



18 recto

18

Single folio
Second half of the
9th century AD or early 10th

Fragmentary (largest dimensions
now 18.8 x 23.8 cm), with
15 lines to the page
Material Parchment; the verso
is the hair side

Text area Length 11.5 cm; maximum
width now 20 cm

Script Style c. III

Accession no. KFQ57

Another fragment from the same Qur'an
Paris, Bibliothèque Nationale, ms.arab.333c
(Déroche 1983, no. 56, and pl.xva)

The text – verses 186–98 of *Sūrat al-a'raf* (vii) – is written in black ink, with few diacritical strokes. Red dots indicate the vocalization. The verses are not separated from one another. The folio is damaged: the inner margin and some letters have been lost, as well as part of the upper margin.

Although the calligrapher made some use of *mashq*, on occasion (recto, lines 1 and 6, for example) he had to use short strokes to fill up the end of a line.



19 recto

19
Single folio
9th century AD

14.6 x 21 cm, with 5 lines to the page
Material Parchment; the recto is the hair side
Text area 7.5 x 14 cm
Script Close to style D.1
Accession no. KFQ84
Published Sotheby's, London, 13 October 1989, lot no.77
Other fragments from the same Qur'an
Paris, Bibliothèque Nationale, ms.arab.5178f (Déroche 1983, no. III); Tunis, National Library, ms.Rutbi 198 (Shabbuh 1956, pp.353-4 and pl.6; al-Buhli al-Niyal 1963, no.2, where two folios with a shortened version of the *waqfiyyah* are illustrated; Lings & Safadi 1976, nos 16 and 17; Paris 1982, no.346); Geneva 1985, no.1; Kairouan, Islamic Art Museum (two folios; Lings & Safadi 1976, nos 18 and 19 and pl. III; Paris

1982, nos 347-8); Sotheby's, London, 15 October 1984, lot nos 218-19; 25 June 1985, lot no.5; 21-2 November 1985, lot nos 290-91; 22 May 1986, lot no.248; 1 June 1987, lot no.78; 11 April 1988, lot no.114; 10 October 1988, lot no.170; 10 April 1989, lot no.169; and 26 April 1990, lot no.140; Christie's, London, 9 October 1990, lot no.45; and Sotheby's, London, 11 October 1991, lot no.892

This folio came from a multi-part Qur'an which is known to have been kept in Kairouan. Together with the Blue Qur'an (see cat.42), it is one of the most celebrated instances of chrysography. This practice was already in use in the early 8th century AD, for Ibn al-Nadim related how, after Khalid ibn Abi'l-Hayyaj had designed an inscription in gold for the mosque at Medina, the caliph 'Omar II asked him to write a copy of the Qur'an in the same fashion (Huart 1908, pp.71-2).

The text is *Sūrat Sabā'* (xxxiv), verses 43-4, written in gold and outlined in brown ink. The diacritical marks are unusually precise: they mostly consist of strokes, but minute letters 'ayn and rā' distinguish these letters from their homographs. The vocalization is indicated by red dots, while green dots mark hamzah, and blue dots mark both shaddah and the vowel. A gold 3.1.4 device marks the end of every verse.



