

Of this exceptionally well-structured work, I can make only three complaints of substance. The first is that, for such an exhaustive book, the account of al-Juwaynī's relationship with Nizām al-Mulk is unsatisfactory and unoriginal. Since al-Juwaynī's political project is one of her main enquiries, Siddiqui could have entertained the interesting conjecture, made by the editor of *al-Ghiyāthī*'s selected version, that al-Juwaynī may have incited Nizām to claim the *imāmate* for himself. The second substantial complaint is of the insufficient treatment of al-Māwardī's influence on al-Juwaynī. Both Shāfi'ī scholars lived in the Seljuk period, were exposed to similar influences, and faced comparable political concerns; most importantly, al-Māwardī is a main interlocutor in the *Ghiyāthī*. Although al-Juwaynī regularly critiques *al-Aḥkām al-sultāniyya*'s chapter arrangement and its lack of conclusive interpretations, several of the *Ghiyāthī*'s discussions are in fact in dialogue with and rooted in the *Aḥkām*. The third complaint pertains to the book's lack of coverage of al-Juwaynī's explicit waiver of the necessity of Qurashī lineage for candidature to the *imāmate*. I find this omission unjustified since this waiver illustrates perfectly al-Juwaynī's concern for political continuity and, therefore, would have buttressed Siddiqui's main argument.

There are other minor remarks: the book includes a few typos (pp. 50 and 86); the biographical information over-relies on al-Subkī's *Ṭabaqāt*; al-Juwaynī's exquisite Arabic writing style and his argumentation methods are not treated; and – despite some scattered paragraphs on the reception of al-Juwaynī's ideas – the book does not examine his profound influence on subsequent jurists such as al-Qarāfi, Ibn 'Abd al-Salām, Ibn Jamā'a, and the Subkīs. But such observations are unreasonable expectations from a well-argued, well-written, and long-awaited book that fills a gap in Islamic studies and enables a greater understanding of the historical development of Islamic theology, law, and political thought.

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LAGARDE, MICHEL (trans.):

Le parfait manuel des sciences coraniques al-Itqān fī 'ulūm al-Qur'ān de Ġalāl ad-Dīn as-Suyūfī: Présentation, Traduction et Annotation.

(Texts and Studies on the Qur'ān.) xi, 714 pp., ix, 715–1438 pp. 2 vols. Leiden: Brill, 2018. ISBN 978 90 04 35709 9 (set).

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This is the first complete translation of Jalāl al-Dīn al-Suyūfī's *K. al-Itqān fī 'ulūm al-Qur'ān* into a European language. An English translation of the first 35 chapters, by Hamid Algar, Michael Schub and Ayman Abdel Haleem, was published by Garnet in 2011, although, as many reviewers have noted, this English translation has a number of issues around the way the text has been edited, translated, and even transliterated. A partial translation by Muneer Fareed is also available online (see vol. 1, p. 34). This new French translation by Michel Lagarde has, without doubt, been produced to a much higher standard and with more consideration and thought. As this is a review of a translation, this review will focus on three key areas: (i) the scholarly introduction to the translation; (ii) the translation itself; and (iii) its usability as a primary source.

The introduction that prefaces the translation (vol. 1, pp. 1–39) provides a brief outline of the work, a short biography of al-Suyūṭī (pp. 3–5), and a discussion of the way al-Suyūṭī arranged material in the *Itqān* (pp. 5–9) into chapters (*nawʿ*), with various subdivisions: *faṣl* (division), *masʿala* (question), *tadhīb* (addendum), *qāʿida* (rule), *farʿ* (consequence), and *khātima* (conclusion), as well as *faʿida* (remarks) and *tanbīh* (notes). The way in which al-Suyūṭī makes use of these divisions would benefit from further research. Lagarde then provides a brief overview of the content of the *Itqān* (pp. 9–17); a discussion of problems associated with the text (pp. 17–23), and the debate about the originality of the *Itqān* (pp. 23–6). This is followed by a brief discussion of the work’s reception (pp. 26–9), and technical material relating the production of the translation (pp. 29–39).

The translation is based on the six-volume critical edition published by the Markaz al-Dirāsāt al-Qurʿāniyya in Medina, Saudi Arabia in 2005. This edition was based on a manuscript dated to 883/1478, copied by Jarāmurd al-Nāṣirī al-Ḥanafī al-Muqriʿ, a contemporary of al-Suyūṭī, with further evidence that al-Suyūṭī read and annotated this manuscript. This critical edition also makes use of a further 10 manuscripts (see vol. 1, pp. 30–32). Consequently, Lagarde’s translation is based on a highly critical edition of the text, using a significant number of manuscript sources. The Markaz al-Dirāsāt al-Qurʿāniyya critical edition also makes use of critical editions of *ḥadīth* collections and exegetical sources, where possible, to check the wording of the *ḥadīth* included in the text (see vol. 1, pp. 32–6). Lagarde includes page references to this edition throughout his translation, making it easy to locate the Arabic text (if one has this particular edition to hand).

