

AN UNPUBLISHED COPY OF THE HOLY QURAN DATED TO THE
13TH H./ 19TH G. CENTURY ARTISTIC ARCHAEOLOGICAL STUDY

Ahmed, Sh.

Islamic Archaeology dept., Faculty of Archaeology, Ain-shams Univ., Cairo, Egypt.

E-mail address: shaimaa.abdallah@arch.asu.edu.eg

Article info.

Article history:

Received: 25-10-2021

Accepted: 5-3-2022

Doi: 10.21608/ejars.2022.246582

Keywords:

Quran

Copy of the Holy Quran

Islamic arts

Islamic civilization

Arabic calligraphy

EJARS – Vol. 12 (1) – June. 2022: 119-137

Abstract:

The Holy Quran is a pillar of Islamic civilization. The copy of the Qur'an al-mushaf al-sharif is vital for studying Islamic arts, in general, and Arabic scripts, in particular. The Museum of Islamic Art in Cairo holds major collections of copies of the Quran as pieces of art. I chose one of those manuscripts dated 1268 AH/1851 AD., as the topic of study because of its importance, complete form, various decorations, and calligrapher's signature. These factors provide a comprehensive background on the copies of the Holy Quran dated to the 13th H./19th G. century.

1. Introduction

The Holy Quran is the main source of Islam and the major basis for Islamic Jurisprudence *sharī'a* [1]. The Quran manuscript^(a) is one of the first devices artisans take care of to beautify and adorn with illuminating decoration and bindings. The earliest attempt to collect the Quran's sheets was in the reign of the Rāshidi Caliph Abu Bakr al-Sidīq. Caliph Uthman established a standard version, now known as the Uthmanic Codex, which is generally considered the archetype of the Quran. This interest helped in the advancement of the Quran's decoration [2] and methods of gilding.

2. Methodology

In this paper, I shall follow both the descriptive and analytic methods to study and publish, for the first time, the 1268 AH/1815 AD manuscript. The manuscript's unique characteristics are highlighted, especially the style of gilding and the

comments in the margins. The study sheds light on the style of calligraphy, which varies from the *Naskh* and the *dīwānī*, and its compatibility with the other copies from the 13th H./19th G. covered by the present paper.

3. Case Study

3.1. The descriptive study of the manuscript

Location: Museum of Islamic Art, Cairo

Date: 1268 AH/1815 AD

Inventory No.18081

Measurements: L: 12.5 cm / W: 8.5 cm

Material: Paper

Period: Ottoman

Language: Arabic

Script: Naskh – Dīwānī

Calligrapher: al-Sayyid Ḥasan al-Āshiqī

Type of decoration: Floral - geometric

3.2. Description

This manuscript is a paper copy of the Quran consisting of one hundred and sixteen

folios. Each page comprises fifteen lines, each with ten words, except for the pages containing the chapter (*Surah*) headings that were made up of thirteen lines only. The title of the chapter and the Basmalla (In the name of Allah, the Entirely Merciful, the Especially Merciful) occupy a space of two lines. They are written in *Naskh* and *diwānī* in black, red, blue, green, and white inks. The gilding is in perfect condition. However, the calligrapher copied the Quranic text in the middle of the page, framing it within a gilded border. He used the margin spaces for noting down any relevant comments related to the recitation rules. The manuscript lacks page numbers.

4. Analysis

Calligraphers and illuminators have proudly taken an interest in the Quran manuscripts as part of their worship of Allah, the Almighty. Thus, they devoted great efforts to decorating the manuscripts with floral and geometric motifs and used gold pigments to add elegance to the manuscript. The 1268 AH/1815 AD manuscript adopted the perpendicular or vertical style^(b) that was popular in the pre-Islamic era and continued to date [3]. The calligrapher put the bases for "the virtuous ratio" into consideration; a theory found in a copy of Quran manuscripts in the late 5th A/11th G. century [4]. The paper highlights the following

4.1. Bookbinding^(c)

The manuscript has a parchment cover dyed black^(d). Gilding manuscript covers were popular in Egypt in the 13th H./19th G. century [5]. The cover consists of seven frames inside one another. The third and the fifth frames are two wide bands decorated with floral motifs; the remaining frames are void of any decorations. Such frames have decorated Quran covers since the 10th H./16th G. century [6]. A round lobed medallion decorates the center having an oval with an octagonal star in the center. Radiating motifs emerge from the central device. The central meda-

lion is surrounded by floral motifs based on wavy foliated scrolls terminated by lanceolate leaves, some ending with a six-lobed rosette inside a small circle, fig. (1-a). It is well known that oval lobbed medallions have adorned manuscript covers since the 10th H./16th G. century. This medallion is surrounded by dense floral motifs [7]. Two empty pages following the cover have five gilded frames on each page; the first and the second frames incorporate two simple gilded lines void of decoration. The third frame comprises a wide band void of decoration. The fourth and fifth frames are two gilded bars void of decoration, as well, fig. (1-b).



Figure (1) Shows **a.** bookbinding, **b.** bookbinding – the inner blank cover page

4.2. Manuscript format

The format of this copy of the Quran consists of dense floral and geometrical motifs. Manuscript formats have been decorated since the 3rd H./9th G. century. The earliest existing example of a standard Quran manuscript is dated 287 AH./900 AD. kept in the Chester Beatty Library in Dublin, [8]. The copy of the Quran covered in this study has an identical format to its first double-page *Sirluḥ*^(e), fig. (2-a). Each page contains a rectangle on the left surrounded by five half-knotted medallions *bukhāriyāt*; two at the top and lower ends and three on the right side. Two quarter medallions *arbā' bukhāriyāt* are placed on the left side of the page. These knotted medallions *bukhāriyāt* are adorned with dense foliates of floral stems and branches, as well as lanceolate leaves. Rosettes and heart-shaped leaves are applied in gold on a blue background. The whole pattern is surrounded by a zigzag frame with foliate stems, one of which terminates in a blue carnation. The other ends in a stylized white leaf. The main

rectangular frame is surrounded from three sides by seven gilded frames made of two gilded bars void of decoration, but the fourth line has zigzag motifs. The left side of the paper has eleven gilded frames void of decoration; the fourth has foliate motifs made of quadrangular rosettes. This taxonomy was popularly known in a copy of the Quran manuscripts from the 11th-13th H./17th-19th G. century [5]. This style is found in a similar manuscript dated 1265 AH./1848 AD. preserved in the Museum of Islamic Art in Cairo, fig. (2-b) and another manuscript dated 1294 AH./1877 AD preserved in the same museum, fig. (2-c) [6]. The manuscript covered in the paper is quite similar to another kept in the Bavarian State Library of Germany [9] dated 1268 AH./1851 AD. by the famous calligrapher Ḥasan al-‘Āshiqī, fig. (2-d), who had a special art school for designing Quranic formats inspired by the popular ornamentation patterns of the 13th H./19th G. century manuscripts. The main rectangular frame is divided in the center into three sections; the biggest is in the middle with an oval lobed medallion with the Opening Sura of the Quran *al-Fātiḥa* (Sura I). Gilded foliates, lanceolate leaves, and trilobed leaves adorn the four corners, all applied on a blue background. The oval-shaped medallion was widely used on Ottoman Quran manuscripts at the end of the 13th H./19th G. century [6]. The medallion is flanked by an ornate border made of geometric interlaces. The upper and lower sections form a rectangle, each with an oblong attached to a series of moldings *mīmāt* and surrounded by foliates of pentagonal rosettes, emerging foliate stems, and lanceolate leaves. The rectangle is framed by four gilded borders, three of which are void of decoration, and the fourth one is decorated with stylized red rosettes on a gilded background, fig. (2-e). It is noteworthy that the upper oblong comprises the name of the chapter *sura*, whereas the lower includes the number of verses; seven. The

text is inscribed in white ink on a gilded background. Three gilded bars separate the three parts from the main rectangle and are void of decoration, fig. (2-f). Noticeably, the division of this rectangle resembles another copy of the Quran manuscript preserved in the Bavarian State Library of Germany [9] dated 1268 AH./1851 AD. by the famous calligrapher, Ḥasan al-‘Āshiqī, who had his own artistic style by writing the heading of the Opening Chapter on the first page of the Quran *Sirluḥ* within an oblong set inside a rectangle. According to James [10], the Rococo and Baroque styles have occurred in Quran manuscripts since the late 12th H./18th G. century. However, the decorative composition of the present manuscript doesn't follow either the Rococo or the Baroque style. Its main decorative pattern based on foliate designs was popular in Ottoman arts. The second page of the manuscript's main introductory *Sirluḥ* comprises the name of the second chapter of the Quran, *Sūrat al-Baqarah* (Sura II), which occupies the oblong device above the rectangle. It is written as "The Baqarah chapter-Revealed in Mecca". "*Surat al-Baqarah wa hiya makkiyah*". The inscription within the lower oblong reads "Two hundred and eighty-four" "*ma'atān wa arba'a wa thamānūn*". It is noteworthy that the calligrapher gilded and decorated between the lines of verses in the first double-page of the Quran *sirluḥ*. He applied zigzag and wavy lines gilded and bordered by black, particularly between verses resembling sea waves. Such a style started in the early 10th H./16th G. century in a copy of the Quran manuscript dated 972 AH./1564 AD. preserved in the Palace of Prince Muḥammad Ali, al-Manial^(f). It later spread to the copies of Quran manuscripts of the 12-13th G./18-19th G. centuries [6]. The Museum of Islamic Art in Cairo has another example showing the same style dated 1265 AH./1848 AD. [6]. The famous calligrapher Ḥasan al-‘Āshiqī used this style in another manuscript dated 1268 AH./1851AD. [9].

