

INTRODUCTION TO ARABIC MANUSCRIPT STUDIES – DAY 3

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June 13-24, 2022

Dr. Lucia Raggett



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ARABIC MANUSCRIPT STUDIES

CODICOLOGY

Physical features, 'Grammar & Synthax' of the manuscript book

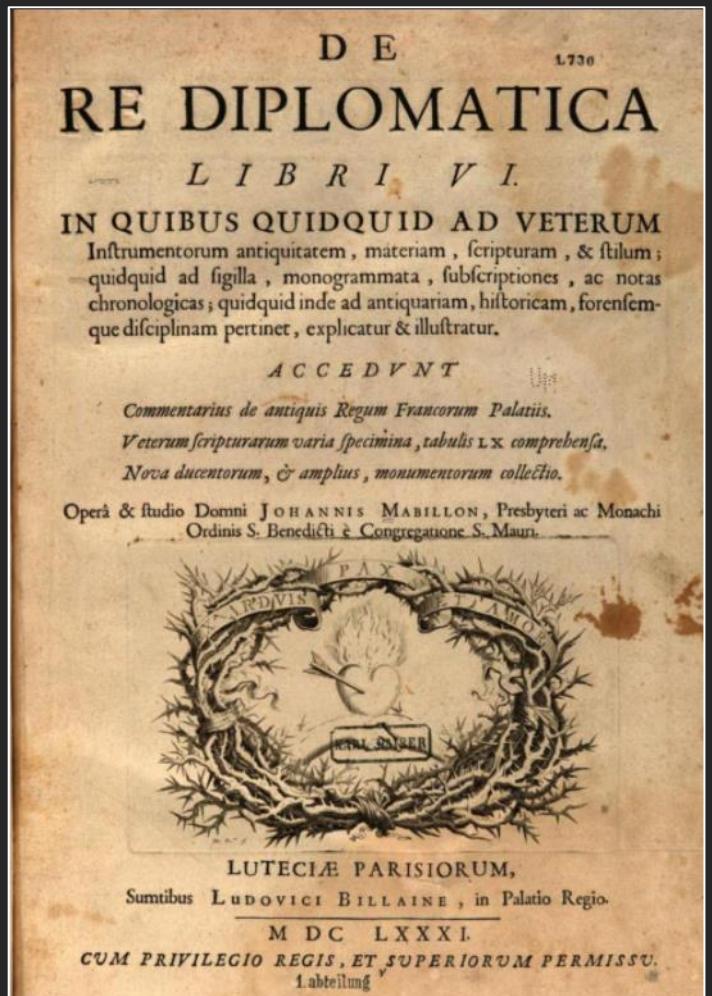
PALEOGRAPHY

Deciphering, describing, dating, and locating script

15.VI.2022 – Day 3,
SCRIPT

PHILOLOGY
(textual criticism)
The text and its transmission

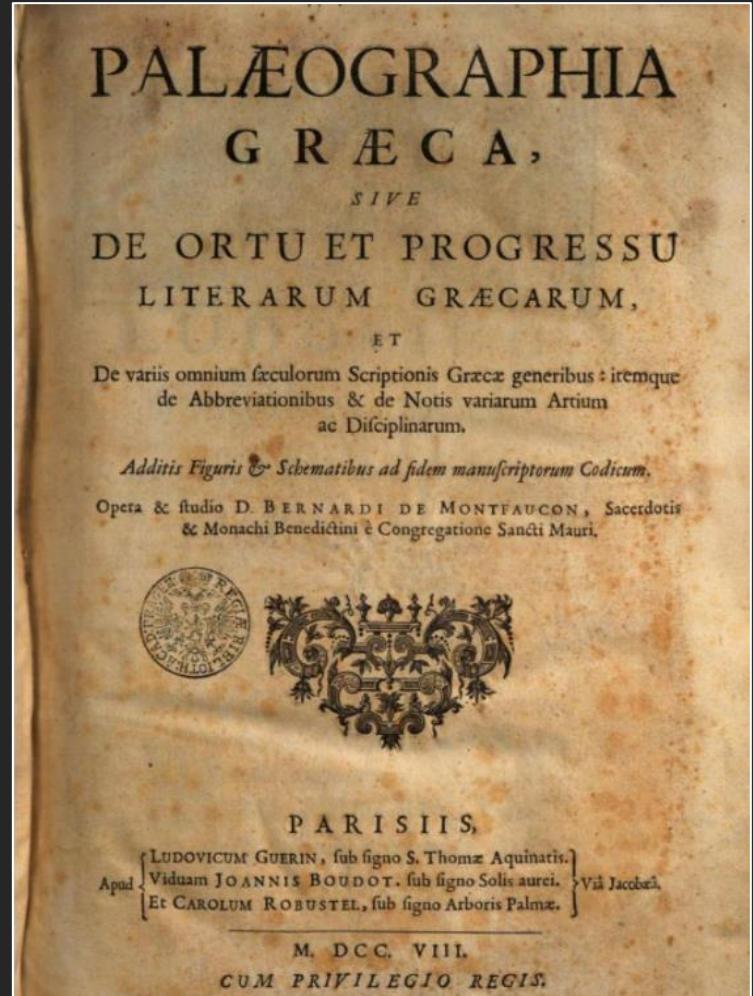
THE BIRTH OF PALAEOGRAPHY



Jean Mabillon, *De re diplomatica*, 1681

"[Latin palaeography] intended to provide an understanding of handwriting and to introduce the reader to the history of script as part of the history of the book in Roman antiquity and in the middle ages."

Bischoff, *Latin Palaeography*,
1990, p. 3.



M. B. de Montfaucon, *Palaeographia Graeca*, 1708

PALAEOGRAPHY

from Greek, παλαιός, palaiós, "old", and γράφειν, gráphein, "to write"

Latin & Greek
Palaeography

‘Palaeography is the science of deciphering and determining the date of ancient documents or systems of writing. Arabic palaeography is the study of the development of Arabic script through time and place.’

(Sijpesteijn, *Paleography*, 2008, p. 613)

Palaeographer's tasks:

Deciphering

Dating documents/writing

Locating
documents/writing

The uniqueness of every manuscript should no lead to an impressionistic approach. We need to define an intelligent standard approach to describe its features (and share them with others).

Arabic Palaeography: A younger field of study with a huge corpus, still struggling in its evolution into a discipline.

ARABIC PALEOGRAPHY

Deciphering: it is a peculiar exercise which requires to focus on the forms, trying to identify the grapheme, without ‘reading’ the word.

Attention for the features that mark the development of Arabic script in the course of time

Palaeographer’s tasks:

Deciphering

Dating documents/writing

Locating documents/writing

Attention for the features that mark regional development of Arabic script across the Arabo-Islamic world.

PALEOGRAPHY IN CONTEXT

Palaeography borders and partially overlaps with other disciplines:

Epigraphy

The study of inscriptions and epigraphs

Diplomatic

Study and critical analysis of [chancery] documents

Numismatics

The study of currency (coins, token, medals, etc.)

Calligraphy

A form of visual art related to writing

THE HEROES OF ARABIC SCRIPT

Ibn Muqla

'Father' of the proportioned script, 4th/10th cent. A short treatise on calligraphy is attributed to him. His pen's nib was cut straight.

Ibn al-Bawwāb

Canonization of proportioned script, 5th/11th cent. His short poem on the *khatṭ* has been largely commented upon.

Yāqūt al-Musta 'simī

Celebrated for his mastery in the six pens, 7th/13th cent. Many of the works attributed to him seem to be forgeries. He changed the nib's cut into oblique.

ABOUT TERMINOLOGY

Script (khatṭ)

The ideal model the scribe/copyist has in mind while writing

Hand

Is the actual result of the writing on the page



Ductus (rasm)

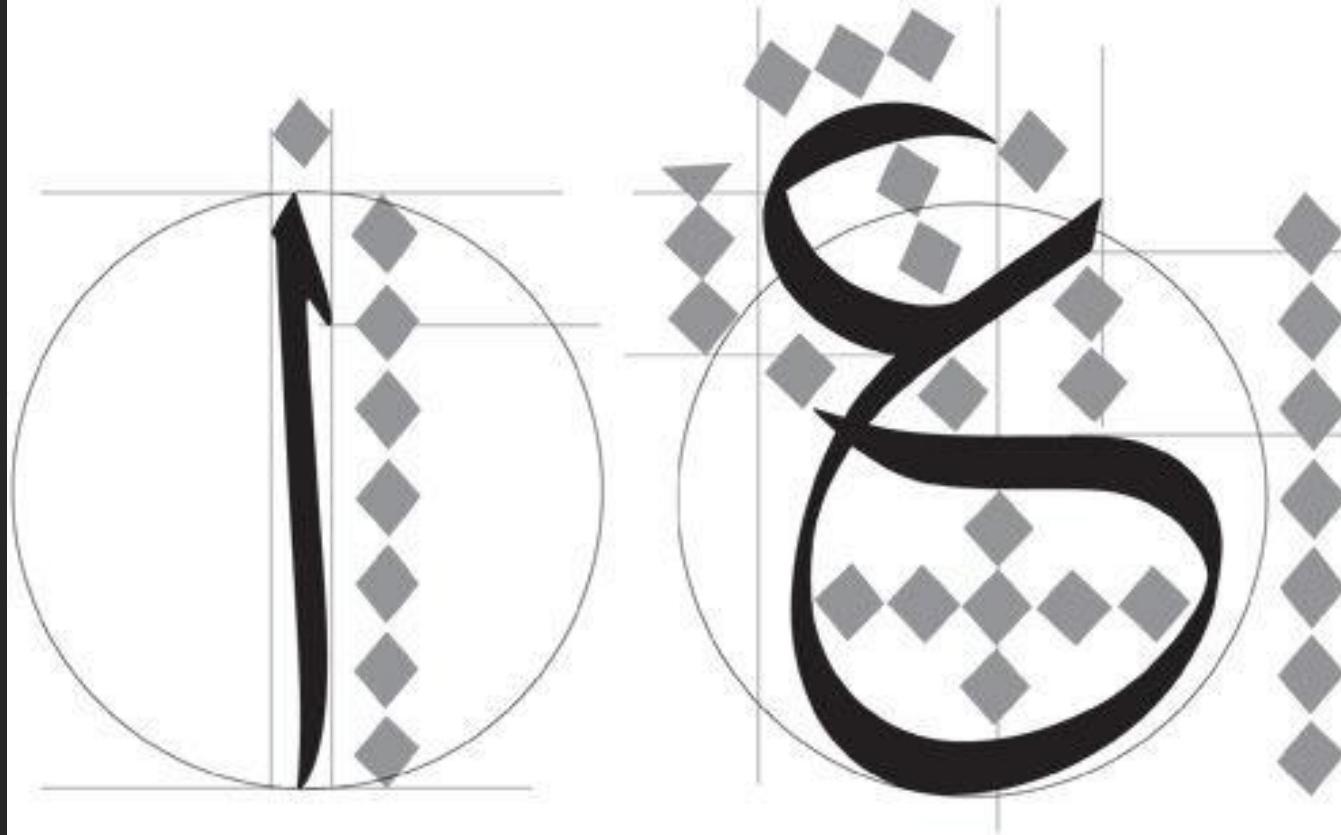
General shape of letters or the distinctive way in which the strokes are traced

Aspect

The general appearance of the hand (tendency towards angularity or roundness)

PROPORTIONED SCRIPT – IBN MUQLA

(*khaṭṭ mansūb, kitāba mansūba, aqlām mansūba*)



Example of proportional rendering of the script
Source: MET Museum

14 primary letter forms
Vowel signs
Dots & *ihmāl*

The proportionality is determined by the rhombic dot produced by the *calamus* (and each *calamus* has a different one), while the *alif* enclosed in a circle as its diameter represents the unit of measure.

A NOTE ON THE PEN (*QALAM*)



A set of ten reed pens for sale on Ebay for a few GBP

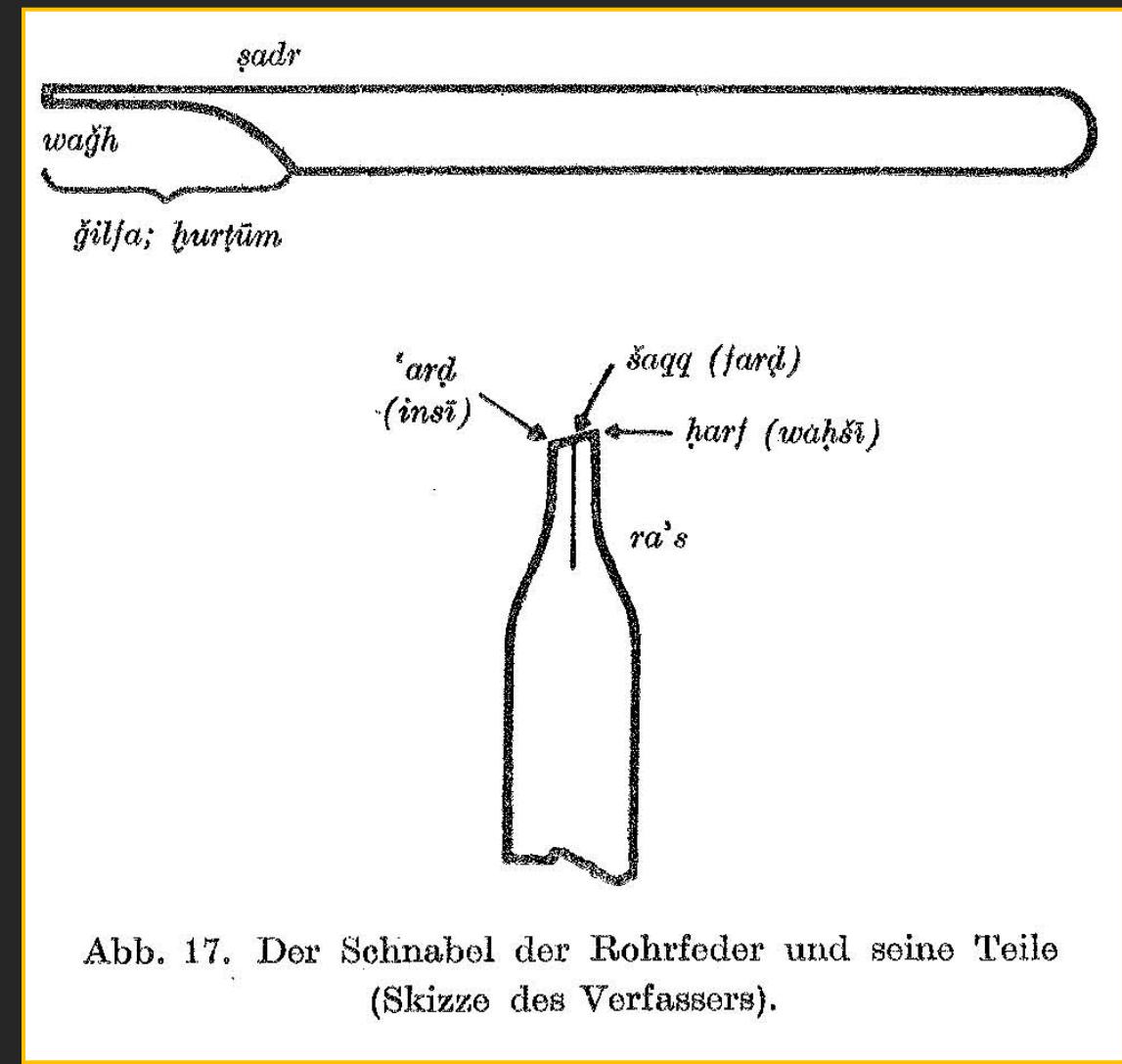
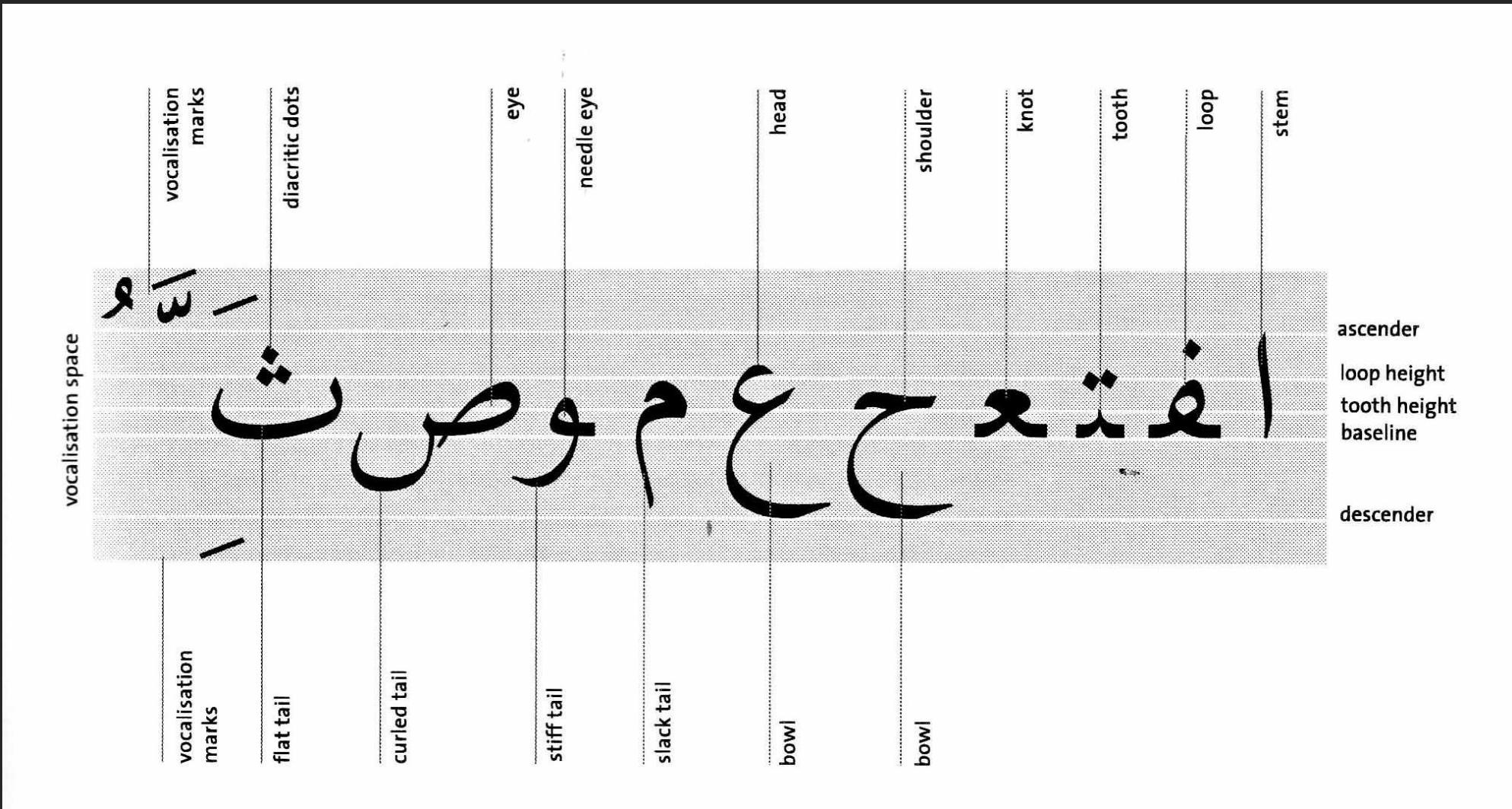


