



66 (KFAQ46) verso

66

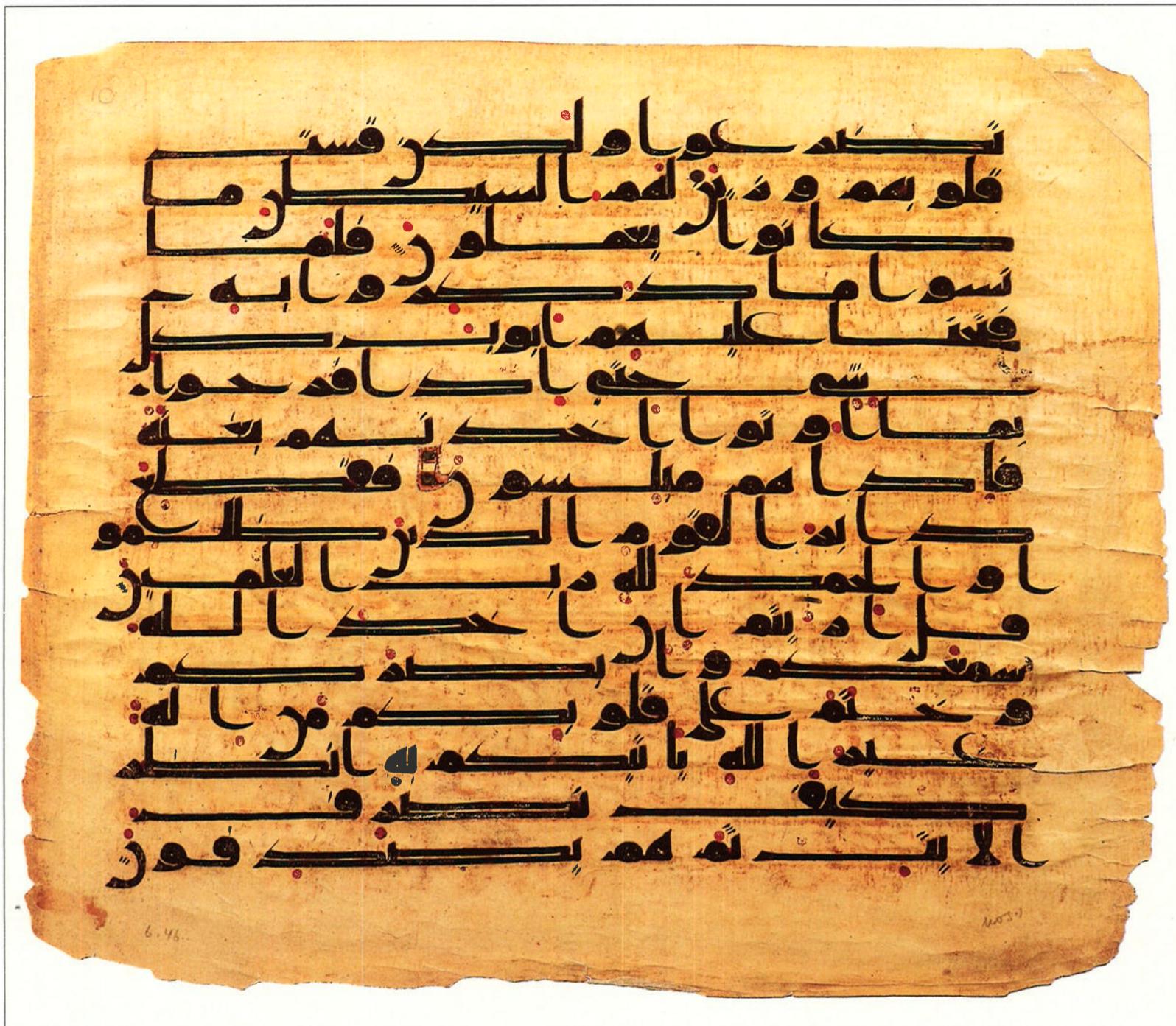
Three folios

End of the 8th century AD

$32 \times 38.5\text{cm}$  (KFAQ46) and  $32.5 \times 39.2\text{cm}$  (KFAQ47, KFAQ71), with 16 lines to the page  
Material Parchment; the hair side is the verso in KFAQ46 and KFAQ47, and the recto in KFAQ71  
Text area  $23.8 \times 30.5\text{cm}$  (KFAQ46),  $24 \times 32.5\text{cm}$  (KFAQ47),  $24 \times 31.2\text{cm}$  (KFAQ71)  
Script Style F.I  
Accession nos KFAQ46, KFAQ47, KFAQ71

Other fragments from the same Qur'an  
Geneva 1985, no.4; Pal 1973, no.141;  
Sotheby's, London, 15–16 April 1985,  
lot nos 40–44; 21–22 November 1985,  
lot nos 284–5; 20 November 1986,  
lot nos 255–6; 4 December 1987, lot nos 182–3;  
11 October 1991, lot no.885; Christie's,  
London, 16 June 1987, lot no.72

Style F.I is also known from two manuscripts in Istanbul – Topkapi Palace Library, MS.Y744 (Karatay 1962, no. 42; Bergsträsser & Pretzl 1936, pl.7), and an unpublished Qur'an in the Museum of Turkish & Islamic Arts. It is an independent script, although some of its letter forms may be compared with those of other styles. The independent form of *alif* resembles that seen in group D, for example, whereas final *nūn* is almost a semicircle and is very



66 (KFAQ47) verso

different from the final *nūn* of D.vc. Final *mīm* has been flattened on to the line and has an almost triangular tail. The medial form of *hā'* alternates between a group c type (KFAQ71, recto, line 3) and a group D type (line 12).

The forms assumed by 'ayn are particularly interesting: at the beginning of a word, it has a wide, rounded opening, while a short rounded v is set on top of a thin shaft in the medial form. In medial 'ayn and medial *qāf* (KFAQ71, recto,

line 15), the ligatures which connect them to the two adjoining letters are rounded, closely following the circular line of the body of the letter. *Mashq* occurs frequently in this fat script, and the calligrapher often finished some letters (final *nūn*, *yā'*, *wāw*) with an enlargement of the stroke.

