

JOURNAL OF THE ROYAL ASIATIC SOCIETY. PART IV, 1925.

THE
ARABIC MUSICAL
MANUSCRIPTS
IN THE
BODLEIAN LIBRARY

A DESCRIPTIVE CATALOGUE WITH ILLUSTRATIONS OF
MUSICAL INSTRUMENTS.

BY
HENRY GEORGE FARMER, M.A.

M.R.A.S., F.S.A.Scot.

Author of
"THE ARABIAN INFLUENCE ON MUSICAL THEORY"
"THE MUSIC AND MUSICAL INSTRUMENTS OF THE ARAB"
Etc.

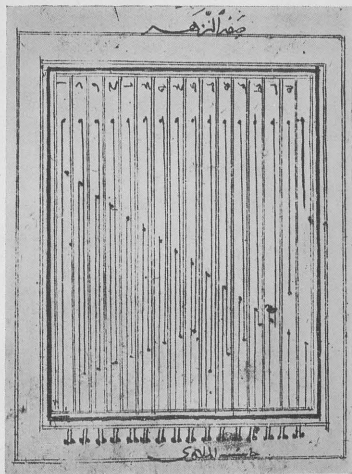


167

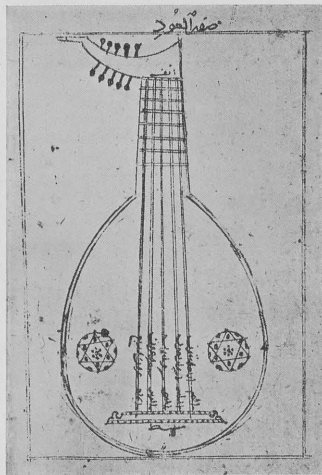
Quibletto

BIBLIOTECA UNIVERSITARIA	
LAS PALMAS DE GRAN CANARIA	
N.º Expediente	546610
N.º Copia	888238





AL-NUZHA (ZITHER).



AL-'ŪD (LUTE).

From the Kitāb al-Adwār (Marsh MS., 521) of Ṣafī al-Dīn 'Abd al-Mu'mīn (died 1294).

JOURNAL OF THE ROYAL ASIATIC SOCIETY. PART IV, 1925.

THE
ARABIC MUSICAL
MANUSCRIPTS
IN THE
BODLEIAN LIBRARY

A DESCRIPTIVE CATALOGUE WITH ILLUSTRATIONS OF
MUSICAL INSTRUMENTS.

BY
HENRY GEORGE FARMER, M.A.

M.R.A.S., F.S.A.Scot.

Author of
"THE ARABIAN INFLUENCE ON MUSICAL THEORY"
"THE MUSIC AND MUSICAL INSTRUMENTS OF THE ARAB"
Etc.

HINRICHSEN,
25 MUSEUM STREET
LONDON, W.C.1.



C. F. Peters · Frankfurt · London · New York

Musikwissenschaftliches
Institut der
Universität Hamburg

ONLY 250 COPIES PRINTED

**STEPHEN AUSTIN AND SONS, LTD.
PRINTERS, HERTFORD, ENGLAND.**

8 | ٤٧

Arabic Musical Manuscripts in the Bodleian Library

WHILST engaged as a Research Student on "Mediaeval Arabian Musical Theory" at Glasgow University, I had the good fortune to have access to several libraries, and among them the Bodleian, where I compiled for my needs a short but detailed catalogue of the Arabic musical MSS. in this famous library. As this catalogue may be of use to orientalists and musical antiquaries, I take this opportunity of giving it publicity.

So far as I am aware, the only person who has mentioned a perusal of these MSS. is J. P. N. Land, who visited the Bodleian some forty years ago.¹ Although the library cannot boast of any unique examples of Arabic musical MSS., yet many have vowel points and other valuable features not to be found in other collections. Three-fourths of these treatises are mentioned in the printed catalogue,² but in this communication I give a brief description of the contents of each treatise and the foliation,³ together with the identification of authors and works. Further, I have included four treatises acquired since the catalogues of Uri and Nicoll were issued. For these, recourse has been made to a MS. catalogue compiled by Ethe, and a subsequent "Handlist". I desire to thank Dr. A. Cowley, Bodley's Librarian, for permission to consult these MSS. and for other kindnesses. I have also to acknowledge the help of my *mu'allim*, Dr. T. H. Weir, and the courtesy of Mr. Edgar Lobell, M.A.

