



# THE ISLAMIC MANUSCRIPT ASSOCIATION

## GRANT APPLICATION FORM

CLOSING DATE 15 October 2010

### APPLICANT DETAILS

#### 1.1 General Details

The applicant must be a member of the Islamic Manuscript Association. For applications for project funding, one of the project co-coordinators must be a member of the Association, and it is this person who should submit the application. **Please note that only one application per person is allowed.**

Title	Ms	Gender	Female
First Name (s)	CAROL JANE	Date of birth	[REDACTED]
Surname	BURROWS		
Nationality	British		

#### 1.2 Contact Details

Institution	John Rylands University Library, The University of Manchester		
Position	Collection and Research Support Manager (Digital Images)		
Address	The John Rylands Library, The University of Manchester, 150 Deansgate, Manchester, M3 3EH. ENGLAND	Tel.	+44 (0)161 275 3778
		Fax	+44 (0)161 834 5574
		Email	carol.burrows@manchester.ac.uk

#### 1.3 Curriculum Vitae

Please give a summary of your CV (maximum **2 pages**) including your relevant publications.

See Appendix A

## NATURE OF APPLICATION

### 2 Application Category

Please indicate which of the following the funding will be for:

Participation in Conference or Training Event	
Equipment Purchase	
Publication/Editing Costs	
Research Project Funding	
Testing and Laboratory Analysis	
Funding for Training Event or Conference Organisation	
Travel and Visa Costs	
Translation and Interpretation	
Other (please give details)	Digitisation of a complete, illuminated <i>Koran</i> manuscript of undetermined date, but pre-1500 CE.

## PROJECT INFORMATION

### 3 General Details

Project Title	Gateway to the <i>Koran</i> of Kansuh al-Ghuri		
Field of Study (General field of study and particular discipline(s) of proposed research)	Islamic studies / Religion and Theology		
Start Date	10 January 2011		
Duration (Maximum 12 months from start date)	6 months		
Total time to be spent on project	38 days	Total Budget	GBP £6,370.00

## PROPOSAL

### 4.1 Summary of Principal Aims of the Project

(100 words)

Rylands Arabic MS 42 [704] is possibly the largest Koran of its age. Its date is undetermined; Mingana suggests 1500 CE, but James dates it mid to late 14<sup>th</sup> century CE. It has interesting illumination, some particularly complex. However, its size and weight prevent ready access, so its research potential remains largely untapped. Two missing leaves from the manuscript are housed in the Chester Beatty Library in Dublin. This project aims to digitise the complete manuscript, virtually reuniting the leaves on-line using *Turning the pages* software. The digitised resource will be freely available for research, teaching and learning.

#### 4.2 Why apply for funding from the Islamic Manuscript Association?

Please explain why you believe the Islamic Manuscript Association to be best suited for the support of your proposal.

(100 words)

At its inaugural conference TIMA affirmed its aspiration to facilitate the digitisation, accessibility and study of Islamic manuscripts. As it states, digitisation can “assist in the conservation of manuscripts, render them more accessible to scholars and offer new tools for codicology and textual criticism”. This project meets every one of those aims. A digital facsimile will make globally accessible a manuscript that, due to its physicality, is currently closed to scholarship, and will enable research on a version of a text at the heart of TIMA’s agenda. Without TIMA’s assistance this manuscript would not be digitised.

#### 4.3 Other Research Commitments

n/a

## DETAILED PROJECT PROPOSAL

#### 5.1 Detailed Project Proposal

This should be written in a style suitable for a reader with good knowledge of the subject area. You may continue on an additional sheet. Applicants should clearly define the stages and in particular the end of the project for which funding is sought in order to receive the final 20% of the grant (*see Notes for Applicants*)

## **Rylands Arabic MS 42 [704] *Koran***

880 x 600 x 180 mm (approximate dimensions); 470 bombycine paper leaves, muhaqquq script, 10 lines to the page, illuminated.

The manuscript is not dated, but Mingana dates it from the “seal of Kansuh al-Ghuri (AD 1500-1516), the last but one of the Mamluk sultans of Egypt, and formerly belonging to his mosque at Cairo”. However, James recognises similarities between this manuscript and Cairo National Library 9, and therefore suspects the more likely date is the second half of the 14<sup>th</sup> century. Analysis of digital images should aid scholars to date the manuscript more accurately.

Due to its size and weight, reading room access has been severely restricted to all but a handful of scholars. It cannot be used in exhibitions, seminars or public close-ups. Photography will be challenging as the manuscript is too large for the conservation cradle and too heavy to digitise on a copy-stand. Sample images from the manuscript can be viewed in Appendix B.

### **Aims and objectives**

The project's aim is to create and publish a digital facsimile of Rylands Arabic MS 42 [704] to support teaching and learning, to develop new research opportunities, and, above all, to make this important manuscript accessible to anyone with an interest in the *Koran*.

The objectives are to:

- Digitise a complete *Koran*, including all folios and bindings, totalling approximately 950 high-resolution images;
- Develop a methodology, in association with the Conservation Department, for safely digitising large, heavy volumes without the aid of a cradle or copy-stand (the same methodology will be applicable to smaller manuscripts);
- Make a high-resolution facsimile of the manuscript freely available on-line, taking advantage of the advanced delivery and display functions of *Turning the pages* software (see *Bibliography* for sample pages from a British Library *Koran*);
- Collaborate with the Chester Beatty Library to virtually reunite our manuscript with the missing leaves held in Dublin;
- Create a dedicated project website and a Blog to chart progress;
- Allow comparison with similar manuscripts, e.g. Cairo National Library 9;
- Integrate the manuscripts into new teaching, learning and research opportunities;
- Internationally raise the profile of the Rylands Arabic manuscript collections;
- Enable access to what is, in effect, an inaccessible manuscript, thus aiding preservation.

