Arts of the Islamic World

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Auction: Thursday 15 October 1998 at 10.30 am

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Lot 67, detail enlarged

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Arts of the Islamic World

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For all lots marked with †, ‡, or ‡
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pages at the back of this catalogue.

Lots 1-193

Thursday
15 October
1988
10.30 am
1 Large Qur’an leaf in kufic script on vellum, North Africa or Near East, c.750-800 A.D.

This leaf comes from a dispersed Qur’an manuscript which can be attributed, on the basis of its archaic illumination and the exact wording of the Sura titles, to the 8th century. Several leaves from the present Qur’an have illumination accompanying decorated panels in an early style, with long, thin horizontal panels decorated with zig-zag patterns of stylised vegetal and abstract motifs and attached pietrænettes of similar motifs. These are the main features of the sura headings, while the titles, written in small kufic script in red ink, are squeezed in above the decorated panels. Furthermore, the wording of the sura headings, starting with the words ‘fanihat surat …’ (the beginning of the sura …) indicates simply that this was the point where each sura started, rather than constituting a title as such. This feature is pertinent since what we now consider as the titles of the suras (al-Isra’, al-Adha, al-A’raf, etc.) were not used in the earliest Islamic period (see Bell and Watt, 1970, pp.58-9).

Leaves from this manuscript with sura headings have been sold in these rooms, 29th April 1998, lot 2; 20th November 1986, lot 255; and at Christie’s, 15th October 1996, lot 47.

Other leaves from the same Qur’an are in public and private collections including the David Collection, Copenhagen, (von Fuchs, 1900, p.34) and the Nasser D. Khalili Collection, London, (Déroche, 1992, no.66), while several have been sold in these rooms, 15th April 1985, lots 40-44; 21st November 1985, lots 284-5; 20th November 1986, lots 255-6; 4th December 1987, lots 182-3, 11th October 1991, lot 885; 30th April 1992, lot 317; 22nd October 1991, lot 30; 18th October 1995, lot 5; 23rd April 1997, lot 6; and at Christie’s, London, 16th June 1987, lot 72 and 15th October 1996, lots 45-48.

2 Large Qur’an bifolium in kufic script on vellum, North Africa or Near East, c.900 A.D.

This is a very fine example of the mature stage of Qur’anic manuscript production under the Abbasids and their contemporaries in the ninth and early tenth centuries A.D. The vellum is of high quality and almost transparently clean; the script is an extremely elegant, spacious and controlled kufic with great attention paid to the distribution of the text over the page, creating a balance of active and passive space, and the few instances of illumination indicate a lavish programme with gold rosettes for every verse and large illuminated roundels every five verses. On this basis the tenth verse markers, the sura headings and the opening and closing illumination of each section must have been spectacular.

The bifolium can be compared closely with a section sold in these rooms 16th October 1996, lot 8, which included the opening and closing illumination of the ‘jizz’, giving us an idea of what other leaves of the present piece might have looked like. Other related leaves and manuscripts are as follows: Qur’an, Musée des arts islamiques (Paris, no.331; Lings and Safadi, no.10); Tehran, Iran Bastan Museum, Ms.4289 (Lings, 1976, no.53); Nasser D. Khalili Collection, London, KP265 (Déroche, 1992, no.25, p.76); Sotheby’s, London, 4th April 1978, lot 84; Christie’s, London, 11th October 1988, lot 37; 10th October 1989, lot 301; 27th April 1993, lot 20, while a single leaf has been published by Bernard Quaritch (1991).
3 Large Qur’an leaf in kufic script on vellum, Near East or North Africa, c.900 A.D.

Text: Sura XXXVII, vv.55-60
7 lines per page written in bold kufic script on vellum, no letter-pointing, vocalization of red, yellow and green dots, verse divisions marked with triangular arrangements of six gold dots, fifth verse marked with a foliated kufic letter ‘ha’ in gold, some slight offsetting, reverse with ink slightly worn, in mount 237 by 337mm.

This is a fine, bold example of mature kufic script, well-spaced and with a well-balanced spread of ink on the page. The graphic intentions of the calligrapher are highlighted by his use of a rectangular dot of brown ink at the end of the fourth line of the recto, in order to extend the line to the extreme left. This was necessary since final alif of the word hadha sits one half centimetre before the end of the line, leaving a space of clear vellum which would otherwise upset the regularity of the parallel end of the text area. The fifth-verse marker is based on the shape of a kufic letter ‘ha’, being equal to the member five in the alfaj system. In this case it has been decorated with an internal foliage form and a trefoil device on top.

