

as yet unstudied documents from the Egyptian capital Fustat that might be able to shed decisive light on this question. This constitutes an important research agenda for future work on these papyri.

The second part of the book delves into the literary sources on the early history of the office. Lists and biographies of early *qādīs* appear relatively late in the literature, but the material they contain displays a remarkable degree of verisimilitude. The judges they depict are neither saints nor villains, and they practise a law that sometimes diverges in significant ways from later accepted legal norms. On the basis of his summary analysis, Tillier concludes that we can reconstruct the existence of and practices of *qādīs* in the first half of the eighth century. He then proceeds to construct an image of the judge from the ground up, in as differentiated a manner as possible, shedding light on such questions as where the judge held court in different cities, how litigants petitioned the court, where they were placed within it, and what other officials served the court under the *qādī*.

In the final part of the book, Tillier turns to the question of the “origin” of the office of the *qādī*. Previous studies (such as Tyan’s, or von Grunebaum’s 1939 review of Tyan in *JAOS*, or the work of Crone and Hallaq on Islamic law in general) have generally posited a particular pre-Islamic source of Islamic institutions. Tillier argues convincingly, first, that our knowledge of late antique law in the Near East is too patchy to allow us to discern exactly the kinds of legal cultures the Arab conquerors inherited and, second, that what we do know suggests that the process was not one of simple adoption but rather of the complex and gradual construction of a unified legal system that included existing elements but integrated them into a novel system with a high degree of homogeneity across the provinces.

Tillier’s reading of the literary and documentary evidence is diligent, and his conclusions are restrained, thoughtful, and convincing. They pose a refreshing contrast with more flamboyant and speculative accounts of early legal institutions (such as Jokisch’s in his *Islamic Imperial Law* and Crone’s in her *Roman Provincial Law*). Its lack of sensationalism, combined with the fact that it is written in French, has unfortunately limited the impact of the book on the field. The language barrier, at least, has now been to some degree removed by the availability of an open-access online version of the book (at <https://books.openedition.org/psorbonne/36105?lang>) that yields a decent automatic translation into English – good enough, in my experience, to use in the classroom. Tillier’s work shows what legal history can look like when the sources are considered holistically in their variety. Much has been achieved by Tillier, much more remains to be done in this important area.

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WAFI A. MOMIN (ed.):

Texts, Scribes and Transmission: Manuscript Cultures of the Ismaili Communities and Beyond. xv, 481 pp. London: I.B. Tauris in association with the Institute of Ismaili Studies, 2022.

doi:10.1017/S0041977X23000046

This book brings together 18 papers, originally presented at a symposium convened in 2017 by the Ismaili Special Collections Unit of the Institute of Ismaili Studies in

London. It is divided into seven sections, which together admirably reflect both the current vitality and diversity in Ismaili studies, and the exceptional richness of the manuscript collection of the Institute of Ismaili Studies itself.

Section I (“The shaping of a new field”) includes a panoramic view of Ismaili scholarship from its beginnings in the first decades of the nineteenth century to the present (Farhad Daftary) as well as a poignant evocation of one side (the other side has unfortunately not so far been located) of the correspondence between two great figures of the discipline, Paul Kraus and Ḥusayn al-Ḥamdānī (François de Blois).

Section II concentrates on the manuscript tradition of two important and highly influential texts, respectively the encyclopaedic corpus of *Rasāʾil Ikhwān al-Ṣafāʾ* (Carmela Baffioni and Omar Alí-de-Unzaga, who both make use of IIS manuscripts which were not considered as part of the ongoing OUP–IIS project of critically editing the *Epistles*, thus shedding new light on the composition and early circulation of the corpus) and al-Rāzī’s heresiographical *Kitāb al-Zīna* (Cornelius Berthold).

Section III explores the early Ṭayyibī literature through meticulous studies of IIS copies of two of its famous representatives, on the one hand the voluminous *Majmūʿ al-tarbīya* traditionally ascribed to al-Ḥārithī in the twelfth century (Delia Cortese), and on the other the *Mukhtaṣar al-ūsūl* by al-Wālid from about the same time (Monica Scotti).

Section IV includes three papers dedicated to the Alamūt period of Nizārī history: one is concerned with the biographical account of Ḥasan-i Ṣabbāḥ through the Badakhshān manuscripts of the *Sargudhasht-i Sayyidnā* (Miklós Sárközy), another with the recently discovered *ʿAhd-i Sayyidnā* on the consolidation of the Alamūt nizārī *Daʿwa* (Karim Javan), and the third with the manuscripts of the *Haft Bāb* and the *Dīwān-i Qāʾimmiyyāt*, two treatises authored by Ḥasan-i Mamūd-i Kātib (S.J. Badakhchani).