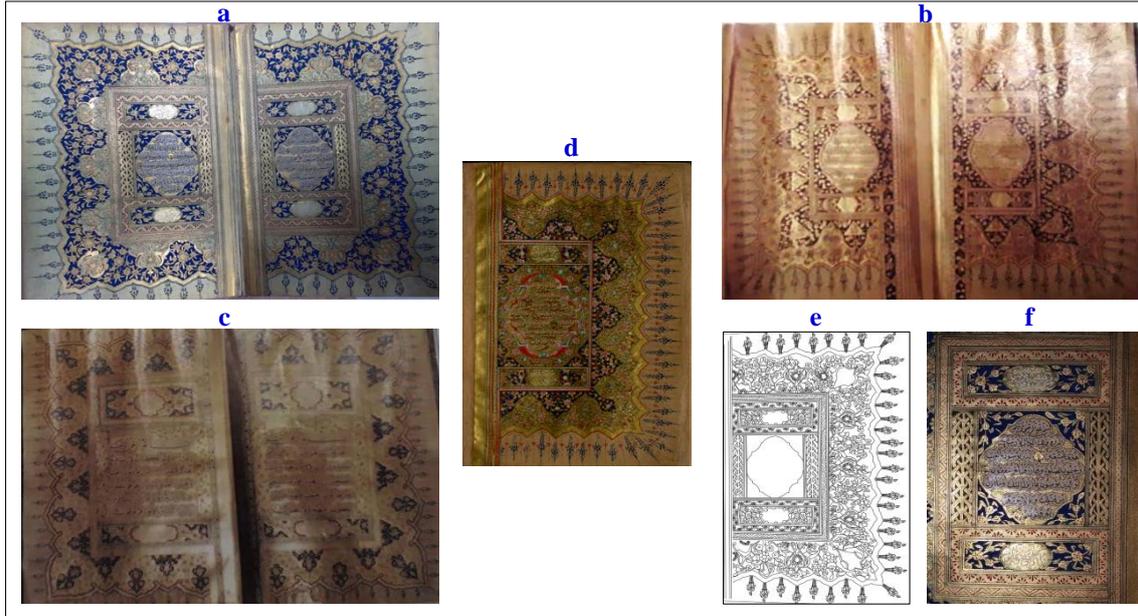


Figure (2) Shows **a.** the manuscript format- *sirlūh*, **b.** first double pages of the manuscript format in a copy of the Quran (1265AH/1848AD) - Museum of Islamic Art, inventory No.18067 (after, *S.al-Dusūqī, Fann al-tadhīb*), **c.** first double pages of the manuscript format in a copy of the Quran dated 1294 AH/1877 AD - Museum of Islamic Art, inventory No 18109, after *S.al-Dusūqī, Fann al-tadhīb*, **d.** First double pages of the manuscript format in a copy of the Quran preserved in the Bavarian State Library - Germany, (In. No. 2718 Arab) dated 1268 AH/1851 AD with the name of the calligrapher Ḥasan al-ʿĀshiqī (After, <https://daten.digitalesammlungen.index.html?id=00014970&groesser=&fip=eayayztsxssdasxxsxsydeayaeayafsdryzts&no=11&seite=11>), **e.** the decorative format on the first page of the Quran, **f.** the main rectangle of the main text in the manuscript format.

4.3. The arrangement of verses

The Holy Quran was compiled after the death of Prophet Muḥammad (PBUH) by the utmost effort *Ijtihād* of the Prophet's Companions *Ṣaḥāba*. Each Companion was in charge of copying the codex in his own way. ʿAli ibn Abi Ṭālib, for instance, independently began his volume with *al-ʿAlaq* Chapter (Sura XCVI), followed by *al-Muddathir* Chapter (Sura LXXIV), and *al-Muzzamil* Chapter (Sura LXXIII) according to its revelation by the archangel Gabriel on Prophet Muḥammad (PBUH). In contrast, Ibn Masʿūd's copy started with *al-Baqarah* (Sura II), then *al-Nisāʾ* (Sura IV), followed by *Āl-ʿImrān* (Sura III), *al-Anʿām* (Sura VI), *al-Māʾidah* (Sura V), and *Yūnus* (Sura X). Ibn Kaʿb started his codex with *al-Fātiḥa* (Sura I), *al-Baqarah* (Sura II), *al-Nisāʾ* (Sura IV), *Āl-ʿImrān* (Sura III), *al-Anʿām* (Sura VI), *al-ʿAʿrāf* (Sura VII), then *al-Māʾida* (Sura V) [11]. The Quran's chapters were arranged in their

present form, starting with the longest down to the shortest chapters [8]. The manuscript under study follows this same arrangement as today's copies of the Quran. The calligrapher wrote down the Quranic text inside three gilded frames; the central is the widest. This system was followed in the manuscripts of the 11th-12th H./17th-18th G. centuries [6]. The calligrapher used the margins to note down marks of the parts and the groups *aḥzāb* of the Quran.

4.4. Verses and chapter's dividing panels

The manuscript under examination contains dividing panels between the verses and chapters.

4.4.1. Chapter's dividing panels

The calligrapher adopted the same style used in dividing verses. However, the panels between chapters were wider than those dividing verses. He then decorated the empty panels. Later, he designed a

decorative band enclosing the name of the chapter, whether revealed in Mecca *Makkiya* or Medina *Madaniya*, and the number of verses for each chapter was put as well [8]. The style used in separating chapters and various foliate types of decoration was used earlier in the copies of Quran manuscripts from the Umayyad period [12]. This manuscript has a variety of panels dividing the chapters. A lobed oblong has the name of the chapter clearly written in white ink on a gilded background, such as the Opening chapter of the Quran *al-Fātiḥa* (Sura I) and *al-Baqarah* Chapter (Sura II) enclosing dense, stylized foliate elements, fig. (3-a,b). This type of lobed oblong occurred earlier as dividing panels in Ottoman manuscripts between the 10th-13th H./16th-19th G. centuries [6]. Another type of panel used in this manuscript is rectangular with two pointed sides enclosing the name of the chapter and the number of verses written in gold on a blue background. The rectangle also contains foliates made of pentagonal rosettes, emerging foliate stems, and trilobed leaves. This pattern was executed in the *al-Imrān* Chapter (Sura III) and *al-Ḍuḥa* (Sura XCIII), fig. (3-c,d). Such forms were used earlier in the manuscripts of the 11-13th G./17-19th G. centuries. A third type was used for *Yāsīn* Chapter (Sura XXXVI). It included the phrase "*Surat Yāsīn wa hiya thalāth wa thamanūn*" "Surat Yāsīn, which is eighty-three verses" written in gold ink on a blue background. Another rectangular panel was added, enclosing a lobed medallion surrounded by a frame of moldings *mīmāt*. The inner medallion is surrounded by foliates having trilobed and lanceolate leaves in gold. The rectangle is surrounded by seven gilded frames void of any decoration, except for the second frame decorated with small trilobed leaves in red on a golden background. The sixth frame has zigzag motifs in green, fig. (3-e,f). These dividing panels could be compared to the 1268 AH./1851 AD. copy of the Quran manuscript [9] by the calligrapher Ḥasan al-ʿĀṣiqī, fig. (3-g). The manuscript understudy is much more interesting because of its lavish decorations

and ornaments, especially its distinctive decorative dividing panels between chapters. It is worth mentioning that the calligrapher sometimes added whether the chapter was revealed in Mecca *makkiya* or Medina *madaniya*^(g) as done with *al-Baqarah* Chapter (Sura II) and *al-ʿAlaq* (Sura XCVI) revealed in Mecca *makkiya*. He also added that *al-Nisāʾ* (Sura IV), *al-Anfāl* (Sura VIII), *al-Aḥzāb* (Sura XXXIII), *Muḥammad* (Sura XLVII), *al-Ḥujurāt* (Sura XLIX), *al-Bayyina* (Sura XCVIII), *al-Zalzala* (Sura XCIX), and *al-Taghābun* (Sura LXIV) Chapters were revealed in Medina *Madaniya*. However, other chapters do not include their revelation status, such as *al-Imrān* (Sura III), *al-Māʾida* (Sura V), *al-Anʿām* (Sura VI), *al-Aʿrāf* (Sura VII), *al-Tawba* (Sura IX), *Yūnus* (Sura X), *Hūd* (Sura XI), *Yūsuf* (Sura XII), *al-Raʿd* (Sura XIII), *Ibrāhīm* (Sura XIV), *al-Ḥajr* (Sura XV), *al-Naḥl* (Sura XVI), *al-Isrāʾ* (Sura XVII), *al-Kahf* (Sura XVIII), *Mariyam* (Sura XIX), *Ṭaha* (Sura XX), *al-Anbiyāʾ* (Sura XXI), *al-Ḥaj* (Sura XXII), *al-Muʾminūn* (Sura XXIII), *al-Nūr* (Sura XXIV), *al-Furqān* (Sura XXV), *al-Shuʿarāʾ* (Sura XXVI), *al-Naml* (Sura XXVII), *al-Qaṣaṣ* (Sura XVIII), *al-Ankabūt* (Sura XIX), *al-Rūm* (Sura XXX), *Luqmām* (Sura, XX XI), *al-Sajda* (Sura XXXII), *Sabaʾ* (Sura XXXIV), *Fāṭir* (Sura XXXV), *Yāsīn* (Sura XXXVI), *al-Ṣāfāt* (Sura XXXVII), *Ṣad* (Sura XXXVIII), *al-Zumūr* (Sura XXXIX), *Ghāfir* (al-Muʾmin) (Sura XL), *Fuṣṣilat* (Sura XLI), *al-Shūra* (Sura XLII), *al-Dukhān* (Sura XLIV), *al-Jāthiya* (Sura XLV), *al-Aḥqāf* (Sura XLVI), *al-Fath* (Sura XLVIII), *Qāf* (Sura L), *al-Dhāriyāt* (Sura LI), *al-Qamar* (Sura LIV), *Al-Raḥman* (Sura LV), *al-Wāqīʿa* (Sura LVI), *al-Ḥadīd* (Sura LVII), *al-Mujādila* (Sura LVIII), and *al-Ḥashr* (Sura LIX). The calligrapher of the copy of the Quran manuscript understudy wrote down the number of each verse, as well displayed on the Ottoman copies of the Quran manuscript [6]. Strangely enough, the calligrapher wrongly referred *al-Baqara* (Sura II) to Mecca, although it was revealed in Medina *madaniya*.

