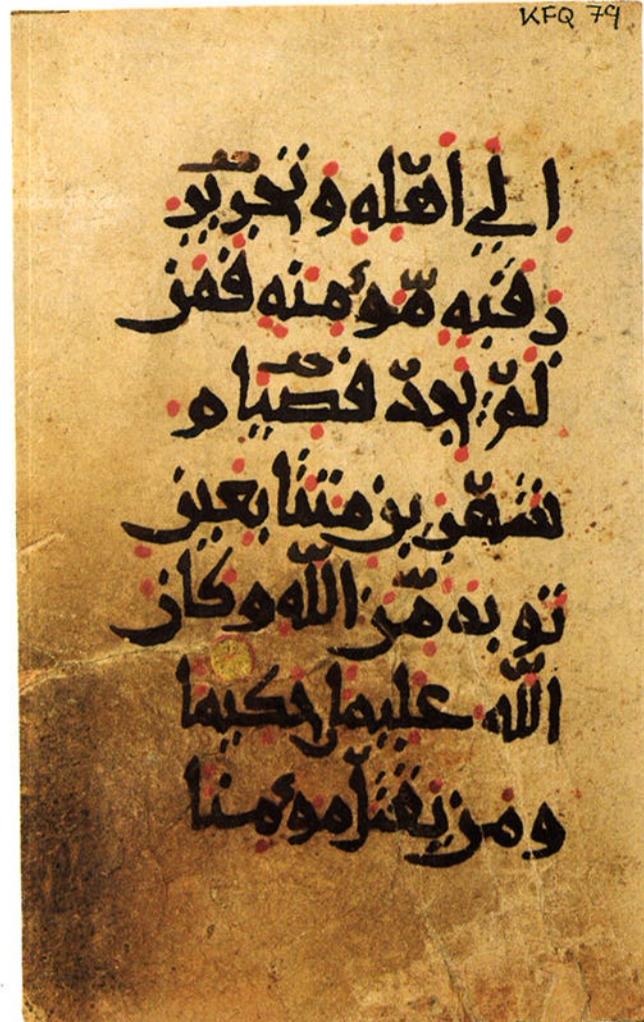


91 verso

91
Single folio
11th century AD

15.7×9.7 cm, with 7 lines to the page
Material A thin, hard, polished buff paper,
 laid, with 6–7 lines to the centimetre; the
 lines run parallel to the spine
Text area 9.4×6.1 cm
Script A style related to NS.III
Accession no. KFQ79

This fragment shows a clumsy attempt at a large-scale NS script, with many irregularities. The text consists of *Sūrat al-nisā'* (iv), verses 92–4. It is written in black ink, with diacritical dots. Red dots indicate the vocalization. Individual verses are marked by a 2.2.2 device outlined in red.



91 recto

92
Single folio
12th century AD

34.5×27.5 cm, with 15 lines to the page
Material A thin, soft, buff paper,
 laid, with 5–6 lines to the centimetre;
 the lines run perpendicular to the spine
Text area 26.6×24 cm
Script Style NS.I
Accession no. KFQ77

Like cat. 93 and 95, this folio exemplifies the tendency towards mannerism seen in later NS.I hands, expressed here by subtle concessions to the cursive: the way that the tails of final *nūn* and *qāf* are rendered shows scant regard for the New Style tradition, for example. The text – *Sūrat al-nūr* (xxiv), verses 11–26 – is written in black ink, with diacritical dots. The modern vowel signs are written in ink. *Shaddah* and *sukūn* are in red, while *hamzah* is written in ink. A small red circle indicates the end of every verse, and a 3.A.II medallion marks the end of each group of ten verses.

يَعْلَمُ وَأَنْتُمْ لَا تَعْلَمُونَ ۝ وَلَوْلَا فَرَأَاهُمْ كُلَّهُمْ كُفَّارٌ وَّ
يَعْمَلُونَ ۝ وَإِنَّ اللَّهَ رَبُّكُمْ وَهُوَ ذَي الْجِبِيلِ ۝ يَا أَيُّهَا الَّذِينَ يُؤْمِنُونَ لَا
تَسْتَعْفِفُوا إِنَّمَا تُنْهَا نَارُ النَّارِ ۝ وَقُرْبَانُكُمْ يُنْهَا نَارُ
النَّارِ ۝ نَارُ حَاطِمَهُ يَحْا مُوْلَى الْعَرْشِ ۝ أَفَلَا يَرَى إِنَّ اللَّهَ
عَلَيْهِ كُمْدَنٌ ۝ وَمَنْ يَعْمَلْ مِثْقَالَ ذَرَّةٍ ۝ وَمَنْ يَعْمَلْ إِيمَانًا
اللَّهُ يُوَجِّهُ رُقْبَتَهُ ۝ إِنَّ اللَّهَ لِتَعْلِيمٍ جَلِيلٍ ۝ وَلَا يَأْتِي إِلَيْهِ
الْمَنْزِلَهُنَّ ۝ وَمَا السَّاعَهُ بِأَجْدَهُ شَهْرًا مَوْلِي الْعُوْجُورُ ۝ وَالْمَعْنَى
يَجِدُهُ فَلَمْ يَمْرُدْ بِيَرْبَعَهُ ۝ وَلِتَبَيَّنَ اللَّهُ أَكْبَرُ ۝ وَلِيَعْفُمُوا وَلَيَبْرُأُ
جِمْعُهُمْ ۝ وَيَخْرُجُوا لَهُ أَكْبَرُهُمْ ۝ وَهُوَ ذَي الْجِبِيلِ ۝ إِنَّ اللَّهَ يُوَجِّهُ
فُؤُولَهُمْ ۝ إِنَّمَا تَدْعُهُ خَافِلَاتُهُ ۝ أَفَعُوْمَهُنَّ لِيُعْلَمُوا فِي الْأَرْضِ ۝ يَا
كَلَّا ذَرَّهُ ۝ وَلَهُمْ كُنْدَابٌ ۝ كُنْدِيرٌ ۝ يَوْمَ قَاتَلُهُمُ اللَّهُ عَلَيْهِمْ
اللَّهُ أَتَسْهُمُ وَأَيَّهُمْ يَهْمُونَ ۝ وَلَهُمْ يَهْمَلُونَ ۝ وَمَا يَعْلَمُونَ ۝ يَوْمَ
مِيقَاتِهِ ۝ فِي جِهَتِهِ ۝ يَهْمُلُونَ ۝ وَلَيَعْلَمُونَ ۝ وَإِنَّ اللَّهَ هُوَ الْمَهْمُودُ
الْمُفْرِضُ ۝ الْمُبَيَّنُ ۝ الْمُبَيَّنُ ۝ الْمُبَيَّنُ ۝ الْمُبَيَّنُ ۝ الْمُبَيَّنُ ۝ وَ
الْمُبَيَّنُ ۝ الْمُبَيَّنُ ۝ وَالْمُبَيَّنُ ۝ وَالْمُبَيَّنُ ۝ اَوْلَيَتُهُمْ بُهْتَانٌ



