A Collection of Qur’anic Codices

by Adam Gacek

The eighteen copies of the Qur’an described below come from a larger collection of Islamic manuscripts preserved in the Department of Rare Books and Special Collections and introduced in my two previous articles published in this journal. These Qur’anic codices clearly stand out as a small but nevertheless interesting collection covering various periods and geographical regions. From the codicological point of view, this collection consists of twenty-nine individual codices, or portions thereof, as the nos. 16 and 18 are made up of eleven and two surviving parts, respectively.

The Qur'an is traditionally regarded as the first Arabic codex par excellence, even though in the early years of Islam the text of the Qur'an was copied in other forms, including loose sheets and scrolls. The terms subūf (sg. sabīfah) and maḥf (or maḥšaf, pl. masāhib), which we encounter in the early Arabic sources were used very loosely and did not necessarily convey a particular form of the book. However, according to Arabic tradition, the Qur’anic text was also copied, from an early period, in booklets (daftar, pl. dafātir, kurrās or kurrāsab, pl. karāris), that is sections of bi-folios consisting of perhaps eight to fourteen single leaves (folios). These booklets came to be placed between two wooden boards (baynā al-daffatayn) and held together by means of clasps, consisting of knobs (ẓirr, pl. azrār) and fasteners (‘urwah, pl. ‘urān). The bound codex was originally referred to as sifr or maḥšaf, the latter indicating something which holds subūf together. Because the companions of the Prophet disliked the word sifr on account of its usage among the Jews, the word maḥšaf, with the usual epithet al-sharīf, came to be widely accepted as referring to a copy of the Qur’an in the codex form.

The word maḥšaf is, nevertheless, not the only word which the Muslims have used for the Qur’an. The other two words which we often encounter are kbatam (pl. kbatamāt, kbitam) and rab‘ab (pl. raba‘āt). The former implies a complete text in one volume and the latter takes its name from a square-shaped box of the same name, which housed a Qur’an divided into a number of codices. This number was usually seven or thirty following the traditional division of the text which allows the Muslim to recite it either in seven or thirty days. The square-like shape of the box, also referred to in the Maghreb as tābūt (pl. tawābūt), it seems, influenced the format of the rab‘ab. This term was predominantly used in the Maghreb (from Egypt to Andalusia). An excellent example of this kind of rab‘ab is our codex no.7. In the Mashriq the term predominantly used for such a box was sanādīq (pl. sanādīq). It is interesting therefore to note in this connection the name of the person mentioned in the waqf-statement (no.16) who is referred to as al-Ṣundūqi, i.e. the keeper of the box.

The text of the Qur’an was originally devoid not only of diacritical marks and vocalization,
but also lacked any headings, verse dividers or other editorial devices. The Arabic tradition tells us that the first thing which was introduced to the text were three dots written at the head of the verse. Despite the controversies which existed among the early theologians and traditionists regarding the purity of the original text, with time the Qur'an was not only vocalized and provided with chapter headings, but also became an object of the greatest attention on the part of the binder, calligrapher and illuminator. Its production was an act of worship governed by a set of rules called ādāb (etiquette).

As mentioned earlier, the Qur'an was usually divided into seven or thirty parts called manzil (pl. manāzil) and juzʿ (pl. ajzāʾ), respectively. Each juzʿ could then be sub-divided into two halves referred to as nisf or ḥizb and four quarters (rubʿ). Other subdivisions included thulth or thalāthat arbāʾ (as in nos.8, 10, 11) and tbumm (no. 13). During the recitation of the Qur'an, the Muslim is instructed to perform a number of prostrations (sajdah) and bowings (rukūʿ, abbr. ʿayn). There are either fourteen or fifteen prostrations all together, usually marked as such in the margin. What is more, the 114 chapters (sūrah) are divided into verses (āyah) which are often grouped into five (khams, pl. akhmās) or ten (ʿasbr, pl. aʿshār) and indicated by means of medallions called khamīsah (pl. khawāmīs) and āšīrāb (pl. aʿwāšīr).