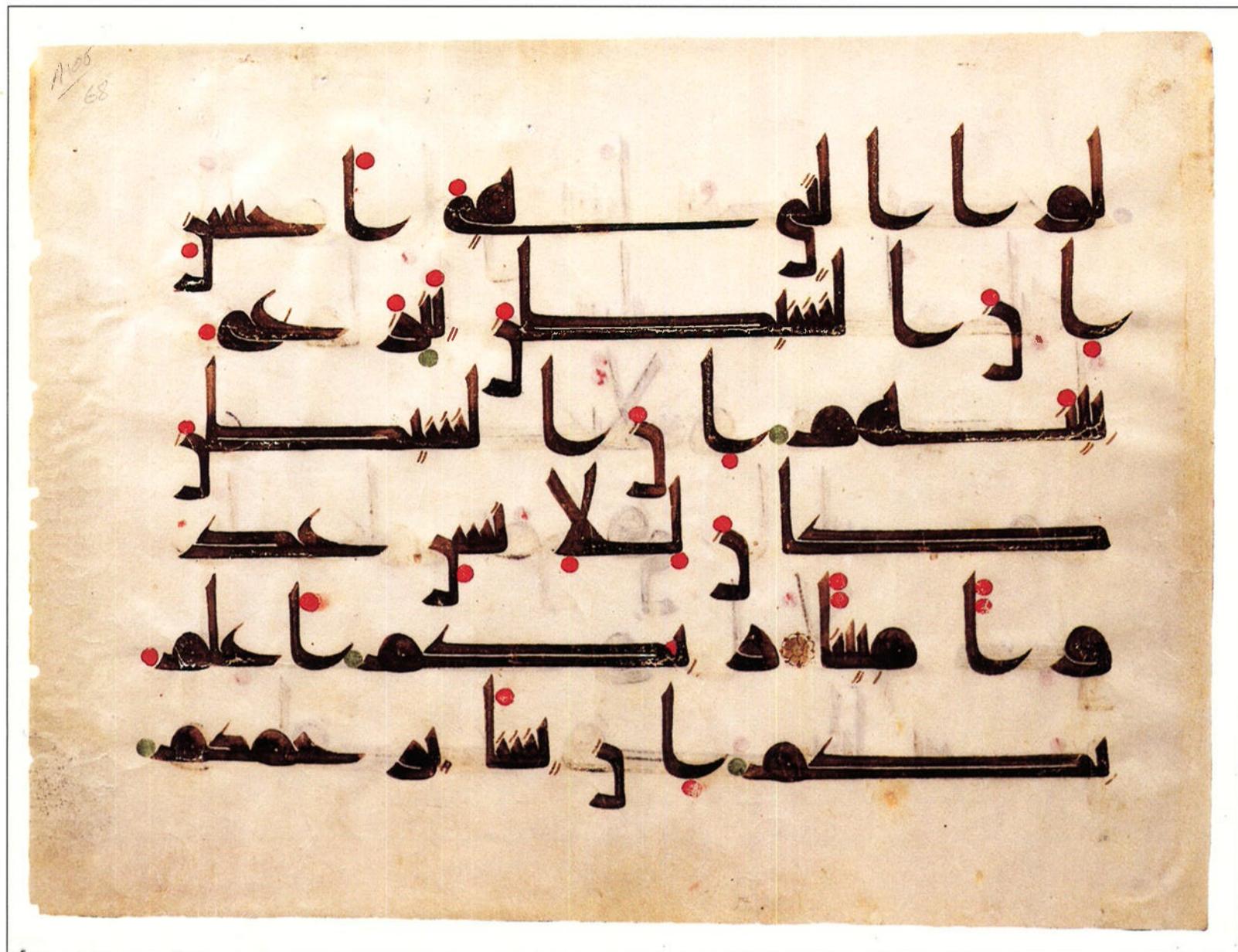
20 verso

20
Single folio
9th century AD

19.5 × 27.2 cm, with
6 lines to the page
Material Parchment; the verso
is the hair side
Text area 12.2 × 23 cm
Script Style D.I
Accession no. KFQ67

The text is *Sūrat al-nisā'* (iv), verses 104–7. It is written in black ink, with diacritical strokes, also in ink. Red dots indicate the vocalization. A gold 3.1.1 device marks the end of every verse, while groups of five verses are marked by a gold Kufic *hā'*.

On the verso, where the ink has taken more firmly, a flower decoration in gold, possibly Ottoman, was added when this folio was part of an album or used as a *levha*.