*93 folio 2a, folio 1b

93
Bifolio
11th or 12th century AD

21.5×17.7 cm, with
7 lines to the page
Material A thin, brittle,
deep buff paper, laid, with
4–5 lines to the centimetre;
the lines run perpendicular
to the spine

Text area 13.7×12 cm

Script NS.1

Accession no. KFQ72

This fragment belongs to a later development of NS.1 style. Mannerism pervades the script: the letter forms are often contorted and may even include extraneous elements, which suggests a close relationship with epigraphic material. It is possible to find similar forms of *lām-alif*, initial *ayn*, and *hā'*, which has a short spur at the base of the letter, and the same type of ligatures in dated manuscripts from the end of the 11th century, such as the Qur'an of AH485 (AD1092) in the collection of Aga Mahdi Kashani (Lings

1976, p.18, pls 14–16). However, this fragment should probably be ascribed to the 12th century.

The text consists of *Sūrat Maryam* (xix), verses 76–82, and *Sūrat tā'-hā'* (xx), verses 40–47. It is written in black ink, with diacritical dots. The modern vowel signs are written in red, with the *shaddah* in blue. Individual verses are punctuated by 3.1.2 devices, while the pear-shaped ornaments inserted into the text at the end of each group of five verses are matched by

لَكْ سُبْحَانَهُ مَا يَعْلَمُ
لَدْ نَعْمَلُ لَهُ مِنَ الْخَيْرِ
مَعْلُودٌ لَوْلَهُ مَا يَعْلَمُ لَدْ
يَعْلَمُ خَلْقُهُ أَدْ أَعْلَمُ
أَعْلَمُ دُرْزَاهُ الْهَمَةُ
فَوْلَهُ مِنْ
لَكْ سُبْحَانَهُ وَرَبِّهِ

3.A.II medallions in the margin, which contain the word *khams* ('five') written in gold. The ends of the groups of ten are marked by a 3.c.ii device, with the number of verses written out in gold New Style script on a red ground.



*94 recto

94
Single folio
11th or 12th century AD

19.7 × 14 cm, with 9 lines to the page
Material A buff paper, laid, with
5–6 lines to the centimetre; the lines
run perpendicular to the spine
Text area 11.2 × 9.4 cm
Script Style NS.I
Accession no. KFQ80

The script of this fragment again reflects the mannerism which can be observed in the versions of NS.I produced during the late 11th century and the 12th. The copyist was not as bold – or as skilful – as the scribe responsible for cat.93, and he does not venture too far. Curiously, the shape of *hā'* is very close to the form of the letter in the older NS.III script.

The text –*Sūrat al-Rūm* (xxx), verses 14–18—is written in black ink, with diacritical dots. Red dots indicate the vocalization. The orthoepic signs in brown ink are modern. A yellow dot over three black dots marks the end of every verse. A later illuminated marker for a group of five verses has been glued in the inner margin.

95
Two folios
11th or 12th century AD

29 × 12.5 cm, with 17 lines to the page
Material A buff laid paper whose
details are obscured by the card
to which it is glued
Text area 23.3 × 21.2 cm
Script Style NS.I
Accession no. KFQ74

The first folio contains *Sūrat al-qāṣāṣ* (xxviii), verses 78–85, and the text of the second runs from *Sūrat al-najm* (lxxii), verse 37, to *Sūrat al-qamar* (liv), verse 4. The text is written in black ink, with diacritical strokes. Red dots indicate the vocalization. *Shaddah*, *sukūn* and *hamzah* have their modern shapes and are written in green. Comma-shaped gold devices mark the end of every verse. Groups of ten verses were probably marked by devices in the margins, which have been heavily trimmed; it is possible that they were the medallions now glued in the upper margin of the second folio and in the lower margin of the first. The title of *Sūrat al-qamar* is written in gold New Style script and outlined in ink.

