THE WRITTEN SIGNS AND READING OF THE GENEROUS QUR'AN

ACCORDING TO THE RIWAYAH OF IMAM WARSH

Appendix to the official edition of the Qur'an from Algeria, written by Shaykh Amir as-Sayyid Uthman of Egypt.

COMMENTARIES CLARIFYING THIS NOBLE MUSHAF

These commentaries were written by Shaykh Amir as-Sayyid Uthman, shaykh of the school of recitation (maqra'a) of Imam Shafi'i in Egypt.

The writing and vocalisation of this *mushaf* conforms to the transmission (*riwayah*) of Abi Said Uthman ibn Sa'id al-Misri, known as Warsh, who died in Egypt in 197 after the *Hijrah*, who in turn received it from Nafi' ibn Abdarrahman ibn abi Nu'aim of *Madinah*, who died there in 169 AH, who received it from Abdarrahman ibn Hurmuz al-A'raj (the lame) and from Shibah ibn Nisah al-Qadi (the judge) and from Muslim ibn Jundub al-Hudhali who was their master; and from Yazid ibn Ruman and Abi Ja'far Yazid ibn al-Qaqa'a al-Qari from Abi Hurayrah, ibn Abbas and Abdallah ibn Ayyash ibn Abi Rabi'a from Ubayy ibn Ka'b, who received it from the Prophet,

He also agreed with Abu Amr Uthman ibn Said ad-Dani, who learnt from his *shaykh* Abul Qasim Khalaf ibn Ibrahim ibn Muhammad ibn Khaqan, the reciter of Egypt, who learnt it from his *shaykh* Abi Jafar Ahmad ibn Usama at-Tujibi, who learnt it from Ismail ibn Abdallah an-Nahhas, who learnt it from Abi Ya'qub Yusuf ibn Amr ibn Yasr al-Azraq, who learnt it from Warsh and Nafi' (like in the *'Kitab at-Taysir'*) and his school (*madhhab*) brought about a pause between two *surahs*.



The exact writing of the letters was taken from the transmission of the learned in writing from the *mushafs* that Uthman ibn Affan sent to Basra, Kufa, Damascus and *Makkah* and from the *mushafs* of the People of *Madinah* and the *mushaf* that he did especially for himself and the copies that came from it.

What is referred to as 'the small letters' where a difference exists

between these *mushafs*, the exact writing of which was taken following those most utilised, bearing in mind the reader and intention of these *mushafs* is only to make clearer the reading for its reader, at the same time holding to the established rules of the masters of handwriting pertaining to the diverse forms of spelling in accord with that which was transmitted by the two *shaykhs*, Abu Amr ad-Dani and Abu Dawud Sulayman ibn Najah, giving preference to the second when a divergence occurred.

Generally, each one of these letters of this *musha*f correspond to at least one of the *musha*fs mentioned above.

The original source used to clarify all this came from that which the *ustadh* Muhammad ibn Muhammad al-Umawi ash-Sharishi, known by the name al-Kharraz, confirmed and verified in his work 'Mawrid adh-Dham'an' (The Spring of the Thirsty), and that which his commentator and investigator (*muhaqqiq*) decided, namely *Shaykh* Abdalwahid ibn 'Ashir al-Ansari al-Andalusi.



The method by which the recitation was taken from what was determined by the learned in the science and what was in accord with what was found in the 'Dalil al-Hayran 'ala Mawrid adh-Dham'an' (the Guide of the Perplexed on the Source of the Thirsty) about the art of writing and punctuation of vowels, was from the work of ustadh Ibrahim ibn Ahmad al-Marghani at-Tunisi. Similarly he subsituted the Andalucian and *Maghribi* diacritical marks for those used by al-Khalil ibn Ahmad and his successors in the East.



In reference to the numbering of the *ayaat*, the method used is that of the people of Kufa, who took it from Abi Abdarrahman Abdallah ibn Habib as-Sulami, who received it from 'Ali ibn Abi Talib, according to what is mentioned in the book, 'Nadhimat az-Zuhur' (the Ordering of the Flowers) of imam ash-Shatibi, and its com-

mentary written by Abi 'Id Ridwan al-Mukhallilati and in the 'Book of Abil Qasim Umar ibn Muhammad ibn Abdalkafi and 'Tahqiq al-Bayan', (the Verification of the Clear Proof), of ustadh Shaykh Muhammad al-Mutawalli, who previously was the master of the recitors of Egypt. The number of ayaat according to his method is 6,236.