Section V focuses on Satpanthī manuscript culture as transmitted through Ginān literature in Ismaili or non-Ismaili circles in South Asia. One of the two contributions to this section ponders the question of the name and origin of the communal script used in the manuscripts of these communities (Shafique N. Virani), whereas the other explores the question of the scribes and literati who were instrumental in disseminating Sarpanth literature, with the conclusion that the portraying of the Khojas as merchants and traders as found in popular literature needs to be significantly re-appraised (Wafi Momin).

Section VI includes no fewer than four contributions on Central Asian Ismaili communities, discussing respectively the Ismaili–Sufi relationships through the example of the works attributed to Shāh Niʿmatullāh Walī (Orkhan Mir-Kasimov), the poetical *Salām-nāma* of Shāh Ḍiyāʾī-i Shughnānī from Badakhshān (Nourmamadcho Nourmamadchoev), the question of authorship of the *Ṣaḥīfat al-Nāzirīn* traditionally ascribed to Sayyid Surhāb Walī Badakhshānī, but which might have also been transmitted in another redaction attributed to Ghiyāth al-Dīn Iṣfāhānī (Daniel Beben), and the transmission of the *Haft Arkān-i Sharīʿa*, of Ismaili provenance (Yahia Baiza).

Section VII, with two contributions, is concerned with the transmission of the Quranic text on the basis of particular manuscripts held in the collections of the IIS, highlighting the significance of marginalia and interlinear annotations in one case (Asma Hilali) and different types of paratextual features in the other (Walid Ghali). In the introduction to the volume he has edited, and which also briefly recalls the gradual expansion of the manuscript collections of the IIS, Wafi Momin provides a timely reminder of how, in the face of distorted sources hostile to Ismailism – the only ones known and used by the Orientalists before the publication

of Wladimir Ivanow's seminal *A Guide to Ismaili Literature* (London: Royal Asiatic Society, 1933) –, “the identification and publication of textual sources transmitted via privately circulating manuscripts, and the production of bibliographic surveys expanding upon an ever growing repository of ‘Ismaili literature’, have remained a hallmark of scholarship in Ismaili studies” (p. 4). Through the variety of subjects covered, the up-to-dateness of their content, and the formal quality of the book as a whole, there is no doubt that this open access and richly illustrated volume is exactly in line with the same approach and that it will provide an excellent basis for future research not only in the field of Ismaili studies *stricto sensu*, but also in Islamic studies more generally.

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BARBARA BREND:

Treasures of Herat. 240 pp. London: Gingko, in association with The British Library, 2022. ISBN 978 1 909942 54 7.

doi:10.1017/S0041977X23000071

The academic study of Islamic illustrated manuscripts is almost a century old. In its first fifty years, the most prominently studied illustrated manuscripts date from the fifteenth-century Timurid period, and taking into account the products of the *naqqashkhane* (royal artistic workshop) of Herat, the elements of the pictorial style of this period have been investigated. The best known artist of this period is Bihzad. Two of the manuscripts considered in these studies, illustrated copies of the *Khamse* of Nizami, are the subject of Barbara Brend's book, *Treasures of Herat*.

Brend begins by describing the political situation in territories controlled by the Timurids, including Herat, and then discusses Timurid relations with their contemporaries and neighbours the Karakoyunlu and Akkoyunlu states. Subsequently, relying on previous articles and books on this period, she surveys the political and cultural situation in Herat between 1467 and 1510 during the reign of Husayn Baykara. The second section begins with an examination of the tradition of illustrated manuscripts in Islamic art, discussing prominent manuscripts and artists. There is also an overview of the books produced under the patronage of Timur's sons and grandsons. Drawing on information from primary sources, there follows a section discussing artists and their illustrations in the *naqqashkhane* in late fifteenth-century Herat. This section ends with a consideration of the effect of late fifteenth-century Timurid style on that of the Safavids in the first half of the sixteenth.

The next sections focus on the two copies of the *Khamse* of Nizami in the British Library, known by their accession numbers Add. 25900 and Or. 6810. Brend examines the binding, decoration, page layouts, and illustrations of both these manuscripts, considering artists' signatures, and discusses the relationship between image and painting and the paintings' iconography. Finally, Brend discusses the presence of models for the layout of these images, and the attribution of individual images to individual artists in the light of artists' signatures.

Two pages at the beginning and two at the end of the Or. 6810 *Khamse* were used almost like note paper in the Mughal period. These pages are full of the notes and