



Differing Diacritics

A comparison between the ḍabṭ of the contemporary South Asian muṣḥaf and the ḍabṭ of the Madīnah printed muṣḥaf

Made searchable using ScribeTools.com

بِسْمِ اللّٰهِ الرَّحْمٰنِ الرَّحِیْمِ

All praise is due to Allah, our Creator, our Sustainer, the one who sent down the Qurʾān and granted us the immense blessing of Islam. May the peace and blessings of Allah be upon our Master, Muhammad ﷺ, his family, and his blessed companions through whom this sacred science has reached us.

As a young child, I learned to read the Qurʾān from the South Asian *muṣḥaf*. Around the age of eleven, I started reading and memorizing from the Madīnah printed *muṣḥaf*. As a teacher, I have been asked many questions about the *ḍabṭ* of these two *maṣāḥif*, and I find myself explaining and defending the *ḍabṭ* of both. Teachers face difficulties with both *maṣāḥif*, whether it is the struggle of teaching the difference between *hamzat al-waṣl* and *hamzat al-qaṭʿ* from the South Asian *muṣḥaf*, or the struggle of distinguishing between *idghām nāqīṣ* and *ikhfāʾ nūn sākinah* in the Madīnah printed *muṣḥaf*. Not only do the two *maṣāḥif* differ in their *ḍabṭ*, but also the South Asian *muṣḥaf*'s *ḍabṭ* does not seem to entirely adhere to the eastern or western conventions that are commonly described in books of *ḍabṭ*.

This article hopes to answer the following questions:

1. How does the *ḍabṭ* of the South Asian *muṣḥaf* differ from contemporary *maṣāḥif* published in the Arab world?
2. How do we understand these differences in the context of the science of *ḍabṭ*?

The Difference Between *Rasm* and *Ḍabṭ*

Before we can begin discussing issues pertaining to *ḍabṭ*, it is imperative that we understand the difference between *rasm* and *ḍabṭ*. *Rasm* is the science that preserves the skeletal outlines of Qurʾānic words. Its foundations were laid during the lifetime of the Prophet ﷺ as the *ṣaḥābah* used to write the Qurʾān in the presence of the Prophet ﷺ by his dictation. The details of the science of *rasm* are derived from the ʿUthmānī codices, on which the *ṣaḥābah* agreed. These codices did not include dots for letters or any markings for vowels. It was the *tābiʿīn* who began adding diacritics to the *rasm* to facilitate the correct

reading of the Qurʾān. The science of *ḍabṭ*, on the other hand, is based completely on the *ijtihād* of scholars.¹

Definition and Objectives of Ḍabṭ

The literal meaning of the word *ḍabṭ* is “to attain the highest level of integrity in the preservation of something.” Its technical meaning is “a science through which those diacritical marks that are temporarily attached to letters, i.e., *fathāh*, *ḍammah*, *kasrah*, *sukūn*, *shadd*, *madd*, etc. are learned.”² Dr. ʿĀdil Abū Shaʿar divides all the diacritics found in *maṣāḥif* into three categories. Firstly, those that help a reader to read the unique *rasm* of the Qurʾān correctly. This refers to diacritics that point to letters that are additional or omitted in the *rasm*, etc. Secondly, those diacritics that protect the words of the Qurʾān from incorrect inflection or alteration. This refers to the marks for *fathāh*, *kasrah*, *ḍammah*, *shaddah*, etc. Thirdly, those markings that aid the reader to apply the general rules of *tajwīd* correctly, such as the sign for *madd*, or a *shaddah* that indicates *idghām*, etc. These three categories can also be called the three objectives of the diacritics that are outlined in the books of *ḍabṭ*.³

Development of Diacritics

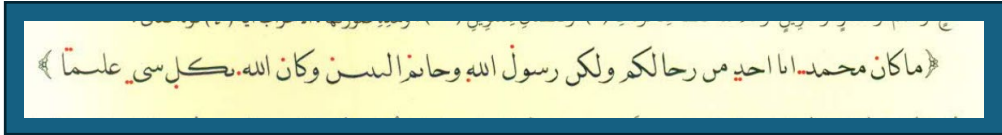
To place the diacritics of our contemporary *maṣāḥif* into perspective, we first need to briefly discuss the development of the science of *ḍabṭ*. The first person to add diacritical marks to represent vowels was Abū al-Aswad al-Duʿalī ؓ (d. 69 AH), a student of Imam ʿAlī ؓ. His system used dots to mark essential vowels, meaning those vowels that if read incorrectly, would cause a change in meaning.

¹ For more on the history of the development of the two sciences, see Mufti Mohamed-Umer Esmail’s ؓ *Tashīl al-Rusūm* which can be downloaded for free from [Qiraat Simplified](#). For a detailed understanding of the science of *rasm* and its discussions see *Sacred Spellings* which can be downloaded from [Online Tajweed Classes with Recite With Love](#).

² Mohamed-Umer Esmail, *Tashīl al-Ḍabṭ: A Reader on the Diacritics Found in Copies of the Qurʾān* (Qiraatsimplified.com, 2022), 7.

³ ʿĀdil Abū Shaʿar, *al-Maqāṣid fī al-Mashhūr min ʿIlm Ḍabṭ al-Maṣāḥif* (Amman: Jamʿiyyat al-Muḥāfiẓah ʿalā al-Qurʾān al-Karīm, ND), 2.

A dot on top marked *fathah*, a dot on the bottom indicated *kasrah*, a dot in front of the letter indicated *ḍammah*. These dots were doubled to indicate *tanwīn*.⁴



This system was not followed in a rigid standardized way. Rather, various Muslim city centers had their own variations. Some would use a square shape to mark the vowels, while some would use dots that were not filled in. In Makkah, they changed the position of the *ḍammah* and the *fathah*, placing the *ḍammah* on top of the letter, and the *fathah* to the right of the letter.⁵ However, after dots were added to letters to distinguish between similarly shaped letters, this system presented two difficulties. The use of one color for the main script and a different colored ink for the dots that marked vowels was cumbersome for the scribes. ‘Allāmah al-Dānī رحمته الله (d. 444 AH) describes the *maṣāḥif* of al-Andalus in his time being written with three colors of ink, red for the vowels, yellow for *hamzat al-*

⁴ Abū ‘Amr al-Dānī, *Kitāb al-Naqṭ* (Cairo: Dār Ibn Kathīr, 2019), 202; Image taken from ‘Ādil Abū Sha‘ar, *al-Maqāṣid fī al-Mashhūr min ‘Ilm Ḍabṭ al-Maṣāḥif* (Amman: Jam‘iyyat al-Muḥāfiẓah ‘alā al-Qur‘ān al-Karīm, ND).

