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Study of an Early Qur'ānic Manuscript from the Mosque of 'Amr ibn al-'Āṣ in Cairo

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Abstract

This article contributes to the body of knowledge regarding early manuscripts of the Qurʾān by reporting the findings of a multidisciplinary investigation of the historical significance of a unique Qurʾānic copy. Discovered in the early nineteenth century CE in the Mosque of ʿAmr ibn al-ʿĀṣ in Fusṭāṭ (Old Cairo), the manuscript is distinctive for its monumental size, which suggests its significance in the production of Qurʾānic manuscripts. It is also notable for heterogeneous leaves, some of which were not part of the original volume, an indication of conservation issues throughout the centuries. The multidisciplinary

study of this composite copy and its preservation provides insight into the history of the written transmission of the Qurʾān, from the first manuscripts ordered by the Caliph ʿUthmān ibn ʿAffān (r. 644-656) to the Fāṭimid copies in Egypt (969-1171).

Key words: Mushaf-i Sharif, Kufic Line, Amr bin As Mosque.

Introduction

The Qurʾānic book is considered to be the receptacle of the Sacred Word as it was revealed to the prophet Muhammad by God in the Ḥijāz region of Arabia over the course of the first half of the seventh century CE. From a material perspective, Qurʾānic manuscripts offer unique testimony to the production of these books during the early centuries of Islam. They are an invaluable resource regarding the creation of books, including calligraphy and ornamentation, as well as for our understanding of the codification of orthography and vocalizations of the Qurʾānic text. Regardless of specific disciplinary perspectives, an examination of the contents of a manuscript invariably begins by dating.

Dating Qurʾānic manuscripts has long posed a fundamental challenge for scholars. The codex discussed here has presented difficulties since its discovery in the nineteenth century CE because it was either assimilated into the ancestral copy of the Caliph ʿUthmān ibn ʿAffān, the exemplar whose patron was the Umayyad governor of Egypt, ʿAbd al-ʿAzīz ibn Marwān (658-705), or the Abbasid Caliph al-Mahdi (r. 775-785). Previous attempts to date the manuscript have focused primarily on the leaves that belong to the original volume and demonstrate the challenges of identifying manuscripts without the benefit of established dates or geographical locations.

This paper addresses the problems surrounding dating such manuscripts from a transdisciplinary perspective that combines traditional analysis with carbon-dating analysis. The first section presents materials from the manuscript entitled Codex Amrensis 22. In the second, I highlight the historical and geographical context in which this seminal copy was produced, circulated, and preserved throughout the centuries.

Gathering Codex Amrensis 22

The manuscript assembles leaves that are currently dispersed in five different collections: Paris, Bibliothèque nationale de France (BnF, Arabe 324); Gotha, Universität- und Forschungbibliothek (UFB, A.462); Cairo, Dār al-Kutub al-miṣriyya (DaK, Rashid Masahif 139); Istanbul, Turk ve Islam Eserleri Muzesi (TIEM Env. 358); and Detroit, Institute of Art (IA, DIA 30.317).

Leaves have been identified according to the dimensions, script types, and layout of the leaves preserved in the Bibliothèque nationale de France (BnF). A total of 718 parchment leaves of parchment have been assembled that do not belong to the same original manuscript, but to three different production contexts. I refer to a "composite volume" to distinguish this unit reconstituted from leaves that originally belonged to complete manuscripts from leaves that were included for the purpose of restoring missing sequences. For reasons of provenance, this composite volume is entitled Codex Amrensis 22. In this article, I use the letters a, b, and c to differentiate between these three sets of leaves (see Table 1).

Tableau 1. The leaves of Codex Amrensis 22 and their current location

Localisation	N° inventory	CA22a	CA22b	CA22c	*Number of leaves*
Paris, BnF	Arabe 324	38 (Arabe 324 c)	6 (Arabe 324 a)	2 (Arabe 324 b et d)	*46*
Gotha, UFB	A462	12	-	-	*12*
Le Caire, DaK	MS 139	248	62	34	*344*
Istanbul, TIEM	Env.358	3	309	3	*315*
Detroit, IA	-	-	1	-	*1*
Number of leaves		*301*	*378*	*39*	***718***

Multidisciplinary Analysis

The most notable feature of the leaves is their impressive size and layout. Each leaf measures approximately 537/40 x 618/20 mm and has a horizontal presentation (landscape format). The written area measures roughly 470/80 x 540/65 mm, with slight variations between sets and occasionally within the same set. The leaves are written with twelve lines per page, except when there is a separation between two *sūras* (with or without ornaments), in which case they include only eleven lines. The different sets are described individually in the following analysis.