¹ *Vierteljahrsschrift für Musikwissenschaft*, ii, Leipzig, 1886, p. 347 sq.

² Uri, *Bibliotheca Bodleiana, Cod. Man. Orient.* Oxon, 1787.

³ In this I follow the leaves as they are numbered at present.

4 ARABIC MUSICAL MSS. IN THE BODLEIAN LIBRARY

THE most important of the Arabic musical MSS. in the Bodleian are: The *risâla* on music by the Ikhwân al-Şafâ (tenth century A.D.) according to Al-Majrîfî; the *maqâla* on music from the *Şifâ'* of Ibn Sînâ (eleventh century); the tract on music from the *Najât* of the same author; the *Şharafyya* of Şafî al-Dîn 'Abd al-Mu'min (thirteenth century); the *Kitâb al-Adwâr* by the same author; and the *Kitâb yustakhrâj nânihu al-Anghâm* by Shams al-Dîn al-Şaidâwî al-Dhahabî (sixteenth century).¹

¶ 1. *Uri*, cmiv. *Hunt*, 296.

Title: "4th Tract from the 1st Portion on Mathematics and Music (from) the Tracts of the Ikhwân al-Şafâ by the

learned Al-Majrîfî" رسالة الاربعة من القسم الاول) من الرياضيات و الموسيقى [من] رسائل اخوان الصفا (للعارف المجريطي).

The Arabic text of this work has appeared in several editions,² and a German translation has been published by Dieterici.³ At the same time, a critical edition of this work is badly needed, and the Bodleian copies would be of inestimable value for this since they hand down the Western or Andalusian reading of Al-Majrîfî, whilst other editions appear to have depended on Eastern sources of the *Rasâ'il*.

Begins on fol. 24. Ends on fol. 38.

¹ I quote from or use most of these MSS. in my new book, *Facts for the Arabian Musical Influence* (London. Wm. Reeves).

² The best edition at present is that of Bombay (1887-9), whilst the worst that I have seen is that of Cairo (1889).

³ Dieterici, *Propaedeutik der Araber*, Berlin, 1865.

- Division 1. Fol. 24, v. The Opinions of the Wise concerning Music (في ان اصل صناعة الموسيقى (للحكماء).
- „ 2. Fol. 25. On the Theory of Sound (في كيفية (ادراك القوة السامعة للاصوات).
- „ 3. Fol. 25, v. On Consonant and Dissonant Sounds (في امتزاج الاصوات وتنافرها).
- „ 4. Fol. 26. On the Influence of Sound (في تأثر (الآ مزجة بالاصوات).
- „ 5. Fol. 26, v. On the Origins of the Melodies (في أصول الالمان وقوانينها).
- „ 6. Fol. 28. On Musical Instruments (في كيفية (صناعة الآلات واصلاحها).
- „ 7. Fol. 29. On the Music of the Spheres (في ان لحر كات الأفلاك نغمات كنغمات (العيدان).
- „ 8. Fol. 32. On the Parts of Speech (في ان (احكام الكلام صنعة من الصنائع).
- „ 9. Fol. 33, v. On the Proportions of the Body

في تناسب الاعضاء على الاصول)
(الموسيقية).

Division 10. Fol. 34. On the Music of the Spheres, and the
Rhythms (في حقيقة نعمات الافلاك).

„ 11. Fol. 34, v. On the Four-fold things, the
Elements, Humours, etc. (في ذكر)
(المربعات).

„ 12. Fol. 35, v. On Melody Making (في الانتقال)
(من طبقات الألحان).

„ 13. Fol. 36. The Opinions of the Philosophers
(في نوادر الفلاسفة في الموسيقى).

„ 14. Fol. 37, v. On the Influences of the Notes
(في تلون تأثيرات الانغام).

¶ 2. *Uri*, cmlxxxix. *Marsh*, 189.

Title: “The 4th Book on Music (from) the Tracts of the
Ikhwân al-Şafâ by the learned Al-Majrîṭî” (الكتاب الرابع)
(في الموسيقى [من] رسائل اخوان الصفا للعارف المجريطي).

Same work as the preceding.

Begins on fol. 25, v. Ends on fol. 41, v.

A pointed text.

¶ 3. *Uri*, cccclxxvi. *Pocock*, 109.

Title: “The 8th Section from the *Kuâb al-Shifâ* on Music”
[Ibn Sina] (الفرق الثامن من كتاب الشفاء وهو الموسيقى).

This section (فن) has six chapters (مقالات) which have numerous divisions (فصول).