These three folios contain *Sūrat al-'Imrān* (III), verses 178–85 (KFAQ71), *Sūrat al-an'ām* (VI), verses 38–46 (KFAQ47), and *Sūrat al-tawbah* (IX),

verses 92–9 (KFAQ46). The text is written in black ink; the diacritical strokes are a later addition. Red dots indicate the vocalization. Clusters of three strokes (1.1.1) mark the ends of the verses. A 'white' and green *alif*, outlined with red, indicates the end of a group of five verses (see KFAQ47), and a circular device in red, green and yellow (1.E.1b) plays the same role for groups of ten verses.



67  
Single folio  
9th century AD

11.2 x 20.3 cm  
Material Parchment  
Accession no. KFQ78  
Published Sotheby's, London,  
14 December 1987, lot no. 149

The folio bears no text, for both sides are occupied by a panel of illumination characteristic of the Abbasid period. In contrast to cat. 75, where the central field occupies a smaller proportion of the design as a whole, the development of the central pattern is here given more prominence. On one side, the illumination (6.8 x 14.4 cm) is surrounded by a frame in which an undulating gold scroll is set against a red ground. The central field (5 x 12.6 cm) is filled with a trellis pattern drawn in ink. The trellis is formed by double fillets, and the points where they cross are filled with brown ink. Each lozenge formed by the trellis contains a stylized plant-based motif in the form of an elongated trefoil reserved against a hatched ground. Occasionally, there are two half-leaves above the trefoil.

The illumination on the reverse is almost identical in size (6.9 x 14.6 cm) but relies on a totally different composition. A slightly thinner undulating gold scroll on a red ground forms the frame, but the field (5.6 x 13.1 cm) is illuminated in a more complex fashion. Geometric elements defined by bands reserved between two gold fillets combine to form a pattern of interlace. Three circles are set side by side within a rectangle whose corners describe a small loop, and they are all linked by two interlocking bands of semicircular loops to form oblong cartouches contiguous with the frame and various cruciform patterns in the centre. The three largest, which are contained within the circles, are ornamented with a plant-based motif.

Despite great skill, the illuminator has not been able to create a design that is symmetrical on the vertical axis. The central composition is not complete, as two elements have been left out, and the complex loop does not intersect in the middle of the side adjacent to the inner margin. As often happens, the illumination is not set symmetrically in the centre of the page: the upper and lower margins differ in size.

On both pages, there is a large vignette filled with palmette motifs in the left-hand margin.

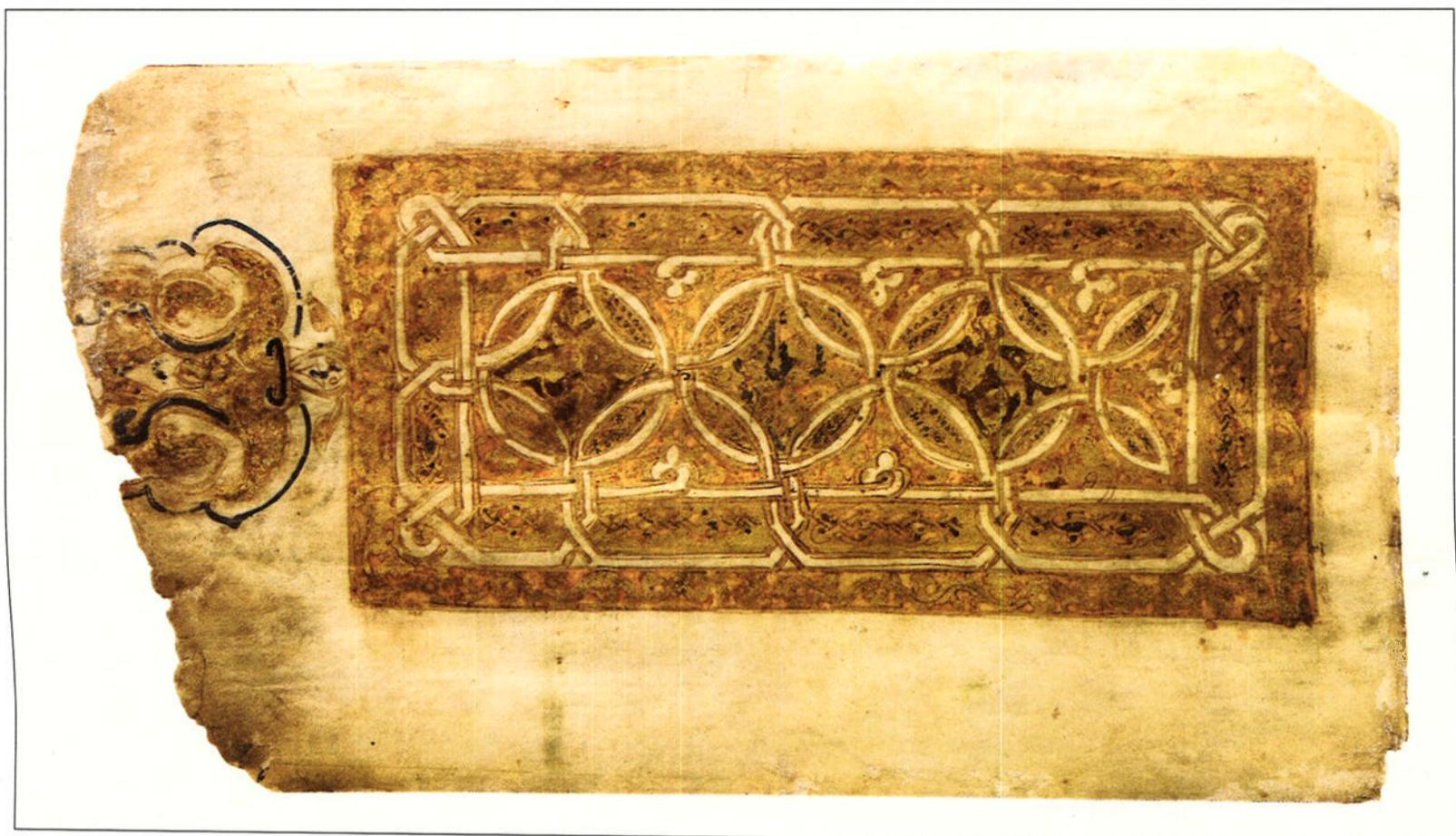
68  
Single folio  
Undated

18.3 x 25.5 cm, with 12 lines to the page  
Material Parchment; the verso  
is the hair side  
Text area 9.1 x 17.5 cm  
Script Unclassified  
Accession no. KFQ70

