

أسفار

٢٤

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ



مركز فيصل للبحوث والدراسات الإسلامية
King Faisal Center for Research and Islamic Studies

Asfār Treasures of King Faisal Center
for Research and Islamic Studies



ولا يجمع من إمامة أديت
نوال وج

الذي أوبرأ من فغانا درست
وغير أيها القطره

الملايك
لا الصعير ولا الكبير اسمي لا نظم

مذوة لأربع م رقل
ني ولفل

لما نبي واذا انقربت رأو
ني واذا ما

لا تكن يمشعا وعلا
م حذ

دعوا الامانة اكرموا الحنات
لها

قصدت بسمك
م حذ



“We want this Kingdom, now and fifty years from now, God willing, to be a source of emanation for humanity and peace” – King Faisal bin Abdulaziz Al Saud (1975/1395AH)

Since its foundation in 1983/1403AH, the King Faisal Center for Research and Islamic Studies (KFCRIS) has served as a leading academic, intellectual, and cultural hub in the Kingdom of Saudi Arabia and the Arab and Muslim worlds more broadly. The KFCRIS produces original research in the humanities and social sciences and provides a platform for local, regional, and global researchers and research organizations to engage in intellectual discussion and intercultural dialogue. Through its publication arm, Al-Faisal Cultural House, the KFCRIS also publishes books and periodicals that explore themes and topics important to the Kingdom, Arab and Muslim societies, and the world. The KFCRIS possesses an extensive library and exceptionally large collections of Islamic manuscripts and cultural artifacts, key examples of which are exhibited in its Al-Faisal Museum. The Center also serves as a repository for the Faisal Family Archives, a valuable source for researchers on the modern history of the Kingdom.

■ **Vision**

To be a wellspring of academic, intellectual, and cultural knowledge for humanity

■ **Message**

To enrich the local and global academic and cultural scenes with original research, excellent resources, and unique experiences

■ **Values**

To disseminate knowledge, facilitate academic research, and preserve our human heritage



Al-Faisal Museum for Arab-Islamic Art

- Al-Faisal Museum for Arab-Islamic Art aims to increase the public's awareness of the inspirational aspects of the Islamic civilization characterized by its geographic, material, and historical breadth.

No other culture has enjoyed what the Islamic civilization had actually enjoyed in terms of diversity, expansion of geographical area, and length of time span. The collection contains thousands of objects representing various Muslim communities over the previous centuries. KFCRIS's museum activities began with its first exhibition in 1985/1405AH entitled "The Unity of Islamic Art." Since then, KFCRIS has been showcased these manuscripts and art objects to the public and those interested in Saudi, Arab, and Islamic history, art, and culture, in order to motivate generations to be inspired by their history, aware of their nation's civilization, and to link their bright future with their glorious past.



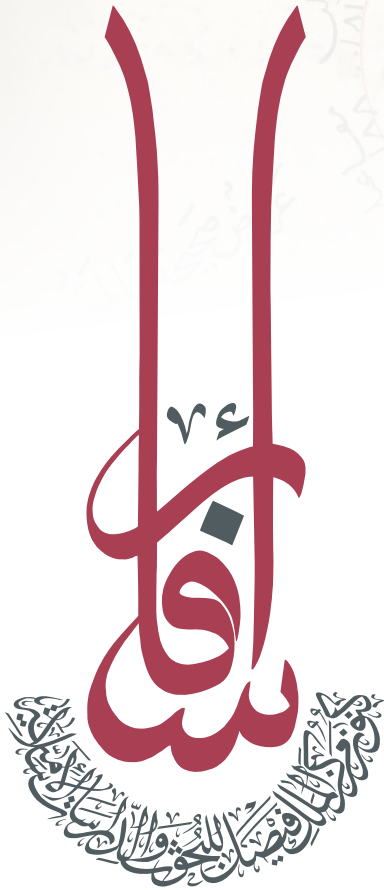
Asfār

Asfar is the Arabic plural of the noun *sifr*, it is a Quranic word meaning tome or large book.

The word also appears in a poem by the "Prince of Poets", Ahmad Shawqi (d. 1932/1351AH)

The sons of the world are inscribed in an ancient book (*sifr*),
and the books (*asfar*) of the ancients will revive your fortune;
I see the dead, gathered in resurrection;
how many a dead one have the works of the wise revived!

