The verses are in red and other calligraphic signs in blue and orange. In the stretch heading of gold ornamental Western Kufi, the eyes of the letters are filled only blue, as are those of the word hirz of gold with orange centres which mark all the verse divisions except the fifth and the last; these letters are marked respectively, in the pen by a gold ornamental letter kuf and a rosette, and in the margin by a tree of firs and a horizontal palmette. The marginal ornamentation of gold open-work arabesque highlighted with olive green and brown, red, and surrounded with blue.

Case 6

Ornamental pages at the end of a Qur'an copied in Andalusi Maghribi script on vellum in 1293-1294 in Granada. 
31.5 x 22.3 cm, 21 lines, 132 folios. 
Case 6

Six Plate VI

Six al-Tahhati (Acquisitional Rivalry) to al-Istiklah (the Reserves). BL: 1-2, 1-21, from part 4 of a Qur'an in Maghribi script, probably in the 10th/11th century in Granada. 
29.4 x 20.5 cm, 21 lines, 132 folios. 
Case 6

The illumination design consists of an upper and lower panel with a central square containing the inscription; and has three and two half rounds in the margin of each page. The script on f. 138 verso in gold ink is on a white ground, and that on f. 139 verso in black ink on a gold ground. 
44 x 27 cm; 11 vers, 209 folios. 
Case 6

The stretch headings are in ornamental Western Kufi, with patterns of gold open-work palmettes outlined with blue and with blue bands. An inscription in gold ornamental Maghribi script, in which the eyes of the letters are filled with red, is placed at the foot of the page indicating the end of the Qur'an. 
29.5 x 19 cm, 11 lines, 288 folios. 
London, British Library, Or. 1288, ff. 248 verso-255. 
Case 6

Six Illustrated pages at the end of a Qur'an in Maghribi script copied in 1145-1150 in Morocco for a prince of the family of the Sharif of Sebha. 
Al-Malik, the sovereign, and Al-Lah, unto God (in- the Sovereignty is in God's) are inscribed respectively in the right and left corner, both in gold ornamental Maghribi script. Between these inscriptions are verses expressing devotion and regard. The illumination in the central square, with its swirling shahadah and overlapping strapwork, is formally typical of Western Islam. What marks it as something of its exceptions is the wide range of brilliant colours. On the outer side of the monogram on each page is a larger semicircular cartouche, covered with arabesque, and a somewhat smaller one surrounds the rectangle. Here, as also in the central square, the artist has deliberately made distinct differences of colour in the two opposite pages, but not enough to upset their relationship of mutual balance. 
The Qur'an was probably sent as a present to one of the sons of the Sebha of Fezzan. 
31.5 x 19.5 cm, 20 lines, 289 folios. 
Casas, National Library, 815.F.29, fo. 284 verso. 
Case 6

See Plate VIII

Four al-Qur'an (the Four) and jumal (the biggest) JXVII, 34-41, in a Qur'an in Maghribi script, copied in 1275 V105 for the Sharif Sulayman III, (abd Allah al-Mahd) second ruler of the present dynasty. 
31.5 x 19.5 cm, 20 lines, 289 folios. 
Casas, National Library, 815.F.29, fo. 284 verso. 
Case 6
**Early Naskhī and Rayḥānī**

5th–7th/11th–13th century

In Eastern Islam, more Qur’ān have been written in Naskhī than in any other style, and this natural-sized cursive script was perfected by Ibn al-Bawsībāb as early as the end of the 4th/10th century. His only surviving Qur’ān, dated 591/1196–7, now in the Chester Beatty Library, Dublin, is in Naskhī, and some prefer his robust hand to anything that has followed it. Others find their ideal in the more delicate hand of Yaḥūt al-Muṣṭaṣfīṭī (d. 697/1298), ‘the Sultan of the Calligraphers’, while many would maintain that even Yaḥūt was eclipsed by the best Ottoman and Persian calligraphers of the 9th–11th/15th–17th centuries. The collective example of all these masters resulted in the establishment, throughout the Islamic East, of a Quranic Naskhī script of a very high standard of calligraphy that has been maintained until the present day. Of outstanding interest among the earlier examples are three which bear the signature of Yaḥūt al-Muṣṭaṣfīṭī and which, unlike most of the manuscripts so signed, could well be the work of this late 7th/13th century master. Their illumination belongs undoubtedly to the period of his artistic activity. Two of these are in small Rayḥānī (or rayḥānī d-quiqué) which is very similar to Naskhī but which differs from it chiefly in having less depth of curve below the line. The drawing up and straightening out of such curves means that the letters tend to point more in the direction of the script, which thereby gains in momentum. The vowels of Rayḥānī are written with a finer pen, whereas those of other scripts are normally written without a change of pen, though there is no absolute rule about this.
جعلناها قوامة في نارٍ إذ قيل لهم معايِّن رحبًا بسمهم فسيروا عنا أمرهم فحَّنُ النّاقة مصاعدته وهم ينظرون ما ستطمحوا

