

4
Single folio
Second half of the
8th century AD or early 9th

47×33cm, with
20 lines to the page
Material Parchment; the recto
is the hair side
Text area 44.2×30.5cm
Script Close to style B.ib
Accession no. KFQ50
Another fragment from the same Qur'an
Paris, Bibliothèque Nationale,
ms. arab.335 (Déroche 1983, no. 22)

5
Two folios
Second half of the 8th century AD

Both folios fragmentary, with
parts of 16 lines surviving; largest
dimensions now 29.2×24cm (KFQ42)
and 25×18.5cm (KFQ62)
Material Parchment; the verso
is the hair side in both cases
Text area Largest dimensions
now 24.2×21cm (KFQ42) and
23×16.5cm (KFQ62)
Script Style A
Accession nos KFQ42 and KFQ62
Other fragments from the same Qur'an
Rome, Biblioteca Vaticana, mss arab. 21–25
(Levi della Vida 1947, pp.16–19, pl. 9); Paris,
Bibliothèque Nationale, ms. arab. 330d
(Déroche 1983, no. 10); and the Bahnasa
Qur'an (Moritz 1905, pls 39–40)

The script of this folio is almost identical to style B.ib, the main difference being the way in which the initial and medial forms of *hā'* lie slightly across the base line. The shape of the manuscript is worthy of attention, for its vertical format recalls the fragments written in Hijazi. This can be seen as an indication that the script belongs to a transitional phase between Hijazi and the other Early Abbasid hands. In the case of cat. 6, we will stress the part that Hijazi played in the formation of the B.ib script itself; here it is the format of the page which may illustrate the process of evolution.

The text – *Sūrat Yūnus* (x), verse 90, to *Sūrat Hād* (xi), verse 3 – is written in dark brown ink, with diacritical strokes. Red dots indicate the vocalization. Yellow lozenges outlined in ink mark the end of every verse. An *alif*, half in green and half in red, indicates the end of every fifth verse, while groups of ten verses are marked by a red square. A decorative band with yellow and green lozenges alternating on a green ground divides the two surahs; this simple illumination is followed by the title of the second of the two surahs introduced by the word *Fātiḥatu* ('The opening of...') and the number of verses. This phrase has been written twice, once in black and once in red.

Both folios are severely damaged, and only about half of the written surface has survived. The text of the first folio (KFQ42) runs from *Sūrat al-ṭāriq* (LXXXVI), verse 17, to *Sūrat al-ghāshiyah* (LXXXVIII), verse 22, while the text of the second runs from *Sūrat al-balad* (xc), verse 6, to *Sūrat al-layl* (xcii), verse 11. The first folio probably came between two of the folios in the Vatican Library, mss arab. 24 and 25, while the second fragment is probably part of the folio that came after the Vatican ms. arab. 25. The text is in brown ink. There are many diacritical strokes, including a dot below the letter to identify *fā'* and a dot above the letter to identify *qāf*. In a few instances, red dots have been used to indicate the vocalization. Two rows of oblique strokes (1.1.3) mark the end of every verse, and there is one instance (KFQ42, verso, line 4) where an *alif* outlined in ink has been added over a verse marker to indicate the end of a group of five verses, and three lines below a circular device outlined in ink (1.A.1) have been added at the end of a group of ten verses. At the end of *Sūrat al-A'�ā* (KFQ42, verso, line 1), the title is given in red ink as *Sabbiḥi'sma Rabbika* and is followed by the verse count. The title of *Sūrat al-layl* (KFQ62, verso, line 8), preceded by the word *Fātiḥatu* ('The opening of...'), has been written in the space left after the end of *Sūrat al-shams* (xc).

As Levi della Vida has already noted, the script of these fragments is rather stout: the line is thick, and the vertical strokes are short. The *alif* has a long, flat tail and sometimes seems to curve slightly to the right, as do *ṭā'* and *ẓā'* (see KFQ42, verso, line 5). Final *nūn* has no marked head. The body of the letter is rounded, with a

constriction caused as the pen turned to form the final return, which moves upwards. The ductus of the medial form of *hā'* can be traced with ease, as the bar, which leans to the left, emerges clearly from the body of the letter, and the two 'eyes' betray the movement of the pen. Final *qāf* has an extended final tail. When *'ayn* is in the middle of a word, it consists of an open v with a vertical right-hand antenna. At the beginning of a word, it takes the form of a hook open to the right and starts with a thick stroke. The example in KFQ42, verso, line 6, shows that independent *'ayn* had a long, flat tail that runs along the base line.

