TEXTS AND MANUSCRIPTS:
DESCRIPTION AND RESEARCH

FROM CAUCASIA TO SOUTHEAST ASIA: DÂGHİSTÂN QUR'ÂNS AND THE ISLAMIC MANUSCRIPT TRADITION IN BRUNEI AND THE SOUTHERN PHILIPPINES, II

APPENDIX: DESCRIPTION OF THE QUR'ÂN MANUSCRIPTS

All the Qur'ân manuscripts described below have been inspected personally, but some were only viewed briefly in the auction houses prior to the sale (in some cases over ten years ago), and therefore it is not possible to provide the same level of detail for each manuscript. The manuscripts are arranged chronologically in two groups: group A consists of Qur'âns with colophons linked to Southeast Asia, with all other Qur'âns in group B.

A 1. Qur'ân, copied by Murâd al-‘Ukbî [?]
in Kota Batu, in the kingdoms of Brunei, 1167/1754 (ff. 9, 11, 29) [1]

Layout: 531 ff.; cream paper with chainlines, slightly burnished; 41.8 x 31.5 cm; 10 lines per page; no text frames; bold strong black naskh script; catchwords on the verso of each folio. Double decorated frames on ff. 1v–2r in red, green, olive brown and reserved white, enclosing sîrâ “al-Fâlîbâ” on the right-hand page and the beginning of sîrâ “al-Haqqâ” on the left, the text set in cloudbands reserved against bands of cross-hatching in red and green with scrolls reserved in white. The sîrâ headings and four qâny from sîrâ “al-Wâhqa” (56:75–80) are reserved in white in the horizontal decorated frames. At the end of sîrâ “al-Fâlîbâ,” zîdân râbîb al-‘ilâmîn; at the end of sîrâ “al-Nâs,” Allâhâ askar wa-lîlîthâ al-amîn. On f. 265v there is a beautiful horizontal scrollwork panel near the end of sîrâ “al-Kahî,” in the middle of the penultimate ayya, 18:109; and on f. 266v there is an even finer horizontal scrollwork panel near the beginning of sîrâ “Maryam,” in the middle of the fifth ayya, 19:5. Âyat markers are hand-drawn rosettes in green, red and white with four petals and four sepals. Sîrâ headings are in red, sometimes flanking final words of previous sîrâ in black, set in green-framed rectangular cartouches extended into margins with rounded ends and elaborate palmettes in red and green; within the frames the words are sometimes set in individual cartouches with coloured scrollwork dividers in red, yellow and green. Many simple 3-looped knotted adhûrûn on the word ayya; there is a 5-looped knot on f. 163r. Jaz’ marked with a variety of marginal ornaments: round, shaped or vertical rectangular cartouches with rounded ends; each jaz’ may originally have had a silk bookmark glued onto the page and protruding from the foredge; see e.g. fragment at jaz’ 4 and on ff. 141, 404. Other marginal ornaments: sâjdâ, and others unidentified (portions of jaz’ not five and ten digits, as suggested in the Christle catalogue entry), all beautiful and unusual pear and other shaped medallions coloured red, green and yellow.

Condition: much sealing with many old repairs, indicative of sustained use; some eating-through of green pigment. Some corrections on pasted-in paper, e.g. f. 232v. Old repair with blue paper on f. 410v, with a black ink seal impression: yâbû bayn al-fâlîbîn wa-yâbû bayn al-nâsîn. Colophon on f. 531r at the end of the Qur’ânic text within illuminated roundel in red, yellow, green, brown.

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Underneath this is a marginal note:

...Ft.xamut 1177 min qariyat mumilkı Buraniy.  
...In the year 1177/1763-4 in the village in the kingdom of Brunei.

F. 531v has an annotated coloured drawing of Makka signed by:

...Al-faqīḥ ʿAbd Allah b. [a-k-b-a?] Muhammad al-rūsūm al-Barunwī fi Ramadān xamut sāhih wa-waṣītun ba’d wa-sīwāhi wa-mi-īṭ.  

The mendicant ʿAbd Allah b. [?] Ākūd Muhammad, the painter/writer of Brunei, in Ramadān 1167 (June–July 1754).

With prayers in Arabic on the inner front cover and f. 1r.

**Binding:** original brown leather binding with flap and medallions; vertical and horizontal axes ruled.

**Provenance:** Christie’s, Islamic Art and Manuscripts, 16 October 2001, lot 11, “Large Qur’an, Kota Batu, Brunei, 1167/1753”. Microfilm available in the British Library, Or. Misc. 14162.