Abb. 17. Der Schnabel der Rohrfeder und seine Teile
(Skizze des Verfassers).

The reed pen and its parts

Source: Grohmann, *Arabische Paläographie I* (1967), p. 120.

PROPORTIONED SCRIPT – TYPE DESIGN



Type design is strongly related to calligraphy

Source: Smitshuijzen, *Arabic Font Specimen Book*, 2009, p. 19.

- **ascender**: either the upward stroke of a letter projecting above the x-line, e.g. ط ل ج or the letter that goes above the x-line
- **ascender line**: the imaginary line that ascenders go up to
- **baseline**: the ruled or imaginary line upon which the bodies of letters rest
- **body**: either the entire letter, e.g. ط ل ج or the main part of the letter excluding ascenders or descenders, e.g. ص ع ظ
- **bowl**: the semi-circular element of such letters as ن and ص
- **counter**: white space (negative space) inside a letter, e.g. ف م
- **denticle**: the short vertical stroke ('tooth') of such letters as ش س ب ت ح
- **descender**: either the portion of the letter which descends below the baseline, e.g. ح ن ع or the letter that goes below the baseline
- **descender line**: the imaginary line the descenders go down to
- **downstroke**: any downward movement of the pen
- **foot**: the horizontal or angled stroke at the base of a vertical stroke, e.g. ل ج
- **hairline**: any thin stroke
- **head**: the top (apex) of a letter
- **head-serif**: the serif at the head of a letter; in Arabic this applies to finials or barbs or clubs or wedges at the head of a letter

- **ligature**: either a connecting line joining one letter to the next or a combination of two letters that modify the form of one or both, e.g. ي
- **sans serif**: a serifless letterform or script
- **serif**: a finial at the head or foot of a letter
- **shading**: presence of differing thickness of stroke or strokes
- **shaft**: the main, usually vertical (or near vertical), stroke of such letters as ل and ج (compare 'stem', below)
- **slant**: also called 'gradient', to left or right in relation to vertical angle
- **stem**: the vertical (or near vertical) stroke in a letter, as in ل (often used as a synonym of 'shaft')
- **tail**: also known as cauda, the stroke at the end of a letter
- **terminal**: the end of a vertical line, without a foot
- **upstroke**: any upward movement of the pen
- **x-line**: the imaginary line that runs along the height of the main parts of the letters (such as ف ح ص)، seated on the baseline

Technical terminology for palaeographical analysis
Source: Gacek, *Vademecum*, 2009, p. 142

MAIN STAGES IN THE HISTORY OF ARABIC SCRIPT

- 1st/7th century: *Hijāzī*
- 1st-3rd/7th-10th century: other forms of '(Early) Abbasid' script (also known as 'Kufic')
- early scripts of documents on papyrus and paper

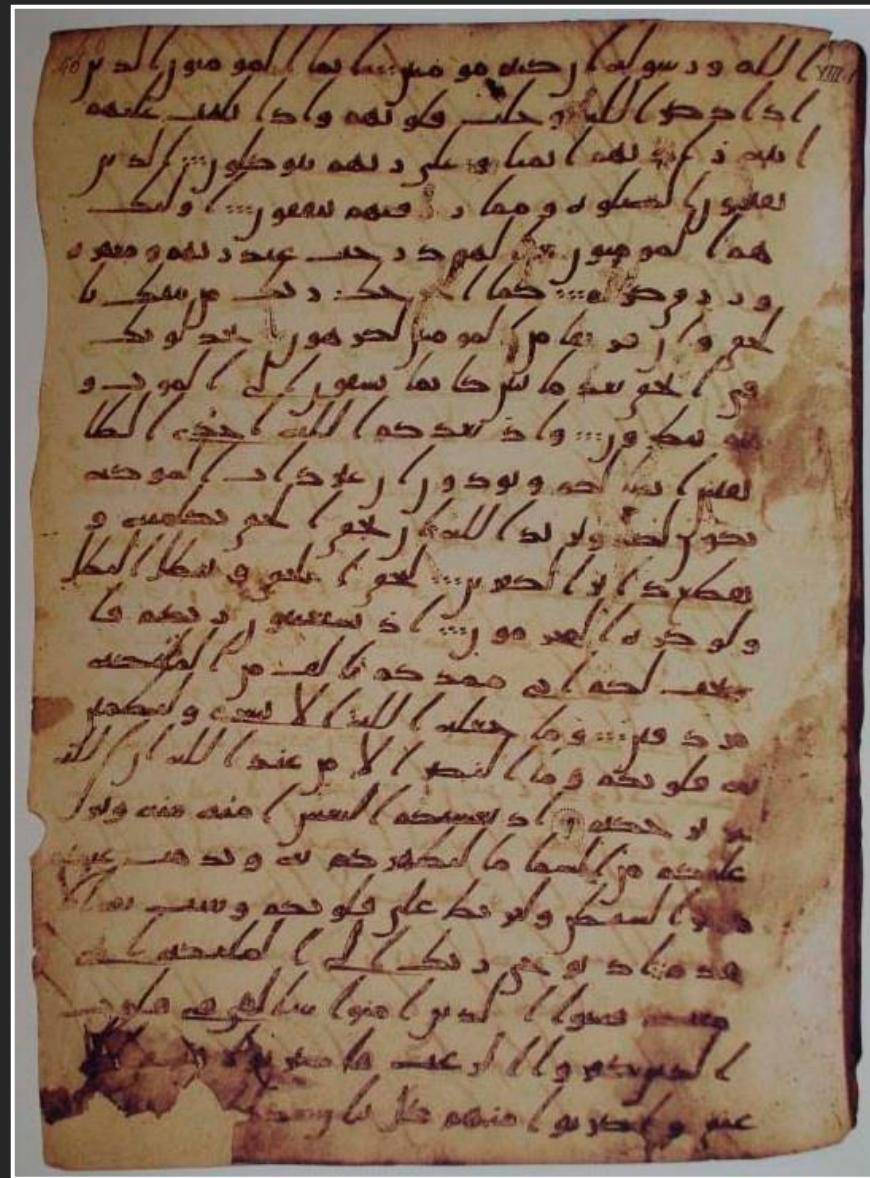
Script reform, ninth century: new style, **round script**

- c. 1000 CE *al-Aqlām al-Sitta*, the 'six writing styles'
- *Naskh* and *Thuluth* (book hands) *Muhaqqaq* and *Rayḥān* (ornamental scripts, mostly used for copying Qur'ans), *Tawqī* and *Riqā* (chancery scripts).

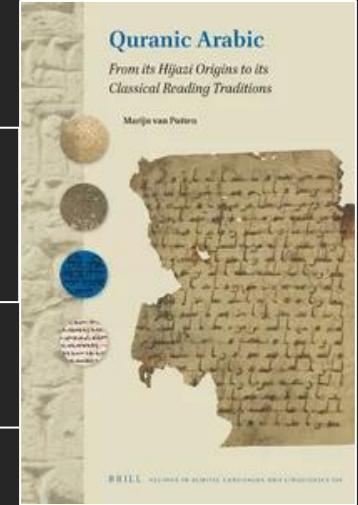
REGIONAL STYLES

- *Naskh* (book hand), many forms in many regions.
 - 'Maghrībī' (large and rather vague umbrella)
 - Andalusian-
 - Sūdānī* etc.
 - *Ta'līq*, *Nasta'līq*, *Shikasta* (Persian world)
 - *Bihārī* (India), and more (Chinese, South-East Asia, etc.)
-
- Present day: *Rug'a* (Arab world, Middle East)

HIJĀZĪ SCRIPT



Marijn van Putten, *Quranic Arabic. From its Hijazi origins to its Classical Reading Tradition* (Leiden: Brill, 2022)

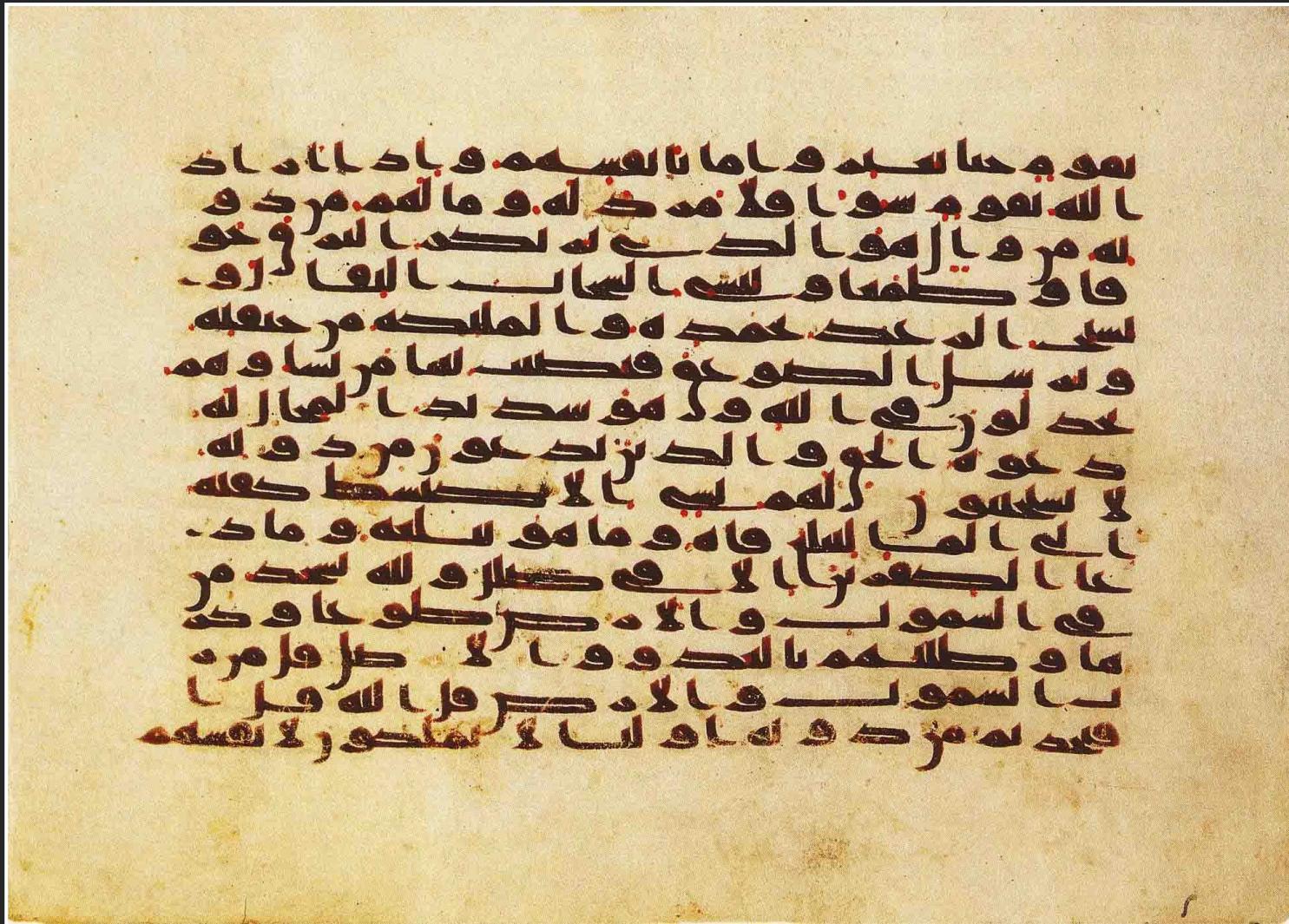


Qur'an 8:1-2

Leaninig script (*mā'il*) with the letters slanting to the right, associated to a standing format, without punctuation, without vowels, with interpunction. Often the alif has a foot hooked to the right.

Paris, BnF, Arabe 328a, f. 40a
Source: Gallica.bnf.fr

ABBASID SCRIPT



Qur'an on parchment (13:11-12), end 9th or beginning 10th century. Incidental use of vowels. Source: Paris, BnF, Arabe 333, f. 35b. Source: Gallica.bnf.fr

Mostly used to copy the Qur'an, associated with oblong formats.

Thick letter forms with horizontal elongation, vertical upstrokes perpendicular to the base line, few descendants, no head-serif.

Often with polychrome vocalization

VOWEL NOTATION

The invention of the vowel notation (*I‘rāb*) is by tradition attributed to the grammarian Abū al-Aswad al-Du‘alī (d. 69/688). Abū al-Aswad is quoted speaking to the Umayyad governor Ziyād b. Abihi.

Legend apart, its origin is related to the need to disambiguate written Arabic.

‘... I have in mind to begin with the *I‘rāb* of the *Qur’ān*, so send me thirty men.’ Ziyād brought him thirty men. Abū al-Aswad choose ten from their midst. Then he continued the selection, till finally he choose one man, from ‘Abd al-Qays. He said: ‘Take the *Muṣḥaf* and a dye (*Şibgh*) that is of a colour different from that of the ink. When I open my lips with the sound *a*, write one dot on top of the letter, when I pronounce a *u* write a dot next to the letter, and when I say *i* write a dot underneath the letter, and when I lengthen something of these vowels, by way of humming (*ghunna*), write two dots.’ He began with the *Muṣḥaf* till he arrived at the end, and then he compiled the compendium devoted to the subject.