فَالْمُعْتَذِرُونَ
كَسِمَةٍ كَسِمَةٍ لِمَنْ
أَبْيَانَ لِيَقِنَّا سَعْيَهُ
سُوْلَيْلَةٍ لِلَّهِ نَفْهُ
كَكَكَ لَوْلَهُ فَلَهُ
عَلَيْهِ دَلَاهُمْ لَكَ لَيَهُ
هَلَلَهُ عَفَيْهَا فَهَهُهُ
يَسِمَةٍ لِلَّهِ سَادَ حَمَرَ بَلَهُ
يَرْبَابَا كَمَلَ سَعْيَهُ وَمَا لَيَهُ
هَمَّهَا حَلَقَ لَكَ كَوْ وَلَهُ
سَيِّدُهُمْ لَسَنَ فَمَا
فَلَهُ كَوْ كَهُ فَلَلَهُ
الْمَحْمُورُونَ وَمَا لَهُ
كَهُ كَهُ لَرَ بَاعَلَهُ
هَمَّهُ هَمَّهُ لَلَّهُ

هـ سـالـهـ هـمـنـا لـمـنـهـ هـلـ
كـ يـكـ لـكـ لـكـ وـ حـوـكـ
كـ مـلـهـ عـمـلـهـ كـطـيـهـ نـظـرـيـهـ
كـ عـمـلـهـ كـسـفـيـهـ مـزـ عـيـرـاـنـهـ طـلـيـهـ لـهـمـهـ
كـ طـيـهـ بـأـخـ مـزـ كـدـ بـعـدـ كـسـمـرـ وـ خـبـرـ
كـ بـرـ حـوـنـهـ فـ حـوـلـهـ وـ حـيـكـ لـلـامـهـ
كـ سـوـيـهـ دـ كـيـهـ كـ دـهـ عـاـلـيـهـ
كـ سـمـمـ قـيـهـ لـغـيـهـ قـيـهـ عـيـرـ دـ بـلـهـ
كـ سـدـ دـ دـ دـ وـ وـ عـهـ وـ مـاـ دـ دـ
كـ كـلـوـ عـهـ وـ كـلـدـ وـ كـلـصـبـوـ وـ كـلـوـ
كـ كـلـيـهـ لـهـ سـاـ وـ لـاـ لـنـظـادـ وـ لـاـ
كـ بـلـ كـلـ دـ كـلـ دـ وـ كـلـ دـ
كـ دـ دـ دـ دـ وـ كـلـ دـ كـلـ دـ
كـ دـ دـ دـ دـ وـ كـلـ دـ كـلـ دـ



6 recto

6

Single folio
Second half of the
8th century AD or early 9th

20.8 x 25 cm, with
16 lines to the page
Material Parchment; the
recto is the hair side
Text area 16.6 x 21.8 cm
Script Style B.IB
Accession no. KFQ20

The decoration and page layout of this folio are as characteristic of B.IB manuscripts as are the forms of the letters. The slender appearance of this script was inherited from Hijazi, although B.IB is usually far more regular than Hijazi. (A possible exception is cat. 2 above, a Hijazi fragment written in a hand as regular as that of cat. 6.) As in other B scripts, the base line does not always serve as a support, and some letters extend beneath it even in their medial forms, as if to balance the weight of those which stand above the line. *Jīm*, for example, looks like an oblique stroke placed across the line, while *mīm* is circular, and *hā'* is a half-circle, with the base line running between the two 'eyes', one above and one below.

In B.IB, the width of the line is almost uniform: the return at the base of independent *alif* is flat and rather thick, for example. The

same lack of contrast can be observed in the final forms of other letters such as *nūn*, in which the pen seems to flow evenly; a tendency to curve the body of this letter slightly can also be detected.

The text runs from *Sūrat al-kahf* (xviii), verse 86, to *Sūrat Maryam* (xix), verse 4. It is written in dark brown ink, with diacritical strokes. Red dots indicate the vocalization. Triangular clusters of three strokes (1.1.4) mark the end of every verse, and two concentric circles in ink (1.1.1) indicate the end of every tenth verse. For the hundredth verse, at xviii, 99, four small semicircular figures have been added to make a kind of cross. The last word of *Sūrat al-kahf* is followed by the expression *Hādhīhi khātimatu sūrati aṣḥābi'l-kahfī* ('This is the conclusion of *Sūrat al-kahf*') and the number of verses written in red.



7 recto

7

Single folio
Second half of the
8th century AD or early 9th

Fragmentary (largest dimensions
now 14.2 x 16.5 cm), with
parts of 15 lines surviving
Material Parchment; the recto
is the hair side

Text area Length 12.8 cm;
maximum width now 16.5 cm

Script Close to style B.I

Accession no. KFQ27

Cat.8 is from the same Qur'an

This folio is badly damaged, and parts of the text, including perhaps a line at the bottom, are missing. The surviving text, which runs from *Sūrat al-a'rāf* (vii), verse 204, to *Sūrat al-anfāl* (viii), verse 15, was written in black ink, with diacritical strokes. (Note that *qāf* is marked by a dot under the letter.) There is no vocalization. The verses are divided by clusters of strokes (1.1.1). A decorative band was drawn in brown ink between the two surahs, but only the central part survives. This is divided into three panels: that on the left is divided by x-shapes into smaller areas decorated with circular motifs; the middle panel is filled with a rope-work pattern; and the right-hand compartment is decorated by a series of small circles between two festoon-like bands. Arrow-like devices extend above and below the central section and mark its junctions with the other elements.