فَتَلَمُّوْ قَائِمُوْ مِنْ الْجَهَنَّمَ هُوَ الْأَكْوَافُ وَالْقَدَّارُ
سَكَنَ الْأَقْرَبُ أَنْتَ بِكَمَ الْوَسْعُ عَنْهُ هُوَ خَلَقُ الْأَنْجَادَ
الْجَهَنَّمُ هُوَ أَنْدَمُ شَاهِ الْمُنْطَلَّكُ الْمُغْوَاثُ
يَنْفَعُوْ تَعْنِيْهُ هُوَ نَسْلُهُ الْأَوْسُورُ تَحْمِيلُهُ هُوَ
أَرْجَعُهُ الْأَكْلُكُونُ هُوَ أَنْ يَنْغُلُ الْجَهَنَّمُ فَيَنْجُو
قَلْمَانُ ارْتَكَبُهُ الْمُعْذَلُونَ هُوَ الْأَمْنُواْلُ الْأَقْوَلُ وَالْجُنُونُ
يَكْبَدُ أَنْدَمُهُوَ تَكْبُدُ هُوَ أَنْ يَأْتِيْهُ الْمُرْتَبُ
يَحْكُمُ أَهْنَيَاْتَهُ هُوَ أَنْ يَأْتِيْهُ الْمُؤْمَنُ أَنْ يَأْتِيْهُ الْمُنْتَأْمَنُ
سَعْدُ الْمُلْفُوْلُ الْمُنْزُوْلُ هُوَ أَنْ يَأْتِيْهُ الْمُؤْمَنُ وَلِمَانُ كَيْ
لَمْ يَلْفُوْلُ يَمْعَنُهُوَ تَمْهِيدُ هُوَ أَنْ يَأْتِيْهُ الْمُؤْمَنُ
أَنْ يَكْدُلُهُوَ لَهُوَ هُوَ زَلْقَلُ الْمُنْهَمُوْلُ هُوَ لَهُوَ
أَنْ يَلْمُعُ لَعَنْهُ وَسَلْكُهُ كَمَ الْأَرْدُ الْمُوْرُ وَالْمُوْرُ
الْمُوْلَلُ الْمُلَلُ
لَهُمْ هَا مَوْلَلُ الْمُلَامَاتِ الْفَلَازُ لَمْ تَهُنُّ الْأَنْتَ هُوَ يَلْمُعُ
يَلْمُشُ ذَنْبِلُ وَقَدْلُ الْأَدْجَرَةِ الْمُعْذَلُونَ الْعَلَى
الْمُوْلَمُرُ سَلَّلَ الْعَوْرَةَ لَمْ تَهُنُّ هُوَ لَمْ يَأْتِيْهُ الْمُؤْمَنُ هُوَ
عَانِيْلُ الْأَدْبُرِ وَرَجَفَةَ هَفَاهَ هَافَهَ الْمُؤْمَنُ وَهَارِنْجُو
دَالْفَوْلُ هَافَهَ جَعَلَهُ الْمُؤْمَنُ وَلَمْ يَعْرِيْهُ الْمُؤْمَنُ الْأَمْمَوْ
لَهُمْ الْأَسْعَلُ الْأَمْمَوْ هَعَلَنْكَ حَمَّهُ مُوْهُوْلَدُ
دَالْمَخَارُ اَغْفَلُهُمْ لَمْ يَأْتِيْهُمْ الْيَنْجَنَهُنَّدُ الْعَلَى
إِيمَكُوْلُ مِنْ غَايَقَرِيلُ أَوْ لَيَهُمْ سَلَّوْ الْتَّاواهُمَّهُيْلُ
خَلَقُ

فَلَمَّا جَاءَهُمْ وَأَرَوْهُ كَمْ قَزْنِيَ لَهُمْ
لَمْ يَخُوا خَلَقَ الْجَنَّاتِ فَلَمَّا جَاءَهُمْ
الْجَنَّاتِ أَفَلَمْ يَرْجِعُهُمْ إِذَا
قَدْ حَمِدُوا إِلَهَهُمْ بِمَا لَمْ يَعْلَمُوا
إِنَّ اللَّهَ وَالْمُلْكَ لِلَّهِ وَلَا يَنْهَا
سُوْدَانِيَنْ وَهُوَ دُجْمَهُ لَهُمْ لَمْ يَرْجِعُهُمْ
لَوْحَ يَتَأْمِرُ بِمَا شَاءَ وَلَوْحَ يَعْلَمُ
وَلَوْحَ مَا يَنْهَا كَانُوا هُوَ مَنْ سَعَى لَهُمْ
أَخَاهُمْ مُصْرِفَةً خَلَوْهُمْ لَهُمْ هَبَّةً وَأَهْلًا
وَأَسْتَعْصِمُهُمْ فَلَمْ يَعْلَمُوهُمْ لَهُمْ
كَانُوا يَنْهَا كَانُوا لَهُمْ لَهُمْ لَهُمْ
عَلْمَادَةً خَلَلَ الْعَدَدَ الْأَلْهَمَ وَلَهُمْ
وَمِنَ الْقَوْمِيَّةِ وَلَهُمْ لَهُمْ
الْمَالَ الْأَلْلَامَعَنْهُمْ لَهُمْ لَهُمْ
هُنَّ الْمُؤْمِنُونَ وَلَهُمْ لَهُمْ لَهُمْ
لِلرَّقَبَةِ الْأَدَلَّةِ الْأَعْلَمُ وَلَهُمْ
لَهُمْ لَهُمْ لَهُمْ لَهُمْ لَهُمْ
وَلَهُمْ لَهُمْ لَهُمْ لَهُمْ لَهُمْ
أَوْ سَبَبُهُمْ أَشْكَوْهُمْ لَهُمْ لَهُمْ
وَلَهُمْ لَهُمْ لَهُمْ لَهُمْ لَهُمْ