**Notes:** According to Prof. Shikh Saadov, the head of the Qur’ānic text and of the colophon are typical of Dīkhīṣṭānī manuscripts of the 18th—early 19th century. There is a village called Obo in Dīkhīṣṭān (Gurab district-rayon), of which the associated sīwāhi is al-Ubbāḥī [2].

At the time of its sale at Christie’s in 2001 this Qur’an fetched £4,000— the highest price ever paid for a Southeast Asian Qur’an in a London auction room. This Qur’an may be linked with another large dated manuscript (B 2), which is very similar in size and graphic layout, and which bears a colophon giving the name of the scribe as “Mūlād the scribe of the large Qur’āns”. It is dated 1192/1788–9, 25 years after the Kota Batu Qur’an. The hand of the two Qur’āns appears to be the same, and there are some and similar calligraphic fancies: for example, in the basmula in both manuscripts occasionally the ْنَِمَ in ْنَِمَيْنَ ْنَِمَيْنَ ْنَِمَيْنَ extends to the end of the line and curves upwards to become the tail of the ْنَِمَ of ْناَمَ

A 2. British Library, Or. 15913. Qur’an, copied by Zayn al-Dīn in Ṣabar, one of the kingdoms of Brunei, [ca. 1800] (plate 2, figs. 10, 32)

**Layout:** 277 ff. Russian laid paper, “watermarked with Cyrillic letters ‘GOVFCAEF’ and the date 1795. This stands for the Бунинская уличная фабрика со- 

деркальностью Алексея Григорьевича Переверзева, ‘the Uglich paper factory of the landlord Aleksandr Gribachevich Pereverzyrevsky’. Uglich is a town north of 

Moscow” [3]; 42×32 cm; text block 32×22 cm; 11 lines per page; rather hesitant large hand in black ink; text frames of double-ruled red lines; catchwords, some with 

overlining. Double decorated rectangular frames on ff. 1r–2r in red, yellow and dark green with reserved white, extended horizontally into outer margin, with 

semicircular arches on sides, enclosing sūrah “al-Fatihā” and with yellow panels above and below text with four āyāt from sūrah “al-Waqi‘a” (56:7–80) reserved in white with green outlines. At the end of sūrah “al-Nās,” Allāhu akbar. Āyāt markers are stamped 6-petalated rosettes, 9 mm diameter, with the petals coloured in yellow and red. Sūrah headings are in red and set in cloudbands against yellow panels, sometimes flanking the final words from the preceding sūrah, surrounded with coloured palmettes extending into the margins. Juz’ marked in margin with a variety of elaborate illuminated crescent cartouches: mostly vertical, some horizontal, circular or semi-circular. Other marginal marks: many round medallions containing a variety of patterns, unincised, but eight or nine per juz’, so may correspond with ǧumma; ṣadj, set in circles or semi-circles; wird, once in black ink on f. 57r. There are many annotations and prayers on the inside front cover and f. 1r.

**Colophon** on f. 277v at the end of the Qur’ānic text, inscription reserved in white against a green ground:


This was written by the honoured Zayn al-Dīn in Aḥmim [?] in a town in Ṣabar, one of the kingdoms of Brunei, in Ramadān of the year one thousand and fifty [and one hundred].

The inscribed date is ǧummah wa-sīwāhi 1050/1640–1, but added in a tiny hand in black ink is wa-sīwāhi, giving 1150/1737–8; however, this is contradicted by the paper which is watermarked “1795”, and the manuscript therefore probably dates to ca 1800.

**Annotations on f. 1r.**

Khatamā al-nakkārah Anas al-Sarawākī fi juz’ al-Ṣabar aṭṭār Ramadān xamut wa-waṣītun wa-nāsīhān wa-mi-īṭ al-Allāhumma taqaddabil miināt, Ṣabah.

Completed by the honoured Anas of Sarawak, in the island peninsula of Sabah, at the end of Ramadān in the year 1221/November–December 1806. O God, receive my work.

and on the inside front cover:

Kataba hīzāl xamut 1306 fi juz’ al-Ṣabar

Written by my hand in the year 1306/1890–1 in the island peninsula of Sabah.

**Binding:** original brown leather binding with flap, with central medallions, corner pieces and small punched circles, sewn repair with gut thread along the spine.

