

MARGINAL MINIATURES: THE TEHRAN EDITION OF
AL-DAMĪRĪ'S *ḤAYĀT AL-ḤAYAWĀN* (1285/1868)

Ulrich Marzolph

The early history of printing in Iran is divided into three distinct periods.¹ Printing from movable type was introduced to Iran in or shortly before the year 1233/1817. During the initial period, for about the first fifteen years, printing from movable type was the only method of printing practised in Iran. Next, lithography made its way to Iran. The first item known to have been produced by this new technique is a Qur'ān dated 1248–49/1832–33, printed most probably in the city of Tabriz. For almost three decades, both techniques of printing coexisted, though the number of books printed from movable type—probably some 60 items altogether²—was far more modest than the steadily growing production of books printed by lithography. The last item printed from movable type in this period, according to present knowledge, was the 1275/1858 edition of Ġawharī's widely read martyrological compilation *Ṭufān al-boka*.³ During the third period, books in Iran were exclusively printed by way of lithography. Not a single item printed from movable type is known to have been published between 1275/1858 and 1291/1874. The modern mode of printing from movable type was introduced to Iran only with the publication of Nāṣir al-Din Shāh's travelogue to Europe (*Safar-nāme-ye Nāṣer al-Din Shāh be-farang*), in 1291/1874; significantly, this book was published in Istanbul. The new mode of printing distinguishes the modern history of printing in Iran from the three phases of the early period. While printing from movable type and lithography continued to compete for about half a century, the former soon gained the upper hand and ousted lithographic production around the middle of the twentieth century.

¹ For general surveys concerning the history of printing in Iran, see O.П. Щеглова, *Иранская литографированная книга* (Moscow, 1979); Ulrich Marzolph, "Zur frühen Druckgeschichte in Iran (1817–ca. 1900) / Early printing history in Iran (1817–ca. 1900). I: Gedruckte Handschrift / I: Printed Manuscript," in *Middle Eastern Languages and the Print Revolution: A Cross-cultural Encounter*, ed. Eva Hanebutt-Benz, Dagmar Glass, and Geoffrey Roper (Westhofen: WVA-Verlag Skulima, 2002): 249–268 and 271–272 [Notes].

² Ulrich Marzolph, "Persian Incunabula: A Definition and Assessment," *Gutenberg-Jahrbuch* 82 (2007): 205–220.

³ See 'Alī Budārī, *Chehel ṭufān* (Tehran, 1390H.Sh.), 81n23.

The Persian books published by way of lithography during the Qajar period correspond more or less to printed manuscripts. The models they followed were either manuscripts or previous publications printed either from movable type or by way of lithography. Even though the majority of books published in Iran was in Persian, a certain number of books were also published in other languages, notably Turkish and Arabic. The Arabic texts almost exclusively relate to areas of traditional Muslim learning, predominantly Shi'i theology.⁴ Given their content, none of these books would likely have profited from the unique option lithographic printing offered by allowing the printing of text and illumination or illustration in a single print-run. This option was, however, fruitfully put to use in a large number of works of Persian literature, notably the Persian classics and other items of a predominantly narrative nature.⁵

Considering the historical development sketched above, the publication discussed in the present contribution shows a number of peculiar characteristics. First, the book under consideration here is the published lithographed edition of an Arabic text during the third period of the early history of printing in Iran, in which not a single book printed from movable type is known to have been produced. Second, the text does not belong to traditional Shi'i learning, but comprises the zoological encyclopaedia *Ḥayāt al-ḥayawān* by al-Damīrī (d. 808/1405), a fourteenth-century Egyptian author. Third, even though the book is not primarily a narrative, it contains a large number of illustrations. In fact, in terms of the number of illustrations included, the 1285/1868 Tehran edition of Damīrī's *Ḥayāt al-ḥayawān* is the most profusely illustrated book ever published in nineteenth-century Iran: it contains a total of more than 1,400 single images. Fourth and foremost, the book's illustrations are not integrated into the printed text, as was the standard procedure in early Persian lithographed books printed in Iran or India. In this highly exceptional edition, the illustrations rather constitute a regularly added feature on the margin. In both Muslim and Western manuscript tradition, the margin provided the standard area for corrections as well as additions and commentaries to the book's main text. Likewise, the margins of manuscripts

⁴ See, e.g., Adam Gacek, *Arabic Lithographed Books in the Islamic Studies Library, McGill University: Descriptive Catalogue* (Montreal: McGill University Libraries, 1996); *Katalog der Bibliothek des schiitischen Schrifttums im Orientalischen Seminar der Universität zu Köln*. Zusammengestellt von Kamran Amir Arjomand, herausgegeben von Abdoldjavad Falaturi. 2., erheblich erweiterte Auflage. 6 vols. (Munich, 1996).