96

Single-volume Qur'an
12th century AD

239 folios, 12×9.5cm, with
21 lines to the page
Material A hard, thin, buff paper, laid,
with 6–7 lines to the centimetre; the
lines run perpendicular to the spine
Text area 9×7.5cm
Script Style ns.i
Binding Recent
Accession no. QUR94

The minute New Style script used for this copy is clear and regular. The manuscript is a good example of a fine but not uncommon type of Qur'an produced during the 12th century. The text is written in black ink, with the vocalization and diacritical dots in black. *Shaddah*, *sukūn* and *waṣlāh* are in red. Three black dots (2.1.1) mark the end of most verses, but small red circles are also found. A stylized Kufic *hā'* in the margin or in the text indicates the end of groups of five verses, while groups of ten are marked in the margin by an illumination (3.A.II), and there is usually a small rosette in the text itself. The title and verse count of each surah are written in yellow ns.i, outlined in ink; a note of the place of revelation has been added later, between the title and the *basmalah*. Almond-shaped ornaments with an interlace pattern appear on folios 237 and 238 in connection with the surah titles. The conventional divisions of the Qur'anic text are indicated in the margin by the name of the division written in yellow ns.i, but the end of the first seventh is indicated in the text itself.

The first folio and the last have been lost, and the text that appeared on them—surah 1 to surah 11, verse 3, and surahs CXI–CXIV—have been redone. The first two pages of text were illuminated, but only the left-hand page (folio 2a) survives. On this page, the text lies between two decorative bands which consist of a rectangular panel set between two squares. In the upper rectangle, part of the verse count of *Sūrat al-baqarah* has been written in yellow ns script on a red ground, while the lower rectangle contains an arabesque in the same colours. The four squares are decorated with a yellow interlace on a red ground.

The quires are mainly made with five bifolios but occasionally with eight. Folios 2a and 238b bore the impression of the seal of Ja'far ibn Muhammad, but the second impression has been erased. The later outer binding is of red morocco decorated with modest tooling and gilding. The covers, foredge and flap are set with stamped brown leather panels. The plain doublures are of light-brown leather.

97

Single folio
12th century AD

37.5×28.5 cm, with
18 lines to the page
Material A thin, soft, buff paper, laid,
with 4–5 lines to the centimetre; the lines
run perpendicular to the spine
Text area 26.4×23 cm
Script Style ns.i
Accession no. KFQ76

Among the later variants of ns.i, the hand of cat.97 stands between the mannerism of cat.93 (see *jīm*, for instance) and the more classical version seen in cat.96. As in cat.87, which is from the same period, the *basmalah* is written in a larger script. The script is clumsily executed, the copyist having hesitated over the shape of certain letters (see *alif*) and over the *tarwīs*.

The text—*Sūrat qāf* (L), verses 1–42—is written in black ink, with diacritical dots. The modern vowel and orthoepic signs are also in ink. A 3.1.2 marker indicates the end of every verse. After a group of five verses this has been replaced by a gold Kufic *hā'*, which is complemented in the margin by an elaborate illumination derived from the shape of *hā'*. After every tenth verse a circle (1.D.I) contains the number of verses written out in gold New Style script on a red ground. The title and verse count of *Sūrat qāf*, written in gold New Style script and outlined in ink, are accompanied by a vignette in the margin; the letter *qāf* in the title was originally omitted.

98

Single folio
12th century AD

27.1×20.3 cm, with
23 lines to the page
Material A hard, buff paper,
laid, with 4–5 lines to the
centimetre
Text area 20.6×14.8 cm
Script Style ns.i
Accession no. KFQ88.3

The script of this folio is an excellent example of ns.i and exemplifies the style's quality of clarity. This type of ns script was in use throughout the 12th century and survived into the early 13th.

The text—verses 22–44 of *Sūrat Sabā'* (xxxiv)—was written in black ink, with diacritical dots. Red dots indicate the vocalization. *Shaddah*, which has its modern shape, is in brown, as is *hamzah*, while *sukūn* is in blue. A comma-shaped device accompanied by a small circle outlined in ink marks the end of every verse, and illuminated devices have been placed in the margin to indicate the ends of groups of five and ten verses. Gold vase-shaped ornaments derived from the Kufic *hā'* were used for groups of five verses; they are outlined in blue. For groups of ten verses, the marker is a circle (1.D.II) with the word 'asharah written in gold ns script in the centre.