The eighteen copies of the Qur'an described below represent a variety of styles and decorative techniques used in different periods and regions. The largest group is formed of manuscripts which can broadly be characterized as being of Indo-Pakistani provenance. Here we find a superbly executed copy from Mehmet the Conqueror’s Mosque, as well as one copy from each of the following countries or geographic regions: Egypt (7), Maghreb (6) and Sudan (13).

From the point of view of paleography and codicology this small collection provides us with a number of valuable data. It is worth mentioning here, for example, the Mamluk codex (no. 7), written on a characteristic paper of local manufacture, copied in a script which many refer to as Mamluk Naskh and bound in superbly tooled leather covers of the period. Although not dated, this codex is an excellent example of Arabic book-making in the Mamluk period. Of interest here too is the African codex (no. 13) and in particular its binding which features a single piece of leather with a leather thong attached to the end of the envelope flap. This type of binding was meant to be used as a type of portfolio holding loose leaves or quires. This appears to be one of the very early ways of “binding” Arabic codices, which survived only in Africa. Finally, mention should be made of a group of so called Bihārī codices (nos. 8, 14, 15, 16 and 18). According to present research, sometime in the 14th century, a script peculiar to India established itself as the main Qur’anic hand of the region and came to be used extensively in the 15th and 16th centuries. However, it is worth bearing in mind that this script was not used exclusively for the copying of the Qur’an. There is a number of extant specimens of this script used as an ordinary book hand. I have chosen the appellation Bihārī, as the most likely, but it has to be said that this script is referred to in a variety of publications as khatt-i bihār, khatt-i bihār, khatt-i bāhār, Bihārī, Bihārī and even Bahari.

In my description of the Qur’anic codices I have tried to indicate the existence or non-existence of tarwīs in a given hand. Although it is too early to draw any firm conclusions, there is no doubt that this line of inquiry will one day bear some fruit. At this stage, for example, it can be said that the use of right-sloping or left-sloping tarwīs in the Naskh script is indicative of the influence of either Arabo-Turkish or Persian schools of calligraphy, respectively. The tarwīs in this script, when executed by the calligraphers of the
Figure 1. Codex 4, f.112a.
Figure 2. Codex 4.
Figure 3. Codex 5, f.184b.
Figure 4. Codex 5.
Figure 5. Codex 6, f.66a.
Figure 6. Codex 7, f.17b and binding.
Figure 7. Codex 11, f. 6a.
Figure 8. Codex 13, f. 2b and binding.
Figure 9. Codex 14, f.217b.
Figure 10. Codex 16, ff.42b-43a.
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Turkish school, is often hooked. Furthermore, the alif of Naskh (when forming part of the definite article) is in the overwhelming number of cases devoid of tawis. The use of tawis on other letters (mainly the alif in the lām alif, initial lām and tā') in this script or alternatively its complete absence may be indicative of schools of calligraphy or the individual styles of scribes and calligraphers. This is the case e.g. with the Mamluk Naskh, which, to judge from extant specimens, is executed without tawis. It could also be that an unsystematic use of tawis in Naskh is a result of carelessness on the part of the calligrapher.

DESCRIPTION OF THE CODICES

1 (A16)
ff.[302], 177 × 110 / 123 × 68 mm., 15 lines per page. Written on European laid paper (watermark: crown and grapes; GAVLAC). Fully vocalized Naskh script in black with recitation marks in red ink and chapter headings in white on gold background. This hand uses a small hooked tawis (characteristic of Turkish hands) on the lām (going to the right) and alif in lām alif al-warrariqiyah (descending to the left). The codex opens with a rubbed double frontispiece. The text is enclosed in a golden frame and is divided by means of gold discs. The margins carry floral medallions, the words zijb and 'ashr, as well as some corrections. Bound in dark-red morocco with onlaid centre medallions and corner pieces. Executed by Muhammad al-Hilmi, a pupil of Muhammad al-Ḥakm Muhammad 'Abd Allāh, in 1240 i.e. 1824-5. According to the colophon, this is the sixth copy of the Qur'an executed by his hand.