(Source: al-Dānī, *al-Muḥkam fī Naqt al-Maṣāḥif*, p. 4).

VOWEL NOTATION |



The earliest diacritical marks are signs in the shape of little strokes, which were used in order to disambiguate homographs.

The Nuqqāt or *Munaqqitūn*, ‘the dotters’, were those (Qur’anic) scholars who performed *Naqt* or *Tanqīt*, adding marks, by usually (but not always) writing dots. Assumed date of the example: 3rd/9th century, *tanqīt* possibly done by the copyist.

Source: MS Leiden, Or. 14.545a, f. 1a

VOWEL NOTATION II



Qur'an 51:37-38

آيَةً لِّلَّذِينَ يَخَافُونَ الْعَذَابَ الْأَلِيمَ
وَفِي مُوسَى إِذْ أَرْسَلْنَاهُ إِلَيْهِمْ {*

The *Nāqīt/Munaqqīt* at work with diacritics (little strokes) added to disambiguate the homographs.

Also visible a mark of *ihmāl*, indicating absence of dots over the *sīn*, and also a *hamza*. The *Taqīt* and *Ihmāl* are almost certainly of later date.

Assumed date: 3rd/9th century or later. MS London, Khalili, KFQ1, recto.

Source: Deroche, *Abbasid tradition*, No. 27.

Qur'an 34:43

نَ يَعْبُدُ آبَاؤُكُمْ وَقَالُوا مَا هَذَا إِلَّا
إِفْلُقٌ مُّفْتَرٌ وَقَالَ الَّذِينَ كَفَرُوا
لِلْحَقِّ لَمَّا جَاءَهُمْ إِنْ هَذَا إِلَّا
سِحْرٌ مُّبِينٌ {*} وَمَا آتَيْنَا

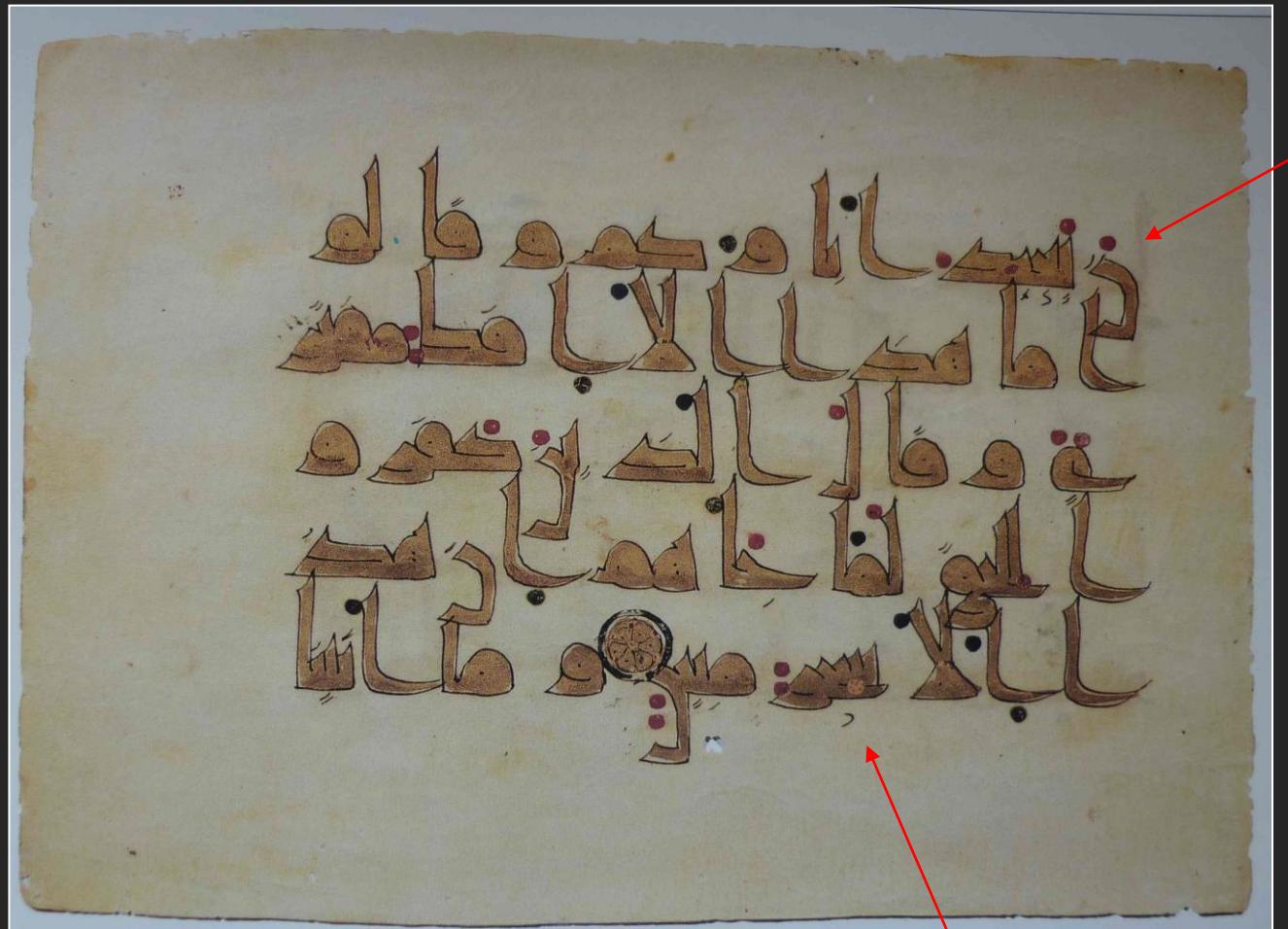
VOWEL NOTATION III

One or two 'dotters' at work with diacritics in the form of little strokes to differentiate the homographs.

Early attestation of *ihmāl*, differentiating the 'ayn and the *rā'*.

Assumed date: 3rd/9th century. The *Tanqīt* and *Ihmāl* seem to be of later date. MS London, Khalili, KFQ84, recto.

Source: Deroche, *Abbasid tradition*, No. 19.



IHMĀL ('THE NEGLECT')

The letters that belong to the same group are distinguished by the presence or absence of dots, written above or underneath the ductus (rasm).

The *alif*, *mīm*, *wāw* and *hā'* do not really constitute a group and do not need *ihmāl* signs.

Writing such dots is called *i‘gām*, ‘to provide with a diacritical point’.

Not writing such dots is called *ihmāl*, ‘to neglect’, ‘to omit’, ‘not-providing with dots’.

In a set of possibilities, each copyist will provide the letters without dot with *ihmāl* signs.

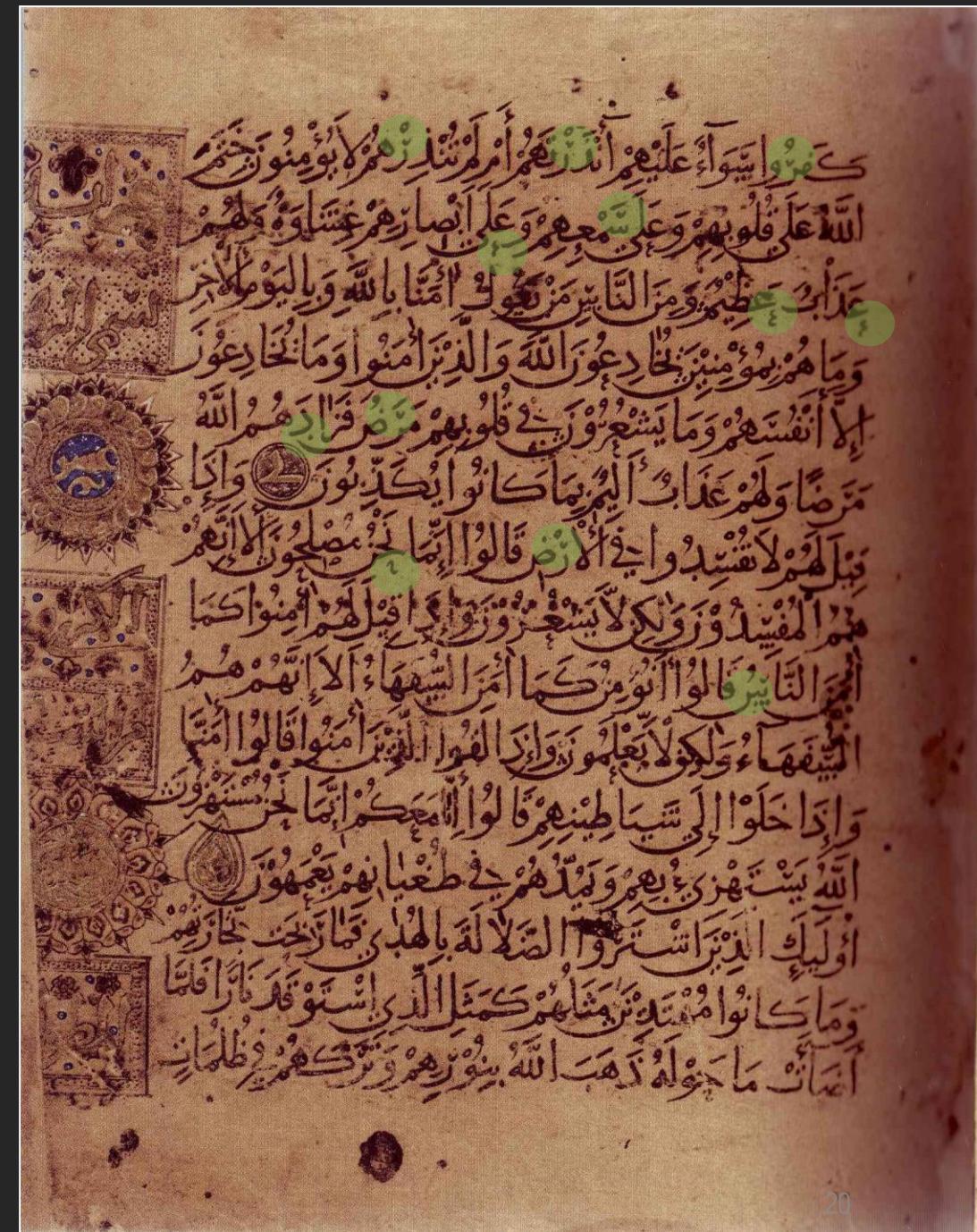
Like in the case of vowel notation, *ihmāl* signs are elements in the repertoire of the calligrapher.

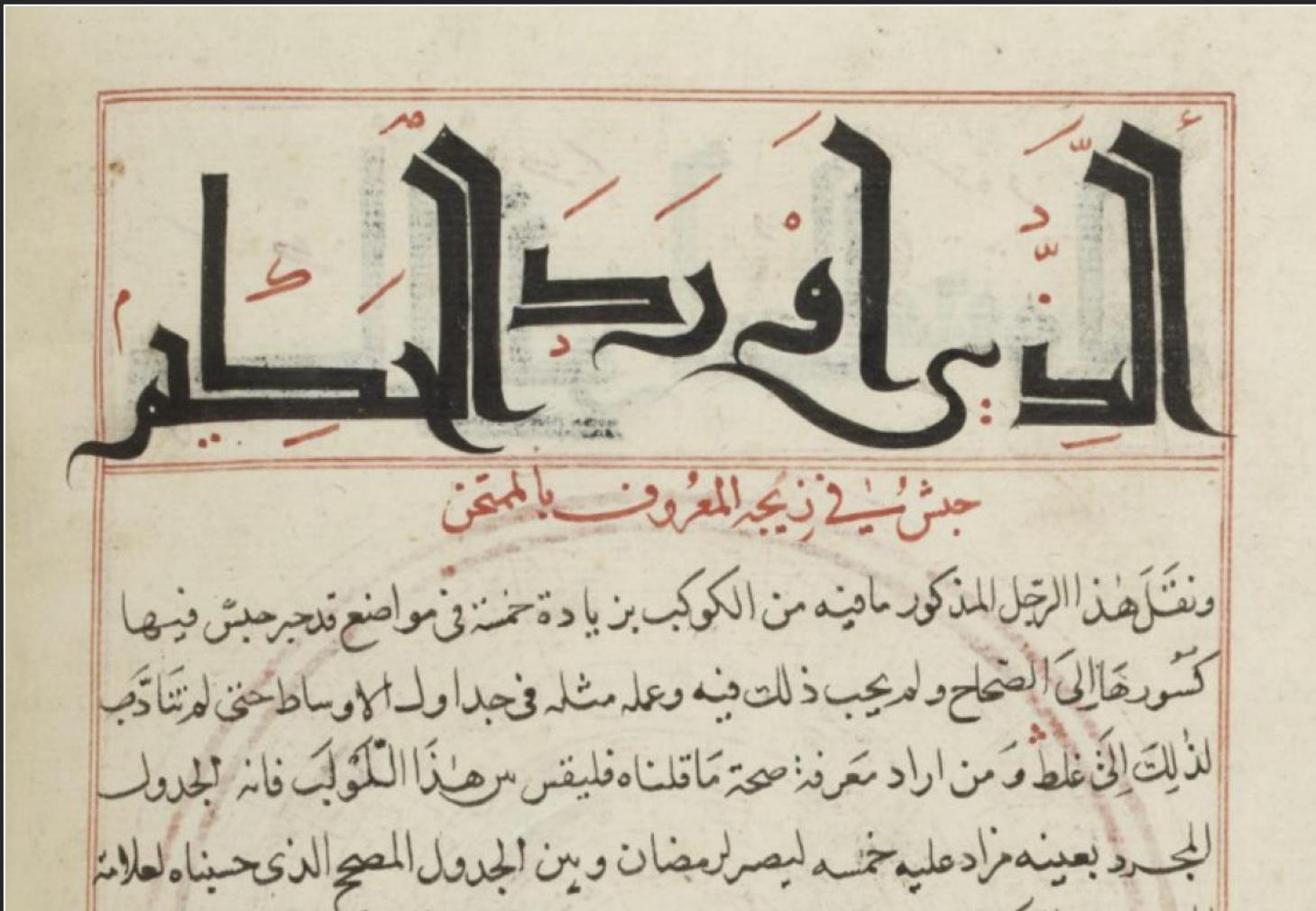
دَلِيلُ النَّافِعِ لِلْمُهَاجِرِ
 وَخَلَقَ اللَّهُ لِلنَّفَاعِ لِلْمُهَاجِرِ عَلَى إِيمَانِهِ
 وَيَقْصُرُ مِنْهُ فِي الْأَذْنِ الَّتِي تَوَضَّرُ
 فَيُكَسِّرُ ضَرَبَاهَا بِإِذْنِ اللَّهِ تَعَالَى هُنْجَرٌ
 الْعَيْنُ وَخَلَقَ اللَّهُ لِلنَّفَاعِ لِلْمُهَاجِرِ
 مِنْ مُوْحِدٍ وَدُرْفِنَةِ الْمَيْنَ وَكَخْلَبِهِ
 مِنْ فَعَنْيَنِ هُنْجَرٌ وَلَا يَنْطَرِي فِي الْلَّيْلِ شَيْءٌ

IHMĀL |

Ibn al-Bawwāb
Qur'an
MS Dublin, K 16,
f. 5a→

← MS Istanbul,
Sehid Ali Pasha
2096, f. 126r





Title in Neo-Abbasid script with signs of *ihmāl* from a copy of al-Bīrūnī's *Chronology*, probably to assist in the reading of this very script, the main text in naskha no *ihmāl* sign.

MS Paris BnF 1489, f. 78v.