8

Single folio
Second half of the
8th century AD or early 9th

Fragmentary (largest dimensions now 12.2×22.4 cm), with more than 13 lines to the page
Material Parchment; the verso is the hair side
Text area 10.3×20.7 cm
Script Close to style B.I
Accession no. KFQ28
Cat. 7 is from the same Qur'an

The text – *Sūrat Yūnus* (x), verse 104, to *Sūrat Hūd* (xi), verse 10, with a lacuna between x, 109 and xi, 3 – was written in black ink, with diacritical strokes. (Note that, as in cat. 7, *qaf* is marked by a dot under the letter.) There is no vocalization. The verses are divided by clusters of strokes (1.1.1). At the end of *Sūrat Yūnus* the title and verse count of the surah are given, preceded by the word *Khātimat* ('The conclusion of ...'). The two surahs were also separated by a decorative band drawn in brown ink, of which only a fragment survives. The band is divided by x-shapes into lozenges and triangles; a circular device decorates the crossing of each x, and arrow-like patterns, crosses and squares have been drawn in the lozenges. A crude, calix-shaped vignette extends into the inner margin.

9

Two folios
9th century AD

16×20.3 cm, with 16 lines to the page
Material Parchment; the verso is the hair side in both cases
Text area 9.8×15.5 cm in KFQ13, and 9.7×15.5 cm in KFQ14
Script Style B.II
Accession nos KFQ13, KFQ14
Another fragment from the same Qur'an
Paris, Bibliothèque Nationale, ms.arab.340f
(Déroche 1983, no.34, and pl.xi)

These two fragments were adjoining folios in the same manuscript: the text of the first folio (KFQ13) runs from *Sūrat al-furqān* (xxv), verse 75, to *Sūrat al-shu'arā'* (xxvi), verse 25, while the second folio contains *Sūrat al-shu'arā'*, verses 25–53. In both cases the recto is the flesh side, and the verso is the hair side, and this suggests that they were located in the second part of a quire and did not form two halves of a bifolio.

The text was written in black ink. Red dots indicate the vocalization. A gold dot (2.2.1) has been added to the original verse markers, which each consisted of a single stroke. Every fifth verse is indicated by a gold Kufic *hā'*, and at the end of every group of ten verses there is a 2'.A.II device whose centre contains a letter in gold on a red ground giving the number of verses in the *abjad* system. The title of *Sūrat al-shu'arā'* and its verse count are written in gold outlined in ink. The lower inner corner and the upper outer corner have been damaged.

The script of these two folios is marked by the main features of B.II: independent *alif*, for example, has its short lower hook, and *nūn* at the end of a word has a vertical body with a short perpendicular lower stroke. The calligrapher has often decided to extend the retroflex *yā'* at the end of a word below the line. Less conspicuous, but very typical, are *mīm* and the medial forms of *hā'* and *jīm*, which straddle the line in a manner not found in other scripts of the same period.

Besides its letter forms, B.II can also be recognized by its overall proportions: it is usually a small script (the height of the line varies between about 4 and 6mm); roughly 75 per cent of B.II manuscripts have 14, 15 or, as in this case, 16 lines to the page; and the height of the text area is usually two-thirds the height of the page (Déroche 1989, pp.102–4).

Other aspects of B.II manuscripts are also very characteristic. The 'ideal' B.II manuscript has 16 lines to the page and is written on folios