Begins on fol. 74, v. Ends on fol. 308, v.

Chapter 1. Fol. 74, v. On Sound (صوت).

„ 2. Fol. 105, v. On the Intervals (أبعاد).

„ 3. Fol. 117, v. On the Genres (أجناس) and Species (أنواع).

„ 4. Fol. 122, v. On the Systems (جموع) and the Science of Melody Making (الانتقال).
The scribe has omitted the end of Chapter 3 and the beginning of Chapter 4, but the omissions may be found at the end of the book.

„ 5. Fol. 132, v. On Rhythm (إيقاع).

„ 6. Fol. 187, v. On Composition (تأليف).

This MS. has a pointed text which appears, on the whole, to be a reliable one. At any rate, some of the perplexing passages in the other Bodleian copy (ccccxxxvi, *Pocock*, 250) and the India Office MS. stand out quite clear in this example.

¶ 4. *Uri*, cccccxxxvi. *Pocock*, 250.

Title: “The 3rd section in part 3 in the *Kitáb al-Shifá* on Music” الفن الثالث في الجملة الثالثة في كتاب الشفاء

(في الموسيقى). It is the same work as the preceding.

Begins on fol. 74. Ends on fol. 93, v.

Chapter 1. Fol. 74.	Chapter 4. Fol. 82, v.
„ 2. Fol. 78, v.	„ 5. Fol. 84, v.
„ 3. Fol. 80.	„ 6. Fol. 92.

¶ 5. *Uri*, MXXVI, 4°. *Marsh*, 521.

Title: “Book of Music by the Shaikh al-Ra’îs Abû ‘Ali ibn Sinâ . . . from the *Kitâb al-Najât*” (كتاب

الموسيقى للشيخ الرئيس ابي علي بن سينا . . . من جملة كتاب النجاة). It is not divided into chapters or divisions, but the most important subjects dealt with are as follows:—
Begins on fol. 159. Ends on fol. 170, v.

1. Fol. 159, v. On Sound (صوت) and the Intervals (ابعاد).
2. Fol. 163. On the Genres (اجناس).
3. Fol. 164. On the Systems (جموع).
4. Fol. 164, v. On Rhythm (ايقاع).
5. Fol. 167. On the science of Melody Making (الاتقال).
6. Fol. 168. On various instruments: the *sanj* (صنج), *shâhrûd* (شاهرود), *tunbûr* (طنبور), *mizmâr* (مزمار).
7. Fol. 168, v. On the Fretting of the Lute (ربط).
8. Fol. 169, v. On the Composition of Melodies (تأليف الالحان).

From line 8 to 16 on fol. 170, v, there is matter added by another hand, whilst fol. 171 deals with the twelve modes (شُدود), the six secondary modes (اوازات), and the branch modes (شعب?), which do not belong to the period of Ibn Sînâ.

¶ 6. *Uri*, cmlxxxv, 1°. *Marsh*, 161.

Title: "Book of Music by the Shaikh al-Ra'is Abû 'Alî ibn Sînâ . . . from the *Kitâb al-Najât*" (كتاب الموسيقى للشيخ الرئيس ابي علي بن سينا . . . من جملة كتاب النجاة). Same work as the preceding.

Begins on fol. 1. Ends on fol. 9, v.

Uri says: "*Avicennæ de Musica Liber, quindecim sectionibus, quadraginta foliis constans.*" This is an error. The work of Ibn Sînâ does not extend to forty folios, but merely from fol. 1 to fol. 9, v. Another author, whom I shall mention presently (No. 11), is responsible for fol. 10 to fol. 42, v. (Cf. *Addenda et Emendanda*, 605.)

¶ 7. *Uri*, cmxxii. *Marsh*, 115.

Title: "The *Sharafiyya* Treatise on Composition by Şafî al-Dîn 'Abd al-Mu'min al-Baghdâdi" (كتاب الرسالة الشرفية في النسب التأليفية لصفي الدين عبد المؤمن البغدادي). It is divided into five chapters (مقالات) which have numerous divisions (فصول).

Begins on fol. 2. Ends on fol. 55, v.

Chapter 1. Fol. 3, v. On Sound (في الكلام على الصوت) (ولو احقه وفي شكوك وارده علي ما قيل فيه).

Chapter 2. Fol. 6. On Intervals (في حصر نسب) الاعداد [الابعاد] بعضها الي بعض واستخراج الابعاد ونسبها المستخرجة من نسب مقاديرها ومراتبها في (التلائم والتناظر واسماؤها الموضوعه لها).