### **Methodology**

#### *Secondment*

Carol Burrows will direct the project and report to TIMA. Records will be created and

populated by a Cataloguing Assistant, seconded 15 days FTE over a period of 20 weeks (this period is extended due to current maternity leave of the proposed secondment). The photographer, James Robinson, will also be seconded 12 days FTE over a period of 4 weeks. A conservator will be seconded for 2 days, and technical support for 1 day to set up the website and 1 day to construct the facsimile in *Turning the pages* software. Curatorial advice will be provided by the Manuscript Curator and Assistant Archivist with responsibility for Non-Western Manuscripts, Elizabeth Gow. There will be no new posts created as a result of this project, therefore no need for recruitment. Two interns (Photographer; Conservator) will assist with the project in a training capacity. They are funded by a JISC grant, so are not listed in the costs.

### *Conservation*

A member of the JRUL's Collection Care Team will assess the manuscript prior to and post digitisation, and undertake any remedial work required. Due to the complexities of this manuscript s/he will work closely with the photographer to devise a methodology for digitisation that protects the manuscript at all times. A dedicated room will be assigned for the duration of the project and a bespoke support system devised to support the manuscript. Our Conservation Intern will assist during digitisation.

### *Image capture*

The JRUL will assign a secure, dedicated room at its Deansgate site for the project, so that the equipment, support system and manuscript can remain in situ without disturbance. Using a Phase One camera with a P65+ digital back, the photographer will capture, process and upload approximately 950 images during 12 working days. Each processed image will be between 80 – 120 MB. Our previous experience of digital image capture of fragile manuscripts has shown that this is a realistic target when working with such large files. Each raw image will include a Kodak colour strip and scale rule, but these will be cropped from the processed images. The photographer will import a copy of each processed image into *Turning the Pages*, for viewing purposes. Two interns (Photographer; Conservator) will assist the process.

The folios at Chester Beatty Library will be photographed in situ by their own photographer. Both are openings, so will not present the same challenges as the bound manuscript. However, one of the leaves is framed and the other mounted on a board, so in each case only one side is visible. The Chester Beatty Library has no plans to remove them as this would be a major conservation exercise. Our contact at Chester Beatty Library is Dr Elaine Wright, a TIMA member.

### *Data capture*

As the JRUL has only recently purchased the *Turning the Pages* software the exact methodology for cataloguing the images is unknown. Prior to creating this facsimile JRUL staff will experiment with a smaller manuscript to devise a workflow. In advance of photography the Cataloguing Assistant will create a spreadsheet to assist the photographer. The metadata, to be embedded in each image, will include any significant details about each folio. The Curator of Non-Western manuscripts will advise. Each record will be approved by the Project Manager prior to publication. Both metadata and images can be downloaded or printed directly from the web. *Turning the Pages* supports full Unicode to allow inclusion of non-roman scripts in the data records.

### *Website*

A dedicated website will be created using the same project format as the *Shahnama* site (<http://www.manchester.ac.uk/library/shahnama/>). The web site will include an EAD-compliant description (Encoded Archival Description) of the manuscript, project documentation and a link to the facsimile. It will also provide links to related resources, and will credit the sponsorship of TIMA. The Blog will be created by the Photographer and updated by team members.

### *Timetable*

Action	Jan 11	Feb 11	Mar 11	Apr 11	May 11
Conservation report on manuscript					
Methodology for digitisation devised					
Image capture					
Blog construction					
Cataloguing Assistant makes initial spreadsheet					
Image processing					
Conservation report on manuscript					
Records created in TTP					
Images uploaded into TTP					
Records upgraded and authorised					
Web page construction					
Web page and images published					
Exit strategy					
Dissemination / Publicity					
Report to TIMA					

The Project Manager will oversee the progress of the project, liaising with team members and TIMA and monitoring workflow. She will be responsible for approving publication of the images, their records, and the website. She will manage the publicity and dissemination, liaise with the academic community and write the final report to TIMA.

### *IPR*

Copyright in unpublished manuscripts is perpetual under current UK legislation. However, the subject of this proposal was produced prior to the 16<sup>th</sup> century and is physically owned by the JRUL. We therefore regard the potential for a claim for rights infringement to be infinitesimally small. The photographer is an employee of the University of Manchester, and will therefore have no claim to copyright in the images.

### *Standards*

Images will be catalogued to a locally developed application profile, based on and compliant with VRA 3.0 metadata standards. It is also UK-LOM Core and Dublin Core compliant and mapped to Getty Crosswalk. For authority control we use Library of Congress Subject Headings and the Getty Thesaurus of Geographical Names. We follow TASI guidelines for the preservation of images.

EAD is based on ISAD(G), the international standard for the description of archives. EAD has been adopted internationally as the standard encoding system for online finding aids. The use of an EAD Schema will enable us to embed a TEI (Text Encoding Initiative) Schema directly into EAD instances. This will allow us at a future date seamlessly to incorporate full-text transcriptions and editions of the manuscript into the EAD record.