3 (A18)
ff.[i,305], 197 × 122 / 135 × 70 mm., 15 lines per page. Written on European glazed wove paper of biscuit tincture in a fully vocalized Naskh hand. The tawis occurs only on the letter alif of the lām alif al-warrariqiyah and points to the left. The main text is executed in black ink; recitation marks in red and chapter (ṣūrah) headings in white on imitation gold background. The codex opens with a richly illuminated double frontispiece characterized by a floral design. Floral designs are also used for marginal medallions. There are in all forty-three of these medallions. The marginal marks indicating the division of the text are not indicated. Bound in red morocco, the main panel consists of a pattern of dots. This codex is the work of Hāfiz Ahmad Hilmi, a pupil of Muhammad al-Ḥanī, known as Ṣafṣaf al-Bakhzarī Bawāsh zāda (thus), who executed it (kataba) in 1284, i.e. 1867-8. This is the fifth copy of the Qur'an (muṣḥaf) executed by his hand (see taṣdiq, f.305a).

Purchased from Dr. Patton in June 1929.

4 (A19) Figures 1 and 2
ff.[309], 267 × 180 / 190 × 110 mm., 13 lines per page. Written on thickish non-European laid paper of biscuit colour, characterized by wavy laid lines. Fully vocalized Naskh hand with the word Allāh in gold and recitation marks in red ink. This hand is generally devoid of tawis except in the case of lām alif al-warrariqiyah where it occurs on the alif and points to the left. The codex opens with an illuminated double frontispiece. The text is enclosed in a golden frame and blue rule-borders. Sūrah-headings are executed in white on gold background and enclosed in illuminated headpieces. The text division into juz', zijb, and 'ashr is shown by means of illuminated marginal medallions. Bound in dark-brown morocco with blind-stamped panels, medallions and pendants filled with arabesque designs. The stamped surfaces are brushed.
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with gilt. The spine is broken and the flap wanting. This manuscript was executed by Husayn ibn 'Ali al-Amāsī, Imam of the Abū al-Fath Sultan Muhammad Khan (Mehmet the Conqueror) Mosque in Rabī' II, 1072 (date given in Turkish) i.e. 1661. This is the 22nd copy of the Qur'an executed by his hand. Folio 1a contains a bequest (waqf) note addressed to al-Sayyidah Hanifah, daughter of a certain 'Abi Bāshā, dated 15 Jumādā I 1237 i.e. 1822.

5 (A20) Figures 3 and 4

ff.[409], 286 × 167 / 286 × 157 mm., 13 lines per page. Written on fine, glossy and cream-coloured non-European paper having dense and regular laid lines. Fully vocalized Western Indian Naskh hand with an interlinear Persian translation in Nasta'liq. The Naskh hand has no tarwīs on alif and lām, except in the lām alif al-wardāqiyah, where it protrudes to the left. The Qur'anic text is in black and the translation in red ink. The codex opens with a superbly illuminated double frontispiece executed in Kashmiri style. Similar double-page illumination can be seen on ff. 184b-185a and 408b-409a. The text is enclosed in a golden frame with inner and outer deep-blue rules. Sūrah-headings are enclosed in rectangular headpieces and executed in deep-blue ink on gold background. An additional outer frame is provided for marginal decorations and comments. Here we find juz'-numbering and short versions of sūrah-headings placed in corners. Other elements include illuminated medallions and the markings ayn, thalāthab, rub', nisf and sajdah. Bound in very elegant lacquer covers without flap. The central panel of the upper and lower covers consists of an intricate flower design, featuring, among others, dahlias and apple blossoms. Executed (calligraphed and illuminated) in Haydarabād between 1282/1665-6 and 1289/1872-3. The first date appears at the end of the text and therefore is likely to be associated with the copying and the second one appears in the statement on f. 409b in the statement: nivish-tah shud dar farkhundah-i bunyād-i Haydarābād dar sanah 1289.

Purchased from Meyers and Co. Ltd. in 1943 and presented to the library by Lady Roddick.