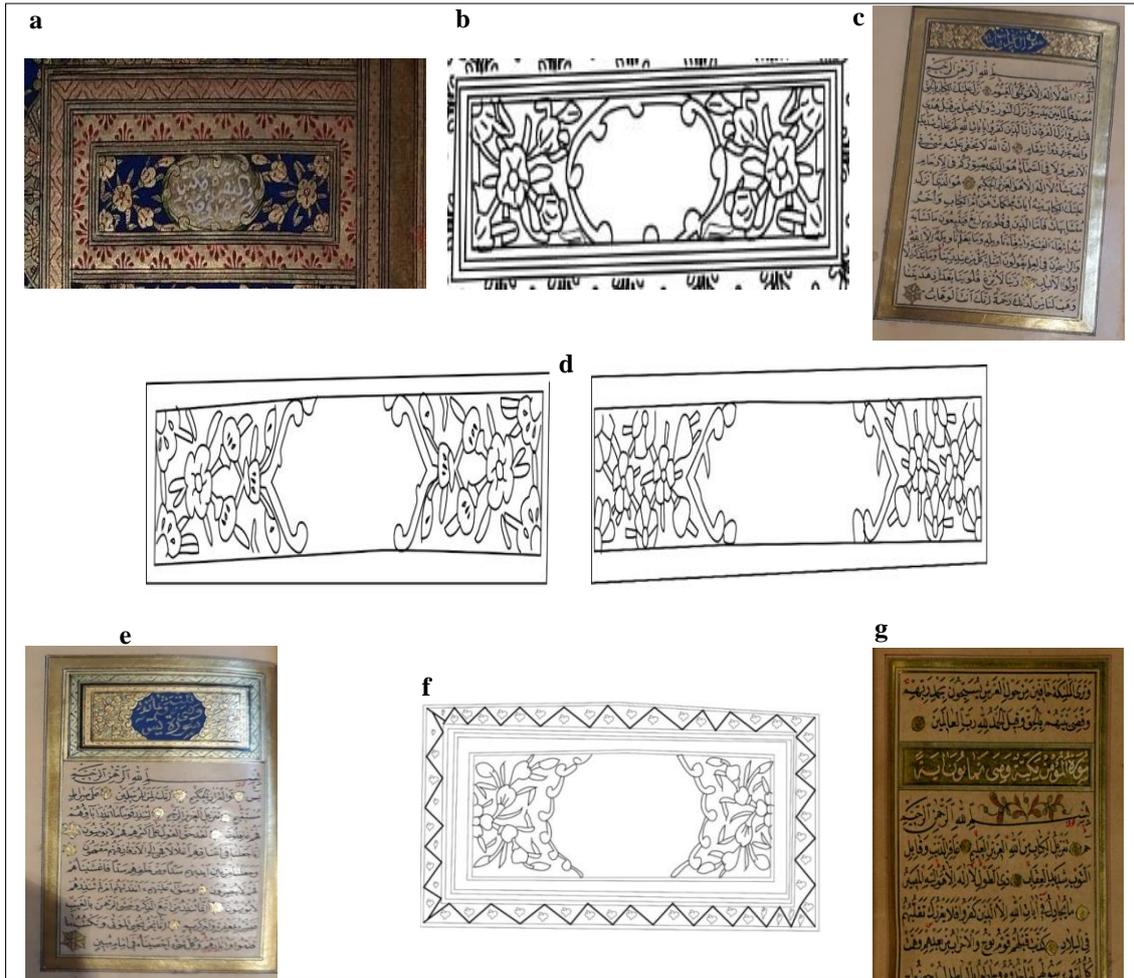


Figure (3) Shows **a.** the chapter's dividing panels, **b.** the dividing panel of the *fātiḥa* (opening) of the copy of the Quran, **c.** chapter's dividing panels, **d.** chapter's dividing panels (After, *al-ʿimrān, al-Duḥa*), **e.** dividing panels in *Yāsīn* Chapter, **f.** dividing panel of *Surat Yāsīn*, **g.** dividing panels and verse stops in the copy of the Quran preserved in the Bavarian State Library-Germany, dated 1268 AH./1851 AD. with the name of the calligrapher Ḥasan al-ʿĀshiqī. (After, <https://daten.digital-sammlungen.de/0001/bsb00014970/images/index.html?id=00014970&groesser=&fip=eayayztsxssdasxsdsydeayaeayafsdryzts&no=11&seite=11>)

4.4.2. Verse^(h) stops

The decorative motifs used to separate the verses are the oldest Quranic decorative ornaments [13]. The calligrapher began by leaving a wider space between verses than between each word [14]. The verse stops rapidly developed, reaching its peak under the Ottomans [6]. This copy of the Quran provided almost fifteen decorative motifs, eight of which were used as verse stops, fig. (4-a,b). The calligrapher often used the interlaced decorative circles attached to six smaller circles. These interlaced circles, as a decorative motif, could be traced to a Mamluk copy of the Quran manuscript that belonged to al-Ashraf Shaʿbān dated 770

AH./1368 AD. Its use continued in Ottoman Qurans of the 10th H./16th G. century. It is typical of the 13th H./19th G. century copy of the Quran [6]. The calligrapher added circles enclosing hexagonal rosettes, a motif used in 10th-13th H./16th-19th G. copies of the Quran. The calligrapher also evolved circles enclosing fan-shaped rosettes, multi-lobed rosettes, and stylized foliates. Other decorative motifs include circles enclosing hexagonal stars ending with smaller circles. This motif was used as a verse stop in the 10th H./16th G. century and continued until the 13th H./19th G. century [6]. The calligrapher employed hexagonal stars enclosing

two interlaced triangles and evolved the trilobed rosettes that widely spread in the 13th H./19th G. century copy of the Quran [6]. Other verse stops consist of circles with three, five, or six smaller spheres attached to their frame. Calligraphers have never repeated one form of verse stops but have constantly evolved them by adding new motifs, fig. (4-c). Unlike standard manuscript formats, the verses of the copy of the Quran understudy aren't always followed by their numbers. Sometimes, the calligrapher added verse stops in the wrong place, as in *Yūnus* Chapter (Sura X), verse 1 ﴿الر تِلْكَ آيَاتُ الْكِتَابِ الْحَكِيمِ﴾ "A *Alif, Lam, Ra*. These are the verses of the wise Book". The calligrapher added verse stops after each letter: "*Alif, Lam, Ra*". Comparing the verse stops with another famous manuscript by the same calligrapher, Ḥasan al-ʿĀshiqī, dated 1268 AH./1851 AD. [9].

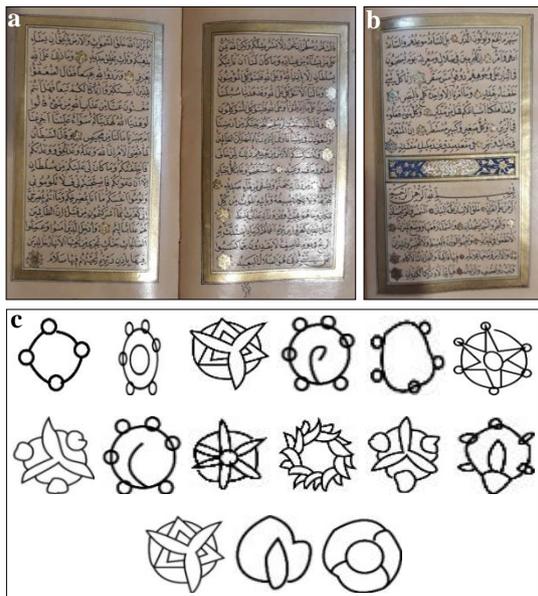


Figure (4) Shows **a.** verse stops **b.** verse stops, **c.** different forms and shapes of verse stops

4.5. Chapter headings

There are one hundred and fourteen chapters in the copy of the Quran. Some chapters were named after the beginning word or after the content. Other chapters had several names [8], such as *al-Fātiḥa* (Sura I) that was also called the Mother of the Quran *Umm al-Qurʿān*, the Opening of the Holy Book *Fātiḥat al-Kitāb*, the Seven oft-Repeated Verses *al-Sabʿ al-Mathānī*, the