#### *Exit plans*

Both raw 48-bit files and 24-bit processed TIFF files will be archived on SAN-based storage architecture which is dual-sited in line with the Library's Digital Preservation Strategy. This hardware infrastructure is hosted and maintained by the University's Information Technology Services Division in a sustainable environment. Turning the Pages software is maintained by the JRUL's Information Systems team and the content by the JRUL's Imaging Team. The Project Manager will also take responsibility for maintaining both the content and the web pages.

The JRUL is currently engaged in a project to implement a vertical search engine that will sit on top of the JRUL's current systems. We recognise that it is currently complicated for users to search across our collections due to the multitude of systems and interfaces. The intention is to reduce dependency on individual systems for finding content by combining metadata into a single index that can be quickly and effectively searched through a single interface. The search engine will be available early next year.

The JRUL is proposing to purchase a kiosk through which *Turning the Pages* facsimiles can be viewed in our exhibition areas. *Turning the Pages* software has the functionality to include oral renditions and transcripts, translations or interpretations. This functionality will enable the JRUL to interpret the digital facsimile by cooperating with the local Muslim community. This Koran would be a splendid addition to our public programmes agenda, allowing the community to interact with and appreciate this manuscript, which would otherwise be inaccessible and therefore invisible to them.

## **5.2 Bibliography**

If applicable, please provide a bibliography for the project proposal.

For copies of the articles please see Appendix B

Mingana, A., *Catalogue of the Arabic Manuscripts in the John Rylands Library Manchester* (Manchester: Manchester University Press, 1934)

James, D., 'Rylands Arabic MS 42: Recent discoveries', *Bulletin of the John Rylands Library*, 59 (1977), pp.249-53

British Library, *Baybar's magnificent Qur'an*

<http://www.bl.uk/onlinegallery/virtualbooks/viewmostviewed/index.html#>

## **ASSOCIATED COSTS**

### **6.1 Associated costs**

Please give a complete breakdown of expected costs for the duration of the project both in your local currency and in Pounds Sterling. You should be particularly careful not to overestimate the resources required. Applications may have a greater chance of success if they are modestly costed. The Islamic Manuscript

Association reserves the right to reduce the amount requested if it is thought excessive. The maximum amount available to a project is £5000. If the assistance applied for is part of a larger project, you may wish to give the total budget and indicate what of it you are requesting from the Association.

Travel costs should be fully itemised; *per diem* rates should be explained; hourly or monthly rates of research assistants or consultants should be specified; and the period of employment needed for a research assistant should be fully justified. All travel must be economy class. Where possible, please support figures with evidence in the form of quotes, price lists, ticket price estimates, etc. **Please note that no further funding will be available beyond what is awarded at the outset.**

Expenses	Local Currency	Pounds Sterling
Server support and storage		£750.00
Photographer: 12 days @ £125 per day		£1,500.00
Cataloguing Assistant: 15 days @ £125 per day		£1,875.00
Conservator: 2 days @ £125 per day		£250.00
Technical support: 2 days @ £187 per day		£374.00
Curatorial support: 2 days @ £187 per day		£374.00
Project Manager: 5 days @ 229 per day		£1,145.00
Chester Beatty Library imaging		£102.00
<b>Total</b>		<b>£6,370.00</b>



## 6.2 Other Sources of Financial Support

Please give details of project funding you have both received and applied for. The Islamic Manuscript Association is particularly willing to match funds that have come from other sources, so please list other awards you have applied for or been granted. **Applicants are requested to keep the Association informed of the outcomes of any other applications.** Failure to do so may jeopardise the application's prospects of success. In the event of simultaneous applications for funding to the Association and to other funding bodies covering the same costs of a project both being successful, the applicant will be asked to choose which award to accept.

Funding Body	Amount applied for/granted	Date awarded or result expected

## Research Dissemination

### 7.1 Output

Please summarise the immediate output of the research project below.

- (a) monograph or critical edition ☐
- (b) article(s) ☐
- (c) catalogue ☐
- (d) creation of a digital resource ☐ YES

#### Outcomes:

- New research opportunities and greater awareness of the Rylands Arabic manuscript collections;
  - Access to and preservation of a unique cultural asset;
  - New partnerships with our academic community, with the Chester Beatty Library and with TIMA members and with the local Muslim community;
  - Public programmes and engagement;
  - Fulfilment of the JRUL's, the University of Manchester's and TIMA's Strategic Goals.
- (e) other (please specify)

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### 7.2 Plans for Publication/Dissemination

If applicable, please describe the proposed output from the project, including any publications or resources that have already appeared, and outline your plans for future publication or other dissemination of your research.

*Plans for Publication / Dissemination:*

- Website;
- Blog;
- Article in *News from the Rylands*;
- Article in TIMA newsletter and on Projects web pages;
- Engagement with the University's Press Officer to publicise the project;
- Kiosk in JRUL exhibition areas displaying the facsimile;
- Integration into research and teaching & learning activities of the School of Languages, Linguistics & Cultures, Middle Eastern Studies at UoM;
- Integration into public programmes & web exhibitions.

Digitisation is a two-way process with the research community. In return for making available such a resource we hope to encourage scholarly investigation and use the conclusions of the researchers to upgrade our records and improve our own understanding of the manuscripts in our care.