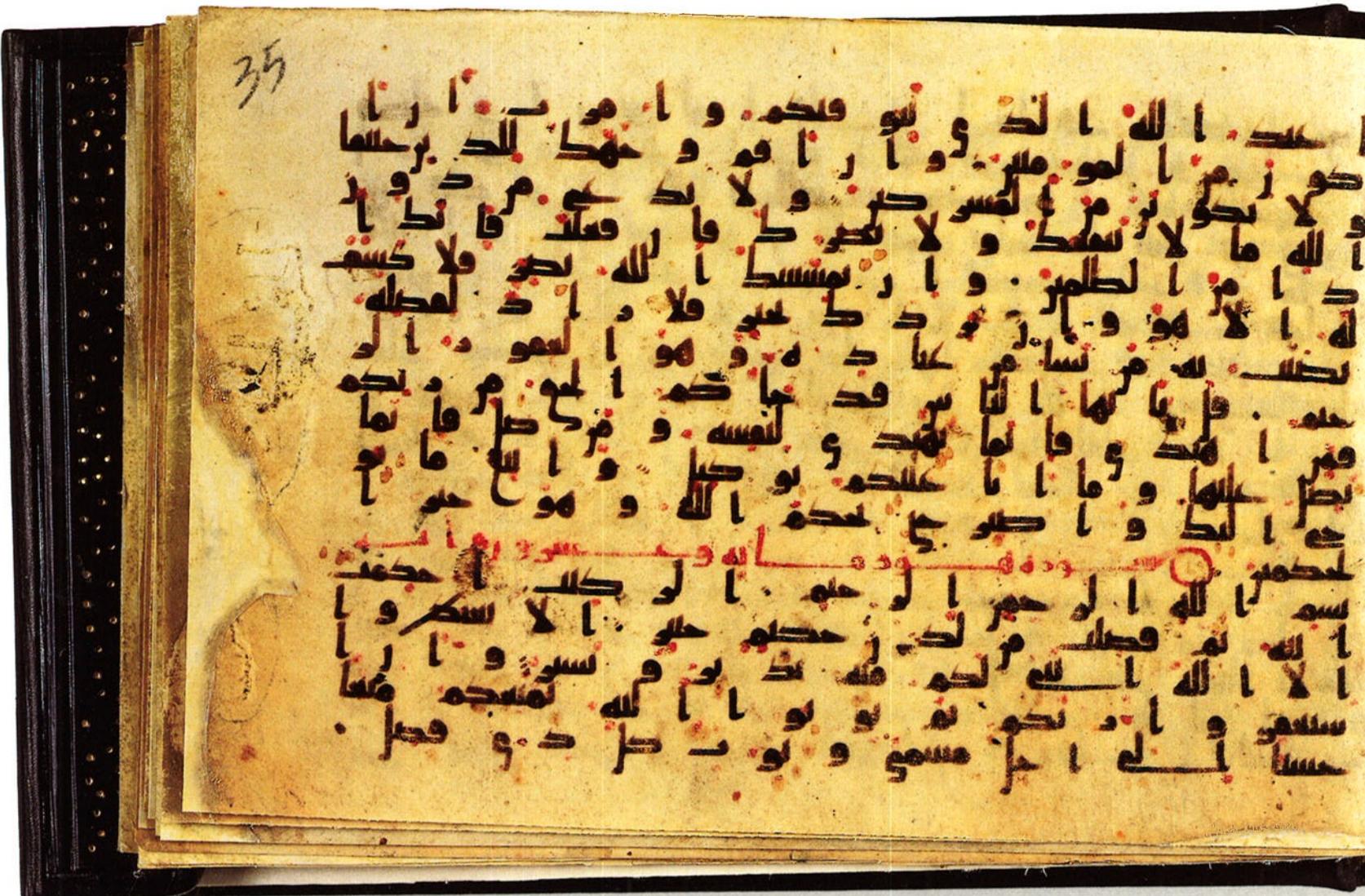
that measure 12×18 cm (Déroche 1989, pp.104–7). In most cases, the verses are not divided, but, where they are, 1.1.1 devices are employed. (In this respect, cat. 9 is an exception.) In plainer manuscripts, groups of ten verses are marked by a red circle (1.A.I), but in more elaborate examples a 2'.A.II roundel was used (Déroche 1989, pp.108–11). It seems that B.II manuscripts were generally single-volume Qur'ans rather than parts of multi-volume sets.



8 recto



9 (KFQ13) verso



10 folios 34b-35a

10 Qur'an fragment 9th century AD

49 folios, 11 x 17.8 cm, with
17 lines to the page
Material Parchment
Text area 8.4 x 13.9 cm
Script Style B.II
Binding Modern
Accession nos QUR48 and QUR80

The text is written in black ink. Red dots indicate the vocalization. Three strokes (1.1.1) mark the end of each verse. The end of each group of ten verses is indicated by a plain red circle (1.A.1) with a letter at its centre giving the number of verses according to the *abjad* system. The title and verse count of each surah are in red, and at the end of every surah the verse count is given in *abjad* at the centre of a red 1.A.1 circle. Folio 11 is a repair, and a later hand has added the indication of a *hizb* and a *juz'* division in the margin of folio 14b and 15a.

The quires of this manuscript have ten folios, which are arranged in the usual fashion: the hair side of the first folio is the recto, and the following folios are arranged on the same lines.

If the width of the text area is divided by the height, the quotient is very close to that of the golden rectangle. The same seems to hold true

for the page as a whole, but it is always difficult to come to any firm conclusions about folio size, firstly because folios were often heavily trimmed in the course of the frequent restorations required by the weakness of early bindings, and secondly because we do not know whether the parchment was cut according to the natural size of the hide or to give the calligrapher the size of folio he wanted.

The text contained in this fragment is as follows: *Sūrat al-an'ām* (vi), verse 153, to *Sūrat al-a'rāf* (vii), verse 22 (folios 1-2); *Sūrat al-a'rāf*, verses 46-172 (folios 3-11); *Sūrat al-a'rāf*, verse 206, to *Sūrat Hūd* (xi), verse 25 (folios 12-36); *Sūrat Hūd*, verses 40-73 (folios 37-38); and *Sūrat Hūd*, verse 89, to *Sūrat Yūsuf* (xii), verse 29 (folios 39-49).



