

طَسْكَانِيَّةِ مُهَاجِرَةِ  
هَا لِلشَّعْبِ وَمُهَاجِرَةِ  
هَا لِلشَّعْبِ وَهَا لِلشَّعْبِ  
هَا لِلشَّعْبِ وَهَا لِلشَّعْبِ  
فَلَلَّا تَأْتِي

50 folio 1b

هَا لِلشَّعْبِ وَهَا لِلشَّعْبِ  
هَا لِلشَّعْبِ وَهَا لِلشَّعْبِ  
هَا لِلشَّعْبِ وَهَا لِلشَّعْبِ  
هَا لِلشَّعْبِ وَهَا لِلشَّعْبِ  
هَا لِلشَّعْبِ وَهَا لِلشَّعْبِ

50 folio 2b

50

## Two folios

End of the 9th century AD or  
first half of the 10th12.2×18.3 cm (folio 1) and 12×19 cm,  
(folio 2), with 7 lines to the page

Material Parchment

Text area 5.7×12.3 cm

Script Perhaps style D.va

Accession no. KFQ21

The text on these two folios, *Sūrat al-anbiyā'* (xxi), verses 6–16, runs consecutively, and the two folios must have been part of the first half of a quire, as the recto is the hair side in both cases. The text is written in black ink, with diacritical strokes; some of these are later additions, probably made when a later hand wrote over the letters. Red dots indicate the vocalization. The verses are not punctuated. A gold Kufic *hā'* marks the end of every fifth verse, while the end of every tenth verse is marked by an ornament, now damaged, which may have been of type 2.A.II.

51

## Two folios

End of the 9th century AD or  
first half of the 10th18.4×13.7 cm (folio 1) and 18.5×14 cm  
(folio 2), with 10 lines to the page

(11 on folio 2b)

Material Parchment; the verso is  
the hair side

Text area 12.5×9.8 cm

Script Related to style D.VA

Accession no. KFQ18

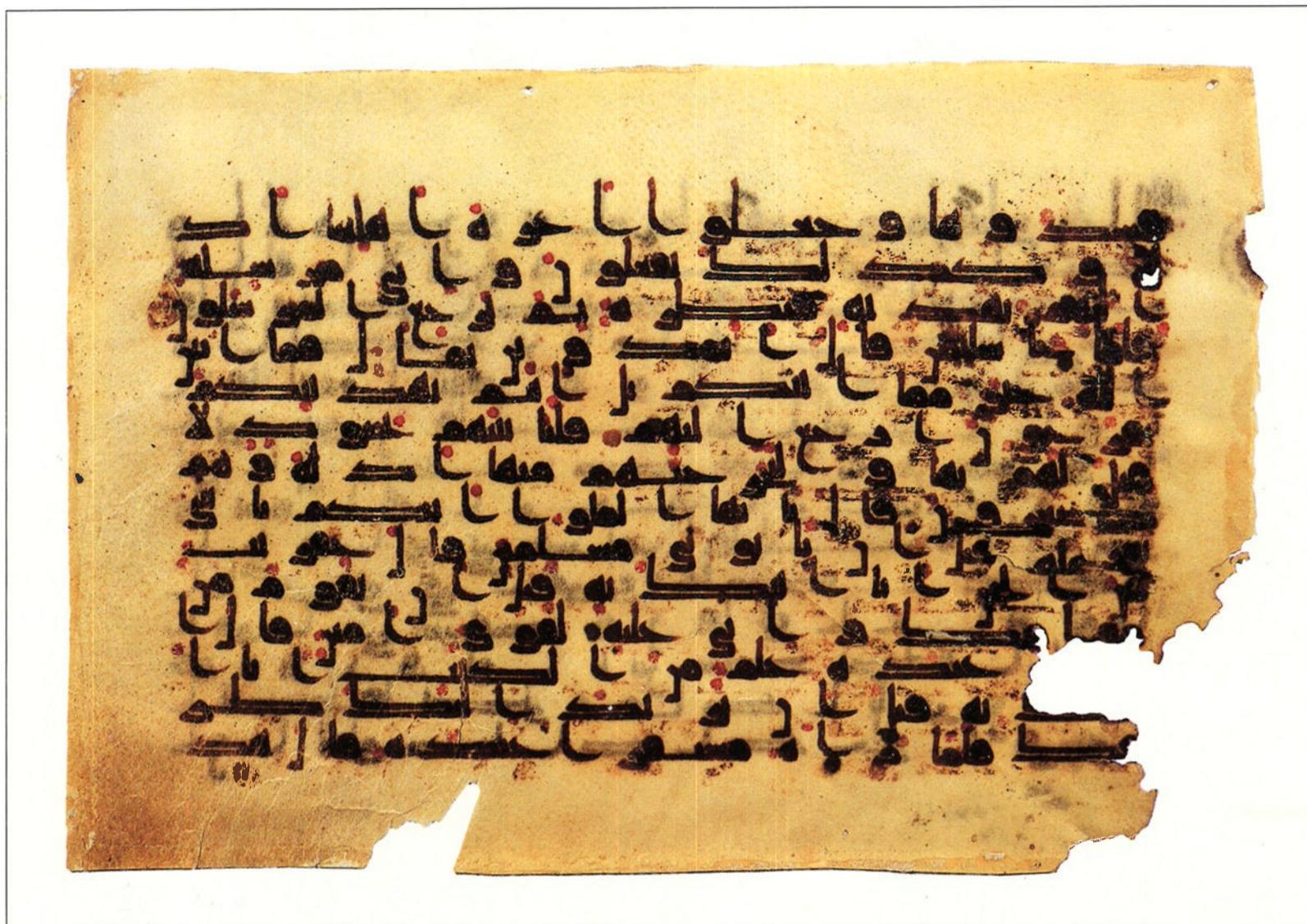
Like cat. 44, these folios show how the evolution of Islamic book production influenced the way that Qur'ans were made. In this case, it is the format of the material that shows the impact of the changes. Only a limited number of Qur'ans in the Early Abbasid scripts were produced in the vertical format, and it appears that style D.va was frequently associated with this format. These comments must remain largely hypothetical, however, until a larger sample of early Qur'an material has been published.

The text – *Sūrat al-nūr* (xxiv), verse 23–27, and *Sūrat al-qāṣṣ* (xxviii), verse 6–10 – is written in black ink, with diacritical strokes which were mostly added in ink or in colour. Red dots indicate the vocalization. The verses are not punctuated, but a gold Kufic *hā'* marks the end of every fifth verse.