## REFEREES

Your referees should be able to provide the Islamic Manuscript Association with an independent opinion on the proposed research project. They must not themselves be closely allied with the project. **Please note you are responsible for ensuring that your references reach TIMA by the deadline on 14 October 2010.**

### 8.1 Referee 1

Title	Dr	Gender	Male
Full Name	Andreas Christmann		
Institution	University of Manchester		
Position	Senior Lecturer in Islamic Studies		
Address	School of Languages, Linguistics and Cultures (Middle Eastern Studies) Lime Grove Building Manchester M13 9PL	Tel.	+44 (0) 161 275 5667
		Fax	+44 (0) 161 275 3551
		Email	andreas.christmann@manchester.ac.uk

### 8.2 Referee 2

Title	Ms	Gender	Female
Full Name	Rachel Beckett		
Institution	The John Rylands University Library, The University of Manchester		
Position	Head of Special Collections		
Address	The John Rylands Library, The University of Manchester, 150 Deansgate, Manchester, M3 3EH. ENGLAND	Tel.	+44 (0)161 275 8720
		Fax	+44 (0)161 834 5574
		Email	rachel.beckett@manchester.ac.uk

## SIGNATURE

Applicant's Signature Carol J Burrows

Date 05/10/10

Institutional Authorisation (if required)  
Rachel Beckett

Signature \_\_\_\_\_

Name Rachel Beckett

Position Head of Special Collections

Date 05/10/10

**Reference for the project: Gateway to the *Koran* of Kansuh al-Ghuri.  
Digitisation of a complete, illuminated *Koran* manuscript of undetermined  
date, but pre-1500 CE.**

The digitisation of heritage material in support of research, teaching and learning is of strategic importance to the John Rylands University Library (JRUL). The JRUL's *Digitisation Strategy* states that "*We will maintain a commitment to heritage digitisation and maintaining excellence in this area, including excellence in provision of imaging services*". The digitisation of the *Koran* of Kansuh al-Ghuri is a directly in support of this strategic objective, and will offer significant benefits to the academic community at the University of Manchester and beyond.

The Imaging Service team offer significant expertise and experience in undertaking this project. They have an excellent pedigree and track record, clearly demonstrated by previous success e.g. Shahnama project, English Medieval Manuscripts and in the current JISC funded project to test the feasibility of establishing a centre of excellence for heritage digitisation (uniquely offering a valuable combination of skills and advice in imaging, conservation and metadata creation) at the University of Manchester.

[www.manchester.ac.uk/library/shahnama/](http://www.manchester.ac.uk/library/shahnama/)

[www.library.manchester.ac.uk/inthebigynnyng/](http://www.library.manchester.ac.uk/inthebigynnyng/)

<http://chiccmanchester.wordpress.com/about-2/>

I fully support this application.

Rachel Beckett

Rachel Beckett  
Head of Special Collections (Interim)  
The John Rylands University Library  
The University of Manchester  
150 Deansgate  
Manchester M3 3EH

**Reference for the project: Gateway to the *Koran* of Kansuh al-Ghuri.  
Digitisation of a complete, illuminated *Koran* manuscript of undetermined date,  
but pre-1500 CE.**

Rylands Arabic MS 42 [704], although one of the biggest assets of the John Rylands Library, has not been available for either research or teaching because of its current delicate state. We know that it represents one of the finest, most lavishly illuminated and calligraphically significant Qur'an manuscripts from the late Mamluk period, thus not only displaying the refined artistry of Mamluk calligraphers but also, because of its time of writing (14<sup>th</sup>/15<sup>th</sup> c.), bridging the gap in chronicling Qur'anic calligraphy between the late classical period (9<sup>th</sup>-12<sup>th</sup> c.) and the early modern period (16<sup>th</sup>-18<sup>th</sup> c.). I do very much welcome the project's idea to digitize the entire manuscript, in particular the idea to co-operate with the Chester Beatty Library in Dublin in order to add the missing *suras* (the shorter, mostly early, Meccan chapters towards the end of the Qur'an) and produce a(n almost) complete Qur'anic manuscript of that magnificent size and splendid craftsmanship. Given that the pedagogic use will be very beneficial (students of my class in *Qur'anic Studies* will have free access to studying this text) and in the light of the great stimulus for further research into Qur'anic calligraphy that this project will provide, I am fully behind this application and would welcome your support for it.

Best wishes,

Andreas Christmann

Dr Andreas Christmann  
Senior Lecturer in Islamic Studies  
School of Languages, Linguistics and Cultures  
Middle Eastern Studies  
University of Manchester  
Oxford Road, Lime Grove Building  
Manchester  
M13 9PL  
Tel.: 0161 275 5667  
e-mail: andreas.christmann@manchester.ac.uk

## **Appendix B**

### **CV**

[2 page CV removed at request of applicant]