Source: Gallica.bnf.fr

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

SCRIPT NAME
naskh

USES
Manuscripts, ceramics, tiles

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

SCRIPT NAME
thuluth

USES
Qur'ans, architecture, metalwork, ceramics, manuscripts

Book hands

'THE SIX PENS'

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

SCRIPT NAME
muhaqqaq

USES
Qur'ans, architectural decoration, ceramics

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

SCRIPT NAME
rayhani

USES
Chancery script for letters, missives, edicts, architecture

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

SCRIPT NAME
tawqi'

USES
Qur'ans, missives, edicts, architecture

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

SCRIPT NAME
riqa'

USES
Letters, edicts, manuscripts

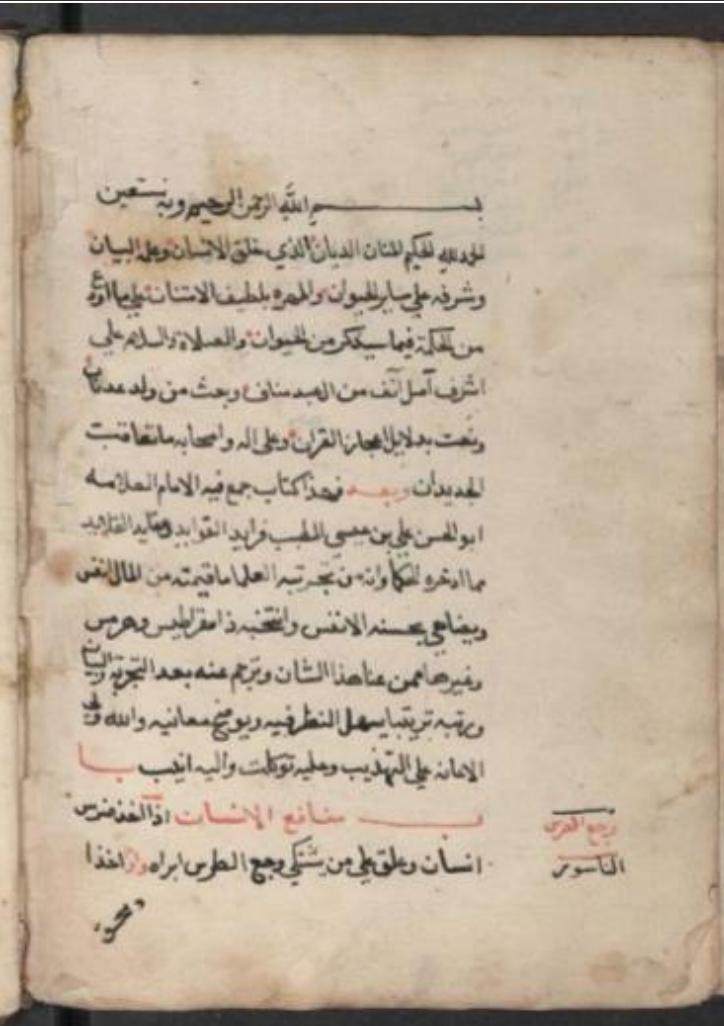
Chancery scripts

Ornamental scripts, mostly used for copying the Qur'an

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

SCRIPT NAME
naskh

USES
Manuscripts, ceramics, tiles



MS Leipzig Vollers 770, f. 2v
Source: Refaya Project

NASKH

The bookhand par excellence

Emerged between the 4th/10th and 5th/11th centuries and later developed in many regional variants (from the 7th/13th cent. onwards)

Round script with clearly defined letters

Thuluth is used as contrasting script in book production (headings, colophon, etc.)

* *Ghubār* script is the smallest curvilinear script, used for pigeon post and secret messages, it also became the script for micrography

MICROGRAPHY



Talismanic shirt to be worn
under the armour in battle
(15th-16th cent.)
Source: MET Museum

Micrography has the practical advantage of saving space and writing surface, for this reason it probably developed from pigeon post and secret messages. Later it was used for Qur'ans, amulets, and calligraphy.

The script of micrography is the *Ghubār* script, the smallest round/curvilinear script.



Ancient chancery script, also used for book titles and chapter headings
 Pronounced curvilinear features
 With serif
 Most of the descenders are curled
 Many assimilated or contracted letter forms

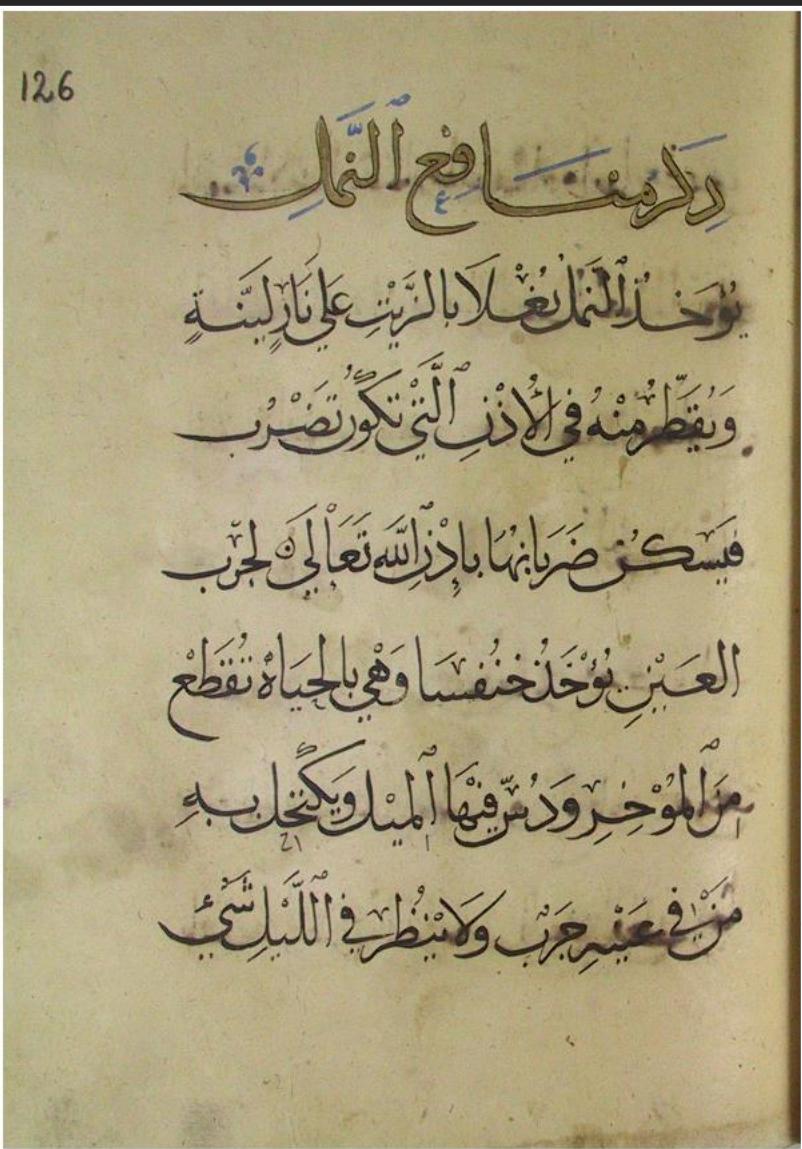
Thuluth in gold with black outline, 13th cent. Qur'an
 Source: MET Museum
 Accession Number: 24.146.1

THULUTH

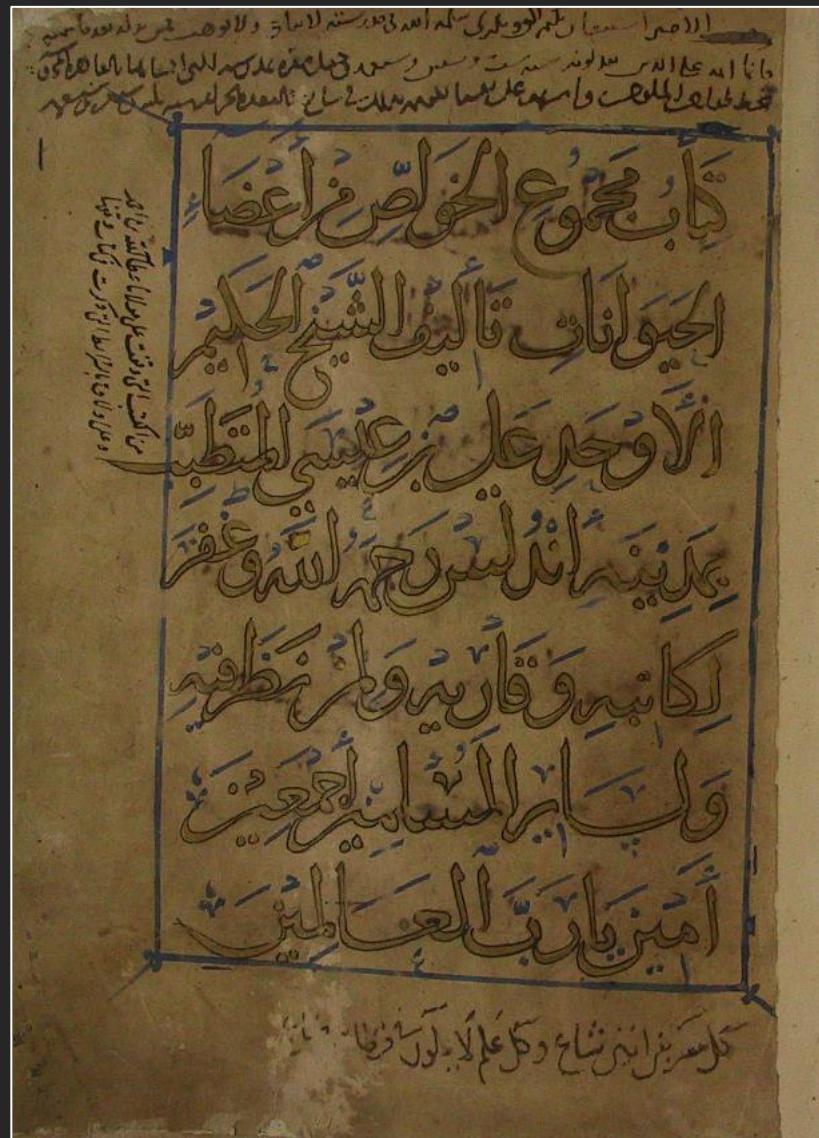


بِسْمِ

Thuluth used as contrasting script in book production



MS Istanbul Sehid Ali Pasha 2096,
f. 1r and 126r
'Book of the useful properties of
animal parts'



THULUTH ON OBJECTS



Mosque Lamp of Amir Qawsun, ca. 1329–35
Dedication around the neck, Qur'an 24:35 around the body
Source: MET Museum



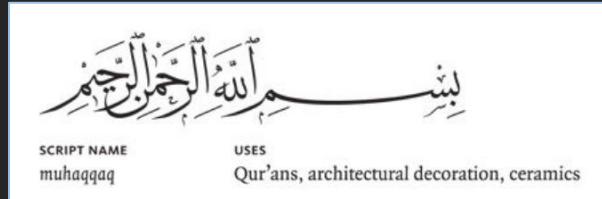
Tile from a frieze, 13th cent. (above)

Tray made for the Rasulid sultan in the early 14th cent. (below)
Source: MET Museum





MUHAQQAQ



Serifed script with the head-serif sloping to the right
Great variety of serifs
Flattened ending of most descenders, the contrast with 'curled' descenders is the best way to differentiate it from *thuluth*

Colophon from the 28th volume of a Qur'an, the three lines in black *muhaqqaq* mention the name of its prestigious copyist.

The text in *broken cursive/neo-Kufic/Neo-Abbasid* the two panels at the top and at the bottom mentions Baghdad and the year 707/1307-08
Source: MET Museum



SCRIPT NAME
rayhani

USES
Chancery script for letters, missives, edicts, architecture

فَلَيَعْلَمَ اللَّهُ الَّذِينَ صَدَقُوا وَلَا يَعْلَمَ الْكَاذِبُونَ
 أَمْ حَسْبَ الَّذِينَ يَعْمَلُونَ لِسَيِّئَاتِ أَيْسَرُ بَقْوَانَا مَا
 تَحْكُمُونَ مَرْكَازِ حِولِ الْقَارَةِ إِنَّهُ فَإِنْ حَلَّ
 الْأَثْلَاثُ وَهُوَ لِسَمِيعُ الْعَالَمِينَ وَمَنْ حَمَدَ فَإِنَّمَا
 تَحْمِلُنَفْسَهُ إِنَّ اللَّهَ لَغَنِيٌ عَنِ الْعَالَمِينَ وَالَّذِينَ
 آمَنُوا وَعَمِلُوا الصَّالِحَاتِ لَنَكَفِرُ عَنْهُمْ سَيِّئَاتُهُمْ
 وَلَخَزِينَهُمْ أَحْسَنُ الدِّينِ كَانُوا يَعْمَلُونَ وَ
 وَصَنَّيْنَا الْأَشْنَافَ بِوَالْدِينِ حَسْنَاهُ وَأَرْجَمَهُمْ لِتُشَرِّكُ
 بِمَا لَيْسَ لَكُ بِهِ عِلْمٌ فَلَا تَقْعُدُهُمْ إِلَى مَرْجِعِكُمْ
 فَإِنَّدُكُمْ مَا كُنْتُمْ تَعْمَلُونَ وَالَّذِينَ آمَنُوا
 وَعَمِلُوا الصَّالِحَاتِ لَنُدْخِلَنَّهُمْ فِي الصَّالِحِينَ
 وَمِنَ النَّاسِ مَنْ يَعْوِزُ مَنْ بِاللَّهِ فَإِذَا أُوذِيَ فِي اللَّهِ
 جَعَلَ فِنَاءَ النَّاسِ كَعِذَابِ اللَّهِ وَلَيَزِجَّ نَفْرَ

الْمُؤْمِنِ الْمُهَمَّنِ الْعَزِيزِ اجْبَارِ الْمُكْتَبِرِ شَجَاعَانِ اللَّهِ
 عَمَانِيَّهُ كُونَ مُهَوَّلَهُ اخْلَاقُ الْبَارِيِّ الْمُصَوَّرُ
 لَهُ الْأَسْمَاءُ الْحَسِنَى يُسَيِّعُ لَهُ مَا فِي السَّمَوَاتِ
 وَالْأَرْضِ وَهُوَ الْعَزِيزُ الْحَكِيمُ

