les sources citées sont essentiellement Ibn Bāghīrī1 et Muhammad ibn Zakariyā‘ al-Rāzī, auteur ayant traité des éléments juinais, ce qui explique le titre de l’ouvrage.

Ce traité se démarque de la Umda, encore, en donnant des préparations propres à l’Andalousie, que ce soit celles relatives à l’encre des exemplaires du Koran ou à l’effacement des encre.

D’autre part, Qādisī construit un paragraphe du manuscrit de la main du maitre. Le papier est piégé dans le sens de la hauteur, le pli servi de guide pour établir la marge inférieure dans ce sens; elle est délimitée par le trait reliant deux points perchés sur le corps au deuxième extrémité de la feuille. On a deux marges dans le sens de la largeur, à partir des papiers des deux premiers points; dans la hauteur, la marge supérieure est parallèle à la marge inférieure. La justification est divisée en deux parties déterminées par la pli; on obtient un point paral-
5) Al-Hassan ibn Abd al-Rahman ibn Khallad al-Ramhurmi, al-Muddaththi fi sharh tarjum al-mawdu‘at wa-siyyara ‘ala al-sharafat, ed. by Muhammad ‘Abd al-Salam ibn Jam‘ah (Cairo, 1911)).
9) Ahmad ‘Abd al-Majid Gabr, al-Mawdath fi sharh al-Mufaddalat wa-al-Mu‘jam al-Mustaqbil (Baghdad, 1407/1986), vol. 1, pp. 147-177. In view of the importance of this chapter, as well as the fact that we now have a manuscript which was collated in the possession of al-Mahmoud ibn al-Khatib, it has been published in the Appendix. The date of Surah al-‘I‘rabi‘a has not yet been edited. Instead, an abridgment of it made by ‘Abd al-Rahim ibn Muhammad al-Mu‘ajjil (1384/1964) and extended by Ahmad ‘Abd al-Majid Gabr, was published in Damascus in 1390/1971.
12) Ahmad ‘Abd al-Majid Gabr, al-Mawdath fi sharh al-Mufaddalat wa-al-Mu‘jam al-Mustaqbil (Baghdad, 1407/1986), vol. 1, pp. 147-177. In view of the importance of this chapter, as well as the fact that we now have a manuscript which was collated in the possession of al-Mahmoud ibn al-Khatib, it has been published in the Appendix. The date of Surah al-‘I‘rabi‘a has not yet been edited. Instead, an abridgment of it made by ‘Abd al-Rahim ibn Muhammad al-Mu‘ajjil (1384/1964) and extended by Ahmad ‘Abd al-Majid Gabr, was published in Damascus in 1390/1971.
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16) Ahmad ‘Abd al-Majid Gabr, al-Mawdath fi sharh al-Mufaddalat wa-al-Mu‘jam al-Mustaqbil (Baghdad, 1407/1986), vol. 1, pp. 147-177. In view of the importance of this chapter, as well as the fact that we now have a manuscript which was collated in the possession of al-Mahmoud ibn al-Khatib, it has been published in the Appendix. The date of Surah al-‘I‘rabi‘a has not yet been edited. Instead, an abridgment of it made by ‘Abd al-Rahim ibn Muhammad al-Mu‘ajjil (1384/1964) and extended by Ahmad ‘Abd al-Majid Gabr, was published in Damascus in 1390/1971.
The tenth/sixteenth century scribes in another type of cryptographic dating referred to by al-Jaz‘ar in al-ta‘ārikh bi-al-khaq (dating by fractions)38. This way of dating was most probably introduced by Ibn Kamal Pasha, also known as Kermali Pasha-zade (d. 949/1543), and it is also called ta‘ārikh in Kandari.39

3. Formulae of glorification and benediction

All authorities agree that the name of Allah, whenever mentioned, should be followed by a formula of glorification (al-a‘lam, al-‘a’sh, ta‘līf, ta‘līf, and so on), such as ta‘līf, sa‘labah, ‘azza wa jal, tabrakah, taqaddum.40 Formulae of benediction and eulogies (al-fātal) should follow names of prophets, angels, companions of the Prophet Muhammad, Imams and other authorities and famous individuals. The name of the Prophet ought to be followed by the ta‘līf in its unabridged form. Abbreviations of the ta‘līf did abound, however, for Ibn Jama’ah, al-Ghazzali, al-Aynawi and al-Shahid al-Thani mention as many as six varieties: al-fātal, al-ta‘līf, al-‘a’sh, al-‘a‘lam, al-ta‘līf al-makroof, and al-ta‘līf al-ma‘nawī (al-‘a‘lam al-salām).