**Provenance:** (i) Christie’s King Street, 14 October 1997, Islamic Art and Indian Miniatures, lot 63, “Qur’an, South East Asia, 19th century”; (ii) Christie’s South Kensington, 12 October 2000, Islamic and Oriental Works of Art, lot 210, “Large Qur’an, South East Asia, possibly Brunei, late 18th/19th century”
(withdrawn); (iii) Christie’s South Kensington, 18 October 2003, Islamic and Indian Works of Art, lot 339, “Large Qur’an, South East Asia, possibly Brunei, late 18th/19th century”; acquired by the British Library.

Notes: This Qur’an was sold for the considerable sum of £8,200 in 1997. Its subsequent re-consignment for sale in 2000, with a low estimate of £800—£1,000, may have been linked with the identification in the interim of the Russian origin of the paper, with a watermarked date which post-dated the already problematic date in the colophon.

A 3, British Library, Or. 16058. Qur’an, copied or owned by Mūsā b. Muḥammad al-Ra’is al-Jakki al-Hakārī in the Philippines, dated Rabī’ al-awwal 1237 / November—December 1821 (figs. 1–4, 31, 36c)

Layout: 547 ff.; Russian paper of various manufactures, with embossed stamps in Cyrillic script visible upside-down on the bottom-right corner of a folio [4], e.g., f. 19r: Мироносна фабрика. Пермская Ns 7 (“of the Morynozna Factory of Perm Ns. 7”); ff. 102v, 112r: фабрика последней Суэкко Ns 7 (“of the Factory of the Sukkum successors Ns. 7”). f. 29tr: Татарскому фабрика Потешна Ns 6 (“of the Tatarovskaya Factory of Potashov Ns. 6”). 35–22 cm; text block 26–13.5 cm; 12 lines per page; large bold vigorous script in black ink; text frames of three ruled black lines (black-black-space-black), extended horizontally into the gutter; catchwords. Major illuminated pages: ff. 1v–2r: double decorative rectangular frames with finials, double arcs, and foliate scroll arches on the outer vertical sides in red, yellow, dark blue, green and reddish brown (with some degradation) enclosing sûra “al-Fatiha” written in purple ink; ff. 273v–274r: large decorated panels with abstract foliate motifs in red, dark blue, yellow, and reserved white flanked top and bottom with four ayāt from sûra “al-Waqqā’” (56:77–80); ff. 274v–275r: husama and first ayat of sûra “Maryam” in monumental bold script in landscape format with decorated frames; f. 395v: beginning of sûra “Yā’Sīn”, with the husama and exaggerated verticals set within a domed panel, and the letters yā’sīn in monumental bold script in landscape format, with decorated frames. At the end of sûra “al-Fatiha”: lā ilaha illa Allāh wa Allāhu akbar in cursive script with ornamenting; at the end of sûra “al-Nās”: Allāhu akbar. Ayat markers are orange / red without outlines. Sūra headings are set in ruled cartouches, some with knotted al’ marbūta, some reserved in white against a coloured ground, and sometimes flanking or flanked by the final word of the preceding sûra, with palmettes extending into the margin; the husama and first few words of the sûra may be calligraphically enhanced and coloured. Juz’ marked with a variety of inscribed marginal ornaments, with the first words in the text enhanced calligraphically; the beginning of sûra “al-Baqara” is marked al-juz’ al-awwal. Other marginal marks: hirz (in the first half of the MS) and nisf al-juz’ or juz’ (in the second half of the MS) are also set in ornamental cartouches, with the inscription often reserved in white; nisf al-Qur’an is found twice, on f. 131v (beginning of sûra “al-‘Alaq”) and f. 271r; jirād is written in bold black ink or in colours; sa’dja markers take a variety of ornamental forms; ‘aṣghar, indicating every ten ‘ayāt; the letter ‘ayn, often highly stylised, marking ruḍrī.

Contents: f. 1r: a few lines of a prayer; ff. 1v–54v, text of the Qur’an, f. 23r, a prayer; f. 395r, ‘ahd, set in rectangular cartouches with decorated cusped ends; f. 544r–v, colophon and prayer on completion of reciting the Qur’an; f. 547r, prayer on recitation of the Qur’an, written on graph paper in ballpoint pen.

