servant of the pride of the great and noble, Hiby ‘Ali Agha [23], Treasurer of the Haram of the Eighteenth Palace — may it continue in happiness more and more — and I penned its pages. I considered that he had confessed to the external requirements, so I licensed him to put under his name the perfect writing, as his master ‘Ali Abbās known as Abu al-Makhlūq and is its doer, and it is the second finest and distinguished experts and have delivered, emblazoning the pages of the world with their works until the Day of Judgement’ [24].

The latter was the son of Mas‘ūd Ayyūb and the author of the Duvayhāt al-kuṭbī, who died in 1757, or 1758—59 [25]. The lengthy biographical entry for Suwailīj-zade given by Musta‘ṣām-i-zade in his Talafi-i khāṭifān, does not mention a visit to Egypt [26]. But he must have come to Egypt in the course of some official business, during which he met Hassan al-Ra‘id and was asked to add his endorsement, as a distinguished Istanbul calligrapher and author.

We do not know why Hassan commissioned the Hitkam-i-akhir, but it was certainly a man of considerable culture and importance in 18th century Cairo; his family connections were of the highest and he moved in literary circles as his patron the master of the style of Shāh ‘Abd al-Malik-ye Molavi, and Suwailīj-zade indicate. Commissioning a work of literature would not have been unusual for him. One obvious explanation would be that it was commissioned when he became scribe of the constitution, the case, this work was done after his predecessor was still alive when the text was written. Perhaps the clue lies in al-Zahāb’s remark that Hassan was the first to make the official use of the ‘Abd al-Malik script and re-inventer of his writing. The Hitkam-i-akhir, is, after all, a handbook on the practical science of calligraphy, and Hassan may well have collaborated with ‘Abd al-Malik in the project; both were in al-Zahāb in the production of its technical chapters, the overall aim being to improve the art of calligraphy in the province and re-affirm its twin historical sources.
Translation [27]

An account of the noble scribes from the time of the Prophet, peace and blessings be upon him, until our own time, arranged in good order and instructively presented

Among those who acted as secretaries to the Prophet, peace and blessings be upon him, and had the honour to serve as secretaries to the first four Caliphs were 'Abd Allah b. Fuhayha, 'Abd Allah b. Quays, Shummar, Khabd b. Sa'd b. 'Abd al-Aziz, Hamza b. al-Rub'ayti b. 'Abd al-Salam, 'Abd al-Malik b. 'Abd Allah b. 'Abd al-Mawaf al-Kalb, also called al-Nasir, al-Maliki, and al-Shafi'i. Examples of his work were distributed to the four horns and at the end of his days there was no one who could rival him in the beauty of hand, and of those who followed the method of Ibn al-Bawwab, no one could write niqash like him, with such incomparable excellence. He was known as the scribe of 'Abd al-Malik b. Marwân and of his father, al-Shafi'i al-Harawi, and wrote many copies. Each one, bound, would sell for one hundred dinars. I have seen a copy in Mecca [37]. His death occurred at Mawâlîn in 618/1221 [38].

Concerning Ya'qûb al-Rumi, also called al-Hamawi, his death occurred at al-Jâhli in 626/1228—29 when he was more than fifty-two years old [39].

Among those who studied under Ya'qûb al-Mawâlî was Abî al-Hasan 'Abî Zu'ayd, called al-Wali b. 'Ajami. However, I have read in the History of al-Subkâ at that al-Wali b. 'Ajami was taught by Shadîha without recourse to Ya'qûb. When the master of calligraphy passed to Shadîha al-Fârid b. al-Dîn Muhammad al-Mahsûhî, also known as Shadîha al-Subkâ [40]. His son 'Imad al-Dîn Muhammad studied under al-Subkâ in the time of al-Mâlik b. al-Mundhir, and al-Mâlik in the time of his father, and al-Mâlik in the time of his father, and he died in 806/1403. His companion was a student of his, Abu 'Abî al-Qâsim b. Shabîha al-Dîn a-Shârî [41].