51 folio 1b

فَرِسْوَدْ لِيْلَوْزْ لِعَصْمَه  
وَسَادْ حَمَّاهَا بَارْفَه  
عَوْذْ دَهْمَاهَا مُؤْهَجَه  
كَهْمَاهَا مُؤْلَهَه  
طَرْ وَفَالْبَهْمَاهَا  
تَهْفَرِسْوَدْ قَهْمَهْيَه  
لَهْ وَلَطَلَاهْ لَقَهْمَهْ  
كَهْمَاهَا دَهْنَهَا نَهْ  
لَهْكَهْ وَلَكَهْمَاهَا  
كَهْمَاهَا شَهْدَهْ دَهْمَاهَا طَهْ



52 verso

52

Single folio

End of the 9th century AD or  
first half of the 10th

12.1 x 18 cm, with  
14 lines to the page  
*Material* Parchment; the verso  
is the hair side  
*Text area* 8 x 15.2 cm  
*Script Style* D.va  
*Accession no.* KFQ17

This folio contains *Sūrat al-naml* (xxvii),  
verses 25–40. The text is written in black ink,  
with diacritical strokes added in green. Red  
dots indicate the vocalization. A gold Kufic  
*ha'* marks the end of every fifth verse. The  
remains of gold ornament, perhaps a 4.A.II  
device, can be seen in the outer margin of the  
recto, adjacent to line 1. It is not connected  
with a division of the text and may relate to an  
illumination on the preceding folio.

The folio has been slightly damaged in the  
lower outer corner.

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ  
رَبِّ الْعَالَمِينَ  
يَا أَيُّهَا الْمُتَّقِينَ  
إِذَا قَدِمْتُمُ الْمَدِينَةَ  
لَا تَرْكُمْ مَا تَرَكْتُمْ  
وَلَا تَمْنَعْ مَا تَمْنَعْتُمْ  
وَلَا يَنْهَاكُمُ الْأَنْوَارُ  
عَنِ الْمُسْكِنِ  
وَمَا كُنْتُمْ تَفْعَلُونَ

53 verso

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ  
رَبِّ الْعَالَمِينَ  
يَا أَيُّهَا الْمُتَّقِينَ  
إِذَا قَدِمْتُمُ الْمَدِينَةَ  
لَا تَرْكُمْ مَا تَرَكْتُمْ  
وَلَا تَمْنَعْ مَا تَمْنَعْتُمْ  
وَلَا يَنْهَاكُمُ الْأَنْوَارُ  
عَنِ الْمُسْكِنِ  
وَمَا كُنْتُمْ تَفْعَلُونَ

54 recto



55 verso

53  
Single folio  
9th or 10th century AD

$12 \times 18$  cm, with  
7 lines to the page  
*Material Parchment*; the  
verso is the hair side  
*Text area*  $6.8 \times 13.5$  cm  
*Script A* variant of group D  
*Accession no.* KFQ39A

The text – verses 16–20 of *Sūrat Luqmān* (xxxI) – is written in dark brown ink, with diacritical strokes added. Red dots indicate the vocalization. The verses are not punctuated. The upper outer corner has been damaged.

54  
Single folio  
9th or 10th century AD

$12 \times 18$  cm, with  
7 lines to the page  
*Material Parchment*; the verso is  
the hair side  
*Text area*  $6 \times 12.5$  cm  
*Script A* variant of group D  
*Accession no.* KFQ39B

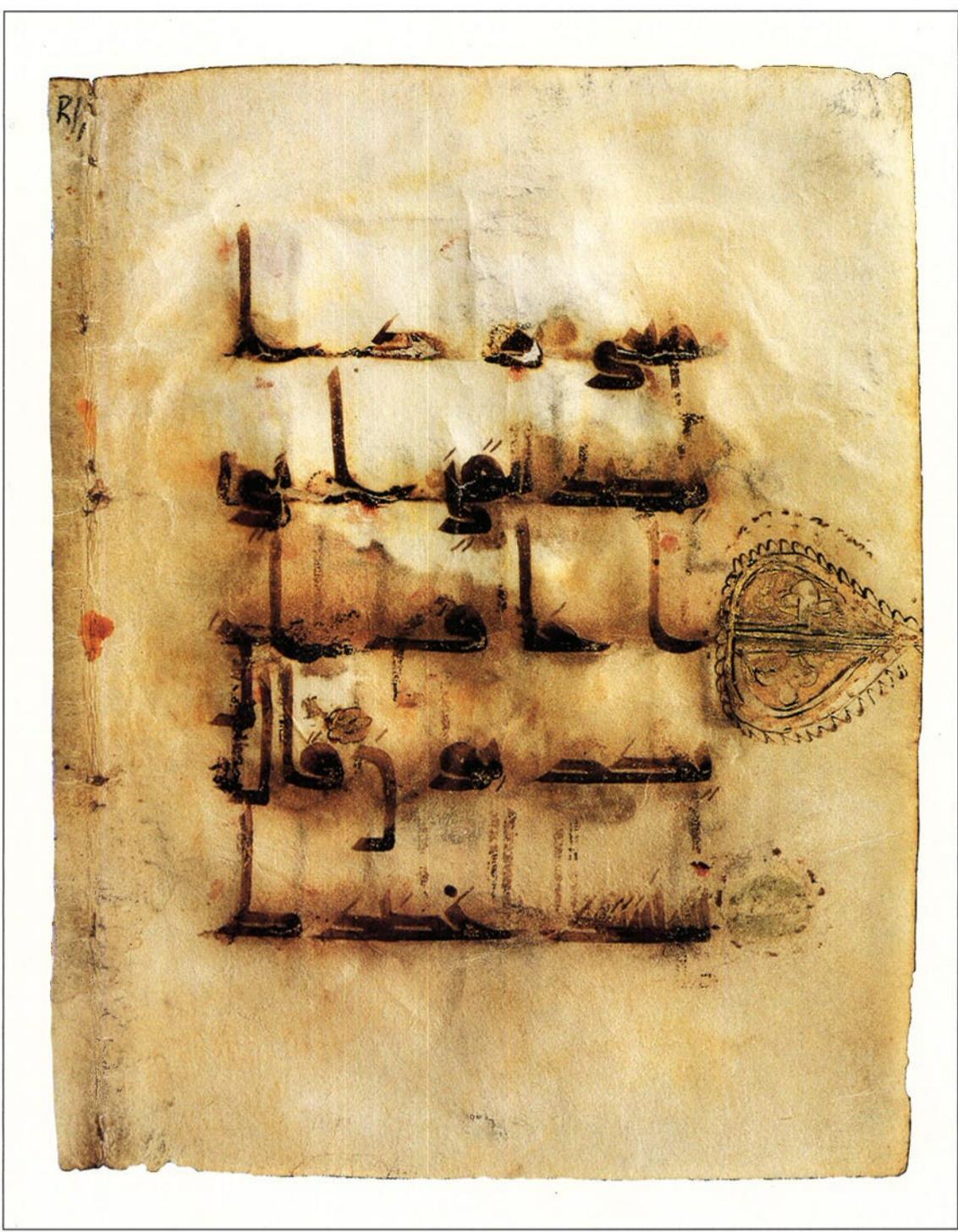
This folio contains *Sūrat al-dhāriyāt* (li), verses 7–16. The text is written in dark brown ink, with diacritical strokes added in ink or in colour. Red dots indicate the vocalization. The verses are not divided. The folio has been stained, and there is a hole in its upper part.