Related examples can be seen on a leaf in the Musée des arts décoratifs, Québec, no. 328 (p. 245) and a leaf in a private collection (Quarrick 1213, nos. 4, p. 54).

16,000-20,000

The Property of a Lady

4 Qur’an leaf in kufic script on vellum, North Africa or Near East, 10th century

Text: Sura XXIX, vv.38-39
3 lines per page written in fine kufic script in brown ink on vellum, diacritics in brown, vocalization of red and green dots, single verse divisions marked with triangular arrangements of gold dots, defective at inner edge, reverse with ink worn and some soiling 198 by 220mm.

This leaf comes from an important Qur’an notable for its unusually attenuated and elegant script. The features which set it apart from normal kufic are the very tall verticals, the wide, curving terminal nun and the stroke tail of the terminal mim. Interestingly, the distinctive terminal nun bears a resemblance to the same letter form on lot 1 in this sale, a much earlier example of a kufic Qur’an leaf.

Other leaves from this Qur’an are in the Al-Sabah Collection, Kuwait (Al-Audah, fig. 1, p. 117), the Tarq Rajib Museum, Kuwait, and the Nasser D. Khalili Collection, London (Déroche, 1992, no. 58). Further leaves have been sold in these rooms, 25th June 1985, lot 6; 21st-22nd November 1985, lot 297; 22nd-23rd May 1986, lots 246-7; 20th November 1986, lots 271-2; 11th October 1991, lot 887; 23rd October 1992, lot 557; 22nd October 1993, lots 19-20 and 19th October 1994, lots 6-7; 29th April 1998, lot 3; Christie’s, London, 11th October 1988, lot 36.

£1,500-2,000

Other Property

5 Qur’an bibilium in gold eastern kufic script on paper, Persia, 12th century

Text: Sura XXXIII, vv.18-53
15 lines per page written in elegant eastern kufic script on buff paper, letter-pointing and vocalization in black, sarak and tashkil in red, verse divisions marked with red circles, fifth verse marked with a foliate device in gold and red, tenth verse marked with illuminated roundels in gold and red 354 by 296mm.

It is interesting to note that on line 4 of the recto of folio 6, the scribe has disguised his erased mistake by extending a letter sa for 9.5cm., covering the whole of the erased space.

Other leaves from this Qur’an, which is notable for its particularly elegant eastern kufic script, have been sold in these rooms, 19th October 1994, lot 11; 23rd November 1995, lot 302; and in our Geneva rooms, 26th June 1985, lot 13. A further single leaf is in the Nasser D. Khalili Collection, London (Déroche, 1992, no. 92, pp. 174-5).

£6,000-10,000

The Property of a Gentleman

6 Large Qur’an bibilium in eastern kufic script on paper, Iran, 12th century

Text: Sura XXXIII, vv.18-53
15 lines per page written in elegant eastern kufic script on buff paper, letter-pointing and vocalization in black, sarak and tashkil in red, verse divisions marked with red circles, fifth verse marked with a foliate device in gold and red, tenth verse marked with illuminated roundels in gold and red 354 by 296mm.

It is interesting to note that on line 4 of the recto of folio 6, the scribe has disguised his erased mistake by extending a letter sa for 9.5cm., covering the whole of the erased space.

Other leaves from this Qur’an, which is notable for its particularly elegant eastern kufic script, have been sold in these rooms, 19th October 1994, lot 11; 23rd November 1995, lot 302; and in our Geneva rooms, 26th June 1985, lot 13. A further single leaf is in the Nasser D. Khalili Collection, London (Déroche, 1992, no. 92, pp. 174-5).

£6,000-10,000
Large Qur'an leaf in gold kufic script on blue vellum, North Africa or Southern Spain, 9th-10th century

Text: Sura IV, vv.17-23
15 lines per page written in stretched kufic script in gold oxidised in reddish-brown ink on blue-dyed vellum, single verse divisions marked with silver discs decorated with coloured dots (now oxidised), faintly incised guidelines clearly visible, twentieth verse marked with a large silver roundel in magnum containing kufic letters (presumably the probably symbolic as well as merely luxury, and it is possible that the blue vellum and gold script was meant to rival the most luxurious manuscripts of the Byzantine empire, which were dyed blue or purple.

