ARTS OF THE ISLAMIC WORLD
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SALE L01280

AUCTION
LONDON
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Thursday 3 May 2000
10.30 am

EXHIBITION
Sunday 29 April
12 noon to 4 pm
Monday 30 April
9 am to 4:30 pm
Tuesday 1 May
9 am to 4:30 pm
Wednesday 2 May
9 am to 4:30 pm

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FRONT COVER ILLUSTRATION
Lot 116
A Mamluk pottery tile, first half 15th century

BACK COVER ILLUSTRATION
Lot 175
The Newspaper Boy
by Louai Kayyali, 1914-1978

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This leaf comes from an important Qur'an notable for its unusually attenuated and elegant script. The pertinent features which set it apart from normal kufic are the very tall verticals, the wide, curving terminal san and the thin, trailing tail of the terminal min. This particular script is only found on two other known Qur'ans. Examples of these can be found in the National Library, Tunis (Rabhi 52, Lings and Safadi, no.26) and the Musée des arts Islamiques, Qirwan (Carriage, no.358). and Sotheby's, London, 12th October 2000, lot 30-31 (where further references are given in the footnote). With only three lines per page as opposed to the five or seven lines of the above mentioned examples, the present leaf presents a particularly spacious and clear arrangement of the script onto the page. This is emphasised on the verso of this leaf by four almost symmetrical arranged gold verse dividers and on the recto by a further two illuminated devices elegantly placed at the beginning and end of the middle line.

2 Qur'an leaf in gold kufic script on vellum, Near East or Persia, 9th-10th century

TEXT: SURA XIX, vv:59-62
5 lines per page written in fine gold kufic script on vellum, letter pointing of this brown diagonal dashes, vocalisation of red, green and blue dots, single verse divisions marked with gold rosettes, triple verses marked within the text with a gold roundel containing an alif letter and in the margin with a larger illuminated roundel containing the verse count in gold (volum in this case) 14.7 by 20.3cm.

This leaf comes from one of only a handful of surviving Qur'ans to have been executed in gold kufic script.

Other leaves and sections from the same Qur'an are in various public and private collections, including the following: Tunis, Bibliothèque Nationale, Raishi 198 (Lings and Safadi, nos.16-17, pl.II, Carlogy, no.346); Tunis, National Institute of Archaeology (Lings and Safadi, 1976, nos.18-19, pl.III); Beit al-Quran, Bahrain; The Tareq Rajab Museum and The al-Sabah Collection, Kuwait: The Nasser D. Khalili Collection, London (Déroche, 1992, no.19, p.67), and several have been sold in these rooms 12th October 2000, lot 4, where further references are given.

£12,000-18,000
€18,800-28,300

3 Qur'an leaf in kufic script on vellum, North Africa or Near East, c.900 A.D.

TEXT: SURA XIX, vv:96-SURA XX, TITLE AND VV:1-4
7 or 6 lines per page written in bold, extended kufic script in brown ink on vellum, letter pointing of brown diagonal dashes, vocalisation of red, green and yellow dots, single verses marked with a gold roundel decorated with coloured dots, verse heading (Surah 2:261) written in brown ink within an illuminated panel of gold bands and a palmette extending in the margin, ink on reverse slightly worn, frayed at edges 24.7 by 18cm.

This is a very fine example of mature kufic script, disciplined and elegant with emphatic horizontal stretching. The script here displays a wonderful final letter kaf extensively stretched and with an elegantly curving upstroke. Another fine feature of the script which appears on other leaves from this Qur'an (lots 5-6 in this sale) is the thin, trailing tail of the terminal mim. The rigorous and refined arrangement of the script on the page can be compared to that of a leaf in the Nasser D. Khalili Collection (see Déroche 1992, p.69, no.21).

From the same manuscripts as lots 4-6 in this sale. For further references see footnote to lot 6.

£10,000-15,000
€15,700-23,500
4 Qur'an leaf in kufic script on vellum, North Africa or Near East, c.900 A.D.

TEXT: SURA III, vv. 113-116

7 lines per page written in bold, extended kufic script in brown ink on vellum, letter points of brown diagonal dashes, vocalisation of red dots and green and red dashes, single verses marked with a gold floret decorated with coloured dots, fifth verse marked with a gold stylised kufic letter 'la', ink on reverse worn, frayed at edges

25 by 33cm.