## **Appendix B**

### **CV**

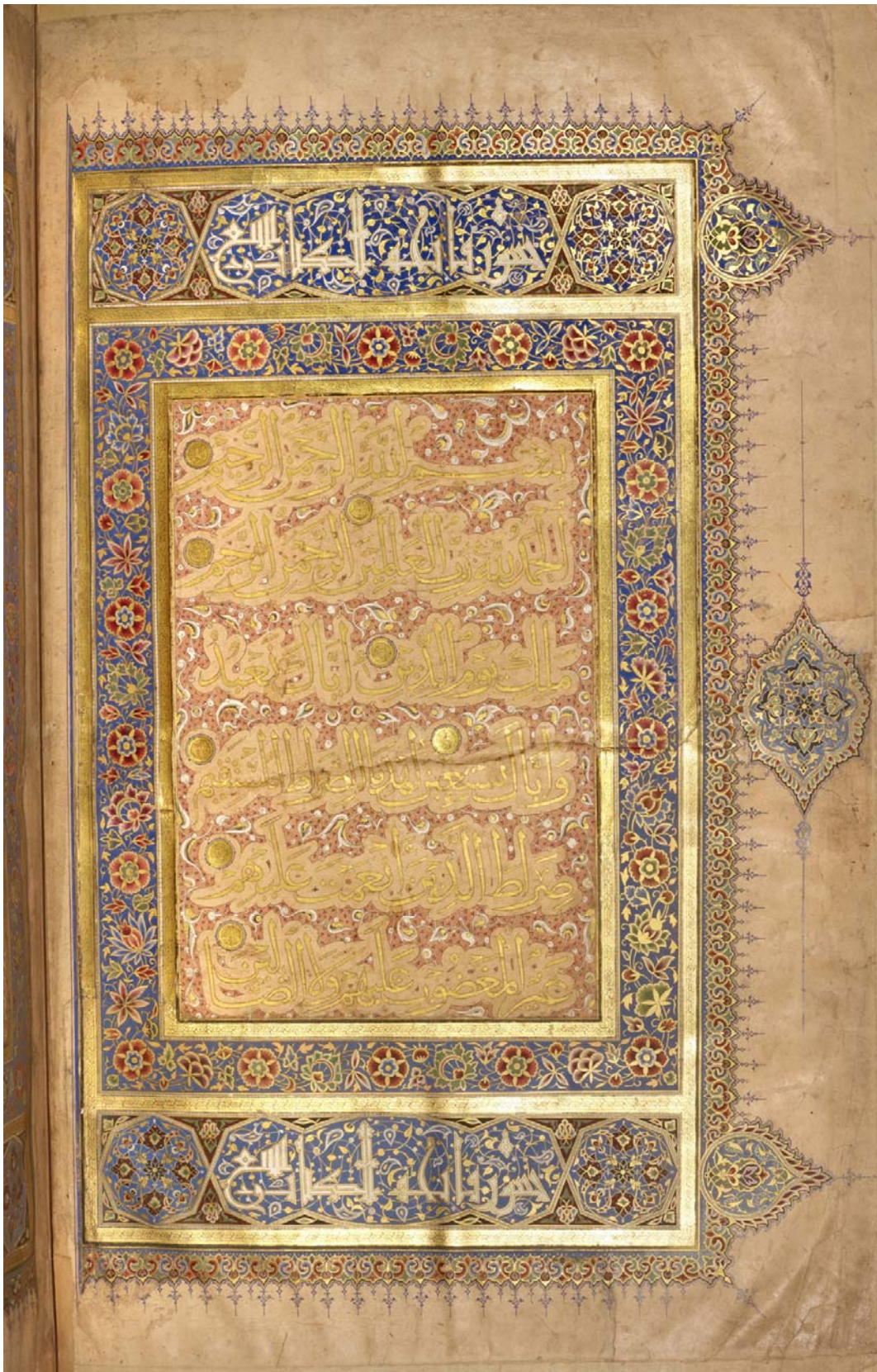
[2 page CV removed at request of applicant]

## Appendix B



Fol. 1a





Fol. 1b



## 41 [683]

305 × 215 mm. 46 leaves, five lines to the page.

The second *Juz'* of the *Qur'ān* (Sūrah ii, 136-253). The manuscript is written like No. 18 [691] and No. 23 [757] in letters of gold. Broad margins. Gilt vowels and diacritical points. Circles and other ornamentations in gold and colour in the text and on the margins. The first two pages are lightly ornamented, with the *Qur'ānic* Kūfī sentence, lvi, 77, above and below.

A peculiarity of the writing of this MS. is that a *Hamza* is used below a *Madda*, wherever this last sign occurs.

The following note has been written by the French Orientalist, N. Marcel, on fol. 1b: "Ce manuscrit d'une magnifique exécution renferme la 2<sup>e</sup> partie du Koran, suivant sa division en 30 parties (جزء). Cette partie comprend depuis le verset 136 de la 2<sup>ème</sup> Sourate, jusqu'au verset 253 de la même Sourate . . . La cartouche ci-contre en caractères Karmatiques renferme les mots 'el-djiz et thāny (partie seconde)."

Fine large Naskhi script. No colophon. About A.D. 1500. Thick paper. The first and the last leaves are blank.

[Crawford.]

## 42 [704]

860 × 540 mm. 470 leaves of enormously large and thick bombycine paper, ten lines to the page. Possibly the biggest *Qur'ān* in the world.

Fol. 468 is a more recent addition by some one who probably designed to complete the work.

Not dated but having the seal of *Kānsuḥ al-Ghūrī* (A.D. 1500-1516), the last but one of the *Mamlūk* Sultans of Egypt, and formerly belonging to his mosque at Cairo, in which it may be presumed to have been written, about A.D. 1500.

The first three pages are entirely in gold letters; the 'Unwān (of which the lower portion is a modern French work added to supply a picture which had been, probably intentionally, torn away) is a magnificent example of ornamental art. The headings of the Sūrahs are illuminated with exquisite taste and beauty. On fol. 1a we read:

بسم الله الرحمن الرحيم انه لقران كريم في كتاب مكنون  
لا يمسه الا المطهرون تنزيل من رب العالمين هذا المصحف  
الشريف شرفه الله وعظمه يرسم الخزانة الشريفة السلطا  
نية الملكية . . .

