مرحلاً قرباً يوم هذا المبينينب، وقال:

نجل أموس من بلال فرعون، فماكنه أن ننزل، نزلنا ننزل بهواء ووضعنا تعلم البنياء نعبت.

وأولى الناسها، فأهلها نزلوا، فصداً أصداً بعض، الذي يبكر، ينجلب لأهلي.

فامثرب، الأرض فإن بصرنا الله، أتمنى أن ننزل، وننزل، وأولى الناسها، فصداً أصداً.

فأما أولاً، أنا وصلتني سبعة وعشرة وواحد، وواحدًا وواحدًا، وأولى الناسها، فصداً أصداً.

وأما أولاً، أنا وصلتني سبعة وعشرة وواحد، فصداً أصداً.

وأما أولاً، أنا وصلتني سبعة وعشرة وواحد، أولاً، أنا وصلتني سبعة وعشرة وواحد، فصداً أصداً.
end of the prayer for Monday and the title and beginning of the prayer for Tuesday, is missing between folios 5 and 6, and that the manuscript originally had ten leaves. The title in the margin of folio 1b is that of the Hizr al-nabi, which is followed by one prayer each to 'Ali (folio 2a), Hasan al-Rida (folio 3a), Husayn, the martyr of Karbala' (folio 3b), Zayn al-'Abidin (folio 4a), Muhammad al-Baqir (folio 4b) and Ja'far al-Sadiq (folio 5b). The missing leaf would have contained the titles for the prayers to Muhammad al-Kazim and 'Ali al-Rida, as the sequence begins again on folio 6a with that to Muhammad al-Taqi, followed by those to Muhammad al-Naqi (folio 6b), Hasan al-'Askari (folio 7a), Muhammad al-Mahdi (folio 7b). The final text, on folio 9b, is a prayer for divine aid entitled Al-Imam al-A'zam.

The manuscript was in the Ottoman empire by the beginning of the 19th century, when it was rebound in its present red sheepskin covers by an owner called al-Hajj Sharif Ahmad in his seal, which he applied to folios 1a and 9a, and Serif Haci Ahmed in the notes dated 1221/AD 1807 he added on the front and back doublures. In this period or later the manuscript was considered Ottoman work, since an inscription on folio 1a assures us that, 'It is the hand of the late Seyh [Handullah] in his early years.'

**ITEM 13**

**Bifolium by Arghun al-Kamili**

**Properly Baghida, circa AD 1330**

37.5 x 27.5 cm

A bifolium from a copy of the Qur'an attributed to Arghun al-Kamili, the famous 14th-century calligrapher. Several other fragments from this manuscript are known, including one sold by Bernard Quaritch Ltd in 1996 (see James 1988, pp.156–60; Stanley 1996, pp.27–30, 122–23). The text, comprising verses 1–40 of the surah al-Mu'min (xli), is consecutive, indicating that the bifolium came from the centre of a gathering.

The text was copied on a polished Oriental paper of a mid-cream colour, with 13 lines of sa'dani to the page, covering an area that measures 25 x 15 cm. Verses are punctuated by gold rosettes set off with blue dots, and the end of each group of ten verses is marked in the margin by a medallion executed in gold and blue and inscribed in white Kufic with the word 'isra'. A similar marginal device, in the form of a medallion with a peak, marks each fifth verse, being inscribed with the word khamsah. This illumination has been attributed to Muhammad ibn Sayf al-Din al-Naqash, who is known to have assisted Arghun on several manuscripts.
The Kitāb al-Mughni of al-'Iraqi

Prably Syria, 2 Ramadan, 808/27 February 1406
227 folios, 25 x 17.5 cm

A compilation of the Hadith used by al-Ghazali (d. AD 1111) in his famous work Bid'ā 'Ulūm al-Dīn, entitled al-Mughni 'an Hamīd al-Hafīz fi'l-'Aṣāfīr fi Taḥbīṣ wa fi'l-Bīyān min al-Ḥubb, it was the work of Zayn al-Dīn Abū'l-Fadl 'Abd al-Rahman ibn al-Husayn ibn 'Arabi al-'Iraqi al-Kurdi (AD 1335-1404). Al-'Iraqi studied in Cairo and visited Syria and the Hijaz, and in AD 1386 he became qādī of Medina, where he may have composed the Mughni: an autograph copy made there in AH 790/AD 1388 is preserved in Princeton (Mach 1917, no. 2165). Al-'Iraqi was the author of several works on traditions, the best known of which was the Aṣīryah fi Usul al-Hadith, a version of the Kitāb 'Ulūm al-Hadith by Ibn al-Salah (d. AD 1345). The Mughni is an abridgement of an earlier work, which al-'Iraqi composed in AH 750/AD 1350-51, and which he re-wrote in a shorter and more portable edition at the request of his students.