Chapter 3. Fol. 11. On the Genres, etc. (في اضافات) الابعاد بعضها الي بعض وفصل بعضها عن بعض واستخراج (الاجناس من الابعاد الوسطي).

Chapter 4. Fol. 26, v. On the Modes and Melodic Construction في ترتيب الاجناس في طبقات الابعاد [العظمى] وذكري (نسبها واعدادها).

Chapter 5. Fol. 48, v. On the Rhythm and Finger Scales في الايقاع ونسب ادواره والارشاد الي كيفية استخراج (الالخان بالصناعة العملية).

A pointed text. There are copies at Berlin (5506), Paris (2479), and Vienna (1515). Carra de Vaux published a *résumé* of the contents of the Paris copy in the *Journal Asiatique* (1891).¹

¶ 8. *Uri*, mxxvi, 2°. *Marsh*, 521.

No title. *Uri* says: "*Tractatus de Musica, ex Græcorum libris excerptus. . . . Autoris nomen abest.*" But on fol. 1 of the volume this treatise is referred to as "*The Sharafiyya*

¹ Matter in square brackets added from *Uri*, mxxvi, *Marsh*, 521.

Treatise on the Knowledge of Composition" (كتاب الشرفية) (في معرفة النسب التأليفية). It is identical with the preceding work.

Begins on fol. 34, v. Ends on fol. 116.

- | | |
|------------------------|------------------------|
| Chapter 1. Fol. 35, v. | Chapter 4. Fol. 67, v. |
| „ 2. Fol. 38, v. | „ 5. Fol. 104, v. |
| „ 3. Fol. 49. | |

Fol. 116, v, to 117, v, has additional matter which does not belong to the *Sharafiyya* (?).

¶ 9. *Uri*, MXXVI, 3°. *Marsh*, 521.

Title: "Book of the Modes of Music . . . by Ṣafī al-Dīn ‘Abd al-Mu‘min al-Urmawī" (كتاب الادوار في) (الموسيقى . . . صفي الدين عبد المؤمن الارموي). It is divided into fifteen divisions (فصول).

Begins on fol. 118. Ends on fol. 158.

Division 1. Fol. 119, v. On the Notes (في تعريف الانغام)

(ويبان الحدة والثقل).

„ 2. Fol. 120. On the Divisions of the Frets

(في اقسام الدساتين).

„ 3. Fol. 122, v. On the Intervals (في نسب الابعاد).

„ 4. Fol. 125, v. On the Intervals (في الاسباب)

(الموجبة للتنافر).

„ 5. Fol. 126. On Composition (في التأليف الملائم).

12 ARABIC MUSICAL MSS. IN THE BODLEIAN LIBRARY

- Division 6. Fol. 128, v. On the Modes (في الادوار ونسبها)
- „ 7. Fol. 138. On Instruments of Two Strings
(في حكم الوترين).
- „ 8. Fol. 138, v. On the Lute (في ذكر العود
(وتسوية اوتار واستخراج الادوار منه).
- „ 9. Fol. 139, v. On the Names of the Modes
(في اسماء الادوار المشهورة).
- „ 10. Fol. 147, v. On the Partnership of the Notes
(في تشارك نغم الادوار).
- , 11. Fol. 148. On the Scales (في طبقات الادوار).
- , 12. Fol. 149. On the Accordatura (في الاصطحاب
(الغير المعهود).
- „ 13. Fol. 149, v. On Rhythm (في ادوار الايقاع).
- „ 14. Fol. 155, v. On the Influence of the Notes
(في تأثير النغم).
- „ 15. Fol. 156. On the Method of Performance
(في مباشرة العمل).

Fol. 157, v, has a design of the lute (عود).

Fol. 158 has a design of a rectangular zither called the *nuzha*
(نزهة), which, according to the *Kanz al-Tuḥaf* (*Brit. Mus.*

Or. 2361, fol. 263, v), was "invented" by Şafî al-Din, the author of this treatise.

A pointed text. This *Kitâb al-Adwâr* was one of the most famous textbooks for Arabian, Persian, and Indian musical theory for several centuries. All later theorists refer to it, and commentaries abound. Besides those in the Bodleian, other copies of the work may be found in the British Museum (Or. 136, and Or. 2361),¹ and other collections.

¶ 10. *Uri*, mxxvi, 1°. *Marsh*, 521.

