



РЕСПУБЛИКАНСКОЕ РЕЛИГИОЗНОЕ
ОБЪЕДИНЕНИЕ «МУСУЛЬМАНСКОЕ
РЕЛИГИОЗНОЕ ОБЪЕДИНЕНИЕ В
РЕСПУБЛИКЕ БЕЛАРУСЬ»



This study highlights the history, features and text of the most intriguing early Qur'an manuscript dating from the middle or beginning of the second half of the first century hijra. A manuscript bearing the traces of the most important era in the formation of the written codification of the Qur'anic text. In this paper, the dating of this manuscript is considered, based on data from Arabic paleography and textual features that demonstrate the preservation of the original text of the Qur'an. This importance increases with the fact that the manuscript was created when the hearts of many companions of the Prophet Muhammad still beat.

Author of research - Ovezov Maksat Meretguliyeovich.

Codex Topkapi Sarayi Medina 1a "M 1"

This is a unique facsimile edition of the most intriguing early manuscript of the Quran, originating from the first century of the Hijra. This manuscript is called the **Codex Medina 1A " M 1"** and is kept in the storerooms of the Topkapi Museum in Istanbul. The manuscript contains approximately 78% of the entire text of the Quran. Textually gives same Qur'an text that is printed today. It is one of the earliest and at the same time the most complete manuscript of the Qur'an of the first century hijra. It contains a wide range of design features that allow us to conclude that many modern trends in the conceptual design of text writing originate in the first century of hijra. This importance is increased by the fact that the manuscript was created at a time when various companions of the Prophet Muhammad were still alive.

As part of this study, the earliest fixation of the original system **التعقيبية** was found in this codex, where the first word of the next page is written at the end of the previous. Existing explanation of the purpose of this system in facilitating and continuous reading can get an additional explanation. Since when applying the first word on the current page from the next page, the continuity of the written text is achieved, which is a hint for the correct page order. Since at that time there was often a break in the codices and disintegration of sheets, and in order to reassemble them together in exactly the right order, the use of this system allowed us to do this quickly and efficiently. This is a kind of analogue of sheet numbering. Thus, this system could act as a protection of the text from accidental distortion in the form of improper arrangement of sheets during restoration work.

Initially, this and many other manuscripts of the so-called "*collection of the Levant sheets*" (*şam evrakları*) stored in the Umayyad Mosque in Damascus. The entire collection of the Levantine Sheets, as well as this manuscript, has an obvious traces of design in accordance with the traditions of the Umayyad dynasty - the early dynasty (39-128 AH), that superceded the "prophetic caliphate" of the four righteous caliphs.

Historical path of this relic has been insufficiently explored little; there is also little information left on how it acquired its present location. Since the manuscript has clear traces of the design of the Umayyad era, it demonstrates many parallels with other manuscripts of this era. This allows one to suggest that it could have been written on the territory of the Levant. Similar font types are represented in the London Or. 2156, where I. Rabb indicates that this manuscript could have been written in the province of Homs. This testifies that the metropolitan region of the Umayyad Caliphate was actively engaged in the

creation of various manuscripts of the Quran. The well-known Arabist F. Deroche mentions that during the period of Caliph Abdul-Malik Ibn Marwan, a special typeface was developed, probably became the most popular in his reign. Deroche proposes to consider the font of the F hand of this manuscript to be related to this type of special Caliph font. If this assumption is true, then this manuscript could have been created on the territory of the Levant, in the metropolitan region, starting from Jerusalem and stretching north to Damascus. It is curious that the manuscript, most likely, was kept for more than a thousand years in the Umayyad Metropolitan Mosque in Damascus, built by caliph al-Walid in 93 AH. And from there it was transported to Istanbul at Ottoman Caliphate decline at the end of the 19th century, along with the "*Collection of Levantine Sheets*." The manuscript continues to be kept in the storerooms of the Topkapı Museum and is not displayed. Unfortunately, information about the process and principles of creating manuscripts of the Umayyad era has not reached our days. Only the discovery of the Qur'an repository in Jami al-Kabir in Sana'a provided several examples of the original binder covers of the early Abbasid era, which were already reused, thereby, at least not allowing for a complete reconstruction of the binding, but nevertheless, allowing us to understand the cover design principles. Most likely the type represented some parallels with the "*Coptic binding*", which could get into the traditional Arabian environment through Ethiopia, that had good relations with Muslims. The difference, most likely, could be in the cover of the butt-end of the book. The lids, as a rule, were wooden, and this is precisely what explained their excessive thickness. As far as possible, we tried to repeat these features in this edition in order to bring the reader as close as possible to the relic and its epoch.

This print was based on photographs of a manuscript made in the 1930s by German orientalist Otto Pretzl and Gotthelf-Bergsträßer (Gotthelf Bergsträßer-



G. Bergstrasser

Filmarchiv, Bayerische Akademie der Wissenschaften), who traveled the Muslim world in order to fix and catalog the most ancient codices of the Quran. Unfortunately, many works, brief essays and studies of these authors disappeared after the capture of Berlin in 1945. Bergstrasser went missing even before the war, during a climbing tour of the Bavarian mountains in 1933. Joseph Schacht points out that he died on August 16, 1933¹. Otto Pretzl died in a plane crash near Sevastopol in 1941². To date, there is very little information about their research work. Only a few batches of

¹ Schacht, Joseph (1935). G. Bergsträsser's Grundzüge Des Islamischen Rechts. Berlin und Leipzig: Walter De Gruyter & Co. p. VII.

² Plett - Schmidseider / edited by Walther Killy Dictionary of German Biography, pp. 69

photographs of manuscripts kept by Anton Spitaler, have survived, including this manuscript. Well-known scholar Muhammad Hamidulla, who met Otto Pretzl arrived to Paris to collect photocopies of the Qur'anic manuscripts in Paris Library, said that he had photographs of "**42,000 copies (or folios?) Of the Qur'an**" and that "**they are checked.**" Hamidullah adds that Pretzl also issued a "**preliminary report**", which stated that this manuscript contained random scribal errors, but "**no textual differences**"³ from the official text.