55  
Single folio  
9th or 10th century AD

$9.2 \times 15.2$  cm, with  
11 lines to the page  
*Material Parchment*; the verso is  
the hair side  
*Text area*  $7 \times 14.2$  cm  
*Script A* variant of group D  
*Accession no.* KFQ69

This script of this folio, which is related to style D.v, is particularly interesting because of the unusual way that the vertical shafts have been extended. In D styles such as D.vc (see cat. 58) and D.vb (see cat. 57), what could be dubbed ‘vertical mashq’ is applied consistently, but in cat. 55 it is only the upper strokes of the first line that are extended in this way: final *nūn* in the same line was left untouched.

The text consists of *Sūrat al-baqarah* (ii), verses 197–204, and is written in brown ink, with diacritical strokes. Red dots indicate the vocalization. Individual verses are not punctuated, but a red and green circle indicates the end of a group of ten verses.



\*56 folio 1b

Group D

56  
Six folios  
First half of the 10th century AD

17.4 x 13.5 cm, with  
5 lines to the page  
*Material* Parchment; the  
verso is the hair side in  
all six cases  
*Text area* 9 x 7.7 cm  
*Script Style* D.vb  
*Accession no.* KFQ51

As is often the case, style D.vb is associated here with the vertical format. This slender script retains the basic letter forms of group D, but the play on the varying thickness of the line, which is such a strong feature of the D.I manuscripts, has been deliberately abandoned: final *nūn* provides a particularly good illustration of this. *Mashq* was not used, perhaps because of the vertical elongation of the letters, and the upper strokes of *tā'*, *zā'* and final *kāf* sometimes slant to the right before turning to the left. This can be seen on folio 5, verso, line 2, but its occurrence there may be explained by the lack of space. In a related example, cat. 61, whose script is somewhat coarser, this practice was used regularly (see lines 2 and 4 of the verso). These elements, together with the format, suggest that the influence of NS.I was quite strong, and it is probable that the two scripts were in use at the same time.

The illumination of D.vb manuscripts, and, more particularly, the frequent use of ornaments 4.A.I and 4.A.II to separate groups of five verses, which can be seen, for example, in cat. 60 and 89, Istanbul, Topkapı Palace Library, MS.EH34 (Karatay 1962, no. 51), and Paris, Bibliothèque Nationale, MSS arab.368 and 373d (Déroche 1983, nos 174 and 176), suggests that there was, if not a proper school or scriptorium, at least a strong tradition among the calligraphers who used D.vb.

These six folios formed part of three different quires. The text they contain – *Sūrat al-qāṣāṣ* (xxviii), verses 33–35 (folio 1), 72–77 (folios 2–5) and 79–80 (folio 6) – is written in dark brown ink. Red dots indicate the vocalization. The verses are punctuated by a 3.1.1 or 3.1.2 marker. Groups of five verses are marked by a 4.A.II illumination with the word *khams* ('five') written in gold on a green ground. A vignette in the margin of folio 1a indicates a subdivision of the text, while a short note on folio 6 recto shows that the manuscript was an endowment.

57  
Bifolio  
First half of the 10th century AD

14.4 x 10.8 cm, with  
5 lines to the page  
*Material* Parchment; the hair  
side is the recto of the first folio  
and the verso of the second folio  
*Text area* 8 x 7.2 cm  
*Script Style* D.vb  
*Accession no.* KFQ89  
*Published* Sotheby's, London,  
26 April 1990, lot no. 137

On this bifolio, D.vb script can be seen at its best. The tendencies noted in cat. 56 result here in a strong contrast between the area of the base line, where the body of short letters such as *jīm*, *dāl*, *rā'* and *mīm* were written, and the slender shafts that extend above and below. This led the calligrapher to replace the sickle-shaped tail of independent *ayn* with a form that curls in on itself, for example. As in cat. 56, the upper stroke of *tā'*, *zā'* and final *kāf* slants to the right before turning to the left. In the case of *alif* and *lām*, the top of the shaft bulges slightly while moving to the left; this is particularly clear in the word *Allāh* (folio 1b, line 2; folio 2a, line 5). The illumination is on the same lines as in cat. 56.

The text – *Sūrat al-ahzāb* (xxxiii), verses 44–48 and 50–51 – is written in black ink. The diacritical strokes are contemporary with the manuscript, while the dots were added later. Red dots indicate the vocalization. *Hamzah* (green) and *shaddah* (blue) have the same shape as they do today. Verses are punctuated by a 3.1.2 device. Every fifth verse is marked by a 4.A.I device which has the word *khams* ('five'), written in gold on a red ground. A group of ten verses is indicated by a small 3.A.II ornament, which is complemented by a larger 3.C.II device in the margin. This has the number of verses (*khamsūn*, 'fifty') written in gold script D on a red ground.