The CA22a Manuscript

According to their script style and ornamentation, the leaves that constitute CA22a are the earliest of the manuscript (see fig.1). This section includes 301 damaged leaves that are currently dispersed among collections located in Paris, Gotha, Cairo, and Istanbul. The main body, however, is composed of 248 leaves and is preserved in Cairo. Altogether, the remaining leaves correspond to 46% of a complete Qurʾān volume, which would have originally comprised 620 to 650 leaves.[1] It is worth noting that a significant majority of the preserved leaves (87%) belong to the second half of the Qurʾānic text, a possible indication of either an original division into two volumes or a restoration project.[2]

Despite its exceptional dimensions, the script is simple and proportional, with few horizontal elongations (called *mashq*) used at the very end of the volume. Based on the shapes of the characters, the script style matches the C.I. script described by Déroche as a sub-category of angular scripts (also known as Kufic script or Early Abbasid

Figure 1. CA22a (Paris, BnF Arabe 324c, f.32a). Copyright: Gallica, BnF

Scripts). These shapes are consistent from the beginning to the end of the preserved leaves, indicating that the same copyist wrote them, despite slight variations in the color and density of its black ink (from brown and transparent to black and opaque). Ornamental bands equivalent to one or two text lines separate the *sūras* and overcome the margins. Their interlacing, vegetal and architectural elements, such as arches and columns and repeated geometric shapes, are reminiscent of the Umayyad ornamental vocabulary.

Although the text is similar to the current edition of the Qurʾān, it exhibits traces of archaic features:

• Some words are written with defective orthography, including the word *subḥān* (Q.43:82), which is written with a medial *alif* for the long vowel /ā/.

• Diacritical marks are only sporadically included. The letters *fāʾ* and *qāf* follow the old system, distinguishing *fāʾ* by one small dash above the letter and *qāf* by a dash beneath the letter.

• There are no vowels.

By comparison with texts recorded by traditional sources and attributed to the regional examplars ordered by ʿUthmān ibn ʿAffān (the *maṣāḥif al-amṣār*), the manuscript's consonantal variants and the division into verses reveal similarities to the Madinan tradition, although they are not an identical match.[3]

The CA22b Manuscript

There are presently 68 leaves in the Codex Amrensis 22 that belong to another manuscript, the Codex Amrensis 22b (fig. 2), an independent volume that was once a complete copy consisting of approximately 505 leaves. They were originally slightly bigger than those of CA22a.[4] The majority of this manuscript is currently preserved at TIEM Istanbul. The text preserved in the dispersed leaves amounts to approximately 75% of the Qurʾānic text, from Q.2 to Q.113, with several missing, and sometimes extensive, textual sequences.

Evidently a lavish copy, this manuscript shares physical features, such as the large dimensions and the layout, with CA22a. It nevertheless differs from CA22a in several aspects, suggesting a later production

Figure 2. CA22b (Paris, BnF Arabe 324a, f.4b). Copyright: Gallica, BnF

context. For example, the text was written by two copyists who shared a similar, more angular and vertical style than the text in CA22a. The script style also differs in the shapes of the letters, such as the final endings of *ʻayn* and *ḥāʾ*/*jīm/khāʾ*, which are retroflex, extending under the baseline instead of horizontally in CA22a (see fig. 2, lines 4 and 6). The writing of the copyists exhibits unusual features that reveal their lack of proficiency in such a script style:

• The letters have been contoured in black ink, following

a technique typically reserved for ornaments or letters traced with gold.[5]

• Some letters have aberrant shapes (the final *qāf* is once drawn like a wāw).

• Stroke width is variable.

• The small horizontal dash generally used to fill the end of a line (as in fig.2, l.10) is occasionally misplaced.