From the same manuscripts as lots 3, 5-6 in this sale. For further references see footnotes to lots 3 and 6.

£16,000-8,000
©4,000-12,600

5 Qur'an leaf in kufic script on vellum, North Africa or Near East, c.900 A.D.

TEXT: SURA IV, vv. 9-11

7 lines per page written in bold, extended kufic script in brown ink on vellum, letter points of brown diagonal dashes (possibly later), vocalisation of red, green and yellow dots, single verses marked with a gold floret decorated with coloured dots, tenth verse marked with a larger floret containing the verse count (in a 'shaurin in this case), ink on reverse worn, frayed at edges

25 by 33cm.

From the same manuscripts as lots 3-4 and 6 in this sale. For further references see footnotes to lots 3 and

£16,000-8,000
©4,000-12,600

6 Qur'an bifolium in kufic script on vellum, North Africa or Near East, c.900 A.D.

TEXT: SURA III, vv. 117-122

7 lines per page written in bold, extended kufic script in brown ink on vellum, letter points of brown diagonal dashes, vocalisation of red dots, green and red dashes and one green alf; single verses marked with a gold floret decorated with coloured dots, tenth verse marked with a larger floret containing the verse count (in a 'shaurin in this case), ink on reverse worn, frayed at edges
each page 25 by 33cm.
double page 25 by 62cm.

£13,000-18,000
©22,000-28,300

Leaves from this Qur'an are very rare at auction. Previous to this sale only two others had been offered publicly - one in these rooms, 12th October 2000, lot 32 and another at Christie's, London, 25th November 1985, lot 81). In the light of the present leaves it is interesting to note the very elaborate vocalisation consisting of red, yellow and green dots but also red and green dashes as well as (on this leaf) a green alf. Dutton has given a detailed description of the diacritics used on a selection of early kufic leaves and mentions the various readings thus indicated (Dutton 2000). One of the leaves he describes is from a Qur'an section now in the Bodleian Library, Oxford. Although its measurements are not exactly similar to the present leaves (the section in the Bodleian measures 20.2 by 31cm. and is probably slightly trimmed), the script, its arrangement on the page and the vocalisation would indicate that they are all from one manuscript. The green alf on the present bifolium is an additional aspect of the already complex vocalization of this Qur'an. For more on the significance of vocalization see Dutton (ibid., pp.1-24).
This bifolium is a fine example of the mature stage of Qur'anic manuscript production showing a script which is elegant, spacious, and symmetrical while rigorously arranged on a cream vellum. This bifolium is notable for its elaborate gold verse dividers composed of a motley roundel within a bracketed medallion decorated with red and green dots. Five leaves from the same Qur'an are in the Nasir E. Khalili Collection, London (Déroche, 1992, p.76, no.25) while comparable leaves were sold in these rooms 29th April 1998, lot 6, 16th October 1996, lot 8 and 15th October 1998, lot 2. £8,000-12,000 £12,600-18,800

8 Qur'an leaf in kufic script on vellum, North Africa or Near East, 8th century
TEXT: SURA XXI, V.97-98, SURA XXII, TITLE AND V.6-3
15 lines per page written in gold kufic script in brown ink on vellum, occasional letter pointing with gold on the terminal 'waaw', occasional overwriting of red dots, single verse divisions marked with two diagonal dashes in brown ink, tenth verses marked with a coloured flour centred in brown, first letter heading written in gold kufic and outlined in brown ink (perhaps added directly later), minor wear to text on reverse 20 x 28.3cm.

This leaf originates from a Qur'an which displays interesting features associated with the early stages of kufic script and illumination. In terms of the script, several aspects are typical of the Umayyad period. There is almost no use of letter pointing ('jam'), the only letter-form on which it appears is the terminal sukun, the red-dot vocalisation is rudimentary and certain letter-forms are archaic, notably the terminal 'waaw' which hangs limply in a hook-shape below the line. The format, script and its arrangement on the page can all be compared to the early Qur'an section offered for sale through Christie's, London, 18th October 1994, lot 37.