The text was copied on a thick, cream laid paper, and there are 25 lines of a good, clear naskh to the page, written within an area measuring 20 x 13 cm. Headings were written in red, and there are occasional notes in the margins throughout. The work was copied by Muhammad ibn Ibrahim al-Nabusi, probably in Syria, since the hand is typical of that used in Syrian Mamluk manuscripts of the period. There are a number of endowment and ownership inscriptions in Arabic and Ottoman Turkish on the endpaper at the beginning of the manuscript and on folio 1a. One dated Damascus, AD 937/AD 1530-31 is in the name of Mawłana Fakhru al-Din ibn Isfahal al-Qadhi; another refers to Mawłana 'Ata'allah ibn Ahmad and his sons; and a third was added by Shaykh 'Abd al-Nabi.

The morocco binding, originally light-brown in colour, is almost certainly contemporary with the manuscript. The outer covers have tooled decoration set off with gold dots. The centre-pieces consist of a central medallion within a frame of lobes, two of which extend into palmette-shaped pendants. The medallion contains a hexagon filled with interlace, with each side of the hexagon extending into the point of a six-pointed star. The remainder of the device was worked with a rosette-shaped tool. There are triangular corner-pieces and a border of rules, the main register of which contains a repeating palmette motif. The medallion on the main section of the flap is filled with knotwork, and knotwork devices appear on the fore-edge section of the flap. The doublures are also typical of the period, being of brown leather block-pressed with an arabesque pattern.
A miniature copy of the Qur'an  
Mamluk, 17 RAH'AL- AEKRIB 5764 NOVEMBER 1468  
204 FOLIOS, 7.5 X 5.5 CM

A complete copy of the Qur'an finished in Egypt or Syria in 1468 by a  
scribe called Muhammad ibn 'Ali al-Maghribi al-Shafi'i. The size of  
the manuscript indicates that this copy was made for private use, but  
the scribe must have been a professional copyist, as the text is well-  
written and carefully organized.  

On the two opening pages the text area is square, surrounded by  
rectangular panels of illumination, surrounded by gold bands. The  
panels above and below the text have inscriptions in naskh in gold 'clouds' reserved in a blue ground set with fragments of scrollwork.  
The vertical side panels have a simple leaf pattern in gold, and each  
page is framed by blue rules set off with dots and various dart-like  
motifs. This illumination, although spare, is competently executed  
and clearly carried out by someone familiar with the typical 14th-  
century Mamluk practice of placing inscriptions over grounds of  
vegetal fragments. The decorative darts on the blue rules around the  
opening pages are very similar to those on an Egyptian Qur'an of AD  
1446, for example (James 1992, no.13). The classic tradition of 14th-  
century illumination endured into the 18th, but in an increasingly  
debased form. Occasionally manuscripts of much higher quality were  
produced, but these were often the work of scribes and illuminators  
who came to Egypt and Syria from Iran. This manuscript, though, is  
part of the earlier, indigenous tradition.  

The manuscript was written on cream paper, with 18 lines of a  
diminutive naskh hand (ghubah) to the page, within an area defined by  
red rules that measure 5.4 x 4.2 cm. Verses are marked by blue  
‘commas’, and the surah headings are in gold naskh. Marginal inscrip- 
tions in gold naskh mark terimal divisions (juz’, hisb, mb, nif) and  
prostration points (sajidah). The end of the text on folio 204b is  
followed by a pious invocation and the colophon.  
The covers are very probably original. They have toled decoration  
worked in blind and gilt. In the centre of each main field there is a  
lobed centre-piece filled with knotwork, with palmate-shaped pend- 
ants above and below. There are small triangular corner-pieces and a  
multiple border, one register of which is filled with simple cabling.  
The doublures are of plain leather.