6 (A21) Figure 5

ff.[70], 235 × 165 / 180 × 114 mm., 10 lines per page. Written on thick European laid paper (watermark: anchor, B—see e.g. ff. 40, 44). Bold, fully vocalized Maghribi hand with hamzah indicated by a yellow dot, tashdīd and sukūn in blue and fathāb, kāṣrāb, dammāh and alif of prolongation in red. The final fā'ī, qāf and nūn are not pointed. The text begins with an illuminated headpiece containing al-isti'ādhab (an invocation against Satan: a'ūdhu bi-Allāh min al-shaytān al-rajīm) and is followed by v. 93 of ch. 9 (Sūrat al-Tawbah). It ends with v. 18, ch. 13 (Sūrat al-Ra'd), followed by the taṣdiq (ṣadaqa Allāh al-'Azīm) and colophon. The text is enclosed in one blue and two red rules. The sūrah-headings are written in gold in either Maghribi or ornamental "Kufi" scripts and marked out by means of marginal palmettes (there are no surrounding panels). The same applies to the words hīz, rub' and nisf written in the margins. A round medallion is used for the word bīzb on ff. 15a, 29a, 41b and 56b. Another medallion of conic shape is used for the word sajdah (f. 69b). Bound in red morocco with simple blind tooling and onlaid medallions. The name of the calligrapher is not given. According to the colophon this is Volume (juz') 5 of a set (tajzi'ah) of 12 volumes executed in 1144/1731.

Purchased from Miss Fisher in 1927.

7 (A22) Figure 6

ff.[46], 210 × 164 / 150 × 105 mm., 5 lines per page. Written on thick laid Mamluk paper characterized by the existence of chain lines grouped in threes and running obliquely across the face of the page. The distance between the chain lines is ca. 10 mm. and 45 mm. between each group. Executed in fully vocalized al-Naskh al-Faddāh hand, the main characteristics of which are the complete lack of tarwīs, the systematic use of lām alif al-wardāqiyah, and the height of the alif being 9-10 mm. The main text is in black ink whereas the sūrah-headings are executed in gold outlined in black (ff. 9a, 23b) in the form of 'Tawqī' script, similar to the one used by Ibn al-Wahid (see D. James, Qur'ans of the Mamlūks. London, 1988, pp. 35-65.).
The verses of the Qur'an are divided by means of gold florettes. The codex begins with an illumination on the recto of the first folio consisting of a panel divided into a cartouche and a multi-lobed medallion carrying an inscription: \textit{al-sādīs ʿashār min al-rabʿāh al-sharīfāh nāfāʿa Allāh bīhā}. This inscription tells us that this is the sixteenth volume of the Qur'an out of most probably a set of thirty volumes. It contains v.72, ch. 18 (Sirat al-Kahf) through ch.20 (Shrat Ta Hā). The end is marked by a large circle (shamsah) with the inscription in decorative “Kufi”: \textit{khitiimuhu misk} (perhaps the equivalent of “finis coronat opus” or “the crowning touch”). The predominant colours used in the decoration are gold and lapis lazuli.

Other illuminations include round medallions in the margins with the words \textit{bizb}, \textit{nisf}, \textit{rub'}, \textit{sajdah}. The volume is marked throughout as \textit{wadand} and a badly rubbed inscription on the recto of the first folio reads: \textit{maqarruhu bi-al-Barqūqīyah bi-al-Sahrii}, referring to al-Khānqāh al-Barqūqīyah in the desert i.e. \textit{extra muros}, an institution built for the Mamlūk Sultan Barqūq by his son Faraj (d.815/1940), where the present copy was deposited. Bound in dark-brown leather, blind-tooled with gold dots. The centre panel consists of a typical Mamlūk decoration with a ten-pointed star in the centre and a pattern of interlacings. The doublures are of blocked pressed leather. The front cover is now detached and damaged. The calligrapher of this manuscript is not known despite the statement on the last folio written in a clumsy hand attributing the work to Ibn Muqlah (harrarahu Ibn Muqlah al-Wazir al-'Aqam!). The date is also not given. However, on the strength of the evidence which we have before us it is likely to have been executed in the 8/14th century.

Purchased from H. Khan Monif, New York.