4. Lines and rubrics

In order to produce straight lines (sufi), leaves (maraqi, maraq) were ruled in blind either by means of the fingernails (tajrīf) or by using a device called mizmarīf.41 As far as possible, lines should be justified, that is the words should align at the left. In order to achieve this the copyist is instructed either to elongate the letters (madd, mu‘allaq) or to contract them (jam, qalqal).42 Word-division (fals) is disapproved of, and so is the breaking of meaningful constructions such as the construct state (‘alqā‘), particularly if the latter contains the name of God, e.g. Abū al-Ra‘mah, Rasūl Allāh and so forth.43

4. Punctuation

Classical Arabic did not use punctuation in its modern form. Some marks (muqaddam) were, however, used to indicate a different section or paragraph, or a meaningful pause. Once the earliest marks of this kind was a circle (dīrgh, dīrgh), introduced by the hadith-scholar to separate one hadith from another.44 Al-Khaljī al-Baghdādī informs us that it was desirable to leave the circle empty, so that the hadith was ‘closed’ (dīrgh), or some other mark (khat) could be placed in it.45 Thus, depending on the amount of times a particular hadith was heard (mmās) or read (mu‘allaq), a dīrgh could contain one, two or more dots.46 Al-Khaljī also reports another practice of indicating the end of a group of ten hadiths by a drawing a circle with dots on its circumference.47

5. Handwriting

For the traditionists, accuracy and clarity of handwriting were more important than its calligraphic quality (basīl-al-ba‘laq). Clear, bold handwriting (kāfūl ba‘laq) was, therefore, recommended. Mushaf (i.e. a hand-bound with elongated letter-forms) and kāfūl (i.e. a hand characterised by joining those letter forms, which normally should be written separately, thus, in a way, the opposite of the mushaf) ought to be avoided. A very fine handwriting (ka‘būl ba‘laq, kāfūl dalqūl, qar‘ūs) was, however, if as paper was in short supply or the person could not afford its price, or because he intended to travel and large books would be difficult to carry.48

6. Abbreviations

Abbreviations (numa‘, mawṣūkāt, muṣallab, ba‘laq), whether in the form of contractions, suspensions or sigla, abound in Arabic manuscripts, even if some, such as those of the afore-mentioned ta‘līf, weredisapproved

