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The Linguistic Characteristics of the Persian Diatessaron, a Seven-Century Text

Hassan Rezaee Bagh Bidi

Diatessaron terminologically refers to a single Gospel out of the four Gospels, narrated in the Syriac language, by a certain Tatianus, for the first time in the second century B.C. This narration is lost, but its two Arabic manuscripts survive.

The paper deals with the oldest Persian Diatessaron, written in the seventh century, of which the original copy is lost, but a manuscript copied from it in the tenth century exists. First, its narrator had produced a complete Persian translation from the Syriac text of the four Gospels; then deleting the repeated passages, he skillfully edited and arranged the four into a single connected narrative. He does not explicitly identify himself, but he gives the letters of his name and epithet at the end of the manuscript, which reads *ايوانتيس* (Jhon/ يوحنا) and *Izz al-Din* (عزالدين), when they are put together.

This text, having specific phonetic and grammatical structure, is an important document in revealing the characteristics of Persian language in the seventh century.

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**Some Theoretical considerations practical in
the Literary Textual Criticism**

Joya Jahanbakhsh

The paper studies the errors and problems which arise from transcribing, copying, reproducing and textual editing. The issue is found not only in our cultural domain but also in the manuscripts and editions produced in other cultural and civilization domains. Providing several evidences, the paper studies the different dimensions of the issue.

**An Analytic Survey on the Number of the Persian
Manuscripts Preserved in the Turkish Libraries**

Mehdi Afzali

The Ottoman Kings paid great attention to production and preservation of books. Also, they established libraries to encourage the nobles, commanders and princes to pay special attention to collecting books. This attention increased after the Ottoman political and cultural relationships expanded with the Safavid government of Iran. Consequently, many libraries and collections were established all through the Ottoman territory, and many manuscripts were gathered or brought from different countries, particularly from Iran, and were preserved in the libraries. Although the main part of the collected manuscripts were in Arabic, the number of the Persian manuscripts increased in these collections, due to the Turkish nobles' interests in the Persian poetry and literature. As a result, today, there are many Persian as well as Arabic manuscripts preserved in the Turkish libraries and collections.

The Present paper attempts to account for a general picture of the Persian manuscripts housed in the Turkish libraries, relying on the information gained from the catalogued manuscripts. According to the survey, 1307 Persian books/treatise have been catalogued in the Turkish Libraries. The figure

stands for almost %45 of the extant Persian manuscripts, while it is probable that about % 55 of the Persian manuscripts available in Turkey are not yet catalogued.

Numismatic Studies and Text-editing

Mohsen Jafari Mazhab

Regarding the fact that numismatics (سکه‌شناسی) can help text-editing, the first part of the article talks about the subjects dealt with in the manuscripts in connection with coins and the Rhyming prose (سجع) imprinted on them. The subjects fall into four groups: coin and official sermon (خطبه) as the token of a kingdom and of an independent government; coinage as a sign of citizenship; rhyming prose; material and/or the weight of the coin.

The second part of the article talks of the ten suppositions pertaining to rhyming prose on the coins which are mentioned in the old texts and are observed by the museum expertise.

Finally, the article describes some pieces of rhyming prose imprinted on different seals and royal signatures (طغرا); thus, it tries to emphasize that the text-editors must identify and use them in text-editing.

Regaining the obliterated words of a manuscript by X-Ray

Faranak Bahrololomi

Regaining the obliterated text of a manuscript belong to Archimedes was the first success achieved by the energy department in the center of manuscript accelerator of Stanford. The manuscript was probably copied by Leo, the geometrician, in Constantinople, in the mid 10th century, but later on, supported by Pop Innocent iii, it was obliterated and covered by a Christian prayer.

The article tries to describe how an Archimedes' manuscript was regained and show the modern technology offers a significant service to science and history. In this connection, the article explains what had happened to the manuscript, and finally will find how it was saved by the Walters Art Museum in Baltimore that started an eight year constant study led to discovering the seven discourses by Archimedes on the measuring of circle, spiral lines, floating objects, and solving the mechanical problems.

The article ends in a detailed description on how the X-Ray produced a picture of the obliterated text.