II recto

II
Single folio
End of the 8th century AD

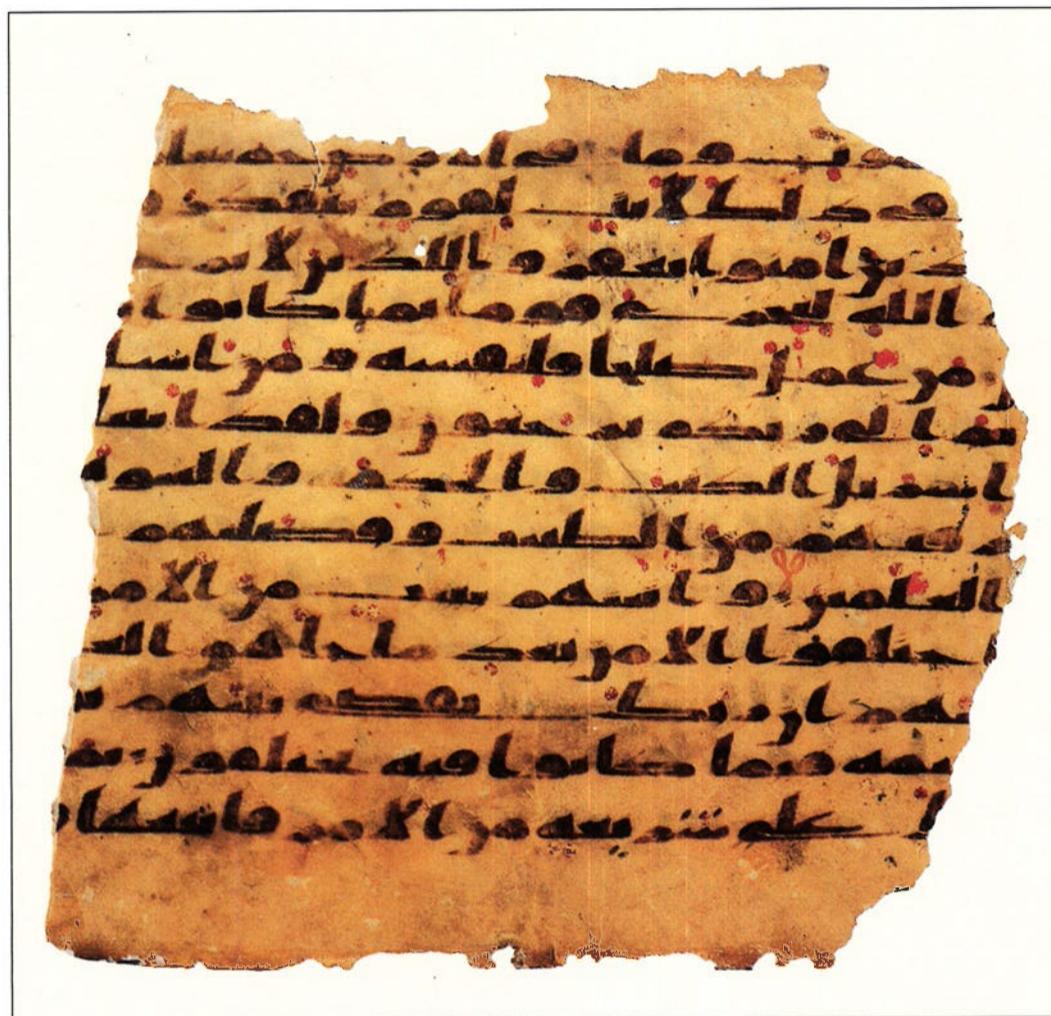
16.5 x 22 cm, with
16 lines to the page
Material Parchment, dyed
deep orange; the recto
is the hair side
Text area 13.2 x 18 cm
Script Style c.1b

Accession no. KFQ93
Published Sotheby's, London,
12 October 1990, lot no. 196
Another fragment from the same Qur'an
New York, Metropolitan Museum of Art,
Rogers Fund, MS. 40.164.100

It is the colour of this folio that arrests one's attention rather than the script. Despite the fame of the Blue Qur'an (see cat.42), examples of Qur'ans written on dyed parchment are relatively rare. In fact, Grohmann (1967, p. 111) considered the Blue Qur'an the only certain example of dyed parchment and refers to the presence of saffron-coloured fragments in the collection of Archduke Rainer only with great caution. Cat.11 and other examples found in Istanbul show that dyeing parchment was more widespread than Grohmann allowed and that saffron and similar colours were the most frequently used for Qur'an manuscripts, but fragments dyed in pink and violet also exist, perhaps as the result of attempts to imitate the Byzantine purple (Huart 1908, p.12). Some of the information provided by Huart with regard to dyeing paper could just as well be applied to parchment.