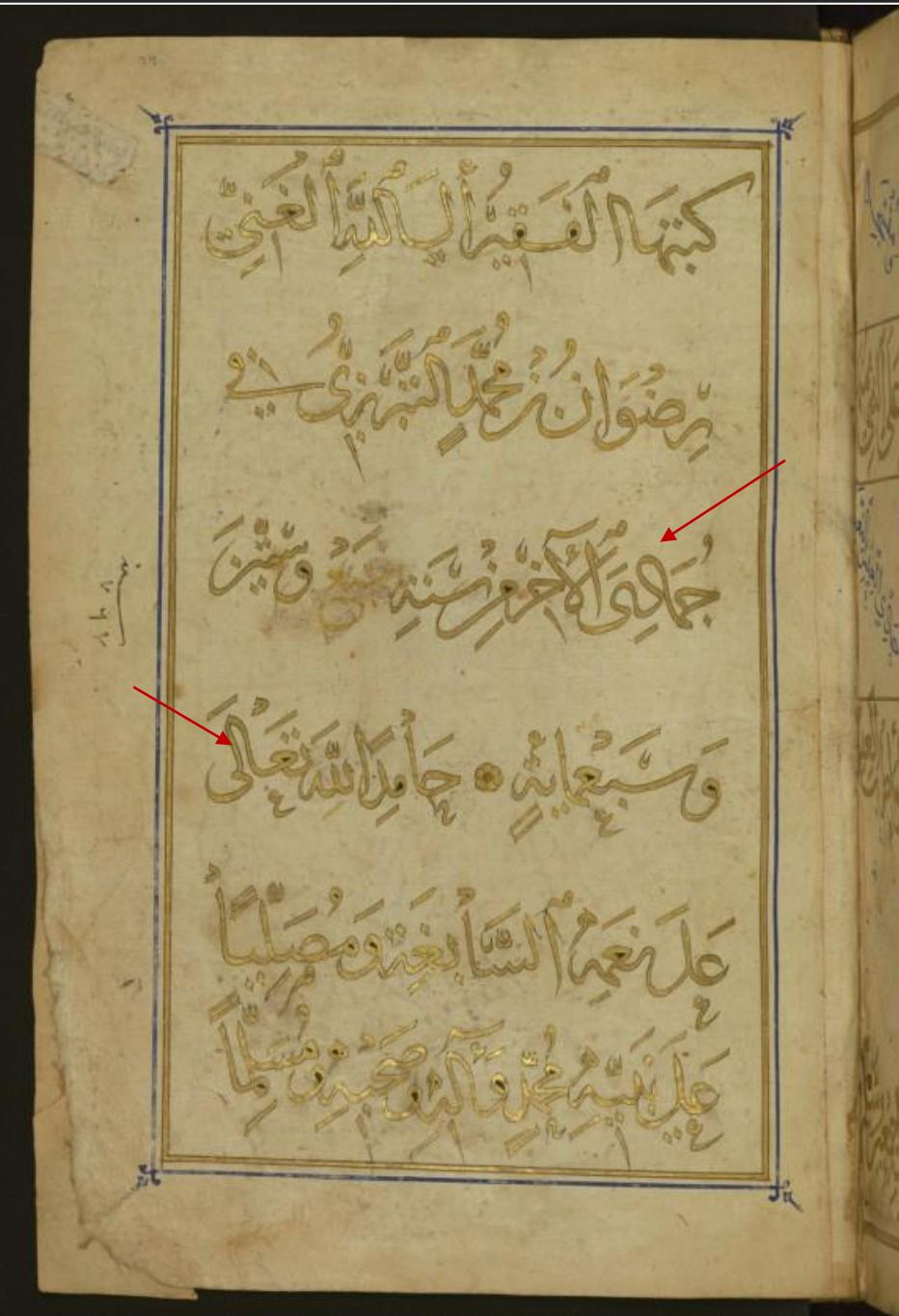


مَلَكُ الْمُلْكُ الْحَمَدُ
 يَا إِيَّاهُ الَّذِينَ آمَنُوا لَا تَخِذُوا عَبْدَوْنَ وَعَبْدَوْكَمْ
 أَفْلَىٰ تَلَقُورَ الْيَمِمَ بِالْمُوَدَّةِ وَقَدْ كَفَرُوا مَاجَاهَكَمْ
 مِنْ لَحْقَ خَرْجُونَ الرَّسُولَ وَلَيَأَكِمْ إِنْزُونَ مُؤْوا
 بِاللَّهِ زَرْبَكَمْ لَزَ كَنْتَرَ خَرْجَمَ جَهَادَهُ
 سَيِّلَيِّ وَلَيَتَعَاً مَرْضَنَقَ لَشَرُورَ لَيَهُمْ بِالْمُوَدَّةِ

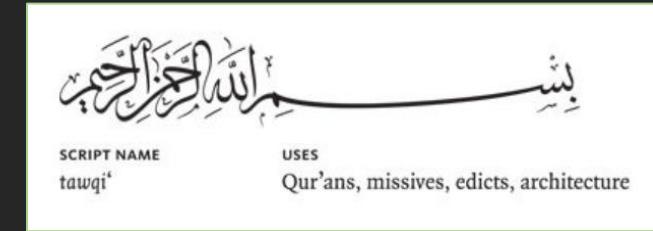
Bifolium from a Qur'an in *Rayhān* Script, c. 1335, ink, opaque pigment, and gold on paper, private collection. Source: Museum of Fine Arts, Houston

Basically the same features of the *muhaqqaq* script, just smaller and thinner

Bifolium from a Qur'an in *Rayhān* script, c. 1335, ink, opaque pigment, and gold on paper, private collection.



TAWQI'



Smaller version of the thuluth script, characterized by an even more liberal use of hairlines.

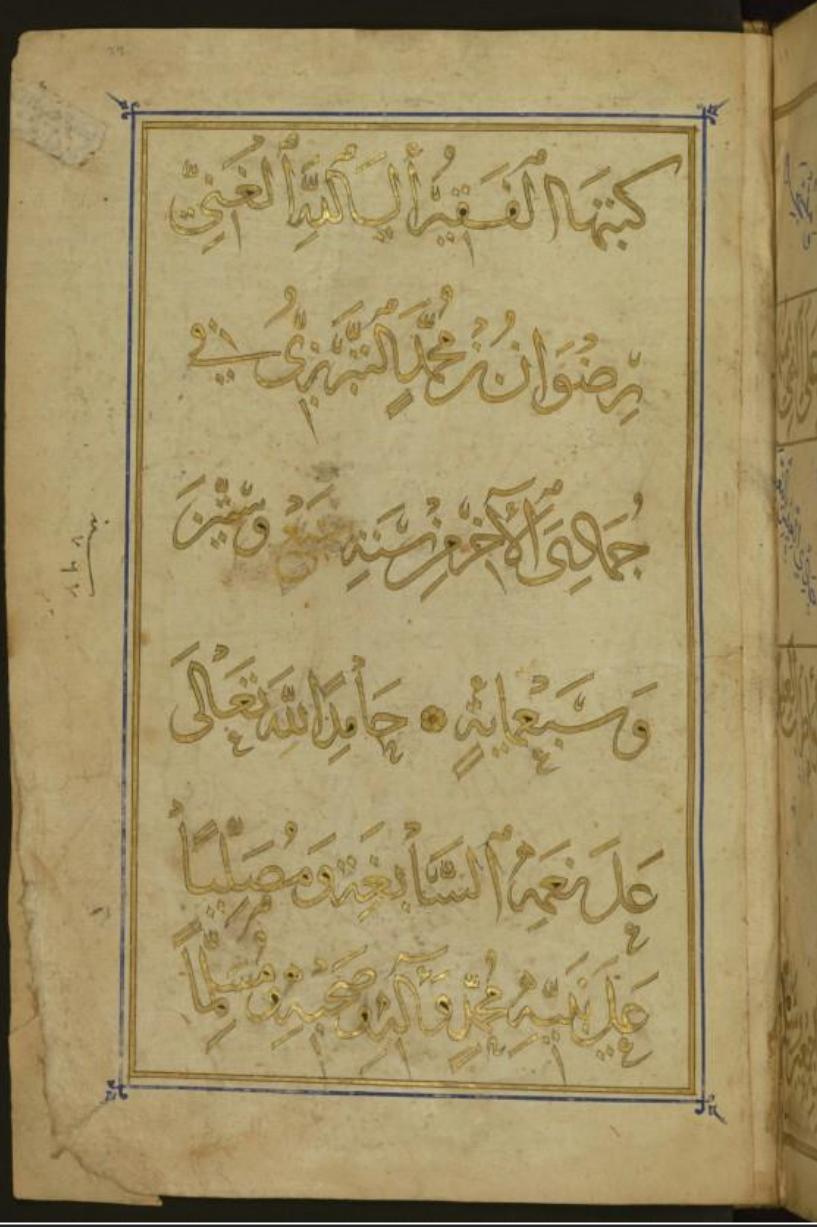
Shows ‘unorthodox’ ligatures

Kitāb al-kawākib al-durriyya, better known as *Qaṣīdat al-Burda*, by al-Būshīrī (d. 1294)

Colophon with name of the scribe (Muhammad al-Tabrīzī) and year (767/1366)

MS Baltimore Walters Museum W581, f. 37r

Source: The Walters Art Museum



Colophon with name of the
scribe and year
(767/1366)

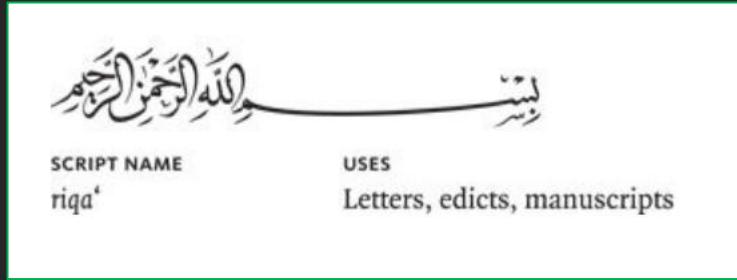
← *Tawqī*

Naskh & Thuluth →

MS Baltimore Walters
Museum W581, f. 28v and
37r

Source: The Walters Art
Museum





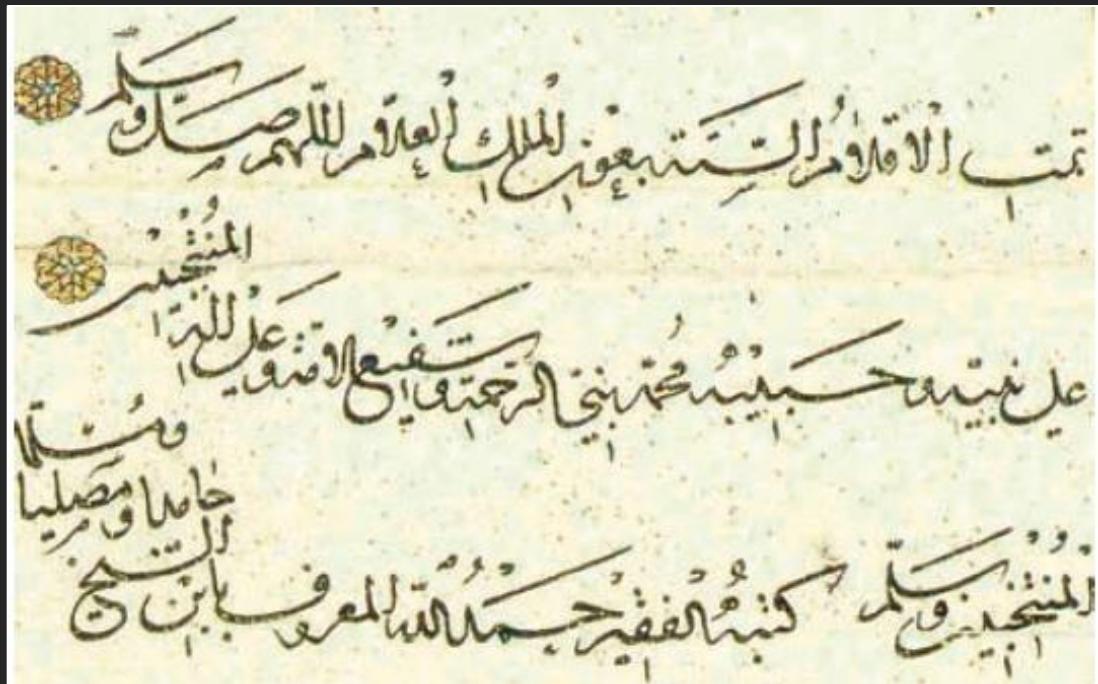
SCRIPT NAME

riqa'

USES

Letters, edicts, manuscripts

RIQĀ'



Colophon in *riqā'* script by Ḥamd Allāh al-Amāsī, TSM E.H. 2086

Source: Gacek, *Vademecum*, 2009

Smaller, finer, more ligature and more curvilinear than *tawqī'*

The use of serif is optional

The alif may be slightly inclined to the right

Not easy to distinguish it from the *tawqī'*



“This exuberant folio (Qur'an, 18:77-80) originally marked the beginning of the 16th juz' of the Qur'an, as also specified by the inscription found in the lobed cartouches located in the upper third of the page. A striking blue frame with scrolling arabesques and drop-shaped medallions encases the text block, which is organized in bands of different width, and colour copied in three distinct Arabic scripts: *naskh*, *thuluth* and *tawqi'*.”

Source: Bodleian Library, University of Oxford (Access no EA2012.71) Iran 888/1483



A fragment from al-Suyūtī (d. 1505), 18th-19th cent.
MS Bzummār Our Lady of Bzummār Convent Ar. 238
HMML Proj. Num. BzAr 00238
Source: VHMMML

It is a general name for a host of scripts (including *Andalusī* and *Sūdānī*) used in the Islamic West (Islamic Spain, North Africa) and sub-Saharan West Africa.

- The final *alif* is drawn from top to bottom
- the stem (*alif*, *lām*, *lām-alif*, *tā'*, *zā'*) have a serif/club-like extension to the left of their top point
- the loop of *ṣād* and *ḍād* is identical with that of *tā'* and *zā'*: there is no ‘tooth’
- the stem of *tā'* and *zā'* is drawn diagonally
- *qāf* and *fā'* have unconventional diacritical points: one on top of the *qāf*, one below the *fā'*
- final and separate *dāl* and *dhāl* are very similar to initial and medial *kāf*

THULUTH MAGHRIBI



Dalā'il al-khayrāt, 13th/19th cent.
MS Collegeville Saint John's
University, Kacmarcik 26
Source: VHMM

- Alif and lām have a top serif to the right instead of to the left
- the final alif is drawn from bottom to top
- the tā' and zā' have a vertical stem instead of a diagonal one
- the kāf has a flag-like top stroke, and often a serif at the top of the stem
- unconnected dāl, initial and final sīn and bā' have serifs too
- the lām-alif group has a peculiar shape and serifs to the right
- the diacritical points of fā' and qāf may be placed in the conventional way



Book of prayers, 12th/18th cent.?, Dhakhīrat al-muhtāj fī al-ṣalāh
MS Jerusalem, Āl Budeiry 321, f. 1v
Source: VHMM

MS İstanbul Saray Ahmet 2083, f. 194v

سـمـاـلـهـاـرـجـمـهـالـحـمـير
المـفـالـهـالـنـاـسـعـهـمـوـكـلـابـجـالـيـمـوس

فالجليس ما حمّيّ الأدوية التي معها جزءاً من أنواع النبات وثما دعى
وعصاراتها والباقي منها فعزّل كثراً منها في المقالة لكن قيل منه بما لدآن
بنوران نظر ما معموق تبرّق سطحه من المعادن ○ وقام فوهة منها من أنواع
الارض ثم نوران نظر بعده لطاماً معواً جزءاً من الحيوان مما استعمله على هريق

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ وَصَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ وَبِسْمِ
الْمَنَّالَةِ الْكَانِتِ سَعْدَةً مِنْ كُلِّ
جَاهِيْسُورَةٍ فَوْءُ الْأَذْوَاهِ الْمَقْرَدَةِ نَعَاجِيْ

فالامامي الاصدفي انتهي اجزاءه من اذن اسنان وثلاثة
وخطارتها والباقي في قردنانة العلامات التي قبل هذه واما
الآن فنريد ان نذكر ما معلوم عن الاصدفية عبارة مستخرج من المعادين وما معنى
هذه اذن وهي اذن اخر يذكرها في ذكر بعد ذلك ما معنى اجزاء اذن الميواز
ما يفتح اذن الميواز وهو عالم اذن

MS Florence BML Or. 193, f. 163v

فَسَبِّحْ لِلَّهِ الرَّحْمَنِ الرَّحِيمِ
عَوْنَدَ اللَّهِمَ وَالصَّلَاةُ عَلَى سَيِّدِنَا مُحَمَّدِ الْكَرِيمِ

الْمَعَالَةُ النَّاسِجَةُ بِشَفْقَةٍ لِلْأَرْوَاهُ الْمُغَسَّرَةُ

فَإِذَا حَالَ السُّرُورُ أَمَّا هُبُّعُ فَهُبُّعُ الْأَرْوَاهُ لِلَّهِ مِنْ احْرَامِ النَّبَّاحِ وَتَمَادِيَّهَا وَعَهَادِهَا وَلِفَرَّاغِ
بِعَزْدِ كَرْنَاصِّا بِالْعَوَالَاتِ لِلَّهِ فَبِلِّيَّهُ، قَامَالاً لِلْقَنْزِيلِيَّهُ أَنْ يَدْكُرْ مَا عُوْمَرْ مِنْ الْأَرْوَاهِ هَبْتَقَرْ مُهَرَّ
مِنْ الْمَعَادِنِ وَمَا عُوْمَنَاهُ مِنْ ازْوَاعِ لِكَارِيَّهِ فَنِيرَهُ أَنْ يَدْكُرْ لَعْزَلَدِ مَا يَمْرُأُ احْرَامِ الْمَهْوَانِ حَمَّا دَسَّ
عَلَى هَسَرِ اسْتِعْمَالِ الدَّرْوَاهِ، حَمَّ عَلاجِ الْهَبَبِ وَانَّا رَئَاهُ اَنْ يَجُودَ أَنْ يَفْزَمْ اَوْ يَكْلَمَ اَمَّا عَلَمَاهُ سَقْمَلِيَّ