فأخذناها وجمود فيها إن هم يومئذٍ موعنهم ونتبعهم إذ أرسلنا عليهم الرّيح العقيم وما نذرون غير أن نعلمه إلا
Early Muḥaqqaq and Thuluth

6th–7th/12th–13th century

The difference between Thuluth and Muḥaqqaq is somewhat analogous to the difference between Naskhi and small Rayḥānī, but it is considerably more marked. The sweeping horizontal sublinear flourishes of Muḥaqqaq give it an impetus which no other Arabic script can equal, while at the same time, in virtue of the height and straightness of its vertical letters, it yields nothing to the others in the way of majesty. This harmonious combination of the horizontal with the vertical, of speed with grandeur, explains its name, which means ‘realized’, ‘consummated’, the implication no doubt being that this script marks the realization or consummation of a calligraphic ideal, and for well over three centuries, the 7th–9th/13th–15th and on either side of these centuries (this being perhaps the greatest period of the art in question), Muḥaqqaq was the favourite hand for large Qur’āns throughout the Islamic East.

Thuluth, which comes into its own in inscriptions and headings, is relatively speaking too static to have been a frequent choice as script for a whole Qur’ān, but it often occurs in combination with other scripts (see nos. 61 and 64). The larger Rayḥānī is nearer to Muḥaqqaq than to Thuluth, but it is somewhat more delicate than either. Some of the finest examples of early Muḥaqqaq are in 7th/13th century Qur’āns in the Turkish and Islamic Museum in Istanbul. But we are fortunate in being able to show here a rare mid-6th/12th century example from Egypt (see no. 50), and of the 7th/13th century from Egypt and from Mashhad.
8th–9th/14th–15th century

Mulaqqaq was, as we have seen, undoubtedly the favourite script of the calligraphers of this period for their large Qur'ans. No. 68, in Thuluth, is a notable exception. The sūrah headings are nearly always in ornamental Eastern Kufic, with an occasional exception in favour of Thuluth. As regards the frontispieces, many of which are on display, the most typical pattern is a large central square surrounded by one or more frames which are prolonged above and below to take in an upper and a lower panel for inscription. The now rectangular whole is surrounded on the three outer sides by a broad band of extroverted arabesque which 'flows' out towards the margins where it terminates in finials, with or without a palmette in the centre of the side margin. This outer band of arabesque, without the palmette, has remained throughout the centuries to this day. What characterizes the 8th/14th (especially in its second half) and the early 9th/15th centuries is the content of the central square, which is nearly always powerfully expansive or centrifugal. The most typical pattern radiates from a centrepiece, often star-shaped or suggestive of a star, the outlines of which are prolonged into a section of contiguous polygons, irregular, but symmetrically arranged, with the outermost figures half disappearing, as it were, beyond the frame in a way which is suggestive of endless, if unseen, prolongation. Often the geometrical elements are so contrived as to repeat the centrepiece on all sides, with the outermost repetitions partially out of sight, as if the artist were seeking to reinforce his purely visual effect with the sound of an echo that reverberates with an ever spreading vibration.

