



75 folio 1a, folio 3b

75

Three folios

First half of the 10th century AD

13.5 x 20 cm, with  
6 lines to the page

*Material* Parchment; the recto  
is the hair side in folio 1, while  
the verso is the hair side in  
folios 2 and 3

*Text area* 6.7 x 14 cm  
*Script Style* NS.III

*Accession no.* KFQ48

*Another fragment from the same Qur'an*  
Paris, Bibliothèque Nationale, ms.arab.382c  
(Déroche 1983, no.259)

This fragment provides a fine example of the NS.III script. As with cat.79, it is possible to draw a parallel with the Egyptian Qur'an of AH 325 (AD 936–7; Déroche 1983b, pp.155, 158–60 and pl.1vb), but in this case the format is horizontal, and the decoration, mainly pear-shaped verse markers, is strongly reminiscent of the illumination of the preceding century.

Folios 1 and 3 are a bifolio, while folio 2 preceded folio 3 in the second half of the same quire. The text is *Sūrat al-baqarah* (ii), verses 177–180 (folio 1) and 187–194 (folios 2–3). It is written in black ink, with dots for the dia-criticals, and red dots to indicate vocalization. A pear-shaped ornament, with the word *āyah* in gold on a green ground, marks the end of

every verse. Verse 191 (according to the modern Egyptian edition) is followed by a 3.A.II medallion, which contains the number of verses written out in gold on a green ground and marks the end of a group of ten verses. The end of verse 192 is not indicated.

فَإِنْ كُلُّ هُنْرٍ = جَزَا إِلَيْهِ  
كَارَانٌ مَنْ كَفُورٌ وَحِيمٌ  
وَكَلَّ هُنْرٍ حَلَّ نَكُونُ وَنَسْهَةٌ وَبَكُونٌ  
أَلَّا يَرَى فَارِنٌ أَنْفَعُوا فَلَا عَدْ وَارِالا  
عَلَى إِلَكَانٌ لَمْ يَرَنْ لَسْهُوا لَهُ اهْلُ السَّهْرٍ  
أَعْوَادُ الْمَهْرٍ مَارِ بَلْ



\*76 folio 2a

76

Two folios

10th century AD

Fragmentary; largest dimensions  
now 12.1×17.7 cm (folio 1) and  
12.4×18 cm (folio 2); there are  
7 lines to the page

Material Parchment; the recto  
is the hair side

Text area 6.8×12.5 cm

Script Style NS.III

Accession no. KFQ40

The text – *Sūrat Hūd* (xi), verses 31–36 and  
45–49 – is written in brown to dark brown ink.  
A few diacritical marks have been added, and  
red dots are used to indicate the vocalization;  
the green dots appear to be corrections. The  
verses are not divided. A gold Kufic *hā'* marks  
the end of a group of five verses. The lower  
right-hand corner of folio 1 has been lost.