⁵ Ulrich Marzolph, *Narrative Illustration in Persian Lithographed Books* (Leiden: Brill, 2001).

from the mediæval Western world often bear miniature illustrations,⁶ a feature that is similarly known from Muslim manuscripts.⁷ Yet, to date we do not know any other book from the Muslim world, whether manuscript or printed, in which marginal illustrations serve as a regular feature commenting on and illustrating the content of a book whose text is presented as a single written block. Whether or not the illustrations in the present case are marginal in the word's second, and dominant, meaning remains to be seen.

Damīrī's zoological lexicon has been described as "a heroic attempt to impose a rational grouping to a vast store-house of animal lore."⁸ Essentially, the book offers an alphabetical treatment of the animal world, each entry containing a hypothetical maximum of seven sections. These sections range from philological considerations of the animal's name, via a description of its physical characteristics and habits, to its reflection in theological and juridical terms, in proverbs, medicine, and the interpretation of dreams. While some researchers have characterised the work as an "uncritical compilation, indiscriminately lumping together the important and the trivial, the real and the imaginary, the factual and the fictional,"⁹ others have praised the book for the vast array of sources it exploits—adding up to about 800 different authors and works.¹⁰ Besides its value as a typical representative of the compilation literature of the Mamluk period, the book is also an extensive document of popular belief and tradition in the premodern Arabic world.¹¹

In the modern period, Damīrī's zoological encyclopaedia was first published in two editions printed from movable type in nineteenth-century Egypt, namely in 1274/1857 and 1284/1867.¹² The lithographed Tehran

⁶ Michael Camille, *Image on the Edge: The Margins of Medieval Art* (London: Reaktion, 1992); Margot McIlwain Nishimura, *Images in the Margins* (London: British Library and Los Angeles: J. Paul Getty Museum, 2009).

⁷ See, e.g., the samples reproduced in Esin Atil, *The Brush of the Masters: Drawings from Iran and India* (Washington, DC: Freer Gallery of Art, 1978): nos. 2–7, 18, 19, 62–67, 70.

⁸ G. A. Russell, "Damiri, Moḥammad," *Encyclopaedia Iranica Online*: <http://www.iranicaonline.org/articles/damiri> (accessed March 27, 2012).

⁹ *Ibid.*

¹⁰ Joseph de Somogyi, "Index des sources de la *Ḥayāt al-ḥayawān* de ad-Damīrī," *Journal Asiatique* 213 (1928): 5–128.

¹¹ Otto Spies and Kurt Ranke, "Damīrī," in *Enzyklopädie des Märchens* (Berlin, 1981), 3:219–223.

¹² Carl Brockelmann, *Geschichte der arabischen Litteratur* (Leiden: Brill, 1949), 2:172ff.; Supplement, vol. 2 (Leiden, 1938): 170ff.

edition dated 1285/1868 thus constitutes the book's third edition.¹³ While consciously referring to the two previous editions, in their concluding remarks the editors of the Tehran edition stereotypically propose to present a more reliable text. In this respect and, as will be shown, in several other respects, the book—even though presenting an Arabic text—is a typical product of Qajar Iran. The book's first printed page (fol. 1a) is representative of the nascent state of the title page in Persian books of the period (plate 1). Headed by the *basmala* that the Muslim believer is obliged to pronounce before beginning any action, the first page is crowded in a somewhat baroque manner with information revealing the book's title, the printing establishment, and the date of publication. The book's printer, a certain 'Alī-Qoli Ḥān, ran a printing house in Tehran during the latter half of the Qajar period.¹⁴ The text written inside a central ornament on the first page describes the circumstances of the book's publication. It is framed by a Qur'ānic verse (sura 9, verse 111) that advertises constant strife as the sole means of attaining paradise, a notion proclaimed as common to the three Abrahamic religions.