⁵ Aḥmad Yār, *Qur‘ān o Sunnat: Chand Mabāḥith*, (Lahore: Punjab University, Shaykh Zayed Islamic Center, 2000), 111; al-Dānī, *al-Muḥkam fī Naqṭ al-Maṣāḥif* (Damascus: Dār al-Fikr, 1407), 9.

qatṣ, and green for hamzat al-waṣl.⁶ There are still some handwritten *maṣāḥif* today that use these same colors of ink for the same markings. On the right is a picture of a handwritten *muṣḥaf* in the *riwāyah* of Warsh from Northern Nigeria that is about fifty years old.⁷

While the use of different colored inks was cumbersome for the scribes, the reader could easily get confused by the two sets of dots, those for vowels, and those that distinguished similarly shaped letters from each other.⁸ Khalīl al-Farāhīdī



(d. 170 AH) developed a system of diacritics that used lines and symbols that were taken from shortened versions of their original form, such as a small *alif* for *fataḥ*, a portion of *yāʾ* for *kasrah*, and a small *wāw* to represent *ḍammah*. He also added a symbol for *shaddah*, the teeth of *shīn* without dots, and *sukūn*, which is

⁶ Abū ‘Amr al-Dānī, *Kitāb al-Naḩṩ* (Cairo: Dār Ibn Kathīr, 2019), 204.

⁷ Please note that this picture shows the use of different colors of ink for various diacritics. It is not a representation of 5th century Andalusian *maṣāḥif*. I am grateful to my student, Jamila Ibrahim, for sharing pictures of her family heirloom with me. May Allah bless her and her family immensely. *Āmīn*.

⁸ Ghānim Qaddūrī al-Ḥamad, *al-Muyassar fī ‘Ilm Rasm al-Muṣḥaf wa Ḍabṩih* (Jeddah: Ma‘had al-Imam al-Shāṩībī, 2019), 293.

the small head of *khā'* (without a dot) from the word *khafif*. He indicated *hamzat al-qaṭ'* with the head of *‘ayn*.⁹

In the beginning, Imam Khalīl's ﷺ system was used to write poetry, and was therefore referred to as *Shakl al-Shi'r*. The Qur'ān still continued to be written in the diacritical system of Abū al-Aswad ﷺ. 'Allāmah al-Dānī ﷺ preferred the system of Abū al-Aswad ﷺ.¹⁰ To the right is an image of *āyah* 22 from Sūrah al-Furqān which uses dots to represent vowels. It has small black dots that distinguish letters, and larger red dots that mark vowels. This manuscript is dated as having been written between the 5th and 6th century *hijrī*, about three to four centuries after the passing of Imam Khalīl ﷺ.¹¹



The convention of Imam Khalīl ﷺ was adopted earlier and more widely by the Muslims of the eastern lands, and the Muslims of North Africa and Spain maintained the system of Abū al-Aswad ﷺ for much longer. The system of dots for vowels was abandoned completely around seventh century *hijrī*.¹² When we look at the science of *ḍabṭ* as a whole, we see that eventually there was a

⁹ Al-Suyūṭī, *al-Itqān fī 'Ulūm al-Qur'ān* (Cairo: Dār al-Salām, 2013), 2:950-951; al-Ḥamad, *al-Muyassar fī 'Ilm Rasm al-Muṣḥaf wa Ḍabṭih*, 293-294.

¹⁰ Al-Ḥamad, *al-Muyassar fī 'Ilm Rasm al-Muṣḥaf wa Ḍabṭih*, 294.

¹¹ Islamic, al-Qur'ān. 5th century AH/AD 11th century-6th century AH/AD 12th century (Abbasid). Ink and pigments on brown laid paper covered with black leather, The Walters Art Museum, Baltimore. [Qur'an | The Walters Art Museum](https://www.waltersartmuseum.org/our-work/curatorial-research/qur'an). I am grateful to Dr. Sana Mirza for sharing this resource with me. May Allah reward her with the best in both worlds. *Āmīn*.

¹² Al-Ḥamad, *al-Muyassar fī 'Ilm Rasm al-Muṣḥaf wa Ḍabṭih*, 294-296; Aḥmad Yār, *Qur'ān o Sunnat: Chand Mabāḥith*, 117-118.

consensus regarding the adoption of Imam Khalīl al-Farāhīdī's ﷺ diacritical marks of lines and symbols, as opposed to the earlier diacritical marks of Abū al-Aswad al-Du'ālī ﷺ which were in the shape of dots.¹³

Even within the diacritical system of Imam Khalīl ﷺ, there have classically been two main conventions of *ḍabṭ*, the conventions of the *mashāriqah* and *maghāribah*. The convention of the *mashāriqah* refers to the convention of the Eastern part of the Muslim lands, and the convention of the *maghāribah* refers to the convention of the Western part of the Muslim lands, North Africa and Spain. This difference can still be seen today. *Maṣāḥif* published in the Levant, the *Hijāz*, and other parts of the Middle East follow the convention of the *mashāriqah* and the *maṣāḥif* published in North Africa follow the convention of the *maghāribah*.

The differences between the *mashāriqah* and the *maghāribah* are listed in the books of *ḍabṭ*, both classical and contemporary. For the sake of this article, we will be comparing the *ḍabṭ* of two contemporary *maṣāḥif*, the one published in the *riwāyah* of Ḥafṣ in the *Naskh* script by the King Fahad Qur'ān Publishing Complex in Madīnah and the South Asian printed *muṣḥaf*, published in India and Pakistan. It should be kept in mind that the *ḍabṭ* of the contemporary South African and Indonesian printed *maṣāḥif* is like the Indian and Pakistani *maṣāḥif* and the *ḍabṭ* of contemporary *maṣāḥif* printed in Egypt, Syria, Qaṭar, Kuwait, Malaysia, Sudan, etc. is the same as the Madīnah printed *muṣḥaf* in the *riwāyah* of Ḥafṣ in the *Naskh* script. Therefore, wherever applicable, the discussions in this article can be extended to these *maṣāḥif* as well.