The deficiency at the beginning, caused by the piece torn away at the bottom of ff. 1 and 2, consists of two lines on page 1 which contain the above-mentioned sentence, and of two lines on page 4 (Sūrah ii). The corresponding portions of pp. 2 and 3 were filled in with the proper words by the French restorer, but on page 4 he inserted the first two lines of the third Sūrah to fill up the place, instead of the proper two lines from Sūrah ii, 9-11. On the first page his addition is similarly false and superfluous, and seems to be simply a meaningless imitation of the Arabic script.

The deficiency at the end is the absence of the last Sūrahs from ci to cxiv, which implies the loss of about 12 leaves, calculating for the amount of space occupied by the numerous headings.

On fol. 461 the scribe overlooked the vv. 37 and 38 of Sūratul-Insān, but he supplied them on the margin. On fol. 468b, the verses 6-24 (كذآ) are wanting in the newly added leaf. Between ff. 469b and 470, from lxxxix, 28 (الى) to xcvi, 5 (اوليك هم), there are about 3 leaves missing.

The text is written in very large and beautiful Naskhi characters with certain peculiarities as follows:

س as distinguished from ش is often written پ or س  
 ع " " " غ " " " ع " " " ع  
 The letters د, ص, ط are frequently written د,  
 ظ, ض, ط to distinguish them from ذ, ذ, ص.  
 The *madda* is generally represented by a *hamza*  
 preceding the *alif* of prolongation. ك some-  
 times appears as ڤ.

The *Art Arabe* of M. Prisse d'Avesnes contains several coloured facsimiles of the ornamentation in this *Qur'ān*, which he praises highly for its beauty. Some instructive particulars are also given as to its *provenance*. It was one of the finest MSS. preserved in the Mosque of *Kānsuḥ al-Ghūri*, and was *enlevé* (which means no doubt *stolen*) thence in 1858 during the performance of some repairs in the building; sold to a Greek, he carried it to Paris where Prisse d'Avesnes put it under the glass lid of a show-case at the Paris Exhibition. He was afterwards consulted and gave his advice with regard to supplying the torn out portion of the first leaf; and for that purpose he had the MS. sufficiently long in his possession to make the facsimiles given in his book. The seals referred to by him, and which are still visible on the first page of the MS., have been so defaced as to be almost illegible. They were not perhaps in that condition when the MS. was first brought to Paris.

[Crawford (from Firmin Didot's library).]

#### 43 [705]

250 × 175 mm. 254 leaves, seventeen lines to the page.

Complete text of the *Qur'ān*.

Transcribed by *Muṣṭafa ibn Naṣūḥ al-Lāsikī*, as shown by the following colophon written in gilt letters in 910/1504:

قد وقع الفراغ من تحرير هذا المصحف الكريم في

اواخر شهر شعبان المعظم من شهور سنة عشر وتسعمائة  
 من يد العبد الضعيف النحيف مصطفى بن نصح الاسكي.

Fine Eastern binding with golden carvings, in the middle of which, towards the opening, the usual sentence, "no body should touch it but the purified . . ." is written.

The first two pages and the *Sūrah* headings together with the division marks (جزء, عشر, and حزب) are beautifully illuminated in blue, gilt and white, on yellowish paper. The verses are separated by circular designs in gilt. The vowels are in the same black ink as the letters. No *Hamzas*. Gilt rulings. Broad margins.

[Crawford.]

#### 44 [754]

370 × 250 mm. 231 leaves, seventeen lines to the page.

Another copy of the *Qur'ān* of a fine Naskhi character, possibly of about A.D. 1525.

Ff. 1b and 2a contain in white letters, on an ornamented background, the words of *Sūrah* xvii, 90. Ff. 2b and 3a containing the *Fātiḥa* and the beginning of *Sūrah* ii are illuminated.

The highest and lowest and middle lines on each page are in large Naskhi, alternately gold and blue; above and below the middle line are seven lines in a small Naskhi. On each outer margin there is an illuminated design.

A later hand has marked in red the *Juz's* and the *Niṣfs*. The *Sūrah* headings, except that of *Sūrah* cxi which lacks a heading, are illuminated in Nasta'liq. In a fine gilt decorated binding and a board case. Vowels in black. No *Hamzas*.

[Crawford.]

#### 45 [797]

245 × 153 mm. 463 leaves, thirteen lines to the page.

Another manuscript of the *Qur'ān*.

Five pages at the beginning, and five pages



and the landscape-gardener Repton; a considerable number of manuscript volumes and journals; and a fine collection of estate and other maps. A Hand-List of the whole was prepared in the Library's Department of Manuscripts and completed in July 1951.

We are greatly indebted to Mr. Cornwall-Legh for this valuable gift.

The Library's Pre-Raphaelite manuscript holdings are well-known as a valuable source for the history of the movement, for studies of the work of particular artists, and for the influence of the Pre-Raphaelite idea. All have been acquired within the last twenty years. One of the earliest and most notable purchases, made in 1958, was a collection of correspondence and diaries of William Holman Hunt. This has been described as a fundamental source for the artist's life and ideas and for the history of many of his major works.