Condition: A well-used manuscript, with tears and stains along edges, and old paper repairs; there are a number of dried leaves found between pages on f. 79, 88, 91, 101, 151, 177, 178. In the first half of the MS the pigment used for ‘ayāt markers, sûra headings and ‘aṣghar marks may originally have been brown / black, but has degraded to orange.

Colophon on f. 546r dated da‘īh Rabī’ al-awwal 1237 (midway in November / December 1821) mentions the name Mūsā b. Muḥammad al-Ra’is al-Jakki al-Hakārī and the marjūj al-jakki al-Hakārī bi-Filiżbin; the name Mūsā al-Hakārī is also found at the beginning of the MS on f. 1v.

Binding: old dark blue cloth binding with boards, blue binding threads.

Provenance: Christie’s South Kensington, 15 October 2004, Islamic and Islamic Works of Art, lot 466, “Qur’an, South East Asia, dated 1237/1821”, acquired by the British Library.

A 4. Qur’an, copied by ’Abd al-Qahfar b. Aḥmad, in Ahla, the Philippines, Safar 1250 / June-July 1834 (figs. 13, 17, 21)

Layout: 558 ff., paper (no watermark visible); 35.25 × 21.5 cm; text block 26.5 × 14.5 cm; 12 lines per page; text frames of purple lines extended horizontally into the spine, double-ruled on three outer sides and single ruled on inner vertical side; strong, clear, upright muhaqqaq script in black ink, with well-spaced lines; catchwords on every folio in a small cursive script with ornamenting. Double decorative rectangular frames, rather crude, in purple, ochre, green and orange on ff. 1v–2r; enclosing sûra “al-Fatiha”; ff. 2v–3r contain the beginning of sûra “al-Baqara” and have double-ruled purple and yellow lines between each line of text, with three purple and yellow palmettes on each page extending from the 1st, 6th and 12th lines into the margins; there is also an outer frame ruled in dark blue ink. At the end of sûra “al-Nās”: lā ilaha illa Allāh wa-Allāhu akbar, in
a cursive hand with overlining. Ayār markers are orange roundels without outlines, in some the orange has degraded to dark brown. Sūra headings are in green ink with orange vocal marks, sometimes flanking final words of previous sūra, set in rectangular double-ruled purple frames; some simple knotted tā’ marbūta. Jām‘
marked with semicircles in green, yellow and / or purple abutting the text frames, inscribed in green. Other marginal marks: “ḥab‘-f” and some mim in brown, fairly crude; sajās in green; ‘atba‘ in orange, purple or green marking every ten āyāt. Some editorial corrections are visible, e.g. addition of a missing āyu by means of a line of small purple dots. Many dried leaves, interspersed between folios. Prayers at beginning and end of the MS.

Colophon (in green ink), at the end of Qur‘ānic text:
Tāmam bi-hamd Allāh bi-yayd ‘Abd al-Ghaffār b. Ahmad b. qaysar Allāh al-kā‘im bi-haddat al-Filīshī b. Sāfar sanāt Husaynī samī‘ al-taym wa-‘il." Completed, with the praise of God, by the hand of ‘Abd al-Ghaffār, son of Ahmad, of the village of Ahla... in

The land of the Philippines, in Sufar in the year one thousand two hundred and fifty.

There are notes at the end of the manuscript with the dates 1340/1921-2, 1349—1930-1, 1372/1952-3.

Binding: original full brown leather binding with flap and stamped metallics, with small stamped circles at corners and midpoints, ruled horizontal axis; cloth lining on inner flap.


A 5. Qur‘ān, copied by Muhammad al-‘Urqi / Ghurqal (?) of Brunei, in the madrasa of Jami‘ ‘Adl in the kingdom of Kota Batu, 1262/1845-6 (fig. 53)

Layout: 306 ff.; crown paper (no watermark or chainlines discernible); 13.7 x 8.7 cm., 15 lines per page; good small neat naskh script in black ink, written with a fine nib; text frames in red ink. Double decorated rectangular frames in red, yellow and green, set within frames of red-red-thick green-red extended vertically up to the top edge of the page enclose sūra “al-Fātihā” on the right-hand page and the beginning of sūra “al-Fātihā” on the left. Ayār markers are thick red circles, hand-drawn. Sūra headings in red, sometimes knotted tā’ marbūta with a bud (e.g. sūra “al-Zukhruf”).