Abundant *al-Wāfiya*, the Sufficient *al-Kāfiya*, the Treasure *al-Kanz*, the Prayer Chapter *Surat al-Salah*, the Praise Chapter *surat al-Hamad*, and the Questioning Chapter *Surat al-Suʿāl* [15]. The manuscript understudy sometimes wrongly named Quran chapters, such as *Ġāfir* Chapter (Sura XL) that was called "the Believer" *al-Muʿmin*, *al-Insān* (Sura LXXVI) that was given the name "the Epoch" *al-Dahr*, and *Takwīr* Chapter (Sura LXXXI) that was known by *Kuwirat*. Other examples include *al-Muṭafifīn* (Sura LXXXIII), given the name *al-Muṭafif*, *al-Sharḥ* (Sura XCIV), called the Cheerfulness *al-Inshirāḥ*, *al-Zalzala* (Sura XCIX) named "the Earthquake" *al-Zilzāl*, and *al-Masad* (Sura CXI) named "Wood" *al-ḥaṭab*. This phenomenon was because the calligrapher sometimes would exercise his own discretion when choosing the chapter headings of the copy of the Quran or write down their names as revealed to the Prophet Muhammad (PBUH). According to al-Suyūṭī, *Ġāfir* Chapter (Sura XL) was called *Surat al-Ṭūl* or the Believer Chapter *al-Muʿmin* because Allah says in this chapter ﴿وَقَالَ رَجُلٌ مُؤْمِنٌ﴾ (And a believer from the Pharaoh's family who concealed his faith said) (Sura XL/28) [15]. *al-Insān* Chapter (Sura LXXVI) was given the name "the Epoch Chapter". Other examples include *al-Muṭafifīn* (Sura LXXXIII) (plural of *al-muṭafif*), whereas *al-Zalzala* (Sura XCIX) was named *al-Zilzāl*, meaning Earthquake. *al-Takwīr* Chapter (Sura LXXXI) used the term "rapping up (in darkness)" *kuwirat*, while *Sharḥ* Chapter (Sura XCIV) was called Cheerfulness *al-Inshirāḥ* [16]. Most scholars (*ulamas*) confirm that the names of chapters were revealed to Prophet Muḥammad (PBUH) with no chance for *Ijtihād*. The archangel Gabriel taught and explained the Quran to Prophet Muḥammad and clarified the arrangement of the chapters and their verses [16]. However, other scholars argue that the discretionary names given to Quran chapters and the efforts of the Prophet's companions were based on their fame among the *Ulama* and the scholars [16].

4.6. Consequence or Intervention Arrangement "al-ta'qīb"

The intervention arrangement mentioned here is a term that refers to a connection between two matters according to their linguistic usage [17]. This arrangement was used in arranging the papers of any manuscript. For example, the calligrapher used to write down the first word of the left page on the right page below to the left, either slanting, perpendicular, or horizontal, indicating the continuation of the text [18]. This type of arrangement was known since the early 3rd H./9th G. century and was found in many manuscripts of that period [19]. The manuscript under-study follows this arrangement of writing down the first word of the left page on the right page below to the left. This arrangement is still in use. It was used by the calligrapher Ḥasan al-ʿĀshiqī in this manuscript and the manuscript dating 1268 AH./1851AD. [9].

4.7. The separations of the copy of the Quran's divisions

Quran scholars were keen on calculating the words and the letters of the Quran and dividing it into parts *ajzā'* and the part into groups *aḥzāb* [20,21]. The calligrapher of this manuscript missed pointing out the signs of the fifths *akhmās* and the one-tenth *al-ʿashr* but divided the copy of the Quran into thirteen parts *ajzā'* and each part into two parts *aḥzāb* [21]. He added special marks on the right and left margins of the page as follows:

4.7.1. Group markers (ʿalāmat al-aḥzāb)

This copy of the Quran held numerous signs and forms for each group *ḥizab*⁽ⁱ⁾. There are seven forms on both the left and right margins or the top and bottom of the page. One of them has a red, blue, and green hexagonal star growing out of a stem used as a base for carnations flanked by wavy lines in red. The calligrapher wrote down the name of each group "*ḥizb*" in white, fig. (5-a). Sometimes, the name of the *ḥizab* was written in white on a golden

background enclosing a poly-lobed rosette in red, green, and gold. At other times, carnations came out of a foliate stem in blue flanked by wavy lines in red, fig. (5-b). Occasionally, the calligrapher put a red, green, and gold hexagonal rosette enclosing a hexagonal star while writing the name of the group in white on a gilded background. A foliate stem at the upper and lower tips ends with a poly-lobed rosette and carnations in blue. Wavy lines flank the foliate stems in red, fig. (5-c). In this pattern, the sign of the group takes the form of a hexagonal rosette with pentagonal rosettes in blue, red, green, and gold surrounding the name of the group in white on a gilded background. A foliate stem ending in carnations at the top and bottom is flanked by wavy lines in red, fig. (5-d). The sign for each group consists of stylized rosettes in blue, red, green, and gold enclosing the word *ḥizb* in white on a gilded ground. A group of stems ending in carnations adorns the upper and lower tips, flanked by wavy lines in red, fig. (5-e). Another form for the group's markers is made of five pentagonal rosettes enclosing the name of the group in white on a gilded background. A branch of foliates at the upper and lower ends is made of carnations in blue flanked by wavy lines in red, fig. (5-f). Sometimes, the group marker is shown in the form of a twelve-sided star enclosing the name of the group in white on a gilded background. A foliate branch at the top and bottom consists of a foliate stem ending in carnations in blue, all flanked by wavy lines in red, fig. (5-g). The calligrapher distinguished the forms of the half- group *niṣf al-ḥizb* markers by adding two carnations at the top of the star and one carnation at the bottom, fig. (5-h). Nevertheless, the calligrapher would have added three or two carnations and a poly-lobed rosette on the top of the star and only one rose at the bottom. The calligrapher also added the name of the group inside the star and the number of the part below it.

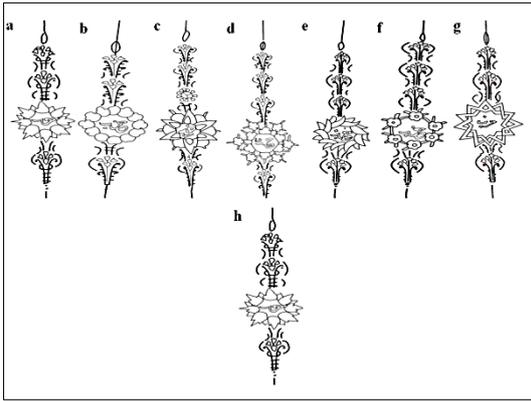


Figure (5) Shows **a-g**, the decorative forms of the group markers, **h**, the forms of the half-part *nisf al-hizb*.

4.7.2. The part's markers ('alāmāt al-juz')

The parts also have special forms of markers quite similar to those of the groups. They are mostly limited to two main forms. The first is a hexagonal rosette enclosing a hexagonal star in red, green, and gold. It holds the name of the part and its number in white over a gilded background. A foliate stem with a poly-lobed rosette emerges from the main rosette carrying carnations flanked by wavy lines in red. The second form is an octagonal star in gold, red, blue, and green enclosing the name of the part and its number below it; all set on a gilded background. A foliate stem ending in a poly-lobed rosette emerges from the top and bottom of the star having carnations in blue, flanked by wavy lines in red, fig. (6-a,b). It is worth mentioning that sometimes the calligrapher didn't use marks for the division of parts and groups, following the rule that the division of the Quran was discretionary and was not revealed to Prophet Muḥammad (PBUH). Thus, the beginning and the end of divisions differed from one manuscript to another [4].

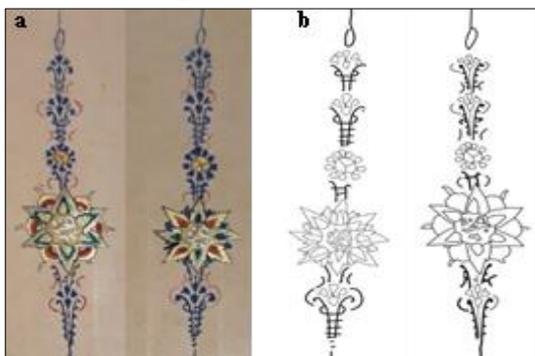


Figure (6) Shows **a**, the part's markers 'alāmāt al-juz', **b**, the forms of the part's markers

4.8. Prostration of vecitation's marks

Scholars have determined the verses of prostration *Sajda* in the Holy Quran but have questioned their numbers. For example, al-Qurṭubī stated, "fifteen prostrations; the first in *al-A'rāf* Chapter and the last in *al-'Alaq* Chapter, reporting that other scholars believe that they are sixteen by adding *al-Hijr* Chapter, while others believe they are fourteen" [22]. The manuscript under-study shows fourteen prostrations presented in five various forms and shapes. One of these forms is a poly-lobed rosette with emerging pentagonal rosettes in red, green, and gold. It encloses the word *sajda* in white on a gilded background. A foliate stem emerges from the rosette at the upper and lower ends with two carnations placed on top, and another below in blue, flanked by wavy scrolls in red, fig. (7-a). This form was used as the prostration *sajda* of *al-Naḥl* (Sura XVI), *al-Sajdah* (Sura XXXII), and *al-'Alaq* (Sura XCVI). Sometimes, the calligrapher added a hexagonal rosette surrounding a red, green, and black hexagonal star enclosing the word *sajda* in white on a gilded background. A foliate stem emerges from its upper and lower parts ending with a poly-lobed rosette and two blue carnations at the upper and lower ends. A wavy scroll flanks the main stem in red, fig. (7-b). This form decorates the prostration *sajda* of *al-A'rāf* (Sura VII), *Ṣaḍ* (Sura XXXVIII), and *al-Inshiqāq* (Sura LXXXIV) chapters. Another form of prostration consists of twelve-sided rosettes enclosing a hexagonal rosette in black, green, and red surrounding the word *sajda* in white on a gilded background. A foliate stem emerges from its upper and lower ends with a poly-lobed rosette, two carnations at the upper end, and another carnation below in blue. Red wavy scrolls flank the main foliate stem, fig. (7-c), such as the *sajda* of *Mariyam* Chapter (Sura XIX). The calligrapher's creativity is evident in his representation form of prostration shown in a red, green, and black stylized rosette enclosing the word *sajda* in white on a gilded background. A foliate stem emerges

from the upper and lower ends, filled with motifs made of a series of blue carnations at the upper end, and one blue carnation in the lower part. The original stem is flanked by a series of red wavy scrolls, fig. (7-d), as represented in the *sajda* of *al-Israā* (Sura XVII) and *al-Haj* (Sura XXII) chapters. Another prostration form is a black, red, blue, and green octagonal star enclosing the word *sajda* in white on a gilded background. A stylized foliate stem emerges from both the upper and lower ends, filled with foliates made of a poly-lobed rosette and carnations; two above and one below in blue. The stem is flanked by foliate red wavy scrolls, fig. (7-e), as shown in *al-Furqān* (Sura XXV) and *al-Najm* (Sura LIII) chapters. This copy of the Quran has fourteen prostrations of recitation, which, along with dropping off the second place of prostration in *al-Haj* Chapter (Sura XXII) [23], indicate that it abides by the Hanafi method of writing fourteen prostrations of recitation. Since the majority of the Ottomans living in Anatolia adhered to the Hanafi doctrine, while most Egyptians were Shafiis [24], one could assume that the present manuscript was written in Turkey before being transferred to Egypt.