21 recto

21
Single folio
9th century AD

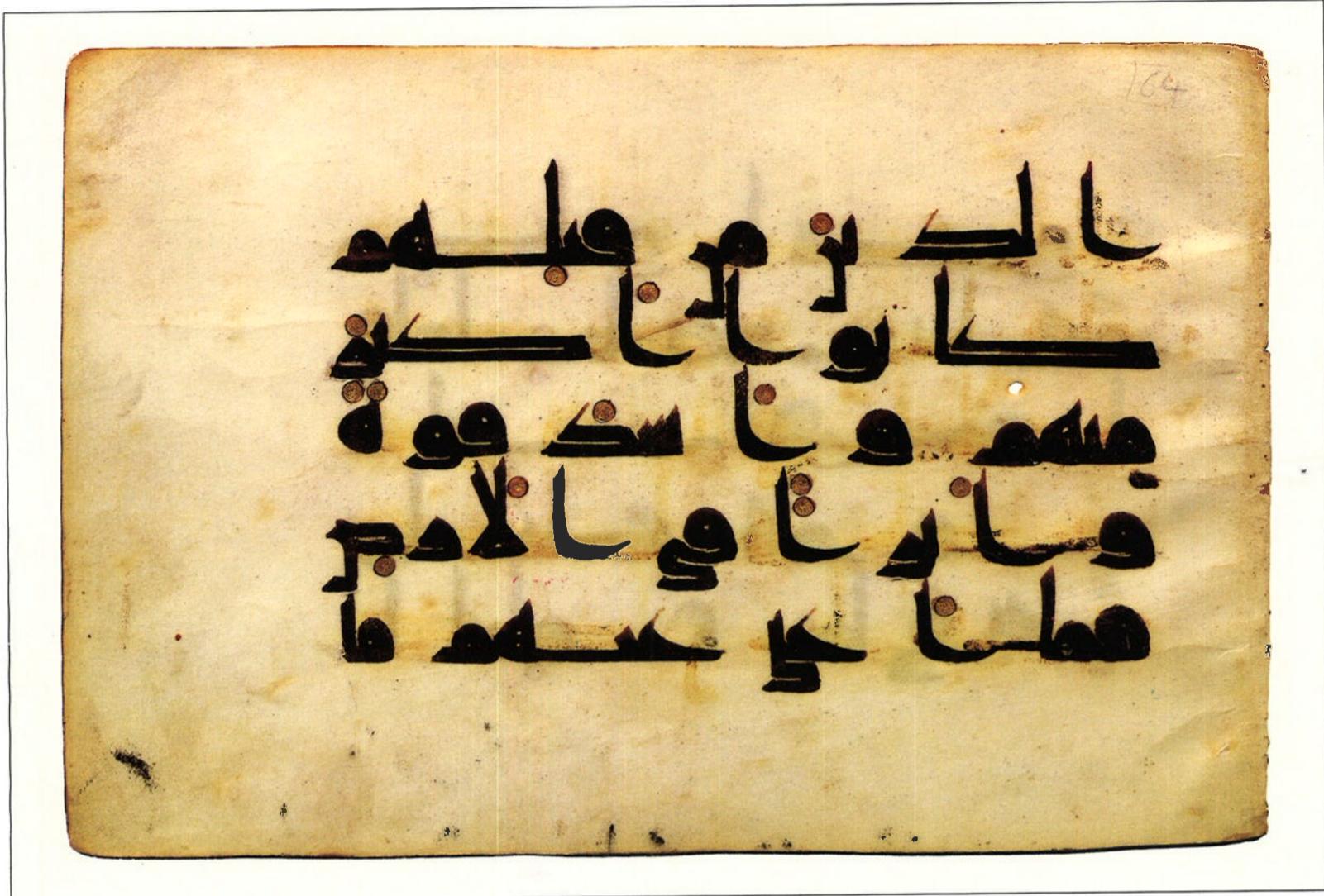
20.8 × 27.8 cm, with
6 lines to the page
Material Parchment; the recto
is the hair side
Text area 12.9 × 22.5 cm
Script Style D.1
Accession no. KFQ68

This folio is a beautiful example of one of the most impressive calligraphic styles of the Abbasid period. Perfect mastery of the pen is suggested by the horizontal lines, which are subtly underlined by the use of *mashq*, and by the precision of the crescent-shaped lower return of independent *alif*. This mastery explains the fascination exercised by the D.1 style in its time, a fascination that is shown by the numerous variations upon it. Only a limited number of manuscripts attain this sober beauty, and many of these were bequeathed to mosques, as in the cases of the Qur'ans of Amajur and 'Abd al-Mun'im (Rice 1955, p.2; Arberry 1967, no.16; James 1980, p.20; Deroche

1983, pp.147–9; and Deroche, forthcoming).

The distinctive letters of D.1 are the independent form of *alif* and the final form of *nün*, whose head is somewhat fatter than the vertical part of the body and whose lower return curves slightly upward. The medial form of *ayn*, independent *lām-alif* and final *qāf* should also be noted.