The text of this folio – verses 17–27 of *Sūrat Yūnus* (x) – is written in dark brown ink. White

dots correspond to the vocalization, but the original colour was probably black. Clusters of three oblique strokes (1.1.1) mark the end of each verse. Every fifth verse is indicated by an *alif* outlined in red ink, and every tenth verse by a white circle (1.D.1).



12 recto

12

Single folio

Late 8th century AD or early 9th

Fragmentary (largest dimensions now 16 × 16.5 cm), with 13 lines to the page

Material Parchment; the recto is the hair side

Text area Length 12.2 cm; maximum width now 16.5 cm

Script Related to style c.1a

Accession no. KFQ15

Comparative items For style c.1a, see

Moritz 1905, pls 1–12; and Paris, Bibliothèque Nationale, ms. arab. 324a (Déroche 1983, no. 45)

The text – verses 13–23 of *Sūrat al-jāthiyah* (XLV) – is written in brown ink. There are diacritical strokes, some of which were added later. In a few cases, red dots indicate the vocalization. Clusters of three strokes (1.1.1) mark the end of every verse. Over this device, a red three-branched decoration has been added at the end of every fifth verse. A red circle (1.A.1) has also been placed at the end of a group of ten verses.

The script is intermediate between c.1a and that of other manuscripts related to group c. These can be identified both by their letter forms and the size of the manuscripts, which can be huge ‘lectionaries’, although some volumes are of a more normal size.



13 verso

13

Single folio

Late 8th century AD or early 9th

Fragmentary (largest dimensions now 21×18.5cm), with more than 14 lines to the page