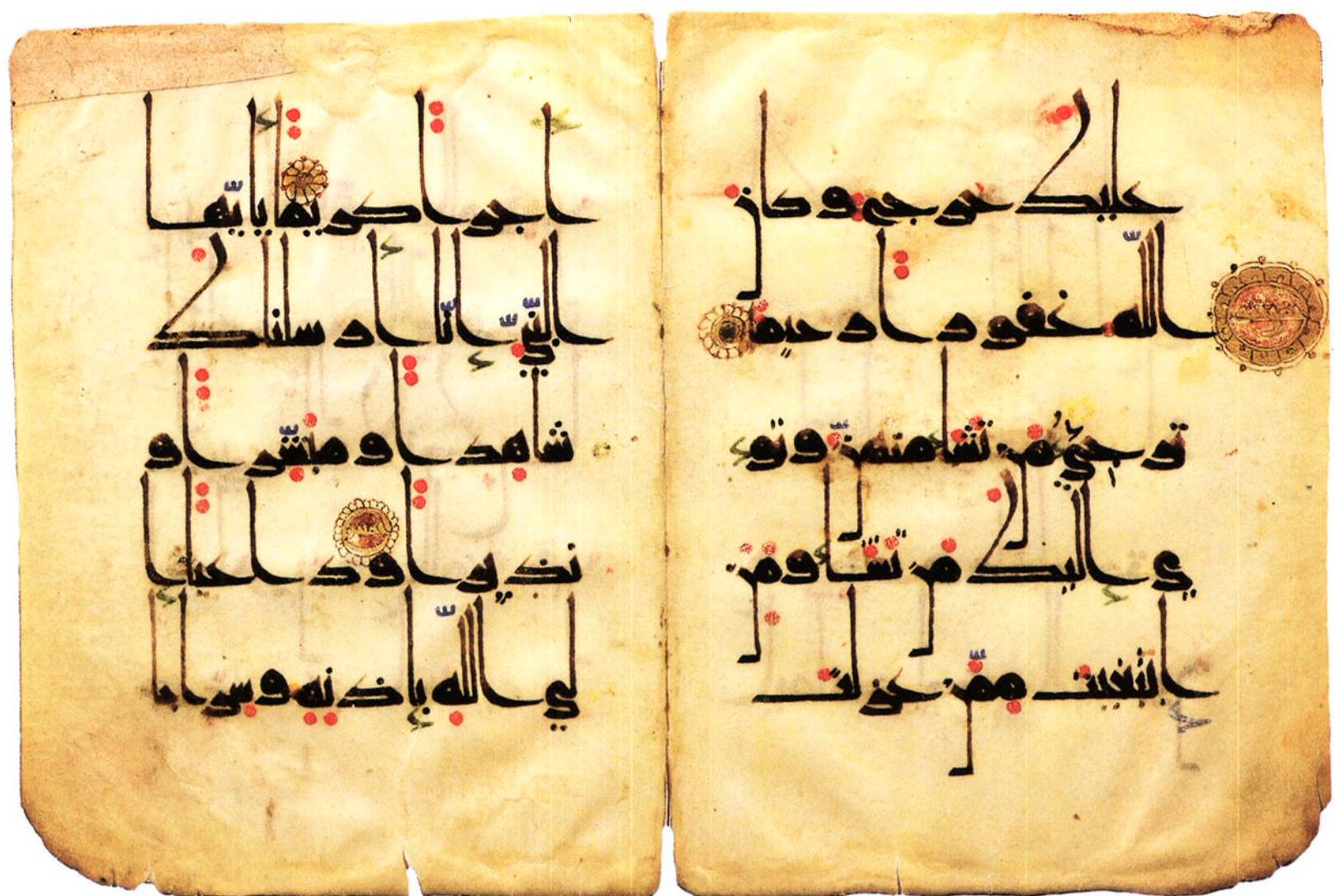
58  
Single folio  
10th century AD

20.4 x 30.5 cm, with 3 lines to the page  
*Material* Parchment  
*Text area* 10.5 x 23 cm  
*Script Style* D.vc  
*Accession no.* KFQ91  
*Other fragments from the same Qur'an*  
Sotheby's, London, 25 June 1985, lot no. 6;  
21–2 November 1985, lot no. 292; 22–3 May  
1986, lot nos 246–7; 20 November 1986, lot  
no. 275–6; 11 October 1991, lot no. 887. See  
also Fehérvári & Safadi 1981, nos 9a and 9b

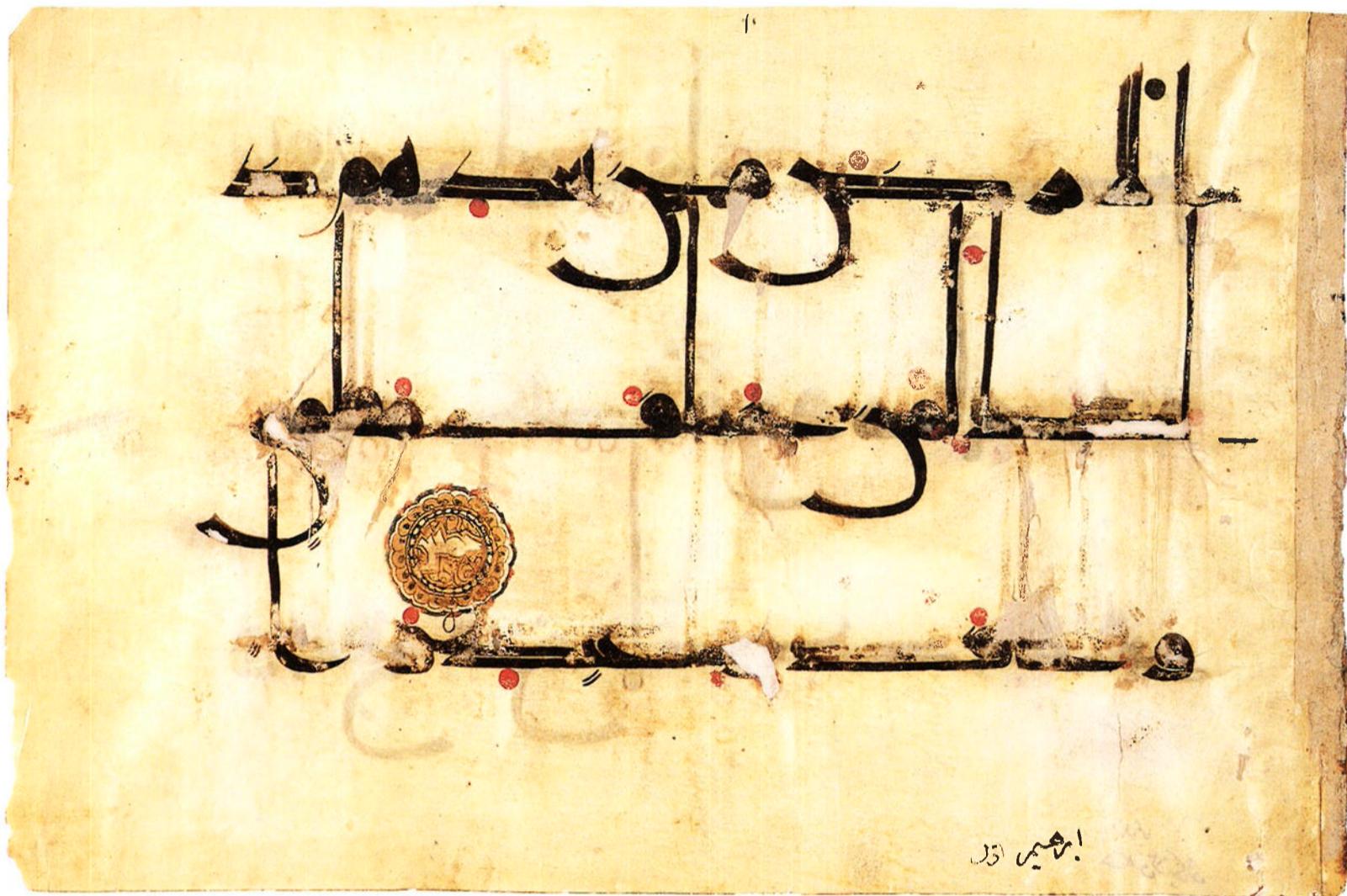
D.vc has been called the 'script of the Damascus school' (Michele Amari, *apud* de Slane 1883–95, p. 94) and 'Western Kufic' (Lings & Safadi 1976, p. 29–30) for no very good reasons. As with D.vb, vertical elongation above the base line plays a major role in the aesthetic of the script, but the forms of letters that extend below the line have changed completely: the vertical body and lower return of final *nūn* (line 1) and similar forms (lines 1 and 2) have been replaced by a crescent shape, while final *mīm* (line 1) now has a thin tail that curves inwards as it descends below the line.