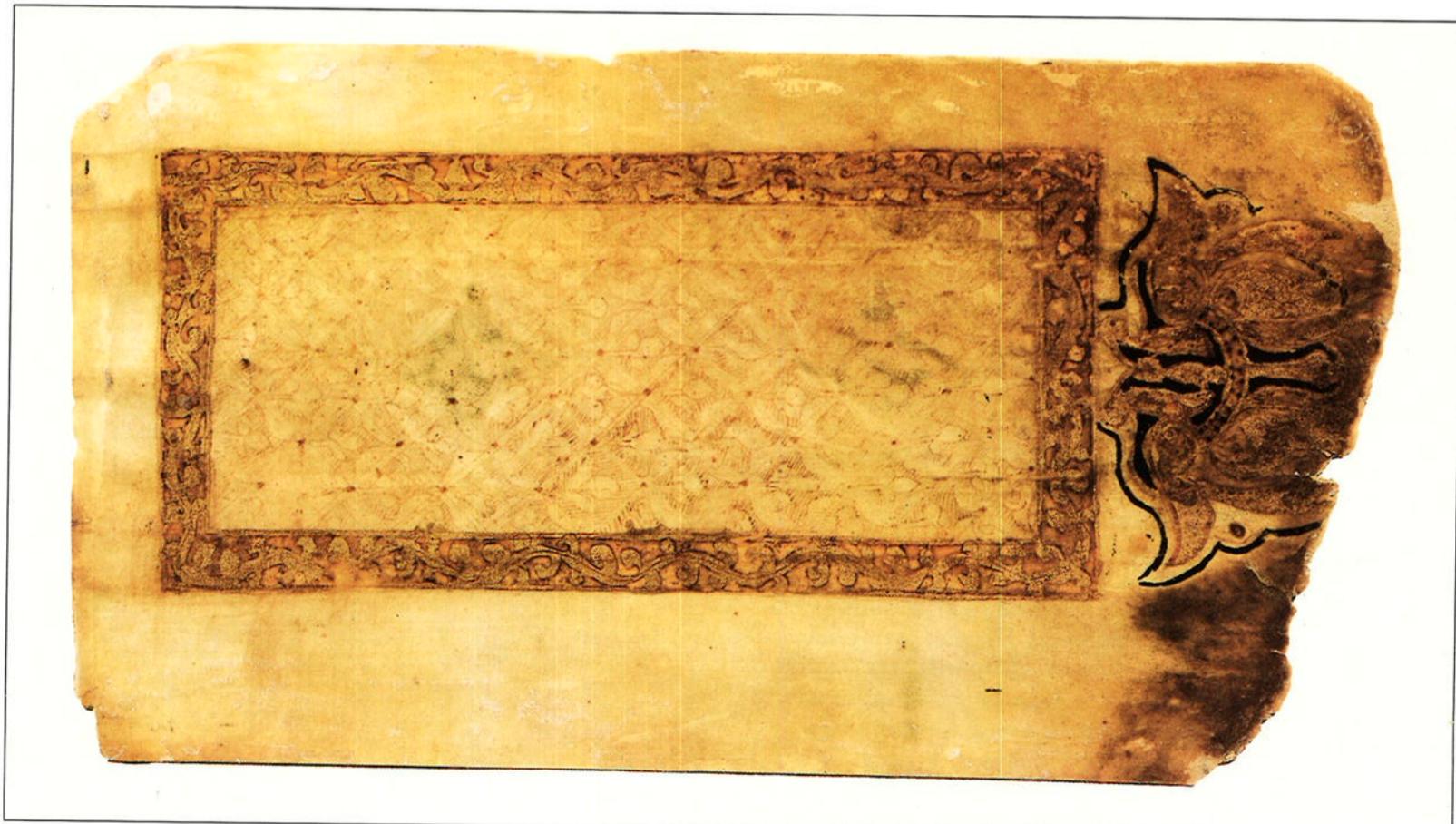
This folio is worthy of attention not so much for its script as for its illumination, which was inspired by epigraphical models.

The text runs from *Sūrat al-'Imrān* (III), verse 200, to *Sūrat al-nisā'* (IV), verse 7. It is written in dark brown ink, with diacritical strokes. Red dots indicate the vocalization. A red semicircle indicates *shaddah*, while yellow and green dots mark *waslah* and *hamzah*. The verses are not divided, but the end of a group of five verses is indicated by a very complex *hā'*. The title and verse count of *Sūrat al-nisā'* are written in 'floriated Kufic', with alternate words in yellow and green.

The marks along the vertical sides of the text area may be some form of ruling.



67 recto



67 verso



68 verso



68 recto



69 recto

69  
Single folio  
Undated

25.2 × 30.7 cm, with  
7 lines to the page  
*Material* Parchment; the recto  
is the hair side  
*Text area* 16.9 × 23.5 cm  
*Script A* style related to group D  
*Accession no.* KFQ54  
*Published* Christie's, London,  
11 October 1988, lot no. 40

To some extent, the letter forms of this folio recall those of the D group, but they are rather crudely executed, and the precise position of this script within the D group is difficult to determine. Judging by the script, this leaf may have been part of the famous ms. 322 in the Institute of Oriental Studies in Leningrad (al-Munajjid 1960, pl. I).