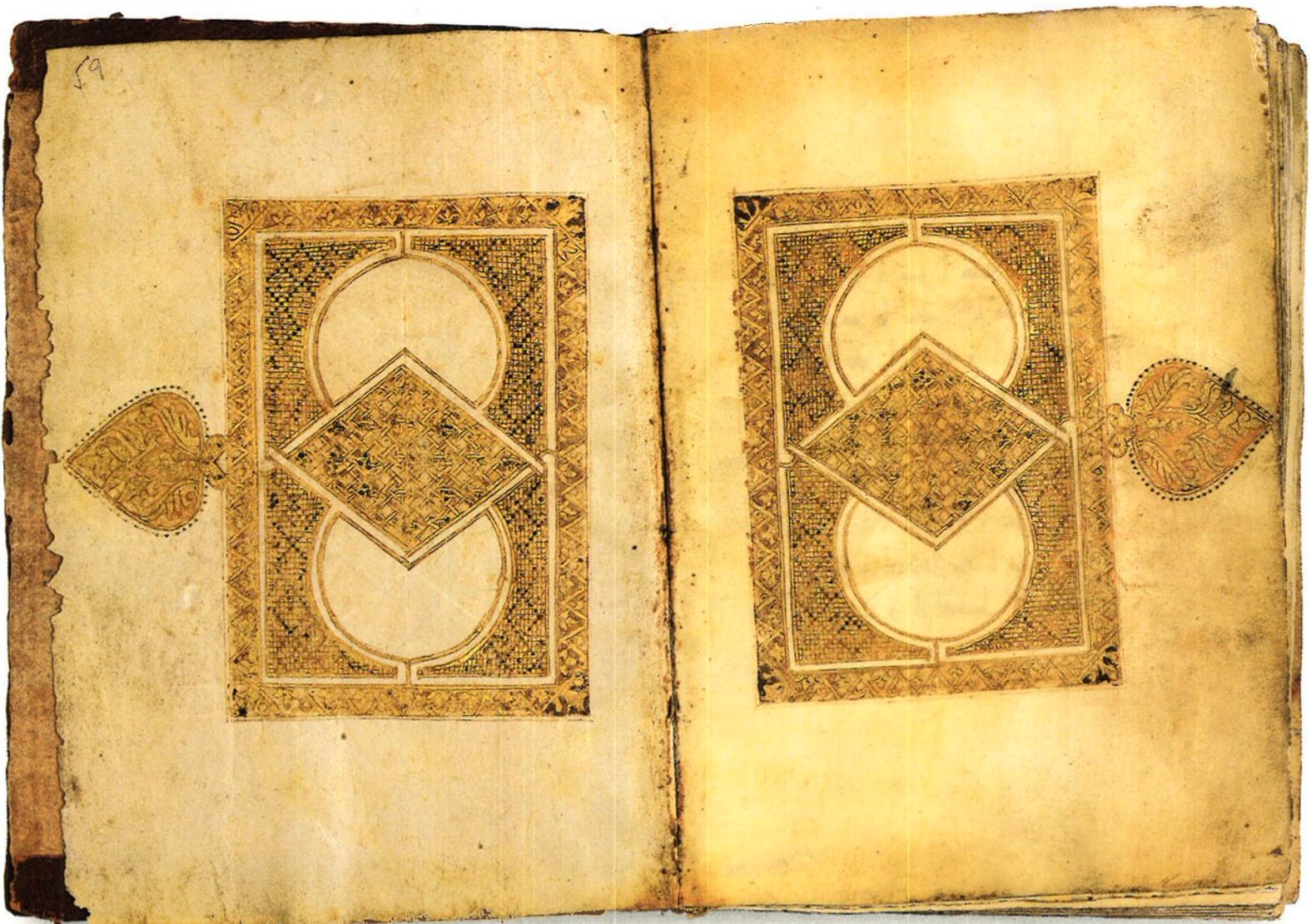


\*77 verso

77  
Single folio  
10th century AD

10.6 x 16 cm, with  
7 lines to the page  
*Material* Parchment  
*Text area* 5.4 x 10.4 cm  
*Script* A style close to NS.III  
*Accession no.* KFQ32

The script of this folio has the appearance of a style intermediate between NS.III, which it most closely resembles, and NS.I, with its great stiffness. The text, which runs from *Sūrat Yūnus* (x), verse 108, to *Sūrat Hūd* (xi), verse 5, is written in brown ink, with diacritical strokes; some dots have been added. Red dots indicate the vocalization. Individual verses are not punctuated. The upper part of the folio has been severely damaged, so that the title of *Sūrat Hūd* has been lost.



78 folios 58b-59a



78 folios 14b-15a

78

Part 9 of a ten-part Qur'an  
10th century AD

59 folios,  $15.5 \times 11$  cm, with

13 lines to the page

*Material Parchment*

*Text area*  $9.2 \times 6.5$  cm

*Script Style* NS.I

*Binding Contemporary*

*Accession no.* QUR286

In this manuscript we can see the emergence of the New Style as a serious rival to the Early Abbasid scripts. Although the New Style probably owed its success primarily to the greater ease with which it could be written, this example shows that it could also attain the status of fine calligraphy. The illumination, however, remains faithful to older principles, which are applied here to a manuscript in the vertical format.

The text of this Qur'an section runs from *Sūrat fūṣilat* (XL), verse 46, to *Sūrat al-ḥadīd* (LVII), verse 29. It is written in black ink, with diacritical strokes. The vocalization is indicated by red dots. Some orthoepics have been added. Individual verses are punctuated by a 3.I.I rosette, while the end of every fifth verse is marked by a gold Kufic *ha'*, and a 3.B.II, 3.C.II or 4.A.II device with the number of verses written out in gold NS.I script has been placed either in the margin or in the text to indicate the end of every tenth verse. The title and verse count of each surah appear within a band of illumination, which is extended into the margin by an elaborate vignette. The words are written in D script, reserved against a ground decorated with plant-based and geometric patterns. The beginning of every *juz'* is marked by the words *juz' min thalathīn*. The *sajdah* is indicated by 5.C.II device, with the word *sajdah* written in gold on a blue ground.