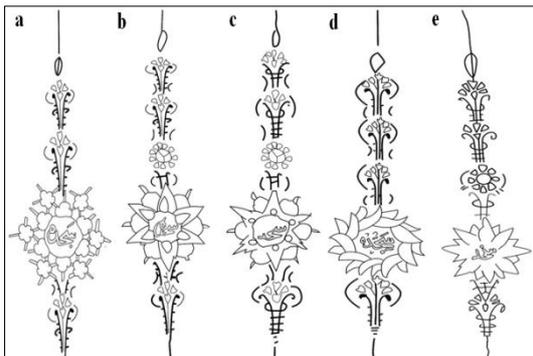


Figure (7) Shows form of prostration of recitation marks

4.9. The copy of the Quran's last double-page

The copy of the Quran understudy is rectangular, surrounded by three plain gilded frames. The inner frame is the widest and encloses a central medallion with fluted

borders inside which is a dense foliated field repeated in the upper and the lower sections. This decorative pattern is made of a pomegranate rose surrounded by foliate stems having lanceolate, cusped, and trilobed stylized leaves, forming arabesques in blue on a gilded background. Inside the medallion on the right page, the calligrapher added the heading of *al-Nās* Chapter (Sura CXIV). The medallion on the left page surrounds the name of the calligrapher and the date of the manuscript and reads:

*"Written by the poor and the humble,
known for his inefficiency and delinquency,
the master Ḥasan al-‘Ashiqī, one of the
students of the Quran expert ‘Uthmān
Shawqī, in the year 1268 AH "*

Apparently, the decorative composition of the two last folios of any copy of the Quran always greatly resembles those in the opening pages, fig. (8-a,b). The decorative composition in one of the last pages in the copy understudy resembles that found in a copy of the Quran dated 1265 AH./1848 AD. in the Museum of Islamic Art in Cairo, fig. (8-c) [6]. Moreover, it closely resembles another copy of the Quran manuscript dated 1268 AH./1851 AD. [9] by the same calligrapher, Ḥasan al-‘Ashiqī, fig. (8-d), who had his own artistic style in decorating the last page of the copy of the Quran inspired by the 13th AH./19th AD. century copy of the Quran.



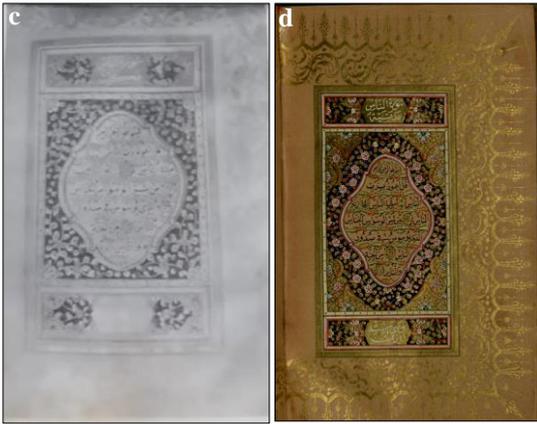


Figure (8) Shows **a.** the copy of the Quran's last double-page, **b.** a decorative rectangle in one of the last double-pages of the copy of the Quran, **c.** the last double-page of a copy of the Quran dated 1265 AH./1848 AD.-Museum of Islamic Art in Cairo (After, *S.al-Dusūqī*,2002), **d.** the last double-page of a copy of the Quran preserved in the Bavarian State Library – Germany, dated 1268 AH./1851 AD. by the calligrapher Ḥasan al-‘Āshiqī. (After, <https://daten.digitalesammlungen.de/0001/bsb00014970/images/index.html?id=00014970&groesser=&fip=eayayztsxssdasxsxdsydeayaeyaeayafs dryzts&no=11&seite=11>)

4.10. Supplement (added after completing a copy of the Quran)

The copy of the Quran understudy ends with a double-page supplement after reading the Quran, written by the calligrapher in the same style as the main text. The first page consists of a decorated rectangle surrounded by three gilded frames, the widest in the middle is plain. The rectangle is divided into two parts; the upper bears an enclosed oblong with the phrase "prayer recited upon completing the Quran" *hadhā du‘ā' khitm al-qur‘ān* gilded on a blue background. Heavily decorated foliates are made of pentagonal rosettes, out of which emerge foliate stems with trilobed and lanceolate leaves. The same style is used on dividing panels between chapters. The main rectangle is surrounded by a plain gilded border, and the rest of the page has thirteen lines from the prayer supplement. Two gilded borders separate the upper rectangle and the rest of the page. The opposite page has the rest of the prayer written in fifteen lines. Floral

designs made of stylized leaves emerge from the last line of the prayer text, fig. (9). It is well-known that copies of the Quran since the 10th H./16th G. century ended with a prayer supplement after completing reading the Quran and continued into the 13th H./19th G. century [6]. It is noteworthy that the calligrapher wrote down the copy of the Quran verses and prayer supplement in the same way by dividing the supplement into phrases and adding dividing panels of gilded and decorated markers resembling those of the copy of the Quran. The whole supplement is written in black except for the word "O Allah" *Allhum*, distinguished in red. However, this manuscript has no index of the chapter's names.



Figure (9) Shows the prayer supplement after completing the copy of the Quran

4.11. Calligraphy

From an artistic point of view, Arabic calligraphy has been known and appreciated for its diversity and great potential for development. It has been linked to Islamic civilization in various fields, such as religion, art, architecture, education, and craftsmanship, which in return have played an important role in its advancement [25]. The copy of the Quran manuscript understudy bears various types of cursive scripts, such as:

4.11.1. Naskh

The Holy Quran was written down in Naskh, probably by the "scribes of the revelation" *kuttāb al-wahīy*, who wrote the copy of the Quran in the presence of Prophet Muḥammad (PBUH). Due to its

flexibility, the cursive script was used for writing the copy of the Quran; the scribes were rewriting the verses in a "hard script" *al-Ḥāṭ al-Gamḍ*^(j) as a following step [8]. Ibn Muqla, the famous calligrapher of the 3rd H./9th G. century, was credited for setting the rules, proportions, and standardizations of Arabic calligraphy [26]. The Cursive Naskh script has been used in writing the copies of the Quran since the 4th H./10th G. century. Ottoman calligraphers proudly used Naskh in writing the copies of the Quran and called it "The plain manuscript" *al-naskh al-sāda*, "*ḥadm al-Quran*" "The servant of the Quran" [27]. Naskh they employed was distinct, precise, flexible [28], and named "The brilliant naskhī" *al-naskh al-mūtālq* [28]. The text of the copy of the Quran understudy was written in Naskh script.

4.11.2. Diwānī

The calligrapher used *Dīwānī* to write down the chapter headings and the supplement added after reading the Quran. He also wrote his name in this script. *Dīwānī* was one of the secrets of the sultan's royal court, only known to its calligraphers. In the very beginning, it was confined to royal decrees and grants. Later, it was used in writing official documents *dawāwīn*. Ibrahim ibn Manīf al-Turkī was the first calligrapher to set the rules for this script in 857 AH./1453 AD. in the reign of the Ottoman Sultan Muḥammad II. After that, the Ottomans played a vital role in its development [29]. Its letters were a combination of *thuluth*, *Naskh*, and *rayḥānī* until the 10th H./16th G. century. The Ottomans were keen to improve it starting from the 11th H./17th G. century. Moreover, the grand vizier Shahla Basha greatly developed this script during the reign of Sultan Ahmad III (r. 1115-1143/1703-1730) by mastering and beautifying it. The close juxtaposition of letters in a word characterizes the *dīwānī* script. Each line slightly merges up to the upper line, giving more secrecy to the official decrees [28,30]. This script is distinguished by

dramatically round letters joined together like embracing arches [30]. It is known as the slender or delicate script. It was used for writing official correspondences of the sultan. Ḥāfīz ʿUthmān, the calligrapher who lived in the 11th H./17th G. century [31] and the master of the famous calligrapher Ḥasan al-ʿAshiqī, was skilled in this script, that was also known as *al-hamāyūnī*, meaning that it was sacred. It was also known as *al-Ghuzlānī* after the Egyptian calligrapher Ghuzlān, who lived in the 14th H./20th G. century [29,31].