This manuscript is among the very few early Qur'ans written with three lines to the page. The most famous example is the Qur'an of Amajur, which was donated to the Great Mosque of Tyre in AH 262 (AD 876). These manuscripts were evidently very expensive, since considerably more parchment – and time – was needed for their manufacture.

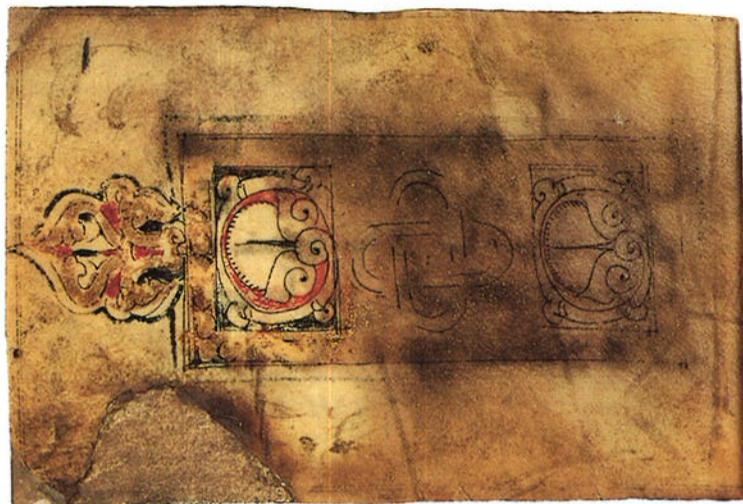
The text – verses 14–17 of *Sūrat Ibrāhīm* (xiv) – is written in dark brown ink, with diacritical strokes. Red dots indicate the vocalization. Individual verses are marked by gold 2.2.4 devices, and a 3.C.I ornament, with the word *khams* ('five') reserved on a gold ground, marks the end of a sequence of five verses.



\*57 folio 1a, folio 2b



58 recto



\*59 folio 1a

59

Part 20 of a 30-part Qur'an  
10th century AD

69 folios, 6.2 x 9.3cm, with  
5 lines to the page

Material Parchment

Text area 2.7 x 6cm

Script Close to style D.vc

Binding Probably 16th century

Accession no. QUR306

The script is related to D.vc, but some letter forms appear in more than one guise: independent *alif*, for example, either has the form characteristic of group D, with its crescent-shaped lower hook, or that of group E, a simple vertical stroke. The same holds true for *nūn*, whose shape varies so much that it is difficult to define. The shape of final *mīm*, on the other hand, is fairly constant: with its straight vertical tail, it conforms to one of the two types usually found in D.vc manuscripts. (The alternative has a sinuous tail.) As one might expect in a style related to group D, the shafts of *kāf* and *tā'* are sometimes curved.

The surviving text consists of *Sūrat al-naml* (xxvii), verse 56, to *Sūrat al-qāṣaṣ* (xxviii), verse 2 (folios 1–14); *Sūrat al-qāṣaṣ*, verses 4–32 (folios 15–28) and 36–81 (folios 29–49); and *Sūrat al-qāṣaṣ*, verse 84, to *Sūrat al-`ankabūt* (xxix), verse 41 (folios 50–68). It is written in black ink. The diacriticals are a later addition. The vocalization is indicated by red dots. The verses are not punctuated, but the end of every tenth verse is marked by a J.A.II device, with the number of verses written out in gold at its centre. The title and verse count of the surah are written in gold letters outlined in ink and are accompanied in the margin by a vignette.