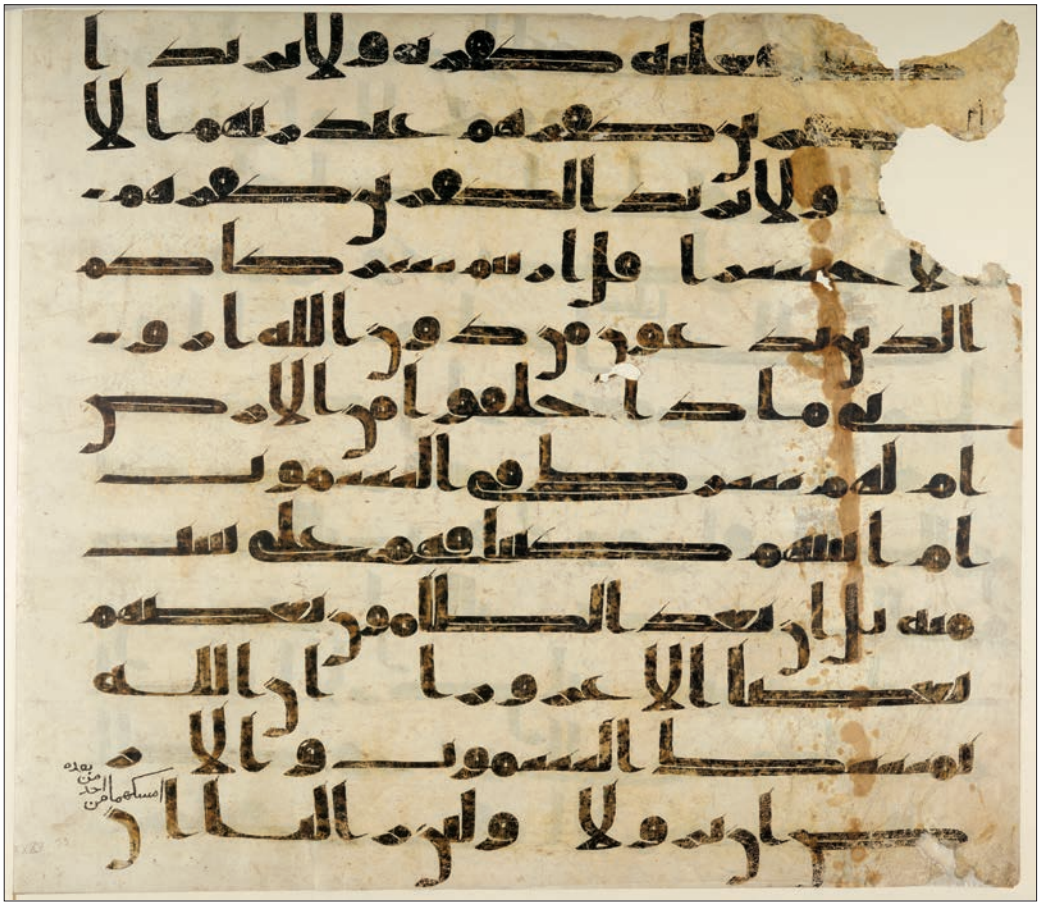
As in CA22a, diacritical marks are inconsistent, but the text in CA22b differs in its usage of the *fāʾ*/*qāf* system, which follows the current rule of distinguishing *fāʾ* with one dash above and *qāf* with two dashes above.[6] Ornamental headbands embossed with gold and lapis-lazuli are used to separate the *sūras* and introduce the title of each following sūra and its verse numbering in a script style identified as New Style or Eastern Kufic.[7] Regarding its textual characteristics, the convention of splitting words at the end of a line is still observed, although the orthography is more complete than in CA22a, and some initial pages have been vocalized with red dots. Although the consonantal variants and vocalization found in CA22b share similarities with the regional copy of Baṣra and the reading style of ʿAmr ibn al-ʿAlāʾ (Baṣra) or ʿĀṣim (Kūfa), the division of the verses is more consistent with the traditional school of Ḥijāz.[8]

The CA22c Manuscript

Only 39 leaves remain from the third set of leaves (CA22c, fig.3), all of which are either isolated or assembled in small groups of leaves and dispatched between the original leaves of CA22a. They appear to be a restoration of the CA22a manuscript. There is a continuity between the sequence of the text in the original leaves and the restored leaves,

whereas there are several overlaps between the restoration and CA22b. The script style, written in black ink, does not match any of the classic scripts. It occasionally employs shapes that are typically associated with the New Style of the eleventh century CE, such as the retroflex return of the final *yā'*, which has waves beneath the baseline (see l.8). A blank space marks the division of *sūras*.

