ITEM 20

Section 37 of the Jāmiʾ al-Sahih of al-Bukhāri
Almería, Sunday, 27 Sha’ban 725/31 August 1323
24 folios, 26.9 x 20 cm

A section from al-Bukhāri’s famous collection of traditions. The text consists of Bāb al-Wudūʾ from Kitāb al-Da’wāt to Bāb qad Allah azza wa-jalla innah lihhindu yahyā bi-`ashir Allah from Kitāb al-Janān. A short text on folio 1a gives the title of the work and the name of the author in a large Maghrībi hand, and below, in a smaller script, a list of the contents and the name of the scribe, Ahmad ibn Muhammad ibn Muhammad ibn Ahmad ibn Dawwā al-`Āshī (?). The niṣābūn lists the amount that he came from Wād il-`Āshī, modern Guadix, which lies between Granada and Almería. The colophon on folio 24b completes this information. The manuscript was copied in Almería (bi-madīnat al-Māryyān) on Sunday, 27 Sha’ban 725, and the scribe added that, ‘I copied it in my house, in the building in our Great Mosque, it being one of the buildings that form its endowments’ (intisabshu bi-maṣzūl bāb-dār [laqṣas] b-sh-n ilf Jāmīʾ in 3-`Āzam wa-hiyya min ḍiyār al-ahdāb ilhām). Almería was part of the Nasrid kingdom of Granada from AD 1238 until its fall in 1492, and it was the state’s most important port after Málaga. The Great Mosque, which stood in the old city, either on the site of the present cathedral, or the nearby church of San Juan (Torres Balbás 1953), was built in the 10th century AD, either in the reign of the Umayyad caliph ‘Abd al-Rahman III (AD 912–961) or that of his son al-Hakam II (AD 961–976). The mosque was described by the German traveller Münzer a few years after the reconquest of Almería, partly destroyed in an earthquake in 1552, it was later rebuilt in the Gothic style. Its fine niṣābūn still survives.

The manuscript is written on parchment, with 26 lines of Maghrībi script filling an area of 19 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 text, like that of item 19, is well-written, but the hands differ slightly in that the script of item 20 is more compact, and the script of the headings is rather more cursive. The close similarities between items 19 and 20 in materials, format, and script may be a product of coincidence, but it is not unknown for two parts of a work to have been written nine years apart by different scribes in different cities. A link is suggested by the identical bindings the manuscripts now bear, which shows that at some point they were brought together to form part of the same set.

ITEM 21

Decorated page from a copy of the Qurʾān
North Africa, 15th century AD
26 x 20 cm

On the recto of this leaf of parchment is the left-hand half of a double-page illumination, and it is clear that it originally formed the last leaf of a Qurʾān manuscript, either a single-volume copy or one volume of a multi-part copy. The composition consists of a large roundel surrounded by a square frame of white strapwork, surrounded in turn by a frame of gold interlace. In addition, a palmette device protrudes into the outer margin, as do two triangular peaks at the top and bottom. The central roundel is filled with white strapwork forming a six-pointed star, which appears as though superimposed on a circular device with pointed extensions, all in gold overlaid with spirals in sepias. The filler motifs are very varied and were executed in gold and colours (white, red, blue, and green).

Most Maghrībi Qurʾāns produced in the 12th–16th centuries, both of the single-volume and multi-part types, were of this square format and often had two illuminated pages at the end of the text, as well as at the beginning. The designs, too, were very similar to the present example (compare James 1992, no.54, for example), but, as it is on parchment rather than paper, it is more likely to have been made before AD 1500 than after. At the same time, the manner of execution suggests a date towards the end of the period AD 1100 to 1300.