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ وَيَهُ أَسْتَعِينُ :

**المقالة التاسعة من كتاب
جالينوس في الأدوية الماء مرقة**

فالحالين (ما جمع الأدوية التي ميّزها نوع النبات وثارتها وعذاراً منها) **والبلدان** (عذاراً ميّزها المذاقات التي قبل منه)؛ وأما الآن فغيرها من كرم ما ميّز من جميع الأدوية صنف مستخرج من المعلمات وما ميّزها نوع من أنواع الأرض ثم فربما ذكر بعده للهذا ميّزها العذار ما يستعمل الدفأ في علاج

MS Escorial 793, f. 51r

MS Escorial 794. f. 139v

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

الصَّفَالَةُ النَّاسِعَةُ مِنْ كِتَابِ جَالِيْنُوسِ

فَالْجَالِيْنُوسُ رَأَى جَمِيعَ الْاَدْوِيَةِ فَعِرَاجِزًا مِنْ اِنْوَاعِ النَّبَاتِ وَثَمَارِهَا
وَعَطَارَاتِهَا وَالبَاهِنَاتِ فَعَرَفَهُ كَرِنَانَةً وَالصَّفَالَةَ لَهُ قَنْلَمِنْهُ بِاِمَامِ الْكَانِ
فِي زِيرِدَانِ بَزَرْتَرَهَا مَعَوْهَتَرَهُ مَسْتَرَهُ مِنْ الْمَعَادِنِ ○ وَقَانِفُونَهَا مِنْ اِنْوَاعِ
الْاَدْرُعِ تُوْزِيرِدَانِ بَزَرْتَرَهَا بَعْدَ لَطْ مَاعِوْجِزَا مِنْ الْجَيْوَانِ حِمَا سَتَعْمَهُ عَلَى هَرِيْفِ
مَا سَتَعْمَلُ الْرَّوَافِ عَلَاجُ الْكَبِ وَاِنْدَارِهِ الْاَحْوَادَ اَنْ قَفْرَمْ اوْ لَكَلَامَ اَعْامِيَّا

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

عَوْنَدَ اللَّهِ وَالْمَلَائِكَةِ عَلَى سَيِّدِنَا مُحَمَّدِ صَدَّقَ الْكَرِيمِ

الصَّفَالَةُ النَّاسِعَةُ مِنْ قُوَّلَهُ الْمَغْسُرَهُ

فَالْجَالِيْنُوسُ اَمَّا هُمْ فِي الْاِدْوَهِ فَبِلِيْزِرِهِ فَعِرَاجِزُهُ مِنْ اِنْوَاعِ النَّبَاتِ وَثَمَارِهَا وَلَفَهَا
بَعْدَ كَرِنَانَهَا مِنْ الْعَدَدِ فَبِلِيْزِرِهِ فَعِرَاجِزُهُ مِنْ اِنْوَاعِ النَّبَاتِ وَثَمَارِهَا وَلَفَهَا
مِنْ الْمَعَادِنِ وَمَا مَوْمَنَهَا مِنْ اِنْوَاعِ الْاَرْضِ فَبِلِيْزِرِهِ فَعِرَاجِزُهُ مِنْ اِنْوَاعِ
الْمَعَادِنِ ○ وَقَانِفُونَهَا كَهْرِيْزِرَهَا بَعْدَ لَطْ مَاعِوْجِزَا مِنْ الْجَيْوَانِ حِمَا سَتَعْمَلُ عَلَى^١
عَلَى هَرِيْفِ اِسْتَهْمَالِ الْدَّرَوَهَا ○ عَلَاجُ الْهَبِ وَاِنْدَارِهِ اَنْ قَفْرَمْ اوْ لَكَلَامَ اَعْامِيَّا

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ دَلِيلُ اللَّهِ عَلَى سَيِّدِهِ مُحَمَّدِ صَدَّقَهُ

الصَّفَالَةُ النَّاسِعَةُ مِنْ كِتَابِ جَالِيْنُوسِ وَقُوَّلَهُ الْمَغْسُرَهُ

فَالْجَالِيْنُوسُ اَمَّا جَمِيعِ الْاَدْوِيَةِ فَعِرَاجِزُهُ مِنْ اِنْوَاعِ النَّبَاتِ وَثَمَارِهَا وَعَطَارَاتِهَا
وَبَاهِنَاتِهَا فَعَرَفَهُ كَرِنَانَةً وَالصَّفَالَةَ لَهُ قَنْلَمِنْهُ بِاِمَامِ الْكَانِ
لَهُ قَنْلَمِنْهُ بِاِمَامِ الْكَانِ مَاعِوْجِزَا مِنْ الْمَعَادِنِ ○ وَقَانِفُونَهَا مِنْ اِنْوَاعِ
جَمِيعِ الْاَدْرُعِ تُوْزِيرِدَانِ بَزَرْتَرَهَا بَعْدَ لَطْ مَاعِوْجِزَا مِنْ الْجَيْوَانِ حِمَا سَتَعْمَلُ
مَا سَتَعْمَلُ الْرَّوَافِ عَلَاجُ الْهَبِ وَاِنْدَارِهِ اَنْ قَفْرَمْ اوْ لَكَلَامَ اَعْامِيَّا

الصَّفَالَةُ النَّاسِعَةُ مِنْ كِتَابِ جَالِيْنُوسِ وَقُوَّلَهُ الْمَغْسُرَهُ

فَالْجَالِيْنُوسُ اَمَّا جَمِيعِ الْاَدْوِيَةِ فَعِرَاجِزُهُ مِنْ اِنْوَاعِ النَّبَاتِ وَثَمَارِهَا وَعَطَارَاتِهَا
وَبَاهِنَاتِهَا فَعَرَفَهُ كَرِنَانَةً وَالصَّفَالَةَ لَهُ قَنْلَمِنْهُ ○ وَقَانِفُونَهَا مَاعِوْجِزَا مِنْ
جَمِيعِ الْاَدْرُعِ تُوْزِيرِدَانِ بَزَرْتَرَهَا بَعْدَ لَطْ مَاعِوْجِزَا مِنْ الْجَيْوَانِ حِمَا سَتَعْمَلُ
نَذَكِرُ بَعْدَهُ مَا مَعِيزُهُ اِنْجِيْوَانِ مَعَهُ مَا شَتَعَمَهُ عَلَى هَرِيْفِ مَا بَسْتَهْمَالِ الْدَّرَوَهَا ○ عَلَاجُ
الْهَبِ ○ وَاِنْدَارِهِ اَنْ قَفْرَمْ اوْ لَكَلَامَ اَعْامِيَّا عَلَى جَمِيعِهِ اَيْهُ مَا يَكُونُ

'SŪDĀNī' (WEST AFRICA)



Qur'an on paper, Nigeria second half 18th cent.
MS Collegeville Arca Artium Kacmarcik Ms, f. 294v-295r
HMML Proj. Num. AARB 00272.
Source: VHMM

General and rather generic label for the scripts employed in Sub-Saharan Africa (Western Sudan).

It derives from the *Maghribī* script, but one may detect other influences.

One may detect a certain irregularity of the strokes in length and thickness.

Under this vague umbrella, there are many different calligraphic styles:

Suqi

Sahrawi

Hausawi

Etc.

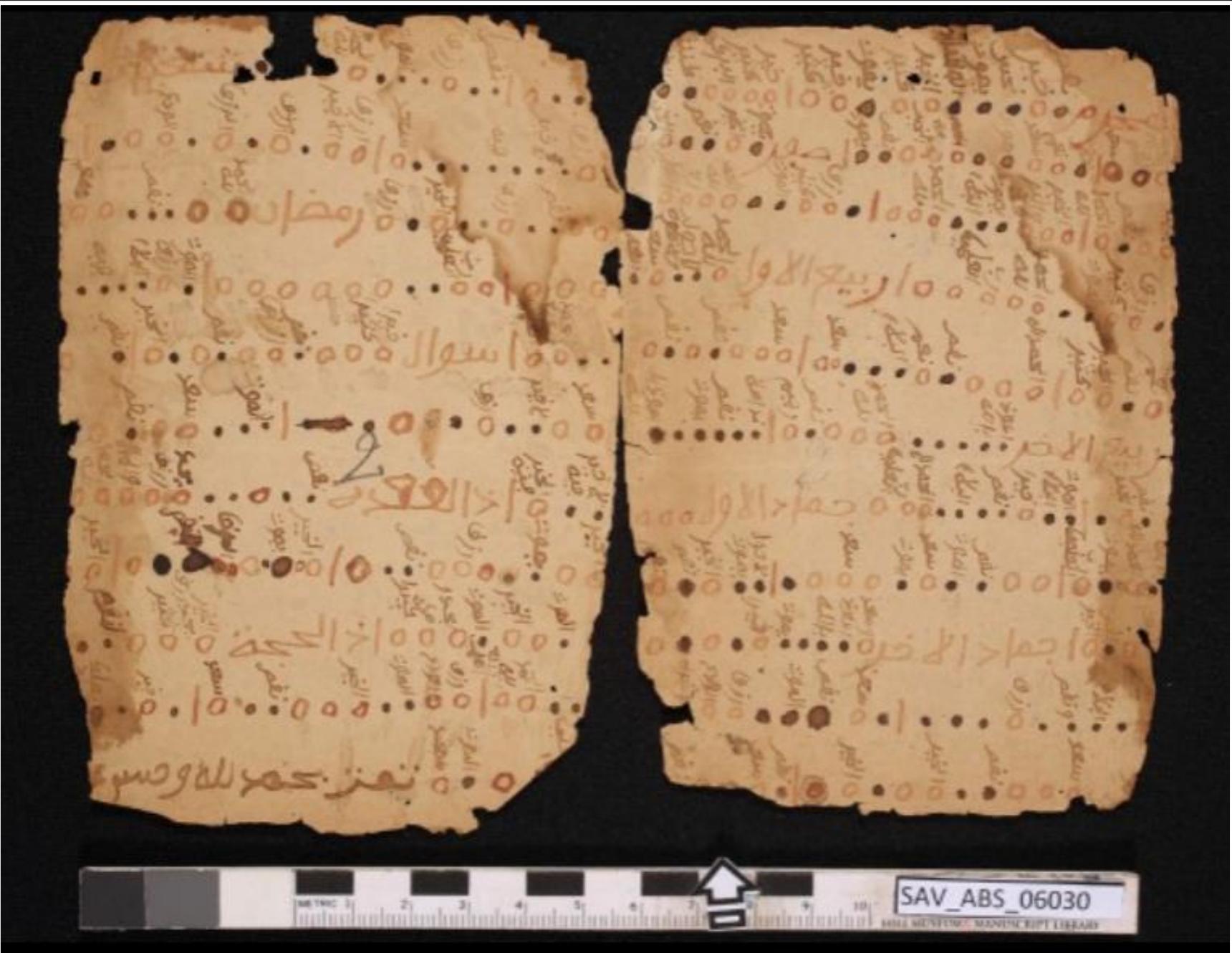


Collection of devotional texts, largely derived from the tradition of the *Dalā'il al-khayrāt*

*Allahumma innī fa-as 'aluka
yā Allāh yā Allāh yā Ḥayy yā
Qayyūm*

MS Paris BnF Arabe 6869, f. 137r

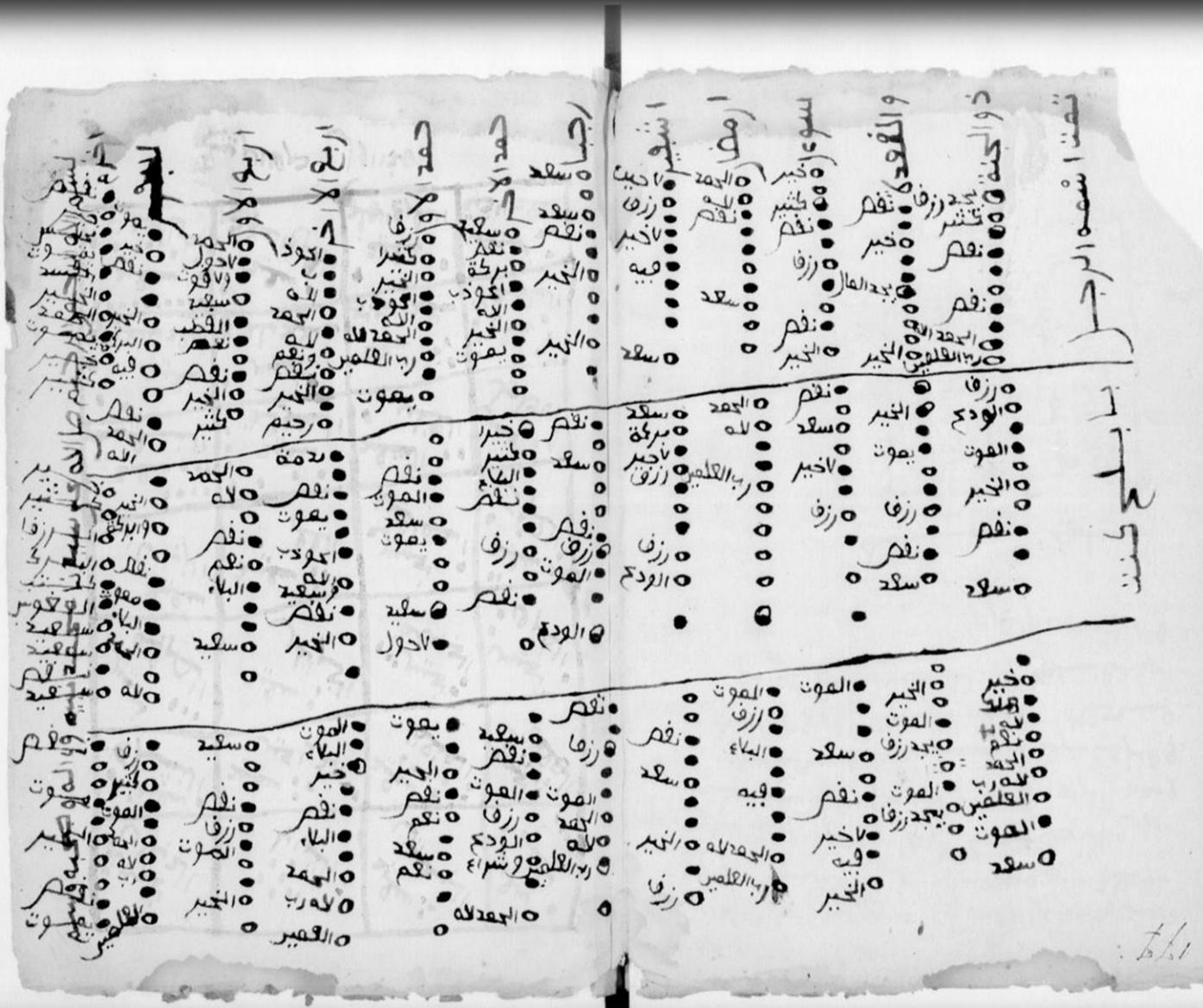
Source: Gallica.bnf.fr



Timbuktu is one of the most important posts of book culture in West Africa.