This folio contains *Sūrat al-isrā'* (xvii), verses 53–5. The text is written in black ink, with diacritical strokes which are also in ink. The vocalization is indicated by red dots; the green dots seem to correspond to *sukūn*. The end of every verse is marked by a gold 3.1.2 device.



22 recto

22
Single folio
9th century AD

15.2 x 22.8 cm, with
5 lines to the page
Material Parchment; the recto
is the hair side
Text area 7.5 x 16 cm
Script A style close to D.I
Accession no. KFQ64

Another fragment from the same Qur'an
Istanbul, Topkapı Palace Library, ms. EH30
(Karatay 1962, no. 53)

The text – verses 82–3 of *Sūrat al-mu'min* (XL) – is written in black ink; there are no diacriticals, except perhaps a red dot (verso, line 2, under a *jīm*). The vocalization is indicated by gold dots, a rather unusual occurrence. A gold 3.1.2 device marks the end of every verse.



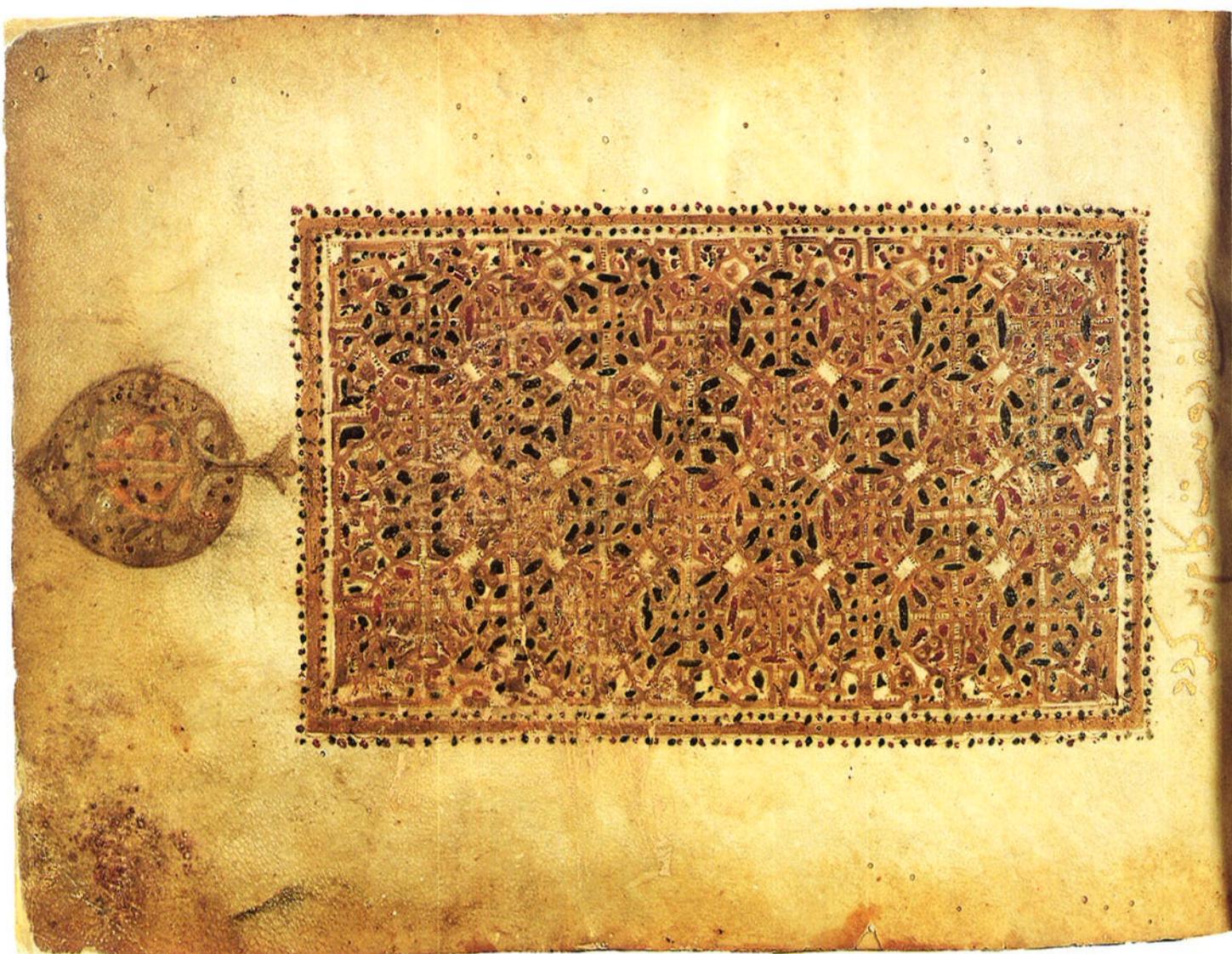
23 recto

²³
Single folio
9th century AD

Fragmentary (largest dimensions now 16.8×28.5 cm), with 15 lines to the page
Material Parchment; the verso is the hair side
Text area 12.5×21.5 cm
Script A style related to D.I
Accession no. KFQ55

This fragment shows a modified form of D.I: usually a large script, its dimensions have been reduced here, and the different type of pen needed has had an effect on the forms of some letters, particularly *nūn*. Such adaptations seem to have been fairly rare, to judge by the surviving manuscripts.

The text – *Sūrat al-Rūm* (xxx), verse 54, to *Sūrat Luqmān* (xxxI), verse 7 – is written in black ink, without diacritical strokes. Red dots indicate the vocalization. Individual verses are not punctuated, but a gold Kufic *ha'* marks the end of every fifth verse, and a 4.A.II device, with the number of verses written out in gold D script on what was probably a red ground, indicates groups of ten verses. At the beginning of *Sūrat Luqmān*, the title and the verse count have been written in gold D script, outlined in ink. The lower part of the folio has been lost.



24 folio 3a



24 folio 2a

24

**Part 2 of a 30-part Qur'an
North Africa or Egypt,
end of the 9th century AD**

99 folios, 20.6×28.2 cm, with

6 lines to the page

Material Parchment

Text area 10.4×19.2 cm

Script Style D.II

Documentation An attribution and

a record of ownership

Binding Modern

Accession no. QUR372