Scholarship in Spain and North Africa

Section of the Kitab al-Muwatta

THE GREAT MOSQUE OF GRANADA, DHU'LL-HIJJAH 542/MAY 1148  
76 FOLIOS, 29 X 21 CM

This manuscript contains part of the Muwatta', the magnum opus of  
Malik ibn Anas (d. AD 796), who was one of the first great scholars of  
Islamic law. In the Muwatta' Malik attempted to codify the practices  
of the Islamic community of Mecca during the time of the Prophet, and  
this formed the basis of his school of interpretation. In later years other  
schools arose, but the Maliki tradition held sway in Muslim Spain,  
where this copy was produced. Religious and secular manuscripts are  
often attributed to Spain during the Islamic period, but it is rare to  
find sufficient documentary evidence to establish this provenance  
beyond doubt.  

The text of this section commences with part of the Kitab al-Salah,  
followed by Kitab al-Janaza, Kitab al-Zakat, Kitab al-Siyum, Kitab al-  
Dahai, Kitab al-Hajj, Kitab al-Jihad, and Kitab al-Talq. There is a  
colophon on folio 70a, at the end of Kitab al-Hajj. This states that the  
work was copied 'at the end of Dhu'1-Hijjah of the year 542', equiv- 
alent to May 1148, by Hisham ibn Sa'd ibn Khalaf al-Ghassani, whose  
nisab indicates his descent from one of the great Arab tribes of Syria.  
However, as most Muslim inhabitants of Islamic Spain claimed Arab  
ancestry, this may not be entirely accurate. More important, however,  
is the exact location given for the place of copying: bi-madinat  
Chamatuha wa-fi jami'a al-Kahf, 'in the city of Granada, in its Great  
Mosque'. In AD 1148, when the manuscript was written, Granada was  
still under the control of the Almoravids, who held the city until AD  
1166, when it was surrendered to the Almohads. The Great Mosque  
no longer exists, as it was demolished after the Christian conquest of  
the city to make way for the Cathedral. A second colophon, at the  
end of the manuscript (folio 76b), notes merely that, 'The Kitab al-  
Talq was completed in the Great Mosque of Granada.'  
The text is written on fine white vellum, with approximately 24  
lines of excellent Maghribi script to the page, filling an area that  
measures 21 x 14 cm. Headings were written in a larger hand, and the  
text is accompanied by many marginal notes, which, like the main  
text, were fully vocalized. Every page is annotated and the notes  
marked by red letters which identify the relevant passage in the text.  
The manuscript was undoubtedly copied by an accomplished pro- 
fessional scribe. Apart from the quality of the script, and the pain- 
taking vocalization, the sophisticated layout of the pages, with their  
numerous and complex annotations, point to the fact that this cannot  
be the work of an amateur copyist making a personal copy.
الประصص المنالية في التوبةيدة

البَنَّاءُ عِلْمَةَ الْعِلْمَاءِ وَالْأَفْلَامِ

القُلْوَةُ بِعَضْلَةِ المَوْلاَةٍ وَالْجَمَالُ

السَّلِّمُ عِزْزَةَ الْعَفْوِ وَالْأَنْهَارُ

البِنْيَانُ عِلْمَةَ الْعِلْمَاءِ وَالْأَفْلَامُ
The completed work, running to several volumes, was obviously destined for a prime location, which may, in fact, have been the Great Mosque itself.

Replacement pages have been supplied for a number of lacunae (folios 9, 20–32, 27–39, 40–53). This evidently occurred some time ago, as the replacements have suffered the same insect damage as the original leaves. These losses may have been facilitated by the way the manuscript was preserved, as many Maghrībī books on scholarly subjects were kept as unbound fascicules until fairly recent times, and the binding of this item is a very new addition.

Broedelmann 1, p. 175; Supplement 1, pp. 207–90.