Two illuminated double pages mark the beginning and the end of the volume. The frontispiece (folio 1b–2a;  $9.1 \times 6.5$  cm) is surrounded by a frame 1.7 cm wide, which is divided alternately into rectangles and squares, all outlined by a band of gold heart-shaped motifs. A gold chessboard pattern occupies the six squares, which were placed at the corners and in the middle of the two longest sides. In the rectangles, a gold zigzag is used as a support for plant-based designs, also in gold, on a red ground. The central field ( $5.5 \times 2.9$  cm) is filled with a trellis pattern of double fillets rendered in ink. Each of the small lozenges formed by the trellis bears a vegetal design, also in ink. The general composition is close to that of a manuscript in London (British Library, ADD.MS.7214), which is dated AH 427 (AD 1036).

Some of the same repertory of designs has been employed in the finispiece (folios 58b–59a), but in a different manner. This is a more elaborate and innovative composition: even the preparatory ruling reflects the care with which it was planned. The frame is narrower than in the frontispiece and is divided into triangles by a zigzag line. In every triangle there is a small vegetal design, and in the corners, where the triangle is larger, the design is more developed. The field ( $8.1 \times 5.2$  cm) is occupied by two tangent circles, which are cut by a lozenge placed at the centre of the illumination. An interlace pattern covers the surface of the lozenge; the circles have been left blank; and the remainder of the field is filled with the chessboard pattern found in the squares in the frame of the frontispiece. Here the chessboard pattern is used over a larger surface, and some of the squares have been painted in black to form lozenges.

Most of the quires have eight folios. There are three bifolios and two isolated folios arranged symmetrically between the second and third bifolios. Hair sides face flesh sides, as usual, and the quire begins with a hair side. The first quire, which has ten leaves, was formed by adding an extra bifolio to the normal pattern, while the last quire has only nine leaves. Traces of a vertical ruling with ink can be seen in the outer margin on some folios. Ruling with a dry point is reserved for the illuminations.

The binding is of light-brown leather over paper pasteboards. The flap is missing. The outer covers are decorated with a double frame, somewhat worn, and a circular figure 3cm wide in the centre of the field. The central motif is filled with a blind-tooled interlace pattern. The same pattern appears in the inner frame, while an s-design, also blind-tooled, is repeated in the outer frame. These bands of decoration are set between groups of fillets.



80 folio 32a



80 folio 1a

79

## Bifolio

First half of the 10th century AD

12.3 x 9.2 cm, with

8 lines to the page

*Material Parchment**Text area* 7.3 x 6.2 cm*Script Style* NS.III*Accession no.* KFQ26

The main features of early New Style scripts are to be found on this bifolio. The vertical format seen here was also to become characteristic of manuscripts written in these hands, although there are exceptions, such as cat. 75–77. The Egyptian Qur'an written by Shanbak ibn Muhammad in AH 325 (AD 936–7; Deroche 1983b, pp. 155, 158–60 and pl. IVb) offers an interesting parallel.

This item was the central bifolio of a quire, and the text, which is written in dark brown ink, comprises *Sūrat al-mā'ārij* (LXX), verse 41, to *Sūrat Nūh* (LXXI), verse 4, and *Sūrat Nūh* (LXXI), verses 4–10. Most of the diacritical dots have been added; unusually, three dots below the letter *sīn* differentiate it from *shīn*, and one dot below the letter *rā'* differentiates it from *zayn*. Red dots indicate the vocalization, but the modern vowel signs and the orthoepics have been added by a later hand. Individual verses are punctuated by a 3.1.1 device, while the end of every fifth verse is marked by a gold Kufic *hā'*, and a 3.8.11 medallion in the margin, with the number of verses written out in gold on a red ground, indicates the end of every group of ten verses. The title and verse count of *Sūrat Nūh* (folio 1b) are written in gold D script, outlined in ink, and are accompanied by a vignette which extends into the margin.

80

## Part 7 of a 10-part Qur'an

10th century AD

75 folios, 9.6 x 7.3 cm, with

10 lines to the page

*Material Parchment**Text area* 6.3 x 5.2 cm*Script Style* NS.I*Binding* Contemporary*Accession no.* QUR305

As in cat. 78, we see here a mixture of innovation and moderate conservatism. The script is a version of NS.I, in which more emphasis was laid on the base line: the elements of the script that occur at this level are thicker than the rest. The illuminator made great use of well-tried motifs but succeeded in creating a new composition for the one full-page illumination that survives (folio 1a). This originally formed the left-hand half of the frontispiece.

The text, which is incomplete, runs from *Sūrat al-furqān* (xxv), verse 24, to *Sūrat al-naml* (xxvii), verse 23 (folios 1b–23); from *Sūrat al-naml*, verse 44, to *Sūrat al-Rūm* (xxx), verse 60 (folios 24–65); and from *Sūrat Luqmān* (xxxi), verse 27, to *Sūrat al-ahzāb* (xxxiii), verse 25 (folios 66–75). It is written in black ink, with some diacritics added. The vocalization is indicated by red dots. Individual verses are punctuated by a gold circle (2.2.1), while a gold Kufic *hā'* marks the end of every fifth verse. A 3.8.11 device has been placed in the margin to indicate the end of each group of ten verses; it contains the number of verses written out in gold NS.I script on a red, green or blue ground. A similar device marks the *sajdahs*. The title and verse count of each surah are written in gold NS.I, outlined in ink, and a vignette extends into the outer margin next to this heading.