Also, the King Fahad Qur'ān Publishing complex publishes a *muṣḥaf* in the South Asian *ḍabṭ* which can be viewed here: [مصحف نستعليق – مجمع الملك فهد لطباعة المصحف الشريف \(qurancomplex.gov.sa\)](http://www.qurancomplex.gov.sa). The Syrian publisher, Dār al-Ma'rifah, also publishes a *muṣḥaf* in the South Asian *ḍabṭ*. A sample of a page from this *muṣḥaf* can be seen here: [Qur'an & Tafseer :: Mushafs :: Tajweed Qur'ans :: Tajweed Qur'ans Arabic/English :: Tajweed Qur'an in Subcontinent Script \(Darul Ma'rifah\) \(4.7"x6.7"\) 13 lines \(albalaghbooks.com\)](http://www.albalaghbooks.com). The discussions on the *ḍabṭ* of the South

¹³ Muṣṭafā al-Hallūs, 'Alāmāt Ḍabṭ al-Muṣḥaf al-Sharīf (Cairo: Ḥawliyyah Kulliyah Uṣūl al-Dīn, 2022), 50.

Asian *muṣḥaf* will apply to these two Arab printed *maṣāḥif* as well. These two *muṣḥafs* are important as they show that scholars of the Qurʾān who publish *maṣāḥif* in the Arab world do not see the South Asian *ḍabṭ* as unusable. If they had made such an assessment, they would not have allowed for the publishing of *maṣāḥif* in this system of *ḍabṭ* through their reputable publishing centers. And Allah knows best.

Differences Between the Two Maṣāḥif

As I began researching this topic, I looked for articles or books that had already been written on the differences in *ḍabṭ* between these two contemporary copies of the Qurʾān. Unfortunately, I found very little information about the *ḍabṭ* of the South Asian *muṣḥaf* in Arabic. I did, however, find some resources in Urdu. For the benefit of the reader, I will list them here. There are two primers of *ḍabṭ* written in Urdu in Pakistan, *Qawāʿid al-Ḍabṭ* by Qārī ʿAbd al-Malik رحمہ اللہ and *ʿIlm al-Ḍabṭ* by Qārī Muḥammad Muṣṭafā Rāsikh. Both books summarize the principles of *ḍabṭ* as mentioned in more detailed classical works in the science. At times, Qārī ʿAbd al-Malik رحمہ اللہ mentions that the South Asian *muṣḥaf*'s *ḍabṭ* differs from the principles mentioned, but he does not provide an explanation as to why there is that difference. Professor Aḥmad Yār رحمہ اللہ wrote an excellent article on this issue, published in his book *Qurʾān o Sunnat: Chand Mabāḥith*. He shows the historical development of the science, and then lists out the *ḍabṭ* of not just the Pakistani *muṣḥaf*, but other *maṣāḥif* as well such as the Chinese *muṣḥaf*. Although he does not offer textual evidence for the differences in the South Asian *ḍabṭ*, he does explain how these differences aid the reader in reading the Qurʾān correctly. Lastly, I benefited from articles written on this topic and on *ḍabṭ* in general by PhD scholar, Sarah Bano.¹⁴ Her articles, like the book by Qārī ʿAbd al-Malik رحمہ اللہ, show the places in which the South Asian *ḍabṭ* differs from the principles of *ḍabṭ* outlined in classical books and at times, also present some textual evidence for those differences. However, her general conclusion is that the *ḍabṭ* of the

¹⁴Sarah Bano, “Muṣḥafe Madīnah aur Pākistānī Maṣāḥif Kay Ḍabṭ Ka Taqābul,” *Jihāt al-Islām*, no. 13:1 (July-December 2019): 19-39; Sarah Bano, “Tanwīn aur Maḥḍhūf Ḥurūfe Maddah kā ḍabṭ,” *al-Rushd* (January 2021):481-502.

Pakistani *muṣḥaf* should be changed to align with the classical books.¹⁵ Sadly, despite my efforts, I was unable to find any articles or books that may have been written in India on the issue of the *ḍabṭ* of the South Asian *muṣḥaf*.

After benefiting from the readings above on this topic, I decided to compile my own table by going through the *matn* of Imam al-Kharrāz رحمته الله (d. 718 AH).¹⁶ While I benefited immensely from the readings above, none of them consistently compared the *ḍabṭ* of the two *maṣāḥif* against a particular text. I chose the text of Imam al-Kharrāz رحمته الله because I have found it to be the most widely referenced work in the science of *ḍabṭ*. In addition to the many commentaries written on this work, even contemporary primers of *ḍabṭ* seem to summarize details of *ḍabṭ* while relying on this work and its commentaries. It is due to this that *maṣāḥif* that follow the details of *ḍabṭ* as outlined by this *matn* and its commentaries are seen as more correct than those that are seen as contrary to them. In addition to consulting the *matn* itself, I relied mainly on two commentaries of this text, *Dalīl al-Ḥayrān ‘alā Mawrid al-Zamʿān fī Fannay al-Rasm wa al-Ḍabṭ* by Shaykh Ibrāhīm al-Mārghānī al-Tūnisī¹⁷ and *Irshād al-Ṭālibīn ilā Ḍabṭ al-Kitāb al-Mubīn* by Shaykh Muḥammad Sālīm Muḥaysin.

The table mentions where the *maṣāḥif* agree, and where they differ in their *ḍabṭ*. I have provided examples and where applicable, I have also added references that explain this difference from the books of *ḍabṭ* that I consulted. When the *maṣāḥif*

¹⁵ I would also like to take this opportunity to thank Ustādha Sarah Bano for not just her amazing efforts in the service of the science of *ḍabṭ*, but also for taking the time to personally send me her articles and to confirm my understanding of her conclusion. May Allah bless her and her teachers with every *khair* in this world and the next. *Āmīn*.

¹⁶ Muḥammad ibn Muḥammad ibn Ibrāhīm Abū ‘Abd Allah al-Umawī al-Sharīshī al-Fāsī al-Maghribī رحمته الله, known as al-Kharrāz. He was an expert in the science of *qirāʿāt* and *rasm* in the city of Fez, Morocco. He wrote two didactic poems related to the science of *rasm*, *Mawrid al-Zamʿān fī Rasm al-Qurʿān* (610 lines) and *Umdat al-Bayān*. He passed away in 718 AH. Al-Marṣafī, *Hidāyat al-Qārī*, 2:719; Thānwī, *Īdāḥ al-Maqāṣid*, 30-31.

¹⁷ Ibrāhīm ibn Aḥmad Mārghānī Tūnisī, his *kunyā* is Abū al-Ishāq. He was the *shaykh al-qurrāʾ* at Zaytūna University in Tunisia and a Mufti in the Mālikī school of jurisprudence. He wrote many other works in addition to *Dalīl al-Ḥayrān*. He passed away in 1349 AH.

differ and the difference can be explained from the books of *ḍabṭ*, the row is shaded light grey. When the difference between the two *maṣāḥif* cannot be explained from the books of *ḍābṭ*, the row is shaded dark grey. After the table, I have shared some general observations that scholars have made about the *ḍabṭ* of the South Asian *muṣḥaf*.