ITEM 22

Part 30 from a Qurʾān in thirty parts
Morocco, AH 1065/AD 1653
54 folios, 25.9 x 20 cm

This manuscript is the final part of a thirty-part copy of the Qurʾān and contains the surahs lxxvii to cxiv. It was written in a large Maghrībi hand, at seven lines to the page, on a cream-coloured paper that has chain lines 2.5–3 centimetres apart. The text is contained within an area measuring approximately 21.5 x 14 cm on each page. The hand is a fine, large, bold one, the letter alif being 1.5 cm in height. Like other examples of this hand, the letters sīn and sīn maqṣūrah are distinguished by large, sweeping, sublinear curves 3.5–4 centimetres in diameter, and by the elongation of each final letter mīm, the sublinear stroke of which extends some 3.5–4 centimetres beneath the line. The letters are vocalized in red, with other signs in blue, gold and green. The name of Allah was written in gold throughout.

Individual verses are separated either by groups of large gold
dots arranged in a pyramid and set off with small coloured dots and a hair-like finial, or by large gold rosettes divided into eight segments and set off with coloured dots. On most occasions groups of five verses are separated by a large gold 'leaf' motif derived from the shape of the ancient Arabic numeral for five. This is sometimes added, or repeated, in the margin, and some examples contain the word *khams* in gold Kufic on a blue ground. The devices marking groups of ten verses are distributed on a similar pattern. They take a variety of circular forms, some containing the word ‘sifr’. Other textual divisions are marked by gold Kufic inscriptions in the margins.

Surah headings were written in the same decorative gold Kufic script and are accompanied by a palmette-based device that extends into the margin. The heading of the first surah is set on a blue ground surrounded by a decorative frame that has an outer border of gold strapwork. The details of this decoration can be traced back to the ornament found in much earlier Kufic Qur’ans, and the pyramidal verse markers are also very archaic. The Maghribi hand in which the text was copied is not so ancient, but very similar examples on parchment, with the same seven-line format, have been attributed to the 11th or 12th century AD on the basis of an endowment notice added to one in AD 1238, in Marrakesh (James 1992, no. 55). The rectangular, vertical format seen here had emerged by the 14th century AD, but most manuscripts of this type were written on parchment until the 16th century. This is, therefore, a relatively early example of the use of paper.

The text ends with a large illuminated panel bearing the colophon written in 13 closely knitted lines of gold North African ‘thuluth’. The ground is blue, with fragments of scrollwork in white and red. Much of this text is of a rhetorical character, but it gives the names of the patron and the scribe and the date. It may be paraphrased as follows. The copying, vocalization and illumination (dażb, tawūq, ṭaqwa and tammiq) of a multi-part copy of the Qur’an (ra’i) was commissioned by Abu Muhammad Sayyid ‘Abdallāh al-Gharwāni, son of the Shaykh al-Islām Muhammad ibn Abī Bakr, and the work was carried out by ‘the slave of his elevated abode’, Ahmad ibn ‘Abi ‘Abdallāh, who completed it and bound the manuscript in the year AD 1063. The date is given in the Maghribi version of European numerals.

The covers, of red morocco, probably date from the 18th or 19th century. The elaborate borders are tooled in blind, and pressure-moulded centre-pieces and pendants are set in. There are modern paper doublures.
The Arts of the Book in the Ottoman Empire

ITEM 23

The Kitāb al-Hidāyah of Al-Marghinani

OTTOMAN, PROBABLY ISTANBUL, AH 1007/AD 1599

VI + 473 FOLIOS, 17.5 X 10.5 CM

A very fine copy of one of the best known works on Hanafi jurisprudence, the Hidāyah ft Sharb al-Hidāyah of Burhan al-Din 'Ali ibn Abi Bakr ibn 'Abd al-Jalil al-Farghani al-Marghinani (d. AD 1197). The author came from a family of lawyers from the town of Marg-hinan in Farghana. He travelled extensively in the course of his career but finally returned to his native town, where he died. His Maḥāla 'Iliyāt al-Muhādah' was an elementary primer of Hanafi jurisprudence, on which he later wrote a long commentary in eight volumes, called the Kifāyat al-Muntahā. Because the latter was considered too long, he produced this shorter work, which in turn became the subject of a series of commentaries by other scholars, some of which became almost equally famous. There have been several English translations of the Hidāyah, and the Arabic text was printed in Cairo in 1908. The making of such a fine copy of this work indicates the importance it held in the Ottoman legal system, which followed the Hanafi system of interpretation.