38 See the references in 29 and in particular to al-Qazwīnī, loc. cit. and A. Grohmann, "Arabische Chronologien", Handbuch der Ökonomie, vol. 1, pp. 299.305.
41 The date quoted as an example in the above-mentioned al-Jazā‘īrī’s treatise is 19 Safar 509, i.e. the date of composition of the ninth volume of Kandari’s "History of the Ottomans". It is an enigma in itself why this dating should have been invented. V. Minaré calls it "a literary convention" (Science of Islam, 2nd ed., v. 1, p. 237; "Kermali Pasha-zade")
42 See e.g. Ibn Jama’ah, Tāhir ibn Shihāb al-Ja‘fārī, (d. 1238/1629), pp. 170; Ibn Jama’ah, Tāhir ibn Shihāb, al-Ghazzali, 1543, p. 145a.
44 Ibn Jama’ah and others, as above. No abbreviations of ta‘alīf, al-ta‘alīf, al-ma‘ālik and al-ma‘ālik are mentioned, even though they are commonly mentioned in manuscripts (see e.g. Gucio, Catalogue, 1, v. 1, p. 776 and v. 2, p. 170). It is also somewhat surprising that al-Shahid al-Thani, being a Shi‘a author, does not mention the more commonly used Shī‘a dā‘a’, namely al-ma‘ālik (gūla Allāh ommār, gūla Allāh ra‘īn al-qulūb, gūla Allāh i‘rān).
46 Ibn Jama’ah, ed. by H. H. Nasr, pp. 101-102; Ibn Jama’ah, al-Ghazzali, 1543, p. 145a; Ibn Jama’ah, al-Shahid al-Thani, Marqat al-ma‘ālik, 1543, p. 107. The use of red ink did not, however, yet, nor with unanimous approval. Burdh al-Isfahānī (d. 640/1243), says for example, "It’s made of a mixture of black or white ink with a small amount of red iron oxide (or red iron oxide)" (see his Kitāb al-‘alam al-a‘lam, or "The Book of the Universal History of the People of the Book") (from the world of Arabic authors), p. 192, p. 35). See also al-Qazwini, Nuzhat al-Ma‘ālik (d. 733/1335), al-Fakhr al-Din afshār ad-Din (kāfūl, n.d.), pp. 9, p. 214.
48 See also al-Qazwini, ibid., v. 1, p. 272-273. We do not know to what extent the dot was used as a collation mark. It seems that for some time the dot was not used at all. The text does not constitute a complete paragraph mark (see e.g. Gucio, Catalogue, 1, v. 2, p. 108, "Mu‘allaq al-Ma‘ālik").
49 See e.g. Ibn Jama’ah, Tāhir ibn Shihāb al-Ja‘fārī, (d. 1238/1629), pp. 175; al-Ghazzali, 1543, p. 145a.
50 Ibn Jama’ah, ibid., pp. 167; Al-Ghazzali, ibid., pp. 145a; "Al-Ma‘ālik, 1543, pp. 127-128; Al-Shahid al-Thani, Marqat al-ma‘ālik, 1543, pp. 127-128.
51 Ibn Jama’ah and others, as above. No abbreviations of ta‘alīf, al-ta‘alīf, al-ma‘ālik and al-ma‘ālik are mentioned, even though they are commonly mentioned in manuscripts (see e.g. Gucio, Catalogue, 1, v. 1, p. 776 and v. 2, p. 170). It is also somewhat surprising that al-Shahid al-Thani, being a Shi‘a author, does not mention the more commonly used Shī‘a dā‘a’, namely al-ma‘ālik (gūla Allāh ommār, gūla Allāh ra‘īn al-qulūb, gūla Allāh i‘rān).
of Hadith-literature was a fertile ground for various and on the whole arbitrary abbreviations. The most commonly abbreviated words were baddhahā and ḥaddhālahān. There was, however, no standard practice. Al-Khaṭṭāb al-Baghdādī reports, for example, that Abū al-Walid al-Ṭaylīḏī (d. 234/847), when taking down a dictated work, was using the following abbreviations: kifū ʿalā al-sīlīm, tāʿ fī ṣūmāʾa, waḥdā tāʿa fī ṣuddūmātān. Other abbreviations reported in the texts under discussion are: nāʾ, ʿānā, ʿddānā, dīthā (baddhālahān); and, ʿāmā, ʿūdān (baddhālahān); dīthā (baddhālahān); qī (ṣūmāʾ) and qūdāhā (baddhālahān). In order to render one ʿamīd (kifū) from another, the procedure was to write the letter tāʿ (isolated form), an abbreviation of tāʿa ʿalā or baddhā ʿalā or ṣuddūmātān.

Abbreviations, when used in a manuscript, ought to be spelled out in the text, as a recommendation which was often followed regarding proper names and titles of books. Al-Ghazzī gives the following list: Abī ʿal-Bakhrāʾī, mīm Abī al-Imām Mālik, ʿlī Abī Tirmidhī, ṣū Abī Dāʾīd, ṣīn Abī al-Nāʾī, ʾāʾ Abū Mājalī al-Qawāṭīrī, ʿayn Abī Ḥabībān, ʾāʾ Abī Dāʾīgī, ʾāʾ Abī ʿAlī al-Imām Aḥmad al-Madīnī Abū al-Shāfīʿī. He also reports that the non-Arabic (i.e. Persian) were in the habit of using such abbreviations as: al- ʿālī mīm, ʿayn mīm, bāʿ mīm, lām mīm, ʾāʾ bāʿ, bāʿ ālī fāʾ ʿālī, ʾāʾ bāʿ ʿālī fāʾ ālī, ʾāʾ bāʿ ʿālī fāʾ ālī mīm. Manuscripts were usually collated in one or a number of sessions (majmūʿ, mazāʾīd), depending on their length. Probably the earliest work marking the spot at which the collation broke off was by placing a dot or some other mark in the margin (see par. 4). This collation mark (ʿalāmāt al-bāqīlāy) was very much part and parcel of the circle and the early sandīq sessions. It is for this reason, therefore, that the dīrāt was referred to as ḍāʾīnān. Another way of indicating that the text was collated was by writing the word bālūqah or bālūqah or bālūqah al-ard. And if the collation was made during a meditation of baddhā (in bālāqah fi ilāl mālik al-dīrāt or al-dīrāt), the word ḍāʾīnān would be used. Al-Shāfīʿī al-Thālīḥ ʿaddīs that it was better if the ḍāʾīnāt note was written by the sūfīs.
UNE TRADUCTION PERSANE DU TRAITÉ D'IBN BĀDIS:
UMDAT AL-KUTTAB (ca. 1025)