This great codex was first published by Bergstrasser in the posthumous III volume of "The Stories of the Quran" - "Geschichte des Qorāns (Leipzig 1938)" as "Istanbul, Saray, Medina 1a" (see GdQ, table VIII, Figure 10 indicating "32x24 cm page format"). The numbering of photographs in the Gotthelf-Bergsträßer photo archive begins on the back of the first page - "fol. 1r. " In this study of the manuscript, it was noticed that the first sheet, starting with a reverse (recto), has a gap, which, like a "window", showed the reverse of a previous, unregistered sheet with text. This circumstance was discussed with Dr. Eleonore Cellard. Which indicated that the Turkish scholar Fehmi Edham Karatay in his catalog of Arabic-language manuscripts Topkapı Sarayı Müzesi Kütüphanesi Arapça Yazmalar



F.E. Karatay

Kataloğu, examining this manuscript indicated that it contains 391 sheets. According to preliminary estimates, Dr. M. Saifulla, who examined this manuscript, indicated that, given the current composition of the manuscript, the original full text of this manuscript could have taken about 400 sheets⁴. If the data of Karatay are correct, then this manuscript can represent an almost complete text of the Qur'an. However, it is not clear why Bergstrasser lists only 305 sheets in his catalog, instead of 391.

³ M. Hamidullah, *Khutubat-e-Bahawalpur*, 1401 AH, Islamic University, Bahawalpur (Pakistan), pp. 15-16.

⁴ Medialink - <https://www.islamic-awareness.org/quran/text/mss/medina1a.html>

Data cited by F. Karatay:

3 M. 1

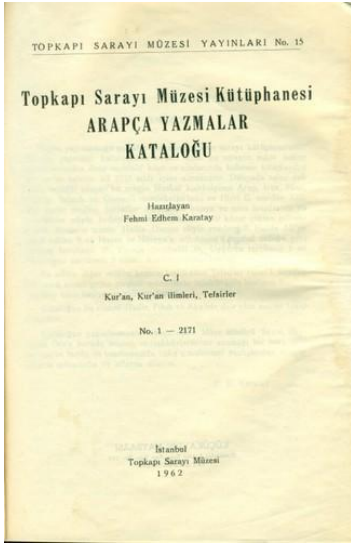
Aynı eser

Parşömen. 320^{mm} boy ve 240^{mm} eninde 391 yaprak. Sahifede kûfi

2

Arapça Yazmalar

yazı ile 220^{mm} uzunl. 15-19 satır. Tahminen II - III. (VIII - IX) asırlar. Sahife kenarları kâğıtla tamir görünmüştü ve bazı sayfeleri kûfi ile sonradan yazılmış ve 24. yaprağı da nesihle tamamlanmıştır. Mikipli, şemse ve köşelikli kahverengi deri cilt tahta üzerine kaplanmıştır.



First page of
Karatay's work

"M 1. The same subject [Quran]. Parchment. 320 by 240 mm. 391 sheets, on pages kufic inscriptions 220 mm high, 15-19 lines. Presumably II-III century. Patches are visible at the edges of the sheets, and on some pages the later kufic appended [words]. And 24 pages corrected text. On parchment brown covers ornaments and decorative rosettes"⁵.

⁵ Fehmi Edhem Karatay. Topkapı Sarayı Müzesi Kütüphanesi Arapça Yazmalar Kataloğu. İstanbul. 1962, pp. 1-2

Dating

The famous German Arabist Adolf Grohmann was one of the first who specifically listed the Arabic manuscripts of the Qur'an, dating from the first century of the Hijra. His list includes: *British Museum Ms. Or. 2165*, *Arabe 328a*, *Istanbul Topkapi Saray Medina 1a*, *A. Perg. 2*, *P. Cair. B. E. 1700*, *Vat. Ar. 1605*, *Arabic Pal. Pl. 44* and *P. Michaélidès No. 32*.⁶ Thus he was one of the first to give the paleographic dating to this manuscript, relating it to the first century of the Hijra. In his other monograph, Adolf Grohmann studied this codex, although it was limited to one Hijazi sheet. Based on the similarities with the dated first century Arab papyrus, Grohmann dated Medina 1a to the first century of the Hijra⁷. In addition, Michael Marx, the professor of the Berlin-Brandenburg Academy, argues that Medina 1a is one of the earliest manuscripts of the Umayyad dynasty⁸:

sence of vowel marks in early manuscripts. For example, the earliest manuscripts written in Hijazi script from the Umayyad epoch (Fig. 4) use only very few diacritics and no marks for short vowels. Manuscript Wetzstein 1913 in the Berlin

Fig.4 - link to the Medina 1a manuscript photo

This manuscript contains a rare, missing in the first century Hijra system of writing the diacritical points of the letter “*Qaf*” - which was discovered by a professor of Arabic studies at the University of Groningen (Holland) Frederick F. Leemhuis. The professor himself writes⁹:

⁶ A. Grohmann, "Zum Problem Der Datierung Der Ältesten Koran-Handschriften" in H. Franke (Ed.), *Akten Des Vierundzwanzigsten Internationalen Orientalisten-Kongresses München*, 28. August Bis

⁷ A. Grohmann, "The Problem Of Dating Early Qur'ans", *Der Islam*, 1958, Volume 33, Number 3, pp. 221-222.

⁸ M. Marx, "The Qur'an - The First Arabic Book", U. Franke, J. Gierlichs (Eds.) in collaboration with S. Vassilopoulou, L. Wagner, *Roads Of Arabia - The Archaeological Treasures Of Saudi Arabia*, 2011, Ernst Wasmuth Verlag: Tübingen / Berlin (Germany), pp. 199-201.

⁹ "From Palm Leaves To The Internet" in J. D. McAuliffe (Ed.), *The Cambridge Companion To The Qur'an*, 2006, Cambridge University Press: Cambridge (UK), pp. 147-148.