The work was copied on a thin, crisp, cream-coloured laid paper, with 21 lines of a good nasta'liq hand to the page, in black, with rubrications. The written area measures 13 x 6.5 cm, and is framed by gold bands and black rules. There are illuminated head-pieces of excellent quality on folios 1b and 223b.

The text is preceded by eight pages (folios 1b–8a) laid out as a grid, which contains an index to the work, and by two pages (folios 1b, 1a) containing three poems praising the Hidāyah, one in Persian, two in Arabic. The index is preceded by a fine head-piece bearing the title, almost certainly the work of the artist who painted the other head-pieces, indicating that the forematter is contemporary with the main text. The latter is followed on folio 47b by a colophon written in a triangular panel. The scribe's name is given as Muhammad, called Wasi al-Kutayhi, which indicates that he was from the town of Kutahya in western Anatolia. He states that he finished copying the manuscript on the eighth day ('ahd) of the second third of the third sixth of the first half of the Hijri year 1007, which was equivalent to 6 December 1599.

Folio 1a also contains an ownership note in the name of Kadi Velyüeddin Efendi-zade Mehmed Emin, dated Mecca, AH 1200/AD 1785–86, while the opening folio bears three such notes. The first, which has been erased, was dated AH 1154/AD 1742–43. The second, which is in the name of Süleyman Ağa-zade Mehmed Efendi and is
dated AH 1155/AD 1743–44, is accompanied by an impression of Mehmed Efendi’s seal. The third note is in the name of an owner called Hafiz Osman.

The manuscript has brown morocco covers of very high quality, decorated with a countersunk centre-and-corner composition filled with pressure-moulded lotus scrolls and cloud bands in black against a gold ground; there is also a border of countersunk panels decorated in the same manner. The flap has similar ornament, while the black leather doublures have countersunk centre-pieces with pressure-moulded motifs reserved in a gold ground. There are endpapers of excellent marbled paper.

**ITEM 24**

**The Rawdat al-Abrar of Kara Çelebi-zade**

**OTTOMAN, PROBABLY EDIRNE OR ISTANBUL, SECOND HALF OF THE 17TH CENTURY**

**II + 372 FOLIOS, 26.5 x 14.5 CM**

A rare illustrated copy of the *Rawdat al-Abrar* of Kara Çelebi-zade Abdülaziz Efendi (1591–1657). This history of the Ottoman Turks from the time of Adam to that of Sultan Ibrahim I (1640–48) was copied here together with the author’s Supplement, or *Dhayl*, which covers events up to 1657, largely in the form of a personal memoir. Abdülaziz Efendi was born into a family of distinguished jurists, and from 1612 he rose through the ranks of *mudarris* teachers and *şâhid* until he was appointed *şâhid* of Istanbul in 1614 by Mustafa IV (1623–1640). He fell from grace soon afterwards and was sentenced to death by drowning. He was reprieved and exiled to Cyprus, from where, some eighteen months later, he returned to be appointed to the high post of *kazasker* of Anamur. In 1648 he became *kazasker* of Rumelia, and in that year played an important part in the deposition of Sultan Ibrahim and the accession of Mehmet IV (1648–1687). It was about this time that he presented the Sultan with his history of the Ottoman Turks. In 1651 Abdülaziz was awarded the rank of Şeyhülislam – though not the post itself. This he enjoyed for only a few months, since he was dismissed in October of that year and sent into exile on the island of Chios. From 1652 until his death in 1657 he lived in retirement in Bursa, and it was during this time that he completed the supplement to his history.

In the present manuscript the text of the *Rawdat* is on folios 1b–262 plus one unpaginated leaf, and that of the *Dhayl* on folios 263b–370a. Two unnumbered folios have been inserted between the two main texts, viz. the last unpaginated folio of the *Rawdat* and a rhetorical
introduction to the Dhayl which ends on folio 263a. The Dhayl is followed on folios 371b–372b by an appendix giving the dates of the deaths of several Islamic rulers and famous men, in the form of Persian verses, all within gold-ruled panels.