4.12. Ink

Ink is a liquid used for writing with a pen [32]. Al-Ṣūlī states that "ink, *al-mudad*, literary means to provide something *imḍād*". He continues, "it is called *ḥibr* or ink used for inking" [33]. According to Ibn Manzūr, "ink, i.e., *mudād*, is the material used for scripting and writing" [34]. *al-Qalashandī* refers to the ink as "*mudād* because it prepares the pen for writing" [35] by providing it with the necessary material. The present manuscript displays a variety of colors. Sometimes, the calligrapher used white ink on a gilded background to write the chapter headings, such as in *al-Fatiḥa* (Sura I), *al-Baqarah* (Sura II), and *al-Nisā'* (Sura IV). At other times, he gilded the headings on a blue background, such as in *al-ʿImrān* (Sura III), to distinguish between headings. He also used black ^(k) for writing down some verses on a white background. Red was applied to mark vocalization marks on letters, especially in the word "O Allah" *allahum* in the supplement added at the end of the copy of the Quran. These same colors were used to decorate the marks of the groups *aḥzāb* and parts, in addition to the use of the green liquid. This manuscript displays a few additional words smaller and written in red. For example, the word "kufi" was added under the Basmallah and again next to the verse reading:

﴿ أَكَانَ لِلنَّاسِ عَجَبًا أَنْ أَوْحَيْنَا إِلَى رَجُلٍ مِنْهُمْ أَنْ
 أَنْذِرِ النَّاسَ وَبَشِّرِ الَّذِينَ آمَنُوا أَنْ لَهُمْ قَدَمٌ صَدَقَ عِنْدَ
 رَبِّهِمْ قَالَ الْكَافِرُونَ إِنَّ هَذَا لَسَاحِرٌ مُبِينٌ ﴾

"Have the people been amazed that We revealed [revelation] to a man from among them, [saying], "Warn mankind and give good tidings to those who believe that they will have a [firm] precedence of honor with their Lord"? [But] the disbelievers say, "Indeed, this is an obvious magician."
 (Quran, X/2).

Another example reads "the Prophet stood up" *waqaf al-nabbī* below the word "people" *al-Nās*. This finding indicates the wide variety of colors used, which helped produce a beautiful copy of the Quran. The six colors used in this manuscript were black, white, red, gold, blue, and green. Al-Qalashandī reports that gold pigments were made from gold particles mixed with water, gum Arabic solution, and lemon extract [35]. Some scholars believe that 'Alī ibn Abī Ṭālib was the first Caliph to gild a copy of the Quran that was followed by emirs and other people [36,37]. However, this opinion has not been proven yet, and the copy of the Quran dated 283 AH./896 AD. is the oldest gilded manuscript preserved in the Chester Beatty Library in Dublin [38]. After writing a copy of the Quran, the calligrapher would usually leave some space between pages in order to apply the decoration needed for gilding [14]. It is worth mentioning that the gilded parts in the early copies of the Quran were limited to the chapter headings, the place of revelation, and the number of verses. Soon, this process developed to comprise the first and the last double/pages of the manuscript and the dividing panels between chapters and verses. Gilding was also used in the side margins by applying it to the prostration and group's marks. Later, it encompassed the whole copy of the Quran [28]. Writing the copy of the Quran in black was employed in most Ottoman copies of the Quran [6], while writing the names of the chapters in white on a

gilded background was known in the Ottoman copy of the Quran in the 11th-13th H./17th-19th G. centuries [6].

4.13. Notation and inflection (*al-rāb wa al-i'jām*)

Arabs added a variety of notation and inflection signs to the letters and words as grammatical tools in the copies of the Quran. These signs were necessary to guarantee correct pronunciation, which made it necessary to add notation signs to the letters and the phrases of the Quran.

4.13.1. Inflection (*al-i'jām*)

The signs of grammatical declension used in this copy of the Quran were used for the first time by al-Khalīl ibn Aḥmad al-Farāhidī⁽¹⁾, such as the long vowel (*ā*) *al-fatha*, short vowels (*ī*) *al-kasrah* and *al-ḍamma*, (*ū*) and vowellessness *al-sukūn* [39,40]. The copy of the Quran under study displays a number of grammatical signs in black and sometimes in red. These include the extension signs *al-madd*, pause signs *al-waqf*, and link signs *al-waṣl*. Sometimes, the calligrapher missed writing down inflection signs, such as at the beginning of the first verse in *Yunis* Chapter (Sura X) (*alef lam rā'*) ﴿الر﴾ (Quran, X/1).

4.13.2. Notation (*al-i'jām*)

This term means distinguishing similar letters by adding dots above them to avoid confusion [41,42]. This manuscript includes a large number of notation signs in black.

4.14. Pause signs (*'alāmāt al-waqf*)

Pause signs in the Holy Quran are important and help the reader recite correctly; by knowing when it is necessary to stop before continuing further. Early copies of the Quran manuscripts did not have any pause signs [21,43]. The manuscript under study includes pause signs represented by small letters above the words such as *mīm*, *lām alif*, *jīm*, *ṣād*, and *qāf*, written in red. Pause Signs were used in Ottoman copies of the Quran to help the reciter read correctly. The *mīm* means that the reader is not allowed to pause and has to continue

reciting. The letter *lām alif* gives the reader the right to pause before continuing further. The letter *jīm* means that the reader is allowed to pause, but it is better to continue. The letter *ṣād* indicates that the reader is permitted to pause, but it is better to carry on reciting. Additionally, the letter *qāf* allows the reciter to either pause while reciting or to continue. However, it is preferable to pause [6,21].

4.15. Calligrapher

The name of the calligrapher is written at the end of the manuscript understudy. It is set within a lobbed medallion and reads, "Written by the poor and the humble, known for his inefficiency and delinquency^(m), the master Ḥasan al-ʿAshiqī, one of the disciples of the Quran expert ʿUthmān Shawqī, in the year 1268 AH". This phrase is in black and divided by interlacing circles enclosing red decorative designs. A trilobed leaf ends the phrase, fig. (10-a). It is worth mentioning that the name of the calligrapher was found in another manuscript [9] dated the same year 1268 AH./1851 AD. that repeats the same phrase "Written by the poor, the humble, known for his inefficiency and delinquency, the master Ḥasan al-ʿAshiqī, one of the disciples of the Quran expert ʿUthmān Shawqī, in the year 1268 AH, who deserves honor and superiority", fig. (10-b). Hence, the calligrapher of the copy of the Quran understudy was a disciple of the master Ḥāfiẓ ʿUthmān, one of the pioneers of the Ottoman school of calligraphy, who was born in 1052 AH/1642 AD. Uthmān learned the Quran at a young age, so he was called *Ḥāfiẓ*. He worked as a calligraphy teacher for the Ottoman Sultan Muṣṭafa II and Prince Aḥmad III [28,30] and was talented in writing in *Naskh* and *thuluth* [31]. He died in 1110 AH./1698 AD. [30]. Ḥasan wrote numerous manuscripts. It is said that he wrote about twenty-five copies of the Quran, and his writing style was known as "The brilliant" *al-mūtālq* [28,30]. He also perfected *Thuluth*, *Rayḥānī*, and *Dīwānī* [28]. He copied numerous copies of the Quran, including

one dated 1089 AH/1678 AD and another 1101 AH/1689 AD [6]. Ḥasan al-ʿAshiqī was a very talented calligrapher in writing *Naskh*, just like his master Ḥāfiẓ ʿUthmān. Thus, he wrote this manuscript in *Naskh*. Given that only the calligrapher's name is stated, one wonders whether Ḥasan al-ʿAshiqī was also the illuminator of the copy of the Quran? Was there another person in charge of gilding and decorating the copy of the Quran, but the calligrapher only added his own name? Most probably, Ḥasan al-ʿAshiqī was the one in charge of producing the copy of the Quran, so he proudly signed his name at the end of the manuscript after adding the word (It was written by) *katabhu*. There might have been an illuminator in charge of gilding and decorating the manuscript, but his name was dropped.

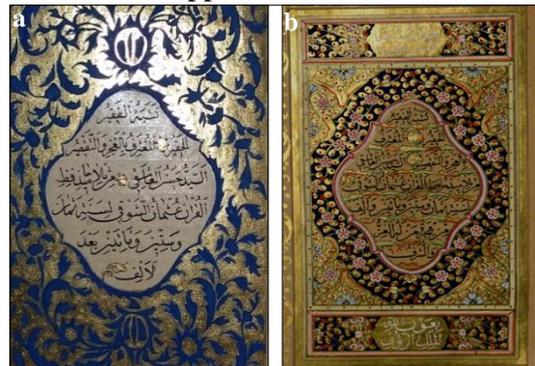


Figure (10) Shows **a**, the name of the calligrapher photographed, **b**, the name of the calligrapher of the copy of the Quran preserved in the Bavarian State Library, Germany, 1268 AH/1851 AD made by Ḥasan al-ʿAshiqī (After, <https://daten.digitale-sammlungen.de/0001/bsb00014970/images/index.html?id=00014970&groesser=&fip=eayayztsxsdsasxsd sydeayaeyaeayafsdryzts&no=11&seite=11>)

5. Results

The study covered the 1268 AH./1815 AD. manuscript published for the first time. Its unique characteristics were clarified, especially the style of gilding and the comments in the margins. This study had a wide variety of this copy of the Quran's dividing panels and the numerous decorative elements on each folio. It also

illustrated that the calligrapher distinguished the signs used for half-groups *niṣf al-ḥizb*, groups *aḥzab*, and parts *ajzā'*. It demonstrated the number of prostrations of recitation. This paper shed some light on the calligrapher of this manuscript Ḥasan al-ʿĀshiqī, who was the disciple of the famous Naskh master, Ḥāfiẓ ʿUthmān.

6. Discussion

The study addressed a copy of the Quran manuscript dated 1268 AH/1815 AD. It illustrated its importance, various decorations, and calligrapher's signature. It pointed out the variation between the scripts, such as *Naskh* and *Dīwānī*. It demonstrated that the number of prostrations of recitation is compatible with the Ḥanafī doctrine adopted by the Ottoman Turks. Thus, this copy of the Quran was probably written down in Turkey before being transferred to Egypt. This study also clarified the calligrapher's concern in writing down the prayer supplement in the same way as the main text of the copy of the Quran, using decorative stops to separate the prayer phrases. All these factors give us a full background on the copy of the Quran manuscripts dated to the 13th H./19th G. century.