\textbf{Purchased from H. Khan Monif in 1928.} 9 (A24)

\textbf{Purchased from H. Khan Monif in 1928.} 8 (A23)

\textbf{Purchased from H. Khan Monif, New York.} 8 (A23)

\textbf{Purchased from H. Khan Monif in 1928.} 10 (A25)
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verses) beginning: al-salāh wa-al-salām 'alayka ya rasūl Allāh. The recto of the first folio has an invocation ya kāfikāj and two unintelligible notes. Bound in light-brown morocco with onlaid medallions.

Purchased in 1922 for $25.00 from C. Bryant of the 2nd Queen’s Regiment, who obtained it in 1897 at Tirah on the North-Western Indian frontier.

11 (A26) Figure 7

ff.[415], 345 × 215 / 303 × 165 mm., 11 lines per page. Written on glossy, creamy non-European paper characterized by very fine laid lines, sometimes almost invisible. Fully vocalized Naskh hand (using tarwīs only occasionally and unsystematically), with sūrab-headings and recitation marks in red ink. At the beginning and the end of the codex there are eighteen and twenty blank end-papers. The Qur'anic text opens with a double-page illumination in gold, blue and dark-red. The pages are divided into two major panels: the inner carrying the text of the Qur'an and the outer filled with a commentary in Persian by Kamāl al-Dīn Husayn Kashīfī Sabzavārī (d.910/1504-5) and entitled Musāhib-i āliyyah (published in Tehran 1317-29 A.H.). The commentary is transcribed obliquely in an elegant Nasta’liq hand. The margins carry marks relating to the textual division of the Qur’an such as juz’, nisf, rub’, thulūth, sajda. Polychrome illumination is also used for the division of the text (juz’, nisf, rub’, thulūth, sajdah). Marginal annotations in Urdu are headed by the letter fā’ (initial form) or fā’ and sād (initial, suspended form), the latter written above the elongated horizontal stroke of the fā’. The letter sād is also used to indicate the end of the marginal note. These letters most probably represent the words fā’idah (note) and asl (original text, i.e. the text enclosed in the central panel), being part of the original expression fā’idat al-asl (cf.no. 8). A note on f.1.a.b tells us that the translation is by ‘Abd al-Qādir, son of Wālī Allāh ibn ‘Abd al-Raḥīm Muhaddith Dihlavi, and made in 1205/1790-91. The present copy is not dated, but is likely to have been executed either in 1205 or shortly afterwards. It is bound in red morocco with onlaid medallions, pendants and corner pieces (flap missing).

12 (A27)

ff.[517], 315 × 228 / 242 × 157 mm., 9 lines per page. Written on biscuit colour, fine non-European paper having fairly regular laid lines. Fully vocalized Naskh-based hand with an interlinear Urdu translation in Nasta’liq. The characteristic feature of this hand is the existence of a tarwīs on the alif and lam, projecting in most cases to the right but sometimes to the left, as well as the ‘tail’ on the alif of prolongation. The final mān and qāf are not dotted, but the fā’ is. The folios are loose and in disorder. Simple decoration can be found on the first and last folios. Additionally, the word hizb is enclosed in a circular medallion divided into eight compartments and an inner circle. Other textual divisions include nisf, rub’, thumnun and sajda. The margins carry a number of corrections marked with the letter khā’ (initial form) superscript and the placet (sahba) situated at the end of the correction. The verses are separated by means of three dots arranged in the shape of a triangle and sometimes outlined to give it the shape of a three-petaled florette. The copy is anonymous and undated (mid 13/19th century). The loose folios are protected by a blind-stamped, red morocco casing with a thong attached to the extreme end of the envelope flap.