£3,000-5,000 £4,700-7,800

9 Qur'an leaf in eastern kufic script on paper, Persia, perhaps Mashhad, 11th-12th century; the reverse with a Qur'an leaf in mahuqag script on paper, probably Anatolia or Central Asia, c.1300-1350 A.D.
TEXT: SURA V. V.81-82, and SURA CI, TITLE AND V.1-2
6 lines per page written in fine eastern kufic script in black ink on buff paper, letter pointing in black, vocalisation in red, blue and yellow, the entire background decorated with finely drawn floral and foliate scrolls in black ink, verse divisions marked with large gold rounds, text area contained within a border of rope-motifs in gold, trimmed and backed, the reverse with 3 lines per page written in strong mahuqag script in black ink on cream paper, interlinear Persian translation written diagonally in small black nastaliq script, single verse divisions marked with bold gold flourishes outlined in gold and red, reverse heading written in white subclass script on an illuminated panel applied to page 23.2 by 16.8cm.

This leaf originates from one of the most spectacular and finely executed Qur'ans of the so-called 'eastern kufic' style. Although other Qur'ans of the period show breathtaking calligraphic displays and fine illuminated panels, the decoration of the entire background of every page was unprecedented and constituted an enormous undertaking. The Qur'an has been attributed to late eleventh century Mashhad and a comparison with other manuscripts of the period and with Nishapur epigraphic pottery shows interesting similarities in calligraphy and illumination.

Other leaves from this Qur'an are in the following public and private collections: National Library, Cairo, National Library, Damascus, Chester Beatty Library, Dublin, Keir Collection, London, Metropolitan Museum of Art, New York, Minneapolis Art Institute, Sadruddin Aga Khan Collection, Geneva, Al-Sabah Collection, Kuwait and a bifolium and single leaves have been sold in these rooms, 7th December 1970, lot 3, 16th October 1996, lot 7 and 15th October 1997, lot 10 respectively.

For illustrations and further references see: A.J. Arberry, 1967, no.37, pl.25 James, 1980, no.15; Lings, 1976, pl.17 Pope, Survey, pl.931B and 932A; Robinson, 1976, no. VI, 5 and 6; Welch, 1979, no.13, pp.64-65; Welch and Welch,1982, no.11, pp.46-58; Ait, 1990, no.25.

The leaf on the reverse is from a well-known Qur'an thought to be of Anatolian or Central Asian origin. The best-known leaves are distinctive for their fine (addled) border illumination and extracts from the Hadith written in blue kufic.
However, this decoration was not original to the manuscript, and the present leaf (and the two leaves in the following lot) are examples of what the original manuscript would have looked like. Other fragments or leaves from this Qur’an are now in Museums and private collections including the British Library, the Cloisters Bequest Library, Dublin, the Fogg Art Museum, Cambridge, Massachusetts, the Rijksmuseum, Amsterdam, the Los Angeles County Museum of Art and the Nasser D. Khalili Collection, London. For further discussion see Atherley 1967, pl.48; Losty 1986, no.5; James 1992a, no.51.

£10,000-15,000
€15,700-23,500

10 Two Qur’an leaves in muhaqqaq script on paper, probably Anatolia or Central Asia, c.1300-1350 A.D.
Text: Sura 3, vv.3-11
3 lines per page written in aryzv muhaqqaq script in black ink on cream paper, interlinear Persian translation written diagonally in small black naskhi script, single verse divisions marked with bold gold flowers decorated in green and red each 27.8 by 17.5
From the same manuscript as the verso of the previous lot. Leaves from this Qur’an have been convincingly linked to a thirty-volume manuscript of circa 1335 A.D. of Anatolian or Central Asian origin (James, 1988, pp.172-7, cat.58-60) which has an interlinear Persian translation arranged in the same manner and in a related hand. Previous to that attribution these leaves had often been attributed to Sultanate India, an argument which in part may have been influenced by the distinctive border decoration found on most known leaves from this manuscript (see footnote to the previous lot).
Other leaves from this Qur’an sold in these rooms, 12th October 2000, lot 14, and 15th October 1997, lot 14 (the latter also exhibited in ‘Treasures of Islam’, Musée d’art et d’histoire, Geneva, 1985, see Falk, 1985, no.116), while a twelve-leaf section without the marginal decoration was sold in these rooms 22nd April 1999, lot 11.
£15,000-20,000
€23,700-30,800