The *Itqān* includes many passages that are very terse and include technical terms that can often be difficult to render in a different language. However, these have been handled with care and the translation remains close to the text and is relatively easy to follow, even in the more technical chapters, such as those on Quranic recitation and phonology (e.g. §30 on *imāla*). Throughout the translation, Arabic works are transliterated rather than translated which is helpful, apart from the *Ṣaḥīḥayn*, which are given a French title. Lagarde glosses translated words with their original in Arabic, which is often helpful and sometimes necessary, such as in the list of 77 rhetorical terms in §58 (*al-Badāʿī*; vol. 2, pp. 968–71).

Lagarde’s translation is extremely usable and the text is clearly printed and arranged on the page. Lagarde ensures that any additions he is making to the text are clearly marked, even when he is providing subtitles for sections. These subtitles are also very helpful as they enable the structure of the work to be seen, but also indicate the translator’s intervention in the text. Footnotes are included but are kept to a minimum and are not intrusive. Where appropriate Lagarde provides the page numbers of cross-references within the text, which is also very helpful.

Passages which are marked in the Arabic by *tanbīh* (note) and *faʿida* (remark) are indicated with a line down the side of the text in the margin. Lagarde says that this is because they are often asides that interrupt the flow of the text (“car bien souvent ils sont à considerer comme des notes qui interrompent généralement le fil du discours principal”, vol. 1, p. 38). On reading the text this can be helpful to indicate passages that are related but not directly relevant to the topic at hand. Lagarde’s highlighting of these passages does raise an interesting question concerning how the *tanbīhs* and *faʿidas* function within the text and these would certainly benefit from further reflection.

The work includes an index of Quranic references (vol. 2, pp. 1341–81), an index of scholars and authorities cited in the *Itqān* (vol. 2, pp. 1382–1407), which includes a very brief biography of each figure; and lastly an index of works cited (vol. 2,

pp. 1408–38). This last appendix also gives references to published editions of these works – a resource that many scholars will find invaluable.

For anyone wanting to engage with the Quran in a scholarly way, the *Itqān* is a key work and Lagarde's translation provides a helpful entry into the text. This is not simply because it is accessible and successful as a translation; the way in which Lagarde has presented the material makes it much easier to engage with and follow al-Suyūfī's work. Beyond that, the appendices at the end of the second volume provide a wealth of material that will be useful to many scholars. I hope that Lagarde's translation will not merely be a useful and beneficial resource, but that it may also generate much-needed study and reflection on a key work of the classical period that has been largely neglected in scholarly circles.

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ELAINE WRIGHT:

Lapis and Gold: Exploring Chester Beatty's Ruzbihan Qur'an.

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This is the first scholarly book devoted to this illuminated manuscript, and explores its technical and codicological, but most of all, its artistic qualities. The mid-sixteenth-century manuscript copied by Ruzbihan Muhammad al-Tab'ī al-Shirazi, housed in the Chester Beatty Library of Dublin (Is 558), is a sizeable Quran (427 × 290 mm) with 445 folios executed with extraordinary fineness. In 2013, the manuscript was removed from its nineteenth-century binding and all folios underwent extensive conservation, which provided an abundance of fresh data on the paper and the pigments used in the illumination. The conservation project led to an extraordinary exhibition held from 15 April–28 August 2016, and curated by the author. The book that evolved from the exhibition is indeed structured like a published exhibition. By means of an attentive layout, which relates the text with numerous photographs, magnified when relevant, Wright walks the reader through the leaves of the manuscript.

The book is structured into five main chapters and nine appendices. In the introduction, Wright defines the main problematics and arguments of the exhibition and the book, and familiarizes the reader with the manuscript's fundamental calligraphic and decorative qualities to be detailed in the following parts. She introduces the scribe, whose name duplicates that of a contemporary scribe/illuminator. Ruzbihan or his namesake are known through Safavid sources and through signatures in several other manuscripts, including other copies of the Quran.

The second chapter focuses on the paper and writing of the manuscript. Wright explores Ruzbihan's writing style to understand how he employed his own way of writing different scripts while strictly following the traditional canons and page layout of Shirazi Qurans of the sixteenth century. Her meticulous analysis – including of the methods he employed to rectify his errors, which are inadmissible in copying the word of God – demonstrates how a scribe develops an individual style, something which seems unclear to our modern eyes, as opposed to a contemporary connoisseur's recognizing gaze.