The text – verses 18–23 of *Sūrat tā' hā'* (xx) – is written in black ink. Red dots indicate the vocalization, while the green dots mark the

presence of an *alif* of prolongation. The verses are not divided, but a 3.c.i device indicates the end of each decade.



70 verso

70  
Single folio  
Undated

19.7 x 25.5 cm, with  
15 lines to the page  
*Material* Parchment; the verso  
is the hair side

*Text area* 15.3 x 21 cm

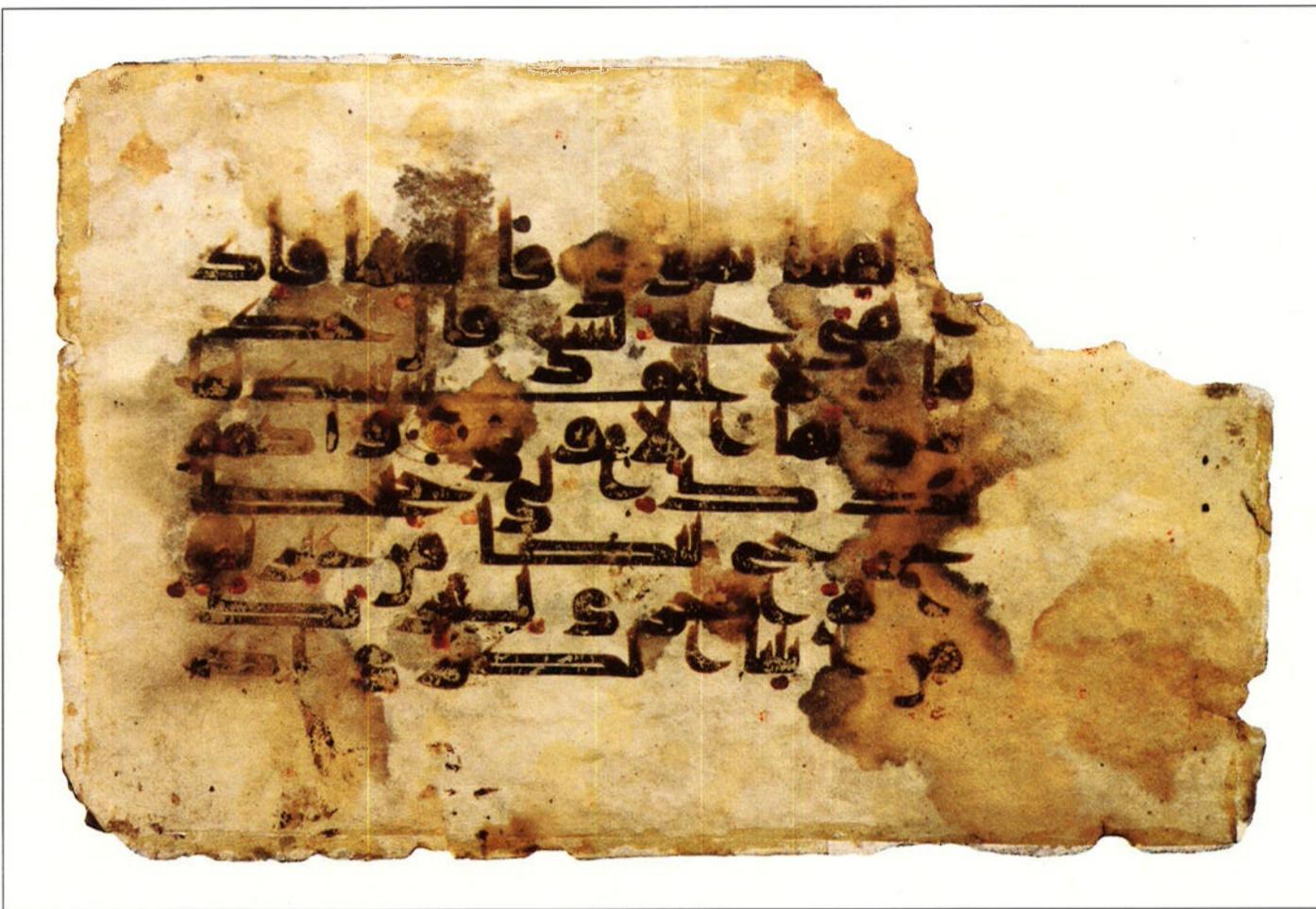
*Script* Unclassified

*Accession no.* KFQ58

*Another fragment from the same Qur'an*  
Paris, Bibliothèque Nationale, ms.arab.333a  
(Déroche, 1983, no.270)

The text – verses 92–101 of *Sūrat Hūd* (xi) – is written in brown ink, with diacritical strokes. There is no vocalization. Horizontal strokes have been used to fill out lines 2 and 15 of the recto, and *mashq* has been employed in the ligatures between the letters. This use of *mashq* may have been an experiment, for it is known from only one manuscript, represented by the folio in the Khalili Collection and 20 folios in Paris. Clusters of strokes (1.1.3) mark the ends of the verses.





