Probably Baghdad
First quarter of the 14th century
38.5 x 31.5cm
A fragmentary thirty-part Qur'an
lines to a page: 7, 5 of medium
Raybhān and 3 of large Raybhān
scribe: unknown. The Topkapi pages have an attribution at the end to Arghin al-Kāmilī
illuminator: unknown
bibliography: Karatz (1962), i, 43, no.135; 55, no.204; Arberry (1967), no.66, Sotheby's (1973),
illustrated: Bambozio (1976), 46; James (1980b), no.33
location: Chester Beatty Library, 1949.
Many pages from il. 4 to 10 extv.,
2; Topkapi Sarayi, R.69, EH 222;
Pierpont Morgan Library, New
York, M.840. Four folios
ex-Sotheby's, lot 185, 7-4-75

Notes
1. al-Zahābi (1934), 66-67: He claims that the tradition of calligraphy in Egypt goes back to Yaṣīq al-Mawāli, who died in
Mowāli in 1322. Yaṣīq was the master of Abūl-Ḥasan ibn Zakī, called ‘al-Walī al-ʿAṣm, who was in turn the master of Abī al-Dīn Muhammad al-Ḥakībī, also called ‘al-Shirātī’.
The latter had a son ‘Imād al-Dīn Muhammad, who was his pupil and a leading grammarian and calligrapher. ‘Imād al-Dīn taught Shams al-Dīn Muhammad ibn Abī al-ʿĀṣībī aṣ-Ṣaḥīḥī, the master of Yaṣīq. He was the master of Abīl-Ḥasan Muhammad ibn Abīlamūd ibn ʿAbd al-ʿĀṣībī al-Mukarramī who composed a treatise on calligraphy Mubīl al-ḥārif, and was the teacher of the well-known scholar Ibn Ḥajar. A contemporary of al-Shirātī, and a pupil of the same masters, was Shabbīh al-Dīn Ǧahīṣī, whose own pupil was Ǧalīl al-Dīn al-Wāḥiṯī. The famous ‘Abd al-Razzāq ibn Ǧanībī, called ‘ibn al-Ṣāḥībī’ (1195-1144) was taught by al-Waḥiṯī.
Qadhdhāfī mentions another pupil of al-Shirātī, Ǧazīr al-Dīn Ṣaḥīḥī ibn Muhammad ibn Ǧudīl al-Silīlī, the master of Ǧaḥīṣī, who wrote a treatise on calligraphy entitled al-ṭayḍīk al-ḥikmātīyya fi ʿrāf al-ṣaḥīḥīyya. Ǧazīr al-Dīn left Cairo and went to Mecca and then on to India, returning to Mecca where he died.
2. If we are to interpret this information correctly, it would seem to imply that the tradition of calligraphy in Egypt depended from Ibn al-Razzāq through Yaṣīq al-Mawāli, and not through Yaṣīq al-Mawāli's and his pupil Ibn al-Wāḥiṯī. However, as Nīsīr al-Dīn Muhammad al-Wāḥiṯī (also called Shams al-Dīn) was taught by ʿAbdallāh Ǧaṣīfī, the pupil of Ǧaṣīfī Ǧaṣīfī's, Gamāl Ǧalīl, there was in fact a link with Yaṣīq al-Mawāli.
3. L. Preu (1886).
7. al-ʿAṭār Mosque contains a number of interesting Qur’āns which circumstances beyond our control prevented us from examining in November 1977.

Chapter One
Preface
3. In the Library of the University of Leiden (1960, Cod.473
Warn.) there is a manuscript which was copied in the city of Ghamāsh around 1370. It uses the same script as a portion of a Qur’ān copied in Damascus in 1319, and now in the Chester Beatty Library (Ms. 1451). Although primarily associated with areas east of Baghdad, this type of script was not the only one in use there. A Qur’ān copied in the Iranian town of Busās in 1311-12, (Bib. Nat. Ms. Arab. 6021), was of a script of this type, again with many of the characteristics of the lefthand one, copied in Hamadīda in 1314, (Univ. Mus. Philadelphia, N.E.P. 37), employs an entirely different type of script. There is also a small group of very early-twelfth-century Qur’āns identified by Ewingston and Rice forty years ago, some of which employ a small, tight, curvilinear script, distinct from all others.
5. This comes from a Qur’ānic commentary, a loose volume numbered 597, in Cairo National Library.
6. See below, Chapter Four, note 17.
10. Chester Beatty, Ms. 1448: Arberry (1967), no.53, pl.32; James (1980b), no.22; Bibliothèque Nationale, Ms. Arabe 4914:
11. Antiquities in Egypt, (1892).
13. There are several examples from Iran in manuscript dating from the 11th and 12th centuries. This use of the ḥaḍr script occurs in both left and curvilinear Qur’āns.
Chapter Two