The surviving half of the frontispiece is damaged, and the left-hand edge of the composition has been lost (height, 6 cm; maximum width now 4 cm). The frame consists of a strapwork design between two blank fillets. The field (4.7 x 3.6 cm) is divided in two by a horizontal band 2 cm wide which contains an interlace of circles and zigzag. Both halves are cut into three roughly triangular elements by two fillets which meet in the middle of the width. In both cases, the two smaller outer triangles contain a calix on a hatched ground, while the third is partly filled by two concentric semicircles 2.2 cm in diameter. A gold grid design has been drawn in the inner half-circle.

The plain binding is made of dark brown leather and lacks its flap. The edges are in lighter brown leather, and the spine has been redone.

81

## Two quires

Palermo, AH 372 (AD 982–3)

20 folios, 17.6 × 25 cm, with

17 lines to the page

*Material Parchment**Text area* 9.5 × 16 cm*Script* NS.III*Bindings* Modern*Accession nos* QUR261, QUR368*Another fragment from the same Qur'an*  
Istanbul, Nuruosmaniye Library, ms.23

According to the colophon on folio 1b of the Nuruosmaniye Qur'an, the manuscript of which these two quires originally formed part was finished in 'Madinat Siqilliyyah' in AH 372 (AD 982–3). 'Madinat Siqilliyyah' refers to Palermo, which was then under Muslim rule. The Qur'an in question is the first copy known to have been produced in Muslim Sicily and is therefore a manuscript of some importance. Together with the Isfahan Qur'an discussed below (cat. 83), it belongs to a series of manuscripts in the horizontal format which were written in the various NS scripts during the second half of the 10th century AD; like the monumental Qur'an written 40 years later by 'Ali ibn Ahmad al-Warraq for the nurse of the Zirid amir al-Mu'izz ibn Badis (Marçais & Poinsot 1948, p.61, fig.16 and pp.310–11; Lings & Safadi 1976, no.25; Paris 1982, nos 356–7), it is an outstanding example of the diffusion of the NS scripts throughout the Islamic world and of their adaptation to local traditions of book production.

The Palermo Qur'an was produced with great care. Unlike cat.83, it was written on parchment, a reflection of the conservatism of the Western Islamic world, where parchment was used for copying the Qur'an for far longer than in the East. Both of the quires in the Khalili Collection are made of five bifolios, arranged in the usual way: hair sides face flesh sides, and both quires begin with a hair side. The script is clear, and the composition of the pages is very regular, although there is no trace of ruling. From time to time, as on folio 4a, the calligrapher deliberately extended the tail of a horizontal letter outside the justification. Despite the relatively small scale of the script, the contrast between thick and thin strokes, a basic feature of New Style calligraphy, is maintained. As in many manuscripts of this period, the script used for the titles and marginal inscriptions was different from the script of the text itself.

These two quires contain *Sūrat al-anbiyā'* (xxi), verse 62, to *Sūrat al-shu'arā'* (xxvi), verse 113. The text is written in black ink,

without diacritical dots. The vocalization is indicated by red dots. Orthoepics are also in red, with the exception of *hamzah*, which is marked by a yellow dot whose position indicates the vocalization; where *hamzah* coincides with *sukūn*, the dot is blue. *Shaddah*, which either has its modern shape or takes the form of a semicircle, is used in the same dual way. Individual verses are punctuated by a small 3.A.II device. Every fifth verse is followed by an elaborated form of Kufic *hā'* in gold, outlined in ink. The letter is surrounded by red and green dots. The end of every tenth verse is marked by a very distinctive quadrangle with a loop at each corner. The shape, which varies between a square and a rectangle, depending on the space available, is defined by a gold fillet. There is a green or red dot on each side, and the red or green ground bears a letter in ink, which gives the number of verses according to the *abjad* system. The title and verse count of each surah are written in gold in a script close to D; in the title of *Sūrat al-nūr* (folio 1ob) there is a floriated *nūn*.

Various divisions of the text are indicated in the margins. Sixtieths (*hīzb*, plural *ahzāb*) are indicated by a circle within which the word *hīzb* has been written in gold between two vegetal motifs reserved against the red ground (see folio 2b, for example). The other divisions – thirtieths (*juz'*; see folios 7a and 16a), tenths, ninths, sevenths and fifths (see folio 16a in particular) – are indicated by the name outlined in ink and red or green paint in a script related to D. The *sajdahs* are marked in the same fashion, but the word is written in gold (see folio 3b, for example).