Figure 3. CA22c (Paris, BnF Arabe 324d, f.28b). Copyright: Gallica, BnF



Carbon Dating

In 2013, three strips of parchment with a mass of 25-35 mg were excised from three different leaves of the BnF collection. The samples were cut from the margins of leaves belonging to each set: the f.19 belongs to CA22a, the f.5 to CA22b, and the f.28 to CA22c. The samples were subjected to chemical cleaning, collagen extraction, combustion and conversion to graphite[9] before being sent for AMS measurements at the ARTEMIS AMS facility of the CEA of Lyon-Saclay. Radiocarbon findings were converted to calendar years using OxCal v4.4.2[10] software with the calibration curve IntCal20.[11] The calibrated results given here are in two sigma (2σ), which signifies a 95.4% confidence interval.

Table 2. Results for Radiocarbon Age and Calendar Age

Sample	N° Target (ref. UMS)	Age 14C (BP)	Calendar Age 2σ (95.4%)
CA22a Arabe 324-f.19	SacA 32411	1275 ± 30	660AD (88.2%) 780AD 790AD (7.3%) 825AD
CA22b Arabe 324-f.5	SacA 32410	915 ± 30	1035AD (95.4%) 1210AD
CA22c Arabe 324-f.28	SacA 32412	890 ± 30	1040AD (25.9%) 1105AD 1115AD (69.6%) 1225 AD

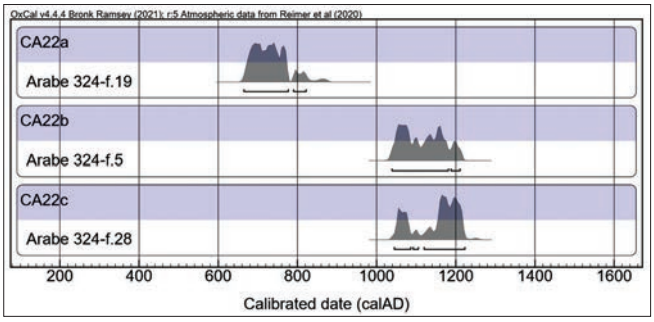


Figure 4. Calibrated dates for the three samples obtained at C2RMF

Based on these results, CA22a is the earliest copy and was produced between the third quarter of the seventh century CE and the first quarter of the ninth century (660-825 AD), with the highest probability between 660 and 780 AD. CA22b was created between the beginning of the eleventh century and the beginning of the thirteenth century (1035-1210 AD). The restoration project CA22c appears to be contemporary to CA22b (1040-1225 AD), with the highest probability between 1115 and 1225 AD.

It should be noted that radiocarbon dating corresponds to the death of the animals that were used to produce the parchment and not to the writing of the manuscript. As a consequence, a gap in time between the creation of the parchment and the copy of the text is possible. Nevertheless, the manuscripts in question are an exceptional case considering the enormous number of animal skins their production required — more than 600 for CA22a and 500 for CA22b. The relative homogeneity of the parchment used in the respective volumes suggests a singular context of production for each manuscript. It is difficult to imagine such a massive local storage of parchment in these time periods.