His [Ya'qûb’s] pupil was Nâsir al-Dîn nasibî, who taught Zayn al-Dîn al-'Abî b. Yazîd al-Shârî, called al-Sâ'id al-Châlî, and al-Sâ'id al-Châlî, the absolute master of this art [46]. He was born in Mecca in 760/1367—68 and learned the hand from his above-named teacher until he surpassed him. He liked the method of Ibn al-Bawwab and pursued it and benefited from instruction in it by Abî 'Abî al-Mundhir b. al-Zîhawi al-Murî. He learned the methods of Ibn al-'Affi and Ghâzî as did Ghâzî, his master of the teacher, who studied under Ibn al-'Affi the teacher of the al-Zîhawi and the pupil of Ibn al-'Affi. Then Ghâzî turned from the style of Ibn al-'Affi, the master of his teacher to another style which he created by combining it with the style of al-Wali b. 'Ajami, and surpassed all his contemporaries in the art of calligraphy. People benefited from his works after his death. He copied a [large] number of Qur’anic verses and other works and prayer-books, and became the great master calligrapher of his time. Ibn Dâir acknowledged his skill and praised him in his Analysis [47]. He studied al-Subkâ al-Jâhli b. al-Mâlik al-Harawi. His death occurred in 845/1441—42 [48].
Another was Rajah Khaliifa, skilled at the six hands and unvocalised maqdis which produced ninety-three copies of the Qur’an, some copies of sūra al-An‘ām and prayers [57].

Towards the end of the life of Ibn al-Shaykh a skilled practitioner came from among the sons of擦拭 the name of the master for a list of the copies of the Qur’an, prayers and copies of sūra al-An‘ām [89]. During his time the skilled practitioners included Qara Usayyan Efendi, who was in charge of the office of the Aghi. He copied a number of Qur’an and sūra al-An‘ām as well as being of singular beauty and his pupils testified to his generosity [70].

Then the mastery of calligraphy passed to the skilled and executed master, the late Darwīsh Ali Efendi, called The Second and Shaykh. He was first a pupil of the above-mentioned Qara Usayyan Efendi and after his death completed his studies and obtained his jīza at the hands of Khālid al-Aziz. He copied a number of Qur’an and sūra al-An‘ām in thirty parts, and two noble single-volume copies, one of which is in Misr, the other in al-Shām. He had begun work on a third when he died having reached only half-way through [83]. Afterwards the late Husain al-Davīni completed it [84].

Among those who were taught by Fadl Allah Efendi was Muhammad Efendi al-Shari’i, called al-Bustanjī [85].

Among those who were taught by ‘Umar Efendi, Secretary of the Palace, was Shih Efendi known as Hamāmīzade [86]. Among those who were taught by Ahmad Efendi were Shih Efendi and his son, the skilled, precise, Ibrahim Efendi Shihyazade [87].

Then the mastery of calligraphy passed to the pupils of al-Ja‘iz, among whom was the skilled, precise, adept master, Salayhi Efendi, who was also taught by his father and later became the skilled, precise, adept master-Sayyid Muhammad b. Ibrahim al-Muslaﬁd called al-Nir [87].

Among those was also Musaṭaﬁ Efendi Khāzūn, Qasim Efendi and others [88].

Al-Shārıkī had originally perfected his art under Muhammad Khairi‘zade, Muhammad al-Shari’i and Hāfiz Ulūmīn, who were both pupils of Darwīsh Ali [89]. Those taught by al-Shārıkī included the precise and accurate, Husain b. Hasan, known as al-Davī, who was born in 1596/1607—8 and died at the hands of his father, then under his master al-Ja‘iz, and Shih Efendi known as Hamāmīzade. He also followed al-Ja‘iz for twelve years, after the death of his father. He studied under him without recourse to any other master. Al-Shārıkī granted him an jīza to practice, as did Hamāmīzade, who had been licensed by ‘Umar Efendi, Secretary of the Palace, who was licensed by Darwīsh Ali. He was, God have mercy on him, a perfectionist, and extremely careful, following in the path of his illustrious forbears with care and precision in all he wrote, as can be seen in his work. He died in 1182/1768—69 more than eighty-four years old.