\*72 verso

71  
Single folio  
Undated

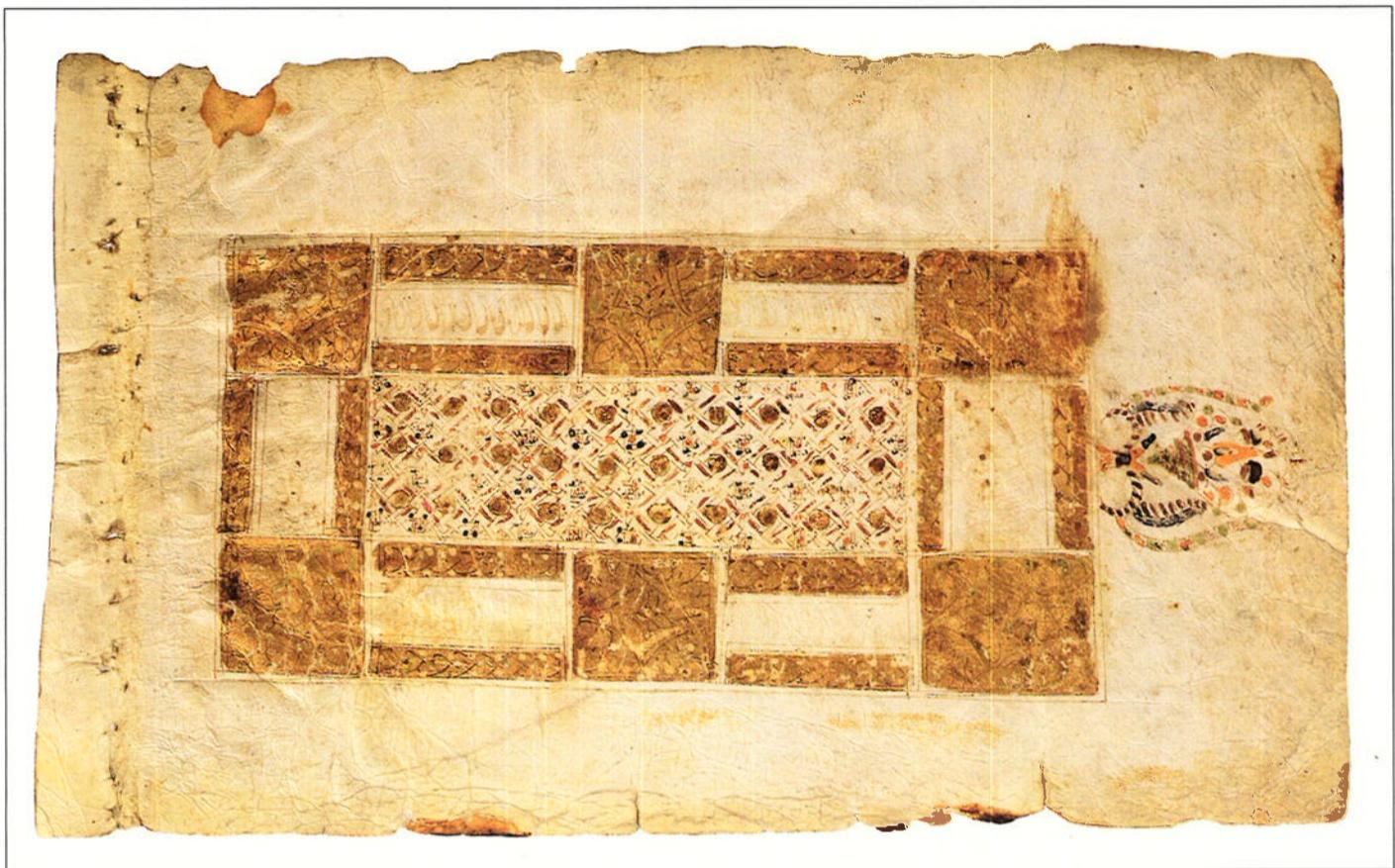
Fragmentary (largest dimensions now 30×30.5 cm); parts of 18 lines survive  
*Material* Parchment; the verso is the hair side  
*Text area* 27.1×30 cm  
*Script* Unclassified  
*Accession no.* KFQ49  
*Another fragment from the same Qur'an*  
Paris, Bibliothèque Nationale, ms.arab.332  
(Déroche 1983, no.47)

Some letter forms seen here – *alif* and *mīm*, for example – resemble those of c.1a, but others, such as *nūn*, are only remotely connected to this style. The text runs from *Sūrat al-tagħābun* (LXIV), verse 15, to *Sūrat al-ṭalāq* (LXV), verse 10, with a lacuna at surah LXV, verses 2–4. It is written in brown ink, with occasional diacritical strokes but no vocalization. Clusters of oblique strokes (1.1.1) mark the ends of verses. The surah title has been added in cursive script.

72  
Single folio  
End of the 9th century AD or 10th

11×17 cm, with 8 lines to the page  
*Material* Parchment; the recto is the hair side  
*Text area* 5.5×10.9 cm  
*Script Style* D.V, with some influence of E  
*Accession no.* KFQ9

The text, which consists of *Sūrat ṭā' hā'* (xx), verses 15–24, is written in black ink, with red dots to indicate the vocalization. Verses are not divided. A 1.B.1 device in gold, red and green marks the end of a group of ten verses at xx, 21. The upper left-hand corner of the folio is missing.



73 verso

**73**  
Single folio  
9th century AD

12.2 × 20 cm  
*Material* Parchment  
*Accession no.* KFQ81  
*Comparative item* Paris, Bibliothèque Nationale, ms.arab.353a, folio 11b  
(Déroche 1983, pl.IIIa)

This folio was probably the first leaf of a manuscript, for the recto bears a note which gives the number of folios, while the verso is filled by a panel of illumination (7.2 × 13.5 cm). The composition, which is of a standard type, relies on a ternary arrangement: there are three registers along the horizontal, and three rows of two squares along the vertical. The frame, larger than in the illuminated panels of cat. 67, is composed of alternating squares and rectangles. The squares are set at the corners and in the centre of the longer sides; they are decorated with a plant-based composition organized around a lozenge with curved sides. The rectangles are divided into three bands.

**74**  
Single folio  
Undated

Fragmentary (height 21.9 cm; maximum width 17 cm), with 16 lines to the page  
*Material* Parchment; the verso is the hair side  
*Text area* Height 16.6 cm; maximum width 13 cm  
*Script* Unclassified  
*Accession no.* KFQ56

The middle band contains an undulating line, and there are rows of gold heart-shapes in the two outer bands. The field (2.7 × 8.2 cm) is divided into square lozenges by an interlace pattern of double fillets which can be compared with that of a manuscript in Paris (ms.arab.353a); the interstices are filled with gold dots.