Concordances

Concordance by catalogue number

Cat.1	KFQ60	Cat.24	QUR372	Cat.50	KFQ21	Cat.74	KFQ56
Cat.2	KFQ34	Cat.25	KFQ65	Cat.51	KFQ18	Cat.75	KFQ48
Cat.3	KFQ59	Cat.26	KFQ35	Cat.52	KFQ17	Cat.76	KFQ40
	KFQ61	Cat.27	KFQ1	Cat.53	KFQ39A	Cat.77	KFQ32
Cat.4	KFQ50	Cat.28	KFQ10	Cat.54	KFQ39B	Cat.78	QUR286
Cat.5	KFQ42	Cat.29	KFQ8	Cat.55	KFQ69	Cat.79	KFQ26
	KFQ62	Cat.30	KFQ12	Cat.56	KFQ51	Cat.80	QUR305
Cat.6	KFQ20	Cat.31	KFQ31	Cat.57	KFQ89	Cat.81	QUR261
Cat.7	KFQ27	Cat.32	KFQ29	Cat.58	KFQ91		QUR368
Cat.8	KFQ28	Cat.33	KFQ36	Cat.59	QUR306	Cat.82	QUR430
Cat.9	KFQ13 & 14	Cat.34	KFQ37	Cat.60	KFQ4	Cat.83	KFQ90
Cat.10	QUR48	Cat.35	KFQ43	Cat.61	KFQ24	Cat.84	QUR89
	QUR80	Cat.36	KFQ22	Cat.62	KFQ16	Cat.85	QURI05
Cat.11	KFQ93	Cat.37	KFQ41	Cat.63	KFQ30	Cat.86	QURI55
Cat.12	KFQ15	Cat.38	KFQ6	Cat.64	KFQ5	Cat.87	QURI24
Cat.13	KFQ33	Cat.39	QUR69	Cat.65	KFQ3	Cat.88	QURI50
Cat.14	KFQ44	Cat.40	KFQ11	Cat.66	KFQ46	Cat.89	QUR253
Cat.15	KFQ19	Cat.41	KFQ52		KFQ47	Cat.90	KFQ73
Cat.16	KFQ63	Cat.42	KFQ53		KFQ71	Cat.91	KFQ79
Cat.17	KFQ45	Cat.43	KFQ25	Cat.67	KFQ78	Cat.92	KFQ77
Cat.18	KFQ57	Cat.44	KFQ82	Cat.68	KFQ70	Cat.93	KFQ72
Cat.19	KFQ84	Cat.45	QUR49	Cat.69	KFQ54	Cat.94	KFQ80
Cat.20	KFQ67	Cat.46	QUR285	Cat.70	KFQ58	Cat.95	KFQ74
Cat.21	KFQ68	Cat.47	KFQ7	Cat.71	KFQ49	Cat.96	QUR94
Cat.22	KFQ64	Cat.48	KFQ2	Cat.72	KFQ9	Cat.97	KFQ76
Cat.23	KFQ55	Cat.49	KFQ38	Cat.73	KFQ81	Cat.98	KFQ88.3

Concordance by accession number

KFQ1	Cat.27	KFQ29	Cat.32	KFQ55	Cat.23	KFQ88.3	Cat.98
KFQ2	Cat.48	KFQ30	Cat.63	KFQ56	Cat.74	KFQ89	Cat.57
KFQ3	Cat.65	KFQ31	Cat.31	KFQ57	Cat.18	KFQ90	Cat.83
KFQ4	Cat.60	KFQ32	Cat.77	KFQ58	Cat.70	KFQ91	Cat.58
KFQ5	Cat.64	KFQ33	Cat.13	KFQ59	Cat.3	KFQ93	Cat.11
KFQ6	Cat.38	KFQ34	Cat.2	KFQ60	Cat.1		
KFQ7	Cat.47	KFQ35	Cat.26	KFQ61	Cat.3		
KFQ8	Cat.29	KFQ36	Cat.33	KFQ62	Cat.5		
KFQ9	Cat.72	KFQ37	Cat.34	KFQ63	Cat.16	QUR48	Cat.10
KFQ10	Cat.28	KFQ38	Cat.49	KFQ64	Cat.22	QUR49	Cat.45
KFQ11	Cat.40	KFQ39A	Cat.53	KFQ65	Cat.25	QUR69	Cat.39
KFQ12	Cat.30	KFQ39B	Cat.54	KFQ67	Cat.20	QUR80	Cat.10
KFQ13	Cat.9	KFQ40	Cat.76	KFQ68	Cat.21	QUR89	Cat.84
KFQ14	Cat.9	KFQ41	Cat.37	KFQ69	Cat.55	QUR94	Cat.96
KFQ15	Cat.12	KFQ42	Cat.5	KFQ70	Cat.68	QURI05	Cat.85
KFQ16	Cat.62	KFQ43	Cat.35	KFQ71	Cat.66	QURI24	Cat.87
KFQ17	Cat.52	KFQ44	Cat.14	KFQ72	Cat.93	QURI50	Cat.88
KFQ18	Cat.51	KFQ45	Cat.17	KFQ73	Cat.90	QURI55	Cat.86
KFQ19	Cat.15	KFQ46	Cat.66	KFQ74	Cat.95	QUR253	Cat.89
KFQ20	Cat.6	KFQ47	Cat.67	KFQ76	Cat.97	QUR261	Cat.81
KFQ21	Cat.50	KFQ48	Cat.75	KFQ77	Cat.92	QUR285	Cat.46
KFQ22	Cat.36	KFQ49	Cat.71	KFQ78	Cat.67	QUR286	Cat.78
KFQ24	Cat.61	KFQ50	Cat.4	KFQ79	Cat.91	QUR305	Cat.80
KFQ25	Cat.43	KFQ51	Cat.56	KFQ80	Cat.94	QUR306	Cat.59
KFQ26	Cat.81	KFQ52	Cat.41	KFQ81	Cat.73	QUR368	Cat.81
KFQ27	Cat.7	KFQ53	Cat.42	KFQ82	Cat.44	QUR372	Cat.24
KFQ28	Cat.8	KFQ54	Cat.69	KFQ84	Cat.19	QUR430	Cat.82

Notes

The Abbasid Tradition (pp. 11–25)