	Diacritical Mark	South Asian	Madīnah	Notes
1.	Marks for <i>fathah</i> , <i>kasrah</i> , and <i>ḍammah</i>	الْمُسْتَقِيمِ	دَسْتَعِينُ	The marks are according to the convention of the <i>mashāriqah</i> .
2.	<i>Ḥurūf al-Muqaṭṭa'āt</i>	الْم	الْم	They are only marked with a sign of <i>madd</i> . No vowel is placed on the letter. This is the convention of the <i>mashāriqah</i> . The South Asian <i>ḍabṭ</i> adds a <i>shaddah</i> on the <i>mīm</i> to indicate <i>idghām</i> .

Dabṭ of *Tanwīn* and the Letter After It

3.	<i>Fathahtain</i> on those words in which an <i>alif</i> is written at the end.	رَصَدًا	رَصَدًا	The <i>fathahtain</i> are placed on the letter preceding the final <i>alif</i> . This is the <i>madhhab</i> of Imam Khalil and preferred by some of the <i>mashāriqah</i> . There is no difference between the two <i>maṣāḥif</i> .
4.	When <i>tanwīn</i> is followed by a letter of <i>izhār nūn sākinah</i>	شَيْءٍ عَلَيْهِمْ رَعْدًا حَيْثُ خَوْفٌ عَلَيْهِمْ	شَيْءٍ عَلَيْهِمْ رَعْدًا حَيْثُ خَوْفٌ عَلَيْهِمْ	The two diacritics of <i>fathahtain</i> , <i>kasratāin</i> , and <i>ḍammatain</i> are stacked one on top of the other. They are perfectly parallel. ¹⁸ This is known as <i>tarkīb</i> . There is no difference between the two <i>maṣāḥif</i> .
5.	When <i>tanwīn</i> is followed by a letter of <i>idghām nūn sākinah</i> and <i>ikhfā' nūn sākinah</i>	أَمْوَاتًا فَأَحْيَاكُمْ	أَمْوَاتًا فَأَحْيَاكُمْ	In the Madīnah <i>muṣṣhaf</i> , the two lines of <i>tanwīn</i> are perpendicular to indicate <i>ikhfā'</i> and <i>idghām</i> , as mentioned by Imam al-Kharrāz. ¹⁹ This is referred to as <i>tatābu'</i> . In the South Asian <i>muṣṣhaf</i> , the lines stay the same.

¹⁸ Muḥammad al-Sharīshī al-Kharrāz, *Mawrid al-Zam'ān fī Rasmī Aḥruf al-Qur'ān wa Matn al-Dhayl fī al-Ḍabṭ*, l. 468.

¹⁹ Muḥammad al-Sharīshī al-Kharrāz, *Mawrid al-Zam'ān fī Rasmī Aḥruf al-Qur'ān wa Matn al-Dhayl fī al-Ḍabṭ*, l. 468.

6.	When <i>tanwīn</i> is followed by <i>bā'</i> ²⁰	صَمُّكُمْ	صُمَّكُمْ	In the Madīnah printed <i>muṣṣḥaf</i> , one of the vowels is removed from the <i>tanwīn</i> and a small <i>mīm</i> is written in its place instead. In the South Asian <i>muṣṣḥaf</i> , both the vowels of <i>tanwīn</i> remain, and a small <i>mīm</i> is added. The <i>matn</i> of Imam al-Kharrāz states that if one wishes to, one may add a small <i>mīm</i> , as that is how it will be read. Commentaries of this line state that Imam Abū Dāwūd ibn Najāḥ opined that one vowel be dropped from the <i>tanwīn</i> and replaced with a <i>mīm</i> . ²⁰ The second method that is mentioned is that the <i>tanwīn</i> be written like the <i>tanwīn</i> of <i>ikhfā'</i> and <i>idghām</i> , as off set, and no <i>mīm</i> be added. The South Asian <i>muṣṣḥaf</i> does not follow either method outlined for <i>iqḷāb</i> in books of <i>ḍābṭ</i> . And Allah knows best.
7.	Markings on the letter after the <i>tanwīn</i> in the case of the letter of <i>iḏhār</i>	شَيْءٍ عَلَيِّمْ رَعْدًا حَيْثُ خَوْفٌ عَلَيْهِمْ	شَيْءٍ عَلِيمٌ رَعْدًا حَيْثُ خَوْفٌ عَلَيْهِمْ	There will be nothing different done to the letter. There is no difference between the two <i>maṣāḥif</i> .
8.	Markings on the letter after the <i>tanwīn</i> in the case of the letter of <i>idghām</i> with the letters <i>lām</i> , <i>mīm</i> , <i>nūn</i> , and <i>rā'</i>	كَصِيْبٍ مِّنْ رِّزْقًا لَّكُمْ تَمَرَةً رِّزْقًا يَوْمَئِذٍ نَّاعِمَةٌ	كَصِيْبٍ مِّنْ رِّزْقًا لَّكُمْ تَمَرَةً رِّزْقًا يَوْمَئِذٍ نَّاعِمَةٌ	The letter that the <i>nūn sākinah</i> will merge into completely will be marked with a <i>shaddah</i> . However, the Madīnah printed <i>muṣṣḥaf</i> will also have <i>tatābu'</i> in the <i>tanwīn</i> , while the South Asian <i>muṣṣḥaf</i> will not.

²⁰ Muḥammad al-Sharīshī al-Kharrāz, *Mawrid al-Zamʿān fī Rasmī Aḥruf al-Qurʿān wa Matn al-Dhayl fī al-Ḍabṭ*, l. 473; Ibrāhīm al-Tūnisī, *Dalīl al-Ḥayrān ʿalā Mawrid al-Zamʿān* (Cairo: Dār al-Ḥadīth, 2005), 356.