7

The exact origins of the Blue Qur'an are unknown, but several theories have been put forward over the last century. J. H. M. Bloom has argued that a North African provenance is the most likely (Bloom, 1986, pp.59-65; 1989, pp.95-9), while more recent research by T. Stanley (Kairisch, 1211, pp.7-15) points to an Andalusian patron. If the exact origins of the manuscript remain obscure, it is universally agreed that it is a startlingly luxurious example of Islamic manuscript production, and that it was one of the most important manuscripts of the Qur'an produced in the medieval Arab world.

A section of the manuscript is in the National Institute of Art and Archaeology in Tunis, while detached leaves or fragments are in the National Library, Tunis, the Chester Beatty Library, Dublin, the Institute du Monde Arabe, Paris, the Museum of Fine Arts, Boston, the Harvard University Art Museums, Cambridge, Massachusetts and various private collections including the Sadruddin Aga Khan Collection, Geneva, and the Nasser D. Khalili Collection, London.

Several leaves have been sold in these rooms, most recently 29th April 1998, lot 4, where further references are given.

For further illustrations and discussion see:

Welsh and Welch, 1982, no.1.
DeGrohe, 1992, no.42.
Arberry, 1967, pl.XL2.
Lings and Safadi, 1975, no.11.
Falk, 1985, pp.56, no.4.

$20,000-30,000

Large Qur'an leaf in gold kufic script on blue vellum, North Africa or Southern Spain, 9th-10th century

Text: Sura V, vv.30-35
15 lines per page written in stretched kufic script in gold oxidised in reddish-brown ink on blue-dyed vellum, single verse divisions marked with silver discs with central green dot, faintly incised guidelines clearly visible, scraped clear of gold script
256 by 344mm.

Provenance:
Sold in these rooms, 8th July 1980, lot 160.
HP Krauss, New York
The Beck Collection, M4.
His sale, in these rooms, 16th June 1997, lot 4.

From the same manuscript as the previous lot, see footnote to that lot for further discussion and references.

A notable feature of this leaf is the achievement of the scribe in arranging five consecutive lines beginning with the word 'Allah', giving the script of the rector an impressive regularity and rhythm. Of the many leaves of this Qur'an now dispersed in diverse collections, several have the puzzling aspect of one side scraped clean of the gold script and any associated decoration, the vestiges of the script remaining clearly visible. The phenomenon has puzzled scholars for some time and no satisfactory explanation has yet been offered. The most recent research can be found in the catalogue of Bernard Quaritch, no.1213, pp.10-11. Another leaf with one side deleted was sold in these rooms 29th April 1998, lot 4.

$14,000-16,000

Large Qur'an leaf in gold kufic script on paper, Iran or Mesopotamia, 11th century

Text: Sura V, vv.159-167
9 lines per page written in strong, bold eastern kufic script on cream paper, letter-pointing ('gitm') in black, visualization in red and blue, gold florrets decorated with red and blue dots between verses, trimmed 309 by 217mm.

This is an interesting example of eastern kufic script, being extremely bold, but having a slightly cursivelike feel to it. Another interesting aspect is the use of red dots for the vocalization.

This use of dots was common on kufic scripts (where green, blue and yellow were used as red, but by the time eastern kufic developed in the late 10th and early 11th century, it had almost died out in favour of the angled dashes used for the kasra, fathua and damaa right up until modern times.

Thus the use of dots on the present leaf would indicate either that it is an early example of eastern kufic script, dating perhaps from the first half of the 11th century, or that it was produced in a provincial scriptorium where innovations took longer to arrive.

Another leaf from the same Qur'an was sold in these rooms, 9th July 1979, lot 3.

$2,000-3,000
written on paper, which in medieval Islamic Spain was unusual,vellum still being the preferred material for the writing of the Qur’ an; the paper was dyed pink, a rare luxury aspect; the script is a fine example of large scale maghribi script (the marking of the hancas indicating an Andalusian origin) and the spacious arrangement of the script on the page allowed for the clear marking of the diacritics and vocalisation in colours and gold and the elaborate illuminated devices between verses. A particularly unusual aspect of the verse divisions is the use of handful letters to mark the exact verse count of every verse. The illumination of the devices marking the verse divisions is of very high quality and the size of the devices allows the use of a relatively complex design.