Purchased from H. Khan Monif in 1942.
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14 (A29) Figure 9

ff.[439], 575 × 325 / 360 × 210 mm., 15 lines per page. Written on non-European paper of biscuit colour and having fine and regular laid lines. Executed in a large, fully vocalized Bihāri hand with the initial, median and final lines in a thicker and larger script of Thuluth type (the height of alif being 30 mm.), with a systematic use of tarwis, descending to the right. The Bihāri hand is entirely devoid of tarwis. The volume begins with a double-page illumination containing five empty medallions per page. This is followed by another double-page illumination containing the opening verses of the Qur'an. Other double-page frontispieces are located on ff. 105b-106a, 217b-218a and 324b-325a. Among the illuminated pieces are medallions carrying the words juz', rub', nisf, thalāthat arbī', and sajdah, as well as surah-headings and the word Allāh. The main text is enclosed in a ruled panel and surrounded by two outer panels, the first containing selected key words written in red and blue and the others glosses in Persian arranged in a zigzag form. The main text is followed by a Persian commentary on Surat al-Fâtihah and Fāli Mushaf, a divinatory poem (also in Persian) consisting of 193 verses and divided by means of the letters of the alphabet into groups of six or seven dī bayt. Bound in a lacquer cover with simple decoration consisting of a central medallion and floral decoration in the corners and border. This copy is anonymous and undated; probably 10th-11th century or earlier.

Purchased from H. K. Monif.

15 (A30)

ff.85, 225 × 135 / 154 × 85 mm., 7 lines per page. Written on brown non-European paper characterized by wavy and thick laid lines, sometimes not easily visible. Fully vocalized Bihāri hand (using occasionally right-sloping tarwis) in black ink and surah-headings, the word Allāh and the interlinear Persian translation in red ink. There is no textual division except for the letter 'āyn. The present codex is acephalous and contains a selection of short chapters beginning with Sūrat Yā Sin (36) and ending with Sūrat al-Nās (114). Bound in a recent red morocco of European style (without flap). The codex was remargined most probably at the time of binding. The folios 51-71 were added later. The colophon reads: tarikh-i nubah-i māh-i Dhi al-Hijjah yawm al-abad sanab [...] [bī-yād?] khābāy-i mubarrirīn faqīr kabīr. W. Ivanow gave this manuscript to Dr. Casey A. Wood who estimated that it was originally written about 1487. This date is quoted in a note pasted on the verso of the last folio, written in Colombo, Ceylon, Dec., 10, 1926 and signed by Casey A. Wood.

16 (A31) Figure 10

A collection of eleven (out of the original thirty) parts (juz') of the Qur'an executed before 4 Ramaḍān 908/1503.

(1) ff.[37], 233 × 164 / 167 × 115 mm., 7 lines per page. Al-Juz' al-thāni (ch.2, v.142–ch.2, v.222). The present part is imperfect at the end and after f.23. Written on thick, non-European paper with laid lines only faintly visible. Fully vocalized Bihāri hand (without tarwis). The codex opens with an illuminated circular shamsah and a double-page frontispiece. The first two pages, the word Allāh, discs and florettes are executed in gold. The other illuminated elements include marginal medallions (nisf, thalāthat arbī') and the letter 'āyn. The text is enclosed in blue and red rule-borders. It is provided with an interlinear Persian translation in red ink. No date.

(2) ff.[45]. Written by the same hand as above, this codex contains al-juz' al-khāmis (ch.4, v.24–end of ch.4). It is provided with a waqf-note in Persian (ff. 45a-b) dated 4th of Ramaḍān 908/1503. The note gives the founder's name as Karam Allāh Naṣr Allāh al-Mukhātib, an official in charge of property (Mutasarrīf-i Mamālik-i Divān-i 'Alī) in the ministry of Shāh Bābār (thus), Manṣūr al-Mulk ibn Manṣūr al-Mulk and states that if there is anything missing from this juz', it should be brought to the attention of Mas'ūd Nūr Šundūqī (i.e. the keeper of the sundūq, a box for housing copies of the Qur'ān) of the fort (qal'ab) R. t(?). h. n. w. r, perhaps a corruption of Ranthambhor.

(3) ff.[33]. Executed by the same hand as the preceding parts, this is al-juz' al-thāmin (ch.6, v.111–ch.7, v.87). There is a lacuna after f.26.
and the folios 27-33 had been supplied in a different and later hand, without Persian interlinear translation.