Further Holman Hunt correspondence has been added since that time and, most recently, forty-nine letters written between 1873 and 1900 to the publisher George Lillie Craik of Macmillan's and his first wife. In the 1880s Craik conducted on Holman Hunt's behalf the financial arrangements concerning his pictures and the reproductions made of them, and a great part of these letters relates to the negotiations which preceded the exhibition of *The Triumph of the Innocents* at the Fine Arts Society in 1885. Holman Hunt was particularly anxious for the success of this work, which had occupied him for so long. As he expressed it, "my old claims were almost forgotten or made to be my greatest bar" and he felt that his standing as an artist might suffer from the "ingenious argument of the envious and the idlers that because good work was done early in life all talent was precociously exhausted". Although he invited Craik in October 1884 to act "with men of business who might be likely to come to terms with me for the bringing out of my picture", Holman Hunt himself took an active part at every stage of the proceedings. His business abilities are well revealed in these letters as well as the detailed attention he gave to the practical problems involved. He particularly appreciated the use of

HOLMAN  
HUNT: SOME  
NEW  
LETTERS

advertisement (including "sandwich men in the street") in increasing public interest in a work exhibited separately.

In a letter of October 1893 Holman Hunt writes to Craik about his autobiographical work *Pre-Raphaelitism and the Pre-Raphaelite Brotherhood*. He informs him that "it has been laboured at with a view to making it a standard book on, not Pre-Raphaelitism only, but the present condition of art activity in this part of the nineteenth century". The book occupied him for over ten years and several letters in the collection deal with the numerous revisions of his text and the question of copyright. It was published by Macmillan in 1905.

His letters to Mrs. Craik indicate how close was the friendship which existed between them. This is exemplified by the fact that when Holman Hunt married for the second time, she accompanied his wife-to-be, Edith Waugh, to Neufchâtel for the wedding, an act he describes in a letter of gratitude as a "never-to-be forgotten kindness". From Jerusalem, where he lived for the following three years, he sends Mrs. Craik accounts of his work and of life with his family. In January 1877 he writes of the legal problems created by this marriage (which was to his deceased wife's sister) and of the consul's refusal to register the birth of his daughter Gladys Mulock. (Mrs. Craik had, of course, achieved great popularity as a novelist under her maiden name of Dinah Mulock). On this occasion, as on others, he consulted her and the correspondence makes clear how greatly he valued her advice and sympathy in his difficult personal situation.

These letters form a welcome addition to the manuscript sources in the Library relating to Holman Hunt, his work and his friends.

The Library is fortunate to possess among its Arabic manuscripts some valuable texts of the Qur'an. During an examination of them Mr. David James of The Chester Beatty Library has made some interesting discoveries regarding Rylands Arabic MS. 42, a manuscript notable in many ways and not least for its enormous size. Mr. James has sent us the following communication:

RYLANDS  
ARABIC  
MS. 42:  
RECENT  
DIS-  
COVERIES

"During a visit to the Library in 1975 I was able to examine in detail the large Qur'ān, Rylands Arabic MS. 42, described by Mingana in his *Catalogue of the Arabic Manuscripts in the John Rylands Library* (Manchester, 1934), pp. 42-43.

The text is written in a magnificent muḥaqqaq script on 470 folios of thick, pinkish paper measuring 85×54 cm. This script has certain peculiarities, namely that diacritical points are placed under the letters sīn, 'ayn, dāl, ṣād and ṭā' while that of the dhāl is sometimes placed on the right or left of the character. The manuscript is not complete. Sūras LXXXVII, 7 to the end are missing and the lower portions of the first two folios have been torn off, defacing the name of the patron and parts of Sūras I and II. These pages, which are lavishly illuminated, were expertly restored in Paris before the manuscript was exhibited in the Exposition Universelle of 1867.

The illumination of the initial folios is, however, inferior to that in the remainder of the manuscript. Every Sūra heading is different and the range of the illuminator, or more probably illuminators, is quite exceptional, extending from the conventional to some of the most complex that I have seen.

On examining the Qur'ān it was apparent that an uncatalogued folio in the Qur'ān collection of the Chester Beatty Library and Gallery of Oriental Art was one of the missing folios of the Rylands manuscript. It contains identical muḥaqqaq script with measurements that correspond exactly to those of Rylands Arabic MS. 42. The length of the alif is 4.05 cm., the length of the extension stroke of the sīn in the basmala is 18 cm. There are ten lines to a page and the script area—between the outer vertical and horizontal guide-lines—is 64×37.05 cm. The folio contains the end of Sūrat al-A'lā LXXXVII, 7-19 and the beginning of Sūrat al-Ghāshiyā LXXXVIII, 1-24. It also bears a fine Sūra heading at the beginning of the latter.

Having examined this folio carefully and compared it with others in the Chester Beatty collection, it was evident that more of the missing parts of Rylands Arabic MS. 42 were to be found there. For many years the Chester Beatty has possessed two large, framed double folios, much admired by scholar and layman alike. These folios, MSS. 1627 and 1628 (see Arberry, *The*

*Koran Illuminated. A Handlist of the Korans in the Chester Beatty Library* (Dublin, 1967), Nos. 93, 94), were bought from Sir Sydney Cockerell, who had acquired them from Wilfrid Scawen Blunt.

The first is, in fact, a sumptuous 'collage' consisting of the end of Sūra XC and the beginning of XCI opposite to the end of Sūra XCI and the beginning of CXII. The Sūra headings of Sūrat al-Shams (XCI) and Sūrat al-Layl (CXII) appear in the centre of each folio, but stuck down over the text above and below these headings are those of Al-'Aṣr (CIII), Al-Humaza (CIV), Quraysh (CIV) and Al-Kāfirūn (CIX). (See Arberry, plate 41.) The script is identical to that in the Rylands manuscript and the length of the Sūra headings is the same, 35.05 cm. The same exquisite workmanship is evident in the illumination of the Sūra headings, which, like those of the Rylands manuscripts, occupy a depth of two lines.