7. Conclusion

The present study tackles a copy of the Quran manuscript dated 1268 AH/1815 AD preserved in the Museum of Islamic Art in Cairo. It concluded the wide variety of this copy of the Quran's dividing panels and the numerous decorative elements on each folio. The investigation revealed the unusual location of dividing panels in Yunus Chapter (Sura X) and the various elements of their design in several chapters, such as in Yāsīn Chapter (Sura XXXVI). The study also revealed the compatibility in arranging the chapters with the present copy of the Quran. It pointed out that this copy of the Quran's division were only confined to the parts ajzā' and groups aḥzāb, commonly used in other copies of the Quran. This study clarified that the calligrapher distinguished between the signs used for half-groups niṣf al-ḥizb, groups aḥzab, and parts ajzā' by adding the number of carnations and poly-lobed rosettes. Here, the word juz' or part was written inside a polygon and the

*number of its part below. The study verified the great similarity between signs of groups, parts, and prostration of recitation. The calligrapher added the word ḥizb or juz', and its number, or the word sajda, to distinguish between them. This paper also covered the multiple choice of ink colors used, including black, red, blue, green, and white, which bestowed an aesthetic quality to the manuscript. The paper showed the variety of names often given to a copy of the Quran chapters, some of which were unusual, indicating the calligrapher's choice of the discretionary titles or those revealed to Prophet Muḥammad (PBUH). Moreover, the calligrapher followed the intervention system in the arrangement of the folios without having to number each page. The study illustrated that the calligrapher neglected some signs of inflection, displaying the remarkable resemblance between the first double-page and the last double-page regarding their ornamental composition. The paper demonstrated that the number of prostrations of recitation is compatible with the Ḥanafī doctrine adopted by the Ottoman Turks. Thus, this copy of the Quran was probably written down in Turkey before being transferred to Egypt. The study pointed out the variation between the types of scripts, such as *Naskh* and *Dīwānī*, and the calligrapher's concern in writing down the prayer supplement in the same way as the main text of the copy of the Quran using decorative stops to separate the prayer phrases. The paper emphasized the compatibility of this manuscript with other copies of the Quran of the 13th H./19th G. century, regarding the first double-page and the last double-page of the copy of the Quran that included a supplement added after reading the Quran. Pause signs were covered in detail, giving a clear idea of the copies of the Quran of the 13th H./19th G. century. This paper shed light on the calligrapher of this manuscript Ḥasan al-ʿĀshiqī, who was the student of the famous Naskh master Ḥāfiẓ ʿUthmān. It showed that the calligrapher Ḥasan al-ʿĀshiqī, whose name was added afterword "It was written by" *katabahu*", suggesting that another person might be in charge of its decorative composition and gilding, but his name was neglected by the calligrapher. By comparing this manuscript with another one preserved in the Bavarian State Library of Germany, the present manuscript exhibits a greater variety of decorative elements, especially in the chapter's headings, dividing panels, and group's marks.*

Endnotes

- (a) Ibn Manẓūr stated that the copy of the Quran manuscript is the sheet to write on, Plural sheets *ṣaḥā'if* or

- suhuf*. *Muṣḥaf* is gathering all sheets between two covers, See [34].
- (b) The vertical or perpendicular style of manuscripts recalls the style whose length is longer than its width. It was popular in the arts of the book before and after Islam. It was also known as the French form. See [8].
- (c) Bookbinding is the process of preserving all the folios of a manuscript in order and covering them with a special binding or cover to protect them, See [7].
- (d) Black dyes are extracted from sumac, walnut, hazelnut, Indian cade, soot, *Caesalpinia*, and the black Tannin. Black dyes were popular in the Ottoman period, See [28].
- (e) *Sirluḥ* is a compound Persian term; *sir* means head or chief, and *luḥ* means page; therefore, put together, *sirluḥ* meant the first double-page. It is widely used as an artistic term in the arts of the book, See [6,44].
- (f) A copy of the Quran manuscript (Inventory No. 282), See [6].
- (g) The word Makkiya refers to the chapters revealed in Mecca before the immigration *Hijra* of Prophet Muhammad (PBUH). As a term, Al-Madaniya refers to the chapters revealed to Prophet Muḥammad (PBUH) after the Hijra during the conquest of Mecca, or the year of the Farewell Pilgrimage *hijjat al-wadā'*, See [15,45].
- (h) Literary, verse "āya" means sign or miracle. However, in the science of the copy of the Quran. It refers to the paragraphs in each chapter, See [8].
- (i) The Ottoman artisans called this decorative unit on the page margins as "The flower of the group" or *wardat al-ḥizb*, See [6].
- (j) This was the type of geometric script later known as Qufy, see [42].
- (k) Al-Mu'izz ibn Bādīs clarifies the process of preparing the liquids "by using a piece of oak mixed with chick-pie weighing and putting the mixture in a pot, then pouring water on three stages.

A fire should be lit underneath the pot to make the mixture change and melt. After that, the mixture is cooled, and then the hydrated ferrous sulfate mixed with Arabic gum (Acacia gum) is ready to use. Some others used one or the third amount of water for mixing with the liquid", see [46].

- (l) Al-Khalīl ibn Aḥmad ibn 'Amr ibn Tamīm al-Farāhīdī al-Baṣrī, the grammarian and syntax scholar, perfectly mastered grammar. He wrote the book *al-'ayn* to adjust the language. He was the master of Sibwih, the linguist and grammar expert. He was the first who calculated the notation marks in one line of poetry. He also innovated the marking process of the phrase. He died in Baṣra in 175 AH./791 AD., see [47].
- (m) The formula "*the poor and the humble, known for his inefficiency and delinquency*" appeared in other Turkish copies of the Qur'an, one of which is dated 1137 AH/1724 AD., and the other is dated 1165 AH./1751AD., see [48]

References

- [1] 'Abd al-Rāziq, A. (2004). *al-Ḥaḍāra al-Islāmiya fī-l-'uṣūr al-wusta (Islamic civilization in the middle ages)*, Dār al-fikr al-'Arabī, Cairo.
- [2] al-Bashā, Ḥ. (1990). *Madḥal ila al-āthar al-Islāmiyah (Introduction to Islamic archaeology)*, Dār al-naḥḍah al-'arabiyah, Cairo.
- [3] Marzūq, M. (1965). *al-Fann al-Islāmī, tārikhuh wa khaṣa'isuh (Islamic art: History and characteristics)*, Matba'at As'ad, Baghdad.
- [4] Nūr, Ḥ. (2014). Dirāsah athariya fanniya li muṣḥaf mu'arakh bi 'ām 1339 AH/1920-21 AD in the library of the holy shrine in Madina (A Qur'an dated to 1339 AH 20-1921 in the Al-Haram Al-Madani library: An artistic/archaeological study), in: El-Kahlawy, M. (ed.). *17th Conf. of the General Union of Arab Archaeologists*, ArabArch, Cairo, pp.71-106.