Restoration has altered the appearance of the manuscript to some extent. A frame has been drawn around the text, and catchwords in a cursive hand have been added. The loss of some folios left the text incomplete, and the lacunae were filled by writing the missing parts of the text in the margins of the folios facing the lost leaves. Quires of eight folios seem to have been the rule, but it was not always possible to

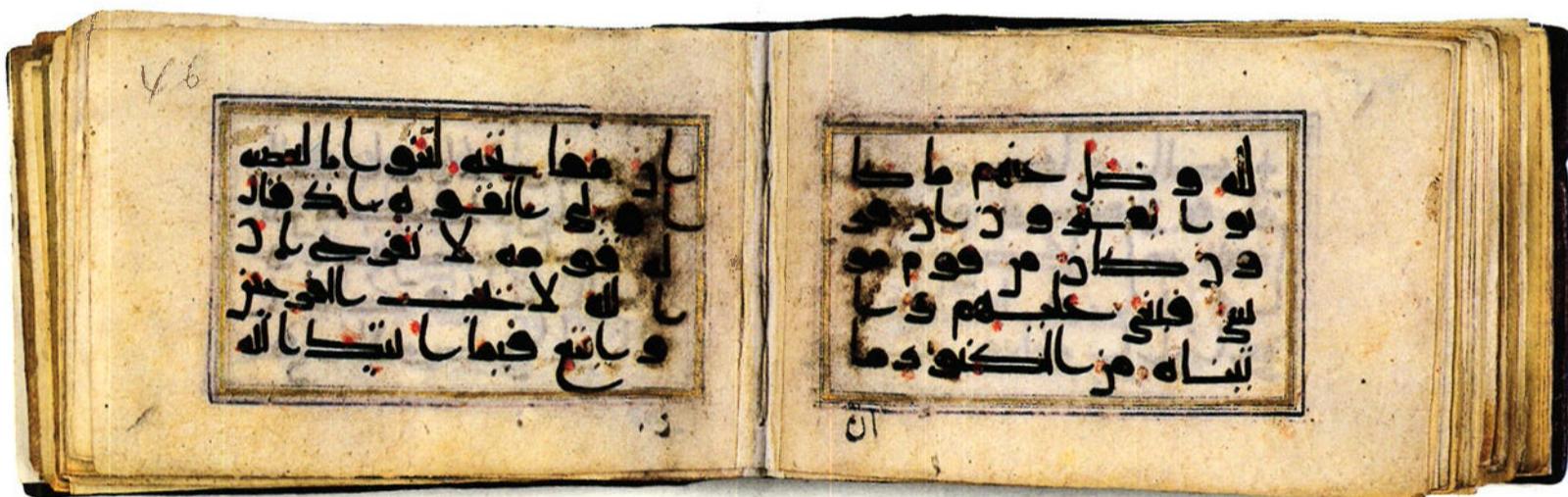
examine their composition because some seem to have been trimmed along the inner side when the binding was restored.

This section has an illuminated frontispiece and finispiece. Both of these were probably double-page compositions, but only one half of each survives. They share the same pattern. The field (folio 1a, 3 x 6cm; folio 69a, 3.1 x 6.4cm) is divided into three rectangles surrounded by a band of gold dots. The central compartment, which is slightly larger than the other two, contains a cruciform interlace motif made up of white fillets, the rest of the space being occupied by gold dots or leaf designs. In the two lateral compartments, a single arabesque element, white on a blue and red ground, is oriented towards the outer margin.

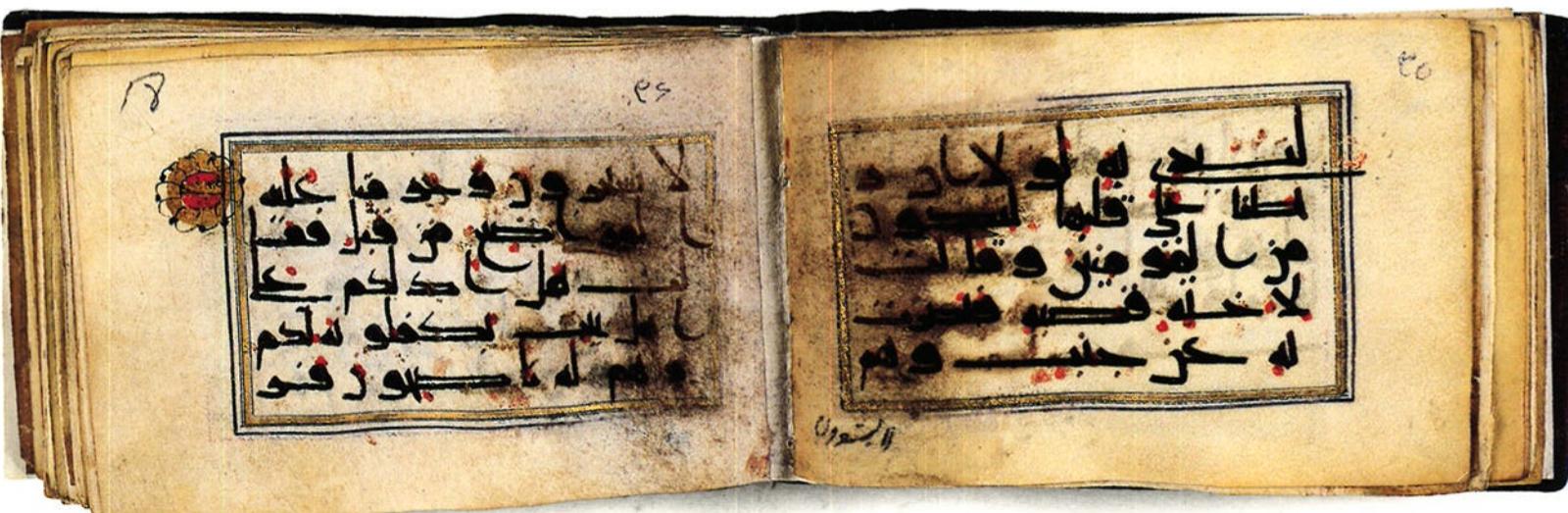
The later covers are of black leather. Gold fillets have been painted along the edges, and a central medallion has been stamped and gilded. The spine has been remade, and there is no flap. The doublures are of red leather and also have gold fillets painted along the edges. The central mandorla and its extensions are in filigree work on a blue ground.



