



34 folio 2b



34 folio 1b

34  
Two folios  
Mid-9th century AD or later

11 x 15.5 cm, with  
4 lines to the page  
*Material* Parchment; the verso  
is the hair side

*Text area* 5 x 11.8 cm  
*Script* Close to style D.III  
*Accession no.* KFQ37

*Another fragment from the same Qur'an*  
Istanbul, Topkapı Palace Library, ms. B.3  
(Karatay 1962, no.47)

These two folios contain *Sūrat al-anfāl* (viii),  
verses 1–2. The text is written in black ink,  
with diacritical strokes, also in ink. Red dots  
indicate the vocalization. The end of every  
verse is marked by a 2.2.3c device.

35  
Two folios  
Mid-9th century AD

Fragmentary; the largest dimensions  
are 10 x 21 cm (folio 1) and  
11.8 x 20.5 cm (folio 2), and there  
were at least 9 lines to the page  
*Material* Parchment; folios 1a and 2b  
are the hair sides

*Text area* 7.4 x 14.9 cm  
*Script* Related to style D.III  
*Accession no.* KFQ43

The lower part of both folios has been damaged.  
The first folio begins at *Sūrat al-qalam* (lxviii),  
verses 2, and breaks off at verse 17, with a lacuna  
between verses 8 and 12. The second begins at  
*Sūrat al-hāqqah* (lxix), verse 50, and breaks off  
at *Sūrat al-ma'ārij* (lxx), verse 13. The text is  
written in brown ink, with some diacritical  
strokes in ink. Red dots mark the vocalization.  
The end of every verse is marked by a 3.1.1  
device. A gold Kufic hā' marks the end of every  
fifth verse, and a 2'.A.11 device, with the number  
of verses recorded in gold style D script,  
indicates the end of a group of ten verses. At the  
beginning of *Sūrat al-ma'ārij*, the title and the  
verse count have been written in gold style D  
script outlined with ink; a vignette extends into  
the margin (folio 2a).

The two folios are probably from the same  
quire but from different halves, as the recto is the  
hair side in the case of folio 1, and the verso is the  
flesh side in the case of folio 2.



\*35 folio 1b



\*35 folio 2a



36 verso



\*37 folio 1b



38 recto

**36**  
Single folio  
9th century AD

14.6 × 20.8 cm, with 16 lines to the page  
*Material* Parchment; the verso  
is the hair side  
*Text area* 9.9 × 15.4 cm  
*Script Style* D.IV  
*Accession no.* KFQ22

The text, which is written in black ink, runs from *Sūrat al-ahqāf* (XLVI), verse 29, to *Sūrat Muḥammad* (XLVII), verse 4. Red dots indicate the vowels. A green circle (1.A.1) marks the end of every verse. A 2'.A.II illumination indicates the end of a group of ten verses (XLVI, 31). The title and verse count of *Sūrat Muḥammad* are written in gold letters outlined in ink.

A later hand has added a frame in blue and gold, and in the margin there is an ornament of gilt flowers and leaves in Ottoman style. The folio must therefore have been part of an album or framed as a *levha* (see cat. 37).

**37**  
Two folios  
9th century AD

13 × 18 cm, with 15 lines to the page  
*Material* Parchment; the verso  
is the hair side in both cases  
*Text area* 10.6 × 17 cm  
*Script Style* D.IV  
*Accession no.* KFQ41

The text – *Sūrat al-naml* (xxvii), verses 52–64, and the second *Sūrat al-qasāṣ* (xxviii), verses 65–77 – is written in dark brown ink, with diacritical strokes, some of which are later additions. Red dots indicate the vocalization. Individual verses are punctuated by a cluster of three oblique strokes (1.1.1). The end of every fifth verse is marked by a gold Kufic 'ha', while a group of ten verses is marked by a 2'.A.II device. The calligrapher sometimes used *mashq*, a common feature of D.IV manuscripts.

Folio 1 has been cut in two down the middle, and part of the outer side of folio 2 is missing. They have both been mounted in a paper frame (16.5 × 21.8 cm); at the same time, the text was given a frame in gold, red and green, which survives on folio 2. They must have been part of an album or used as a *levha*.

**38**  
Single folio  
9th century AD

Fragmentary (largest dimensions now 11 × 14.5 cm), with 9 lines to the page  
*Material* Parchment; the recto  
is the hair side  
*Text area* 7.3 × 12.5 cm,  
*Script Style* D.IV  
*Accession no.* KFQ6

This folio contains *Sūrat al-fātīḥ* (xlviii), verses 15–17. The text is written in black ink, with diacritical strokes also in ink. Red dots indicate the vocalization. The end of every verse is marked by a cluster of three strokes (1.1.1). At the end of each group of five verses, a gold Kufic 'ha' has been placed over this cluster. The outer margin and part of the lower margin have been damaged.