The text, which contains *Sūrat al-naml* (xxvii), verses 40–57, is written in dark brown ink, with diacritical strokes. Red dots indicate the vocalization. A cluster of strokes (1.1.1) marks the end of every verse. A gold Kufic *ha'* indicates the end of groups of five verses, and a circle (1.A.1) plays the same role after a group of ten verses.

فِي الْمَدِينَةِ  
وَمُحَمَّدٌ وَالصَّلَاةُ  
لِلَّهِ وَمَا فِي الْأَرْضِ  
وَمَا مَنَّا بِكَانَ فِي وَالْأَرْضِ  
وَمَا أَنْعَمْنَا وَمَا مَنَّا  
وَرَبِّنَا فَإِنَّكَ لَكَ حَارِ  
صَدَّلَهُ وَفَوْهَمَهُ  
كَانَ فِي لِمَاهِ الْمُوْمَانَ  
مَعْلَمَ صَاعِدِهِ وَمَا يَعْلَمُ  
مَعْلَمَ سَعْوَرِهِ وَلَوْلَهُ طَلَابُ  
مَعْلَمَ الْعَيْنِ وَمَا شَهَدَ  
كَانَ حَارِ شَهْوَرَهُ مُحَمَّدٌ وَ  
لِمَاهِهِ وَمَا كَانَ  
رَفَاقَ لَوْلَاهُ حَوْلَاهُ  
مَعْلَمَ اَلْسُرُورِ سَطَاهُ وَ  
لَأَلَامَهُ مَعْلَمَ اَلْجَاهِ فَمَدَاهُ

# The New Style

The scripts presented in this third section may have a more familiar look about them, but the chapter in the history of Arabic calligraphy to which they belong is still very obscure. Although in some contexts these scripts continued to be employed in periods relatively close to our own, the documentation is still too limited to be an adequate guide to their chronology or to their geographical distribution. As a result, we must proceed with great caution from one uncertain point of reference to another, and any firm statement concerning their development remains distinctly premature.

The family resemblance that can be observed between the specimens illustrated below might lead one to expect that they would be easier to define than was the case with the Early Abbasid styles, and one is tempted to adopt one of the names that have already been applied to these scripts as a group. A closer inspection, however, reveals an almost alarming variety: Eastern Kufic,<sup>1</sup> Eastern Persian Kufic,<sup>2</sup> 'broken' Kufic,<sup>3</sup> Naskhi Kufic,<sup>4</sup> and even Western Kufic and 'broken cursive',<sup>5</sup> have been used at some time.<sup>6</sup> The word Kufic, which was little enough applicable to the Early Abbasid scripts, is totally unsuitable here, for what connection can there be between the town of al-Kufah and these styles of script? The writers who used these names always felt that it was necessary to qualify the term Kufic in this context, and it is clear from this that they discerned a distinct difference between these scripts and those that could be described as Kufic without qualification. The only one of these names not to include the word Kufic, 'broken cursive', is of no more use, as it merely approaches the problem from the other end.

The inappropriateness of the many terms already used to describe these scripts has led us to devise a name that reflects their role in the history of Qur'anic calligraphy. As we shall see, the scripts themselves were rooted in a long tradition, but their use for copying the text of the Qur'an was new, and we have therefore called them the New Style. The New Style scripts are far from homogeneous, but a precise analysis of the variations between them must await further palaeographical research. In the meantime, we have proposed a summary division into two groups. The first, which we call NS.I, contains the monumental varieties in which the line conforms as closely as possible to rules of geometry, and the contrast between thick and thin lines was deliberately accentuated. The scripts in the second group, NS.III, have more mobile lines and incorporate rounded forms as well as some that are more angular. The relationship between these two groups and that between the New Style and the Early Abbasid scripts can be observed by comparing their letter forms, as we have done in Table VI, where the Early Abbasid styles are represented by B.II and D.I, two well-attested scripts of the 9th century AD. Some changes—whether the appearance of new features or the disappearance of old—cannot be represented on such a table, however. The use of *mashq*, for example, seems to have gone into decline, while, in some instances, letters such as *alif* and *lām* were completed with a short stroke to the left which gave the shaft a bevelled top and produced a slight protuberance to the left. This may be considered the forerunner of the *tarwīs*, the short downward stroke seen at the top of these letters in later cursive hands.

Table VI shows that the shapes of the letters in the New Style scripts are generally different from those of the Early Abbasid styles. The influence of the cursive hands on the New Style is readily perceptible,<sup>7</sup> and a comparison of NS.III scripts with those found in dated non-Qur'anic manuscripts of the 9th century AD reveals striking similarities.<sup>8</sup> These 9th-century cursive scripts were the product of a long process of evolution whose beginnings in the 7th century AD can be traced in Arabic papyrus material of the period.<sup>9</sup> There are no dated manuscripts from the 8th century AD, but, if the ascription of a number of literary papyri to this period is correct,

we must conclude that a script with many of the characteristics of NS.III was then in use and that it acquired a more definite and distinctive form as the century progressed.<sup>10</sup> By the 9th century, NS.III was the predominant script for copying non-Qur'anic texts,<sup>11</sup> and its use in so many other contexts no doubt conferred on it sufficient legitimacy for it to be used for copying the Qur'an by the end of the century.<sup>12</sup> The basically cursive character of its letter forms is the main feature that distinguishes NS.III from the Early Abbasid styles.<sup>13</sup> The identification of this cursive component leads us to wonder how far the contrast between the Early Abbasid scripts and NS.III is due to the use of two different writing techniques, whether in terms of the type of pen employed, the method of sharpening the nib, or the way the pen was held, placed on the page or moved across it.