1. For literature on the Mamluks see Arti (1961), and the Mamluk volume devoted to the art of the Mamluks, 6 (1984).
2. Arti (1961), p. 141, Arti, "al-Baḥrijī" under the entry is not in favour of the term being applied to the Mamluks of the thirteenth and fourteenth centuries.
7. Aydin (1967), i.
9. Williams (1964), 84.
10. Fernandus (1968), Conclusion.
11. For the use of Qur’anic āyāt on buildings, see Dodi & Rokhlin (1961). For Mamluk inscriptions on metalwork, see Wiess (1913) and, for glass, see Wies (1904). For the general matter of the meaning and symbolism of āyāt used on architecture, see also Tabakh (1974).
12. For more see Ami (1980), but for the use of textiles see Bagdikian (1959), 452.
14. Ilana Biechtier’s reference to the use of Qur’āns or parts thereof in the areas of Mamluk Egypt, see Bug Bichakjian (1959-71), 1.1 and note 318.
15. Fernandus (1968), 133. This complete recreation, with different readers for each part, was known as a ḫirbaṭ, 1968, 133.
17. Arti (1961), 30-34. Quoting the sayings of Qāṭīb al-Ḥāriqī who mentions a sum of money allocated for three Qur’āns, there is a large Qur’ān, endowed by the donor...which is placed on a large reading stand.

Chapter Three

1. Cap 1.1-3, 11-12, 14 & 19. Closely related to this group are: British Library Ms. Or. 31025; al-Faṣalīd al-Ṭayfī, dated 713/1217, see Elibehey (1988); and Ayda Sofia Ms. 2623, al-Faṣalīd al-Ṭayfī, dated 750/1251, now in the Stadtbibliothek, Munich.
2. There are manuscripts which may be either Mamluk Qur’āns. For example, Cairo National Library Ms. 70, see Cairo (1960), no.254, and Arti (1981), 24, where it is wrongly described as thirty-part, Bibliothèque Nationale Ms. N. 210, which bears a label saying that it was made for Qābilīn (1275-76), but that lacks any contemporary documentation. Dvörek (1985), 952-53, p. 88. VII. 1987, 7, 249-50, Ibn Ǧibrīl (1987).
5. Qūḥ (1987), 2-3, 48-49, where Bahādūlī’s name is described. According to the author, this paper was used almost exclusively for Qur’āns.
Chapter Seven

1. There is apparently another manuscript in the National Library, Cairo, which it has not been possible to examine, Ms. Timミhiyat 306. Faduli (1937), 316, mentions another manuscript in India and Tibet, Muktiráž-Zida (1938), 399, 399; Halbí Efendi (1904), nos. 54, 31, 727. Qādī Ahmad (1939), 67.


3. E.L. v.v. "Bughdād": the model was begun under Ḥasan-i Bisrāy and finished under his successor Shâykh ʿUways. Khwāja Ḥasan ibn ʿAbdullāh was a former Mamluk of Ḍirāz, and governor of Baghdad. The main calligrapher and designer of inscriptions appears to have been Ahmad Ṣuhīn, Bilâr (1958), 102. See the criticism cited there for the inscription, as Sulaiman (172), 88–91.

4. Naqīb, Lane (1906), vii, 281, originally meant anyone who engaged in or did sculptured work; James (1904), Mamluk-Chirvání adverses the term "designer", which seems apt given the fact that artists bearing the title ṣībāʿī are known to have worked in various different media; Mīḥālskî-Mamluk-Chirvání (1948).


8. Le Strange (1955), 223.


10. I.e., Shāhīz, qādī-Dîlū (1848), 397.

11. al-ʿĀshî (1934), no. 124.


13. According to Faduli (1937), 320, on his visit to the Paris Museum in 1937 he saw 20 exts. by Ḍirāzī or Qāf of this manuscript. Some of them have much more slender, but undoubtedly related mirrors from a Qāf which may also belong to this group, Ms. 73.55–77. These also have Mamluk scriptography, in the names of Maskātramīn and al-Nāṣir Muhammad.

Chapter Eight


3. Qādī Ahmad (1939), 62, 104; Faduli (1937), 328–329. Earlier writers often confuse this calligrapher with the ʿAlīzād of Edīfīn.


5. Ibn Ṣuhīn (1978–79), 1, note 118. Qāf of Ahmad (1939), 62, 104; Faduli (1937), 328–329. Earlier writers often confuse this calligrapher with the ʿAlīzād of Edīfīn.