**A New Look at the Manuscripts Cataloguing,
and, the relationship between the Old and Modern Methods**

Habib Allah Azimi

The Islamic Manuscripts are the treasures of scientific and cultural heritage left behind by the former scholars of the Islamic countries. The identification of these manuscripts through catalogues is a necessity determined by the fact that they are widely distributed, here and there, in the book-storages (مخزن کتاب) of the great libraries and museums, as well as, on the shelves of personal libraries and among the collections of different scholars all over the world. Making and publishing the catalogue of manuscripts preserved in a library or in an institute enables the scholars to find the book they look for; thus, the field of manuscript-based studies becomes a meaningful project.

The modern method of cataloguing the books of the Middle Ages and the Renaissance era was seemingly introduced in the first half of the twentieth century, when the primary edition of the rules of writing a descriptive manuscript catalogue was published by the Library of Congress, in 1954. Later on, due to its several deficiencies, the rules, as method, were not welcome

utilized by the catalogers in the Islamic countries. Rather, in Turkey, Indian subcontinent and Pakistan, Egypt, and particularly in Iran, the catalogers used an inventive system for cataloging which has its roots in tradition. These catalogs are mainly compiled in two parts: bibliography and codicology, with the same general structures, despite many differences in contents and details.

Containing 20.000 manuscripts with almost 40.000 titles, the National Library of the Islamic Republic of Iran began to apply a new method of manuscript cataloguing in 1372/1993, and, has accordingly catalogued 5000 manuscripts, so far, which actually proves many privileges.

This article attempts to describe the differences among the various traditional methods of cataloging and the new method used by the National Library of the Islamic Republic of Iran, which is considered as a national and regional standard.

A Methodological Comparison of Two Old Bibliographies in The Islamic World (Najashi's and Ibn Kahyr's Catalogues)

Seyyed Mohammad Emadi Haeri

Regarding the Islamic civilization, catalogues writing is a kind of authorship known as modern bibliography. Book catalogues characteristically focus on the written works - a general characteristic shared by all bibliographies despite of their methodological differences. The old catalogues, whether as a book or as a treatise, are rather different from each other in the subject, and, methodology of cataloguing and systematization.

Methodologically comparing two old catalogues pertaining to the fifth - sixth century worlds of Islam, the present article explains their common characteristics and analytically distinguishes their methodological similarities and differences.

Paper in Codicology and Bookbinding of the Manuscripts

Habib Allah Azimi

As far as the art of codicology (نسخه‌شناسی) is concerned, identifying the paper used in a manuscript is a part of its history. The paper also shows the date of the manuscript's embellishing and its bookbinding occurred in the geographical region where the manuscript is written. That is why the Eastern catalogue writers, particularly in Iran, try to identify the kind of paper, when speaking of its codicology. After invention and production of paper, at first the Chinese, then the Muslims and the Persians rapidly substitute other kind of sheets (i.e. Papyrus and animal skin) with the paper. Consequently, production of various kinds of paper was introduced in the different cities of Iran and other Islamic countries.

When describing the sheets used in the manuscripts, the contemporary catalogue writers employ general terms which are rather experimental. On the other hand, there are just limited and partial descriptions on the characteristics of these papers in the old sources. This means that the old sources provide no other information by which we would describe the samples of papers.

Although the catalogue writers rely on their experimental knowledge in distinguishing the kind of paper, it is necessary to write down these sensory experiments, so that it would partially produce the history of paleography (کاغذشناسی) and to show the historical course of paper making on one hand, and to provide information for the chemists and scientists in the laboratories to study and analyze various kind of papers, on the other hand, which would finally leads to determine the scientific principles and characteristics of various kinds of papers.

The present article examines and explains the various kinds of papers commonly used in the manuscripts.

Tree-Like Writing

Seyyed Ali Kasaei

The tree-like writing (خط شجری), a part of the occultisms (علوم غریبه), is a mysterious handwriting used as a secret way of communication, in the past. There are several examples of this mysterious handwriting on the margins of the pages or on the last pages of some manuscripts preserved in the Iran National Library (کتابخانه ملی ایران). This handwriting is basically designed on the arithmetical arrangement of the Arabic alphabet (حروف ابجد), and, it is called Shajari simply because the entire writing is similar to a tree: the vertical line similes the stem and the oblique lines similes the branches of a tree.

A Review: The Contents of the Manuscript Ahsan al-Kobar, a masterpiece of Religious paintings in the Safavid period

Mahnaz Shayestehfar

One of the cohesive styles in Persian painting is the school of Qazvin and Isfahan of the Safavid period. Groups of painting in this school are directly related to Islamic religion, the stories and the legends, an indication of variety and religious freedom of that period in the Persian history.