Lunar calendar from Timbuktu, Aboubacar Bin Said Library

HMML Proj. Num. SAV ABS 06030



Another witness to this lunar calendar circulating together with a copy of the *Dalā'il al-khayrāt*

MS Paris BnF Arabe 5619, f.
176v-177r

Source: Gallica.bnf.fr

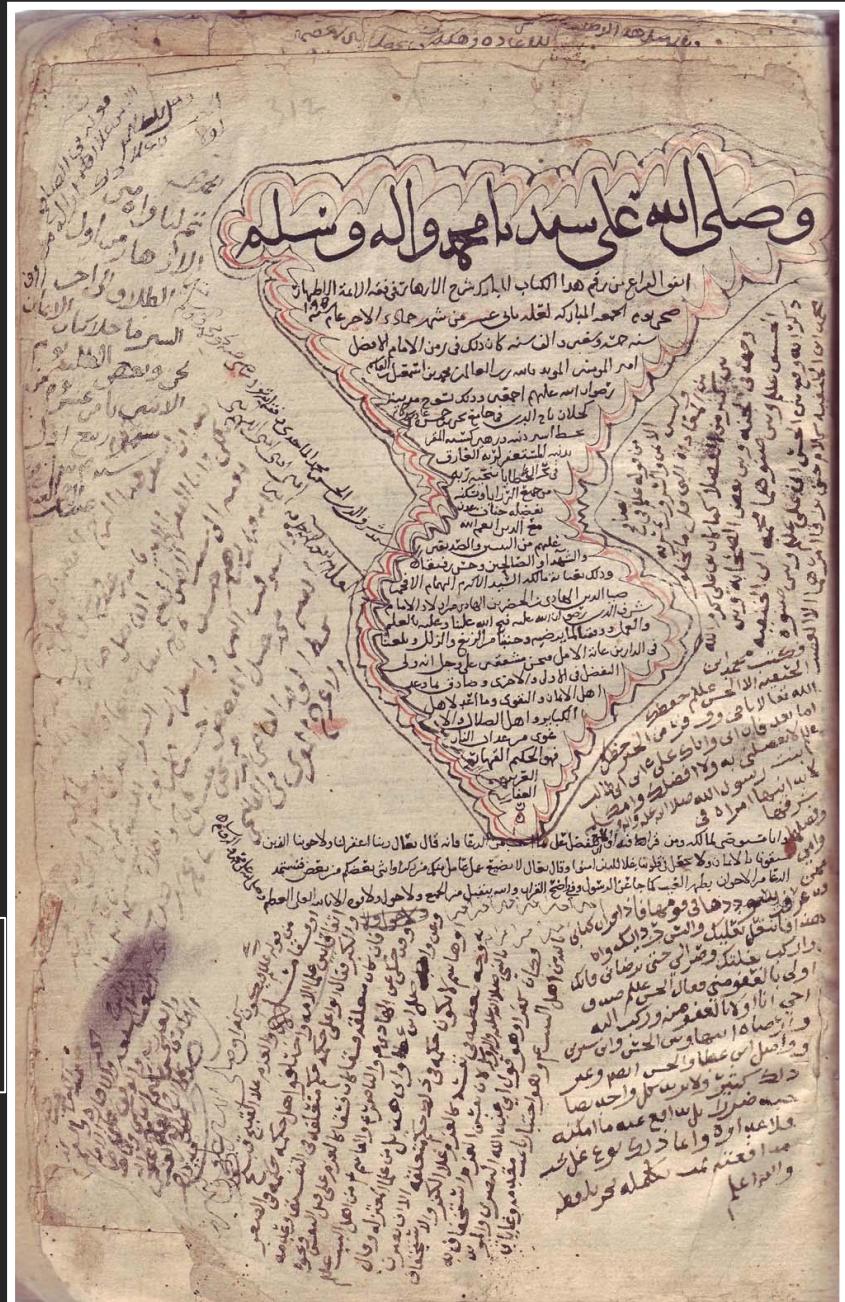
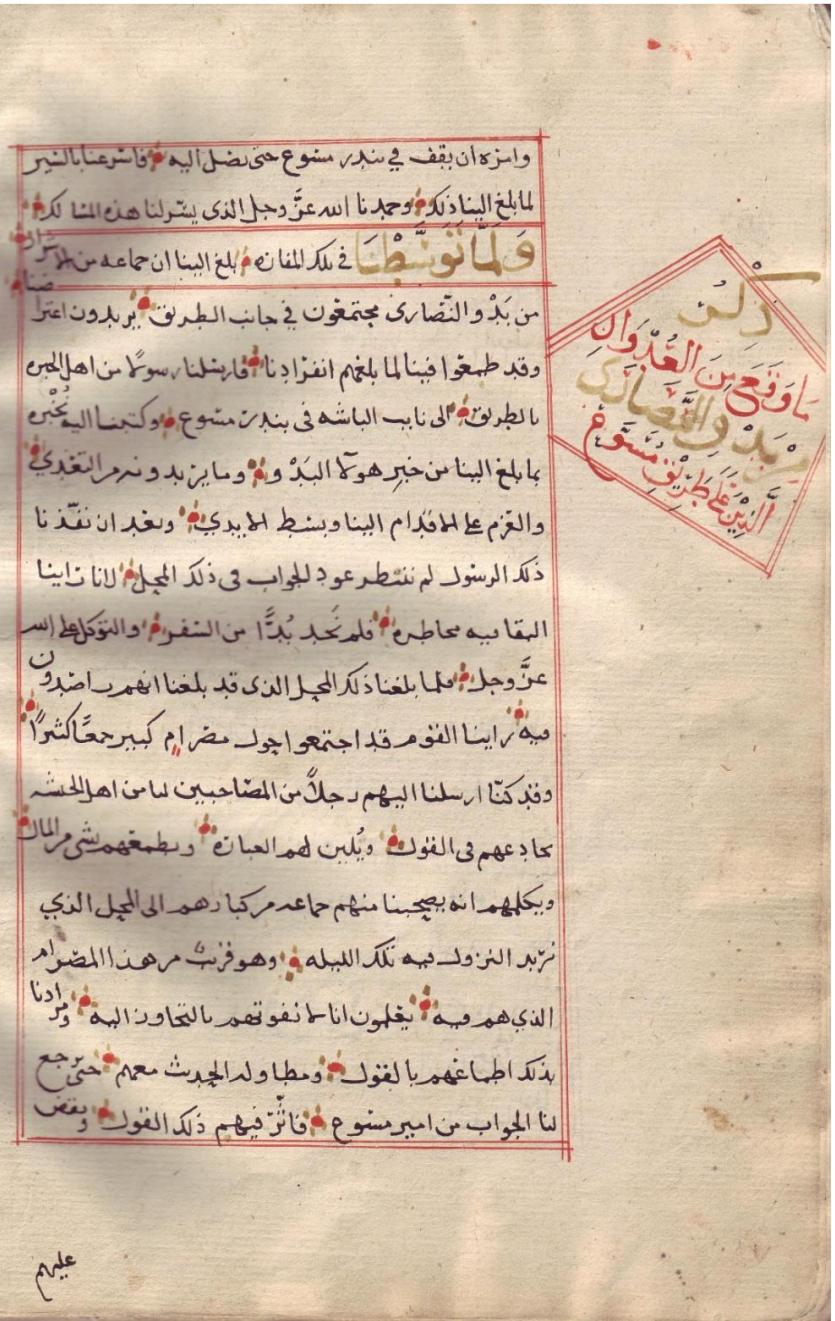
Letter from al-Muṣṭafá ibn Bāba to Qādī
Aḥmad Bāba asking to enroll his son in
the French madrasa in Timbuktu, dated 27
Shawwāl 1345/April 30, 1927.

MS Aboubacar Bin Said Library 2140
HMML Proj. No. SAV ABS 02140

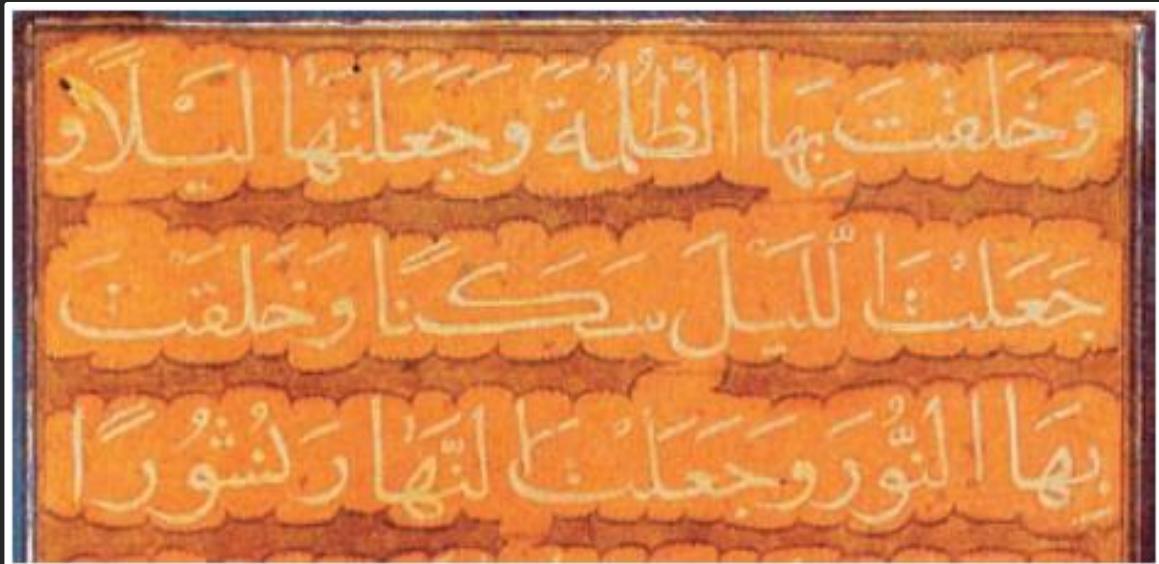
REGIONAL NASKH YEMEN

← MS Leiden Or. 2600, f. 33v.
Copied in Yemen in 1060/1650

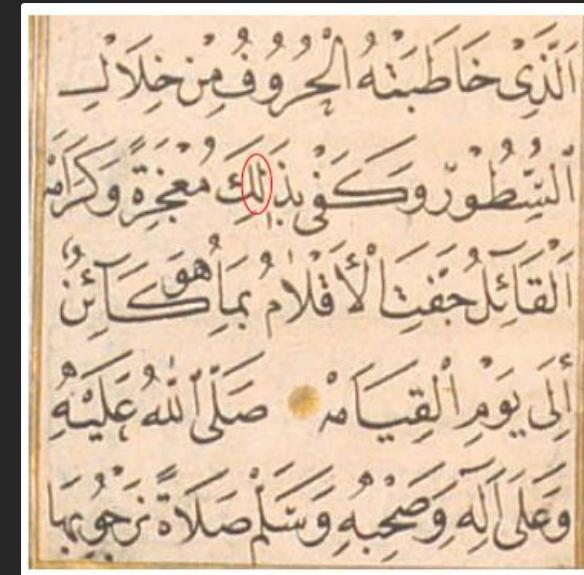
MS Leiden Or. 23.411, f. 312r.
Copied in Yemen in 1095/1684



REGIONAL NASKH PERSIAN AND OTTOMAN WORLD

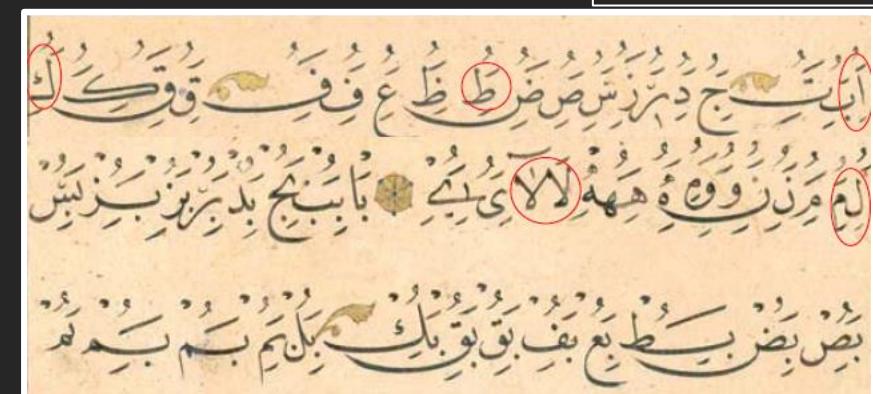


Iranian *naskh* as developed by the calligrapher Ahmad Nayrizī in the 12th/18th cent.
Source: Gacek, *Vademecum*, 2009, p. 163



Naskh as developed by Ottoman calligraphers

Source: Gacek,
Vademecum, 2009, p.
164



HARĀR (EAST AFRICA)



وَسَعَتْ لِلَّهِ فَسَالَتْنَا الَّذِينَ يَقُولُونَ إِنَّهُ كَوَافِرُ
هُمْ بِأَنَّهُمْ يُؤْمِنُونَ الَّذِينَ يَكُونُونَ إِنَّمَا الَّذِينَ يَكُونُونَ
مُهْلِكًا عَذَابًا هُمُ الظَّالِمُونَ وَالْمُجْرِمُونَ هُمْ بِأَمْرِ رَبِّهِمْ
عَنِ السَّرِّ وَحْلَمُ الْفَسَادِ وَيَخْمِلُ عَلَيْهِمُ الْحَيَاةُ وَيَضْعَفُ
عَنْ أَصْرَهُ وَلَا يَغْلِبُ الْحَرَكَاتُ عَلَيْهِمْ فَإِنَّمَا مُوَلَّهُ وَعِزْوَهُ
وَنِصْرُهُ وَإِنَّهُمْ يَأْتِيُونَ إِنَّمَا الَّذِينَ يَأْتِيُونَ
قُلْ يَا يَا النَّاسُ إِنَّ رَسُولَ اللَّهِ الَّذِي أَنزَلَتْ مِنْ
وَالْأَرْضِ لِلَّهِ الْأَكْبَرُ هُوَ حَيٌّ وَمَيِّتٌ فَإِنَّمَا يَأْتِيُونَ سُوْلَهُ
الَّذِي أَنْذَى الَّذِي يُؤْمِنُ بِاللَّهِ وَكَبَّلَهُ وَأَنْبَعَهُ لِعَلَمِ
تَفَنَّدُونَ وَمِنْ قَمَدٍ مُوسَى وَالْمُهَاجِدُونَ يَحْرُونَهُ بَعْدَ لَوْنَ
وَقَطْعَهُمْ إِنَّمَا عَشَرَةَ أَسْبَاطًا أَمَّا وَحْيَنَى مُوسَى
إِنْتَسَقَهُ قَوْمَهُ أَلْصَبُ بَحْصَالُ الْجَرْجَرِ وَبَحْسَهُ
إِنْتَعَشَهُ عَيْنَانِ فَلَمَّا كَلَّ نَاسٌ فَشَبَّهُمْ وَصَلَّنَا عَلَيْمَ الْعَامِ



وَإِذْ وَعَدْنَا مُوسَى رَعِيلَةً تَمَّ احْدَىمُ الْعَالَمِيْنَ وَلَمْ طَلَمْ
لَهُ عَمُونَا عِلْمَ مِنْ يَعْدِ دَلَالِ الْعَالَمِيْمَ شَكَرَوْنَ وَإِذْ أَتَيْنَا مُوسَى الْكَابَ
وَالْعَرْفَانَ لِعَالَمَ تَقْدِيرَنَ وَلَدَّا قَالَ مُوسَى لِقَوْمِهِ يَقُولُونَ إِنَّكُمْ
طَالِمُهُ أَنْفَسَلَمْ بِأَشْحَادَكُمْ الْعَجْلَ قَوْبَوْنَ إِلَيْنَاهُ فَاقْلُوْنَ أَنْفَسَكُمْ
كَالْأَحْمَرَ أَكْمَمْ عَنْدَ بَارِيْلَمْ قَابَ عَلَيْكُمْ إِنَّهُ هُوَ الْعَارِ الرَّحِيمُ وَإِذْ
رَأَقْدَنَ الْكَابَ يَأْكُوْمَصَ قَالَ مَا يَرِيدُنَهُ وَإِنَّهُ الْمُفَرَّأَةُ
وَالْأَخْلَمَرْ قَبْلَهُ دِيلَسَرَ وَإِنَّهُ الْفَرْفَارَنَ الَّذِينَ
كَفَرُوا بِآيَاتِ اللَّهِ لَمْ يَعْلَمُنَ شَهِيدَنَ وَاللَّهُ عَزِيزٌ ذُقْ أَسْفَامَهُ
اللَّهُ لَا يَعْفُ عَلَيْهِ شَهِيدَنَ وَالْأَرْضُ وَلَأَنَّهُمْ هُوَ الَّذِي يَصُورُكُمْ
فِي الْأَرْحَامِ

Source: Fani, *Scribal Practices*, 2017, p. 153, 154 and 161

BIHĀRĪ (INDIA)

These signs are not *ihmāl*,
they give indication about
the pronunciation of the
Qur'anic text.

It is a monumental script used to
copy the Qur'an in India between
the 8th/14th and the 10th/16th
cent.

A kind of nask with thick and
elongated horizontals and short
verticals, large space between two
words.