The script is close to D.IV, although the number of lines to the page is unusual for a manuscript in this style (see cat. 39).



39 folio 5b

39  
Seven folios  
9th century AD

14.7 x 21.7 cm, with  
16 lines to the page  
*Material Parchment*  
*Text area* 10.8 x 17.2 cm  
*Script Style* D.IV  
*Binding Modern*  
*Accession no.* QUR69

The script of this manuscript is not the most accomplished example of D.IV, but it retains its most characteristic letter forms. Many of these are common to group D as a whole, notably the flattened lower return of independent *alif* and the enlarged head and rather short lower return of final *nūn*. (The back of this letter is rounded, while the inner outline often seems to be 'broken' at the point where the head begins.) The use of *mashq* throughout is also a regular feature of D.IV, which, like B.II, is a rather small-scale script and appears mostly on manuscripts with 15 or 16 lines to the page. (Cat.38 is an exception.)

The text contained in this fragment is as follows: *Sūrat Muḥammad* (XLVII), verses 20–34 (folio 1); *Sūrat al-faṭḥ* (XLVIII), verses 9–28 (folios 2–3); *Sūrat al-ḥujurāt* (XLIX), verses 7–16 (folio 4); *Sūrat al-dhāriyāt* (L1), verse 34, to *Sūrat al-ṭūr* (LII), verse 3 (folio 5); and *Sūrat*

*al-Rahmān* (LV), verse 34, to *Sūrat al-wāqi'ah* (LVI), verse 49 (folios 6–7). It is written in black ink, with the vowels marked by red dots. The diacritical strokes are contemporary with the text itself, but the dots are a later addition. The end of the verse is often indicated by three diagonal strokes (1.1.1). Every tenth verse is marked by a I.B.I illumination in red and green; on occasion more complex forms were used, as on folio 5a, at the end of L1, 40. The title and the verse count of surahs L1 and LVI are given in red and green ink, the colours alternating from word to word (folios 5b and 7a).