1. See David James's introduction to volume II of this catalogue.
2. See, for example, the material collected in al-Munajjid [1971], pp. 43–76, especially figs 23, 26, 27 and 30–39.
3. Grohmann 1967, p. 41.
4. Adler 1780, pp. 10–13. For a history of the study of early Arabic scripts, see Deroche 1980.
5. Silvestre de Sacy 1808, pp. 253–4 and notes *p* and *q*, and p. 297 and note *t*. The work as a whole was published by Flügel in 1871–2.
6. De Slane 1883–95, particularly p. 90.
7. Abbott's work (1939, 1941) illustrates this tendency perfectly. Note also the interesting approach adopted by Schroeder (1937).
8. Abbott 1939, pp. 24–8; Safadi 1978, pp. 40–41; Vienna 1980, p. 43.
9. Schroeder 1937; Levi della Vida 1947.
10. Lings & Safadi 1976.
11. Sourdel & Sourdel 1964, p. 1.
12. Marçais & Poinssot 1948, p. 11.
13. Puin 1985, p. 10; von Bothmer 1987, p. 177.
14. Harâṭî 1987, pp. 480–81.
15. Witkam 1989, p. 4.
16. Deroche 1983, p. 15.
17. MS.arab.358b; see Deroche 1983, pp. 15–16 and no. 85.
18. Deroche, forthcoming.
19. Endress 1982, p. 173, note 66.
20. Abbott 1939.
21. Schimmel 1982, p. 199.
22. Sourdel-Thomine 1978, p. 1116.
23. Deroche 1983, pp. 15–53.
24. Ibn al-Nadim, p. 6.
25. See also Deroche 1989, pp. 103–4 and pl. XIIa.
26. Other, less suitable materials were also used in the early years of the Islamic era; see Grohmann 1967, pp. 66–117.
27. See, for instance, Roberts & Skeat 1985, pp. 75–6; Van Haelst 1989, p. 35.
28. Lemaire 1989, pp. 46–9.
29. Deroche 1989, pp. 107–8.
30. Lemaire 1989, pp. 69–94.
31. Deroche 1989, p. 108.
32. Endress 1982, p. 272.
33. Marçais & Poinssot 1948.
34. Arnold & Grohmann 1929, pp. 45–6, note 202 and pl. 22a–c; Weisweiler 1962, no. 41 and pl. I; Deroche 1986.
35. Marçais & Poinssot 1948, pp. 14–15 and fig. 1; another explanation, not supported by the facts, is offered at Chicago 1981, pp. 55–6.
36. Marçais & Poinssot 1948, pp. 17–18 and fig. 2; Deroche 1986, *passim*.
37. Deroche 1986, pp. 88–9 (no. 4). See Lemaire 1989, p. 189, for Western examples.
38. When a *mistārah* was employed (see volume II of this catalogue, p. 15), the lines in relief appeared on the side of the leaf facing the scribe.
39. For western examples, see Lemaire 1989,

- pp. 127–49. We know of only one Maghribi text on this subject; see Sauvan 1989, p. 50.
40. Deroche, 1989, p. 103 and note 11.
41. Sauvan 1989, p. 50.
42. See pp. 23, 25 below.
43. Deroche, 1989, pp. 102–3; also Deroche, forthcoming.
44. Deroche, 1988, pp. 26–7, and also fig. 3 (p. 23), where the use of *mashq* was intended to create a particular effect; von Bothmer 1989, especially pp. 46–8 and figs 3–6.
45. Von Bothmer 1987, p. 178. Bodies of material that have been assembled as a result of conscious choices, such as that in the Khalili Collection, cannot be counted as representative because they reflect the collector's own taste and interests.
46. Deroche 1989, p. 109.
47. Deroche 1983, pp. 27–31 and pl. XXIII.
48. Deroche 1989, pp. 110–11.
49. Jenkins 1985, pp. 19–23; von Bothmer 1987b, pp. 5–9.
50. James 1988, p. 43 and *passim*.
51. These remarks apply only to ruling with a dry point.
52. See, for example, the fragments in the Bibliothèque Nationale in Paris (Deroche 1983, pp. 103–4 and pl. IIa) and in Kairouan (Paris 1982, no. 347).
53. See Dublin, Chester Beatty Library, MSS 1406 and 1411 (Arberry 1967, nos 5 and 10; James 1980, nos 6 and 8).
54. See some of the illuminated designs in the Qur'an of 'Abd al-Mun'im in Dublin, Chester Beatty Library, MS. 1421 (Arberry 1967, no. 16).
55. Pinder-Wilson 1961, p. 96.
56. Marçais & Poinssot 1948; Grohmann 1929, pp. 30–31; Rice 1955, p. 30; Ettinghausen 1977, p. 169; and Deroche 1983, pp. 160–61.
57. For remarks on the structure and illumination of Hijazi and New Style Qur'ans, see pp. 29 and 134–5 below.

The Hijazi Script (pp. 27–9)

1. The translation is that proposed by Dodge (Ibn al-Nadim–Dodge, p. 10).
2. Dérenbourg 1910; and Abbott 1939.
3. See Grohmann 1971, pp. 14–17, for example.
4. Grohmann 1971, pp. 28–9; Sourdel-Thomine 1978, p. 1119; Endress 1982, p. 170.
5. Sourdel-Thomine 1978, p. 1120; Endress 1982, p. 171.
6. Puin 1985, pp. 13–14.
7. Grohmann 1958.
8. See Abbott 1939, pp. 9–11.
9. The identification was made by Karabacek (1891, p. 324); see also Abbott 1939, pp. 23–24. However, it is not certain that *mā'il* ever existed, see Endress 1982, p. 173, note 66.
10. One wonders whether the sequence given in the *Fihrist* does not have some symbolic value,

even if only in part.