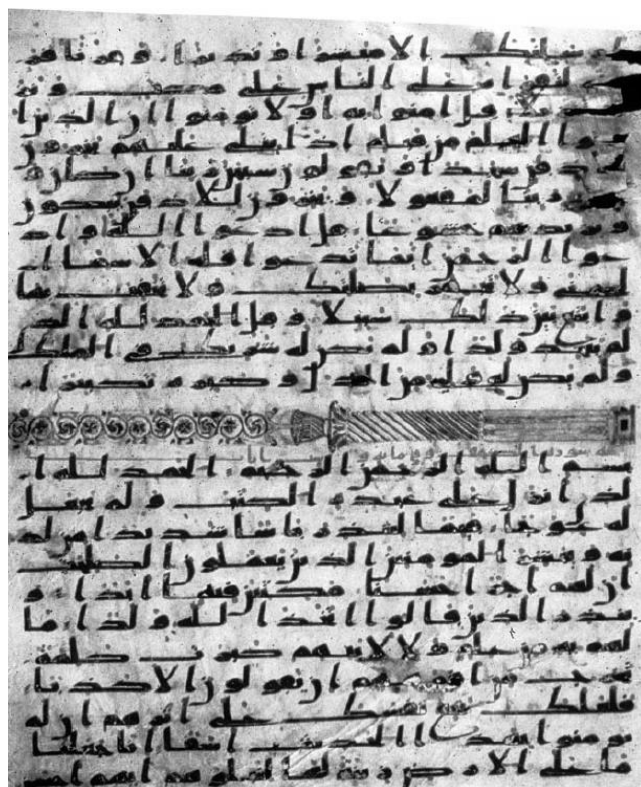
The style or styles of the script used for these early manuscripts seems to have been or to have become more or less specific for manuscripts of the Qur'an and appears to be different both from the more cursive styles that are known from early papyri and from the lapidary ones that were used in most inscriptions incised in stone. In this early qur'anic style of writing additional signs were introduced to distinguish characters that were used for more than one consonant. Little dashes or dots were added above or under the letters to identify them. The system that is found in the early qur'anic manuscripts is basically the same as the one still in use, except for the treatment of the two letters *fā'* and *qāf*, which have the same initial and medial form. For some time three methods existed: (1) one dash above for the *fā'* and two for the *qāf*; (2) one dash underneath for the *fā'* and one above for the *qāf*; and (3) one dash above for the *fā'* and one underneath for the *qāf*. The first method has become the standard for eastern styles of Arabic and for its printed forms. The second became the norm in the Arab west and can still be found in lithographed editions of the Qur'an in use in the Maghrib.

The third method did not survive and probably was followed for only a short time, possibly in the Hijāz and Yemen. It is, however, significant because it was also used in the inscriptions in the Dome of the Rock in Jerusalem. The mosaic inscriptions in the Dome of the Rock, which consist

148 Fred Leemhuis

mainly of qur'anic quotations, quite clearly imitate a style of writing that is very close to the style we know from early qur'anic manuscripts. Where *fā'* and *qāf* are punctuated, they have their dashes exactly according to this third method. This external evidence leads to the conclusion that early Qur'an manuscripts with the same method of punctuation date roughly from the same short period, i.e., from around 692 CE when the Dome of the Rock was built.

To date, I am aware of only four manuscripts in which this method is adopted. They are preserved in Istanbul (Saray, Medina 1a³), Şan'ā' (Dār al-Makḥṭūṭāt, Inv. No. 01-29.2⁴), St Petersburg (Inv. No. E-20⁵) and Vienna (Fig. 5; Cod. Mixt. 917⁶). Two of these manuscripts are fairly long; of the Viennese codex 104 leaves are extant, and of the St Petersburg one, 81 leaves. As all early qur'anic manuscripts appear to do, these two manuscripts also represent the 'Uthmānic redaction. This suggests that the 'Uthmānic redaction already enjoyed a degree of acceptance at that early period. The



Manuscript Marcel 13 from the collection of the National Library of Russia, St. Petersburg.

The final hand of the Medina 1a manuscript (Hand F) has the greatest potential to shed light on the place where this manuscript was created, as well as the date of its writing. The manuscript of Marcel 13 was described in detail in the literature¹⁰, highlighting it from a small group of specific manuscripts. From the paleography point of view, François Deroche, one of the leading Arabists of our time, summarizes the main characteristics of this Marcel 13 font, showing his close relationship with the mentioned manuscripts (Arabe 330c, TIEM ŞE 321), as well as with the border stones of Caliph Abd al-Malik ibn Marwan (rules from 63-83 AH.)¹¹. The last hand from Medina 1a fits into this group of fonts¹². Based mainly on paleographic and artistic-historical criteria, Orientalists Alan George and Barry Flood date Marcel 13 to the end of the 1st century Hijrah. Alan George stated that the font precedes the Sana'a Codex 20-33.1, which is dated to the end of the first century of the hijra¹³. Sana's manuscript 20-33.1 - the so-called. "*The Great*

¹⁰ F. Déroche, "Colonnes, Vases Et Rinceaux Sur Quelques Enluminures D'Époque Omeyyade", *Comptes Rendus Des Séances / Académie Des Inscriptions & Belles-Lettres*, 2004 (published 2006), pp. 227-264.

¹¹ F. Déroche, "Colonnes, Vases Et Rinceaux Sur Quelques Enluminures D'Époque Omeyyade", *срп*. 231-234.

¹² F. Déroche, "Colonnes, Vases Et Rinceaux Sur Quelques Enluminures D'Époque Omeyyade", *срп*. 233

¹³ A. George, *The Rise Of Islamic Calligraphy*, 2010, Saqi Books: London (UK), pp. 75-80 & p. 148; F. B. Flood, "The Qur'an", in H. C. Evans & B. Ratliff (Eds.), *Byzantium And Islam: Age*

F.Deroche himself writes about the TIEM ŞE 321 manuscript:
body of the text.

Another script could also be representative of the Umayyad book hands (fig.10). The discovery of a fair amount of folios from a Qur'ān with illuminated *sūra* headings (it will be referred to now as the Damascus Umayyad Qur'ān⁵⁸) was instrumental in establishing its date.⁵⁹ The illumination of this Qur'ān relies on motifs which find their parallels with the mosaics of the Dome of

the Rock (fig.11). The orthography is slightly more developed than that found the manuscripts and fragments in *ḥijāzī* style. The format is still vertical. A tendency towards a greater homogeneity in the number of lines per page is obvious. The letters are spread over the page thanks to an extensive use of the elongation of the horizontal connections or to a regular spacing of the letters or groups of letters irrespective of their being part of a word or not. In keeping with the use observed in the manuscripts and fragments in *ḥijāzī* style, words can be divided at the end of a line when there is not enough space left, provided that the word includes a letter which does not require connection with the next one.