The Tehran edition of Damīrī's *Ḥayāt al-ḥayawān* consists of two volumes comprising 283 unnumbered folios or 566 printed pages. The size of the paper is roughly 22 × 35 cm. The text of 35 lines per page is presented within a double frame that covers an area of about 15 × 28 cm. For the reader's easy orientation, the frame is headed by a reference to the respective chapter, namely, the letter of the alphabet, and the catchwords of the specific single entries are repeated on the outer margin of the respective pages. As stated in the colophon of vol. 1 (fol. 134b), the book's calligraphy has been executed by a certain Moḥammad-Rezā b. 'Alī-Akbar al-Ḥvānsāri (plate 2).¹⁵ The calligraphy of the book's first volume

¹³ The 1285 Tehran edition is rarely present in public libraries in the West. Copies have been located in the Berlin Staatsbibliothek Preussischer Kulturbesitz (shelfmark 2 Lk 3529), the British Library, London (shelfmark 14533.g.1), the School of Oriental and African Studies, London (shelfmark ED86.18/18562) and in the Harvard Widener Library (shelfmark OL 22320.15 F). The copy used here originates from a private collection.

¹⁴ See, e.g., Щеглова, *Иранская литографированная книга*, 48, 63, 123, 179, 185, 195; idem, *Каталог литографированных книг на персидском языке в собрании Ленинградского отделения Института востоковедения АН СССР* (Moscow, 1975): nos. 160, 163/1, 186, 330, 1009, 1186, 1240, 1552; Gacek, *Arabic Lithographed Books*, nos. 231, 235. 'Alī-Qoli Ḥān (spelled Ali Gouli Khan) also printed the exquisitely executed 1874 lithographed edition of Johann Schlimmer's *Terminologie médico-pharmaceutique et anthropologique française-persane* in handwritten French with Persian terms in Arabic script.

¹⁵ The only other book owing its calligraphy to this scribe that has been unambiguously identified so far is a copy of Bidel's *Mātamkade* published in 1274/1857; see Marzolph, *Narrative Illustration*, 253.

was completed on the sixth day of the month Rabīʿ II, and the second volume is signed in the following month, Ğumādā I, without mentioning the exact day. It may thus be surmised that the book's production might have taken some three to four months altogether. All of the book's pages are framed by a somewhat less pronounced single line demarcating the actual margin against the paper size. The margin between this single line and the double lines framing the text measures about 3 to 3.5 cm on the top and outer side, and about 2 cm on the lower side. Besides headings, catchwords, and illustrations, the margin contains occasional corrections to the text in Arabic and occasional commentaries in Persian added by two different hands. The book's text starts on the inner side of the first folio (fol. 1b; plate 3). Following the manuscript tradition, this page is headed by a large ornamental illumination surrounding the book's centrally placed title. The book's title is placed in a traditional wording—*hādihā al-kitāb al-musammā bi-Ḥayāt al-ḥayawān*—below an image of the Qajar coat of arms that shows a standing lion facing the viewer with a glaring sun behind his back; it is interesting to note that the lion is presented in a somewhat less martial manner than usual, since otherwise he would regularly hold a drawn sword in his raised right front paw.¹⁶ In the present case, the Qajar coat of arms is particularly suitable, since it links the Iranian context of the book's production to the book's text: after all, the text, disregarding strict alphabetical order, begins with the entry for Lion (*al-asad*). The first illustrations to the entries for lion (*al-asad*; fol. 1bB6a), camel (*al-ibil*; fol. 6aB7b), and she-ass (*al-atān*; fol. 7bB8a), introduce the respective animals, together with a vague outline of scenery, in a large size. In fact, the images are so large that even though the animals are represented vertically, the images still cross the line marking the page's outer margin (plate 4). This is a rare feature, since the great majority of the following illustrations are contained within the margin, reducing the depicted animals to a true miniature size. Most animals are depicted in a manner more or less corresponding to their natural features (plate 5). In particular, horses (*al-faras*; fol. 207b–212b) and dogs (*al-kalb*; fol. 233a–246b)¹⁷ are represented in a variety of positions, and sometimes

¹⁶ See, e.g., the Qajar coat of arms on the front page of each and every single issue of the roughly contemporary lithographed Qajar newspaper *Ruznāme-e vaqāyeʿ-e ettefāqiye* (facs. reproduction in 4 vols., Tehran, 1373/1994), or on the front pages of each volume of the 1270–74/1853–57 Tehran edition of Mirḥvānd's *Rawḏat al-ṣafā*: see Marzolph, *Narrative Illustration*, fig. 54.