40 recto

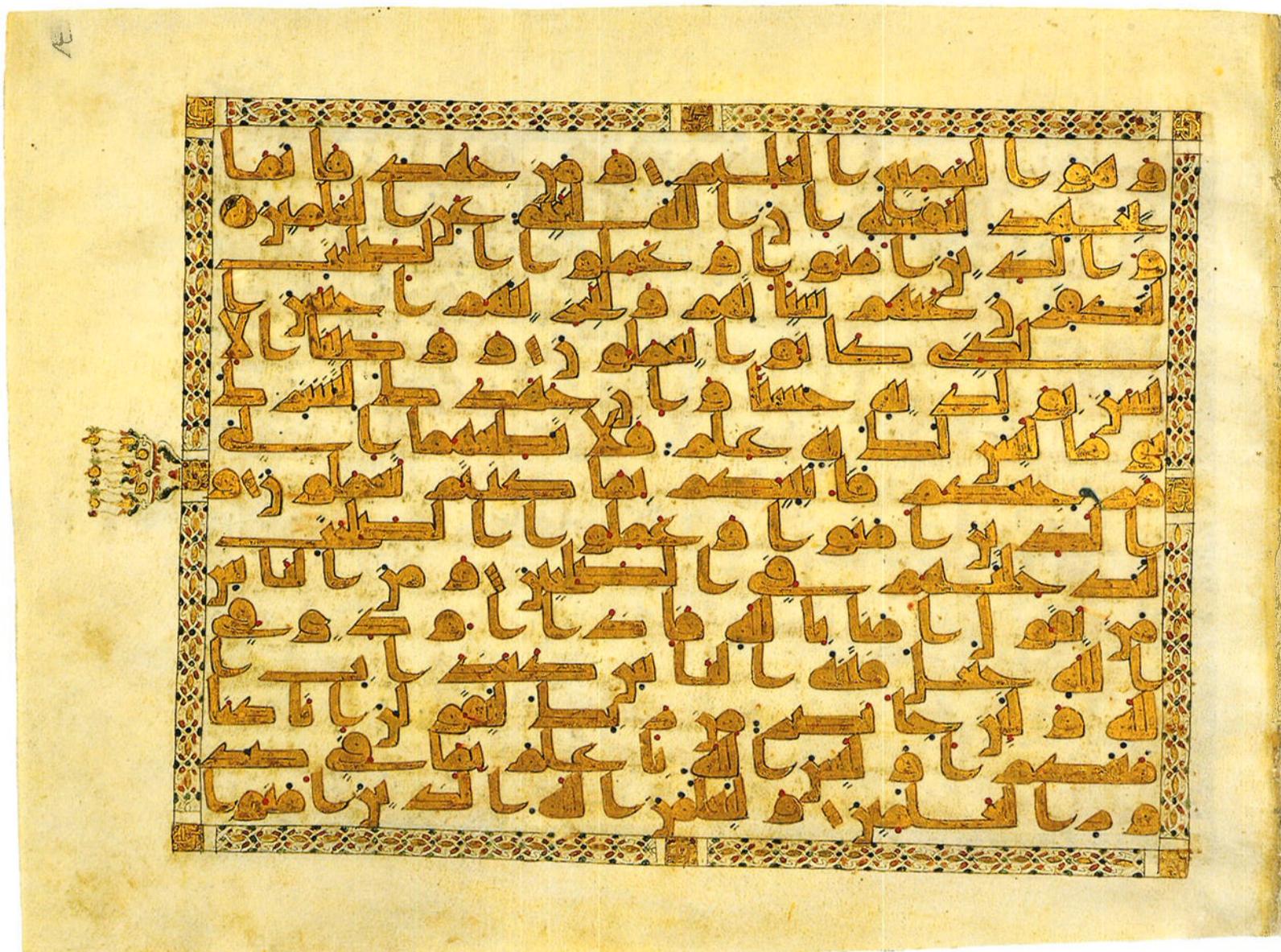
40  
Single folio  
9th century AD

13.5 x 21.2 cm, with  
16 lines to the page  
*Material* Parchment; the recto  
is the hair side  
*Text area* 9 x 16 cm  
*Script* A form of style D.IV  
influenced by B.II  
*Accession no.* KFQII

This script may be interpreted as a hybrid between D.IV and B.II on the basis of the presence in this fragment of letter forms typical of the two styles: the independent form of *alif* employed is clearly that of B.II, but final *nūn* and *mīm* and medial *hā'* seem closer to D.IV., for example. Both scripts are small in scale, but the occasional use of *mashq* also points to the influence of D.IV.

The text – verses 12–34 of *Sūrat al-zukhruf* (XLIII) – is written in black ink, without diacritical strokes. There is no vocalization. The end of every verse is marked by a 1.1.4 device; in one instance, a red circle (1.A.1) was later placed over the device to indicate the end of a group of ten verses.

In one place (recto, line 3), an error in the text has been erased by scraping.



41 folio 3a

41  
Five folios  
9th century AD

27.5 x 36.8 cm with  
15 lines to the page  
*Material Parchment*  
*Text area* 18.3 x 28 cm  
*Script Style D.IV*  
*Documentation* A notice  
of attribution  
*Accession no.* KFQ52  
*Other fragments from the same Qur'an*  
Istanbul, Nuruosmaniye Library, ms.27  
(Lings 1976, nos 3 and 4; Ülker 1987,  
pp.105, 107); and Sotheby's, London,  
11 October 1991, lot no.882 (one folio)

These folios once formed part of the same Qur'an as a manuscript in the Nuruosmaniye Library in Istanbul. This Qur'an was in two parts, of which the first seems to have been lost. The Nuruosmaniye manuscript contains most of the second half, starting with *Sūrat Maryam* (xix), verse 1. A later note on folio 1a attributes it to 'Ali ibn Abi Talib. The five folios in the Khalili Collection contain *Sūrat al-qāṣāṣ* (xxviii), verse 70, to *Sūrat al-'ankabūt* (xxix), verse 40, and they would originally have been located between folios 66 and 67 of the Nuruosmaniye manuscript.

The text is written in gold and outlined in ink; the diacritical strokes are also in ink. Red dots indicate the vocalization. The end of every

verse is marked by an oblique gold dash. Every fifth verse ends with a gold Kufic *hā'* within a circle, while every tenth verse ends with a letter giving the number of verses in the *abjad* system within a square surrounded by dots.

At the end of *Sūrat al-qāṣāṣ*, the total number of verses in this surah has been recorded in *abjad* within a square similar to those used for groups of ten verses. This is followed by a decorative band with floral motifs on a red ground and the title and verse count of *Sūrat al-'ankabūt* in gold. The last two letters of the verse count appear in a square at the end of the band.

Besides the chrysography, the main feature of the material in both the Khalili Collection