Material Parchment; the verso is the hair side

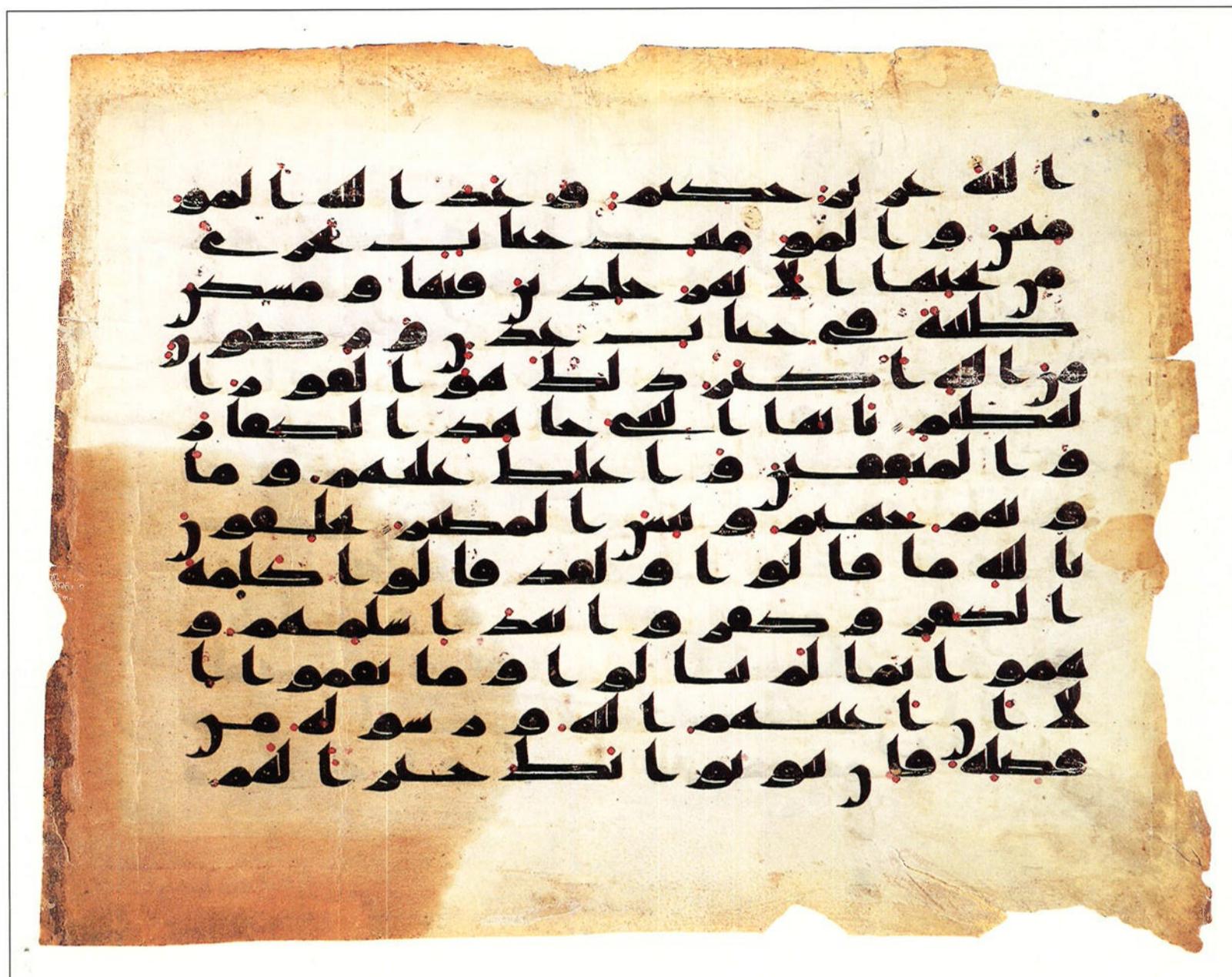
Text area Reduced to 18.1×18.5cm

Script Close to style c.1b

Accession no. KFQ33

Although the hand of this fragment lacks one feature of style c.1b – the triangular endings of final *nūn* and *lām* – it resembles this style in other respects: the tripartite final *nūn*, the almost triangular initial and medial *hā'* (verso, line 5), and the peculiar form of final *qāf*, with its tail on the line below (verso, line 8).

The text – *Sūrat Yūsuf* (xii), verses 39–56, with a lacuna between verses 45 and 47 – is written in dark brown ink, with some diacritical strokes. Red dots indicate the vocalization. Clusters of three strokes (1.1.1) mark the end of every verse, and a red circle (1.A.1) indicates the end of a group of ten verses.



14 recto

14

Single folio

Perhaps the 9th century AD

30.3×39 cm, with
13 lines to the page
Material Parchment; the verso
is the hair side
Text area 19.4×31.4 cm
Script A style close to c. II
Accession no. KFQ44

The script of this folio seems intermediate between c. II and c. III. While some letter forms are roughly similar in both styles, others are not. Among the latter are the final form of *nūn*, the combined form of *lām* and *alif*, and independent *alif*. In this folio, the first two are strongly reminiscent of the c. II script seen in Paris, Bibliothèque Nationale, ms. arab. 334e (Déroche 1983, no. 53 and pl. XIV), whereas independent *alif*, with its almost flat tail, stands closer to c. III. Curiously enough, the ending of *wāw* is similar in shape to the lower end of final *nūn*, but final *mīm* resembles that seen in c. III manuscripts. Vertical shafts, both long and

short, end with a thin stroke which extends slightly beyond the bevelled ending of the shaft itself.

The text is *Sūrat al-tawbah* (IX), verses 69–74. It is written in black ink. Red dots indicate the vocalization. Three strokes in ink (1.1.1) mark the end of every verse, and a pointed quatrefoil indicates the end of a group of ten verses on the recto.



15 verso

15
Single folio
Perhaps the 9th century AD

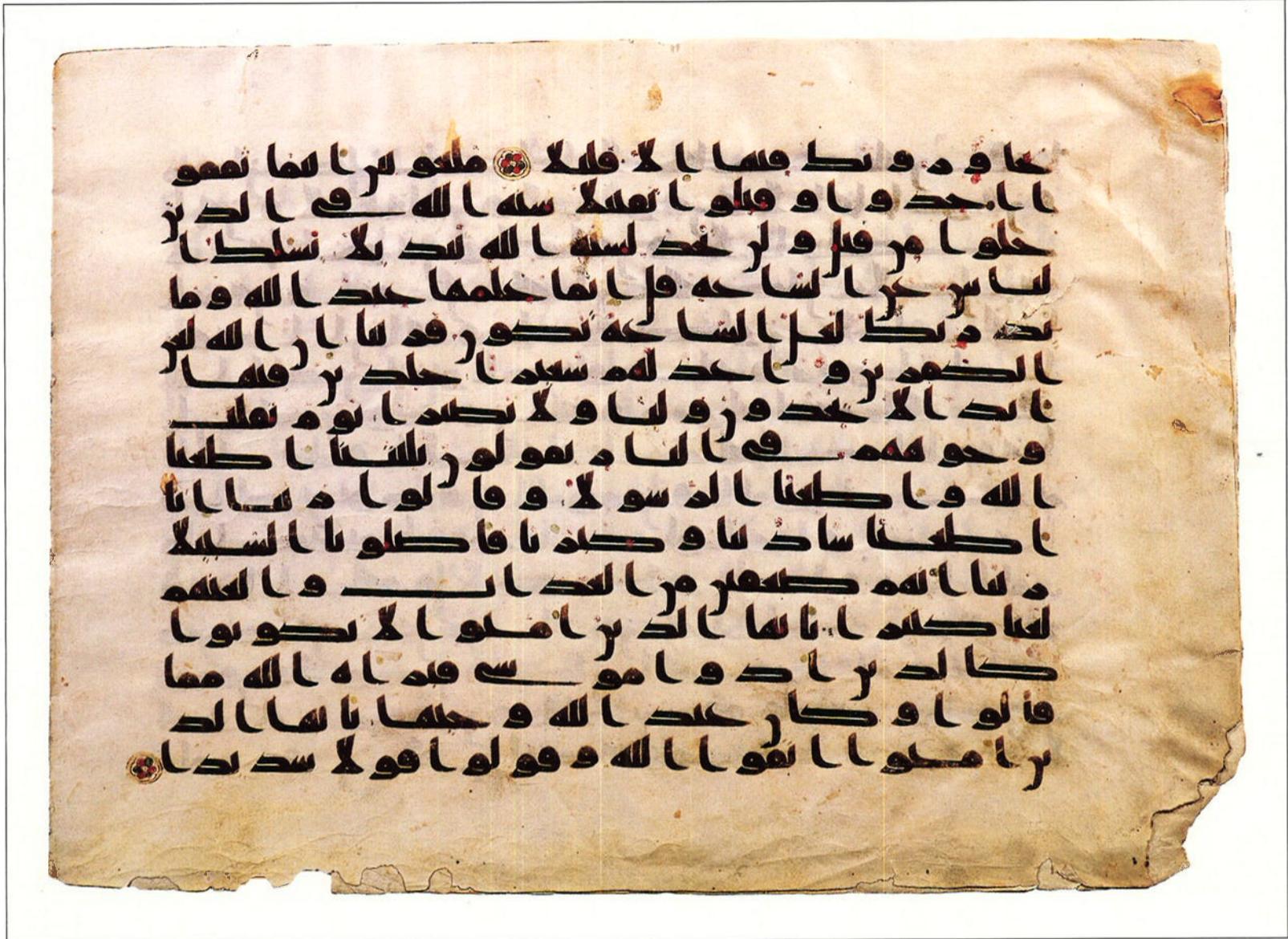
20.8 x 29.3 cm, with
16 lines to the page
Material Parchment; the verso
is the hair side
Text area 15.9 x 23.7 cm
Script Close to style c.ii
Accession no. KFQ19

