

**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 Saïd 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 Abdarraḥman ibn abi Nu'aïm of *Madinah*, who died there in 169 AH, who received it from Abdarraḥman 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, ﷺ.

He also agreed with Abu Amr Uthman ibn Saïd 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-Nahas, 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 *mushaf* correspond to at least one of the *mushafs* 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 substituted 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 Abdarrahan 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 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:

تَتَفَوَّنَ الْخَيْرِ

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

نَسْتَجِينُ بِإِغْرَانَا

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

أَنْ شَكَرُ

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:

وَالشَّمْسِ - بِالصَّبْرِ

**3. A small 'o'** 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 *waqf*) as in the following examples:

فَالُوا - يَتْلُوا صُحُفًا - لَأَذَبَهُمْ - أَوْلَادَكَ - أَوْلُوا الْعِلْمَ  
 مِنْ نَبَأِ الْمُرْسَلِينَ - بَنَيْنَاهَا بِأَيْدِي

**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:

أَنَا خَيْرٌ مِنْهُ - لَأَكِنَّا هُوَ اللَّهُ رَبِّي

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

أَنَا النَّخِيرُ

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:

مِنْ خَيْرٍ وَيَنْوِنَ عَنْهُ - بِعَبْدِهِ - بَدَّ سَوْعَ - نَضَّجَتِ جُلُودَهُمْ  
 أَوْعَصَتْ - وَخَضَّتْ - وَإِذْ زَاغَتْ

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

مَنْ يَفْعَلُ and مَنْ وَكَّرِ

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 (ط )** followed by a *ta* (ت) with a *shaddah* as in:

أَحْضَتْ \_ بَسَّطَتْ

indicates the assimilation of the 'Ta' ط with the 'ta' ت. This is also an incomplete assimilation because the pronunciation of the Ta ط 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:

أَجِيبَتْ دَعْوَتُكُمْ \_ وَفَالَتْ كَرَابِعَةً

وَمَنْ يُكْرِهُنَّ \_ أَلَمْ نَخْلُقْكُمْ

**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:

مِنْ تَحْتِهَا - مِنْ ثَمَرَةٍ - إِنَّ رَبَّهُمْ بِهِمْ

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

عَلَيْهِمْ بِذَانِ الصُّدُورِ - جَزَاءِ بِمَا كَانُوا - كَرَامِ بَرِّقٍ - مِنْ بَعْدِ - مَبْنِيًّا

**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:

سَمِيعٌ عَلِيمٌ - وَلَا شَرَابًا إِلَّا - وَلكلِّ قَوْمٍ هَادٍ

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

خَشَبٌ مُسْنَدَةٌ - غَفُورًا رَحِيمًا - وَجُوهٌ يَوْمَئِذٍ نَاعِمَةٌ



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

شَهَابٌ نَافِبٌ - سِرَاعًا - ذَٰلِكَ بِأَيْدِي سَبْعَةٍ كِرَامٍ

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

وَجُوهٌ يَوْمَئِذٍ - رَجِيمٌ وَذُو

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:

ذَٰلِكَ الْكِتَابُ - دَاوُدَ - يَلُومُنَ الَّذِينَ أَسْتَفْتَهُمْ - يُخْرِجُ وَيُمِيتُ  
 أَنْتَ وَلِيُّ فِي الْغُنْيَا - إِنَّ وَلِيَّ اللَّهِ - إِلَى الْحَوَارِيِّينَ - أَيُّ لَعْنَةٍ  
 إِنَّ رَبَّهُ وَكَانَ - كِتَابُهُ وَبِئْمَانِهِ - وَكَذَٰلِكَ نَجِئُ الْمُؤْمِنِينَ

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:

الصَّلَاةُ - كَوْشُكُوَاتٍ - الرَّبُّوَالُ - مَوْلِيَهُ - التَّوْرِيَّةُ - وَإِذْ إِسْفَىٰ مَوْسَىٰ  
لَفَذَ رَأَىٰ

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

أَلَمْ - الصَّامَةِ - فُرُو - سَيَّءِ بِهِمْ - شَبَعُوا تَأْوِيلَهُ وَإِلَّا اللَّهُ  
لَا يَسْتَحْرِ أَنْ تَضْرِبَ - بِمَا أَنْزَلَ

**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:

فَمَنْ لَوْتِي

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

فَذَاوَلِحَ

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

أَنْ إِذَا سَمِعْتُمْ

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

مَنْ - اَمَنْ

**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:

موسى - أحياءكم

**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:

تعبىء إلى

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

جاءوا

or like between a *hamzah* and alif, as in:

أأمتهم - أألهتنا

**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:

مؤجلاً - مؤذن - نشأ نصبنهم



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 (❀) 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:

وَاللَّهُ يَسْحَدُ مَا فِي السَّمَوَاتِ وَمَا فِي الْأَرْضِ مِنْ ذَا بُرْجٍ وَالْمَلَائِكَةُ  
وَهُمْ لَا يَسْتَكْبِرُونَ ❀ يَخَافُونَ رَبَّهُمْ مِنْ فَوْقِهِمْ وَيَفْعَلُونَ  
مَا يُؤْمَرُونَ ❀

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

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