Thin horizontal lines for the
vocalization.



Bihārī Qur'an, India 14th-15th cent., MS Philadelphia Museum of Art 31, f. 40v
(*Sūrat Al-'Imrān*) and 115v (*Al-A'rāf*),
Source: OPenn

TA 'LĪQ (PERSIAN WORLD)



Ta 'līq is the Persian chancery script. It emerged in the 7th/13th cent. Possibly influenced by *tawqī*.

Both serif and sans serif.

Its ductus is very characteristic: the words descend onto the baseline and curve upwards at the end of the line.

Page of calligraphy, Iran 10th/16th cent. signed by the celebrated calligrapher Kamal al-Din who worked for the Safavid ruler of Safavid Iran
Source: Smithsonian, National Museum of Asian Art

NASTA 'LĪQ (PERSIANATE WORLD)



Nasta'liq is the Persian script par excellence (in Arabic is known as *al-khatṭ al-Fārisī*). It emerged in the 8th/14th cent. Probably evolving from naskh rather than from *ta'liq*.

Sans serif script, the words still descend onto the baseline, horizontal line are pronouncedly elongated, the last letter or part of the word is often superscript.

The curves
on the descenders of *qāf*, *'ayn* and *lām* are also
deep and pronounced.

Shahname ('Book of Kings') by the calligrapher Shah Muhammad of Sabzavar. Iran, 11th/17th cent.
Source: MET Museum

NASTA 'LIQ ON OBJECTS

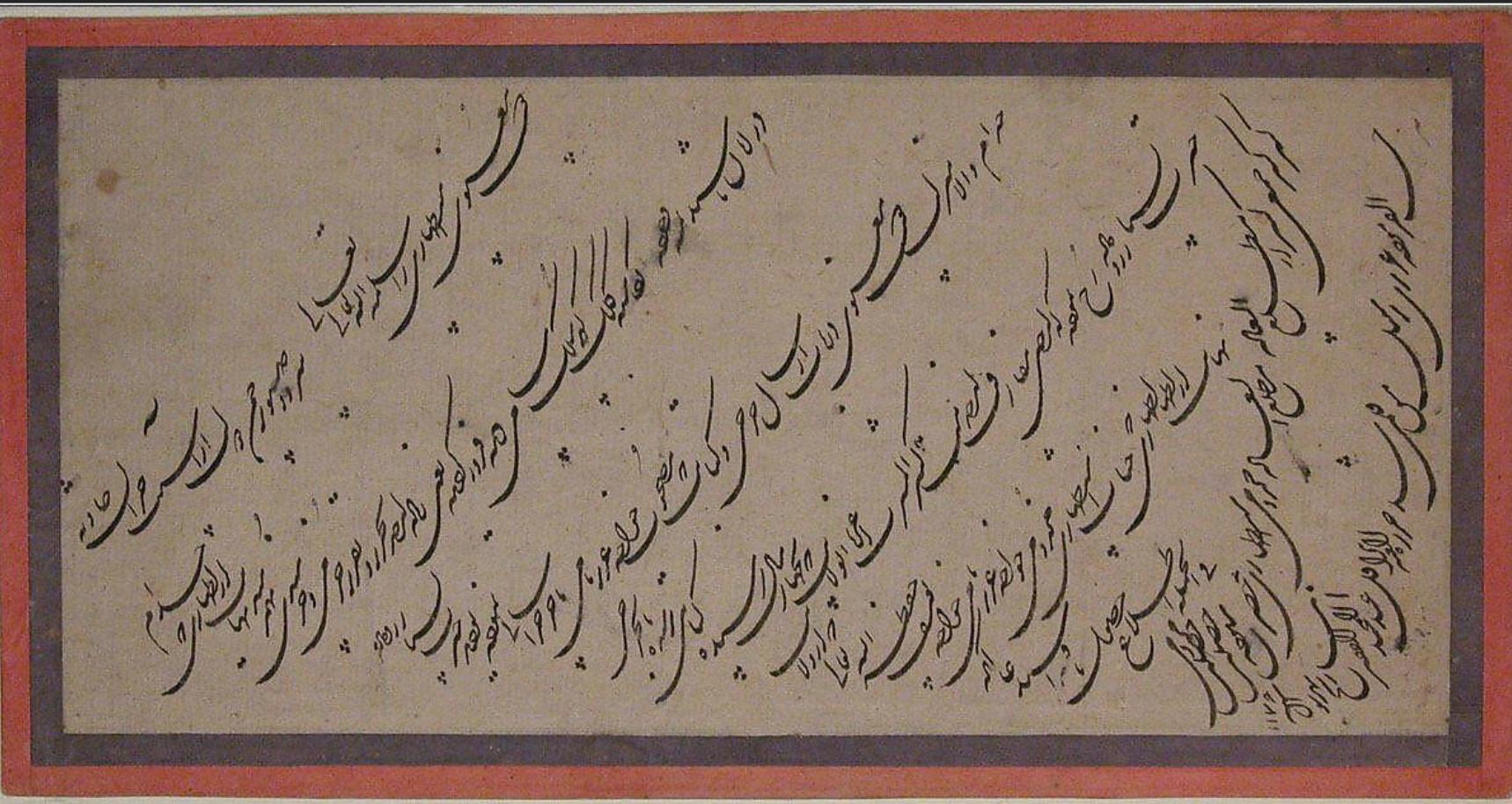


(Left) Iran, Shi'ite standard, Iran, early 12th/18th century

(Right) Base for a water pipe with poetry and flowers, Iran, early 12th/18th century.

Source: MET Museum

SHIKASTA (PERSIAN WORLD)



Page of Calligraphy, Iran, dated 1176/ 1763

Source: MET Museum

Shikasta ('broken script') is a Persian script which emerged at the beginning of the 11th/17th cent. Mostly used for private correspondence and administrative documents.

It results from writing *nasta'īq* rapidly, combines the forms of *nasta'īq* and *ta'īq*. The horizontal dimension is not the norm.

It is a sans serif script, ligatures are freely used, dots are scarce and sometimes oddly placed.



Page of Calligraphy,
early 16th cent

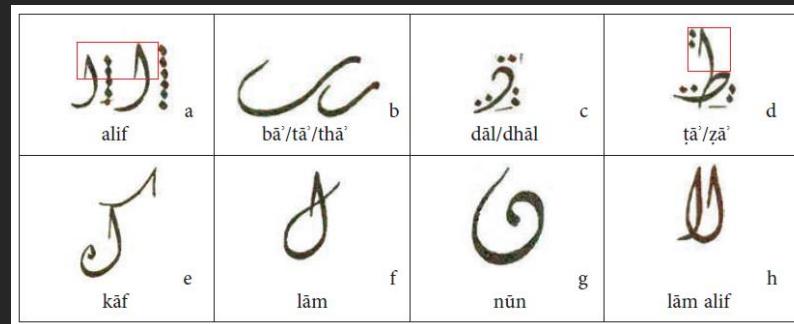
The text, which was written in several different hands, includes *nasta' līq*, *ta' līq*, shikasta, and *thuluth* scripts

Source: MET Museum

Dīwānī is an Ottoman chancery script developed from the Persian *ta 'līq*. In use from the 6th/15th cent. onwards.

In comparison to *ta 'līq*, the *dīwānī* script has more pronounced head-serif, greater curvature to the ascenders, and very pronounced loops in the descenders.

Some distinct letter forms of *dīwānī* script
Source: Gacek, *Vademecum*, 2009, p. 95

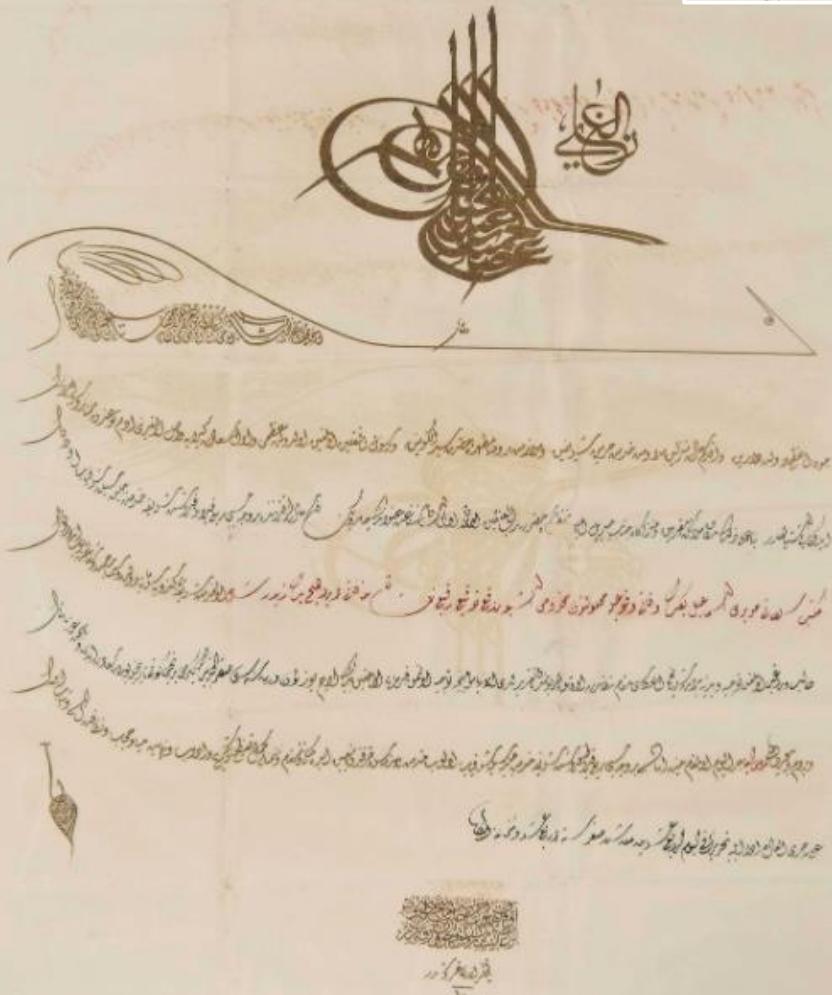


A LARGE FIRMAN OF SULTAN ABDULHAMID II
OTTOMAN TURKEY, DATED 24 SAFAR AH 1314/4
AUGUST 1896 AD

Ottoman Turkish manuscript on paper, with large gold lithographed tughra at top, with 7ll. of gold, red and black diwani script below, dated along the bottom line, framed and glazed

29 1/4 x 20 1/2in. (74.2 x 52.1cm.)

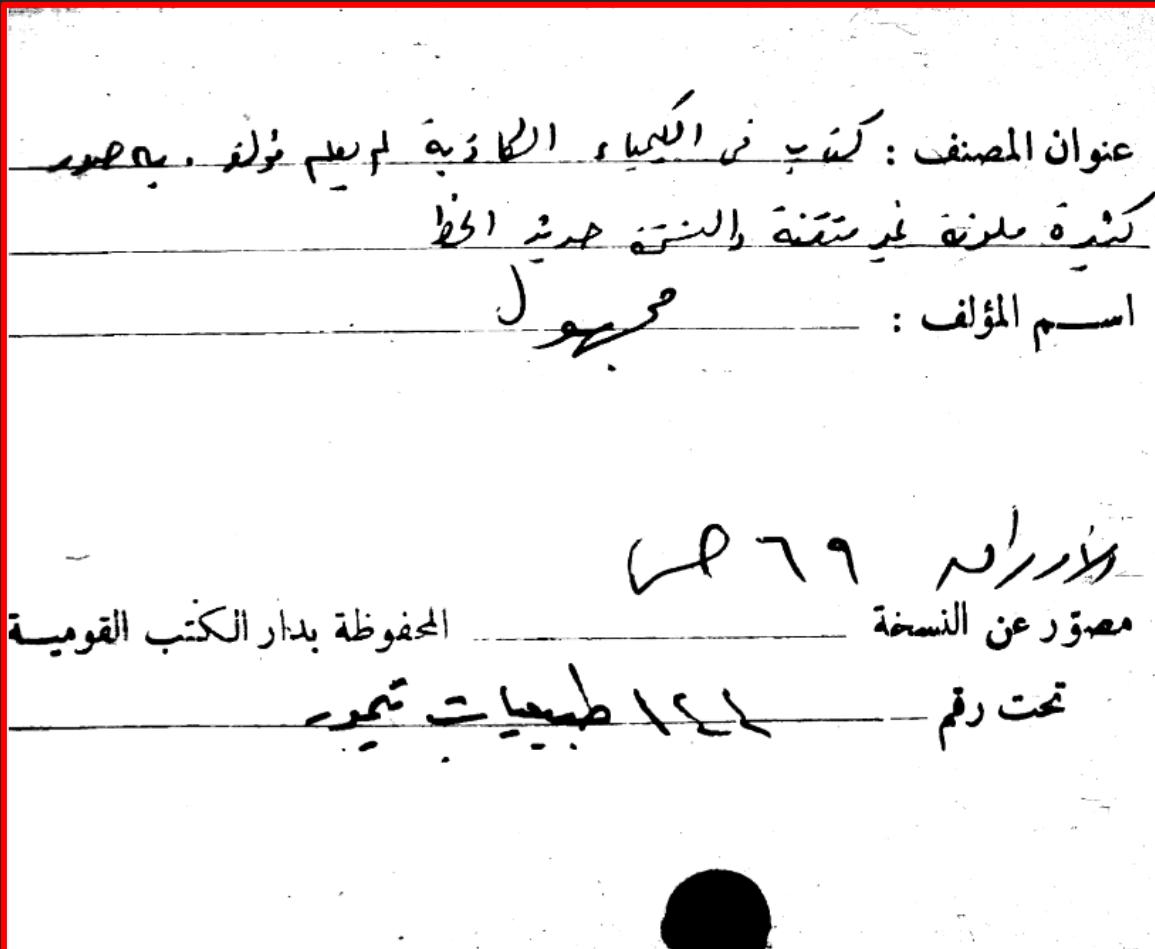
Source: Christie's (Auctioned April 24, 2015)



إذا رأيت في غيرك جمارة
فاعلم بأن داخلك جميل

PRESENT DAY: RUQ 'A

Sample of a regular *ruq 'a* hand
Source: Arab News



This script evolved from the Ottoman Dīwānī in the 12th/18th cent.

It is the common script in the present-day Arab Middle East.

Small and regular script, the two diacritical dot are realized with a short horizontal stroke, whereas the three dots are written as an inverted thick.

Sample of a catalogue card from
the Dār al-Kutub in Cairo
Source: Dār al-Kutub

'THE ART OF PENMANSHIP'

ABŪ ḤAIYĀN AL-TAWHĪDĪ ON PENMANSHIP

15

in handwriting) and achieved the most perfect (handwriting possible).¹⁵¹

56) Euclid said: Handwriting is spiritual geometry which appears by means of a bodily instrument.¹⁵²

57) Homer said: Handwriting is something which the intellect causes to appear in the calamus by means of the senses. The soul, when confronted with handwriting, loves in it the first element.¹⁵³

58) Plato said: The calamus is the fetter of the intellect.¹⁵⁴ Handwriting is the deployment of the senses, and the desire of the soul is attained through it.

59) MWDWTYS¹⁵⁵ said: The calamus is the chief of wisdom.^{155a} Handwriting is the master of the calamus. The idea is the rich gift of the intellect, and the good style is the ornament of the whole.¹⁵⁶

60) Galen said: The calamus is the physician of handwriting.¹⁵⁷ Handwriting prescribes

the diet of the soul, and the idea is the source (?) of health (correctness).

61) Balīnās¹⁵⁸ said: The calamus is the most potent amulet, and handwriting is its result.¹⁵⁹

62) Aristotle said: The calamus is the active cause, ink the elementary cause, handwriting the formal cause, and a good style the final cause.¹⁶⁰

63) The Greek king said: The world depends on two things, one of which, in turn, depends upon the other. These two things are the sword and the calamus. And the sword depends on the calamus.¹⁶¹

64) Alexander said: Without the calamus a realm could not be properly administrated. Everything depends on the intellect and the tongue, because they decide everything and give information about everything, and the calamus shows you both intellect and tongue in (material) shapes and represents them to you in (material) forms.¹⁶²

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