41 folio 4a

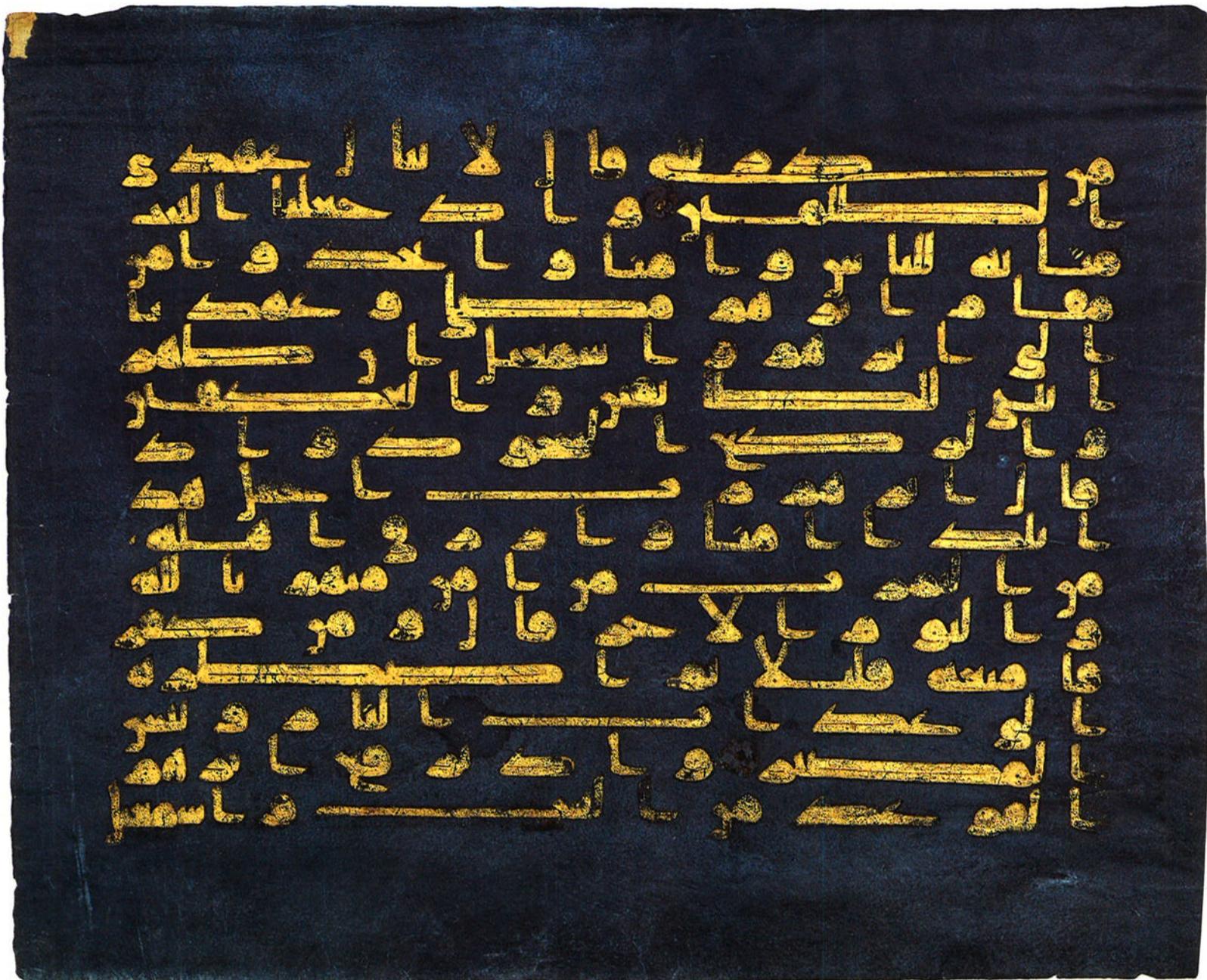
and the Nuruosmaniye Library is the frame that surrounds the text on every folio. This consists of a band roughly 0.8 cm wide filled with interlace patterns which rely for their effect on the opposition between the white fillets and coloured dots (gold, green and red). Each page has been conceived independently, and the patterns vary greatly, from simple rope designs to far more intricate ones. The band is interrupted at each corner and in the centre of each side by a small square which contains a cruciform interlace motif in gold on a red and green ground. A vignette extends into the margin from a point adjacent to the square in the middle of the outer side of the frame. The shape of the vignette is similar to that of the vase

vignettes seen in cat. 17, but the vase has been replaced by winged elements, from which sprout gold pine cones and pomegranates.

In the material from this manuscript in the Nuruosmaniye Library, a catchword has been added in cursive script on the verso of every folio, probably during the restoration of the volume in the Ottoman period. These catchwords do not occur on the folios in the Khalili Collection, which suggests that they were detached from the main body of the manuscript some time before the restoration.

The parchment used in this manuscript was prepared so carefully that it is difficult, if not impossible, to distinguish the hair side from the flesh side. This enhances the effect of every

double page, for the usual striking difference in the appearance of the two sides is entirely missing here. The care taken in assembling this manuscript is also shown by the make-up of the quires. Most early Qur'ans on parchment have quires of ten folios made up of a mixture of bifolios and single folios, but in this case they all seem to have contained eight folios in the form of four bifolios: one of the five folios in the Khalili Collection is in fact part of a bifolio that has been cut in two. These observations appear to confirm the impression that the Qur'an from which these leaves came was a manuscript of the highest quality which was produced at great expense to the patron.