11. Blachère 1959, p. 87.

12. See above, p. 17.

13. See above, p. 18.

14. Sellheim 1986, p. 204.

The Early Abbasid Scripts (pp. 34–42)

1. Silvestre de Sacy 1808, p. 309.

2. See von Karabacek 1918, p. 11; and Abbott 1939, pp. 24–30, for example.

3. See above, p. 27.

4. See Abbott 1941, particularly tables I and II (p. 90).

5. In the Bibliothèque Nationale collection, d.1 fragments are more numerous than examples of b.11, but Asselin de Cherville may have been selective when he made his purchase, and the material in the mosque of 'Amr may not have been representative in the first place.

6. Deroche 1983, pp. 37, 65–6 and pl. VIII; Deroche, work in progress. For each type of script, the source of the material will be given (Cairo, Kairouan, Damascus or San'a'), and the reader will be referred either to publications or, in the case of the Damascus material, to our work in progress. None of these four major finds has been fully catalogued, and the location of only part of the Cairo material is known. No references have been made to library manuscripts whose provenance is unknown.

7. Deroche 1983, pp. 37, 67 and pl. XII; Deroche, work in progress; Kuwait 1985, no. 23.

8. Deroche 1983, pp. 38, 68–9 and pl. X; Deroche, work in progress.

9. See, for example, Khoury 1972, I; David-Weill 1939, p. 1; and Abbott 1957–72, I, p. 2.

10. Grohmann 1971, pp. 79–80 and fig. 44. For the convenience of the reader, we will refer to this collection rather than to other publications.

11. I am grateful to Miriam Rosen-Ayalon for allowing me to make use of the findings in Rosen-Ayalon, Ben-Tor & Nevo, inscription no. 305.

12. Grohmann 1971, Schrifttafel II.

13. Von Karabacek 1918, p. 11.

14. Deroche 1983, pp. 38–9, 70–74 and pl. XI; Deroche 1989, pp. 101–2; Deroche, work in progress; Paris 1982, no. 344; Kuwait 1985, no. 61.