9.	Markings on the letter after the <i>tanwīn</i> in the case of the letter of <i>idghām</i> with the letters <i>wāw</i> and <i>yā'</i>	وَجُوهٌ يَوْمِيذٍ يَوْمِيذٍ يَتَذَكَّرُ وَلِسَانًا وَشَفَتَيْنِ	وَجُوهٌ يَوْمِيذٍ يَوْمِيذٍ يَتَذَكَّرُ وَلِسَانًا وَشَفَتَيْنِ	In the Madīnah printed <i>muṣḥaf</i> , there is no <i>shaddah</i> on the <i>yā'</i> or <i>wāw</i> to indicate <i>idghām nāqīṣ</i> . In the South Asian <i>muṣḥaf</i> , the <i>wāw</i> and <i>yā'</i> still carry a <i>shaddah</i> to distinguish these two letters from letters of <i>ikhfā'</i> . Imam al-Kharrāz describes both scenarios in his <i>matn</i> , assigning the one used in the South Asian <i>muṣḥaf</i> to the grammarians. ²¹
10.	When <i>tanwīn</i> is followed by a <i>sukūn</i>	لَهُوَ أَنْفَضُورًا	لَهُوَ أَنْفَضُورًا	Imam al-Kharrāz does not discuss this scenario in his <i>matn</i> . <i>Dalīl al-Ḥayrān</i> mentions that earlier scholars have not specified how this scenario should be marked, while later scholars have suggested that it be written as <i>izhār</i> of <i>tanwīn</i> is written. ²² The South Asian <i>muṣḥaf</i> uses a convention that would prevent non-Arabs from mistakenly making <i>idghām</i> in such scenarios.

Dabṭ of Nūn Sākinah

11.	<i>Nūn sākinah</i> followed by a letter of <i>izhār</i>	مَنْ أَعْطَى	مَنْ أَعْطَى	The <i>sukūn</i> will be written on the <i>nūn</i> in both <i>maṣāḥif</i> as Imam al-Kharrāz has stated.
12.	<i>Nūn sākinah</i> followed by <i>bā'</i>	لَيْئَبْدَنَّ مِنْ بَعْدِ	لَيْئَبْدَنَّ مِنْ بَعْدِ	In the Madīnah printed <i>muṣḥaf</i> , the <i>nūn</i> does not carry a <i>sukūn</i> and has a small <i>mīm</i> written on top of it. In the South Asian <i>muṣḥaf</i> , the <i>nūn</i> carries a <i>sukūn</i> and there is a small <i>mīm</i> written on top of it.

²¹ Muḥammad al-Sharīshī al-Kharrāz, *Mawrid al-Zamʿān fī Rasmī Aḥruf al-Qurʿān wa Matn al-Dhayl fī al-Dābṭ*, l. 470-472; Ibrāhīm al-Tūnisī, *Dalīl al-Ḥayrān ʿalā Mawrid al-Zamʿān* (Cairo: Dār al-Ḥadīth, 2005), 355.

²² Ibrāhīm al-Tūnisī, *Dalīl al-Ḥayrān ʿalā Mawrid al-Zamʿān* (Cairo: Dār al-Ḥadīth, 2005), 353.

				<p>The <i>matn</i> of Imam al-Kharrāz mentions that no <i>sukūn</i> should be written on the <i>nūn</i> when it is followed by letters other than the letters of the throat. It then mentions that a small <i>mīm</i> may be written in the case of <i>iqḷāb</i>.²³ The South Asian <i>muṣṣhaf</i> differs in that it maintains the <i>sukūn</i> on the <i>nūn</i> in addition to placing a small <i>mīm</i> on top of it. Shaykh Muḥammad Sālim Muḥaysin mentions that there is one opinion that the <i>sukūn</i> does not need to be written at all on any <i>sākin</i> letter. However, for those that write <i>sukūn</i> there are two opinions. The first is as is stated by Imam al-Kharrāz, that every letter that will be read clearly (<i>iẓhār</i>) will be marked with a <i>sukūn</i>. Letters that will merge (<i>idghām</i>) or be hidden (<i>ikhfāʿ</i>) will not be marked with a <i>sukūn</i>. He then states that there is yet a third way, which is to mark every <i>sākin</i> letter with a <i>sukūn</i>. This seems to be the opinion the South Asian <i>muṣṣhaf</i> is following.²⁴ And Allah knows best.</p>
13.	<i>Nūn sākinah</i> followed by <i>lām, rā, nūn, and mīm</i>	<p>مِنْ مَسَدٍ يَكُنْ لَهُ مِنْ نَعْمَةٍ عَنْ رَبِّهِمْ</p>	<p>مِنْ مَسَدٍ يَكُنْ لَهُ مِنْ نَعْمَةٍ عَنْ رَبِّهِمْ</p>	<p>In the Madīnah printed <i>muṣṣhaf</i>, the <i>nūn</i> does not carry a <i>sukūn</i> and the <i>lām, rā, nūn, and mīm</i> carry a <i>shaddah</i>. This is as it has been outlined in the <i>matn</i> of Imam al-Kharrāz.</p> <p>In the South Asian <i>muṣṣhaf</i>, the <i>nūn</i> carries a <i>sukūn</i> and there is a <i>shaddah</i> on the <i>lām, mīm, nūn, and rā</i>. While the <i>shaddah</i> on the four letters following the <i>nūn</i> is the same as the Madīnah <i>muṣṣhaf</i> and is as mentioned by Imam al-</p>

²³ Muḥammad al-Sharīshī al-Kharrāz, *Mawrid al-Zamʿān fi Rasmī Aḥruf al-Qurʿān wa Matn al-Dhayl fi al-Ḍabṭ*, l. 474-476.

²⁴ Muḥammad Sālim Muḥaysin, *Irshād al-Ṭālibīn ilā Ḍabṭ al-Kitāb al-Mubīn* (Egypt: ʿAbd al-Ḥamīd Aḥmad Ḥanafī, 1960), 15.

				Kharrāz, the retention of the <i>sukūn</i> is different and the explanation is the same as mentioned above.
14.	<i>Nūn sākinah</i> followed by <i>yā</i> ⁷ and <i>wāw</i>	لَنْ يَحُورَ مِنْ وَرَائِهِمْ	لَنْ يَحُورَ مِنْ وَرَائِهِمْ	In the Madīnah printed <i>muṣḥaf</i> , the <i>nūn</i> does not carry a <i>sukūn</i> and the <i>wāw</i> and <i>yā</i> ⁷ do not carry a <i>shaddah</i> . In the South Asian <i>muṣḥaf</i> , the <i>nūn</i> carries a <i>sukūn</i> and there is a <i>shaddah</i> on the <i>wāw</i> and <i>yā</i> ⁷ . Both these methods of indicating <i>idghām nāqīṣ</i> are mentioned by Imam al-Kharrāz. ²⁵
15.	<i>Nūn sākinah</i> followed by a letter of <i>ikhfā</i> ⁷	فَلْيَنْظُرِ مِنْ فُوقِهِ	فَلْيَنْظُرِ مِنْ فُوقِهِ	In the Madīnah printed <i>muṣḥaf</i> , the <i>nūn</i> does not carry a <i>sukūn</i> and the letter after the <i>nūn</i> has no additional marking. This is as is implied by Imam al-Kharrāz. In the South Asian <i>muṣḥaf</i> , the <i>nūn</i> will carry a <i>sukūn</i> and the letter after the <i>nūn</i> will have no additional marking. The retention of the <i>sukūn</i> is different and the explanation is the same as mentioned before.
<i>Ḍabt of Ikhtilās, Ishmām, and Imālah</i>				
16.	<i>Ikhtilās</i> is to read part of a vowel, such that more of it remains than is omitted. <i>Ishmām</i> is to	لَا تَأْمَنَّا	لَا تَأْمَنَّا	Imam al-Kharrāz mentions two methods for the <i>ḍabt</i> of <i>ikhtilās</i> and <i>ishmām</i> . The first is to add a dot, and the other is to leave it empty of any special sign. ²⁶ The first is the preference of ‘Allāmah al-Dānī, and the second is the