The Historical Context of the Codex Amrensis 22: Production and Restoration of the Manuscript

The Umayyad Qurʾān Manuscript (CA22a)

Despite several studies since its discovery in the nineteenth century, the date of CA22a remains obscure. In 1884, the bulk of the manuscript was transferred from the Mosque of ʿAmr ibn al-ʿĀṣ to the Khedivial Library in Cairo (now the National Library of Egypt) and catalogued and identified as "perhaps one of the two copies of the Qurʾān in the

ʿAmr Mosque that were recorded by Maqrizi."[12] According to the Egyptian historian al-Maqrizi, who died in 1442, there were indeed two manuscripts in this Mosque at this time. The first was known as the Asma copy and was commissioned by the Umayyad governor ʿAbd al-ʿAzīz ibn Marwān (685-705). The second copy was attributed to the Caliph ʿUthmān ibn ʿAffān (r. 644-656) and was probably brought back from Iraq in the middle of the ninth century CE. Although no material evidence has confirmed the identification of either copy, subsequent attempts to date them have continued to be strongly influenced by Maqrizi's report. In 1902, the Russian scholar F. A. Shebunin suggested that CA22a was the Asma's copy, or at least a copy from the same period.[13] The Austrian scholar A. Grohmann later implicitly validated this identification, noting that it was one of the oldest dated manuscripts from 107 AH./725 CE.[14] The National Library of Egypt more recently completed a six-year restoration on the Cairo manuscript and presented it as the copy of the Caliph ʿUthmān ibn ʿAffān. Only Déroche proposed a contrary hypothesis that attributes this copy, as well as two other manuscripts known as the Taskhent Qurʾān copy and the Mashhad al-Husayni copy, to the patronage of the Abbasid Caliph al-Mahdi (r. 775-785).[15] Although the three manuscripts share the same large dimensions, they each have distinctive formal and textual characteristics,[16] which suggests that they may not belong to the same production context.

The present study of the traditional elements and radiocarbon dating analysis of the manuscript eliminates an earlier dating to the caliphate of ʿUthmān, although it remains unclear whether this copy belonged to Asma, al-Mahdi or to another caliph or governor whose name was lost. Radiocarbon data indicate a possible date between the

third quarter of the seventh century and the third quarter of the eighth century CE (664-776AD). This date could be refined by comparing the copy to another manuscript, the Codex Wetzstein 1919, which was written in a similar script style with a close ornamental vocabulary. The Wetzstein manuscript has been dated between 670 and 769 (95,4%) using radiocarbon analysis, with 670-725 AD as the highest probability (59%).[17] This period coincides with the Umayyad dynasty, which significant influenced the aesthetics of the ornamental vocabulary. The analysis of the formal characteristics of CA22a presented in this paper could date the copy to the first half of the eighth century.

The Faṭimid Qurʾān Manuscript (CA22b)

The principal formal features of CA22b reflect traditional elements of ancient manuscripts, particularly its oblong format, parchment, and script style, which is close to Kufic and contains few diacritical marks. These elements have persuaded some scholars to date the copy to the beginning of the eighth century CE.[18] These characteristics are also present in Qurʾānic manuscripts from the Western Islamic regions that are dated to the end of the tenth century and early eleventh century CE, however, such as the Palermo Qurʾān (372/982) and the Nurse Qurʾān from Kairouan (410/1020). A relative dating to the eleventh century would correspond to the absolute radiocarbon analysis dating of CA22b. As discussed earlier, however, CA22b exhibits unusual features that suggest that its copyists lacked proficiency in the craft of ancient Qurʾānic scripts. It is possible that these stylistic elements were a conscious reference to older traditions, at a time when other script styles were being adopted to copy manuscripts, such as the New Style.

The opulence of the copy and its presence in the ʿAmr Mosque may offer evidence of a connection to the Fāṭimids of Egypt (969-1171).

Figure 5. Kufic foundation inscription of Badr al-Jamali and al-Mustanṣir, Bāb al-Futuḥ, Cairo, Egypt (1087)

Virtually none of the Qurʾānic manuscripts produced for the Faṭimid caliphs survive today, with the exception of a single copy dedicated to ʿAlī ibn Muḥammad al-Ṣulayḥī, the Isma'ili ruler of Yemen, which is dated to 417 AH./1026 CE.[19] This medium-sized manuscript is written in gold cursive on paper and provides a possible illustration of the conventions of traditional manuscripts from this time. Unfortunately, its place of copy is unknown. Although little evidence remains of the Fāṭimid's manuscripts, a large number of inscriptions, coins, and textiles from the Fāṭimid dynasty have survived, all of which are written in a Kufic script that shares close similarities with the script found in CA22b (see fig. 5). If CA22b belongs to this context of production, it could represent a rare source of evidence regarding the Qurʾānic manuscripts of the Fāṭimids in Egypt. According to literary sources, the Fāṭimid rulers