¹⁷ The entry encompasses a lengthy digression on the legend of the Seven Sleepers, whose group according to Muslim tradition also included a dog.

the animals are even portrayed as acting in a manner typical of their natural behaviour—such as the falcon (*al-bāzī*; fol. 41a) and the chameleon (*al-ḥirbāʿ*; fol. 84a), which are shown with their prey (plate 6). The rather strange depiction of some animals such as the rabbit (*al-arnab*; fol. 9b) or the crocodile (*al-timsāḥ*) might indicate that the artist was less familiar with their actual appearance (plate 7; fol. 60a). Meanwhile, he takes great care to depict even the smallest creatures such as fleas (*al-burḡūt*; fol. 45a) or mosquitos (*al-baʿūd*; fol. 46b) by enlarging their size by way of a virtual magnifying glass (plate 8). Most of the book's pages contain a single or only a few illustrations, but some pages in connection with the number or nature of the respective entries are fairly crowded (plate 9)—such as the passage in the entry *al-ḥidʿa* (kite; fol. 83b) discussing the animals that according to the *ḥadīth* may be killed, or the beginning of the entry *al-dābba* denoting any animal that walks or crawls or creeps (fol. 115a).

Corresponding with the book's text, the illustrations also depict creatures that by modern critical science are regarded as fantastic or fabulous, but whose potential existence the author had no reason to doubt. Already the book's very first illustration (fol. 2a) depicts the fabulous variety of lion known as *al-ward* that according to Aristotle has a human head and the tail of a scorpion, sometimes even the body of a cow (plate 10). The array of fabulous creatures depicted (plate 11) also includes various kinds of demons, such as the *insān al-māʿ* (waterman; fol. 16b), the *ḡūl* (fol. 201b), and the hairy hobgoblin known as *al-ilfa* (fol. 39a). Fabulous creatures of a more friendly appearance (plate 12) comprise the *burāq*, the steed that carried the Prophet Muḥammad on his nocturnal journey to the heavens (fol. 43a),¹⁸ the bird with a human head resembling a harpy mentioned in the entry *al-ʿuqāb* (eagle; fol. 191a), and the creature *bint al-māʿ* (fol. 57b), a kind of mermaid or male sexual fantasy that—as the English translation by Jayakar bashfully veils it in Latin—“when they fall into the hands of seamen in vessels, *hi cum illis ineunt*, and then return them to the sea.”¹⁹

In addition to the world of animals and other living creatures that constitutes his primary focus, Damīrī's work also presents a number of digressions. The longest of these digressions, inspired by an anecdote in the entry *iwazz* (goose), concerns the history of the caliphate from

¹⁸ For other depictions of the *burāq* in Persian lithographed illustration see Marzolph, *Narrative Illustration*, fig. 192; ʿAli Buḍārī, *Qazā-ye bi zavāl: negāhi taṭbiqī be taṣāwir-e ḥāp-sangi-ye meʾrāḡ-e payambar* (ṣ) (Tehran, 1389/2010), passim.

¹⁹ Damīrī, *Ḥayāt al-ḥayawān: A Zoological Lexicon*, translated by A. S. G. Jayakar (London: Luzac, 1906/1908), 1:338.

its beginnings to the author's day (fol. 18b–39a).²⁰ The artist has taken this opportunity to supply, probably for the first time in history, portraits of potentially each and every caliph from the time of the first Umayyad caliph Mu'awiya to the 'Abbāsid al-Mustakfi bi-llāh, a total of sixty-one images altogether (plate 13). Since no historical portraits of the caliphs are available, the artist's illustrations are both purely fictional and decidedly influenced by contemporary perception, particularly in the Qajar-style furniture and interiors in which the characters are depicted.