The script of this folio is close to c.ii. The shapes of independent *alif* and final *nūn* are related to this style, although the tail of final *mīm* is not as fully developed. The calligrapher almost never used *mashq* and sometimes had to complete the line with strokes in order to justify the text on the left (verso, lines 1, 3, 6 etc.); in some cases, a double stroke was employed.

The text – *Sūrat al-nahāl* (xvi), verse 127, to *Sūrat al-isrā'* (xvii), verse 16 – is written in black ink, with diacritical strokes. Red dots indicate the vocalization. Clusters of three oblique strokes (1.1.1) mark the ends of the verses. The end of every fifth verse is indicated by a red *alif* outlined in ink, while a red circle (1.A.1) marks the end of a group of ten verses. There is a

decorative band between the two surahs. It contains a frame in which the end (*khātimah*) of *Sūrat al-nahāl* and its verse count are given in red. In the other part of the band, an interlace of x-shaped loops and ovals divides the field into areas painted in red, yellow and green. This illumination is surrounded by red and yellow fillets and is accompanied by a heart-shaped vignette in the same colours.





16 folio 2b

16

Bifolio

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

28×39.5 cm, with
15 lines to the page
Material Parchment
Text area 19.3×30.2 cm
Script Style C.III
Accession no. KFQ63

In this example, independent *alif* has the curious flattened tail typical of c.III but also encountered in manuscripts closer to c.II (see cat. 14). The crescent-shaped final *nūn*, the almost triangular final *mīm* (its tail is reduced to a thin spur) and the inwardly curving arms of *lām-alif* are also common features of c.III. As is often the case with manuscripts written in this script, the ending of *'alā* is written with a *lām-alif* instead of the usual *lām-yā' maqsūrah* (see folio 2a, lines 1, 4 and 5).

The first folio contains *Sūrat al-ahzāb* (xxxiii), verses 4–14, and the second contains verses 54–70 of the same surah. The text is written in black ink; the diacritical strokes were added later. Red dots indicate the vocalization.

Three strokes (1.1.1) mark the end of every verse, and an ornament composed of a group of six red and green dots surrounded by a yellow circle has been placed at the end of a group of ten verses.



17 recto

17

Single folio

Second half of the

9th century AD or early 10th

20.4 x 30.8 cm, with

15 lines to the page

Material Parchment; the recto
is the hair side

Text area 15.3 x 23.8 cm

Script Style c. III

Accession no. KFQ45

The text – *Sūrat al-jāthiyah* (XLV), verse 37, to *Sūrat al-ahqāf* (XLVI), verse 10 – is written in black ink; the diacritical dots were added later. Red dots indicate the vocalization. Three thin strokes (1.1.1) mark the end of every verse. At the beginning of *Sūrat al-ahqāf*, the title and the verse count of the surah, preceded by the word *Fātiḥah*, are written in gold. They are set within a frame at the far right of a decorative band made up of six interlacing oval rings; the vignettes at either end are step vases from which a complex floriation emerges. The colours (yellow, green and red), motifs and outline of this decoration are close to those of a Qur'an folio in San'a' (von Bothmer 1987, p.187, fig.9), but the script is quite different.