Due to the fine quality of the manuscript it can be assumed that it was made for a high ranking official or member of a princely family from one of the major cities of Southern Spain. It has generally been attributed to Granada, although the script and illumination bear a close resemblance to a manuscript of the Sibah al-Nabhi, dated 568/1172.

3, written at Valencia (Al-Andalus, no.77, p.387). The large, rounded script was in general use from the second half of the 12th century onwards. The pink paper may have come from the town of Jativa (Arabic Shatibiya), 15 miles south-west of Valencia, which was famed throughout Europe and the Near East for its papermaking. Jativa shared the political and military history of its near-neighbour Valencia, falling to the Christians in 1239-40.

A section from the same Qur’an, formerly in the collection of Maréchal Lyautey, was sold at the Hotel Georges V, Paris, 30th October 1975, lot 488, and subsequently in these rooms, 14th April 1976, lot 247. Two leaves from that section were sold in these rooms, 23rd April 1997, lots 42 and 43. Other leaves and sections from this twenty-volume Qur’an are in various public and private collections and are illustrated and discussed as follows: Falls, 1985, no.7, p.39 Geneva, 1988, nos.8a-b, pp.66-9 Al-Andalus, no.81, p.311 See also: E.L.1, article ‘Sharife’ £6,000-12,000
Stylistically it relates to Indian Qur’an jamas on cotton of the 15th to 17th centuries, in which similar use can be found of compartments for the text, of the roundels joining the compartments, of the surrounding band of the ninety-nine names of God and of the large blue and orange roundels containing the Shahada. Furthermore, the dominant use of orange and blue occurs in both types. Closely related jamas have been sold in these rooms, 22nd October 1993, lot 38, at Christie’s, 27th April 1993, lot 38 and 28th April 1992, lot 78, and at Spink’s, 1980, lot 78. A particular motif on the present scroll, viz the orange, five-petalled lotus-like device protruding from the ruled margins into the outer band of decoration, can clearly be seen in the interlinear space on a two-volume Qur’an manuscript on paper attributed to the 14th century in the Nasir al-Din Khallili Collection, London (James, 1992b, no.26, pp.104-7).

4,000-6,000

16 Large Qur’an leaf in fine rayhani script on paper, attributed to Aqghin al-Kamili, illumination attributed to Muhammad ibn Sayf al-Din al-Naqqash, probably Baghdad, c.1335. Text: sura xlix, vv.27-16. 13 lines per page written in superb rayhani script on finely polished cream paper, gold borders decorated with blue dots between verses, fifth and tenth verses marked in margins with finely illuminated roundels in blue and gold containing the word khabar or ‘waa’ in white and orange, script catchword in black, in good condition, 375 by 274mm.

This leaf comes from a Qur’an which has been attributed convincingly to Aqghin al-Kamili, the great 14th century calligrapher, master of rayhani script and pupil of Yaqaq al-Musti’si. The illumination has similarly been attributed to Muhammad ibn Sayf al-Din al-Naqqash, the leading illuminator of the day (see James, 1988, cat.66, figs.106,113; James, 1990, no.45).

The majority of the Qur’an is in the Museum of Turkish and Islamic Arts, Istanbul, while nineteen folios are in the Chester Beatty Library, Dublin. A bifolium was sold in these rooms, 16th October 1996, lot 11, another at Christie’s, London, 26th April 1994, lot 36, and several more have been published as follows: Unity, no.17, Summer, 1992, pp.40-41.

£5,000-7,000

17 Two Qur’an pages in gold muhaqqaq script on paper, Iran or Mesopotamia, probably Il-Khanid, early 14th century. Text: sura xxvii, vv.11-14. 5 lines per page written in strong elegant muhaqqaq script in gold on buff paper, with illumination in black, gold roundels decorated with orange and blue dots between verses, mounted on album pages with orange borders (2) text area 210 by 165mm, album page 311 by 216mm.