- [5] James, D. (2003). Decoration and illumination, in: Ibsanoglu, E. (ed.) *The Different Aspects of Islamic Culture*, Vol. V, UNESCO, Paris, pp. 603-613.
- [6] 'Abd al-'Azīz, Sh. (2002). *Fann al-tadhīb al-'uthmānī fi al-maṣāḥif al-athariya (The art of Ottoman gilding in the ancient copies of the Qur'an)*, Dār al-Qāhira, Cairo.
- [7] Aslanapa, H. (2003). Bookbinding, in Ibsanoglu, E. (ed.) *The Different Aspects of Islamic Culture*, Vol. V, UNESCO, Paris, pp. 615-624.
- [8] Marzūq, M., (1985). *al-Muṣḥaf al-sharīf, dirāsah tārikhiyah wa fanniyah (The holy Qur'an: A historical and artistic study)*, al-Hay'ah al-Miṣriyah al-'āmah lil-kitāb, Cairo.
- [9] Bavarian State Library of Germany. A manuscript (No. 2718 Arab) <https://daten.digital-sammlungen.de/0001/b-sb00014970/images/index.html?id=00014970&groesser=&fip=eayayztsxsdsasxsxdsydeayaeayaeayafsdryzts&n=11&seite=11> (3-5-2021)
- [10] James, D. (1980). *Qur'ans and bindings from the Chester Beatty library: A facsimile exhibition*, World of Islam Pub. Co., Dublin.
- [11] Ibn al-Nādīm, M. (2014). *al-Fihrist (The Content)*, Sayyid, A. ed. Mu'assasat Al-Furkān, Li-l-turāt al-Islāmī, London, 1928 p.
- [12] Jenkins, M. (1985). A vocabulary of Omayyad Ornament, in: Salem, H. (ed.) *Maṣāḥif Ṣan' ā'*, Dār al-Āthār al-Islāmiyyah Kuwait National Museum, Kuwait, pp.19-23.
- [13] Hījāzī, Ḥ. (2012). Muṣḥaf sharīf min Irān fi al-qarn al-thālith 'ashr al-hijrī /19th G. (A copy of the holy Qur'an from Iran in the 13th H./19th G. Century), in: El-Kahlawy, M. (ed.). *15th Conf., of Union of Arab Archaeologists*, ArabArch, Cairo, pp.1077-1106.
- [14] al-'Awādī, W. (2017). Asālib al-taṣāmīm al-zukhrufiyya li fātiḥat al-muṣḥaf al-sharīf (Methods of decorative designs for the opening of the holy Qur'an), *J. of the Faculty of Girls and Human Studies, Kufa Univ.*, Vol. XI (21), pp. 373-416.
- [15] al-Suyūṭī, 'A. (2008). *al-Itqān fi 'ulūm al-Qur'ān (Proficiency in the sciences of the Qur'an)*, 1st, Muṣṭafa Sh. ed., Mu'asasat Risālat Nashirūn, Lebanon, 832 p.
- [16] al-Dusarī, M. (2005). *Asmā' suwar al-Qur'ān wa faḍā'iluhā (The names and virtues of the Quran's verses)*, 1st ed., Dār Ibn al-Jawzī, KSA.
- [17] al-Kawāz M. (1860). *Uslūb al-ta'qīb fi al-qur'ān al-karīm (Commentary method in the holy Qur'an)*, 1st ed., Jami'at al-sābi' min Abrīl, Libya.
- [18] Merry, G. (2014). al-Ta'qībāt fi al-makḥṭūṭāt al-'arabiya qabl 'ām 1450 AD (Commentaries on arabic manuscripts before 1450 AD), *J. of Islamic Awareness*, Vol. 79, pp. 563-580.
- [19] Sayyid, A. (1997). *al-Kitāb al-'Arabī al-makḥṭūṭ wa 'ilm al-makḥṭūṭāt (The arabic manuscript and codicology)*, 2 Vols., al-Dār al-Miṣriyah al-Lubnāniyah, Cairo.
- [20] Al-Dānī, 'U. (1994). *al-Bayān fi 'ad ayāt al-Qur'ān (Statement in counting the Quran's verses)*, 1st ed., al-Ḥamad Gh. ed) Markaz al-makḥṭūṭāt wal-turāt, Kuwait, 391p.
- [21] al-Ḥamd, G. (2012). al-Maṣāḥif al-makḥṭūṭah (Manuscripts of the Qur'an), *J. al-Shaṭbī li-l-dirāsāt al-qur'āniyah*, Vol. VI (12), pp.15-78.
- [22] al-Qurṭubī, M. (2006). *al-Jāmi' li aḥ-kām al-Qur'ān al-mubayn limā taḍ-manuh al-sunnah wal furqān (The compiler of Qur'an's rulings and explanation of its content from the Quran and Sunnah)*, Vol. 9, 1st ed., al-Turkī, 'A., 'Irqasūs, M. & Aḥmad, Gh. eds., Mu'asasat al-Risālah, Lebanon, 511p.
- [23] al-Lāḥim, Ṣ. (2008). *Sujūd al-tilāwa wa aḥkāmuh (Prostration of recitation and its rules)*, 1st ed., Dar Ibn al-Jawzī, KSA.
- [24] Ughlū, A. (1999). *al-Dawla al-'uthmāniya, tārikh wa ḥadārah (The Ottoman empire: History and culture)*, 2 Vols., Markaz al-Abḥāth li-l-tārikh wal-Funūn wa-l-Thaqāfah al-Islāmiyah, Istanbul.

- [25] Rifā'ī, B. (1989). *al-Khaṭṭ al-'Arabī, tārikhu wa ḥāqiruh* (Arabic calligraphy: Past and present), Dār Ibn kathīr, Lebanon.
- [26] 'Abd al-Rāziq, A., (1985). Nash'at al-Ḥaṭṭ al-'Arabī wa taṭawuruh 'la al-maṣāḥif (Emergence of Islamic calligraphy and its development in the Quran), in: Salem, H. (ed.) *Maṣāḥif Ṣan' ā'*, Dār al-Āthār al-Islāmiyyah Kuwait National Museum, Kuwait, pp. 31-70.
- [27] Ḥanash, I. (2014). Khuṭūṭ al-maṣāḥif, ishkāliyyāt al-ta'rif wa ḥudūd al-taṣnīf (Quran's calligraphy: Problems of introduction and classification limits), *J. of Islamic Awareness*, Vol. 79, pp. 417-481.
- [28] Mu'adhin, 'A. (1989). *Fann al-kitāb al-makḥṭūṭ fi al-'aṣr al-'Uthmānī* (Art of manuscripts in the Ottoman era), PhD., Post-Graduate Studies in History & Civilization dept., Faculty of Juridical and Islamic Studies, Umm Al-Qura Univ., KSA.
- [29] Ḥamūda, M. & 'Afīfī, F. (2000). *Taṭawur al-kitāba al-khaṭṭiyya al-'arabiyya, dirasa li anwā' al-khuṭūṭ wa majalāt isitkhdamihā* (Development of Arabic calligraphy: A study of the types and uses of scripts), 1st ed., Dār Nahḍat al-Sharq, Cairo.
- [30] Muḥammad, W. (2015). *Fann al-Khaṭṭ al-'Arabī fi al-madrasa al-'uthmāniyya* (The art of Arabic calligraphy in the Ottoman school), al-Hay'ah al-Miṣriyyah al-'āmah lil-Kitāb, Cairo.
- [31] Bidābish, Ḥ. (2010). *al-Khaṭṭ wa al-khaṭṭātūn* (Calligraphy and Calligraphers), 1st ed., al-Markaz al-Qawmī lil-tarjamah, Cairo.
- [32] Maghawrī, S. (2003). *al-Bardiyāt al-'Arabiyya fi Miṣr al-Islāmiyya* (Arabic papyri in Islamic Egypt), al-Majlis al-a'lā lil-āthār, Cairo.
- [33] al- Ṣūlī, M. (1922). *Adab al-kitāb* (Arts of composition), Al-Atharī, M. ed., al-Maṭba'ah al-Salafiyya, Cairo, 272 p.
- [34] Ibn Manzūr, M. (1894). *Lisān al-'Arab* (The Arabic tongue), 15 Vols., Dar al-Ma'ārif, Cairo.
- [35] al-Qalqashnādī, A. (1922). *Ṣubḥ al-'sha fi ṣinā'at al-inshā* (Daybreak for the night-blind regarding the composition of chancery documents), 14 Vols., Dar Alkutub Almisriati, Cairo.
- [36] al-Bāsha, Ḥ. (1999). *Mawsū'at al-'imārah wa-l-funūn al-islāmiyya* (Encyclopedia of Islamic Art and Architecture), 1st ed., 5 Vols., Awraq Sharqiyyah lil-ṭibā'ah Wal-nashr, Lebanon.
- [37] Ḥasan, Z. (1940). *al-Funūn al-irāniyya fi al-'aṣr al-islāmī* (Iranian arts through Islamic era), Dār al-Kutub al-Miṣriyyah, Cairo.
- [38] Marzūq, M. (1974). *al-Funūn al-zukhrufiyya qabl al-faṭmiyyīn* (Decorative arts before the Fatimids), 1st ed., Maktabat al-Anjilū al-Miṣriyyah, Egypt.
- [39] Abbott, N. (1972). *Studies in Arabic literary papyri*, 3 Vols., The University of Chicago Press, Chicago.
- [40] Safādī, Y. (1978). *Islamic calligraphy*, Thames and Hudson, London.
- [41] Serikoff, N. & Abdullaeva, F. (2007). *Islamic calligraphy from the welcome library*, Serindia and Welcome Trust Centre for the History of Medicine at UCL, Chicago.
- [42] Abbott, N. (1939). *The rise of the north Arabic script and its Quranic development with a full description of the Quran manuscripts in the oriental institute*, The University of Chicago Press, Chicago.
- [43] Al-Dānī, 'U. (2006). *al-Muktafī fi al-waqf wa al-ibtidā'* (Al-mukatafī in the use of stopping and beginning marks), Sharafm G. ed., Dār al-ṣaḥābah lil-turāth bi Ṭanṭa, Egypt, 272 p.
- [44] Khalaf, 'A. (2012). Namādhij min al-maṣāḥif al-sharīfah ghayr al-taqḥīdiyya fi daw' majmū'a fanniyya ghayr manshura (Models of the noble Qur'an, in the light of unpublished artistic collection), *BCPS*, Vol. III, pp.151-186.
- [45] al-Samarrā'ī, I. (2015). Muṣḥaf ibn al-bawāb, dirāsa waṣfiyya taḥlīliyya muwāzana (Ibn al-Bawab's copy of the Qur'an: A descriptive, analytical, and contrastive study), *Bulletin of the Shatbī Institution of Quranic Studies*, Vol. X (19), pp.12-110.

- [46] al-Muīzz ibn Bādīs, T. (1988). *Umdat al-kitāb wa 'udat dhawī al-albāb fi šifat al-khaṭṭ wa-l-aqlām al-mudād al-layiq wa-l-ḥibr wa-l-ašbāgh wa ālat al-tajlīd* (The Master of the Book and many people's hearts (with calligraphy, pens, meadows, toner, ink, dyes and a binding tools), 1st ed., al-Harawī, N. & Milīka, I. eds., 146 p.
- [47] al-Suyūfī, 'A. (1979). *Bughiyat al-wu'āh fi ṭabaqāt al-lughawiyīn wa-l-nuḥāh* (Aspiration of those conscious in the classes of linguists and grammarians), 2nd ed., Ibrāhīm, M. ed., Vol. I 'Isa al-Bābī al-Ḥalbī, Egypt. 607 p.
- [48] Al-Gūl, M. (2014). *Mağmū'at al maš-āḥif al-turkiyah wa-l-mağribiyah al-mahfūzah bi-l-maktabah al-markaziyah bi ḡāmi'at Umm al-Qurra bi Makkah al-Mukarramah* (The Turkish and Moroccan copies of the Qur'an collections preserved in the central library of Umm Al-Qura University in Makkah), MA, Islamic archaeology dept., Faculty of Archaeology, Cairo Univ., Egypt.