Colophon: shaped as a descending triangle with the sides outlined in a wavy red line, with the name of the scribe (?) arranged diagonally on either side: Muhammad al-ghīr al-Bīrūnī, “Muhammad al-‘Urqi / Ghurqal (?) of Brunei”, in the madrasa of Jami‘ ‘Adl al-mamlakat fi Kitāb Bātū sanāt 1262, “the kingdom of Kota Batu, the year 1262 (1845-6)”. The numeral “6” in the date 1262 (?) has strongly to the right; this form of the numeral is not usual in Southeast Asia, where it is generally written upright. Near the beginning there is a faint seal impression in brown (? ink, wide octagon with vertical and horizontal grid lines extending from corners,... “Abd...”, 27 x 24 mm.

Binding: original brown calf binding with flap, with stamped metallics and stamped inscription cartouches on fore-edge of flap (containing 56:79); half-end papers of Spanish (?) cigarette advertisements (compatible with a sometime presence in the Philippines) which were visible in 1998 but had been removed by the time the MS reappeared at auction in 2000.

Provenance: (i) Christie’s King Street, Islamic Art and Indian Miniatures, 28 April 1998, lot 37, “Qur‘ān, Kota-Batu, Brunei, 1262/1845-6”; (ii) Christie’s King Street, Islamic Art and Manuscripts, 10 October 2000, lot 15, “Small Qur‘ān, Kota-Batu, Brunei, 1262/1845-6”.

Note: This is the smallest manuscript in the group.

A 6. Qur‘ān, copied in Singapore, 20 Shawwl 1286 / 25 January 1870 (fig. 7)

Layout: 478 ff.; thick burnished laid paper; 35 x 22 cm., 12 lines per page; naskh script in black ink; text frames. Frontispiece contains a large illuminated roundel in green and orange. Double decorated frames in light green, red and black, with rectangular panels extended horizontally into the outer margins, with a semi-circular arch in the middle, enclosing sūra “al-Fātihā”, which ends with āwān. Ayār markers are red roundels. Sūra headings are in red ink, set in framed rectangular panels which extend horizontally into the outer margin; many elaborate knotted tā’ marbūta, some with buds.

Condition: generally poor.

Colophon: at end: copying completed on Tuesday 20 Shawwl 1286 (25 January 1870) in Singapore (bi-Sanghūfūs, k-ā-r-gī fī w-r); date written 1286 (1859), with “6” leaning markedly to the right (see comments under A 5 above).

Binding: modern.

Provenance: Bonhams, Islamic and Indian Art, 1 May 2003, lot 82, “A large illuminated Qur‘ān, South East Asia, 19th century”.
B 1. Qur'an, dated 1178/11764 (figs. 18, 25)

Layout: 365 ff; burned cream paper; 35.4 x 20.5 cm; 13 lines per page; bold well-spaced musaqaq-style script in black ink; double ruled, five lines in each; catchwords. Double decorated frames in yellow, light green, orange, brown and black enclose sûra "al-Fātīha"; the rectangular panels around the text block are extended horizontally into the outer margins, with ogival arched top and on the outer vertical sides, and a semi-circular arch below. sûra "al-Fātīha" ends with "āmīn" and qur'anic markers. There is a decorated rectangular panel above the heading for sûra "Maryam", with the first line of the sûra set against floral arabesques. F. 364v contains two large double frames with closing script; set within a large rectangular panel of foliate decoration, in green and orange (oxidized to black), with lotus profiles; a further page contains two large rectangular panels

B 2. British Library, Or. 16127. Qur'an, copied by Mūrūd, dated 1192/11778-7 (plates 1, 3, figs. 8, 12, 14, 26, 34, 35)