Among those taught by al-Shārıkī was the outstanding master, the skilled, precise, adept Shaykh Shihbūn al-Din al-Salayhi, who was also a pupil of Darwīsh Ali, whose particular branch of calligraphy and developed until he attained fame and approval. He copied a number of copies of the Dā’al il‘lim and was paid for his work [79].

Among the best of his pupils are Mawli al-Sayyid Ibrahim al-Rawdānī, called Abū al-Fath al-Hamāmī
18. Gacek, “The diploma of the Egyptian calligrapher”.
22. ‘Abd al-Rahman al-Jalbati’s History of Egypt, ii, p. 437. Al-Jalbati mentions other calligraphers who do not appear in al-Zahawi’s text: ibid., ii, p. 278. He also refers to a group of manuscript illuminators. In the necrology for the year 1202/1787—88, he mentions a youthful acquaintance, Shāhīj Mustafā b. Jād, who seems to be a close friend. He was apprenticed to the tomb complex of Qhaytiba, where he studied both binding and illumination under the tuition of ‘Abd al-Daqīq. He surpassed his master (matba‘ī), as well as other leading artists (al-sunnūn al-kāhir), such as ‘Uthmān b. ‘Abd Allah, who was a renowned slave, and Shāhīj Muḥammad al-Shannawī. He was familiar with all aspects of the craft, gilding and painting in liquid gold and silver, and coloured pigments, drawing, making borders and so on.
23. Ibid., ii, p. 348.
24. For the Arabic original see Gacek, “The diploma of the Egyptian calligrapher”, p. 55.
27. The final chapter (fatīh) of the “Hismat al-iṣīrātī”, pp. 84—96: page 1 of the translation is page 84 of the original. The manuscript edited by Hīrīn is based on the author’s holograph and was originally in the library of Muḥammad Muḥammad Shāhīj.
28. ‘Al-Ḥīfī fi al-waṣf al-nafis (The Complete Observations), ed. by A. al-Mu‘āwī, T. Mu‘ātāfī, Khālīf al-Bayānī al-Sa‘īdī (Beirut, 2000), xvi, p. 331 (Nos. 5582, 5584), xi, p. 37 (Nos. 6018, 6019); vi, p. 121 (Nos. 291, 292); x, p. 279 (Nos. 2600, 2601) (Nos. 1507); vii, p. 123 (Nos. 3084, 3085); x, v. 15 (Nos. 4703, 4706); xv, p. 75 (Nos. 4380). For Mu‘ātīrī’s see EF, viii, pp. 263—7.
30. Tuhfāt al-khaṭṭātīn, p. 47.
37. EF, viii, p. 320—1. The only time of Ḥaqqānī’s nisba that can be truly identified. ‘Al-Ḥīfī’s work is noted to be funerary in Nīl, which must refer to Nūr al-Dīn Arslan-gāh b. Man‘ūd, ruler of the Mawali (Mosul) (1193—1211) under which Ya‘qūb lived. See James, op. cit. for more details on this issue.
38. EF, xi, p. 198.
39. Note 31 above.
41. ‘Al-‘Ażwā‘ī, op. cit., p. 148, where his name is given as Shams al-Dīn Muḥammad b. Abī Ruyyās. ‘Al-‘Ażwā‘ī’s see Tuhfāt al-khaṭṭātīn. According to Ibn Hajji, al-Dawar al-kāmil, p. 25, al-Dawar al-kāmil, p. 25. See ibid., for the work of al-‘Ażwā‘ī’s, which is noted to be funerary in Nīl, which must refer to Nūr al-Dīn Arslan-gāh b. Man‘ūd, ruler of the Mawali (Mosul) (1193—1211) under which Ya‘qūb lived. See James, op. cit. for more details on this issue.
42. Ibid., p. 526—4.
43. Note 31 above.
46. For Muḥammad al-Wastībī see ibid., p. 473. For ibn al-Ṣallīq al-Ma‘āshī, see Tuhfāt al-khaṭṭātīn, p. 289.
47. Ibn ‘Hājir (773—852/1372—1429).
48. See ibid., for the Mamlūk script.
49. For Shāhīj Muḥammad Alī, d. 1520 seen Rado, op. cit., pp. 49—54.
51. For Kiyār al-Dīn al-Ma‘āshīi see Tuhfāt al-khaṭṭātīn, p. 199—200, where his date of death is given as 874/1469—70.
52. For al-Sayraf see Encyclopaedia Iranica (London, 1985), vi, pp. 203—5; al-Sayraf seems to confuse al-Ma‘āshī with the famous pupil of Yāhshī al-Musta‘īnī with Shāhīj Muḥammad Tayyar-Shībī who was from Central Asia and also a pupil of Yāhshī. For Tayyar-Shībī see Tuhfāt al-khaṭṭātīn, p. 94.
53. The Kātib ma‘āshī al-sunnūn al-‘īsyyān be Man‘ūd al-Fārīs (Baghdad, c. 1117—1122), Brockelmann, op. cit., Supp., i, p. 620 and the Māqāyar al-sunnūn al-‘īsyyān byBayān al-Sughātī, d. 1252; Brockelmann, op. cit., i, pp. 413—4; Supp., i, p. 613. For M. T. al-Kuwatli see ibid., p. 8, 155; for Jarīl al-Dīn al-Azmāt, see ibid., p. 19, Rado, op. cit., pp. 47—8.
54. For Hūsun al-Dīn Hūsun Shībī see Guțălăi-s vălăch, p. 20, 56; Rado, op. cit., pp. 79—80.
55. For Shāhīj Muḥammad Khālid Amīn (d. 1543) see Tuhfāt al-khaṭṭātīn, p. 226; Guțălăi-s vălăch, p. 20, 56.
TRANSLATING BUDDHIST TEXTS INTO HELLENISTIC KOINE (MARGINAL NOTES TO THE GREEK TRANSLATION OF ASHOKA'S EDICTS) [1]
CONTENTS