Religion was factually one of the most obvious and clear influential elements on the Safavid paintings. The Safavid taste in art was in direct connection with elements of religious quality and nature. In this period, the Islamic canonic teachings, which are considered as the most significant and sensitive subjects for interpreting religious problems, developed significantly.

The political and historical situations of this period, and, most importantly, the elements of religious symbolism are quite evident in the paintings (نگاره‌ها)

of this period, and these paintings (نگاره‌ها) are perfect reflectors of their social and religious conditions. However, apart from historical and social perspectives, much of Persian painting aesthetic principles and standards were established in this school.

One of the religious illustrated manuscripts of the Safavid time is Ahsan al-Kobar, abridged in the order of Shah Tahmasb 1, consists of 17 paintings describing the important Islamic events, such as Ghadir Khom; Battle of Jamal; peace treaty between Imam Hassan and Mo'aviyya; etc.

The paintings (نگاره‌ها) in this manuscript are generally under the influence of the two styles of Qazvin and Esfahan. This manuscript is preserved in the library of Golestan Palace (کاخ گلستان).

Focusing on the subject matter, technique, and style, the present paper tries to review the contents of ten paintings in Ahsan al-Kobar.

Investigation of the title and the author of a manuscript

Helal Naji

Translated: Husein Alinaghiyan

The paper attempts to deal with the recognition of title and author authenticity of a Manuscript. An introduction on the background of the subject in the Arab world is followed by the history of the manuscripts whose titles and names of authors have been somehow subject to obscurity, corruption, misreading, error, and neglect, and then the scholars have spent long years of scientific endeavor to discover the correct title as well as the correct name of the author.

The paper, here and there, emphasizes on the fact that scientific cataloging (as the major support of manuscript researchers), is not realized without text's internal investigation.

Decoding a Manuscript

Majid Agha Khan Pour Sorkhab

The present article talks about decoding a manuscript preserved in the National Library of Tabriz. After the title, the first page of the manuscript (Daqayeq al-Haqayeq) bears some encoded parts of Sultan Valad's genealogy. The article explains the decoding process of the encoded lines.

The Sub-Continental Manuscripts in the Libraries of Medina

Aref Nawshahi

translated: Seyyed Abd al Qader Hashemi

This is a Persian translation of an Urdu article published in the *Fekr o Nazar*, Islam Abad, Vol. 43, no. 3, pp. 83-116+117-122. The author who had published *Madan al-Durar* (معدن الدرر) in Tehran, several years ago, paid a visit to the Library of Abd al-Aziz during his pilgrimage to Medina, Syria, where he could find a similar manuscript of *Madan al-Durar* among the manuscripts of Aref Hekmat's collection of books. The first part of the paper gives a description of this manuscript.

Thanks to the good behavior of a helpful librarian, the author can have a look over some other manuscripts of which he is speaking in the next part of the paper. Furthermore, he introduces a library called *Maktaba Malek Abd al-Aziz*, and gives the titles of the manuscripts preserved in some of its important book- storages.

The third part of the paper describes the collection of Sheikh Aref Hekmat, which is a religiously endowment and is considered as the most important treasure in the library of Malek Abd al-Aziz.

The next parts of the paper offer alphabetically the lists of manuscripts preserved in various collections, including the collection of Malek Abd al-Aziz.

Finally, a report on the library of the Al-Nabavi Mosque concludes the paper.

Persian Manuscripts in Kazakhstan

Seyyed Muhammad Bagher Kamal al-Dini

Throughout the history, the Persian language, with its richness of content, eloquence, and clarity have been able to affect different geographical locations and convey the Persian-Islamic culture.

Manifesting a deep influence of the Persian Literature and Language in its culture, Kazakhstan, a country in the Central Asia, has a lot of intercultural association with Persia. In the libraries of this country there are many Persian manuscripts which are not yet been catalogued.

In the Library of the National Academy of Sciences of the Republic of Kazakhstan, for example, there are forty Persian manuscripts of Persian poets, such as Hafez, Sa'di, Bidel Dehlavi; as well as religious works, etc.

The oldest manuscript in this library is a Quranic exegesis, in 194 pages, scribed in 923H. Also, there are eighty four Persian manuscripts in the National Library of Kazakhstan, of which the oldest is a Golestan e Sa'di, 225 pages, scribed in 867H.