Layout: 499 ff; thick burned cream paper; 43 x 33 cm; text block 32.5 x 22 cm; 10 lines per page; black ink; bold monumental script in black ink; no text frames; catchwords in small cursive script with overlining; Major illuminated pages: ff. 2v–3r, "sûra "al-Fātīha"; double decorated frames extended horizontally, in silver (now tarnished), red, blue, yellow, black, brown, green, orange and reserved white, with five lines of text on each page in ochre set in cartouches, each against a different decorative background; ff. 3v–4r, beginning of sûra "al-Mishkāt"; double decorated frames, on f. 3v enframing sûra "Maryam"; double decorated rectangular frames; f. 497v, colophon, set within a decorated rectangular cartouche with a cusped end; ff. 499v–499r, diagrams and symbols. At the end of sûra "al-Fātīha" on f. 2r, "āmīn" rubb al-'alāmīn; at the end of sûra "al-'Aqām" on f. 497v, Alā'īkh akbar wa-labīb al-ayam. Āyīkh markers are red roundels outlined in black, 8 mm in diameter. Sūra headings are in red, or sometimes flanking or framed by final words of preceding surā. Double ruled rectangular frames against coloured grounds, with palmettes in red and green extending into the margin; some with knotted "ār marbūta. Jā' marked vertically in red ink, set within illuminated rectangular frames. Each "ār" originally had a silk bookmark glued onto the page and protruding from the foredge; only that on f. 185 is still partially visible. Other marginal marks: nūf al-'ajūz in black ink; wūd al-balūs in red ink, enclosed within semi- and demicircles; sājud in red ink and set within a variety of coloured ornaments; every tenth āyāt marked by unscribed concentric colur circles. There are small flourishes at the various colur points, some with floral finials above and below.

Provenance: Christie's King Street, 26 April 2005, Islamic Art and Manuscripts, lot 42, "Qur'an, probably Central Asia, dated 1192/11777–78", acquired by the British Library.

B 3. Qur'an (fig. 20)

Layout: 310 ff; cream paper; 35.5 x 22.3 cm; 14 lines per page; bold naskh script in black ink. Double decorated frames on ff. 2r–3r with arches on the top and on the outer sides enclose sūra "al-Fātīha", which ends with "āmīn". Āyīkh markers are small round coloured circles. Sūra headings in red ink within ruled panels, with coloured roundels in the margins. Other marginal marks: coloured roundels. Marginal annotations on f. 3r in Dīghāstī script include the date 1334/1915(6).


"Colophon on final page is probably fictitious and added later and gives scribe's name as Hajjat Ḥasan b. ‘Abd Allāh al-Sanī and the date 950/1543 and place of origin as Khāfee[?]."

Binding: modern brown calf binding with central roundel containing the bismillah in stylized naskh script.

Provenance: Sotheby's, Oriental Manuscripts and Miniatures, 24 April 1996, lot 19, "Qur'an, South East Asia, 19th century".


Layout: 469 ff; paper; 34.5 x 21 cm; 12 lines per page, each line separated by a ruled blue line; very neat and accomplished bold naskh script; text frames of tri-ple ruled lines in red, black and yellow, catchwords in small cursive script with overlining. Double decorated frames on ff. 1v–2r in brown (deteriorating to orange), light blue and green-yellow, framing sūra "al-Fātīha". Āyīkh markers are red roundels without outer lines. Sūra headings are in red ink, but not all sūren are named. Jā' marked in margin in black ink. Other marginal marks: sujud, āmīn, often in fanciful shapes. At the end of sūra "al-Nās" on f. 469v, Alā'īkh akbar.

Colophon on f. 469v:

The Noble Word of God was written in the hand of the mendicant 'Ali Dībr, son of the 'Abī 'Abd al-Karim al-Kanqūl, in God's holy month of Jumādil-ayb in Aslahīl and in the protected archipelago, in the town of Māsawah [?], the year 1299.

The colophon is written in a very idiosyncratic way, with the first line written in short diagonal elements from left to right (l), and the second line in the normal way, from right to left (r).

Binding: original blind-tooled covers with stamped mamluk, with ruled vertical, horizontal and diagonal lines, laid onto a new leather binding; new end papers.


Notes: The reading of the colophon "Mandau" is probably erroneous, although such a provenance remains a possibility.

At the end of sâra ‘al-Fâthia’ on f. 2r: ‘ama dibb al-‘alâmim, at the end of sâra ‘al-Nâs’ on f. 42r: Allâhu akbar allâhu al-bâm. Jazâ’ marks are gold roundels with no outline with 4 red dots for petals. Sûra headings are in red (sâra ‘al-Ikhlas in gold), set in double-rounded black rectangular frames, some flanking, flanked by or interspersed with final words of preceding sâra, some with knotted tâ‘ marbûta, occasionally with a bud above. Jaz’ marked in red in the margin; the beginning of sâra ‘al-Baqara’ is marked in gold al-‘al-walad. Other marginal marks: en jaz’ is divided into five prayer times: fajr, zuhr, asr, maghrib, ‘sbrah; sajdah; nisf al-jaz’, ‘asr, ‘sbrah; juz’; qiyam every ten ayât; some ‘ayn signs with different shapes.