42 folio 1b

42  
Two folios  
9th century AD

28.3 x 37.7 cm with 15 lines to the page

Material Parchment, dyed blue

Text area 18.9 x 29.3 cm

Script Style D.IV

Accession no. KFQ53

*Other fragments from the same Qur'an*  
A section is in the National Institute of Art and Archaeology in Tunis (Lings & Safadi 1976, no. 11; Paris 1982, no. 350). At least 75 folios were kept in Kairouan in the 1950s (Shabbuh 1956, p. 345 and pl. 3; al-Buhli al-Niyal 1963, no. 1). Scattered folios are in Boston, Museum of Fine Arts, ms. 33.686; Cambridge, MA, Harvard University Art Museums, ms. 1967.23 (Welch 1979, no. 4); Dublin, Chester Beatty Library, ms. 1405

(Arberry 1967, no. 4; James 1980, no. 9); Geneva, collection of Prince Sadruddin Aga Khan (Welch & Welch 1982, pp. 20–22), and two private collections (Geneva 1984, no. 1; Geneva 1985, no. 3); London, private collection (see Bloom 1989, p. 99); Paris, Institut du Monde Arabe; Riyadh, collection of Rifaat Shaykh al-Ard (Geneva 1988, no. 4); Tunis, National Library, ms. Rutbi 197 (London 1976, no. 498). Others were sold at Sotheby's, London, on 16 April 1984 (lot no. 147), 15 October 1984 (lot no. 220), 22 May 1986 (lot no. 243) and 20 November 1986 (lot no. 279), and at Sotheby's, Geneva, on 25 June 1985 (lot no. 11). A folio owned by F.R. Martin was seen by Grohmann (1967, p. 111)

These folios came from a manuscript commonly known as the Blue Qur'an, which has been discussed in some detail by Jonathan M. Bloom (1986, pp. 59–64; 1989, pp. 95–9).

The first folio contains *Sūrat al-baqarah* (II), verses 120–27, and the second, *Sūrat al-'Imrān* (III), verse 55–64. The text is written in gold, with some diacritical strokes, also in gold. There is no vocalization. As in other manuscripts of the period, the use of diacriticals is not consistent: it seems pointless to punctuate *nūn* at the end of a word, for example, as its form makes it unmistakable. The circular devices that marked the end of every verse are now indecipherable, but they may have been types 3.1.1 or 3.1.2. A gold Kufic *hā'* indicates



42 folio 1a

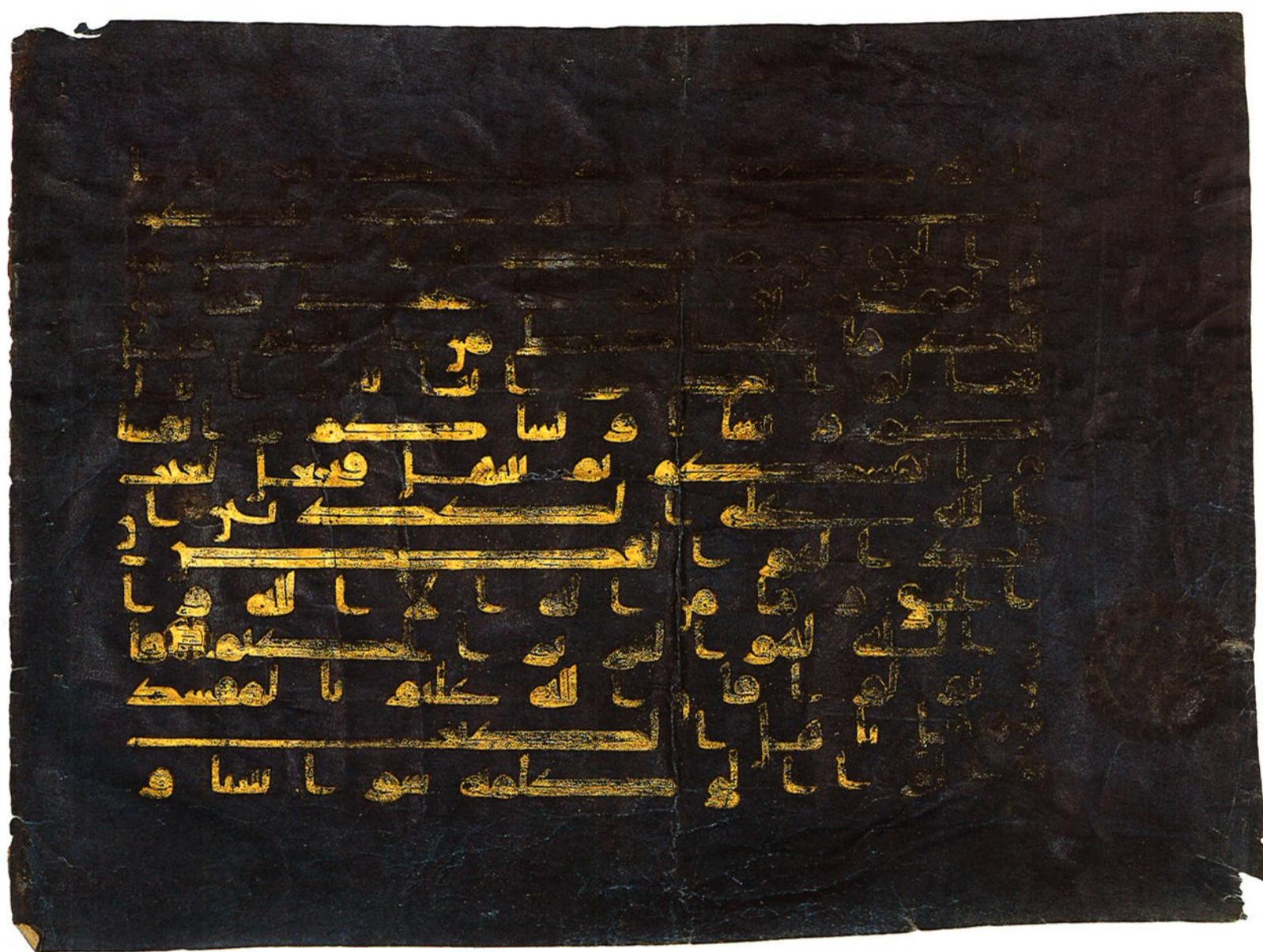
the end of every group of five verses, while the end of a group of ten verses is marked in the text by a letter which gives the number of verses in the *abjad* system and in the margin by a larger silver device. The *abjad* letter is no longer legible (verso of the second folio, line 12, after the end of 111, 62), and the marginal device, perhaps an example of 3.c.1, is very faint.