\*59 folios 14b-15a



\*59 folios 45b-46a



\*59 folios 17b-18a



\*60 verso

60

Single folio

First half of the 10th century AD

Fragmentary (largest dimensions now 10×9 cm); parts of only 4 lines survive on each page, but there may have been 5 lines

Material Parchment; the recto is the hair side

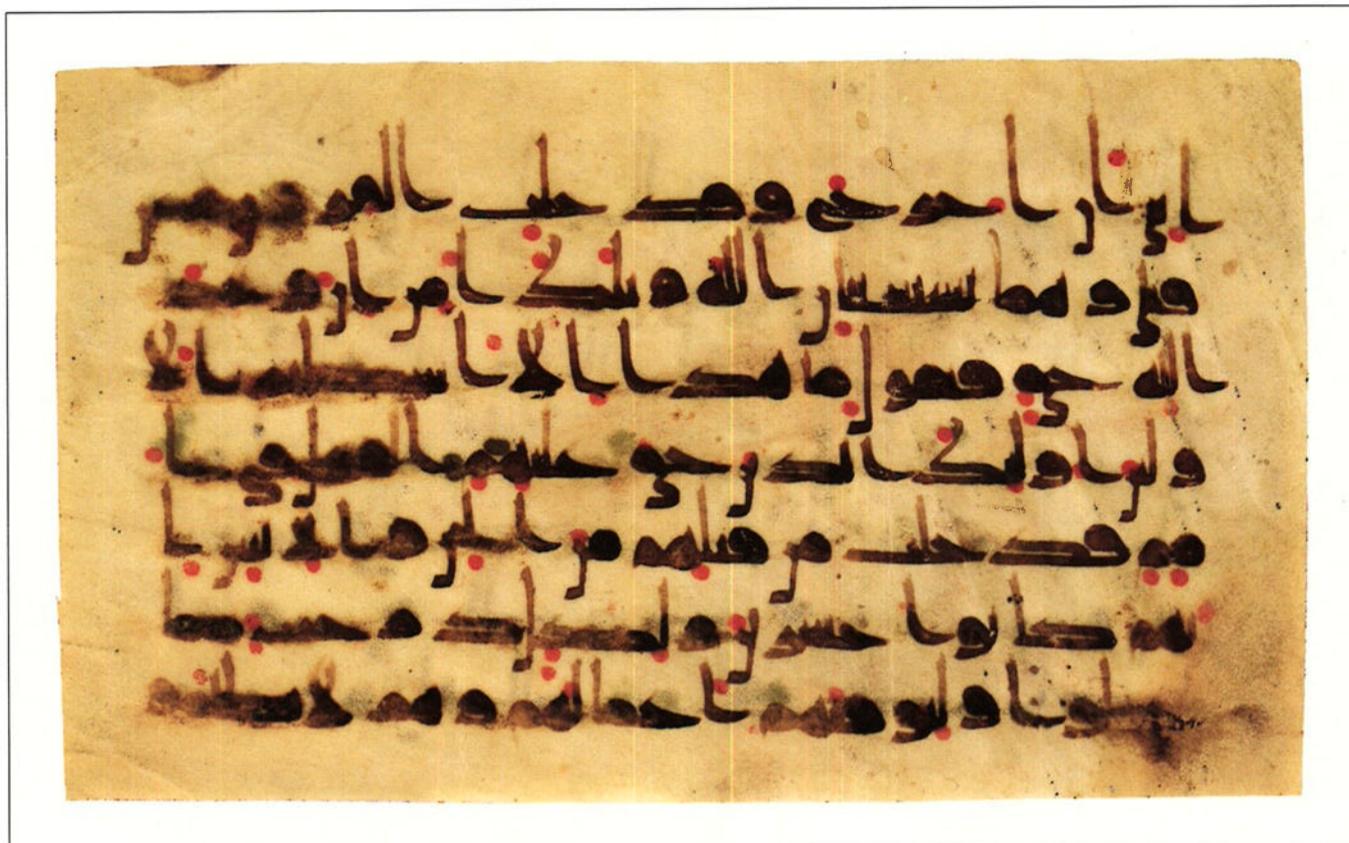
Text area An area 6×6.2 cm survives

Script Style D.vb

Accession no. KFQ4

The sequence of text on this fragment – *Sūrat al-fātiḥah* (1), verses 6–7, and *Sūrat al-kahf* (xviii), verse 75 – shows that it was at the beginning of Part 16 of a 30-volume Qur'an, which starts with verse 75 of *Sūrat al-kahf*. Unusually, the text of the Qur'an section (*juz'*) is prefaced by that of *Sūrat al-fātiḥah*, which was probably written at the beginning of each volume of the set. As this *juz'* does not start with a new surah, its beginning is marked by a special motif, an undulating stem from which long leaves grow.

The text is written in dark brown ink, with diacritical strokes. Red dots indicate the vocalization. There seems to have been a 3.I.2 device at the end of each verse, and a 4.A.II. ornament, with the word *khamṣ* ('five') in gold script D on what was probably a blue ground, marks the end of a group of five verses. The illumination seems to use the same repertoire as cat. 56 and 57. A note has been written between the lines on the recto, but it is so badly damaged as to be illegible.