Probably the most fascinating features in the Tehran edition of Damīrī's *Ḥayāt al-ḥayawān* are the illustrations relating to the numerous tales and anecdotes the author quotes at intervals. Because of the book's subject matter, many of these are animal tales or fables (plate 14). Two of the better known fables, as a matter of fact narratives that enjoy a worldwide distribution, are the "Lion's Share," in which the lion requests that the wolf and fox, one after the other, divide their prey (fol. 64b),²¹ and the "Sick Lion," in which the cunning fox advises the lion to take the wolf's brain as a remedy for his illness (fol. 65b).²² Many other entries refer to traditional tales known in Muslim (and international) tradition (plate 15). The entry *kalb* (dog) contains a lengthy digression on the legend of the "Seven Sleepers" (*aṣḥāb al-kahf*) together with a portrait of the seven men and their dog (fol. 242b);²³ and the small series of folk tales on the wiles of women, inspired by an anecdote of Jesus meeting the devil, includes a version of the tale known in international tradition as the "Equivocal Oath," in which a woman conceals her extramarital sexual activity by hiring her lover as her guide when about to visit the holy mountain where she is to swear an oath (fol. 90a).²⁴ Here again, the artist's illustration depicts contemporary Qajar costume, as it does even more convincingly in one of the tales from Arab tradition (plate 16) in which three men visit three wise women who are famed for knowing the cure to each and every ailment (fol. 101a). Another tale from ancient Arab tradition tells of the man

²⁰ Joseph de Somogyi, "Die Chalifengeschichte in Damīrī's *Hajāt al-hajawān*," *Der Islam* 18 (1929): 154–158; idem, "A History of the Caliphate in the *Ḥayāt al-ḥayawān* of ad-Damīrī," *Bulletin of the School of Oriental and African Studies* 8 (1935–37): 143–155.

²¹ Kathrin Pöge-Alder, "Löwenanteil (AaTh 51)," in *Enzyklopädie des Märchens* (Berlin, 1996), 8:1224–1228.

²² Christine Shojaei Kawan, "Löwe: Der kranke L. (AaTh 50)," in *Enzyklopädie des Märchens*. 8:1216–1224.

²³ Hermann Kandler, "Siebenschläfer (AaTh/ATU 766)," in *Enzyklopädie des Märchens* (2007), 12:662–666.

²⁴ Hans-Jörg Uther, "Isoldes Gottesurteil (AaTh 1418)," in *Enzyklopädie des Märchens* (1993), 7:325–327.

who escaped from a lion by climbing a tree, only to find a bear on top of the tree (fol. 119a). A third category of illustrated tales refers to religious tradition, much of which is common to the Abrahamic religions (plate 17). Examples of this category shown here include the story of Moses, whose staff turns into a snake or a dragon when thrown to the ground before Pharaoh (fol. 67a), and the angel Gabriel leading Pharaoh's army to drown in the sea (fol. 85b). The only one of the more complex illustrations shown twice is that of King Solomon's court (fols. 80b, 177b), underlining the ruler's supreme position in learned as well as popular perception of the Muslim world (plate 18). Even though these illustrations are only permitted to cover the limited space of the margin, they contain the standard set of creatures usually surrounding Solomon in Iranian art, and particularly in the simplified range of lithographic illustration²⁵—including the Simorgh and the hoopoe close to the ruler's head, demons and angels holding his throne, a peaceful array of carnivorous and herbivorous animals, and even insects such as the ant.

Considered together, the numerous images that have been added to Damīrī's text are not just simple illustrations of given facts, but specific interpretations. On the one hand, they result from the artist's perception of his contemporary context, and on the other they transmit this particular perception of the Qajar period to the work's intended readers in the Arab world—after all, the Tehran edition of Damīrī's *Ḥayāt al-ḥayawān* was the only accessible visual interpretation of the popular work's text. In other words, even though the illustrations are placed in the margin, they are not at all marginal to the work's visual perception.