were deeply interested in manuscripts. Of particular significance are the recorded activities of the Caliph al-Ḥākim bi-Amr Allāh (r. 996–1021), who established a Dār al-Ḥikma ("House of Wisdom") with a large public library in 1005 CE and donated a significant number of Qurʾānic manuscripts to mosques, including the ʿAmr Mosque, which received 440 large Qurʾānic copies and 74 quarters of Qurʾān manuscripts (rubʿa) embossed with gold in 403 A.H./1012-13 CE.[20]

Was CA22b included in such a treasury or was it a special commission? In any case, its congruity in size and layout with these ancient copies is not coincidental and raises questions regarding the motivations behind the selection of this model. Was the Fāṭimid caliph aware of a specific status assigned to these immense copies? Did he intend to rival a Sunni patronage with this Shiʿi reappropriation of the Umayyad heritage?[21] These questions remain unanswered.

The Restoration

During the restoration process of the Umayyad manuscript CA22a, the restorer rewrote isolated leaves (CA22c) to complete missing sequences of the ancient copy. It is likely that he then realized that longer sequences were still missing and chose to remove these long sequences from the Fāṭimid CA22b to complete the text. The reasons for this decision remain unclear. Did a scarcity of parchment inhibit the restorer from rewriting the complete sequences, such as the sequence between Q.9 and Q.12, which is currently filled with 52 leaves from CA22b? Was the Fāṭimid manuscript already damaged, or did its Shiʿi patronage justify discarding it and reusing its leaves? Regardless of the answer, this restoration project appears to have never been completed,

as some of the leaves from both the original CA22a and the restoration CA22c are missing. These omitted leaves and the leaves left over from CA22b were then compiled into another composite volume.

Assuming that such a reconstruction occurred, the project may have taken place after the fall of the Fāṭimids in 1171, a date that corresponds with the most probable range obtained by the radiocarbon dating (1125-1225). Although no historical evidence from the Ayyūbid dynasty (1171-1250) indicates this undertaking, the Ayyūbid elites were indeed interested in manuscripts. Ṣalāḥ ad-Dīn's chancellor, al-Qāḍī al-Fāḍil (d. 1200), collected a large number of books from the former Fāṭimid libraries and built one of the largest libraries of the Ayyūbid dynasty at his madrasa, al-Fāḍiliyya. By the time of al-Maqrizi in the fifteenth century, however, nothing remained of this collection except a remarkable Qurʾānic manuscript in Kufic, attributed to the Caliph ʿUthmān, which al-Qāḍī al-Fāḍil had acquired for a considerable price. This exemplar is presumed to be one of the two other copies with a comparable size and layout to CA22a.[22] If this hypothesis is accurate, it would reflect the cultural impact of these monumental manuscripts at the end of the eleventh century and provide an explanation for the restoration of CA22a, which was perhaps also considered a copy of the Caliph ʿUthmān.

The historical significance of the two manuscripts of the 'Amr Mosque throughout the following centuries remains a mystery. Neither CA22a nor CA22b have had their integrity preserved. The composite volume of CA22a with additional paper leaves, ordered by Muhammad 'Ali Pasha, was not completed until 1830. The remains of the Fāṭimid CA22b were relocated from Egypt to Istanbul, most likely during the

Ottoman conquest. It is tempting to link its fate to Ibn Iyās' chronicles (d. 1522) of the legendary "ʿUthmān's Qurʾān copy," which was brought to the battlefield of Marj Dābiq in 1516 by the Mamlūk sultan al-Achraf Qānsūh al-Ghūrī (r. 1446-1516), and probably seized by the victorious Ottomans. It is impossible, however, to determine if this copy was CA22b. Its origins can only be traced to the Ayasofya Mosque in 1924 before it was transferred to the Museum of Turkish and Islamic Arts, where it is preserved today.