Unlike most early Qur'an manuscripts, the Blue Qur'an still bears traces of ruling made with a dry point on every folio. Its presence may be connected with the extensive use of *mashq*. The calligrapher seems to have been very fond of starting a line with an isolated letter or a group of two: this is particularly

noticeable on the verso of the first folio, where he succeeded in creating a 'column' of letters.

This manuscript was produced at great expense, as is evident from the use of chrysography and the dyeing of the parchment. Several other examples of dyed parchment are known, but yellow or saffron are the colours normally employed (see cat. 11). Indeed, blue was such an unusual choice – and would have been as unusual for paper as for parchment – that F.R. Martin was led to suggest that the manuscript was commissioned by the caliph al-Ma'mun for the tomb of his father, Harun al-Rashid, in which case it would have been deposited in Mashhad (Arnold & Grohmann

1929, p. 20; Grohmann 1967, p. 111). Following Shabbuh (1956, no. 1, and pl. 3), Bloom suggested that the Blue Qur'an had been part of the library of the Great Mosque of Kairouan, for the inventory of the library compiled in AH 693 (AD 1293) contains a description of a Qur'an written in gold on blue parchment, although with five lines to the page instead of fifteen. This does not settle the question of the manuscript's provenance, but Bloom supports a Tunisian origin (1986, p. 63; 1989, p. 97).



42 folio 2b

فَلَمَّا وَجَدُوا مَا فِي الْأَرْضِ  
قَالُوا إِنَّا أَنَا أَنْهَاكُمْ  
وَإِنَّا لَنَعْلَمُ مَا فِي الْأَرْضِ  
وَإِنَّا لَنَعْلَمُ مَا تَرَى  
وَمَا تَرَى وَمَا لَمْ تَرَى  
وَمَا لَمْ تَرَى وَمَا لَمْ تَشْعُرْ  
وَمَا لَمْ تَشْعُرْ وَمَا لَمْ تَرَى  
وَمَا لَمْ تَرَى وَمَا لَمْ تَشْعُرْ  
وَمَا لَمْ تَشْعُرْ وَمَا لَمْ تَرَى  
وَمَا لَمْ تَرَى وَمَا لَمْ تَشْعُرْ



43 verso

43

Single folio

9th or 10th century AD

10.2 x 15.7 cm, with

7 lines to the page

*Material Parchment*; the verso is  
the hair side

*Text area* 5 x 11.2 cm

*Script Related to style D.va*

*Accession no.* KFQ25

The script of this fragment clearly belongs to the D group. In line 1 of the recto, final *kāf* has been written with its upper shaft bent to the right, and this enables us to define the hand as close to D.va. On the other hand, the head of final *nūn* has almost disappeared, and the shape of the letter sometimes verges towards that of D.vb. In some instances *alif* appears as a vertical stroke without a lower return (see verso, end of line 4).