The script itself still bears some similarities with the *ḥijāzī*. Although the writing instrument is slightly thicker than the one usually associated with *ḥijāzī* (between 1.5 and 2 mm), the ratio between the height of the script and its thickness is still quite high and as a whole its appearance is close to that of MS BL Or. 2165 (fig. 6). The shafts (*lām*, *alif*) tend to be vertical, although there are still some tendencies to have them slanting to the right; an exception is the shaft of the letters *ṭā* / *ẓā* which remains oblique. The *lām* in isolated position was apparently somewhat problematic for the copyists of the time who hesitated between two shapes. In some instances, the lower horizontal stroke is located below the base line –similar to the final *lām*. In other cases, this part of the letter is drawn on the base line; the shape cannot be mistaken for a *kāf* since, as we have already seen, the latter is written in a very different way in its isolated and final positions. The isolated *lām* with its lower tail on the base line is already found in *ḥijāzī* manuscripts. It significantly appears on 'Abd al-Malik's milestones nos 1 and 3 in Max van Berchem's publication, whereas the other shape has been used on milestone no 2.⁶⁰ By far the most original letter is the final or isolated *mīm* which is devoid of any tail – to such an extent that in some fragments, a later hand added these tails in order to make the script more "legible"; in this case, the parallel is obvious with the *ḥijāzī* style, or at least with a tendency found in some manuscripts, particularly London, BL Or. 2165 and hand A of Paris, BNF Arabe 328a.

In more detail F. Deroche explores this type of font in the book “Qur'ans of the Umayyads: A First Overview”. Where he writes¹⁵:

As noted by Amari, this script (which I propose to call “O I”) retains something of its *ḥijāzī* origins.²⁰ As indicated previously, Hand D of the *Codex Parisino-petropolitanus* can be seen as a forerunner.²¹ It is still a little hesitant and some of the letter shapes, the *hā'* for instance, are very different from those of the new Umayyad script. What is more interesting is the relationship between the script of the Qur'anic manuscripts and some of the Umayyad inscriptions, notably 'Abd al-Malik's milestones: “[their] writing as a whole echoes manuscript calligraphy.”²² The isolated or final *qāf* is almost identical with that found on stone and the same can be said of the final *kāf* in the caliph's name on three of the milestones;²³ to these comparative examples can be added the shape of the *kāf* found on two of the inscriptions on the Dome of the Rock, that in mosaic and another one on a copper plate at the northern entrance of the building.²⁴ Alain George has suggested to identify in all these

He further summarizes his dating of this type of font¹⁶:

manuscript tradition, a style becoming specific to a certain use. These elements point into the same direction: at the end of the first/seventh century, under the reign of caliph 'Abd al-Malik, a fateful change occurred in the chancery of

that is, from 63 to 83 AH.

In general, as was presented in the works of the early and modern Arabists, this manuscript with the O I font type is dated to the first century of the Hijra by all scholars. As for a more specific dating, according to the system of writing the letter “Qaf”, noted by F. Lemmhuis, as well as F. Deroche's stylistic and paleographic analysis, this manuscript can be attributed to the period of the reign of Caliph Abdul-Malik ibn Marwan, i.e. from 63 to 83 the years of the hijra. Taking into account a fairly accurate guideline - the writing of the letter “*Qaf*” in the period of approximately 70s of the first century — we suggest to date this manuscript to the first half of the governance of Caliph Abdul-Malik, that is before to the 70s. Since there is a large reservoir of rock inscriptions on the territory of Hijaz, dated by the authors to the reign of Caliph al-Walid and subsequent rulers, in which this writing system “*Qaf*” no longer occurs. This allows us to say about the termination of the practice of writing such after the construction of the “*Dome of the Rock*”.

¹⁵ Qur'ans of the Umayyads: A First Overview (Leiden Studies in Islam and Society). December 2, 2013. pp. 80

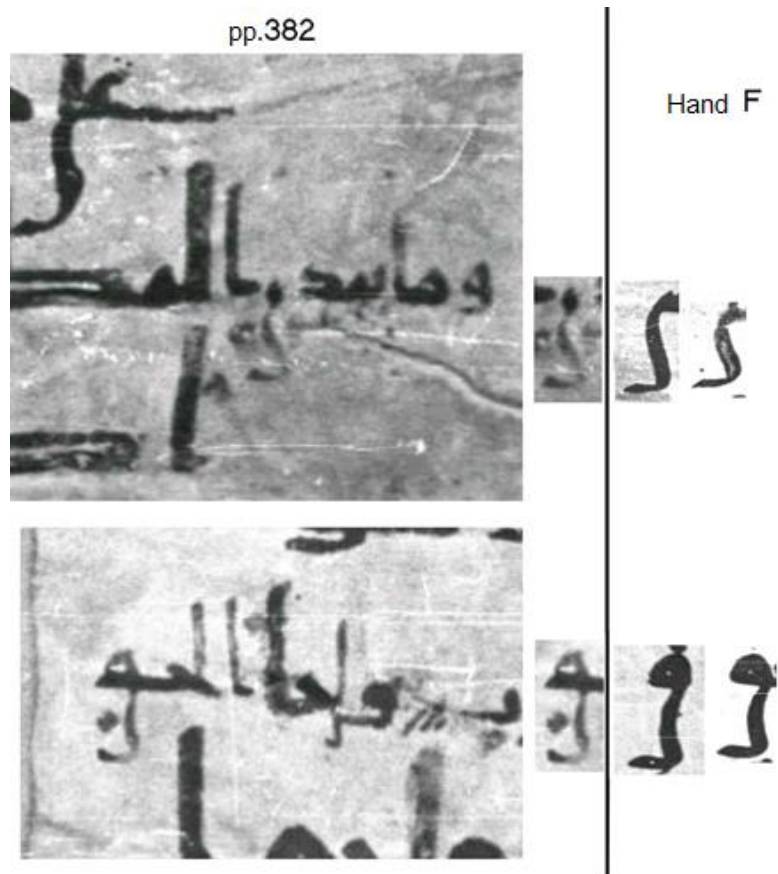
¹⁶ Qur'ans of the Umayyads: A First Overview (Leiden Studies in Islam and Society). December 2, 2013. pp. 94

According to the paleographic features presented by another manuscript - San'a 20-33.1, which dates according to the radiocarbon dating of C₁₄ to the before 67 AH, we can claim that our manuscript was written much earlier. Because the font type O I, which is found in our manuscript, is also contained in the manuscript Marcel 13, that in the opinion of Alan George is preceded by the manuscript San'a 20-33.1. This means that this font O I was distributed in the late 50s and early 60s of the first century of the Hijra. In general, one can safely say that this manuscript was written fifty years after the death of the Prophet Muhammad, peace and blessings of Allah be upon him.