From what we know at present, the use of the monumental NS.I scripts for copying the Qur'anic text seems to have begun slightly later than was the case with NS.III.<sup>14</sup> It too may have been a 'secular' script at first, for the documentation, although even poorer than in the case of NS.III, suggests that there was a link between NS.I and a chancery style Adolf Grohmann called *jalil*.<sup>15</sup> The small number of examples of *jalil* which survive from the 8th century AD show that it was related to the scripts used in the papyri,<sup>16</sup> and it seems probable that its hieratic appearance reflected the calligraphic canon established by the Early Abbasid scripts. While the origins of NS.I may be surrounded in obscurity, it is easier to measure the impact of the New Style on the older tradition of Qur'anic calligraphy, for the Early Abbasid styles D.vb and D.vc, which emerged in the 10th century, were clearly formed under its influence.<sup>17</sup>

Although the Qur'an was written in both the Early Abbasid scripts and the New Style for a long time, the New Style eventually prevailed. We may presume that this success was in large part due to the ease with which the New Style could be written and read, for it was close to the scripts used for everyday purposes. The Early Abbasid scripts, on the other hand, required a specialist knowledge on the part of the reader, as the transcription of its characters into cursive shows (see cat.43, for example). In addition, these scripts were restricted to too narrow a field, even if this was the glorious task of propagating the Qur'an. As a result, non-Qur'anic manuscripts copied in one of the Early Abbasid scripts are extremely rare.<sup>18</sup> The situation is quite the reverse as regards the New Style. As we have seen, non-Qur'anic manuscripts in this script were produced earlier than Qur'ans, and they were relatively common throughout the Islamic world at least as early as the 9th century AD.<sup>19</sup> The problem of the suitability of the New Style for copying the Holy Book was solved when some of the basic ingredients of the Early Abbasid aesthetic were absorbed by the monumental version, NS.I.

As the product of a compromise between calligraphy and everyday practice, the New Style could only establish its legitimacy as a Qur'anic script gradually, and it is not surprising to find traces of subtle concessions to both, side by side. The old system of indicating the vowels was retained until quite late,<sup>20</sup> as can be seen from cat.87 and 88 below, which probably date from the 12th century AD, and from the Qur'an ms. Smith-Lesouëf 214 in the Bibliothèque Nationale, which was copied in AH 516 (AD 1123). When the modern system was used, the vowel signs were still written in the same red as the vocalic points had been in the old system, and this solution was adopted by the copyist of cat.84, for example. At the same time, a hand very like D was retained for surah titles and the numbering of groups of verses—the New Style was put to the same use once it had become obsolete, and the main text of the Qur'an was copied in cursive. A similar observation can be made about the more developed types of illumination found in Qur'ans in the New Style written in the 10th century. A comparison between the full-page

designs of cat.73, which is in the horizontal format and seems to have belonged to a Qur'an in an Early Abbasid hand, and of folios 1b–2a of cat.78, which is in the vertical format and introduces a volume copied in ns.1, shows that the composition of both rests on the same foundations: a broad frame set with six gold squares separated by rectangular areas and a field that contains a network of squares set on their ends.

The Qur'ans in the New Style first appeared during a period of considerable change in Islamic manuscript production, and their physical structure reflects these developments, which began at the end of the 9th century AD and continued during the 10th century and into the 11th. To the variations in format (horizontal or vertical) and material (parchment or paper), we can add those in the size of the manuscript, which ranged from the very large to the very small, and in the composition of the quires. In this last respect, the Qur'ans in the Early Abbasid styles seem to have been very stable, with quinions as the predominant form. These are found in some 10th-century New Style manuscripts, but others, such as cat.78 and 82, both on parchment, are made up of quaternions, while cat.84, produced in the 11th century, is—most unusually—made up of ternions. Although cat.86–89 are all later, they are faithful to quinions; this may be the result of a conscious return to earlier ways, or it may simply be a coincidence.

The New Style was already being employed for copying the Qur'an at the very beginning of the 10th century AD, for a *juz'* in this script now in the Chester Beatty Library in Dublin was corrected in AH 292 (AD 905),<sup>21</sup> and a Qur'an in Mashhad dated AH 620 (AD 1223) shows that it was still in use for the same purpose in the early 13th century.<sup>22</sup> The script gained rapidly in popularity, and two manuscripts represented in the Khalili Collection, cat.81, which was produced in AH 372 (AD 982–3), and cat.83, which is from a Qur'an dated AH 383 (AD 993), show that by the end of the 10th century the Qur'an was being copied in the same style at two extremities of the Muslim world, Isfahan and Palermo. Curiously, both manuscripts were produced in the horizontal format, which seems to have been popular in the second half of the 10th century: it is as though the New Style had proved itself as a Qur'anic hand by this time and was considered suitable for use in the same format as that used with the Early Abbasid scripts. Nevertheless, manuscripts in the vertical format predominated, although it is not certain that the horizontal format was not also used from the beginning. As cat.83 shows, we cannot even say that paper was confined to the vertical format.

The success of the monumental version of the New Style, ns.1, from the 11th century onwards is made quite apparent by the number of manuscripts that can be attributed to this period and by their uneven quality. There was an increasing tendency, perhaps under the influence of epigraphy, towards a kind of mannerism, in which fortuitous ornamental elements were added to the normal letter forms: simple spurs and projections can be seen in cat.93, but elaborate excrescences, and even tentative floriations, occur in other examples.<sup>23</sup> On the other hand, manuscripts produced in the 12th century and the early 13th, such as cat.96, show that there was a move to improve legibility, perhaps a result of competition from cursive hands.<sup>24</sup> In these types of script, the line has become so slender that the distinction between thick and thin is partly eliminated, and every indentation is clearly marked.