Conclusion

The history of Codex Amrensis 22 follows the paths of two remarkable manuscripts, the first created under the patronage of the Umayyads, and the second by the Fāṭimids. This paper explores aspects of their production, circulation, and conservation, as well as the difficulties associated with identifying artifacts without the benefit of established dates or geographical origins. Given this lack of concrete information, situating manuscripts in their historical context presents unique challenges. No manuscript with a date of copy (or any other direct evidence of dating) exists before the mid-ninth century CE, and even after this period, colophons or donation acknowledgements are a rarity. Some traditions in the art and calligraphy of the Qurʾān during the early Islamic centuries have remained obscure. The endurance of these traditions has undoubtedly been influenced by the conservation and circulation of ancient manuscripts. Radiocarbon dating and systematic examination of the formal elements of the manuscripts could eventually illuminate their chronology and geographical origins. This empirical methodology will contribute to a deeper understanding of the history

of the written transmission of the Qurʾān and of Qurʾānic art and calligraphy in the early centuries of Islam.

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Notes

1. The total number of leaves is approximate due to variations in the density of the writing per page.

2. Traditional sources indicate that the second half of the Qur'ānic text begins at Q.18:19 after the word "*wa-l-yatalattaf*." This division of the Qur'ān is attributed to the Umayyad governor of Iraq, al-Ḥajjāj ibn Yūsuf (in office between 694 and 714), who ordered a count of the letters of the Qur'ān (Sijistānī, 2004, p.118-119). The first preserved leaf of the second half of the manuscript in question begins at Q.18:22 (DAK MS 139, f.260). Only one page (perhaps a verso) is missing to match the middle of the text.

3. Fifteen of the sixteen consonantal variants observed are consistent with the Medinan system. In one case (Q.57:10), the copyist initially adopted the Syrian tradition. The text was corrected to adhere to other regional traditions, perhaps by the copyist himself (see DaK, MS139, f.507a).

4. The dimensions of the page varies between 554 x 665 mm (Env.358, f.224) et 600 x 700 mm (Env.358, f.6).

5. For more information, see Bloom, 2015, p. 211-212.

6. The introduction of this system is difficult to date, but it was already in use after the tenth century CE in Egyptian Christian manuscripts. It also differs from the Maghrebi system, which was adopted in some literary manuscripts after the second half of the tenth century CE, in which *fā'* is indicated by a dot below and *qāf* by a dot above. See Blair, 2006, p.235, note 66.

7. See Déroche, 1992, p.132-135.

8. Only twelve occurrences with consonantal variants have been established. Six other occurrences remain to be verified in leaves preserved in Cairo and Istanbul. Verse numbering is based on the information given in the headband.

9. This process was undertaken by Pascale Richardin at the Centre de recherche et

de restauration des musées de France (C2RMF)

10. Bronk Ramsey, 2013.

11. Reimer, 2020.

12. *Fihrist*, p.2-3.

13. Shebunin, 1902

14. Grohmann, 1958, end note 18. The author adds that this date was supplied to him by the National Library of Egypt.

15. Déroche, 2015.

16. Déroche's main argument relies on the manuscripts' similar dimensions and layout. Nevertheless, CA22a differs from the other two manuscripts in its script style, ornament, and textual conventions. CA22a demonstrates a clear connection with the Medinan exemplar, whereas the other two share features of the Iraqi exemplars.

17. Jocham 2019, p.188-231. Also Cellard et *al.*, 2020, p.63-65

18. Hamidullah, 1960, p.38-39 and Munajjid, *Dirāsāt*, p.83, assumed that the copy belongs to the Umayyad period.

19. Istanbul TIEM 431A-B. George explains that the opening pages that mention the Caliph al-Mustanṣir and his support for al-Ṣulayḥi (d. 1066 or 1080) were added to the volume between 1064 and 1080. See George, 2010, p.141. This discussion disregards the Blue Qur'an copy, which was attributed to the Fatimids of Kairouan by J. Bloom, an attribution that was later contested.

20. See Eche, 1967, p.137. According to Maqrizi, however, these manuscripts were written in proportional script (New Style or cursive).

21. See George, 2010, p.138.

22. The manuscript circulated between different institutions in Cairo before being preserved at the Central Library of the Islamic Manuscripts attached to the Sayyidna Zaynab mosque. This identification is based on oral tradition and not on written notes within the manuscript.