The information about the signs that indicate the beginning of each of the thirty 'ajza' or sections and the sixty 'ahzab' or parts and their signs for halves and quarters come from the book, 'Ghaith an-Naf' (the Abundant Rain of Utility), written by the wise scholar, as-Safaqusi, and from the work 'Nadhimat az-Zuhur' and from its previously mentioned commentary and also from 'Irshad al-Qurra'a wa al-Katibeen' of Abi 'Id Ridwan al-Mukhallilati.



The information of the *Makkan* and *Madinan ayaat* are from the same books.



The information about the 'stops' and the signs that indicate them come from those chosen by the shaykh Muhammad ibn Abi Jumu'a al-Hibti as-Sammati, who died in Fez 930 years after the *Hijrah*. The majority of these signs correspond to the three classes of of stops; *Hasana*, (good), *Tammah*, (completed) and *Kafiyah*, (sufficient).



The information about 'places to prostrate', (*Sajdah*) have been taken from completely trustworthy books of *fiqh*.

DIACRITIC SIGNS USED IN THE PUNCTUATION OF VOWELS

1. The 'vowel of union' (sila) depends and follows the previous vowel of the 'alif of union', either if the vowel is an integral part of the preceding word or a suffix, i.e. a pronoun. If the preceding vowel is a fathah, the dash that indicates the union is above the alif of union. If the vowel has a kasrah it lies beneath the alif and if the vowel is a dammah it is put in the middle of the alif.

2. A black dot indicates the correct reading when one begins with the *alif* of union, as in:

If the black dot is situated underneath the *alif* then the reading starts with a *kasrah*, as in:

If the black dot is in the middle, then the reading of the *alif* begins with a *dammah*, as in:

The *alif* of union appears without signs when it precedes a single letter, since in this case this *alif* never starts the reading, as in:

<u>3. A small 'o'</u> above letters called weak (*Huruf 'Illatun*) indicates that a letter is servile and not pronounced when the reading goes on after the word or when it stops on the word, (that is to say as *wasl* or *waaf*) as in the following examples:

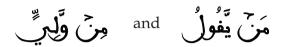
4. An elongated 'o' on top of an alif followed by a voweled consonant indicates that the alif is superfluous when it is connected to the following word (in *wasl*), but not when it is read at the end of a phrase (in *waqf*), as in:

When the alif is followed by a consonant without a vowel, like in:

it is not marked with an elongated 'o' even when the rule that applies is normally the same that stops an *alif* following a voweled consonant, that is to say; it disappears in union but is read at the end of a phrase. That is so that the thought does not occur that the *alif* could be read in union.

5. The top of a small 'kha' (without a dot) above any letter indicates that the letter is a *sukun*, that is to say it has no vowel and is pronounced completely (*mudhhar*), as in the following examples:

6. The sign of *Sukun* () above a 'nun sakinah' when it follows a 'waw' or a 'ya' with a shaddah (doubled) as in:



indicates the assimilation of the 'nun' (idgham) with the 'waw' or the 'ya', as well as nasalation in the pronunciation. This is an incomplete assimilation since the nasalation of the 'nun' remains. (idgham naqis)

7. Sukun above the letter Ta () followed by a ta () with a shaddah as in:

indicates the assimilation of the 'Ta'' with the 'ta''. This is also an incomplete assimilation because the pronunciation of the Ta remains although obscured.