Provenance: Sale in these rooms, 21st November 1985, lot 564. These leaves exhibit a strong gold muhaqqaq script which was popular at the court of Uljayta Khan, the Il-Khanid ruler of Iran and Iraq. The script bears a close resemblance, though not quite such a grandeur, to that of a thirty-volume Qur’an made for Uljayta at Mosul in 1308-11 (sections are now in the Chester Beatty Library, Dublin, Ms.1613, The Topkapi Saray Library, EH123, the Museum of Turkish and Islamic Arts, Istanbul, 540, and the Bayeux Library, Amnaya, K1052). For illustrations and references for this Qur’an see James, 1988, cat.42.

For a fragment from another Qur’an made for Uljayta Khan, and for a fuller discussion of his patronage of such manuscripts, see lot 18 in this sale.

£2,000-3,000

The Property of a Lady
The Qur'an is one of a small group made for Ulfat or his senior viziers at Baghdad or Mosul in the first decade of the 14th century, which, along with the two illustrated volumes of Rashid al-Din’s Jami` al-Tawarikh, now divided between the Edinburgh University Library (Arab 20) and the Nasser D. Khalili Collection, London (formerly in the Royal Asiatic Society), constitute some of the grandest and most monumental Islamic manuscripts ever produced - fitting commissions for the descendants of Chenghiz Khan. The Qur'an from which the present fragments originate measures 72 by 95cm, and the height of each alif is 6-6-9cm. This Qur'an (and others from this small group) have been extensively discussed by D. James, and he has convincingly attributed the script to Ahmad ibn al-Suhrawardi, one of the pupils of the great calligrapher and scribe Yaqut al-Musta'simi (James, 1986, ch. 5; cat. 35-36, 54, this Qur'an, cat. 46, pp. 92-98, cat. 53-54, 53-53). In this discussion James describes the script as "a monumental script that has the majority of muhaqqaq coupled with the freedom and fluidity of thuluth... The result is perhaps the most wonderful example of monumental Qur'anic calligraphy in existence." These fragments originate from one of the most magnificent Qur'ans ever written and are examples of monumental Islamic calligraphy at its absolute apogee. The Qur'an was commissioned by the ruler of the western Il-Khanid empire, Sultan Uluju' Allah, at Baghdad between 1306-11, and illuminated by Muhammad ibn Abybak, and was almost certainly written by Ahmad ibn al-Suhrawardi. The Qur'an was produced in thirty volumes, only seven of which survive, dispersed in various libraries in Germany, Denmark and Turkey (see below).

Large Qur'an section, illuminated Arabic manuscript on paper, made for Amir Aytimish al-Bajazi, a commander of Sultan Barqas, in a fine contemporary tooling and stamped leather binding, Mamluk, late 14th century

Text: [53] 14
68 leaves, plus one blank flyleaf, 5 lines per page written in strong muhaqqaq script in black ink on cream paper, gold rosettes decorated with coloured dots between verses, fifteenth verse marked in the margin with illuminated roundels containing the word 'Khamis' in gold kufic, tenth verse marked in the margin with illuminated roundels containing the word 'uhr' in gold kufic, further text divisions (rush' ha'z, mar' kifha, kif, etc) and 'sajj' instructions marked in the margins with illuminated roundels, ovolo or squares containing the relevant wording in white thuluth, some headings written in white thuluth on large illuminated panels with a small palmette extending into the margin, opening page with the juz' title written in white thuluth on a large illuminated panel with a small extending palmette, very slightly trimmed, fine contemporary brown morocco binding tooled and stamped in gold and blind with a central medallion infilled with geometric motifs, trefoil cornerpieces and borders of stamped repeating motifs, the flap with a large central roundel filled with repeating multi-pointed stars on a field of interlocking rope motifs, double band of brown morocco stencilled with foliate designs, skillfully repaired at edges, 360 by 290mm.

This manuscript is the fourteenth part of a fine thirty-part Qur'an made for the Mamluk commander Amir Aytimish al-Bajazi (died 1400), who served under Sultan Barqas (reigned 1382-89, 1390-99). Another section from the same group is in the Walters Art Gallery, Baltimore, and bears an inscription of presentation to the Amir Aytimish madrasa at Tripoli in northern Lebanon. Further sections of this Qur'an are in the British Library, the Victoria and Albert Museum, London, the Chester Beatty Library, Dublin, the Bibliothèque Nationale, Paris, and the Library of Congress, Washington D.C., and two have been sold in these rooms, 12th October 1996, lot 209 and 23rd May 1966, lot 283.