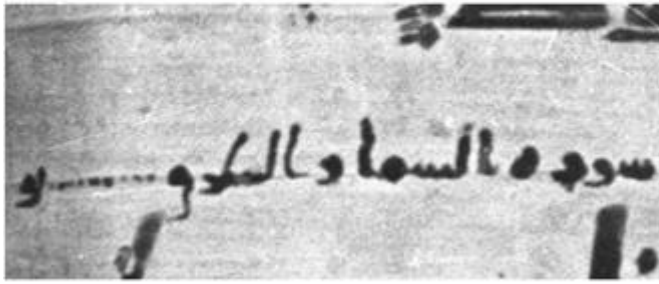
Text

Text of this manuscript has a unique advantage. He was rechecked by scribes several times. This was due to the fact that four to six different scribes worked on its creation, where each subsequent recheck what was written by his predecessor. The already mentioned G. Bergstrasse confirms the above described principle of the reliability of the rechecked text: «**codices checked and corrected by the scribe by comparison with the original manuscript, more reliable than those that have not been subjected to such a procedure.**»¹⁷

Manuscript contains a number of revisions, presented mainly on pages 382 and 421, which in their form may seem to be an additional appendix to the original text of substantial speech volume, in size of several sentences. It should be noted that their application was a synchronous to writing of the manuscript itself, thereby rejecting the variation of their late, foreign, unintended revision by original scribes. As stated above, this was due, , to the work of several different scribes on the manuscript , where each new scribe, before starting to work, rechecked what was written by his predecessor. Thus, the last edit F represents the highest number of edits. Next, the font matching tables with the F hand will be listed.

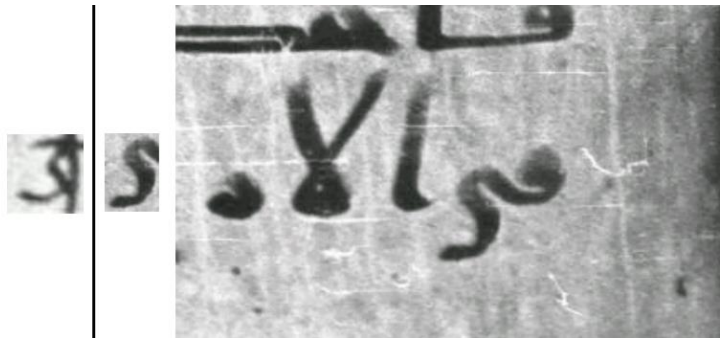


¹⁷ Usul naqd al-Nusus wa Nashr al-Kutub (in Arabic) Cairo 1969, pp. 14



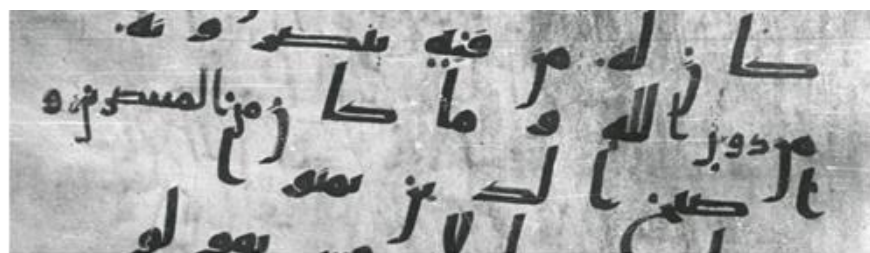
Also noteworthy are the names of the surahs written by hand F before the beginning of the surahs. They were written with a very thin pen, which indicates that almost all, even minor corrections in this manuscript, were made by hand F. Thus, they can be dated to the period when the manuscript has not yet been completed, referring all the corrections to the original, provided the text. It should be noted that this scribe in this codex used a thin pen to write the names of the surahs in the title, and also arranged the number of surahs according to numerology “abjad”.

Striking example that the “*thin*” corrections noted above are written with the hand F is the following example, where the shape of the final “*ya*” is similar to one of the hand F.



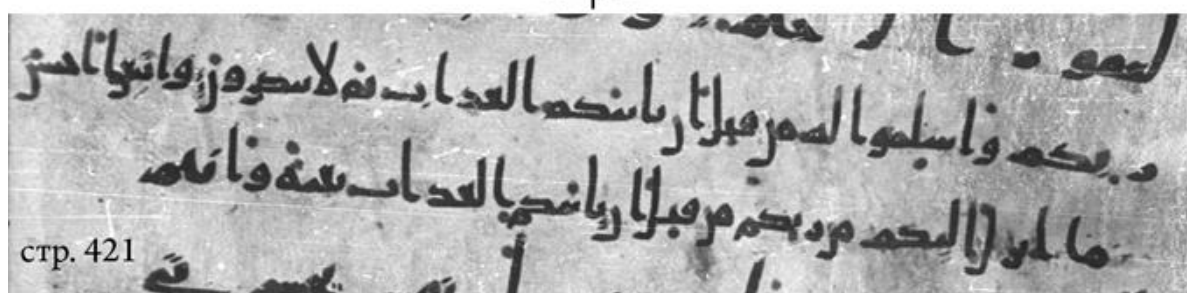
Q 69:28

Summarizing, it can be argued that almost all corrections, even minor ones, are of the hand F, thus relating them to the period when the manuscript was not yet completed. The following are shown places with the already identified examples of the correcting handwriting hand F on page 421, 382 and others, where the usual handwriting of hand F is represented.