²⁵ Muḥammad al-Sharīshī al-Kharrāz, *Mawrid al-Zamʿān fī Rasmī Aḥruf al-Qurʿān wa Matn al-Dhayl fī al-Ḍābt*, l. 476-478.

²⁶ al-Kharrāz, *Mawrid al-Zamʿān fī Rasmī Aḥruf al-Qurʿān wa Matn al-Dhayl fī al-Ḍābt*, l. 479.

	pronounce a complete <i>ḥarakah</i> combining two <i>ḥarakāt</i> , <i>ḍāmmah</i> and <i>kasrah</i> . As this type of <i>ishmām</i> does not occur in the <i>riwāyah</i> of Ḥafṣ, we will only discuss the <i>dabt</i> of the <i>ishmām</i> that is done by rounding the lips without a sound.			preference of Imam Abū Dawūd ibn Najāḥ. ²⁷ As we see from the examples in the columns to the left, the Madīnah printed <i>muṣḥaf</i> follows one opinion and the South Asian <i>muṣḥaf</i> follows the other.
17.	<i>Imālah</i> is to bend a <i>fathah</i> or an <i>alif</i> towards <i>yā'</i>	مَجْرَبَهَا	مَجْرَبَهَا	Imam al-Kharrāz mentions two methods for the <i>dabt</i> of <i>imālah</i> . The first is to add a dot under the letter, and the other is to leave it empty of any special sign. ²⁸ As we see from the examples in the columns to the left, the Madīnah printed <i>muṣḥaf</i> follows one opinion and the South Asian <i>muṣḥaf</i> follows the other. The small squiggle like mark in the South Asian <i>muṣḥaf</i> is a general sign used to indicate that there is a note in the margin. It cannot be considered an indication of <i>imālah</i> specifically. And Allah knows best.

Dabt of Sukūn, Shaddah, and Madd

²⁷ Ibrāhīm al-Tūnisī, *Dalīl al-Ḥayrān 'alā Mawrid al-Zam'an* (Cairo: Dār al-Ḥadīth, 2005), 361.

²⁸ al-Kharrāz, *Mawrid al-Zam'an fī Rasmī Aḥruf al-Qur'an wa Matn al-Dhayl fī al-Dābt*, l. 480-481; Ibrāhīm al-Tūnisī, *Dalīl al-Ḥayrān 'alā Mawrid al-Zam'an*, 370.

18.	The symbol and placement of <i>sukūn</i>	اَحْمِلْ	اَحْمِلْ	Both <i>maṣāḥif</i> use the same symbol of <i>sukūn</i> and place it above the letter as stated by Imam al-Kharrāz.
19.	The symbol and placement of <i>shaddah</i>	التَّوْرُ إِنَّ رَّبِّي	التَّوْرُ إِنَّ رَّبِّي	Both <i>maṣāḥif</i> use the same symbol for <i>shaddah</i> and place it above the letter as stated by Imam al-Kharrāz. They also place the <i>fathah</i> above the <i>shaddah</i> , the <i>kasrah</i> below the letter, and <i>ḍammah</i> above the <i>shaddah</i> .
20.	The <i>madd</i> symbol that marks <i>madd munfaṣil</i> , <i>muttaṣil</i> , and <i>lāzim</i> .	سَاوِي إِلَى الْمَاءِ الضَّالِّينَ	سَاوِي إِلَى الْمَاءِ الضَّالِّينَ	The two <i>maṣāḥif</i> use the same symbol to mark a <i>madd</i> that should be or may be longer than two counts. They place the sign of <i>madd</i> on top of the letter of <i>madd</i> as described by Imam al-Kharrāz. However, while the Madīnah printed <i>muṣḥaf</i> uses the same sign of <i>madd</i> for all three <i>madds</i> , the South Asian <i>muṣḥaf</i> uses slightly thicker <i>madd</i> signs for <i>madd muttaṣil</i> and <i>madd lāzim</i> and a thinner sign for <i>madd munfaṣil</i> . I think this is because <i>madd muttaṣil</i> and <i>madd lāzim</i> cannot be read as two counts by any of the <i>qurrā'</i> in any <i>ṭarīq</i> . However, <i>madd munfaṣil</i> can be shortened in certain <i>ṭuruq</i> of Ḥaḥṣ. And Allah knows best.
21.	Indicating a <i>madd</i> sign when the letter of <i>madd</i> is omitted from the <i>rasm</i> of the Qurʾān	شَفَعُوا فَأَوْرَأَ لَا يَسْتَجِيءُ أَنْ لِيَسُوءَ	شَفَعُوا فَأَوْرَأَ لَا يَسْتَجِيءُ أَنْ لِيَسُوءَ	The two <i>maṣāḥif</i> differ in how these will be marked. The Madīnah printed <i>muṣḥaf</i> writes out the letter of <i>madd</i> that has been omitted in the <i>rasm</i> as a small <i>alif</i> , <i>wāw</i> , or <i>yā'</i> , and then places the letter of <i>madd</i> on the miniature letter. This is the preferred method of ‘Allāmah al-Dānī and Imam Abū Dawūd ibn Najāḥ. The South Asian <i>muṣḥaf</i> does not write out the missing letter of <i>madd</i> , even though it may seem so in the case of <i>alif</i> . Rather, it uses what is referred to as a standing <i>alif</i> , a standing <i>kasrah</i> , or a standing <i>ḍammah</i> .