Title: "The Book known as the Adwâr on the Science of Music" (كتاب في علم الموسيقى الموسوم بالادوار).

Uri says: "*Tractatus anonymi de Harmonica seu Musica.*" It is identical with the preceding, but does not contain the designs of musical instruments.

Begins on fol. 1. Ends on fol. 32, v.

Division 1.	fol. 2.	Division 9.	Fol. 15.
„	2. Fol. 2, v.	„	10. Fol. 17.
„	3. Fol. 4.	„	11. Fol. 18.
„	4. Fol. 6, v.	„	12. Fol. 24 bis.
„	5. Fol. 7.	„	13. Fol. 25.
„	6. Fol. 9.	„	14. Fol. 30, v.
„	7. Fol. 14.	„	15. Fol. 31.
„	8. Fol. 14, v.		

¶ 11. *Uri*, cmlxxxv. *Marsh*, 161.

No Title.

The work is identical with the above. This is the treatise already referred to, which escaped the notice of *Uri*, who, following the copyist, considered that it was part of the *Kitâb al-Najât* of Ibn Sinâ, which immediately precedes it.

Begins on fol. 10. Ends on fol. 42, v.

¹ The *Brit. Mus.* Or. 136 contains examples of songs in the various "modes", which are not found in the above and other copies.

14 ARABIC MUSICAL MSS. IN THE BODLEIAN LIBRARY

Division 1. Fol. 10, v.	Division 9. Fol. 24, v.
„ 2. Fol. 11.	„ 10. Fol. 26, v.
„ 3. Fol. 12, v.	„ 11. Fol. 27, v.
„ 4. Fol. 15, v.	„ 12. Fol. 34, v.
„ 5. Fol. 16.	„ 13. Fol. 35, v.
„ 6. Fol. 18.	„ 14. Fol. 41.
„ 7. Fol. 23, v.	„ 15. Fol. 41, v.
„ 8. Fol. 24.	

An unpointed text. It does not contain the designs of musical instruments as in No. 9.

¶ 12. *Uri*, cmlxxxv. *Marsh*, 161.

Title: “Book of the Modes of Music . . . by Şafi al-Dîn

‘Abd al-Mu’min al-Urmawî” (كتاب الادوار في الموسيقى)

(. . . صفي الدين عبد المؤمن الارموي). It is identical with No. 8.

Begins on fol. 43. Ends on fol. 83.

Division 1. Fol. 44.	Division 9. Fol. 63, v.
„ 2. Fol. 45.	„ 10. Fol. 70, v.
„ 3. Fol. 47.	„ 11. Fol. 72.
„ 4. Fol. 50.	„ 12. Fol. 73.
„ 5. Fol. 50, v.	„ 13. Fol. 73, v.
„ 6. Fol. 53.	„ 14. Fol. 80.
„ 7. Fol. 62.	„ 15. Fol. 80, v.
„ 8. Fol. 62, v.	

Fols. 82, v, and 83 contain the designs of the lute and zither mentioned in No. 9.

An unpointed text.

¶ 13. *Uri*, xlii, 2°. *Marsh*, 82.

Title: “Book on what is extracted from the Notes: a Compilation by the Shaikh Shams al-Dîn al-Şaidâwî

al-Dhahabî” (كتاب يستخرج منه الانعام تأليف الشيخ)

شمس الدين الصيداوي الذهبي). A treatise for the most part in verse with numerous divisions, the most important of which are as follows:—

Begins on fol. 59. Ends on fol. 79.

1. Fol. 59, v. Verses (مزدوج) dealing with the four “Root Modes” (اصول), the eight “Derived Modes” (فروع), the “Secondary Modes” (اوازات), the *Buḥûr* (بحور), etc.

2. Fol. 69, v. Notation of the “Root Modes” and “Derived Modes” (دوائر الاصول و الفروع).

3. Fol. 71, v. Notation of the “Secondary Modes” (دوائر الاوازات).

4. Fol. 72, v. Notation of the *Buḥûr* (دوائر البحور).

5. Fol. 73, v. The Modes and the Zodiac (دائرة الجمع).

6. Fol. 73, v. Verses on the Intervals (ابعاد).

7. Fol. 74, v. Table of the Transposition Scales (جدول الطبقات).

8. Fol. 75. Verses on the Notes (نغمات).

9. Fol. 75, v. Tables on the *Mukhâlifât* (مخالفات).

An important MS. showing an eight-lined stave in colours for the purpose of notation. It is identical with the Paris MS. (Arabe 2480) whose author is named Shams al-Din

al-Şaidâwî al-Dimashqî. The Bodleian MS. is short of four couplets at the end of verses on fol. 69.