8. A letter that does not carry a *sukun* but is followed by a letter with *shaddah* indicates a complete assimilation (*idgham kamil*) of the preceding letter by its successor, as in:

9. A letter that does not carry a *sukun* nor a *shaddah* on the following letter indicates a hiding of the first letter into the second without being pronounced completely (*idhhar*), nor being totally absorbed (*idgham*) until it is converted into the following letter. For example:

10. A small 'mim' (♠) placed as a second element of a 'Tanwin', (♠) or above a 'nun sakinah' in place of a sukun and without shaddah, followed by a 'ba' (↩), indicates that the 'nun' (or the sound of the 'nun') is converted into 'mim' (iqlab), as in:

11. The two marks of the *Tanwin* written one just above the other, whether it is two *dammahs*, two *kasrahs* or two *fathahs*, () indicates the full sonorous pronunciation (*idhhar*) of the 'nun'. For example:

12. The two elements of *Tanwin* slightly displaced from each other (** with a *shaddah* on the following letter indicates complete assimilation (*idgaham*) of the 'nun'. For example:

13. The two elements of *Tanwin* slightly displaced from each other but without a *shaddah* after it indicates a hidden assimilation (*ikhfa*) as in:

or an incomplete assimilation (idgham an-naqis), as in:

So then, putting the two marks of the *tanwin*, one directly above the other is equivalent to writing the *sukun* (of the *nun*), but as long as they are only slightly displaced from each other it is like not writing the *sukun* (of the *nun*).

14. The small letters indicate the places where certain letters were omitted in the *Mushaf* of Uthman, but nevertheless they must be read. For example:

The learned in vowel punctuation ('ulama'ud-Dabt) were in the habit of writing these letters in red and of the same size as the other letters, but with the advent of modern printing this system became difficult and so these letters were written small to indicate the same thing.

15. When a letter is not written but is represented by another in the original manuscript, it must be pronounced conforming to the letter added (in the *mushaf*) and not that written originally. For example:

16. Putting the sign (~) above a letter indicates an obligatory lengthening (*madd*) of a vowel longer than its normal duration. For example:

17. Putting a line (-) in place of a 'hamzah' which vowel having been displaced by a preceding letter or with a *sukun* and therefore absorbed, indicates beginning with a *dammah hamzah* if the line is in the middle of the *alif*, as in:

with a fathah if the line is on top of the alif, as in:

with a *kasrah* if the line is below the *alif*, as in:

If the *hamzah* is not represented at all in the writing, then it is written as a line, like:

18. A large black dot beneath a letter in place of a *fathah* indicates a decrease in the open sound of the *fathah*, pronounced between a normal *fathah* and an '*imala*' (*imala* is when the vowel 'a' takes on the quality of an 'e'). For example:

موسىل _ أَحْياكُم

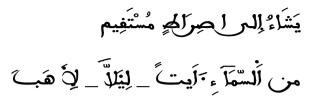
19. A large black dot in place of a hamzah without any vowel sign, indicates the inclusion of an 'h' sound in uniting adjacent hamzahs in pronunciation, like between a hamzah and a 'ya', as in:

or like between a hamzah and a 'wa', as in:

or like between a hamzah and alif, as in:

20. The same large black dot together with a vowel where there would normally be a *hamzah* indicates that the hamzah has changed to a voweled letter that could be a 'waw', as in:

or a 'ya' as in:



This sign was written as a red dot but modern printing created difficulties and was changed in the manner described above.

21. A small diamond-shaped sign as in the word of *Allah* (*Jaha,* indicates an inclination (*imalah*) of the sound of the *fathah* towards the *kasrah*, or the inclination of the *alif* to the *ya*, that is to say the inclination of a short 'a' to a short 'e', or the inclination of long 'a' to a long 'e'.

22. The same diamond sign of the *imalah* of the vowel between the small '*nun*' and the normal '*nun*' in the word of *Allah*:

indicates a closing of the rounded lips in pronouncing a *dammah* because the vowel supressed in this case is a *dammah*, even though it does not appear, it still has an effect on the pronunciation.

23. The ornate circle with a number within it indicates the end of an *ayah* and the number of the ayah in the *surah*, as in:

It is never permissible to put this sign at the beginning of an ayah and for this reason it will not be found there, but always at the end.

When this decorated circle has a black border in this fashion (③) it indicates the beginning or end of a *thaman* or eighth part, a *rub'* (quarter), a *nisf* (half) or a *hizb* (sixtieth part of the whole *Qur'an*).

24. The sign () after a word indicates a place of prostration, as in:

25. The sign () of small size indicates a stop, used by the people of the *Maghrib*. It is the initial letter of the word *sah* () which means shhh! (quiet).