Comparative material This volume may belong to the same set as Copenhagen, Royal Library, C.1 (Lindberg 1830, pl. IX); Istanbul, Topkapi Palace Library, MSS EH 25, EH 26 (folio 21) and EH 28 (Karatay 1962, nos 32 and 35); and Paris, Bibliothèque Nationale, ms. arab. 349e (Déroche 1983, no. 114, and pl. xvib).

One of the most obvious characteristics of the D.II script is the way that the upper parts of letters such as *alif* are bent slightly to the left. Another is the shape of final *nūn*, which is quite close to that of D.I but is written in a coarser manner.

This manuscript offers an extensive example of the type of decoration used with this script. With one exception (a frame at the end of the Topkapi MS.EH 28), the material previously available contained only verse markers and vignettes, whereas cat. 24 opens and closes with double pages of illumination (folios 1b–2a and 98b–99a), and the first and last pages of text (folios 2b–3a and 97b–98a) are written within a frame from which a median spearhead-shaped vignette projects into the outer vertical margins. The designs of the four full-page illuminations are all different, but they are all based on the quotient of the golden rectangle. Ruling seems to be limited to the outer frame of the illumination (see folios 98 and 99).

The first panel, that on folio 1b, measures 11.4×18.4 cm and contains an interlace pattern of gold circles spread over a field 9.6×16.9 cm. Three horizontal and five vertical rows of larger circles form the outline of the design and are either tangent or secant with smaller circles. Various coloured dots are scattered between the gold fillets that form the circles. A gold fillet running over a row of small overlapping circles drawn in ink and surrounded by coloured dots serves as a frame.

The panel on the facing page (11.6×18.6 cm; field, 10.3×17.2 cm) contains an interlace pattern which combines circles and straight lines. Outwardly, there seem to be four

horizontal and eight vertical double gold fillets cut by circles of various sizes; in fact, the larger circles are the result of the juxtaposition of large octagons with four curved sides. Four of the larger circles in each horizontal row have been filled with green; they were selected so as to create staggered vertical rows. The frame is the same as that of folio 1b.