A New Completion of Kashf al-Zunun

Mehrdad Chatrayee Aziz Abadi

The art of text editing and research requires various skills and knowledge, most significantly the knowledge of bibliography (مرجع‌شناسی و کتاب‌شناسی), through which a scholar can recognize her/his desired research sources. Haj Khalifa's Kashf al-Zunun is an important source of bibliography applicable to scholars of various fields of studies, including text editors and text researchers. There are several completions (ذیل، تکمله) written for this work. One of them,

recently published in Beirut, is introduced, and, received an analytical criticism in the present paper. Sir al- Masoon zayl ala Kashf al-zunun offers useful bibliographic pieces of information to the scholars, although it is not error free - particularly on the Persian works - some of which are discussed in the present paper.

A Catalogue Review: Manuscripts in the Library of the University of Isfahan

Javad Bashari

The paper attempts to review the first volume of the Catalogue of the Manuscripts in the Library of the University of Isfahan, published in 1385sh. This catalogue is a work by Seyyed Jafar Hoseini Eshkevari, with an introduction by Ahmad Shabani, Ph.D.

The paper reviews the subjects discussed in the Catalogue, including the importance and difficulties of book-catalogue writing; the different methods of catalogue writing; the 1200 or so manuscripts preserved in the Library of the University of Isfahan; the generous people who dedicated the manuscripts to the University of Isfahan; and, the method followed by the author in cataloguing them.

The other part of the paper deals with some manuscripts described in the Catalogue, discusses some points untold in the Catalogue, and, finally offers some approaches and suggestions which would improve the art of catalogue writing.

The concluding part offers examples of manuscripts in the authors hand writing and introduces some old manuscripts of that collection.

Characteristics and background of lithography & typography

Seyyed Abolghasem Naghibi

The article aims to provide information on the characteristics, as well as,

the history of lithography & typography developments, in the world, particularly in Iran. Talking of the two most important types of print, the article follows an attempt in explaining the meaning of print and introduces the lithographic technical characteristics. More over, describing the background of lithographic and typographic developments in Iran, the article speaks of lithography & typography as the earliest Iranian means of publishing papers and books. Finally, it speaks about the skill of page-layout and graphic design of a book as affected by the lithographic development.

Digital Scanning: A New Look at the future of Manuscript studies

Author: Carl Griffin

Translator: Zohreh Gholamhoseinzadeh

Although microfilm has been a standard tool of manuscript photographing since 1950, digital scanning has recently revolutionized manuscript researches, providing easier and more economic access to the manuscript-pictures of higher quality. Similarly, the modern digital scanning technologies, such as the multi track scanning, have increased the legibility of damaged manuscripts to a level much higher than the normal films. For example, this modern technology has shown a good capability in the manuscript researches based on the important texts such as the Codex Sinaiticus and the Herculaneum papyrus. Despite its various advantages, the digital scanning has confronted us with challenges of technology and storage.

Some Considerations on Codicology:

Manuscripts and the editing Method of Azraqi e Heravi's Divan

Mohammad Taqi Kholosi

The paper is a codicological (نسخه‌شناسی) study of the Divan e Azraqi. Explaining, first, the preparation difficulties, the paper, then, offers a

descriptive and historical study of the manuscripts, and a comparison with the seventh century ones, to determine the authenticity of the other manuscripts.

Second, the paper introduces the seven century manuscripts followed by the introduction of four more manuscripts belonging to the ninth, tenth and eleven centuries.

In the next part, the paper gives a critical review of the previous editions of the Divan e Azraqi Heravi.

Finally, the paper offers reasons and justifications leading to a suitable method of editing the Divan e Azraqi, relying on the aforementioned manuscripts.

Further more, the paper describes the the selection priorities and the way each manuscript helped in solving the problems and reaching a refined text of the Divan e Azraqi Heravi.

Shaybani and a need for editing his works

Ali Reza Shanazari

Abu Nasr Fath Allah Khan Shaybani, is a poet belonging to the second period of the New Classicism (بازگشت ادبی). His particular style of panegyric writing distinguishes him from his contemporaries. Shaybani mixed panegyrics with criticism and opposition; for this reason he may be regarded as a pioneer of the poets of the Constitutional Movement. His expulsion from the Qajarid, Naser al-Din Shah's court was one of the reasons for his opposition. In addition to the personal criticism, one can come across some public criticisms directed to the Naserid shortcomings of affairs, in Shaybani's Divan.

The present paper studies the need for editing his Divan.