Amr bin Âs Camii'nden orijinal bir Mushaf'ın el yazması incelemesi

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Özet

Bu makale, Kuran'ın eşsiz bir nüshasının tarihsel önemi hakkında disiplinler arası araştırma bulgularını rapor ederek Kuran'ın orijinal elyazmalarıyla ilgili bilimlerin toplanmasına büyük katkı sağlamaktadır. 19 yüzyılın başlarında Fustat'taki (Eski Kahire) Amr bin Âs Camii'nde bulunan bu el yazması, Kuran el yazmalarının üretiminde önemini gösteren muazzam boyutuyla ayırt edilir. Bu Mus'haf, ana sayfalar arasında ek yaprakların bulunması nedeniyle yüzyıllar boyunca korunup restore edilmesinin önemi açısından da önemlidir. Bu karma versiyonun disiplinler arası çalışması ve korunması, Halife Osman bin Affan

(654-656) tarafından siparişverilmiş ilk el yazmalarından Mısır'daki Fatımi döneminin benzer nüshalarına (969-1171) kadar Kuran'ın yazılı aktarımının tarihi hakkında fikir vermektedir.

Anahtar Kelimeler: Mushaf-ı Şerif, Kufi Hattı, Amr bin Âs Camii.

مراجعة لمخطوطة مصحف أصلي
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الملخص

تساهم هذه المقالة بشكل كبير في جمع العلوم المتعلقة بالمخطوطات الأصلية للقرآن من خلال تقديم نتائج بحثية متعددة التخصصات حول الأهمية التاريخية لنسخة فريدة من القرآن الكريم. تتميز هذه المخطوطة التي عثر عليها في أوائل القرن التاسع عشر بمسجد عمرو بن العاص بالفسطاط (القاهرة القديمة)، بحجمها الهائل مما يدل على أهميتها في إنتاج المخطوطات القرآنية. هذا المصحف مهم أيضًا من حيث أهمية الحفاظ عليه وترميمه عبر القرون نظرًا لوجود أوراق إضافية بين الصفحات الرئيسية. توفر الدراسة متعددة التخصصات لهذه النسخة المركبة وحفظها نظرة ثاقبة لتاريخ النقل المكتوب للقرآن من المخطوطات الأولى التي أمر بها الخليفة عثمان بن عفان (٦٤٤-٦٥٦ هـ) إلى النسخ العصر الفاطمي في مصر (٩٦٩-١١٧١).

الكلمات المفتاحية: المصحف الشريف، الخط الكوفي، مسجد عمروعاص.

بررسی یک نسخهٔ خطی قرآن اولیه از مسجد عمروبن‌عاص

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چکیده

این مقاله با گزارش یافته‌های پژوهشی میان‌رشته‌ای در مورد اهمیت تاریخی یک نسخهٔ منحصربه‌فرد قرآن، به مجموعهٔ علوم مرتبط با نسخه‌های خطی اولیهٔ قرآن، کمک فراوانی می‌کند. این نسخهٔ خطی که در اوایل قرن ۱۹ م. در مسجد عمروبن‌عاص در فسطاط (قاهرهٔ قدیم) یافت شده، از لحاظ ابعاد عظیمش -که اهمیت آن را در تولید نسخه‌های خطی قرآنی نشان می‌دهد- متمایز است. همچنین این مصحف به دلیل وجود برگ‌هایی الحاقی در میان صفحات اصلی، از لحاظ اهمیت حفاظت و مرمت آن در طول قرون، قابل توجه است. مطالعهٔ میان‌رشته‌ای این نسخهٔ مرکب و حفظ آن، بینشی را در خصوص تاریخ انتقال مکتوب قرآن، از اولین نسخه‌های خطی سفارش داده شده توسط خلیفه عثمان‌بن‌عفان

(٦٤٤-٦٥٦ ق.) تـا نسـخه‌های فاطمـی در مصـر (٩٦٩-١١٧١ق.) را فراهـم می‌کنـد.

واژگان کلیدی: مصحف شریف، خط کوفی، مسجد عمروعاص.