The illumination on folio 98b (11.1×18.1 cm; field, 9.6×16.5 cm) also relies on a pattern of interlacing circles, but here the diameter of the largest circles, which are emphasized by the use of double gold fillets, is greater, and there are only two rows of full circles. Again the frame is reduced to a gold fillet between coloured dots. On the opposite page (folio 99a), the illumination (11.1×16.4 cm; field, 9.6×16.4 cm) uses a very different repertory: circles still play a role, but a very subdued one. Two bands defined by double gold fillets form a continuous pattern of interlace which creates a complex cable effect in the field. The frame is the same as that in the other designs.

The median vignettes are closely related in shape, in the repertory of motifs employed and in the peculiar form of stem they share.

Part 2 of a 30-part Qur'an should contain verses 142–252 of *Sūrat al-baqarah* (II), but the loss of the leaf that lay between folios 78 and 79 means that verse 232 is missing. The text is written in dark brown ink, with the vocalization indicated by red dots. A peculiar 3.I.I device separates the verses. There is a gold Kufic *hā'* at the end of every fifth verse, and a 3.C.I device at the end of every tenth verse.

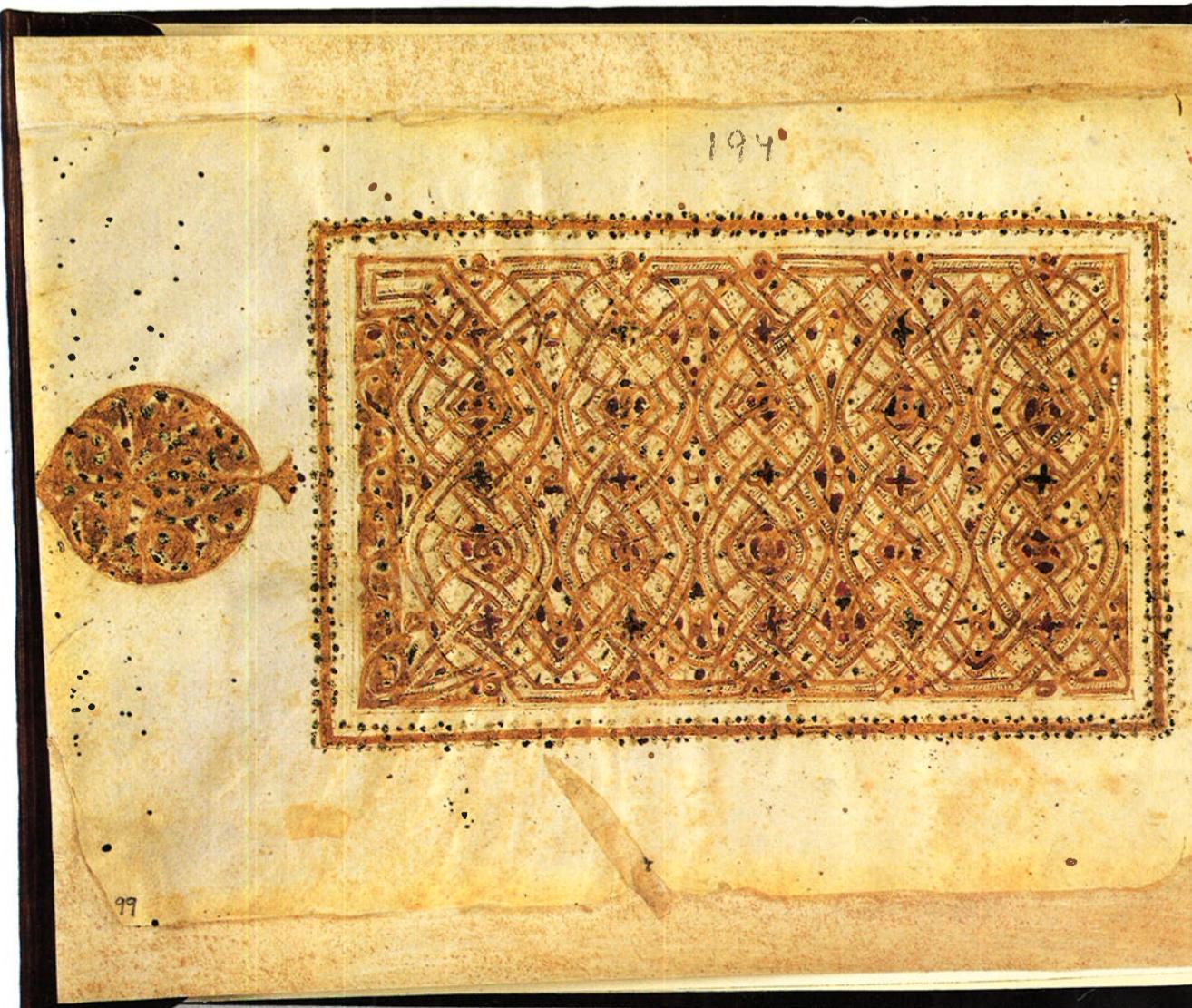
Most of the quires have ten folios, but the first has seven folios, the last has four, and there