Yves PORTER

La Ṣolṭān-e Ṣafavi est la traduction persane d’un traité arabe concernant les encres de couleur, les ṣaf, les pourns pour le papier et le calame. La composition du texte persan avec le traité d’Ibn Bādis Ṣumāt al-kuttab montre qu’il s’agit bien du même texte, bien que la traduction ne soit que fragmentaire. Les deux versions sont mises en rapport avec la traduction anglaise de M. Levy. Certains points de détail sont analysés concernant les problémes d’identification des ingrédients qui composent les ṣaf, ainsi que les différences entre les ṣaf et les ṣaf. Les Ṣumāt al-kuttab est une Persane translation of an Arabic treatise on the coloured inks, the ṣaf, the sizing of the paper, and the quills. The composition of the Persian text with Ibn Bādis’s Ṣumāt al-kuttab shows that the text is the same one, though only partly translated. The two versions are compared with M. Levy’s English translation. Some points concerning the identification of the ingredients are as well as the differences between the ṣaf and the ṣaf are further analyzed.

Il y a, dans la bibliothèque de l’India Office de Londres, un traité ayant pour titre Ṣolṭān-e Ṣafavi, qui se trouve dans un recueil décrit par H. Ebé1. Ce texte nous apprend qu’il s’agit de la traduction persane d’un traité arabe portant sur les encres de couleur, les ṣaf, les pourns pour le papier et le calame. Ce sont ces ṣaf qui ont attiré mon attention. En effet, ce genre de procédé, rarement décrit dans d’autres traités (du moins en persan), se trouve très largement exposé dans le texte d’Ibn Bādis ’Umūd al-kuttab. J’ai donc confronté les deux textes et la comparaison s’est avérée fort fructueuse. Cependant, seuls quelques chapitres ont été traduits de l’arabe en persan, et encore, dans un tout autre ordre que celui de l’original. Il n’est donc que d’une traduction partielle, mais nous sommes sûrs maintenant de l’auteur, jusqu’à l’inconnu, du texte arabe.

1. Présentation du texte persan.

Cette traduction se trouve dans un recueil comprenant divers textes, dont le traité de calligraphie Ṣumāt al-kuttab de Maḥmūd Raʾīfī Čaḡerī (969/1305), ainsi que des traités d’épithologie. Elle couvre les feuilles 108h à 139a, dans un ṣaf-dūf assez lisible dont on compte onze lignes par page. Le papier, vergé, est poli et teinté d’un couleur jaunâtre; excès noir et rouge. La copie est datée (fol. 139a) de 1610/1611-2.

Le traité commence (fol. 108h) par une invocation: Nān ʿal galmen mīyāzdān... (titre de la sourate 105, premier verset), suivie d’une introduction entrecoupée d’autres versets coraniques. Cette introduction diffère entièrement de celle du texte arabe, qui annonce dès le début, les titres de douze chapitres. On apprend (fol. 112a) que ce traité est soumis à l’approbation de Maḥmūd Šāh b. Ṣuhrabād Maḥmūd Šāh b. Ṣuhrabād Al-Badānī. Puis il est dit que ce texte est la traduction d’un traité arabe sur la fabrication des encres de diverses couleurs et sur certains procédés concernant le papier et le calame. Le traducteur nomme ce traité Ṣafavi, parce que c’est le nom d’un oiseau qui change constamment de couleur comme ce traité, dans lequel les couleurs se succèdent. On trouve plus loin (fol. 118a) que ce texte est divisé en 61 ṣafat (m. à m. “technique”), et en effet on peut voir finalement le mot ṣafat trace à l’encre rouge, mais sans autre indication, ni de nombre, ni de titre de chapitre... 

2. Comparaison du texte persan avec l’original arabe2.

Un premier constatation peut être fait: l’ordre des 61 ṣafat ne suit pas l’ordre du texte arabe. On peut voir cependant que les chapitres se succèdent par séries; ces séries ont une longueur linéaire variant de deux à quatre feuilles; il est donc possible de dire que la traduction persane a été faite sur une copie de l’arabe non seulement incomplète mais dont certains feuilles ou sections auraient été perdu leur arrangement initial. Ainsi, alors que le texte arabe expose, dans l’ordre, des encres de couleur (chap. IV), les ṣaf (chap. V) puis les ques-

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2. Ṣaf, ṣafat (la vocalisation correcte est ṣafat) et ṣafat (nom et charpie de livre, de coton que l’on place dans l’encre afin d’absorber les résidus de l’encre; l’encre elle-même (Ṭeṣāʾalū).