The fact that the Tehran edition of Damīrī's work was produced not only in an Iranian, but moreover in a decidedly Shi'i context, becomes obvious from the invocations that the proofreader has added to the title pages of both volumes (plate 19). On the title page of the first volume he has framed the *basmala* by the invocation *yā 'Alī madad* ("O 'Alī, support me!") and a set of invocations mentioning God and the *panj tan*, the five members of the Muslim "holy family," consisting of the Prophet Muḥammad, his son-in-law 'Alī, his daughter Fāṭima, and their sons Ḥasan and Ḥusayn. To a similar invocation at the top of the second page the proofreader has moreover added an invocation to the *ṣāhib al-zamān*,

²⁵ For other depictions of Solomon in Persian lithographed illustration see, e.g., Marzolph, *Narrative Illustration*, figs. 114–115.

the twelfth Shi'i Imam who lives in concealment and will only return on the Day of Judgement.

To conclude the short survey of this fascinating publication, I should like to mention a last illustration that, although so small as to be almost indistinguishable, expresses the essence of the work's specifically Iranian presentation (plate 20). The illustration to the entry nightingale (*al-ʿandalīb*; fol. 189b) is one of the rare instances in which an animal is depicted in its natural habitat. According to the Iranian notion, as vividly expressed in numerous poems and related illustrations, the nightingale's quintessential partner is the rose bush.²⁶ Consequently, this entry is accompanied by a miniature illustration depicting two birds inside a bush with blossoming roses. Even though this image is as "marginal" as the hundreds of other images in the 1285/1868 Tehran edition of al-Damīrī's *Ḥayāt al-ḥayawān* illustrating, supporting, and commenting on the author's text, the rootedness of this particular illustration in a decidedly Iranian context is beyond doubt. Moreover, the charming details visible in the illustration's diligent execution contradict the obvious decline in both the quantity and quality of illustrations in the work's second volume. In this manner, it once more adds to the appeal of a highly exceptional visual interpretation of a classic of Arabic Islamic learning, prepared by an Iranian artist.

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²⁶ See, e.g., Annemarie Schimmel, *Mystical Dimensions of Islam* (Chapel Hill: University of North Carolina Press, 1975), index, s.v. "Nightingale" and "Rose"; Lothar Stein (ed.), *Rosen und Nachtigallen: Die 100-jährige Iran-Sammlung des Leipzigers Philipp Walter Schulz* (Leipzig, 2000); Gahāngir Šahdādi, *Dariče'i bar zibā'i-šenāsi-ye Irān: Gol va morğ* (Tehran, 1384/2005).

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رجب
سنة

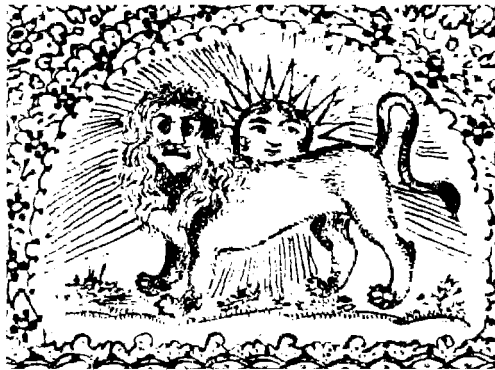
بمكتبنا بحقيقه الحيوانية

تأليف
عبدالمجيد بن عبدالمطلب
الدميري

Plate 1 (fol. 1a). Title-page of vol. 1



Plate 3 (fol. 1b). First text page of vol. 1



لا يملك

الكلب كونه يمشي في كل احوال ولا يملك الاكل الا ما ياكله من الارض ولا يملك...

الكلب كونه يمشي في كل احوال ولا يملك الاكل الا ما ياكله من الارض ولا يملك...



الكلب

الكلب كونه يمشي في كل احوال ولا يملك الاكل الا ما ياكله من الارض ولا يملك...



Plate 5 (fols. 208b, 243b). The horse, the dog

بازچه العالم

الاول من هذه الدواب هو الباز او الفalcon وهو من الطيور التي تتغذى بالحيوان...



التمسك

بازعالم

بازعالم او الباز وهو من الطيور التي تتغذى بالحيوان...