are two nine-folio quires, one of which (folio 77 onwards) has lost one leaf. Hair sides face flesh sides, as is usual, and the quires begin with the hair side on the outside.

A note on folio 1a attributes the copying of this manuscript to Hasan, while another note on the verso of the same leaf records that the volume was once the property of Mu'izz al-Din Muhammad al-Mansuri al-Husayni.



24 folios 47b–48a



24 folios 98b–99a

٩١

كَلْمَةُ سَانَدَنَةِ
بَشَّارَةِ فَلَوْ
مَهْرَبَنَةِ بَلَجْرَامَةِ
فَلَمَّا

١٩٠





25 folio 5b

25

Five folios

Mid-9th century AD or later

19.8 x 29 cm, with
5 lines to the page

Material Parchment; folios 1a,
2b, 3a, 4a and 5b are the hair side

Text area 10.8 x 19.2 cm

Script Style D.III

Accession no. KFQ65

These five folios – two bifolios and one single leaf – contain part of the text of *Sūrat al-mā'idah* (v). The first bifolio was at the centre of a quire and contains verses 35–7. The second bifolio and the single folio were part of another quire and contain verses 44 (folio 3), 44–5 (folio 4) and 51–2 (folio 5).

It seems that D.III, like D.I, was usually a large script, and most of the fragments presented here have only five lines to the page. D.III can be distinguished from D.I by small changes in the way the letters are treated: the independent form of *alif* has a lower return that has been flattened on the line; and in final *nūn* there is no variation in the thickness of the line between the head and the vertical body of the letter, and its lower extremity is straight. As a whole, the accuracy that characterized the work of D.I calligraphers is absent. It is not

unusual to find a stroke filling a space at the end of a line to even up the justification. Although this is often related to the division between two words, as on folio 3a, line 2, it sometimes betrays a lack of planning on the part of the copyist (folio 3a, line 5, or folio 5b, line 3).

The text is written in black ink and lacks diacriticals. The red dots indicate the vocalization, but the role of the green dots is not clear. Verses are punctuated by a 2.2.3B device in gold, red and green. On folio 1b the end of a group of five verses is marked by a 2'.A.II device at whose centre the word *khams* ('five') is written in gold on a red ground. The illumination is typical of manuscripts in this script, with which the 2.2.3 series of verse dividers is often used.



26 verso

26

Single folio

Mid-9th century AD or later

Fragmentary (largest dimensions now 16.5 x 26 cm), with

5 lines to the page

Material Parchment, badly stained; the recto is the hair side

Text area 10.3 x 20.7 cm

Script Style D.III

Accession no. KFQ35

Comparative item The script is very close to that of Istanbul, Topkapı Palace Library, MS.R.11 (Karatay 1962, no.20)

This folio contains *Sūrat al-najm* (LIII), verses 6–11. The text is written in brown ink, and the diacriticals are later additions. The red dots indicate the vocalization, while the green dots may indicate prolongation of *alif*. The verses are punctuated by 2.2.3c and 2.2.3d devices, except at the end of verse 10, where there is a circle of dots. The remains of a complementary ornament rendered in two colours of gold can be seen in the margins.