61 verso

61

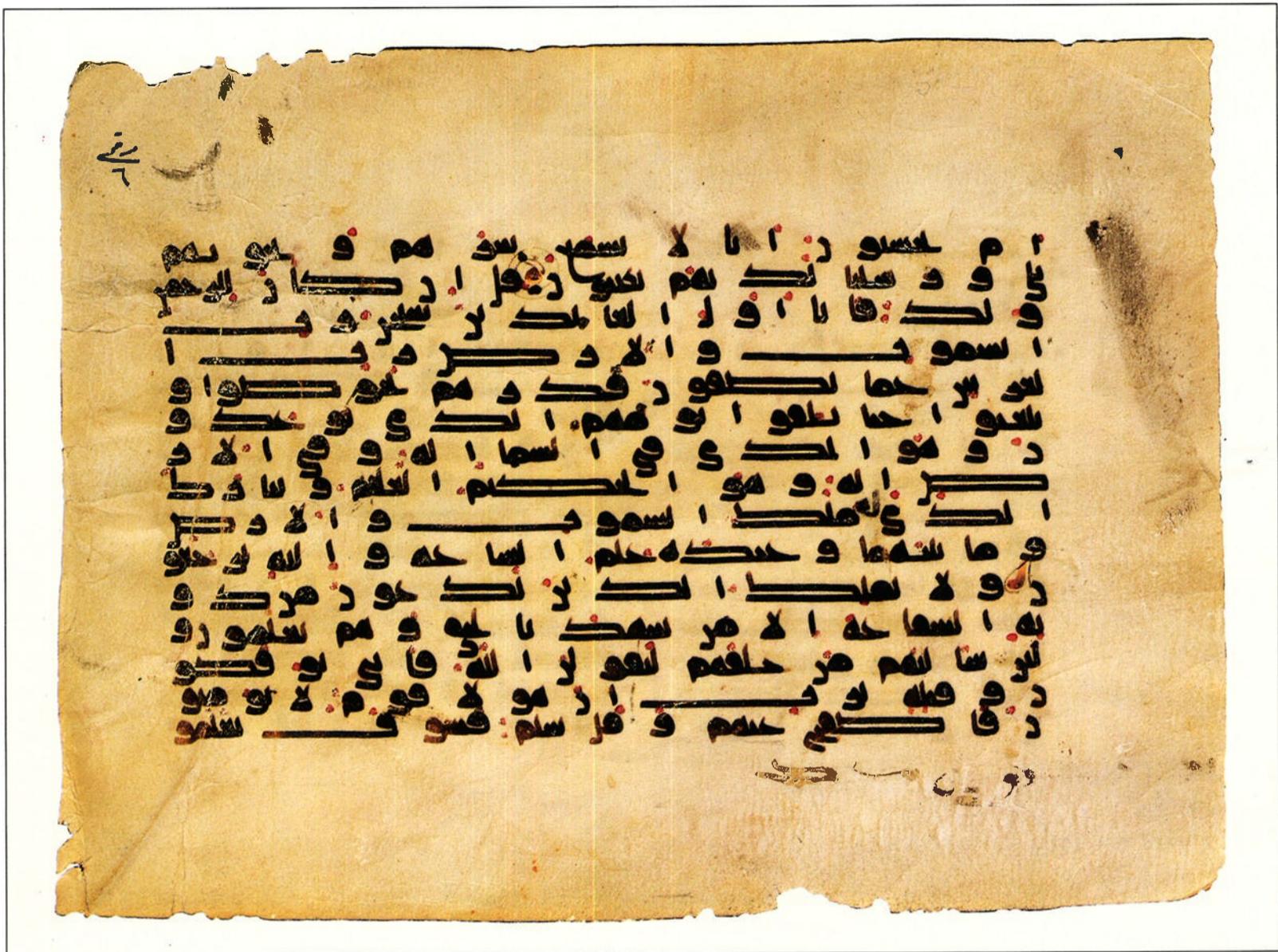
Single folio

First half of the 10th century AD

8.7×14.6 cm, with  
7 lines to the page  
*Material* Parchment; the verso is  
the hair side  
Text area 6×12.5 cm  
Script Style D.vb, with some  
peculiarities  
Accession no. KFQ24

The D.vb script of this folio, which is not as well executed as the other two examples in the Collection, shows some signs of further evolution, particularly in the form of final *nūn* and the upper stroke of final *kāf*, which slants to the right. The *mīm* sometimes ends with a downward stroke instead of the more usual horizontal tail. The format is rectangular rather than vertical, as it is in the other two examples.

The text is *Sūrat al-ahqāf* (XLVI), verses 15–19. It is written in dark brown ink and appears never to have had any diacriticals. Red dots indicate the vocalization. Individual verses are not punctuated, and there do not seem to have been any markers for the groups of five and ten verses.



62 verso

62

Single folio

End of the 9th century AD  
or 10th

13.6 x 18 cm, with  
15 lines to the page

Material Parchment; the verso is  
the hair side

Text area 7.5 x 13.3 cm

Script Style E, with *mashq*  
Accession no. KFQ16

Two developments mark off group E scripts from their predecessors: the abandonment of the lower return in the independent form of *alif*, which assumed the form of a simple vertical stroke (see the beginning of line 4); and a change in the orientation of the tail of final *mīm*, which now pointed downwards. The shape of the tail varied, and here it is reduced to a short vertical stroke (verso, end of line 1). Other features of group E are its size – it is generally small, and cat.62 is a representative example in this respect – and the frequent use of *mashq*. In cat.62, as in cat.65, *mashq* was used in every line, but in other cases it was only used in the first, middle and last lines of a page.

It may be that style E answered a need for a script that was closer to normal writing practices, and it may be that Qur'ans copied in this style were most often made for personal use. To some extent, this style contaminated other scripts, such as B.II (Déroche 1989, p.103) and D (see cat.64, for example).

The text is *Sūrat al-zukhruf* (XLIII), verses 67–89. It is written in black ink. Red dots indicate the vocalization. Verses are not punctuated, but a gold Kufic *hā'* marks the end of every fifth verse, while a 1.B.II device in gold, green and red plays the same role after every tenth verse. The omission of a word from verse 85 has been corrected.



63 verso

63

Single folio

End of the 9th century AD  
or 10th

12×17.5cm, with  
19 lines to the page  
*Material* Parchment; the recto is  
the hair side  
*Text area* 8.5×14.5cm  
*Script Style* E, with *mashq*  
*Accession no.* KFQ30

This folio contains *Sūrat al-qāṣāṣ* (xxviii),  
verses 7–32. The text is written in brown ink,  
seemingly without diacritical marks. Red dots  
indicate the vocalization. Verses are not  
punctuated, but a red circle (I.A.I) marks the  
end of every tenth verse. On the recto, red  
marks left by the surah title written on the  
preceding folio can be seen. The lower left-  
hand corner has been lost.



64 verso

64

Single folio

End of the 9th century AD  
or 10th

Fragmentary (largest dimensions  
now 12.8 x 17.5 cm), with  
14 lines to the page  
*Material* Parchment; the verso is  
the hair side

*Text area* 8.1 x 15.1 cm

*Script* A style related to group D  
but with elements drawn from  
group E

*Accession no.* KFQ5

The script of this leaf is not a true hybrid,  
because some letters retain the forms found in  
both style D and style E. It may be regarded as a  
type of D contaminated by a few forms found in  
style E (see cat. 62).

The text is *Sūrat al-dhāriyāt* (LI), verses  
23–57. It is written in black ink, with a few dia-  
critical strokes. On the recto, most of the letter-  
ing has been redone. Red dots indicate the  
vocalization. A red and black circle (I.A.I)  
marks the end of every tenth verse.



\*65 recto

65

Single folio

End of the 9th century AD  
or 10th

$12 \times 18$  cm, with  
18 lines to the page  
*Material* Parchment; the  
recto is the hair side  
*Texta area*  $7.9 \times 14$  cm  
*Script Style* E, with *mashq*  
*Accession no.* KFQ3

It may be that small scripts, such as that of cat. 65, were used for Qur'ans intended for personal use. This may also explain the use of damaged parchment: there are two holes in this leaf, probably from wounds to the animal.

The text of this folio runs from *Sūrat al-naml* (xxvii), verse 66, to *Sūrat al-qasāṣ* (xxviii), verse 7. It is written in brown ink, and there seem to have been no diacritical marks. Occasional red dots indicate the vocalization. Verses are not divided. At the beginning of *Sūrat al-qasāṣ*, the title and verse count have been written in red.