التمسك

التمسك



Plate 6 (fols. 41a, 84a). The chameleon, the falcon

This block contains a manuscript page with two columns of text in Arabic script. The text is written in a dense, cursive hand. On the right side of the page, there are several small illustrations: a crocodile at the top, a bird in the middle, and a rabbit at the bottom. The illustrations are simple line drawings. The page is numbered '167' in the top right corner.

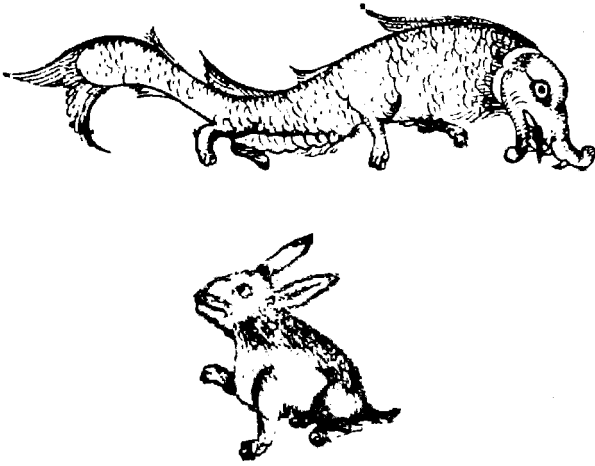


Plate 7 (fols. 9b, 60a). The crocodile, the rabbit

باب الحشرات

الحشرات من جملة المخلوقات التي خلقها الله تعالى في الارض... هذه الحشرات من جملة المخلوقات التي خلقها الله تعالى في الارض... هذه الحشرات من جملة المخلوقات التي خلقها الله تعالى في الارض...

باب الحشرات

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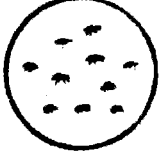


Plate 8 (fols. 45a, 46b). Fleas, mosquitos



Plate 9 (83b, 115a). Specific larger groups of animals

البرص
 البرص مرض من الأمراض الجلدية التي تصيب الإنسان والحيوان...
 وهو من الأمراض التي لا يبرأ منها إلا بمداواة طويلة...
 وتتميز بظهور بقع بيضاء اللون على الجلد...
 وتنتشر في جميع أنحاء الجسم...
 وقد ذكر في كتابنا وصف هذا المرض...
 وذكر أن البرص قد يحدث في جميع الأعمار...
 وقد ذكرنا في كتابنا وصف هذا المرض...
 وذكر أن البرص قد يحدث في جميع الأعمار...
 وقد ذكرنا في كتابنا وصف هذا المرض...
 وذكر أن البرص قد يحدث في جميع الأعمار...

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 البرص مرض من الأمراض الجلدية التي تصيب الإنسان والحيوان...
 وهو من الأمراض التي لا يبرأ منها إلا بمداواة طويلة...
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 وقد ذكرنا في كتابنا وصف هذا المرض...
 وذكر أن البرص قد يحدث في جميع الأعمار...
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 وذكر أن البرص قد يحدث في جميع الأعمار...



البرص
 البرص مرض من الأمراض الجلدية التي تصيب الإنسان والحيوان...
 وهو من الأمراض التي لا يبرأ منها إلا بمداواة طويلة...
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 وذكر أن البرص قد يحدث في جميع الأعمار...
 وقد ذكرنا في كتابنا وصف هذا المرض...
 وذكر أن البرص قد يحدث في جميع الأعمار...

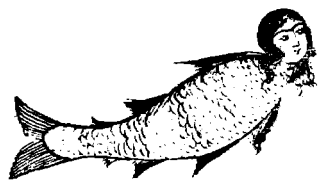


Plate 12 (fols. 57b, 191a, 43a). Harpy, al-Būrāq, Bint al-mā'

الاصناف
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انواع
الاصناف
انواع



Plate 13 (fols. 37a, 22a). 'Abbāsid caliphs, Mu'āwiya

انسان و شکار
 در این تصویر، یک مرد با شمشیر و کلاه در حال شکار است. او در یک منطقه کوهستانی و جنگلی قرار دارد. در کنار او یک سگ شکاری و یک گاو نشانی دیده می‌شود. در پایین تصویر، یک گاو نشانی دیگر و یک سگ شکاری کوچک تر به تصویر کشیده شده است.