ر
 د
 و
 م

p. 421

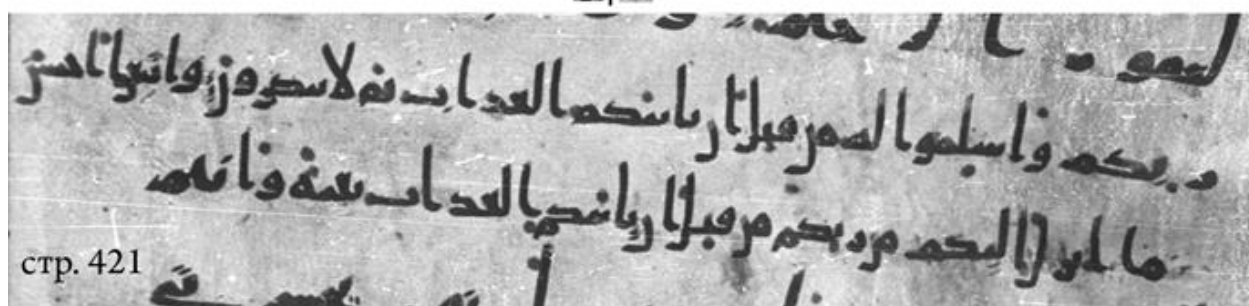


стр. 421

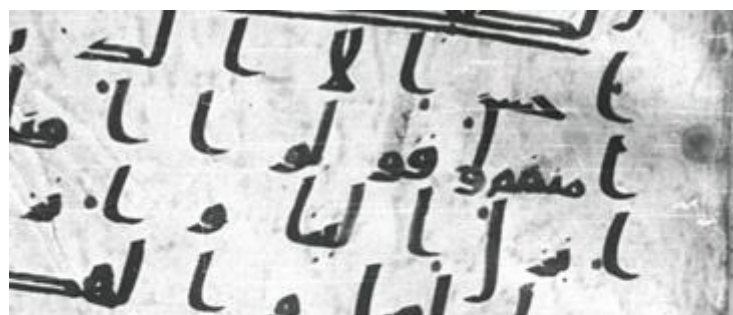


ر
 د
 و

p.421



стр. 421



p.421



p. 455



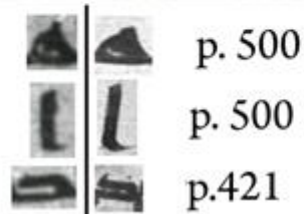
p.421



p.421



p.376



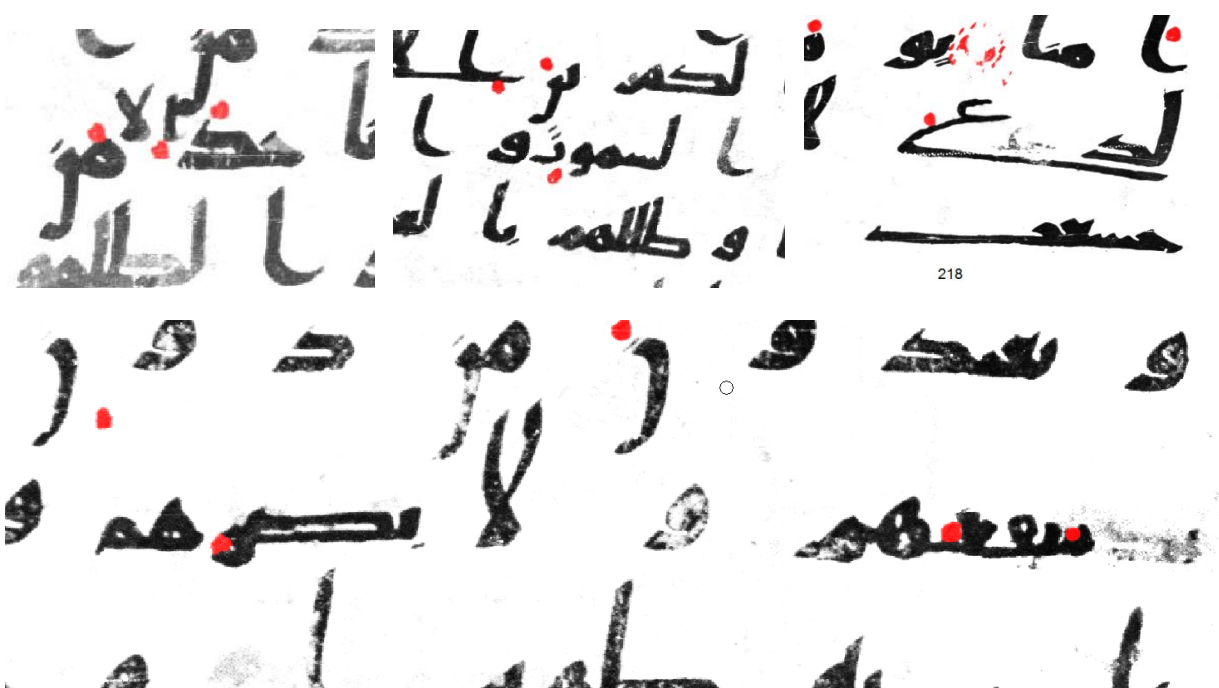
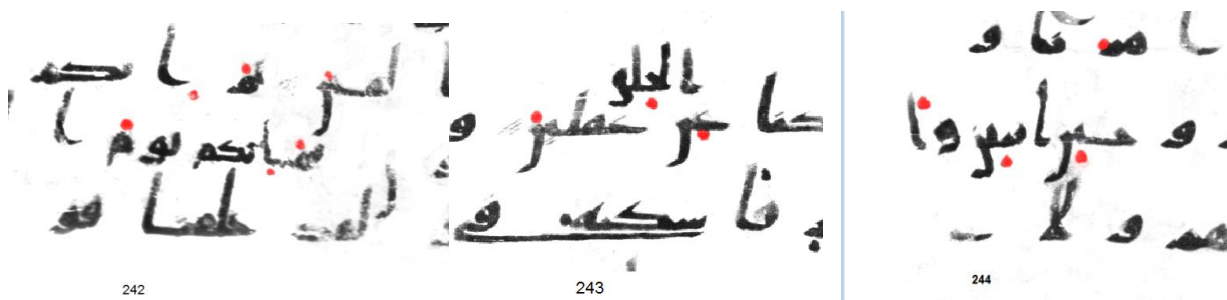
Thus, all corrections¹⁸ in this manuscript were put down to the text when the manuscript was not yet completed, referring all these corrections to the original, provided text. Additional evidence in favor of the fact that these corrections are corrections to the last hand of this codex - hand F, are the vocalization dots placed. Which were placed together with the other vocalization dots of the entire manuscript, since their external characteristics are the same with all the other vocalization dots of the codex. Moreover, although today we have only black and white photographs of this manuscript, nevertheless, in some places of the manuscript there are differences in tone between the ornamental drawings at the beginning of the surahs, the names of the suras with the number according to the “abjad” system, and darker in tone letters of the text as on page 331:



In this case, since the notes before the beginning of the surahs in this manuscript are attributed as hand F, and if they are written in red ink, then most likely it was hand F that was the scribe who put down the red dots. If this is true, then we can safely conclude that all corrections were made before the end of writing the entire text. Almost all corrections have all same characteristic vowels that are found throughout the manuscript. Since if changes were made after writing

¹⁸ Except for one, which will be written in the section “Errors of the scribe,” although it is possible that it was also entered by hand F

the entire code and arranging vowels, they probably would not have vowels at all, or they would not have the same features as the rest of the text.



من المؤمنين
فمنعوا ولا تأكلوا
أموالهم

لأنهم
أدماز له قو
لا يجزى

Scribal errors

This codex contains 20 minor spelling errors. There is, perhaps, as the most serious mistake, the written synonym - “prophet” - نبي instead of the correct one - “admonitor” - يرند at 43:23, in Shari’a, these two words are semantic synonyms, unlike, for example, the word “messenger”, which carries a completely different meaning of the transmitter of the word of God. However, probably with the same hand, the letter ر was put over the word. Later, the non-scribing hand of this manuscript, [this is the only edit by non-original scribes, although it may also be hand F, as evidenced by the “thin” character of the pen], was the original letter ر circled and the letter ن was added to it. This correction is typical for *Naskh* font, since in it letter ر of the *Hijaz* is similar to د of *Naskh* font, and if you add the initial ن to it and put the dot above it, and also above د, then it will give ند in that case, remaining on the line ى gives in font *naskh* - ير



For example, in Arabe 328b manuscript (right), written by approx. up to 30-40 AH., there is no this error, showing that this spelling is a spelling error, not a textual discrepancy.

A similar spelling on page 461 of the word “prophet” with tanwin kasra:



стр. 461

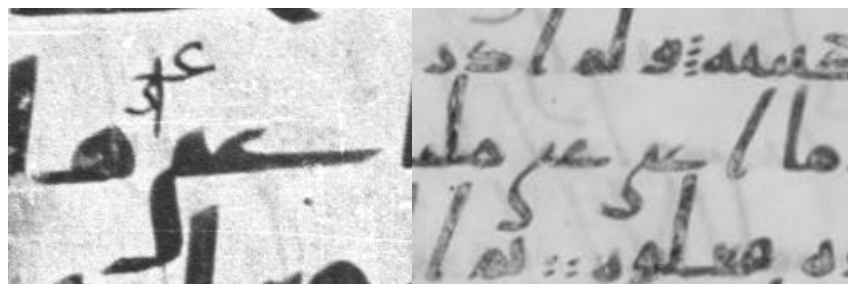
The only curious feature of the spelling of this manuscript is the non-standard spelling of the original verb “did” - جعل in the sura “Fil” 105: 5, classically standing in the masculine verb of third person, but written here in the feminine verb third person - جعلت in this case, this is the name collective for inanimate objects and animals, and will return to the "birds" described in Surah. The final context will say: “And they (the birds) made them like eaten cereals”,

instead of: “And He made them like eaten cereals”. As you can see, this does not change the meaning, since the action in both cases comes from Allah, as was already described in the previous verses, with the difference that in this case the subject of the action becomes personified, and not its Creator. This reading is transmitted in the tafsir Ibn ‘Atiyah:

قال أبو حاتم ، وقرأ بعضهم: "فجعلتهم" يعنون الطير بفتح اللام وتاء ساكنة

“Said Abu Hatim (Razi?), and some read: “They did”, meaning birds, with “lam” with fatha, and “ta” with sukun.”

Also notable an omission of the word عَنِّي at 69:28, but it is inscribed and corrected by the same scribe while writing the manuscript itself, since the final ي is the same as that of this scribe. Above, a comparison made between the type of these letters and the type of “thin” letters in the surahs remarks and inscriptions of the hand F, showed that this is one hand. There are also no diacritical points, that is typical for this scribe, due to they rarely took place in the first century. Therefore, we do not put this corrected error in the list of errors of this codex, since it was improved in a proper time, but we bring it here to demonstrate that the very nature of the omission is widely known in the science of textual science. The reason for this is *homoioteleuton* (gr. ὁμοιοτέλευτος), it is an error that occurs when the same ending of words or lines, because of which the scribe could make the omission of a repeating element with the same ending. In this case, both words are written in the same way, except for the initial *alif* in the first word.



In Arabe 328b manuscript (right), written by approx. up to 30-40 gh., there is no this error, showing that this spelling is a spelling error, not a textual discrepancy.