MS. 1628 presents more of a problem. It contains the two final Sūras of a Qur'ān. (For these folios see Dr. Martin Lings, *Qur'ānic Illumination and Calligraphy*, forthcoming.) The text is contained within a square surrounded by gold strap-work, prolonged at each end to form two panels. Within the panels are secondary borders of strap work surrounded by flower chains. The inner borders contain interlocking cartouche shapes, the central areas of which enclose Sūra titles at the top of each folio, and verse 115 of Sūra VI at the bottom. Each folio has an outer margin of alternating multi-coloured palmettes over a blue background. Surrounding the Qur'ānic text are elaborate cloud-ribbons of a Chinese type which interweave with the text. The marginal palmettes are of a most spectacular and distinctive type, comprising a central medallion in gold surrounded by multi-coloured interlocking bands in pink, green, mauve, red and blue. Are these the final missing folios from the Rylands manuscript? The script is identical to that of the latter, though smaller and edged with gold. In Qur'āns of the Mamluk period, to which this manuscript certainly belongs, there is often a difference in size between the script of the final folios and the remainder of the manuscript. In general the script was larger, rather than smaller, as here. However, the measurements of the total area



of decoration and script together corresponds closely to that of the script area of the normal folio. In Mamluk Qur'āns the marginal guide-lines of the text were frequently used to mark the outer edge of decoration on the final folios. Unfortunately these folios have been glued to card, making examination of the other sides impossible.

However, Prisse d'Avennes in his *L'Art Arabe* (Paris, 1877) provides us with conclusive evidence that Chester Beatty MS. 1628 was originally part of the Rylands Qur'an. When the manuscript came into his possession and was exhibited in the 1867 Exposition Universelle, he had engravings made of some of the pages, including examples from both manuscripts, showing thereby that at that time they were part of the same Qur'an. The folios in the Chester Beatty collection must have been removed before the section now in the Rylands University Library came into the Crawford Collection, which was probably about 1876 when Firman Didot, its former owner, died. It is worth noting that Wilfrid Scawen Blunt, from whom the Chester Beatty pages were acquired, was resident in Paris in 1870 and may perhaps have purchased the folios around that time, though to the best of our knowledge Blunt was not interested in the East until somewhat later.

Mingana accepts Prisse d'Avennes's assertion (p. 286) that the manuscript 'avait été écrit à l'époque de la fondation de la mosquée de Soultan Al-Ghoury, c'est-à-dire au commencement du XVI<sup>e</sup> siècle'. This was based on the existence of that Sultan's seal—now obliterated—and the fact that it was removed from his mausoleum in the 1850s. However, the manuscript seems much earlier than the beginning of the sixteenth century. The script and much of the illumination, particularly that of Chester Beatty MS. 1628, is very close to that found in Qur'āns of the second half of the fourteenth century and associated with Sultan Sha'bān (1363-76) and his mother Khwānd Baraka. Qur'an 10 from the National Library, Cairo (a manuscript exhibited at the Hayward Gallery for the World of Islam Festival, No. 537) shows the same use of three diacritical points under the sīn and the employment of Chinese cloud-ribbons. This is dated 774/1372 and was endowed by Sultan Sha'bān to

his mosque four years later. There are other parallels between the Rylands/Chester Beatty manuscripts and Cairo, National Library MS. 9 (see Martin Lings and Yasin Hamid Safadi, *The Qur'an, A British Library Exhibition* (1976), No. 82), dated 770/1369, which Dr. Lings suggests may have been written and illuminated by the same calligrapher and artist as Cairo, National Library MS. 10. It is clear that several illuminators worked on the Rylands/Chester Beatty manuscript. The finest was undoubtedly the one who was responsible for the Chester Beatty pages and several Sūra headings in the Rylands portion. His style was distinctly Ilkhanid and reminiscent of Baghdad-Mosul workmanship, as is that of Cairo MSS. 9 and 10, according to Dr. Lings. Those Sūra headings in conventional Mamluk style (the central headings in Chester Beatty MS. 1627 for example, see Arberry, op. cit.) were the work of another artist. A third artist may also have worked on the manuscript. He is represented by the opening folios which, surprisingly, are perhaps the weakest in the manuscript."

The Library has currently on display in the Main Library building an exhibition devoted to English garden books.

ENGLISH  
GARDEN  
BOOKS:  
A LIBRARY  
EXHIBITION

The exhibition traces the general development of garden design and horticultural practice from 1495, when Wynkyn de Worde published his edition of *De proprietatibus rerum* by Bartholomaeus Anglicus, a work which has the distinction of containing the earliest information printed in England on plants and their uses, to the twentieth-century and the work of Sir Edwin Lutyens. The early publications on the subject emphasize the utilitarian function of the garden. Tusser in his *Five hundreth pointes of good husbandrie* (1585) separates the kitchen garden, which was the housewife's province, from the orchard, which was tended by the husbandman, and William Lawson at the beginning of the seventeenth century maintained this distinction in his *A new orchard and garden* (1631) and *The country house-wives garden* (1648). Similarly the early herbals, represented by *The greate herball* (1561), William Turner's *The first and seconde partes of the herbal . . . with the thirde parte* (1568)