11 Seven lines from a large Qur’an manuscript commissioned by Salas Ulliyet Khan, Mood, Il-Khanid, circa 1306-1311
Text: Sura 9, parts of vv. 29, 31, 32, 35 and 62
Each line written in fine, large muhaqqaq script in gold outlined in black ink on cream paper, letter pointing and vocalisation in black, single verse divisions marked with a large illuminated medallion in colours and gold with the word ‘ayat’ at centre, restrained, some lines and splits cross, laid down largest 8 by 27.7cm, smallest 6.5 by 22.5cm.
These lines are from the well-known thirty-section Qur’an commissioned by the Il-Khanid ruler Ulliyet Khan in 1306-11. The perfectly controlled and elegant large muhaqqaq script is the work of Ali ibn Muhammad al-Khurasani also thought to have been the illuminator (see James, 1988, p.101). Although one of the best-known scribes of the early 14th century, this is the only known Qur’an written in muhaqqaq script in his hand. Sections of this Qur’an are now in the Chester Beatty Library, Dublin, Ms.1613, the Topkapı Saray Library, EH232, the Museum of Turkish and Islamic Arts, Istanbul, 340, and the Bayzit Library, Amsayu, K1032 (for illustrations and further references to this Qur’an see James, 1988, pp.100-103, figs.64-71, cat.42).
One line from the present group (s.29) bears the same collector’s stamp as found on one folio, also from sura V, in the Chester Beatty Library (see James 1988, p.61, no.44).
£8,000-12,000
€12,600-18,800
An important group of twenty early Arabic fragmentary papyrus documents relating to History, Religion, Literature, Medicine, Trade and Farming, Egypt, Fustat, 8th-10th century A.D.

Prowenance:
Formerly in the collection of H.P. Kraus, New York.

The twenty papyrus documents in this lot constitute a fascinating fragment of Arab history. Discovered at Fustat (Old Cairo) in the late 18th century as part of a much larger group of papyri and paper fragments, they date from the 8th-10th centuries and range in subject matter from religious quotations to medical advice, from traders’ accounts to historical notes, and from personal correspondence to liturgical formulae. They are only the second, and by far the most important, group of early Arabic papyri ever to come to auction, and are of the utmost rarity. They offer a fascinating glimpse of day-to-day life in early medieval Cairo and are a significant corpus of historical evidence. They are important for various aspects of historical study, particularly social and economic history, geography, diplomacy, palaeography and language.

During the 19th and early 20th centuries several discoveries of Arabic papyri were made in Egypt, mostly in Upper Egypt, where the soil was more conducive to the preservation of organic matter. These discoveries are now mostly in institutional collections around the world, including the National Library, Cairo, the British Library, London, the Bodleian Library and the Ashmolean Museum, Oxford, the John Rylands Library, University of Manchester, the Bibliothèque Nationale and the Musée du Louvre, Paris, the Staatsliche Museen, Berlin, the Staats- und Universitäts-Bibliothek, Hamburg, the Institut für Papyrologie, Heidelberg University and the Oriental Institute, Chicago. Of the discoveries unearthed at Fustat, only the Museum of Islamic Art in Cairo and Cambridge University Library possess substantial collections. The H.P. Kraus group, of which these twenty documents formed a small part, is another Fustat group.

Fustat was the capital city founded by the Arab general ‘Amir ibn al-‘As in 640 A.D., after the conquest of Egypt. It remained the capital throughout the Umayyad, Abbasid, Rhshidid and Fatimid periods, finally being destroyed by fire in 1163 A.D. It was the government, commercial, and social centre of Egypt and the subject matter of the papyrus fragments reflects this cosmopolitan variety.