15. Deroche 1989, p. 102, nos 7 and 8.

16. Moritz 1905, pl. 42b; Moritz 1913, p. 388.

17. Deroche 1983, pp. 39–41, 75–83 and pls XII–XV.

18. Deroche 1983, pp. 39–40, 75–80 and pls XII–XIII; Deroche, work in progress; Kuwait 1985, no. 38.

19. Grohmann 1971, pl. XII/1.

20. Deroche 1983, p. 40, 81 and pl. XIV; Deroche, work in progress.

21. Deroche 1983, pp. 40–41, 82–3 and pl. XV; Deroche, work in progress.

22. Deroche, forthcoming.
23. Deroche 1983, pp.41–2, 84–97 and pl. xvi; Deroche, work in progress; Paris 1982, no. 351; Kuwait 1985, no. 58.
24. Deroche, work in progress.
25. Moritz 1913, p.388; Deroche 1983b, pp.151–3, 164–5, pls 11b–m, and fig. 1; and Deroche, forthcoming.
26. Moritz 1905, pl.41.
27. Deroche 1983b, pp.147–9, pl. 1 and figs 3–4.
28. Bergsträsser & Pretzl 1936, p.252, no. 2; Deroche 1983b, p.150.
29. Deroche 1983, no. 216.
30. Deroche 1983, pp.42, 98–99 and pl. xvib; Paris 1982, no. 334.
31. Deroche 1983, pp.42–3, 100–7 and pl. xviiia; Deroche, work in progress; Paris 1982, no. 327; and Kuwait 1985, no. 62, which has some affinities to d.iii.
32. Shabbuh 1956, p.339 and pl. 1 below.
33. Deroche 1983b, pl.1b.
- 34.
35. Bloom 1986, p.64; 1989, p.98.
36. Deroche 1983, pp.43, 108–111 and pl. xviii; Deroche, work in progress; Paris 1982, no. 350; Kuwait 1985, no. 53.
37. Karatay 1962, no.6; Deroche 1983, pp.153–4.
38. Deroche 1983, pp.43–4, 112–16 and pl. xix; Deroche, work in progress; Paris 1982, no. 338; Kuwait 1985, no. 70.
39. Deroche 1983, pp.44, 117–18 and pl. xixb; Deroche, work in progress.
40. Karatay 1962, no.25.
41. De Slane 1883–95, p.93.
42. Deroche 1983, pp.44, 119 and pl. xx; Deroche, work in progress; Paris 1982, no. 358.
43. Deroche 1983b, pl.1a
44. Deroche 1988, p.23, figs 2 and 3
45. Deroche 1983, pp.45, 133–5 and pl. xviib; Deroche, work in progress.
46. Deroche 1983b, pl.1a.
47. Deroche, work in progress.
48. Deroche, work in progress.
49. Kuwait 1985, no. 31; Deroche, work in progress.
50. Deroche 1989, p.103.
51. Grohmann 1971, pl. xv/3; Bergsträsser & Pretzl 1936, p.270, pl. vi.
52. Grohmann 1971, p.105, fig.78
- The New Style* (pp.132–5)
1. Lings & Safadi 1976, p. 32.
2. Schroeder 1937, p. 232.
3. Sourdèl-Thomine 1978, p.1122; Lings & Safadi 1976, p.32.
4. This name appears in Amari's descriptions of material in the Bibliothèque Nationale (de Slane 1883–95, notice on ms. arab.382); see also Abbott 1941, p.80.
5. For Western Kufic, see Lings & Safadi 1976, p.29, where the term is applied to cat.nos 25–6; for 'broken cursive', see Deroche 1983b, p.158.
6. The name *badi'* script was also proposed, but this was rapidly discarded; see Schroeder 1937, pp.242–8.
7. Deroche 1983b, pp.158–9; Lings (1976, p.17) speaks of 'a gesture in the direction of Naskhi and other related cursive scripts which already existed'.
8. In making this comparison, one must take into account the differing status of the manuscripts examined: one would expect there to be some difference between rough notes hastily made on a piece of papyrus for the use of the writer and a copy of the Qur'an executed by a calligrapher whose livelihood depended on such work. However, this does not prevent there being clear similarities in the way that the letters were drawn and the forms that they took; see the tables in Deroche, in press.
9. Significant examples can be found in the correspondance of Qurrah ibn Sharik (Abbott 1938): the final *alif* of doc.iv, lines 5 and 31; the *ta'* with the sloping shaft in docs i, iii and iv; the gaping initial *'ayn*, particularly in doc.ii, line 11; the ligatures with medial *'ayn* in doc.iv, line 18; etc. For a comprehensive bibliography covering the papyrus material of this period, see Grohmann 1966 or Khoury 1972.
10. Abbott 1957–72. In vol. 1, fragment no. 2, for example, there is a gaping initial *'ayn* (p.1, line 19), a *ta'* with a sloping shaft (p.2, line 9) and a *dāl* with an acute angle between the two elements (p.3, lines 7 and 8).
11. Apart from a number of dated Qur'an manuscripts, all but one of which are in the Early Abbasid scripts (for the exception, see note 12), we have recently examined 26 non-Qur'anic Arabic manuscripts of the 9th century AD, of which 14 were Islamic, and 12 Christian (see Deroche, forthcoming). If we exclude the Christian manuscripts because of some minor peculiarities they display, the overall impression offered by the Islamic manuscripts is relatively clear, despite the occasional tendency to greater fluidity (cursiveness) in the script (see Cairo, National Library, Hadith ms.2123, or Dublin, Chester Beatty Library, ms.3494, for example).
12. The earliest dated Qur'anic material in ns.iii is Dublin, Chester Beatty Library, ms.1417, which was corrected in AD 905; see Arberry 1967, no.260; James 1980, p.26.
13. This feature was appreciated, if in a confused way, by those who called the script Naskhi Kufic.
14. Deroche 1983b, p.154.
15. Grohmann 1952, pp.75–8; 1963, pp.xv–xxix.
16. See above, note 9. Compare the painted inscription from Antinoë, dated AH 117 (AD 735), in Moritz 1905, pl.108.
17. See above, pp.37, 42; Table iv; cat.57 (D.vb); and cat.58 (D.vc).
18. Two fragments of a single manuscript are known: Paris, Bibliothèque Nationale, ms.arab.2047, (Vajda 1958, pl.1), and Berlin, Staatsbibliothek, ms.or.fol. 379, folios 23–24 (Rödiger 1875).
19. See, for instance, Sourdel 1966, pp.1–3; Şeşen 1989, p.46, pls 1vb and va; and Deroche, forthcoming.
20. This system is attributed to Abu'l-Aswad al-Du'ali (see Fück 1960; Lings & Safadi 1976, p.19).
21. See note 12 above.
22. Mashhad, Astan-i Quds Library, ms.84; see Lings 1976, p.19 and pl.21.
23. See Lings 1976, p.18 and pls 14–16 (Tehran, collection of Agha Mahdi Kashani), for example: the spur rising from the apex of the *ha'* at pl.14, left-hand page, line 3, is very close to that found in inscriptions material, where the letter is flattened on to the line, and there is an example of a floriated final *kāf* at pl.16, right-hand page, line 3.
24. Cf. Mashhad, Astan-i Quds Library, ms.84 (see note 21 above).
25. The concept of *horror vacui*, for instance (Grohmann 1971, pp.141–88 and the bibliography).
26. See, in particular, the contribution of Samuel Flury to the study of Arab inscriptions (for a succinct analysis and bibliography of his works, see Grohmann 1967, pp.58–9).
27. The inscriptions on ceramics are, in general, very similar to the script found in manuscripts; the reasons for this are easily understood. See Bol'shakov 1958–69 and Gouchani 1986.
28. Grohmann 1971, figs 71c, 71t, 72f and 73.
29. Grohmann 1971, figs 94 and 118.
30. Grohmann 1971, figs 94, 102, 107c and 107i.
31. Grohmann 1971, figs 94, 117b and 143a.
32. Grohmann 1971, fig.99.
33. This feature seems to have been present as early as the 7th century AD: Grohmann 1971, fig.45 (an inscription from Hafnat al-Abyad dated AH 64/AD 684) and fig.48 (a milestone from Dayr al-Qalt). However, it is not found in the milestone now preserved in the Louvre (Grohmann 1971, fig.48d).
34. Grohmann 1971, figs 71–2.
35. See Dublin, Chester Beatty Library, ms.1434 (Arberry 1967, no.35; Lewis 1976, p.156; James 1980, p.27).
36. Lings 1976, p.18 and pl.18.

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