The binding is a fine example of Mamluk work, with a typical design of blind and gold tooled and stamped motifs with central radiating foliate geometric medallions and similar cornerpieces. The fore-edge flap is a particularly fine example with a central roundel of complex multi-pointed stars and a field entirely filled with reticulated rope-motifs, and is in very good condition.
A LARGE AND HIGHLY IMPORTANT IL-KHANID QUR'AN DATED A.D.1303
The Property of a European Private Collector

20 Large Qur'ans, profusely illuminated Arabic manuscripts on paper, copied by the scribe al-Husain bin Muhammad al-Husaini, Il-Khanid, perhaps Tabriz or Maragha, dated Dhu‘l Hijja 802/August A.D.1303 293 leaves, 1 line per page written in fine rayhani script in black ink on cream/buff paper, contemporary interlinear Persian translation in neat naskhi script in black, gold florals decorated with blue and green dots between verses, fifth verses marked in margins with illuminated devices consisting the word 'naskh' written in gold kufic on brown ground, tenth verses marked in margins with similarly illuminated rounds consisting the word 'naskh', 'jaz' and 'sab' (seventh) divisions and sajda markers written in margins in gold kufic or thuluth within a variety of large illuminated panels, roundels or cartouches, sura headings written in gold thuluth script with elaborately illuminated palmettes extending into margins, three fully illuminated double pages, final page with signature of scribe and date, some leaves with defective edges and paper repairs, few leaves remarqued, fine 16th century Ottoman brown morocco binding with gilt- and blind-stamped central medallions, extending florons and cornerpieces of foliate motifs, doublures of red morocco with stamped central medallions, upper doublure with inscription 'the work of Rabab Efend 920 7/8', slightly worn, rebacked 406 by 300mm.
£250,000-350,000

This is an extremely rare Il-Khanid manuscript and one of the most important Qur'ans ever to appear at auction. It is lavishly illuminated on a grand scale and is signed by the scribe al-Husain bin Muhammad al-Husaini, who states that he completed it at the end of the month of Dhu‘l Hijja in the Hijja year 702 (early August A.D.1303).

Its significance lies in its rarity as a dated and signed Il-Khanid manuscript and in its profuse illumination. Although the Il-Khanid period following the Mongol invasion of western Asia was a time of strong patronage of the arts, there are relatively few extant manuscripts from this period, compared with, for instance, the Mamluk period in Egypt. This was due in part to the fact that the central Il-Khanid style was quite quickly superseded by regional variations of such princes as the Muraqqarids in Persia, the Il-khanids of Shiraz, and the Jalayirids in Mesopotamia and the Caucasus, in part to the ruthless political squabbling which was common and which often resulted in wholesale destruction of cultural property (for instance, when the vizier Rashid al-Din was executed in 1318 his entire quarter in Tabriz, including presumably his library, was looted), and in part to the destructive nature of the subsequent invasion of Timur Lang in the late 14th century. Within the small corpus of surviving Il-Khanid manuscripts, examples of illuminated Qur'ans are rare, and, although a few of these are monumental and well-known (especially those made for Uljaytu himself), large and profusely illuminated Qur'ans with a date and signature are very rare indeed.

THE Scribe AND THE script
The colophon records the name of the scribe as al-Husain bin Muhammad al-Husaini. He is otherwise unrecorded. The manuscript is written in rayhani script of the type perfected by the great calligrapher Ya‘qub al-Musta’sim a few decades earlier (for an example in the Iran Baran Museum see Safadi, 1978, no.67). The interlinear Persian translation is written in a neat naskhi script and must have been contemporary with the rayhani, since space has been left for it within the cloud bands on the opening text pages on f.3b-4a. Interestingly, the script of the Persian translation is very similar to the main text of a single volume Qur’an written at Baghdad by Ahmad ibn al-Suhrawardi in A.D.1318 (TIEM 486, James, 1968, cat.48). The naskh is also similar to (although perhaps a little rarer than) the text of the Pierpont Morgan Library’s famous Manuscript i Hayawun manuscript written at Maragha in 1296-1300 (see Schmitz, 1997, pl.1, figs.7, 13, 19). The large white ornamental kufic used on the opening double page of illumination is extremely close to that of the headings of the Morgan Manuscript i Hayawun and to the kufic on the frontispieces of an anonymous thirty-volume Qur’an made at Baghdad in 1302-8 (James, 1988, cat.39).