The papyri themselves are written in a variety of scripts including a variety of kufic and a range of cursive scripts. Several are palimpsests, the previous texts being erased or overwritings. The existence of such a large group of papyrus documents from this period is interesting evidence of the uses of different writing materials and of the spread of the technology of paper-making across the Islamic empire. Although paper-making know-how was introduced into the eastern Islamic world as early as 746 A.D. (at a battle near Samarkand), in 751 A.D. the Arabs captured several Chinese prisoners who knew how to make paper in use spread westwards across the Islamic empire relatively slowly. At the same time, vellum (parchment), made from the dried and cured hides of domestic animals, was extremely expensive to produce and was reserved primarily for the writing of Qur’ans and occasionally other religious texts. In Mesopotamia the use of paper
developed significantly during the late 8th and 9th centuries and was a major factor in the explosion of intellectual activity which occurred in that region from around 800–1100 A.D. This scholarly activity consisted of the translation of Greek (and Indian) texts, which had effectively lain dormant for centuries during the decline of the Eastern Roman Empire, into Arabic. These texts, which included scientific, astronomical, mathematical, geographical, cosmographical, philosophical, religious and mystical works, encompassed the sum of learning of the ancient world – both East and West. The Arab and Persian scholars of the period, including such luminaries as Al-Kindī, Al-Sūfī, Ibn Sīna (Avicenna), Al-Rāzī (Rhazes), Al-Fārābi (Alfarabi), Al-Bīrūnī, and Al-Qārimī, then commented on and developed the ideas of the Greeks, Romans and Indians, and laid the foundations of the Arab intellectual gift to the world, which resulted eventually in the European Renaissance. The ability of the Arab scholars to manufacture such manuscripts quickly and relatively cheaply was a major factor in this intellectual enlightenment. Like the knowledge of the classical world, the technology of paper-making spread across the Arab world and North Africa into Southern Spain (then an Islamic kingdom) and thence into Europe. The period during which these papyri encompassed (8th–10th centuries) was an interesting period in this context. By the year 1000 A.D., although in Egypt and Northern Africa vellum was still used for the writing of Qur’ans, in Iran and Mesopotamia paper was being used, even for the writing of the holy text. A Qur’an in the Museum of Turkish and Islamic Arts, Istanbul, is dated 993 A.D. (Ms.453-6) for a single leaf in the Nasir D. Khulli collection, London, see Deroche 1992, no.68); while in 1001 A.D. Ibn al-Baywah wrote his seminal copy of the Qur’an (now in the Chester Beatty Library, Dublin, ms.1431, see Rice 1955). In the Islamic West at this stage vellum was still used for Qur’ans and for many other religious texts (witness a vellum copy of a Maliki text copied in Southern Spain in 1021 A.D. – see fol. 25 in this sale). This relative conservatism in relation to writing materials was to continue in the Morocco and Spain for some centuries, especially for the writing of Qur’ans.

The attempt at developing not only paper-making technology in Egypt, but also the technology of printing (also gained from Chinese), is witnessed by the existence of a group of 11th century xylograph printed documents and prayers, of Egyptian origin, and mostly printed on long, thin strips of paper akin to tabulistic scrolls. A single piece was sold in these rooms 22nd October 1993, lot 25, while extensive collections exist in the General Egyptian Book Organisation (formerly the Khedivial Library) and the Library of Princeton University, New Jersey. Interestingly, the use of xylograph (wood block) printing for Arabic characters (even the angular kufic scripts) was not deemed a success and quickly died out. The use of printing did not return to Egypt until the end of the 18th century, but the technology itself was passed on, both across North Africa to Southern Spain and through the Mediterranean maritime contacts of the Fatimid Empire to Europe, leading ultimately to the Gutenberg Bible and William Caxton’s printing press.

In dynamic terms, the 8th–10th centuries in Egypt saw the passing of the Umayyad dynasty, the Abbasids, the Tulunids, the Ikhshīdīs and the arrival of the Fatimids. This was the period when the Islamic empire was at its highest point of glory, when the boundaries of the empire were expanding as far as Afghanistan and Central Asia in the East, and Spain in the West, when the religious, intellectual, cultural and geo-political aspects of Islam were brimming with confidence and shining brightly during the European Dark Ages. This is historical context of these present papyri fragments.
The individual documents are as follows (the non-consecutive reference numbers in parentheses refer to Kraus’s original numbering system):


Recce (13 lines) and verso (16 lines): a fragment of Hadith. *The Hadith* mentions the names of ‘Umar Ibn Al-Khattab and ‘Ammar bin Sa‘d, presumably as part of an *Izrail*. The text is written in a small, unvocalised hand with little letter-pointing. 12.5 by 14cm.

2. (Ref. 24) 8th century A.D.

Recce (11 lines) and verso (6 lines): part of a religious text, written in a medium-sized hand with little letter-pointing. 10.2 by 18.7cm.

3. (Ref. 26) 8th or 9th century A.D.

Recce (16 lines): part of a treatise on the *Ashtana* (New Year’s Day) and the religious obligations regarding it. The text is written in a large, quite legible hand with some letter-pointing. Verso (5 lines): part of a letter beginning with the Buqama. 15 by 22.5cm.

4. (Ref. 37) 9th-10th century A.D.

Recce (20 lines): a poem in Al-‘afif, written in a vocalised hand verging on *na‘ib*. Verso blank. 12 by 27cm.

5. (Ref. 41) 8th century A.D.