نَحْدُ وَنَزَلَ فِي هَذَا الْوَعْدِ أَلَا كُوِّنَتْ لِلْمُهَاجِرَةُ هُدًى  
أَنَّكُمْ لَدُنَّ رَبِّكُمْ وَأَنَّكُمْ لَدُنَّ رَبِّكُمْ إِنَّمَا كُنْتُمْ  
أَنْتُمْ كَا فَارِقُونَ وَلَهُمْ شَفَاعَةٌ لَّا يُؤْمِنُ بِمَرْجِعِ الْأَنْبَارِ  
وَلَا يَكُونُ لَهُمْ دُلُغٌ وَلَا يَكُونُ لَهُمْ دُلُغٌ وَلَا يَكُونُ  
لَا يَكُونُ لَهُمْ دُلُغٌ وَلَا يَكُونُ لَهُمْ دُلُغٌ وَلَا يَكُونُ  
لَا يَكُونُ لَهُمْ دُلُغٌ وَلَا يَكُونُ لَهُمْ دُلُغٌ وَلَا يَكُونُ  
لَا يَكُونُ لَهُمْ دُلُغٌ وَلَا يَكُونُ لَهُمْ دُلُغٌ وَلَا يَكُونُ



إِنَّمَا كَانَ مُرْسَلًا مُّرْسَلًا وَمِنْهُمْ مَنْ يُؤْمِنُ  
وَمَنْ يُؤْمِنُ فَإِنَّمَا يُؤْمِنُ بِمَا يُهْدَى وَمَنْ يَكُونُ  
وَمَنْ يَكُونُ فَإِنَّمَا يَكُونُ فَإِنَّمَا يَكُونُ فَإِنَّمَا يَكُونُ

81 (QUR 261) folio 2b

نُورٌ مِّنْ جِهَةِ مَسْفُوتٍ وَّجِئَتْ مُهَاجِرَةٌ وَنُورٌ نَّسْفُونَ لِلْمُهَاجِرَةِ يَا لِهَا  
وَرَدَ وَرَدَ أَنَّكُمْ لَكُمْ فَرِشَةٌ لِمَنْ يَرِيدُ نُورٌ فِي الْجَنَاحِ وَنُورٌ  
نَكْلَةٌ لِمَنْ يَرِيدُ نُورٌ لِمَنْ يَرِيدُ نُورٌ لِمَنْ يَرِيدُ نُورٌ لِمَنْ يَرِيدُ  
نُورٌ لِمَنْ يَرِيدُ نُورٌ لِمَنْ يَرِيدُ نُورٌ لِمَنْ يَرِيدُ نُورٌ لِمَنْ يَرِيدُ  
نُورٌ وَنُورٌ وَنُورٌ وَنُورٌ وَنُورٌ وَنُورٌ وَنُورٌ وَنُورٌ وَنُورٌ وَنُورٌ  
نُورٌ وَنُورٌ  
نُورٌ وَنُورٌ  
نُورٌ وَنُورٌ وَنُورٌ وَنُورٌ وَنُورٌ وَنُورٌ وَنُورٌ وَنُورٌ وَنُورٌ وَنُورٌ وَنُورٌ

81 (QUR 368) folio 6b



81 (QUR 261) folios 6b–7a

وَمَا لِهَا فِي مَا لَدُونَهَا وَكَبَرْ يَا قَدَّادَةَ عَلَى  
أَنَّهُ سَبَقَهُ وَهُدَى وَرِزْقَهُ كَلُوبُهُ مَا لَمْ يَرَهُ وَمَا  
لَمْ يَرَهُ لَعْنَهُ كَلُوبُهُ مَا لَمْ يَرَهُ وَمَا  
كَلَّفَهُ إِذَا تَبَرَّعَ بِعَرْقَهُ وَوَجْهُهُ لَهُ رَغْفَهُ وَكَلَّفَهُ  
لَهُ كَلَّفَهُ إِذَا دَرَّسَهُ كَلَّفَهُ إِذَا دَرَّسَهُ كَلَّفَهُ إِذَا دَرَّسَهُ  
إِذَا دَرَّسَهُ كَلَّفَهُ إِذَا دَرَّسَهُ كَلَّفَهُ إِذَا دَرَّسَهُ  
إِذَا دَرَّسَهُ كَلَّفَهُ إِذَا دَرَّسَهُ كَلَّفَهُ إِذَا دَرَّسَهُ  
وَلَمْ يَرَهُ لَعْنَهُ كَلَّفَهُ إِذَا دَرَّسَهُ كَلَّفَهُ إِذَا دَرَّسَهُ  
وَلَمْ يَرَهُ لَعْنَهُ كَلَّفَهُ إِذَا دَرَّسَهُ كَلَّفَهُ إِذَا دَرَّسَهُ  
وَلَمْ يَرَهُ لَعْنَهُ كَلَّفَهُ إِذَا دَرَّسَهُ كَلَّفَهُ إِذَا دَرَّسَهُ  
وَلَمْ يَرَهُ لَعْنَهُ كَلَّفَهُ إِذَا دَرَّسَهُ كَلَّفَهُ إِذَا دَرَّسَهُ