Contents: f. 1v–247r: Qur’an; f. 247v–423r, prayers in Arabic. The gold pigment is made from a powdered gold which degrades leaving a greenish rim.

Colophon on f. 427r:


Layout: 460 ff.; smooth yellowish paper, heavily burnished; 34–21 cm; text block 25.5–12.5 cm; 9 lines per page; vigorous impressive large black script; text frames of purple-thick gold-purple-purpled ink lines, some pages with an outer frame of a single ruled line; ‘al-‘abid’, ‘al-xalat’ in each frame and ‘al-xalat’ in small cursive script with overlining. Double decorated rectangular frames on f. 3v–4r in red, green, purple and powdered gold enclose sâra ‘al-‘Al-fâthia’; on f. 5v–6r double decorated rectangular headings above the beginning of sâra ‘al-Baqara’, with al-‘abid al-xalat marked in red in the margin at the top. At the end of sâra ‘al-Fâthia’, outside the frame, are added al-‘al-walad. Jaz’ marks are stamped black ink circles 10 mm in diameter containing a 6-petalted rosette, the petals coloured in red and green. There are also a few circles within the petals, e.g. at the end of the text on f. 459r. Sûra headings are in gold ink, set in rectangular panels with the same text frames, sometimes set between a floral baroque of red and green, sometimes with a delicate floral palmette in purple, yellow and green which extends horizontally into the margin. The opening hâdsmal of each sâra is also set in a rectangular panel with similar frames, with the background coloured in green or yellow only from the mim of bismillah up till the left-hand frame, and sometimes the first line of the sâra is also set in another panel. Some sûra headings have knotted tâ‘ marbûta with a bud, e.g. on f. 173r, sâra ‘al-MÂ’âd’, nisf al-jaz’, qiyam every ten ayât; some ‘ayn signs with different shapes.

Contents: f. 1v–3r, notes and prayers in Arabic in Dîghîshkûn naskh; f. 3v–459r, first half of the Qur’an, sâra ‘al-Fâthia’ to the end of sâra ‘al-Kahf’, 1:1–18:19; Khâmisi, 460–572r, 6-petalted rosettes, 9 mm diameter (e.g. f. 222r), and 6-petalted rosettes, 11 mm diameter (e.g. f. 223r). No sâra headings except in the frame, is added al-‘al-walad. Jaz’ marks are stamped black ink circles 10 mm in diameter containing a 6-petalted rosette, the petals coloured in red and green (e.g. f. 231v) 5-petalted rosettes, 9 mm diameter (e.g. f. 222r), and 6-petalted rosettes, 11 mm diameter (e.g. f. 223r). No sâra headings except in the frame. 6-petalted rosettes, 9 mm diameter (e.g. f. 222r), and 6-petalted rosettes, 11 mm diameter (e.g. f. 223r). No sâra headings except in the frame, is added al-‘al-walad. Jaz’ marks are stamped black ink circles 10 mm in diameter containing a 6-petalted rosette, the petals coloured in red and green (e.g. f. 231v) 5-petalted rosettes, 9 mm diameter (e.g. f. 222r), and 6-petalted rosettes, 11 mm diameter (e.g. f. 223r). No sâra headings except in the frame.

Binding: original dark brown leather binding with flap, set on new boards; horizontal, vertical and diagonal axes ruled.
Notes
1. For plates 1—3 and figs. 1—32 see the first part of the article, published in *Manuscripta Orientalia* XIV/1 (2008), pp. 32—56.
2. A. Shkhnaisaxv, pers. comm., 19/03/2008.
4. With thanks to V. Nersessian for reading these stamps.
5. 20 Shawwāl AH 1286 fell on Sunday 23 January AD 1870; as the weekday is the most significant indicator of a Muslim date (cf. J. Poon, *Old Muslim Calendars of Southeast Asia* (Leiden, 2006), p. 74) and adjustment should be made accordingly, therefore Tuesday 20 Shawwāl 1286 is equivalent to Tuesday 25 January 1870.
6. A. Shkhnaisaxv, pers. comm., 19/03/2008.
9. With grateful thanks to Michael Laffan for help with the translation.
10. The British Library acquired this Dhulziyānī Qur’an manuscript as this article went to press.