Recce (10 lines): a letter mentioning the city of Alexandria (Alyzah apad) and historical information, written in a large, cursive hand with elements of angular kufic, and with some letter-pointing. Verso (11 lines): Four lines of Arabic in a small hand mentioning the people of Egypt (al-Misr) and a diharum in circulation at the time. Seven lines of illegible Greek or Coptic. 15.5 by 15cm.

6. (Ref. 43) 8th-9th century A.D.

Recce (21 lines) and verso (26 lines): an historical account involving ‘Umar (presumably ‘Umar Ibn Al-Khattab, the second Orthodox (Rashidun) Caliph) and his financial affairs. It includes portions of a letter. The text is written in a medium-sized hand which is clear, legible and probably that of a scholar. It is unvocalised and has no *‘ajam*. 10 by 24.5cm.

7. (Ref. 45) 9th century A.D.

Recce (9 lines): an historical account concerning the situation in al-Fustat. The text is written in a medium-sized hand with some *‘ajam*. Verso blank. 12 by 12.5cm.

8. (Ref. 48) 9th century A.D.

Recce (13 lines): a letter mentioning *al-Fustat*, *Misr* (Egypt) and *al-fustat* (the island) and containing historical information. The text is written in a medium-sized unvocalised hand with no letter-pointing. Verso (7 lines): traces of faded or erased Arabic. 18 by 18cm.

9. (Ref. 49) 9th century A.D.

Recce (19 lines): an account of a story mentioning ‘*al-Ghazal*, a father, his daughter, and the people of a certain town. The text is written in a cursive hand with some letter-pointing. Verso (13 lines): a document in a larger hand, also with some letter-pointing, in which *al-Fustat* and *al-Ams* (the princes) are mentioned. 19.5 by 20.5cm.

10. (Ref. 51) 10th century A.D.

Recce (2 lines): a short note concerning the pilgrimage and Mecca, written in a medium-sized cursive hand with little letter-pointing. Verso (1 line): partly obliterated. 27 by 43cm.

11. (Ref. 52) 8th-9th century A.D.

Recce (3 lines) and verso (4 lines): a magical text with repetition of several symbols/betrotes. A clear, dark script of medium size with no letter-pointing. 7.5 by 32.5cm.

12. (Ref. 53) 8th-9th century A.D.

Recce (13 lines): a fragment of a medical text with comments recommending remedies for evils of soul and body, written in a regular, cursive hand with no letter-pointing. Verso (5 lines): the end of a letter in a larger hand. 28 by 13cm.

13. (Ref. 54) 9th-10th century A.D.

Recce (6 lines): part of a text on sleep deprivation and related stress, written in a dark, legible hand with some letter-pointing. Verso (6 lines): a fragment of a large letter. 15.5 by 10cm.

14. (Ref. 91) 8th century A.D.

Recce (28 lines): a receipt or account sheet, probably issued by a tax official, written in a slightly angled hand of medium size with no vocalisation and no letter-pointing. Verso (12 lines): another trading short in a smaller hand. 12 by 28cm.


16. (Ref. 202) 9th-10th century A.D.

Recce (12 lines): a note concerning the judicial process and mentioning the name ‘Yahya’, written in medium-sized hand with some letter-pointing. Verso (17 lines): a receipt, written in a cursive hand. 20 by 6cm.

17. (Ref. 256) 9th-10th century A.D.

Recce (4 lines): part of a document in Arabic and Coptic concerning the assessment of (tax) on green crops and other produce. Verso (5 lines): a fragment of Coptic script. 19 by 7cm.

18. (Ref. 267) 10th century A.D.

Recce (23 lines) and verso (23 lines): a document concerning business transactions of agricultural products, expressed in *girat* and *arrad* (both measures of weight). The text is written in a small, cursive hand with some letter-pointing. 25.5 by 6cm.

19. (Ref. 565) 9th century A.D.

Recce (22 lines): a letter containing moral wisdom and religious aphorisms, written in a hand of medium size without letter-pointing. Verso (11 lines]: a letter concerning the writing of letters. 32 by 25cm.

20. (un-numbered) 9th century A.D.

Recce (25 lines): a fragment of a letter (3) concerning a certain Aswadib meeting Abul-Hassan and repayment or reparation, written in a large, bold, cursive hand with little letter-pointing. Verso (13 lines): a fragment of poetry written in couplets in a large, rounded hand with no letter-pointing and rhyming in an *alif*. 49 by 17.3cm.