Although the most instructive parallels may be drawn between the New Style and other scripts used on papyrus, parchment and paper, a comparison with those employed in inscriptions can furnish the key to some changes, as we have already suggested. The epigraphic material was subject to constraints that caused it to evolve in a different way,<sup>25</sup> but it is still possible to identify similarities in the treatment of some details. The idiosyncratic character of the inscriptions

has led specialists to devise criteria that give a special place to the ornamental additions rather than to the forms of the letters.<sup>26</sup> This difference of approach has not made the comparison any easier, but, for want of a more complete study of the New Style, we put forward the following considerations.<sup>27</sup> Generally speaking, despite the apparent daring of the ornamentation, the letter forms used in inscriptions seem fairly conservative, and there appears to have been a reluctance to incorporate the innovations of Qur'anic calligraphy. Some features appeared almost simultaneously in the middle of the 9th century: the projection beneath final *alif*,<sup>28</sup> the development of a curve in the shaft of *tā'* and *zā'*,<sup>29</sup> and the heart-shaped *lām-alif*, which is slightly older.<sup>30</sup> It seems that a similar date may be proposed for the appearance of the sublinear ligature between the second *lām* and final *hā'* of *Allāh*.<sup>31</sup> On the other hand, heart-shaped 'ayn is attested from the beginning of the 9th century,<sup>32</sup> but this development may not have been the result of a deliberate change to the shape of the letter so much as a product of the technical limitations imposed on someone using a chisel rather than a pen. The mason may have influenced the scribe in the way he treated the lower return of final and independent *lām*, for it is often laid along the base line; the occurrence of this feature in inscriptions was the result of the lack of space allowed for elements written below the line.<sup>33</sup> While scribes seem to have opted unanimously for the thickening of the upper left-hand part of vertical shafts, which, we have suggested, was a forerunner of *tarwīs*, the inscriptions show a degree of hesitation over the placing of this thickening, and one finds excrescences of various sizes, sometimes on one side of the shaft and sometimes on the other.<sup>34</sup>

As we have seen, the illumination of the oldest New Style manuscripts reflect the principles that prevailed in the 9th century AD, but new formulae were subsequently introduced, without damaging the autonomy of full-page compositions; their most striking feature, the increased importance of the circle in full-page designs, is illustrated by the finispiece of cat. 78, the surviving half of the frontispiece of cat. 80, and, in particular, the frontispiece of cat. 82, all from the 10th century. Some manuscripts were prefaced by tables which give the number of verses, surahs, words, letters and diacritical points. These tables, which first appeared at the end of the 9th century AD,<sup>35</sup> became more complex during the 10th, as those in cat. 82 (folios 1b–2a) and cat. 84 (folio 2a) show. Another innovation was the introduction of a new type of composition to mark the beginning of the text: in order to balance the overall effect of the frontispiece, the first surah was written on the right-hand page of the first opening of the text, and the first verses of the second surah were written on the left-hand page. The usual scroll and vignette were placed above the text on each page, and a series of superposed squares was added in the two outer margins. These last eventually took the form of *tabulae ansatae* and were filled with indications of divisions of the text or even the end of inscriptions which usually occur on the scroll. This arrangement, which is very common in Qur'ans of the Saljuq period,<sup>36</sup> was used in cat. 84, but the rendering of it here is still clumsy.

Table VI  
Letter forms of the New Style

	Alif		Jīm/hā'/khā'		Dāl/dāl'	Tā/zā'	'Ayn/ghayn	
NS.I								
NS.III								
B.II								
D.I								

*Alif.* The lower return of the independent form was no longer a constant feature, and, where it did survive, the hooked shape in favour in the 9th century was abandoned. In ns.I, there was a preference for an angular treatment of the letter, while in ns.III both a stick-shaped form and an inverted-s type, in which the contrast between thick and thin was accentuated, were used. In both cases, the top of the letter was enlarged. In the final form, there is a slight projection below the base line.

*Jīm.* In b.II, the bar of the medial form was placed across the horizontal base line, but in d.I the bar rests on the line. In the New Style, the first solution seems to have been more popular, with considerable variations in the execution of the lower extremity of the bar. However, this form became rarer as the use of the superposed type increased.

*Dāl.* The two elements form an acute angle. There is more emphasis on the lower stroke,

and the upper element sometimes seems to curve towards it.

*Tā'.* The shaft usually begins with a slant to the right and frequently ends with a curve to the left, and the top of the letter is sometimes enlarged; vertical shafts had become an exception.

*Ayn.* The medial form appears as a closed triangle resting on its tip and no longer as an asymmetrical v with two short antennae; occasionally, the triangle was transformed into a heart shape. The ligatures no longer look as though they have been laid along the base line: they often resemble a broken, even a serrated, line, particularly in ns.III. This type of ligature, which occurs before the letter, after the letter or both, is also associated with other letters. In initial 'ayn, the hook is usually very wide.

*Lām.* The independent and final forms differ sharply in the placing of the lower return: in the independent form, it lies on the line, but in final

*lām* it lies below the line.

*Mīm.* Entirely circular in b.II, and roughly circular in d.I, this letter assumed the shape of an irregular quadrilateral – very approximately, a lozenge. The thick horizontal tail resting on the line, a characteristic of the final form in earlier styles, was replaced by a fine, oblique curve which begins at the base of the letter.

*Nūn.* In the Early Abbasid scripts, there was a vertical emphasis in the final form of *nūn* and in the endings of final *sīn/shīn* and *sād/dād*. In the New Style, the body of the letter consists of a gentle curve which usually keeps closer to the base line and ends with a sharp point.

*Hā'.* The two very different treatments of this letter in the New Style may be identified, and these allow us to draw a demarcation line between two important stylistic trends, the 'geometrical' style of ns.I and the 'cursive' style of ns.III. In both cases, the vertical support so noticeable in both b.II and d.I was usually

Lām		Mīm		Nūn		Hā'	Lām-alif	
								Paris, Bibliothèque Nationale, ms.arab.342b
								Cat.75
								Cat.9
								Cat.20 and 21; Paris, Bibliothèque Nationale, ms.arab.350a

replaced by a line sloping to the left. In the 'geometrical' variety, the shape of the letter suggests a trapezium whose slanting side has been laid on the base line. In the 'cursive' type, the path of the pen can be traced with ease: it has not been obscured, as it was in the angular variety and in the earlier styles. In one of the medial forms, the letter has been turned on its side, and the two 'eyes' sit side by side.

*Lām-alif.* There are several types. One of the most common resembles the form found in D.I manuscripts. In others, the *alif* describes a curve which bends to the left more than it turns upwards, while elsewhere the two arms were bent towards one another as though to form a heart shape.