This fragment's main point of interest lies in the transcription of the text in cursive script which has been added in the margin, an indication of the difficulty people found in reading manuscripts in the Early Abbasid scripts. The original text – verses 13–17 of *Sūrat al-fātḥ* (XLVIII) – is written in brown ink, without diacritical strokes. Red dots indicate the vocalization. The verses are not divided, but a gold Kufic *hā'* marks the end of every fifth verse.



44 folio 4b

44

Two bifolios

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

11 x 18.4 cm, with  
9 lines to the page  
*Material* Parchment; the  
outside is the hair side  
*Text area* 7.2 x 14 cm  
*Script* Close to style D.va  
*Accession no.* KFQ82

During the period that Islamic book production was undergoing rapid change as a result of the growing use of paper and the subsequent introduction of the New Style, calligraphers seem to have remained faithful to the Early Abbasid scripts for copying the Qur'an. However, these scripts were not left unaffected by the changes, and minute modifications in the complex D.va group – notably, a limited simplification of letter forms – mirror what was taking place elsewhere. Here our sample is limited to four folios, and other clues, such as the bending of the shaft of *tā' / zā'* so typical of D.va (see cat.43), may have occurred on other pages of the manuscript.

The four folios contain *Sūrat al-infiṭār* (LXXXII), verse 8, to *Sūrat al-muṭaffifīn* (LXXXIII), verse 3 (folio 1); *Sūrat al-inshiqāq* (LXXXIV), verse 4, to *Sūrat al-burūj* (LXXXV), verse 5 (folios 2 and 3); and *Sūrat al-A'lā* (LXXXVII), verse 4, to *Sūrat al-ghāshiyah*

(LXXXVIII), verse 1 (folio 4). The text is written in black ink, without diacritical strokes. Red dots indicate the vocalization. The verses are punctuated by 2.2.3a devices. A gold pear-shaped ornament marks the end of every fifth verse, while the end of a groups of ten verses is indicated by a 2.A.II illumination with the number of verses written out in gold script D. The same type of script, in gold outlined in black ink, was used for the three surah titles and verse counts (see folios 1b, 3b and 4b). These headings are complemented by fine marginal vignettes of different types.