Asfār exhibition is dedicated to rare manuscripts owned by King Faisal Center for Research and Islamic Studies; it is a unique cultural experience. The exhibition is comprised of 6 sections, with a total of 36 manuscript and printed works, carefully selected from the 178,500 original and photographed manuscripts preserved in the Center, These items have been selected for their distinctiveness in terms of age or size, including a precious illuminated Mamluk Qur'an and a unicum manuscript of *Aḥbār An-nisā'* by Usāmah Ibn Munqid̄ (died 584 AH/1188 AD), the famous noble and memoirist of the period of the Crusades.



The Identity of Asfār

The logo of Asfār exhibition is written in modern thuluth script, a calligraphic style inspired by the original thuluth hand. The thuluth style is well known for its distinctive use of long vertical lines and broad spacing.

Logo colors:

- ◆ **Ruby red** ink was used for vocalising words in early copies of the Qur'an (written on parchment), and for indicating chapter titles and section headings in other books. It was also used for marginal decoration and in the embellishment of manuscript bindings. The use of ruby red was especially popular in bindings, such as in both manuscripts ġāmi Al-Bayān and Iršād Al-Sārī, which are part of Asfar exhibition.
- ◆ **Beige:** the color of manuscript pages and parchment.
- ◆ **Dark grey:** the color of the ink used in most manuscripts.



The Aim of the Exhibition:

To acquaint visitors with important manuscripts and printed works, shedding light on the rarest and oldest items and highlighting their value through careful illumination of the display cabinets. Shamsat have been used to decorate the display cabinets, works of art in their own right.

Shamsat are decorative figures, interwoven circles, ovals or arabesques in the margins of literary works. They contain the names of authors, and occasionally the names of kings and sultans and others involved in the commissioning or execution of such works.



Chapter I

The Journey of Knowledge

The world over, men and women of numerous civilizations have produced vast amounts of knowledge in the most diverse fields of inquiry. The findings and insights of these men and women were disseminated from place to place through several modes of transmission. Explorers and travel writers documented their journeys and encounters, earning them lasting reputations and fame celebrating them as discoverers. Yet the transmission of knowledge across civilizations also owes an immeasurable debt to the duplication of books by copyists. Without copyists, *Ash-Shifa* would never have made its way from Andalusia to Mecca, nor the famous work *Kalilah wa Dimnah* (“*Kalilah and Dimnah*”) from India to Baghdad. This chapter is comprised of 3 manuscripts.



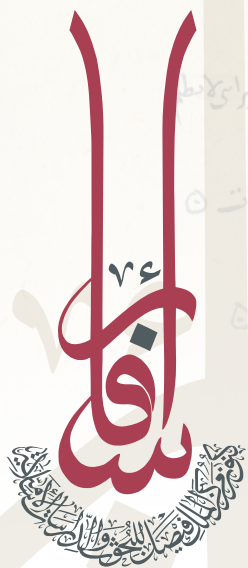
اذ كعب الخجيرة وادستد للشمس والي الجبار في ذلك فابقي وتحملت
 الطيب نحو دالونك العفلة ولو لجره من منامه على الخدين من اعين
 اذ ذبان والمثل وحذت في كعب الطيب من زوايف على طيبه ولسه
 يتبع بذلك الاخرة الاجرة وان لا يتبعي بذلك مسافة كبر القمار
 للماسير الذي باع النفوسه كان حوسب ما بها عني في غيره يحذرك لا
 تسايي سناسخ ابني وحذت في كعب الطيب ان الطيب الذي
 يتبعي به البحر الاخرة لا يتغصم ذلك من خطبه في الدنيا وان
 سئل في ذلك كمثل الزارع الذي اتمها بشرا البذر في الارض
 ابتعا الزرع لا ابتعا الطيب فهو في حاله ناسية به ما ما قبل على
 من دالوا لك شي ابتعا الاجرة ن

صورة بن زويه يد اوي المرزعي



فلم يخرج سره الا يقول انه كعب ولا ائحة لا ائحة انه ائحة الابن ابي طمع
 على القمار به ومنه ائحة على القمار به وصفته له وانقره الله
 وبه كعب وطيب من الخاد ويوم يفتنناخ اليها ولو لجره من عوان
 ذلك حذو دال مسافة من ائحة ائحة من نظري في وصفه في شلي
 في ائحة وفي بيت المال من ائحة كعب الشين ائحة في الناس
 وساحي قوله ولا كعبه ائحة في ائحة ائحة في ائحة في ائحة
 سائر كعبه ائحة كعبه الا للخصمة من ائحة كعبه ائحة في ائحة