Illustrations
Fig. 33. Qur’an A 5. Paper, 13.7×8.7 cm, 306 ff. Kota Butu, 1845. Christie’s, first page. Courtesy of Christie’s.
Fig. 34. Qur’an B 2, beginning of sura “al-Baqara”. Paper, 43.3×33 cm, 499 ff. 17778. The British Library, Bl. Or. 16127, ff. 3v—4r. Courtesy of the Library.
Fig. 35. The same MS, colophon copied by Muraqab. 497r.
Fig. 37. Qur’an B 4. Paper, 35×21 cm, unfoliated. 1870’s. The Jabatan Muazam dan Anakuzat, Malaysia, PN JMU.505.02.01.A1.45. Courtesy of the Museum.
Fig. 38. Qur’an B 9, beginning of sura “Maryam”. Paper, 39.5×30 cm, 502 ff. 19th c. The British Library, Bl. Or. 16033, ff. 253v—254r. Courtesy of the Library.
Fig. 39. Qur’an B 9, beginning of sura “Maryam”. Paper, 35.5×21 cm, 306 ff. 18 Shab‘a 1299 (5 July 1882). The British Library, Bl. Or. 16595, ff. 1v—2r. Courtesy of the Library.

TEXT AND ITS CULTURAL INTERPRETATION

ARABIC LITERATURE: POETICS AND STYLISTICS. IX: ON INTERPRETATING THE ELEMENTS OF “MIRACULOUS” IN “LIFE OF THE PROPHET” BY IBN ISHĀQ — IBN HISHĀM

“A Life of the Prophet” (al-Sīra al-nabawiyya) by the two authors Ibn Ishāq (d. 150/767) and Ibn Hishām (d. 219/833 or 213/828) is well known in the world of scholarship and until recently it has been studied mainly as a historical source. However such an approach significantly impoverishes interpretation of this monument that combines a number of heterogeneous elements. For example, its prose elements are represented by historical records and stories (tābi‘īn), qiyās, quotations from the Qur’an, narratives with the so called ḥadīth al-m比较大 (“the occasions of the revelation”) of a particular ‘aya or sūra, interpretations or exegesis of sūras and āyāt (tafsīr), miraculous events and appearances, etc. [1]. Among the poetic pieces of different length and purpose there are verses that constitute the plot of the narration itself and verses that serve as examples in explaining the meaning of a rare word, toponym, etc [2].

The present article is aimed at describing narration elements related to miraculous events and appearances in Sīra. It seems reasonable to open the detail analysis of such elements with some general remarks. First of all a few words should be told about the manner, in which the above mentioned heterogeneous elements are combined in Sīra. Even after a rapid glance one can assert that Sīra is neither an example of the so-called enflated combination of various genres within a single text [3], nor a conglomerate, i.e., a random combination of components from the pieces of various genres. Sīra presents a piece of systematically structured heterogeneous elements combined according to certain integrated principles. One of these principles has been mentioned in previous works. It is called the principle of belles lettres (fictionalization) according to which the components of Sīra are organized and combined [4]. We believe that within the context of the present article this principle is worth mentioning as it allows us to combine two different approaches to the text under study — historiographical and hagiographical.

Leaving out the discussion of fundamental differences between historiography and hagiography let us indicate two major distinctions between them (after A. J. Gurevich). Historical narration follows the chronological order of events, while in hagiographical literature it is rare that the dates of birth and death of saints as well as other dates are pointed, since he “exists beyond time belonging to the world of eternal truth and virtue”. The second distinction is related to different views on causality of the events described. As a rule medieval historians were looking for “rational causes of the events and chronological order itself presupposed such explanation”. On the contrary a hagiographical narration on miraculous events and deeds of a saint was devoid of a causal structure. Due to the fact that a saint acted in accordance with the will of God, the miracles that he performed were accidental, i.e., they were breaking the earthly causality [5].

However it is worth noticing that in Sīra, as well as in many other medieval texts, historiographical and hagiographical components are closely related to each other creating a unique character of the record. A story about a real historical event often gradually transforms into the description of a miracle. In its turn a description one can assert that Sīra is neither an example of the so-called enflated combination of various genres within a single text [3], nor a conglomerate, i.e., a random combination of components from the pieces of various genres. Sīra presents a piece of systematically structured heterogeneous elements combined according to certain integrated principles. One of these principles has been mentioned in previous works. It is called the principle of belles lettres (fictionalization) according to which the components of Sīra are organized and combined [4]. We believe that within the context of the present article this principle is worth mentioning as it allows us to combine two different approaches to the text under study — historiographical and hagiographical.

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