22.	Letters of <i>madd</i> that are omitted from the <i>rasm</i> and are not followed by a <i>hamzah</i> or a <i>sukūn</i> , like the <i>ṣilah</i> of <i>hā' al-ḍamīr</i> .	دُعَاءُهُ بِالْحَيْرِ فَيَسْتَجِي مِنْكُمْ	دُعَاءُهُ بِالْحَيْرِ فَيَسْتَجِي مِنْكُمْ	The difference is the same as above, except that no <i>madd</i> sign is needed. The Madīnah printed <i>muṣḥaf</i> adds a miniature letter and the South Asian <i>muṣḥaf</i> uses a standing <i>fathah</i> , <i>kasrah</i> , or <i>ḍammah</i> .
-----	---	---	---	--

Ḍabt of Idghām and Izhār

23.	The letter which will be read with <i>izhār</i>	اتَّخَذْتُمْ	أَتَّخَذْتُمْ	The letter which will be read with <i>izhār</i> should have a <i>sukūn</i> written on it, and the letter after it should not have a <i>shaddah</i> on it. There is no difference between the <i>maṣāḥif</i> .
24.	<i>Idghām kāmīl</i> of one letter into another	عَبَدْتُمْ	عَبَدْتُمْ	According to the <i>matn</i> of Imam al-Kharrāz, the letter that will merge (<i>mudgham</i>) should be written without a <i>sukūn</i> and the letter after it (<i>mudgham fīh</i>) should carry a <i>shaddah</i> . ²⁹ Shaykh Muḥammad Sālim Muḥaysin mentions a second approach. He writes that there is one opinion that the <i>sukūn</i> does not need to be written at all or any <i>sākin</i> letter. However, for those that write <i>sukūn</i> there are two opinions. The first is as is stated by Imam al-Kharrāz, that every letter that will be read clearly (<i>izhār</i>) will be marked with a <i>sukūn</i> . Letters that will merge (<i>idghām</i>) or be hidden (<i>ikhfā'</i>) will not be marked with a <i>sukūn</i> . He then states that there is yet a third way, which is to mark every <i>sākin</i> letter with a <i>sukūn</i> . This seems to be the opinion the South Asian <i>muṣḥaf</i> is taking. ³⁰ And Allah knows best.

²⁹ al-Kharrāz, *Mawrid al-Zam'an fi Rasmi Aḥruf al-Qur'an wa Matn al-Dhayl fi al-Ḍabṭ*, l. 499.

³⁰ Muḥammad Sālim Muḥaysin, *Irshād al-Ṭālibīn ilā Ḍabṭ al-Kitāb al-Mubīn* (Egypt: 'Abd al-Ḥamīd Aḥmad Ḥanafī, 1960), 15.

25.	Idghām nāqiṣ of one letter into another	أَحْظُتُّ	أَحْطُتُّ	Imam al-Kharrāz mentions two opinions regarding the <i>ḍabt</i> of this scenario. One opinion is to leave the first letter (in this case <i>tāʾ</i>) without a <i>sukūn</i> , and to not add a <i>shaddah</i> on the second letter either. This is as it is written in the Madīnah printed <i>muṣḥaf</i> . Another opinion is to write a <i>sukūn</i> on the first letter (<i>tāʾ</i>) and to place a <i>shaddah</i> on the second letter. ³¹ This is the opinion that the South Asian <i>muṣḥaf</i> follows.
-----	---	-----------	-----------	---

Ḍabt of Hamzah

26.	Shape of <i>hamzah</i> that is read with <i>taḥqīq</i>	Head of <i>ʿayn</i> as <i>hamzah</i> , with an exception	Head of <i>ʿayn</i> as <i>hamzah</i>	There are two opinions about the shape of <i>hamzah</i> that is read with <i>taḥqīq</i> . The first is a yellow filled in dot, and the other is the head of <i>ʿayn</i> . Both <i>maṣāḥif</i> use what Imam al-Kharrāz refers to as the method of the grammarians, which is to use the head of <i>ʿayn</i> to indicate a <i>hamzah</i> that is read with <i>taḥqīq</i> . ³²
27.	Shape of <i>hamzah</i> that is read with <i>tashīl</i>	ءَاعَجَبِيٌّ وَعَرَبِيٌّ	ءَاعَجَبِيٌّ	The Madīnah <i>muṣḥaf</i> uses a filled in dot to mark <i>hamzah musahhalah</i> . The South Asian printed <i>muṣḥaf</i> adds a small mark on top of the second <i>hamzah</i> that indicates to the reader that there is a note in the margin. The note in the margin then states that the second <i>hamzah</i> should be read with <i>tashīl</i> .
28.	<i>Hamzat al-waṣl</i>	تُكْدِبُونَ ﴿٥٦﴾ أُحْشَرُوا	أَحْشَرُوا أَتَّعَرُوا	The Madīnah <i>muṣḥaf</i> marks <i>hamzat al-waṣl</i> with a small <i>ṣād</i> . This is done consistently. The South Asian <i>muṣḥaf</i> has two ways in which <i>hamzat al-waṣl</i> is marked. If the <i>hamzat al-waṣl</i> comes after a strong sign of <i>waqf</i> , such as in the

³¹ al-Kharrāz, *Mawrid al-Zamʿān fī Rasmī Aḥruf al-Qurʿān wa Matn al-Dhayl fī al-Ḍabt*, l. 500-502; Ibrāhīm al-Tūnisī, *Dalīl al-Ḥayrān ʿalā Mawrid al-Zamʿān*, 375.

³² al-Kharrāz, *Mawrid al-Zamʿān fī Rasmī Aḥruf al-Qurʿān wa Matn al-Dhayl fī al-Ḍabt*, l. 514-517.