وَلَا يُؤْكِدُونَ وَالْمُؤْمِنُونَ وَلَا  
يُؤْكِدُونَ طَرْفَهُمْ وَلَا يُؤْكِدُونَ طَرْفَهُمْ  
لَا يُؤْكِدُونَ طَرْفَهُمْ وَلَا يُؤْكِدُونَ طَرْفَهُمْ

وَ مَا شَفَوْرِيَّ سَادَ سَلَمَادَ سَلَمَادَ شَوَّا كَلَمَادَ حَادَامَةَ  
ذَسُولَهَادَ لَهَادَ لَهَادَ لَهَادَ لَهَادَ لَهَادَ لَهَادَ لَهَادَ لَهَادَ  
دَهَادَ بَعَدَ لَهَادَ لَهَادَ لَهَادَ لَهَادَ لَهَادَ لَهَادَ لَهَادَ لَهَادَ  
هَهَادَ وَنَهَادَ مَاهَادَ وَسَاهَادَ مَاهَادَ لَهَادَ لَهَادَ لَهَادَ  
شَاهَادَ وَنَاهَادَ بَاهَادَ لَهَادَ لَهَادَ لَهَادَ لَهَادَ لَهَادَ  
رَهَادَ وَنَهَادَ مَهَادَ لَهَادَ لَهَادَ لَهَادَ لَهَادَ لَهَادَ لَهَادَ  
أَهَادَ لَهَادَ لَهَادَ لَهَادَ لَهَادَ لَهَادَ لَهَادَ لَهَادَ لَهَادَ  
زَهَادَ لَهَادَ لَهَادَ لَهَادَ لَهَادَ لَهَادَ لَهَادَ لَهَادَ لَهَادَ  
أَهَادَ لَهَادَ لَهَادَ لَهَادَ لَهَادَ لَهَادَ لَهَادَ لَهَادَ لَهَادَ  
كَهَادَ لَهَادَ لَهَادَ لَهَادَ لَهَادَ لَهَادَ لَهَادَ لَهَادَ لَهَادَ  
مَهَادَ لَهَادَ لَهَادَ لَهَادَ لَهَادَ لَهَادَ لَهَادَ لَهَادَ لَهَادَ  
هَهَادَ لَهَادَ لَهَادَ لَهَادَ لَهَادَ لَهَادَ لَهَادَ لَهَادَ لَهَادَ  
وَهَادَ لَهَادَ لَهَادَ لَهَادَ لَهَادَ لَهَادَ لَهَادَ لَهَادَ لَهَادَ  
تَهَادَ لَهَادَ لَهَادَ لَهَادَ لَهَادَ لَهَادَ لَهَادَ لَهَادَ لَهَادَ  
رَهَادَ لَهَادَ لَهَادَ لَهَادَ لَهَادَ لَهَادَ لَهَادَ لَهَادَ لَهَادَ  
لَهَادَ لَهَادَ لَهَادَ لَهَادَ لَهَادَ لَهَادَ لَهَادَ لَهَادَ لَهَادَ  
لَهَادَ لَهَادَ لَهَادَ لَهَادَ لَهَادَ لَهَادَ لَهَادَ لَهَادَ لَهَادَ





\*82 folios 2b-3a



\*82 folios 3b-4a



\*82 folios 141b-142a

82

Single-volume Qur'an  
Second half of  
the 10th century AD

166 folios, 7.3 x 6 cm, with  
30 lines to the page

*Material Parchment*

*Text area* 5.4 x 4.1 cm

*Script* A miniature form of NS

*Binding* Later lacquer covers

with floral decoration and a black  
leather spine

*Accession no.* QUR430

*Published* Christie's, London,  
11 April 1989, lot no. 52

Although there are considerable differences in their physical construction and illumination, cat. 82 and the two quires from Palermo discussed above (cat. 81) are closely related in terms of their script. The proportions of the two hands are quite different, and this obscures their similarities. Indeed, the script of cat. 82 is so small that some details that are clearly apparent in the larger hand of cat. 81 could not be retained. Nevertheless, the letter forms are basically the same.