(Kailla wa Dimnah, by Ibn al-Muqaffa', second oldest copy in the world, along with miniatures, reserved at King Faisal center)



Chapter II

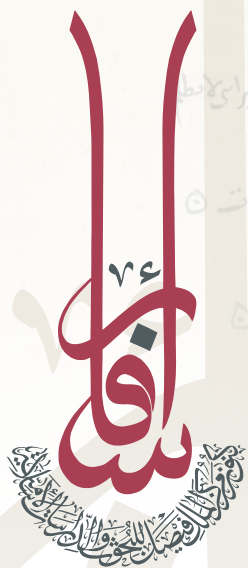
Millennium-Old Manuscripts

Manuscripts undoubtedly comprise one of the most prized elements of humankind's heritage. Well over a thousand years ago, our ancestors devised tinctures and parchments that have lasted to this day. The manuscripts they left are documentary testimony of the time-honored calligraphic Arabic tradition. They are proof of the prosperity and sophistication of distant civilizations, and throw light on human experience which would otherwise be, literally, "prehistoric" and unknown.

This chapter is comprised of 3 manuscripts.



(Al-Bayān wa l-Tabayīn, Elegance of Expression and Clarity of Exposition by al-Jāhiz, an invaluable book in Arabic literature, written on parchments, reserved at King Faisal center)



Chapter III

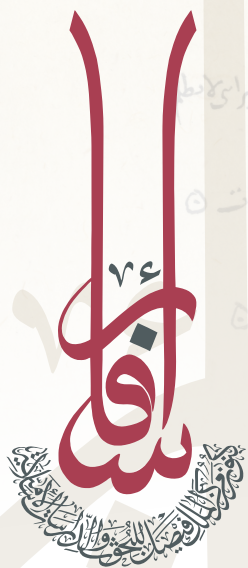
Women and the Endowment of Knowledge

The contribution of women to society must be acknowledged, not in the least because of the financial and educational contributions women made to Muslim civilization. Through their endowments of books and role in building schools alone, women were undeniably crucial in preserving and fostering science and learning. Notable examples are Bab Bashir, consort of Abbasid Caliph Al-Musta'sim (652 AH/1254 AD) and Umm al-Husayn bint Shihab al-Din al-Makki (784 AH/1381 AD).

This chapter is comprised of 3 manuscripts.



(The Mamluk Codex of the Quran, endowment of Sitt Miska, one of the Center's largest manuscripts, reserved at King Faisal center)



Chapter IV By the Author's Hand

“By the author's hand”, “Written with his quill”, “Scripted by the author”.

These are some of the exquisite expressions often found on handwritten manuscripts. Their attestation to authenticity not only marks a common aspiration of human heritage and the legacy of civilization, but also reveals the extent of the continual, uncontrollable production, transmission, and dissemination of knowledge and science. Copied by hand, these highly sought after manuscripts are invaluable to scholars inasmuch as they represent material and textual repositories of past civilizations.

This chapter is comprised of 9 manuscripts.



Chapter V Rare Manuscripts

While the authenticity and background of some manuscripts enjoy many material supports – particularly when several copies exist – others possess no such external support and are exceedingly rare. These manuscripts are nonetheless especially valuable and precious reservoirs of knowledge. They represent unique and incomparable evidence of the diverse nature and depth of past culture and civilization.

This chapter is comprised of 8 manuscripts.



الاسماء الحسنى البارئ

بسم الله الرحمن الرحيم

قال الله العظيم وقد معظم
كتابه الكريم المنزل على
سيدنا ونبينا محمد صلى الله
عليه وسلم النبي الكريم
ولله الاسماء الحسنى
جاله عونه بها وقال رسول الله
صلى الله عليه وسلم ان الله
عز وجل تسعة وتسعين اسما
من اسميه الكرام المبرك

من حصاها دخل الجنة بحرام
الله تعالى وفي الاسماء
الكرام المبركة العظام
التي لا يشرا عظام منها وهي

هذه الاسماء الكرام

بسم الله الرحمن الرحيم
صلى الله على سيدنا ومولانا
محمد وعلى اله وسلم هو الله
النبي الاله
الرحمن من الرحيم
الملك القدوس
السلیم المؤمن
المهيمن العزيز

(Mağmū' Rasā'il Awwaluhā Masā'il 'an Al-Imām Mālik, written in the 11 AH / 17 AD, Granada, reserved at King Faisal center)



Chapter VI

Gutenberg's World

The first modern printing press appeared in Germany and was founded by Gutenberg in the middle of the fifteenth century. It was the culmination of a long process of technological developments that lasted many years. The new technique included new and simple typesets.