(4) ff.[43]. This is al-juz’ al-‘asbir (ch.8, v.41—ch.9, v.93) of the same copy of the Qur’an. The folios 20-25 are badly mutilated. Appended to this part is the same waqf-note as above dated 4 Ramadān 908/1503.

(5) ff.[48]. Al-juz’ al-kh2mis ‘ashar (ch.17, v.1—ch.18, v.74). The folios 42-48 were supplied later and have not Persian interlinear translation.

(6) ff.[38]. Al-Juz’ al-s2dis ‘ashar (ch.18, v.75—ch.20). Provided with the same waqf-note as above.

(7) ff.[37]. Al-Juz’ al-t2si’ ‘ashar (ch.15, v.21—ch.27, v.59).

The folio 37b carries the introductory portion of the same waqf-note as above.

(8) ff.[42]) Al-Juz’ al-hādī wa-al-‘ishrūn (ch.29, v.45—ch.33, v.30). The folio 42a contains the end portion of the waqf-note.

(9) ff.[40]. Al-Juz’ al-rābi’i wa-al-‘ishrūn (ch.39, v.32—ch.41, v.46). There is a lacuna after f.38. Appended to this juz’ is the same waqf-note, dated 4 Ramadān 908/1503.

(10) ff.[44]. Al-Juz’ al-kh2mis wa-al-‘ishrūn (ch.41, v.47—ch.45). It contains the initial portion of the same waqf-note.

(11) ff.[34]. Various fragments such as a portion of al-juz’ al-thāmin and al-juz’ al-thāmin ‘ashar. The last folio carries the same waqf-note as above, dated 4 Ramadān 908/1503.

17 (A32)

ff.[7], 220 × 155 / 180 × 105 mm., 11 lines per page. A portion of the Qur’an containing Sūrat al-Mulk (67), Sūrat al-Dahr (76) and Sūrat al-Mursalāt (77). Written on non-European laid paper with thickish laid lines. Fully vocalized Naskh (with occasional but unsystematic use of tarwīs), Muḥaqqaq and golden ‘Awqī’ scripts. The Muḥaqqaq is used in the initial, median and final lines of the page and the ‘Awqī’ for headings. The fragment begins with a badly damaged circular medallion and a double-page illumination and has the text divided into panels. The sūrah-headings, discs, rosettes are executed in gold and blue. The folios have been remargined. On the verso of the last folio there is a waqf-note written in the same hand as in no. 16 and dated Ramadān 908/1503.

18 (A33) Two parts (juz’) of the Qur’an.

(1) ff.[37], 230 × 155 / 193 × 107 mm., 9 lines per page. Juz’ 22 (ch.33, v.31—ch.36, v.21). Written on non-European paper having thick and fairly regular laid lines. Fully vocalized Bihārī hand, with occasional left-sloping tarwīs. The sūrah-headings, recitation marks and rule-borders are in red ink. The verses are divided by means of a yellow circle with one red dot inside and four dots on the circumference. Note on the verso of folio 37. No date (early 10/16th century).

(2) ff.[35], 210 × 150 / 170 × 108 mm., 7 and 9 lines per page. Juz’ 23 (ch.36, v.22—ch.39, v.31). Executed by the same hand as above (1). No date.

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Notes

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2. See e.g. Solange Ory, “Un nouveau type de mushaf; inventaire des Corans en rouleaux de provenance damascaine conservés à Istanbul,” *Revue des études islamiques* 33 (1965), 87-49.


4. This is e.g. the case of the codex of Khâlid ibn Ma'dân (d. 103/721-2), see 'Abd Allâh ibn Abî Dâ'ûd al-Sijistânî, *Kitâb al-masâhib* (Beirut: Dâr al-Kutub al-'Ilmiyah, 1985), 150.


9. See Bakr ibn Ibrâhim al-Ishbîlî (d. 628 or 629/1231 or 1232), “Kitâb al-taysîr fi sinâ'at al-tasfir,” *Revista del Instituto de Estudios Islámicos en Madrid* 7-8 (1959-60), 25. The use of a string or a leather thong of this kind can also be seen on outer, usually envelope-shaped cases used for extra protection of the bound codex.