The texts were copied on Venetian watermarked paper. Each page bears 31 lines of nasta’liq, written in black, with rubrications, and set within a frame of gold and black rules that measures 19 x 8.5 cm. Subheadings are in red and are set in narrow, gold-ruled panels, while numerous notes and corrections were added in the margins in red and black.

Both the history and the supplement commence with head-pieces with fine gold-on-gold decoration framed by red and blue bands and set off with blue floral ‘darts’. The inscriptions below the head-pieces are accompanied by floral scrolls in gold. The rhetorical introduction to the Dhayl on folio 262a–2b is also provided with an illuminated head-piece of a very similar type, but the execution betrays a different hand, and the style suggests an 18th- or 19th-century date. The Rauðah also contains three topographical illustrations, all of good quality. Other manuscripts of the text, such as those in the British Library and the Österreichische Nationalbibliothek, are unilluminated, and this suggests that the present copy was made for someone of considerable eminence. Miniature paintings are not at all common in manuscripts of the mid- and late 17th century, and those that were produced can generally be associated with members of the imperial court or high officials resident in Edirne and Istanbul.

These paintings are of a type that dates back to the first half of the 16th century, when European topographical prints inspired Ottoman painters to record the cities that were conquered by their political masters. The most famous early examples are Nasuh Matraki’s depictions of the cities Silleyman the Magnificent passed through during the Iraq campaign of 1534–35. Such illustrations are also found in Ottoman portolan atlases, and a late example, the Khalilī Portolan Atlas, may well be contemporary with this manuscript, as it can be dated to the period after 1669 (Soucek 1992, p.110).

The binding, of brown leather tooled in gilt, is of a Europeanizing type and probably dates from a rebinding in the 19th century. The doublures are of marbled paper.
ITEM 25
Album of calligraphy
TURKEY AND CENTRAL ASIA, 16TH–18TH CENTURIES
17 BOARDS, 24.5 × 19 CM

This album contains a collection of 13 calligraphic specimens that illustrate the development of the Ottoman thulth and naskh styles from the mid-17th century onwards, as well as a further four items of nasta'liq. Three of the latter are rare examples of Ottoman découpee calligraphy, while the fourth is a piece by a celebrated Iranian master, Mir 'Ali Haravi (d.1545). The pieces have fine illumination and are framed by ebru borders of good quality, which is of the type associated with Hariz Mehmed Efendi (d.1773). The borders were probably added when the specimens were mounted on boards and bound together in a 'concertina' album, almost certainly in the 18th century. Indeed, the album represents an excellent example of Ottoman connoisseurship of calligraphy in that period.

NO. 1. An anonymous qin'ah ('fragment'). Ottoman, probably 17th century.
The position of this 'fragment' within the album suggests that the compiler believed it to be the work of Derviş Ali, who died in 1673 (see nos 2, 3). The specimen measures 12 × 15.5 cm and consists of one line of thulth above six lines of naskh set at an angle of 45 degrees. The line of thulth gives the normal formula of introducing a Prophetic Ḥadīth ('The Prophet – May God bless him and give him peace – said...'). The final word of the formula is reduced in size, as it does not form part of the composition but had to be included to complete the formula. Beneath are two Ḥadīths in naskh.

This specimen measures 20.5 × 14 cm and is in three parts. At the top and the bottom there is a line of the thulth giving a text relating to Adam, the first man and the first prophet. In between there are three Ḥadīths on the subject of dāna (sadaqah), written in nine lines of naskh. The composition was signed by the calligrapher Derviş Ali, a leading member of the school of Şeyh Hamdullah who died in 1673 (Rado 1984, pp.100–10). With Isma'il Efendi (see nos 4–9) he played a major role in the revival of Ottoman calligraphy in the mid-17th century. Both were teachers of Hafiz Osman (see nos 10, 11).

This piece is a further example of Derviş Ali's naskh hand and consists of five Ḥadīth texts written in 11 lines within a panel measuring 16 × 12.5 cm.