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Plate 14 (fols. 64b, 65b). The Lion's Share, The Sick Lion

۱۰۹۱

۱۰۹۲



Plate 16 (fols. 101a, 119a). Tales from the Arabic tradition

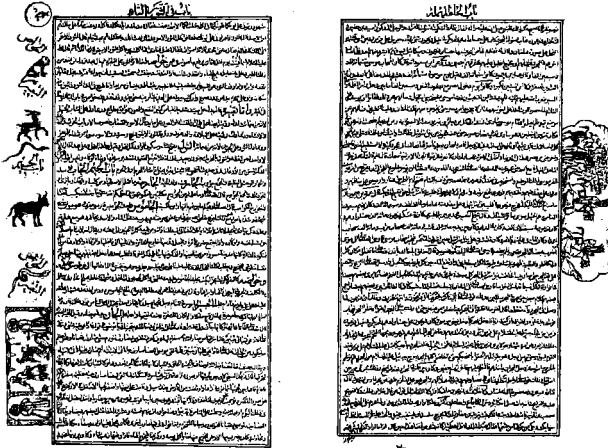


Plate 17 (fols. 67a, 85b). The staff of Moses turns into a snake; the Pharaoh's army

Handwritten text in a medieval script, likely a manuscript from the 14th or 15th century, with a decorative initial 'S' on the right side.



Handwritten text in a medieval script, likely a manuscript from the 14th or 15th century, with a decorative initial 'S' on the left side.



Plate 18 (fols. 80b, 177b). King Solomon's court



بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

۴۰۰ هجری بمطابق سن ۱۰۰۰ شمسی
 هو اللہ تعالیٰ
 صاحب نیران ادوگنا ادوگنا ادوگنا

Plate 19 (fols. 1a, 135a). Title-pages of vol. 1 and 2

Historical Aspects of Printing and Publishing in Languages of the Middle East

Papers from the Third Symposium on the History
of Printing and Publishing in the Languages
and Countries of the Middle East,
University of Leipzig, September 2008

Edited by

Geoffrey Roper



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2014

Cover illustration: Case layout for Arabic ligature sorts, used at the Imprimerie Nationale, Paris, in the 19th century. Reproduced by courtesy of the Houghton Library, Harvard University, USA

Library of Congress Cataloging-in-Publication Data

Symposium on the History of Printing and Publishing in the Languages and Countries of the Middle East (3rd : 2008 : Universität Leipzig)

Historical aspects of printing and publishing in languages of the Middle East : papers from the Third Symposium on the History of Printing and Publishing in the Languages and Countries of the Middle East, University of Leipzig, September 2008 / edited by Geoffrey Roper. — pages cm. — (Islamic manuscripts and books ; volume 4)

"This volume contains revised and edited versions of papers presented at the Third International Symposium on the History of Printing and Publishing in the Languages and Countries of the Middle East, held at the University of Leipzig, 24-27 September 2008, in conjunction with the 24th Congress of the Union Europeenne des Arabisants et Islamisants (UEAI) and in cooperation with the Oriental Institute, University of Leipzig"—Preface.

Papers chiefly in English; one paper each in French and German.

Includes bibliographical references and index.

ISBN 978-90-04-25505-0 (hardback : acid-free paper) — ISBN 978-90-04-25597-5 (e-book)

1. Printing—Middle East—History—Congresses. 2. Publishers and publishing—Middle East—History—Congresses. 3. Printing, Arabic—History—Congresses. 4. Middle Eastern literature—Publishing—History—Congresses. I. Roper, Geoffrey, editor of compilation. II. Title.

Z186.M628S96 2013

686.20956—dc23

2013029648

This publication has been typeset in the multilingual "Brill" typeface. With over 5,100 characters covering Latin, IPA, Greek, and Cyrillic, this typeface is especially suitable for use in the humanities. For more information, please see www.brill.com/brill-typeface.

ISSN 1877-9964

ISBN 978-90-04-25505-0 (hardback)

ISBN 978-90-04-25597-5 (e-book)

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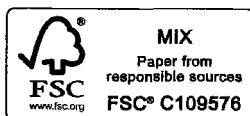
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Printed by Printforce, the Netherlands