The invention of the printing press was comparable to a revolution in the world of communication, culture, and politics. Millions of books were printed. Newspapers spread across the continent. The modern print underwent further developments after Guttenberg.

This chapter is comprised of 10 printed books.



الجدال في تاريخ خيبر

بسم الله الرحمن الرحيم

اولا يا خيرا جديوسلمس... وظهر اول ما ذكر في تاريخ اول يوم مع واقع معنوعات اول...
عند حوزة منس... رات با... جاز...
ومعاشا...
خلفه...
مدرش...
الفرقات...
عظم...
مير...
والا...
ارشد...
والا...
درب...
عليه...
وكان...
كلم...
المنه...
واست...
وكان...
بذلك...

تحت فرمان فرمای سلیمان مال مقدار ششماه...
کبری...
بن سلطان...
کراچان...
الانسان...
والعلاق...
هر اول...
عشیر...
خان...
قصب...
اسات...
وسفر...
ای...
موز...
هم...
جادی...
الان...
اوب...
قله...
یشی...
اوان...
عاین...
وکن...
نموس...
اولان...
وادن...
اولمه...
حضر...
بذل...
حیدر...
حصن...

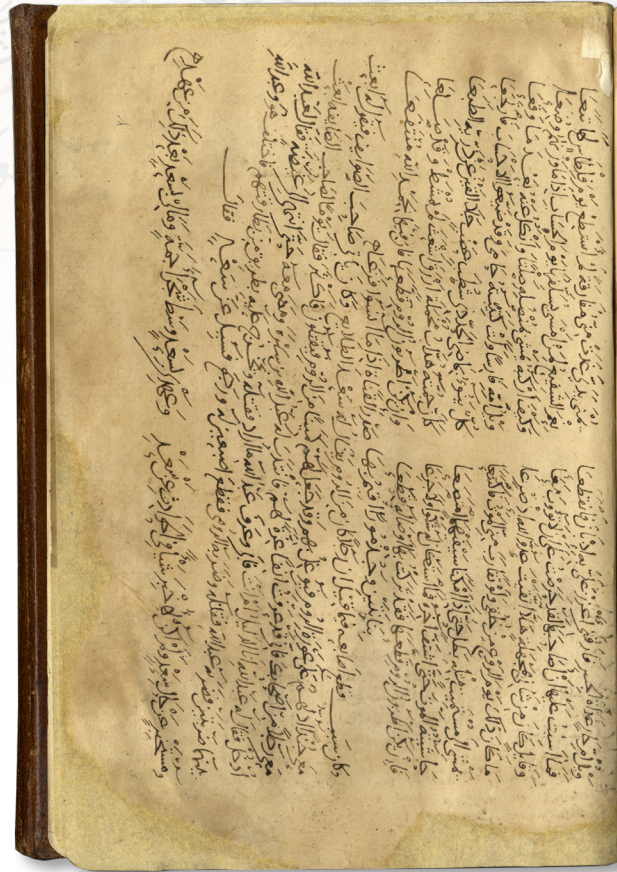
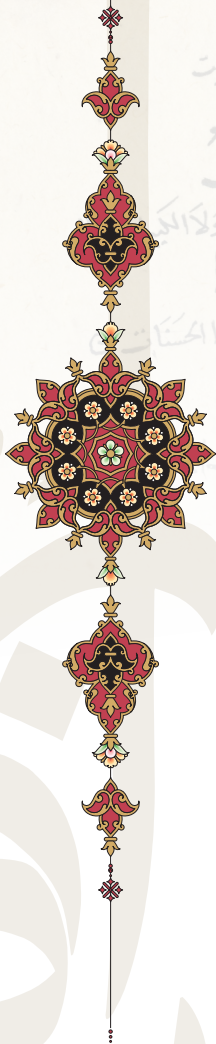
Handwritten note in red ink on the left margin.

Handwritten note in red ink on the left margin.

Handwritten note in red ink on the left margin.

Handwritten note in red ink on the left margin.

Handwritten note at the bottom of the right page.



chapter II: Millennium-Old Manuscripts

Fiqh Al-Ugah a manuscript from the year 400 AH, reserved at King Faisal center