27 recto

27

Single folio

Mid-9th century AD or later

Somewhat fragmentary (largest dimensions now 13.6 x 21.4 cm), with 5 lines to the page

Material Parchment; the recto is the hair side

Text area 7.2 x 14.1 cm

Script Style D.III

Accession no. KFQI

The text – verses 37–9 of *Sūrat al-dhāriyāt* (L1) – is written in black ink. The diacritical signs have also been added in ink: a peculiar v-shaped device indicates letters such as *sīn* which have no dots. The same hand has also added the orthoepics; red dots indicate the vocalization. The end of every verse is indicated by a gold 3.1.2 device.



28 recto

28

Single folio

Mid-9th century AD or later

Fragmentary (largest dimensions
now 12 x 17 cm), with
5 lines to the page

Material Parchment; the recto
is the hair side

Text area 8 x 15 cm

Script Style D.III

Accession no. KFQ10

This folio contains verses 66–69 of *Sūrat al-nisā'* (iv). The text was written in dark brown ink without diacriticals, but some strokes have been added in green; *shaddah*, in its modern form, is also an addition. Red dots indicate the vocalization; the green dot, perhaps a later addition, may indicate both *hamzah* and the accompanying vowel. The verses are punctuated by a 2.2.3B device, except at the end of a group of five verses, which is indicated by a letter *ha*' in gold Kufic. The sides of the folio are so damaged that there is virtually no margin left.



29 verso

29

Single folio

Mid-9th century AD or later

14.6×23 cm, with
5 lines to the page
Material Parchment; the verso
is the hair side
Text area 6.9×14.8 cm
Script Style D.III
Accession no. KFQ8

This folio contains *Sūrat Fātir* (xxxv), verses 22–25. The text is written in dark brown ink, with some diacritical strokes. Red dots indicate the vocalization, and a gold 3.1.2 device marks the end of every verse. The outer margin has been damaged, and the parchment has absorbed ink from the adjoining folios.

Group D



*30 recto

30
Single folio
Mid-9th century AD or later

Fragmentary (largest dimensions now 14×20.5 cm), with 5 lines to the page

Material Parchment; the verso is the hair side

Text area 10.3×20.5 cm

Script Style D.III

Accession no. KFQ12

The text of this fragment is *Sūrat Yūsuf* (xii), verses 88–89. The text is written in a dark brown ink which has eaten into the parchment at some points. The diacritical strokes are in the same colour. Red dots indicate the vocalization, and the end of every verse is marked by a pear-shaped device.



*31 recto

31
Single folio
Mid-9th century AD

Fragmentary (largest dimensions now 9.5×16 cm), with 8 lines to the page
Material Parchment; the recto is the hair side
Text area 6.4×12.5 cm
Script Related to style D.III
Accession no. KFQ31

The text is *Sūrat al-ahzāb* (xxxiii), verses 64–69. It is written in brown ink. The diacritical dots have been added. Red dots indicate the vocalization. Individual verses are unpunctuated, but the end of every fifth verse is marked by a gold Kufic *hā'ā*. The lower part of the folio has been severely damaged.

32
Single folio
9th century AD

15.8×20.7 cm, with 15 lines to the page
Material Parchment; the verso is the hair side
Text area 10.5×16.5 cm
Script Related to style D.IV
Accession no. KFQ29

This folio contains *Sūrat al-baqarah* (ii), verses 107–115. The text is written in brown ink, with the diacritical strokes, which are mainly additions, in black. Red dots indicate the vowels. The verses are divided by a 1.1.1 device of three oblique strokes, and a 2'.A.II illumination at verse 111 marks the end of a group of ten verses.

The last word of the preceding folio has been written in a later cursive hand in the upper margin of the recto, and the first word of the following folio in the lower margin of the verso; this may have been done during a restoration.

33
Single folio
Mid-9th century AD or later

Fragmentary (largest dimensions now 14.5×17.5 cm), with 5 lines to the page
Material Parchment; the hair side is not detectable
Text area 8.3×13 cm
Script Style D.III
Accession no. KFQ36

The text – verses 36–39 of *Sūrat yā' sin* (xxxvi) – is written in dark brown ink. Red dots indicate the vocalization. A 3.1.2 device marks the end of every verse. The upper part of the folio and the inner margin are severely damaged.



32 verso



33 verso