ITEM 18

The Kitāb Sirr al-Ṣināʿah of Ibn Jinni

BIJYAH (BOUGIE), AR 563/AD 1168

144 FOLIOS, 26 × 19 CM

An early copy of the Kitāb Sirr al-Ṣināʿah wa-Asār al-Balaghah, a study of Arabic phonetics and one of the best-known works of Abū'l Fath Uthman ibn Jinni. The author, who was born in Mawâc ira ad 953, the son of Greek slaves, devoted himself to the study of the Arabic language and is considered the founder of Arabic etymology. He distinguished himself sufficiently to hold office at the court of the Buyid ruler of Fars, Ādud al-Dawlah (ad 949–985), and both there and at the court of Sayf al-Dawlah of Aleppo, Ibn Jinni was on friendly terms with the great Arab poet al-Mutanabbi, on whose collected poems (diwān) he wrote two commentaries. He died at Baghdad in ad 1002.

The main text was written in an excellent Maghrībi copy-hand. It is partially vocalized, as are the section headings, which were written in a larger script. There are 25 lines to the page, within a text area measuring 20 × 14 cm. The laid paper is of a brown, brittle type, with chain lines at intervals of four centimetres. It was probably made in Spain or North Africa. Due to the age of the manuscript, the nature of the ink used, and the constituency of the original pulp, the ink has spread into the surrounding paper, a phenomenon observed in some ancient Islamic papers.

One of the most interesting aspects of this manuscript is that its provenance is given in the colophon on folio 1444 as madinat Bijyah, that is, the city of Bougie in North Africa, 175 km east of Algiers. In ad 1168 Bijyah was part of the Almohad empire, having been captured from the Hammudids in 1152. It was the chief town of a relatively remote Almohad province, but before 1152 it had been the prosperous and cultured Hammudid capital for some 50 years. Given
its recent history, it is not surprising to find a work of the calibre of
the Kitāb Sir al-Sinā’ah being copied there at this time, probably by a
scribe who had been trained in Bijayah under Hammadid rule or who
had settled there at this time.

The binding was clearly attached to the manuscript more than half
a millennium after it was produced. The outer covers are of a type
that imitated bindings from the Ottoman empire and the Iranian
world. Made of brown morocco, they have tooled borders and are in-
laied with pressure-moulded leather centre-pieces. There are plain paper
doublets.

Broedersma, t. p. 131; Supplement, i, pp. 99–100.

ITEM 19

Section 33 of the Jāmi‘ al-Sahih of al-Bukhari
GRANADA, MONDAY, 23 RABĪ‘ II 714/5 AUGUST 1314
22 FOLIOS, 26.9 X 20 CM

A section (juz‘) of the famous work on traditions (Hadith) by
Muhammad ibn Isma’il al-Bukhari (AD 810–870). The Jāmi‘ al-Sahih
took 16 years to compile and consists of 57 books (sing. kiwāb), which
are divided into 3450 chapters (sing. kāb). There are 7397 traditions in
the complete work, though many occur more than once because some
traditions deal with several subjects. The text in this section runs from
Bāb Barakat al-Nakhlah in Kitāb al-‘Aqīqah to Bāb Man Da‘ā bi-Ra‘f’ al-
Wahid wa‘l-‘Alamān in Kitāb al-Mardā. A short text on folio 14 gives the
title of the work and the name of the author in a large Maghribi hand,
and below, in a smaller script, a list of the contents. The colophon, on
folio 22a, does not give the scribe’s name, but it does state that the
text was completed bi-hadat Chānāṣith, which we may take to mean
the city, rather than the sultanate, of Granada. This manuscript must
once have formed part of a complete copy of the Sahih, and it was
probably donated to one of the many mosques and madrasahs that
existed in early 14th-century Granada, during the reign of the Nasrid
sultan Isma‘il 1 (AD 1311–1325).

The manuscript was written in a clear hand, probably by a pro-
fessional scribe. It is copied on parchment, with 36 lines of Maghribi
script filling an area of 20 x 12.5 cm on each page. Each section is
introduced by a heading in a larger hand, written into the text, so that
the end of each section runs on to the title of the following one. The
end of each section is marked by a crescent with a central dot.

The covers, which date from the 14th or 15th century, are of light-
brown morocco, decorated in blind and in gilt, with inlaid centre-
pieces of pressure-moulded leather dyed green.