8. Ibn Ṣuhīn (1978–79), 1, note 118. Qāf of Ahmad (1939), 62, 104; Faduli (1937), 328–329. Earlier writers often confuse this calligrapher with the ʿAlīzād of Edīfīn.


10. Ibn Ṣuhīn (1978–79), 1, note 118. Qāf of Ahmad (1939), 62, 104; Faduli (1937), 328–329. Earlier writers often confuse this calligrapher with the ʿAlīzād of Edīfīn.


Glossary

Abjad (Ar.), the term for the letters of the Arabic alphabet when used to indicate numerical values.

Alif, bi'na, lam, baf, gaf, etc., letters of the Arabic alphabet, also used to write Persian and Ottoman Turkish.

Amir (Ar.), a military commander.

'Asurar (Ar.), a confederation of Turkoman tribes which controlled eastern Anatolia and western Iran from 1378 until 1508.

'Asfar (Ar.), an ornament, usually circular, placed in the margin of a Qur'an page to mark the end of each tenth ayah.

Atıbuk al-jaysh (Turk, Ar.), commander-in-chief of the Manlik army.

Avatâl al-nâs (Ar.), the children of the people, i.e., of the Manlik amirs.

Âyâh (Ar.), a verse of the Holy Qur'an.

Âyat al-Kurî (Ar.), Qur'an II, 255. Muslims make no distinction among the verses of the Qur'an, but certain âyas, in particular Âyat al-Kurî, are believed to ward off evil. It was favoured above all other âyas for use on buildings and portable objects.

Âyat al-Nâs, Qur'an XXIV, 35. This verse begins as follows: “God is the light of the heavens and earth...” It has been commonly used by artists on mihrabs and mosque lamps.

Bahri (Ar.), literally, “of the sea”, but in Egypt it had the meaning of “of the Nile”, and was applied to the Manlik regiment whose barracks were on Roda (al-maâf) Island in the Nile.

Basmalah (Ar.), the Arabic phrase, “bismillâh al-ra'mân al-ra'îmân”, “In the name of God, the Compassionate, the Merciful”.

Beylik (Turk), the territory ruled by a bey. At the beginning of the fourteenth century the Turkish emirates of Asia Minor were known as Beyliks.

Bhâri (Ar.), an angular form of naskhi used in Indian Qur'ans of the fourteenth- and fifteenth-century.

Califun (Ar.), the ruler of the architecture.

Chagatay (Ar.), a Central Asian dialect of Turkish.

Chi'ah, one of the leading Mongol families of Il-Khânîd Iran. The most prominent member was Amir Chi'ah who died in 1347.

Dür al-madhâbîf (Ar.), one of the buildings in the complex built by the Il-Khânîd statesman and scholar, Rashîd al-Dîn, near Tabriz. It was the house (dîr) in which Qur'ans (maâ'âbîf) were copied.

Discordârah, the dots and dashes placed under and over certain characters of the Arabic alphabet which are otherwise indistinguishable, to indicate their pronunciation.

Dinîr (Ar.), the gold unit of Islamic coinage. The silver unit was the dirham.

Fâzik (Ar.), legal, jurisprudent, expert on fiqh (jurisprudence).

Gandhârî-nêtîr (Pers.), meaning “The one who writes in large characters”.

Halîlîk (Ar.), a tradition of the Prophet Muhammad. Second only to the Holy Qur'an as a source of Islamic Law.

Hapax, a semi-circular piece of decoration projecting outwards into the vertical border of a page.

Hillîlîyâh (Ar.), lunar, referring to the Muslim calendar, which is a lunar one.

Ibn (Ar.), son of.

Imâm (Ar.), this means both the spiritual head of the Islamic Community, i.e., the Caliph, and the appointed prayer-leader in the mosque.

Influenced, when Arabic is written with its grammatical case-endings it is said to be mu'alla, influenced. When it is provided with diacritical points it is mu'âmân.

Istakhlî (Ar.), the niceties of diplomatic and civil-service protocol required by a scribe or secretary for the composition of official letters and documents.

Iżâq (Ar.), a non-hereditary grant of land.

Jâmi' (Ar.), congregational mosque where the Friday prayers are performed, as well as daily prayers.

Jâhînâ (Pers.), a synonym of jâhâ, the proper place or court of the king. In its Arabic form, it is pronounced jâhîn (Ar.).

Ja'â (Pers.), gl. azâ'â (Ar.), a thirteenth section of the Holy Qur'an.

Ka'bah (Ar.), the cube-shaped Holy Sanctuary of Mecca to which all Muslims turn in prayer and which is the focus of the Hajj, or pilgrimage.

Khans (Ar.), secretary or clerk. It also had the meaning of scribe.