¶ 14. *MS. Arab. C. 40.*

No Title. Catalogue¹ says “*Circuli Musici Arabice*”. It is a portion of the above treatise of Shams al-Dîn al-Şaidâwî, but a poor copy.²

Begins on fol. 1. Ends on fol. 6, v.

- | | |
|---------------|---------------|
| 1. (Missing.) | 6. Fol. 5, v. |
| 2. Fol. 1. | 7. Fol. 6. |
| 3. Fol. 3, v. | 8. Fol. 6, v. |
| 4. Fol. 4. | 9. (Missing.) |
| 5. Fol. 5. | |

¶ 15.³ *Ouseley, 106.*

Title: “Book of the Treasure of Delight and the Goal of Necessity” (كتاب كنز الطرب وغاية الارب). It is the same work as No. 13, but an incomplete copy, as follows:—

Begins on fol. 46. Ends on fol. 54.

- | | |
|----------------|---|
| 1. Fol. 46, v. | 6. (Missing.) |
| 2. (Missing.) | 7. „ |
| 3. „ | 8. „ |
| 4. „ | 9. „ |
| 5. Fol. 53, v. | 10. Fol. 54. The derivation of the modes. |

¹ Hand-list.

² In a “*Catalogue of Oriental MSS. purchased in Turkey*, belonging to Dr. Lee, 1830” (printed by R. Watts, London, 1831, 2nd pt., 1840), two works of the above writer are mentioned:—

No. 51.

(1) *A Metrical Essay on the Science of el-Nugham* (Modulation), by Shemsu-d-dîn E-s-saidâwî.

(2) *Menzûmeṭi Sheikh Shemsu-d-dîn*. A poem on the same subject, by the same author.

I would be grateful for information concerning the present location of these works, and also concerning another of the Lee MSS., No. 50, *A Tract on Musical Composition*, by ‘Ali ibn Sa‘id el-Andalusi.

³ Nos. 15, 16, and 17 are in Ethe’s MS. Catalogue of Arabic Manuscripts.

This last section (10), which is not contained in other copies, shows the derivation of the modes in the form of a genealogical tree. This latter is said to be a common method of illustrating these modes (see last lines of the *Ma'rifat al-naḡhmât al-thamân* MS. in the Madrid Library, No. 334), but it is the only example that I have seen.

¶ 16.¹ *Ouseley*, 102.

Title: On fol. 1: "Book on the Science of Music and the Knowledge of the Notes" (كتاب في علم الموسيقى ومعرفة). (الانغام). *Title*: On fol. 2: "Portals of the Goal of the Enquirer and the Enquiry" (ابواب نهاية الطلاب). (والمطلوب). A treatise in verse (رجز) with a prose commentary, by Muḡammad ibn Muḡammad ibn Aḡmad al-Dhahabî, called also Al-Jazîrî ibn al-Şabâḡ.

Begins on fol. 1. Ends on fol. 11, v.

¶ 17.¹ *Ouseley*, 102, 2.

Title: "Book of Precision in the Science of the Modes and the Measures" (كتاب الميزان في علم الادوار والاوزان). (كتاب الميزان في علم الادوار والاوزان). An anonymous treatise based on the *Kitâb al-Adwâr* of Şafi al-Dîn 'Abd al-Mu'min and the *Qirâ'at al-Zamân fi 'ilm al-Alḡân* of Sharif al-Dîn ibn al-'Alâ'î al-'Ulwî al-Ḥusainî al-Baġhdâdî. It is divided into six parts (ابواب).

Begins on fol. 11, v. Ends on fol. 36.

Introduction, fol. 11, v.

¹ See previous footnote.

18 ARABIC MUSICAL MSS. IN THE BODLEIAN LIBRARY

- Part 1. Fol. 13. On the Elements of Music (في مهية
الموسيقى).
- „ 2. Fol. 20, v. On the Open Notes (في ماهية النغم
المطلق).
- „ 3. Fol. 22. On the Strings, etc. (في الاوتار
والمواجب).
- „ 4. Fol. 24. On the Modes (في معرفة الشدود
والاوازات).
- „ 5. Fol. 28, v. On the Frets (في اسما الدساتين).
- „ 6. Fol. 31, v. On Rhythm (في الايقاع).

Z 16/60 v

B
O
F
a