TEXTS AND MANUSCRIPTS. DESCRIPTION AND RESEARCH .......................... 3

TEXT AND ITS CULTURAL INTERPRETATION ............................................. 15
N. Kazansky. F. Krizhikhova, Translating Buddhist Texts into Hellenistic Koine (Marginal Notes to the Greek Translation of Ashoka's Edicts) .......................................................... 15

PRESENTING THE COLLECTION ............................................................. 22
V. Kislinkov, T. Moiseeva, E. Rezvan, M. Rodionov. "Returning from Distant Journeys": on the History of Gathering the Muslim Collections of MAE RAS (Middle East and Central Asia), I .................................................. 22

ORIENTAL PANTHEON ................................................................. 57

Front cover:
The octagonal taliqinian Qur'an MS to be attached to the military banner, 2.5 × 1.8 cm, D = 4 cm, 254 folios. Micrography. Iran or Turkey, 16th century. MAE RAS, No. 4493-1ab. Photo by T. Fedorova. Courtesy of the Museum.

Back cover:
Qasim, 22.5 × 3 × 2.8 cm. Iran, 1283/1867. Papier-maché adorned with lacquerwork. Ibid., No. 397-5abc. Qasim, 17 cm. Reed. Ibid., No. 397-4ab. Scissors, 16.5 cm. Metal. Ibid., No. 397-5. Tweezers, 9 × 0.6 cm. Steel. Ibid., No. 397-6. Ink spoon, 11 cm. Brass. Ibid., No. 397-7. Seal, D = 1.2 cm. Cornelian. Ibid., No. 397-10. A gift from Rida al-Khusr, 1184. Photo by T. Fedorova. Courtesy of the Museum.