This type of error is also noted by the authoritative textologist of the New Testament, Bruce Metzger, in his book “*The Text of the New Testament*”, where he writes¹⁹:

¹⁹ The Text of New Testament 4th Edit by Bruce M. Metzger, Bart Ehrman, p.253

Another example of a biblical manuscript that undoubtedly goes back to a cursive ancestor is the Berlin fragment of Genesis, a papyrus copy in semicursive script dating from the third century A.D. From a study of a wide variety of scribal errors in the text, the editors concluded that one or more ancestors were written in a typical cursive hand.⁵

When two lines in the exemplar being copied happened to end with the same word or words, or even sometimes with the same syllable, the scribe's eye might wander from the first to the second, accidentally omitting the whole passage lying between them. Thus is to be explained the curious reading at John 17.15 in Codex Vaticanus, which lacks the words that are enclosed in square brackets: "I do not pray that you take them from the [world, but that you keep them from the] evil one." In the exemplar from which the scribe of this manuscript was copying, the Greek text probably stood in the following arrangement:

..... αὐτοὺς ἐκ τοῦ
κόσμου
..... αὐτοὺς ἐκ τοῦ
πονηροῦ

After copying the first line, the scribe's eye returned, not to the beginning of line 2, but to the beginning of line 4. Such an error is called *parablepsis* (a looking by the side)⁶ and is facilitated by *homoeoteleuton* (a similar ending of lines).

5. See the list of scribal errors collected by Henry A. Sanders and Carl

B. Metzger, describing the manuscripts of the New Testament, visually demonstrates the textual and written aspects that the ancient manuscripts represent, where he analyzes identifying the "technical" errors, separating them from the intentional ones.

Below is a list of simple errors in the graphemes of letters:

8:40 in the word المولى written extra ا

9: 107 in the word الذين missed و

13:40 in the word إن missed ن

14:14 in the word لمسكنكم the second ن missed

15:79 in the word فانتقمنا mixed places of م and ن

- 17:21 the word **الآخرة** when relocating to a new line is re-written **خر**
- 17:52 in the word **لبثتم** missed **ت**
- 17:64 **الشيطان** missed the first **ا**
- 18:54 in the word **الانسان** the second **ن** missed
- 20: 5 in the word **استوى** missed **ت**
- 20:14 in the word **لذكرى** is written an extra **ل** that is - **لذكرى**
- 23:41 in the word **فبغدا** missed **غ**
- 25:20 in the word **اتصبرون** missed **ب**
- 30: 8 in the word **بينهما** missed **م**
- 30:13 in the words **لهم من**, in the word **لهم** missed **م** that perhaps is an archaic system of assimilation of sound, as in the example **من ما** which is written as **مما**
- 35:27 in the word **سود** before **د** an extra letter is written, that is, **د** maybe this is **د** with hamza
- 40:58 in the word **المسيء** *kasra* in *Madd Muttasil* is written in **ا** and completed by *hamza* through **ى** that was the archaic for the first-century spelling rule. [*is not a mistake*]
- 43:32 in the word **معشتم** there is no **ت**
- 48:14 in the word **يشاء** the *hamza* is written through **ى** as it was said about 40:58 [*is not an error, this rule also occurs in 18:77*]
- 58: 1 in the word **تشتكى** there is no second **ت**
- 60: 9 in the word **تولوه** written over the second **ل**
- 68:48 in the word **هو**, the letter **و** is mixed up with **م**, as their graphemes in this Hijazi handwriting have a similar final form.

A total of 21 scribal errors, all these errors are represented either by missing a letter, or by writing an extra letter, or by mixing up the order of writing two letters. All these demonstrate that the nature of these errors is insignificant and does not affect the text of the Quran. The previously mentioned Otto Pretzl who examined this Quran, as wrote about this in his preliminary report, asserting that

random scribal errors were found in this manuscript, but "**no textual differences**"²⁰ from the official text.

The nature of such errors, mentioned earlier by B. Metzger in his book «Text the New Testament», noted criteria that allow such errors in the manuscripts to be classified as random and unintentional errors of the copyist. Metzger writes²¹:

the Vulgate). At Heb. 4.11, the scribe of Codex Claromontanus wrote ἀληθείας ("truth") for ἀπειθείας ("disobedience"), with quite disastrous results to the sense!

3. Errors of the Mind

The category of errors of the mind includes those variations that seem to have arisen while the copyist was attempting to hold a clause or a sequence of letters in a somewhat treacherous memory between glancing at the manuscript being copied and writing down what had been seen there. In this way, one must account for the origin of a multitude of changes involving substitution of synonyms, variation in word order, and transposition of letters.

1. Substitution of synonyms may be illustrated by the following examples: εἶπεν for ἔφη, ἐκ for ἀπό and the reverse, εὐθύς for εὐθέως and the reverse, ὅτι for διότι, περί for ὑπέρ and the reverse, and ὁμιμάτων for ὁφθαλμῶν.

2. Variation in the sequence of words is a common phenomenon; thus, the three words πάντες καὶ ἐβαπτίζοντο in Mark 1.5 also appear in the order καὶ ἐβαπτίζοντο πάντες as well as καὶ πάντες ἐβαπτίζοντο.

3. Transposition of letters within a word sometimes results in the formation of a different word, as ἔλαβον in Mark 14.65 becomes ἔβαλον in some manuscripts (and ἔβαλλον in other manuscripts). Such alterations of letters sometimes produce utter nonsense; at John 5.39, where Jesus speaks of the Scriptures as "they that bear witness (αἱ μαρτυροῦσαι) concerning me," the scribe of Codex Bezae wrote "they are sinning (ἀμαρτάνουσαι) concerning me"!

4. Assimilation of the wording of one passage to the slightly different wording in a parallel passage, which may have been better known to the scribe, accounts for many alterations in the Synoptic Gospels. Thus, at Matt. 19.17, the reading of the earlier manuscripts, "Why do you ask me about what is good? One there is

Thus, these errors, where letters are mixed up, or one is missing or an extra letter is written, B. Metzger classifies as unintended errors of the scribe, which do

²⁰ M. Hamidullah, Khutubat-e-Bahawalpur, 1401 AH, Islamic University, Bahawalpur (Pakistan), pp. 15-16.

²¹ The Text of New Testament 4th Edit by Bruce M. Metzger, Bart Ehrman, p.257

not affect the text itself and are not intentional. As can be seen in the list of errors we cited, there are no serious spelling errors in this manuscript, let alone textual ones. This allows us to conclude that this manuscript gives us word for word the same text of the Quran that exists today. Moreover, this text was written down after approximately 50 years after the death of the Prophet Muhammad, peace and blessings of Allah be upon him, and 25 years after the publication of the prophetic Quran Caliph ‘Uthman ibn Affan, may Allah be pleased with him!