After the frontispiece, the next two pages usually have an illumination of similar proportions, with the Opening sūrah and the first verses of the second sūrah balancing each other in the two central squares or rectangles, and the sūrah headings in the upper and lower panels. The rectangle is always framed, but it may or may not be surrounded by a band of arabesque on the three outer sides. Palmettes are nearly always attached to the outer ends of the panels. In the 9th/15th century the geometrical sections of the frontispieces tend to be replaced by additional compartments of arabesque (see no. 92).
The Qur'an

Mamluk

60
Frontispiece to part 1 of a Qur'an in seven volumes copied by Muhammad ibn al-Wafid and illuminated by Muhammad ibn al-Khaldi in Cairo in 1371/1372 and adorned in the Minbar of al-Mas'udi in al-Mansur in 1374/1375. The illustration technique is characteristic of the Mamluk period, with the use of gold leaf and gold-painted inks. The text in the text frame is in gold Thuluth script, and the margins are richly decorated with gold and red ink. The manuscript is housed in the British Library, London, and is a valuable example of Mamluk illumination.

58
Shahr al-Filif (‘The Night Journey’) and Shahr al-Kafid (‘The Cow’), XVII, 87-91: 101, in a Qur'an copied by Muhammad ibn al-Khaldi in 1374/1375 in Cairo. The manuscript is housed in the National Library of France, Paris. The illumination in this manuscript is noteworthy for its use of gold and red ink, and the intricate design of the text frame. The manuscript also contains a number of other Qur'anic texts.

51-52
Shahr al-Filif (‘The Night Journey’) and Shahr al-Kafid (‘The Cow’), XVII, 87-91: 101, in a Qur'an copied by Muhammad ibn al-Khaldi in 1374/1375 in Cairo. The manuscript is housed in the National Library of France, Paris. The illumination in this manuscript is noteworthy for its use of gold and red ink, and the intricate design of the text frame. The manuscript also contains a number of other Qur'anic texts.

51
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50
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49
Shahr al-Filif (‘The Night Journey’) and Shahr al-Kafid (‘The Cow’), XVII, 87-91: 101, in a Qur'an copied by Muhammad ibn al-Khaldi in 1374/1375 in Cairo. The manuscript is housed in the National Library of France, Paris. The illumination in this manuscript is noteworthy for its use of gold and red ink, and the intricate design of the text frame. The manuscript also contains a number of other Qur'anic texts.
78. Stanislav Arefiev (the Copyist). P. 9 of a Qur’ân in thirty volumes in Râhî script in the British Library. This is a copy of the text of the Qur’ân in the style of the Râhî script, which is a late form of the earlier Thuluth script.

The text is written in black ink, with brown ink used for the annotations. The headings and sub-headings are in red ink. The script is clear and legible, with a consistent style throughout.

The copyist, Stanislav Arefiev, is known for his work in reproducing early Islamic manuscripts. This copy is particularly fine, with careful attention to the details of the script and the layout of the text.

The text is accompanied by illuminations, which are typical of early Islamic manuscripts. These include calligraphic flourishes, borders, and decorative elements that enhance the visual appeal of the text.

Overall, this copy is a fine example of early Islamic script and calligraphy, and is a valuable resource for scholars of Islamic studies and manuscript collectors. It is a testament to the skill and artistry of the copyist, and to the enduring value of early Islamic manuscripts as sources of cultural and historical knowledge.
A CentralStripe in a Qasr is rare and important for the future of its history in the Eastern Islamic world. Dhiqan, a Northern Eastern Islamic Kingdom, was devastated by a fire in 1169 and the same natural occurrence that followed. The embers of this qasr are rarely seen and represent an important feature of the Islamic architectural landscape.

The CentralStripe and its importance in the Islamic world is a subject of much debate among experts. However, the presence of such a feature in the CentralStripe of this qasr is a testament to the resilience and adaptability of Islamic architecture. The CentralStripe is a symbol of the Islamic community and its commitment to harmony and balance.

The qasr was built as a grand and illustrious display of Islamic culture and art. It was designed to accommodate the elite of the Islamic world and to serve as a symbol of the power and opulence of the Dhiqan Kingdom. The CentralStripe is a critical feature in this qasr, as it serves as a focal point for the grand architectural elements.

The CentralStripe is a hallmark of Islamic architecture and is a symbol of the Islamic world's commitment to beauty and harmony. It is a testament to the resilience and adaptability of Islamic art and architecture, and it serves as a reminder of the enduring legacy of Islamic culture.
الحکم و الحکمت للعفو

فیها

شیخ العقیدة والدیالیقیة و الفقهاء

ویسی اللّه جلّ و حمیله

وفی الیت فی الهدی الله طیب

تخرج من فیه بریغة والخیال

ابن عویش وابن الحکمیة اسیف

المنزلة