The existence of similar letter forms in the two manuscripts does not mean that they were both produced in Sicily. They are very different from a codicological point of view, in terms both of their format and of the construction of their quires: those of cat. 82 have eight leaves and are almost exclusively made of bifolios arranged in groups of four, while cat. 81 is more conservative and has quires of ten folios.

On folio 1b–2a, the number of surahs, verses, words etc. has been written in gold D.v script (7 lines to the page) within a strapwork frame. The illumination on the following double page (folio 2b–3a) is organized around a central circular design and follows a model used in vertical-format Qur'ans throughout the 10th to 12th centuries AD. The composition is outlined by a white band which surrounds the field (4.3 x 2.9 cm) and defines the central circle (diameter 1.5 cm). The circle is filled with a gold chessboard pattern in which the black squares suggest the form of lozenges and is surrounded by a row of gold dots. In each corner the white band creates a quarter-circle filled with minute gold trefoils on what was probably a black ground. A gold and black chessboard pattern, with squares larger than in the central circle and set at an oblique angle, fills the four areas between the central circular figure and the corner-pieces. The frame (0.5 cm wide) echoes the strapwork motif of folios 1b–2a. A medial vignette extends into the margin on both pages,

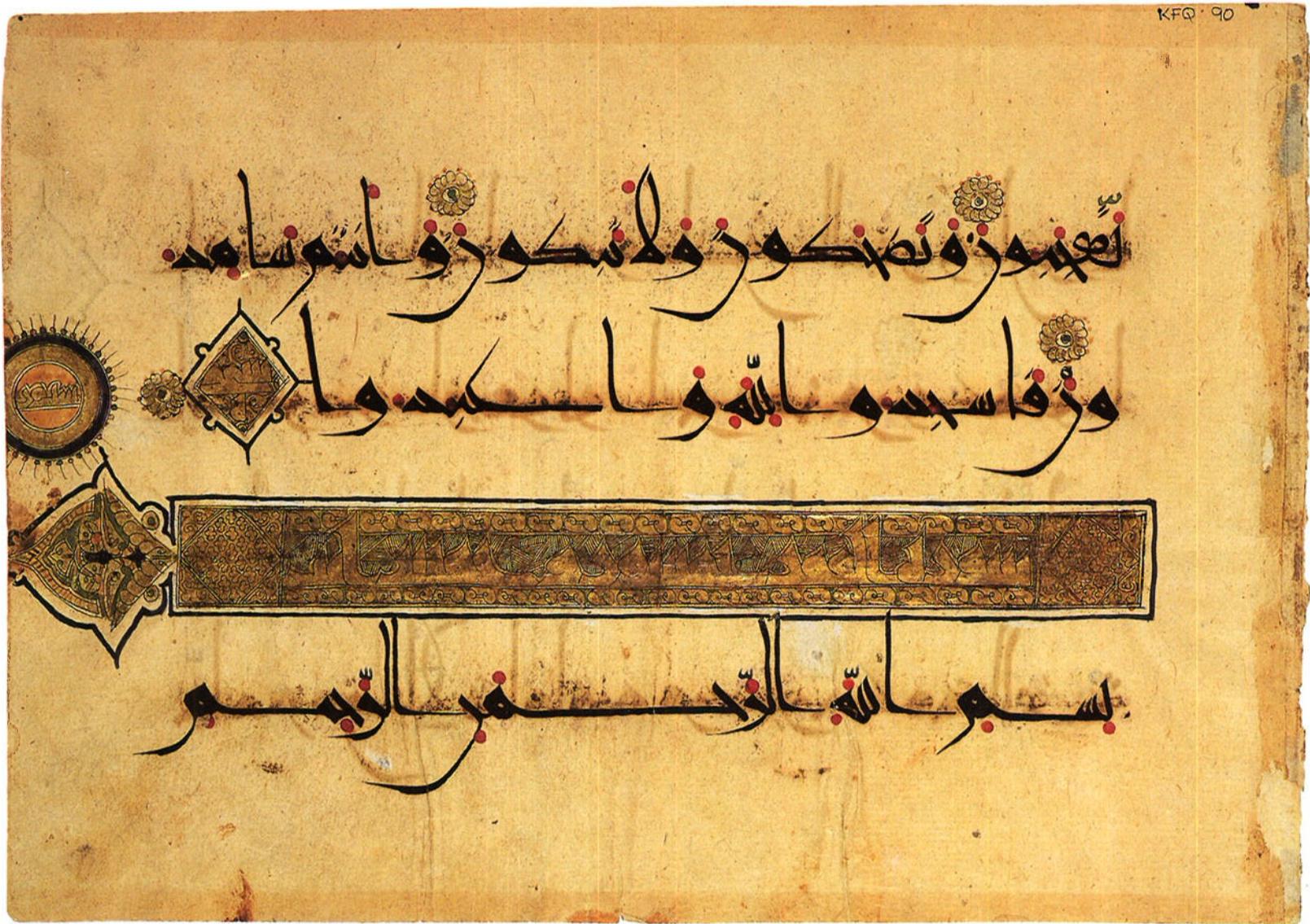
and the whole composition is outlined in blue. On folio 3b, the titles of *Sūrat al-fātiḥah* and *Sūrat al-baqarah* appear in D.v script reserved against the gold ground of a decorative band.