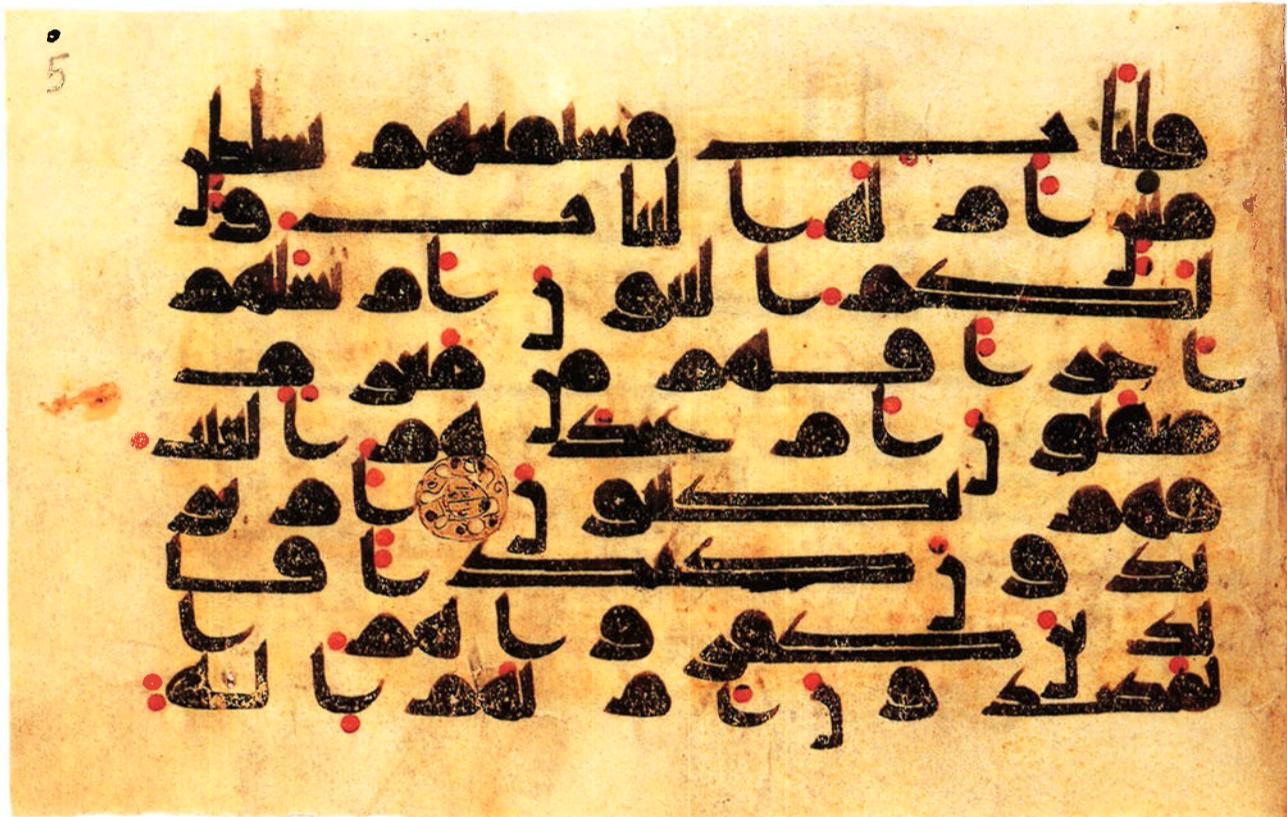


45 folio 18b

Qur'an fragment  
End of the 9th century AD or  
first half of the 10th

19 folios, 12 x 18 cm, with  
7 lines to the page  
Material Parchment  
Text area 5.7 x 12.5 cm  
Script Style D.va  
Binding Modern  
Accession no. QUR49

The text of this fragment runs from *Sūrat al-anbiyā'* (x), verse 33, to *Sūrat al-hajj* (xxii), verse 1, and is written in black ink, with the vowels marked by red dots. Individual verses are not punctuated, but the end of every fifth verse is marked by a gold Kufic *hā'*, and at the end of every tenth verse there is a 2'.A.II device in gold, surrounded by red and green dots. The title and verse count of *Sūrat al-anbiyā'* are given on folio 19b, in gold lettering outlined in ink.



\*46 folio 5a

46

Five folios

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

10.3 x 17 cm, with  
9 lines to the page

Material Parchment

Text area 6.6 x 13.2 cm

Script Style D.va

Binding Modern

Accession no. QUR285

The text, which runs from *Sūrat al-dhāriyāt* (L1), verse 59, to *Sūrat al-tūr* (LII), verse 48, is written in black ink. The vocalization is indicated by red dots. Individual verses are not punctuated, but every fifth verse ends with a gold Kufic *hā'*, and there is a 2'.A.II device at the end of every tenth verse. The title and verse count of *Sūrat al-tūr* are written in gold and outlined in ink, and beside them in the margin there is a spearhead-shaped vignette.

The script recalls that of cat. 44, and the format of the text area is a double square in both cases.



47 recto



\*48 verso



\*49 folio 1a

47

Single folio

End of the 9th century AD or  
first half of the 10th12.2 x 18.5 cm, with 7 lines to the page  
*Material* Parchment; the recto is  
the hair side*Text area* 6.2 x 12.4 cm*Script Style* D.va*Accession no.* KFQ7

The text – verses 8–14 of *Sūrat qāf* (1) – is written in brown ink, with diacritical strokes. Red dots indicate the vocalization. Individual verses are not divided, but a device, perhaps of the I.B.I type, marks the end of a group of ten verses. The folio is stained, and the upper outer corner has been lost.

48

Single folio

End of the 9th century AD or  
first half of the 10th10.6 x 17.1 cm, with 9 lines to the page  
*Material* Parchment; the verso is  
the hair side*Text area* 7.2 x 12.7 cm*Script Style* D.va*Accession no.* KFQ2

This folio contains *Sūrat al-‘alaq* (xcvi), verses 1–19. The text is written in dark brown ink, with numerous diacritical strokes. Red dots indicate the vocalization. The verses are punctuated by 3.1.1 devices. A gold Kufic *hā’* marks the end of every fifth verse, and a 4.A.I ornament with the number of verses written out in gold script D on a red ground indicates the end of a group of ten verses. A frame of gold, green and blue fillets has been added.

49

Two folios

End of the 9th century AD or  
first half of the 10th9.5 x 16 cm (folio 1) and 9.3 x 16 cm (folio 2),  
with 5 lines to the page*Material* Parchment; the outside is  
the hair side.*Text area* 4.8 x 10.4 cm*Script Style* D.va, with features of D.vb*Accession no.* KFQ38

In this form of D.va, the vertical strokes have begun to take on a more prominent role. The same feature may be observed in style D.vb (see cat. 57, for example), and its occurrence here may be a first stage in the evolution of this second variant of D.v.

The text is *Sūrat al-baqarah* (ii), verses 35–39 and 55–58. It is written in dark brown ink, with diacritical dots added in black ink. Red dots indicate the vocalization. Individual verses are not punctuated, but a gold *hā’* marks the end of a group of five verses (folio 1, recto, line 5).

These two folios once formed part of the same quire. The narrow selvedge on their inner sides suggests that they were used as a substitute for a bifolio in assembling the quire.