The title and verse count of the other surahs are written in gold D script and outlined in black ink. To the side of the surah heading, a vignette extends into the outer margin. All the vignettes are outlined in blue, but their shapes vary greatly. The components are all drawn from the plant world, except in nine cases with short inscriptions (see folios 37b, 71b, 75b, 114b, 140b, 144a, 151b, 153a and 158b).

Trimming of the pages has made these inscriptions illegible. In the margin, under the vignette, the place of revelation was recorded in gold D script. In one place, below the vignette next to the heading of *Sūrat al-zumar* (xxxix) on folio 125b, this inscription is contained in a square outlined in ink.

The text, which is defective at the end, is written in black ink, without diacritical dots. Red dots indicate the vocalization. A 3.1.2 rosette has been placed in the text to mark the end of every tenth verse. It is accompanied in the margin by a 4.A.II device, which contains the number of verses written out in a gold script, perhaps a type of style D, on a green or red ground. The margins have been trimmed so severely that the markers that recorded the conventional divisions of the Qur'anic text (*juz'*, *bizb*, *sub'* etc.) have almost disappeared. A gold frame outlined in black surrounds the text at the beginning of the manuscript (folios 3b–9b); it may be a later addition.

On folio 1b, there is an impression of the seal of Qiwan al-Din Muhammad al-Husayni, which is dated AH 1072 (AD 1661–2); folio 2b bears an impression of the seal of Crown Prince Muhammad Hasan Mirza, pretender to the Qajar throne.



83 recto

83

Single folio  
Isfahan, Ramadan AH 383  
(October–November AD 993)

23.9 × 33.8 cm, with  
4 lines to the page  
*Material* A thin, brittle,  
polished, deep cream paper,  
laid, with 7–8 lines  
to the centimetre

*Text area* 11.9 × 24.8 cm

*Script Style* NS.I

*Accession no.* KFQ90

*Published* Sotheby's, London,  
14 December 1987, lot no. 197, and  
26 April 1990, lot no. 139

*Other fragments from the same Qur'an*  
Istanbul, Museum of Turkish &  
Islamic Arts, MSS. 453–6 (Déroche  
1988, pp. 24–7 and fig. 6); Sotheby's,  
London, 13 October 1989, lot no. 76

This folio was once part of the last volume of a four-part Qur'an. It is particularly striking for a number of reasons: the impressive size of the script (each line is 4 cm high), the rich illumination, the unusual choice of the horizontal format for a manuscript made of paper, and the original form of NS.I in which it is written. The originality of the script may be observed in a number of letter forms. In this manuscript, the lower return in the independent form of *alif* is almost perpendicular to the shaft of the letter, while in most other examples it is tilted downwards. At the same time, the



83 verso

copyist did not hesitate to give final *nūn* and related letters a vertical body that projects boldly below the line, whereas others usually tried to integrate these letter forms into the horizontal movement of the script. Very curiously, curves appear where we would have expected geometric forms: medial 'ayn is heart-shaped, for example, and *ṣād/dād* could not be closer to the form found in cursive scripts. The calligrapher sometimes used *mashq*, perhaps taking advantage of the format of the manuscript.

The folio in the Khalili Collection contains

*Sūrat al-najm* (LIII), verse 59, to *Sūrat al-qamar* (LIV), verse 5. The text is written in black ink, with diacritical strokes; the dots are later additions. Red dots indicate the vocalization. The orthoepics were probably added in two stages, as there are both green and blue *shaddahs* and green and red *hamzahs*.

Individual verses are punctuated by 3.1.2 devices, while the end of a group of ten verses is marked in the margin by a 1.D.II roundel, with the number of verses written out in gold on a red ground in what is probably a form of D script. The *sajdah* at the end of *Sūrat al-najm*

is written within an illuminated lozenge. The title and verse count of *Sūrat al-qamar* are written in gold script (possibly D) on a hatched gold ground. They are set in the larger central compartment of a decorative band in three parts, between two bands of interlinked hook-shaped motifs. At either side, there are two square compartments inscribed with a lozenge. An almost lozenge-shaped vignette projects into the margin, and the whole composition is surrounded by a blue fillet.