		الْمُرْسَلِينَ اتَّبِعُوا		first example, it is after a <i>rukūʿ</i> sign, the <i>hamzat al-waṣl</i> will carry the vowel with which it should be read when beginning from it. If the <i>hamzat al-waṣl</i> appears after a weak sign of <i>waqf</i> or no sign of <i>waqf</i> at all, it will be written without any markings.
29.	Single <i>hamzat al-qaṭʿ</i> that appears in the shape of <i>alif</i> and carries a vowel.	وَالْيَهُ أَجْرًا أَنْزَلَ نَبَأْتُكُمَا	وَالْيَهُ أَجْرًا أَنْزَلَ نَبَأْتُكُمَا	The Madīnah printed <i>muṣṣḥaf</i> marks the <i>alif</i> with the head of ʿ <i>ayn</i> , on top of the <i>alif</i> for <i>fathah</i> and <i>ḍāmmah</i> , and underneath the <i>alif</i> for <i>kasrah</i> . The South Asian <i>muṣṣḥaf</i> only marks the <i>alif</i> with a vowel and does not add the shape of <i>hamzah</i> . The Madīnah printed <i>muṣṣḥaf</i> is in accordance with the principle of <i>ḍabṭ</i> that requires that every <i>hamzah muḥaqqaqah</i> be marked with either the head of ʿ <i>ayn</i> or a yellow filled in circle, regardless of whether the <i>hamzah</i> has a shape or not in the <i>rasm</i> .
30.	Single <i>hamzat al-qaṭʿ</i> that appears in the shape of <i>yaʿ</i> and carries a vowel.	فَيَذَرُكُمْ وَلَيْنَ نَبِيِّ فِئَةٍ	فَيَذَرُكُمْ وَلَيْنَ نَبِيِّ فِئَةٍ	There is no difference between the two <i>maṣāḥif</i> . Both <i>maṣāḥif</i> place the head of ʿ <i>ayn</i> on or under the <i>yāʿ</i> that is functioning as the shape for <i>hamzah</i> in the <i>rasm</i> of the Qurʾān.
31.	Single <i>hamzat al-qaṭʿ</i> that appears in the shape of <i>wāw</i> and carries a vowel.	أَوْ يَذَرُكُمْ يُؤْمِنُونَ يُؤَدُّوهُ وَأُولُوا	أَوْ يَذَرُكُمْ يُؤْمِنُونَ يُؤَدُّوهُ وَأُولُوا	There is no difference between the two <i>maṣāḥif</i> . Both <i>maṣāḥif</i> place the head of ʿ <i>ayn</i> on or under the <i>wāw</i> that is functioning as the shape for <i>hamzah</i> in the <i>rasm</i> of the Qurʾān.

32.	Single <i>hamzat al-qaṭ'</i> that is absent from the script.	الْمَابِ فَاقْرءُوا جَاءَ مَسْئُولًا مُتَّكِبِينَ	الْمَتَابِ فَاقْرءُوا جَاءَ مَسْئُولًا مُتَّكِبِينَ	Imam al-Kharrāz states that any <i>hamzah</i> that does not have a shape in the <i>rasm</i> (<i>alif</i> , <i>wāw</i> , or <i>yā'</i>) should be written on the line. ³³ We see from the examples that the two <i>maṣāḥif</i> do not differ in this regard, except when the letter after the <i>hamzah</i> is an <i>alif</i> . In this case, the South Asian <i>muṣḥaf</i> interprets the <i>alif</i> as the <i>hamzah</i> , and the standing <i>alif</i> as the letter of <i>madd</i> .
33.	Two consecutive <i>hamzahs</i> , both carrying the same vowel, and one does not have a shape in the <i>rasm</i> of the word	ءَأَنْذَرْتَهُمْ	ءَأَنْذَرْتَهُمْ	Both <i>maṣāḥif</i> take Imam al-Kisā'ī's opinion that the first <i>hamzah</i> is the one that does not have a shape, and the second <i>hamzah</i> is represented by the <i>alif</i> that is part of the <i>rasm</i> of the word. ³⁴
34.	Two consecutive <i>hamzahs</i> , with different vowels, and one does not have a shape in the <i>rasm</i> of the word	ءَأَنْزَلَ ءَأَنَّا	أَأَنْزَلَ أَأَنَّا	The two <i>maṣāḥif</i> differ in their <i>ḍabṭ</i> in this scenario. The South Asian <i>muṣḥaf</i> continues to apply the opinion of Imam al-Kisā'ī, that the first <i>hamzah</i> is the one that does not have a shape, and the <i>alif</i> is the shape of the second <i>hamzah</i> . The Madīnah <i>muṣḥaf</i> applies the opinion of Imam Farrā' in this scenario. He opined that it was the first <i>hamzah</i> that had a shape, and it was the second <i>hamzah</i> that was without a shape. The Madīnah <i>muṣḥaf</i> follows what Imam al-Kharrāz has stated in his text, that the opinion of Imam Farrā'

³³ al-Kharrāz, *Mawrid al-Ḍamʿān fī Rasmi Aḥruf al-Qurʿān wa Matn al-Dhayl fī al-Ḍabṭ*, l. 511.

³⁴ Ibrāhīm al-Tūnisī, *Dalīl al-Ḥayrān ʿalā Mawrid al-Ḍamʿān*, 388-389.

				be applied when the <i>hamzahs</i> have different vowels, and Imam al-Kisāʿī's opinion be followed when the <i>hamzahs</i> have the same vowel. ³⁵
35.	Three consecutive <i>hamzahs</i>	ءَآلِهَتُنَا	ءَآلِهَتُنَا	Both <i>maṣāḥif</i> take the same opinion. The <i>alif</i> that is part of the <i>rasm</i> of the word represents the second <i>hamzah</i> , while the first <i>hamzah</i> is marked by the head of ʿayn and the third <i>hamzah</i> is marked by a dagger <i>alif</i> /standing <i>fathah</i> . ³⁶
36.	<i>Hamzat al-waṣl</i> preceded by a <i>hamzat al-istifhām</i>	الله ءَالِدَكْرَيْنِ	ءَالله ءَالِدَكْرَيْنِ	The discussion of the <i>ḍabṭ</i> of such words is like two <i>hamzahs</i> coming together and yet only one shape is present in the <i>rasm</i> of the word. The first <i>hamzah</i> will be considered to be without a shape, and the second <i>hamzah</i> will be in the shape of <i>alif</i> . A sign of <i>madd</i> must also be added to indicate the <i>madd lāzim</i> that may apply. While both systems of <i>ḍabṭ</i> consider the first <i>hamzah</i> to be the one without a shape, they have marked the <i>madd</i> differently. The Madīnah <i>muṣḥaf</i> marks the <i>madd</i> as it marks <i>madd muttaṣil</i> etc., with a sign of <i>madd</i> on the letter of <i>madd</i> . This is how it is described in the books of <i>ḍabṭ</i> . ³⁷ The South Asian <i>muṣḥaf</i> places a standing <i>fathah</i> to indicate that the <i>fathah</i> will be extended and places the <i>madd</i> sign on the standing <i>fathah</i> .

Ḍabṭ of the Additional, Unread Letters in *Rasm*

³⁵ al-Kharrāz, *Mawrid al-Ḍamʿān fī Rasmī Aḥruf al-Qurʿān wa Matn al-Dhayl fī al-Ḍabṭ*, l. 518-520; Ibrāhīm al-Tūnisī, *Dalīl al-Ḥayrān ʿalā Mawrid al-Ḍamʿān*, 388-389.

³⁶ al-Kharrāz, *Mawrid al-Ḍamʿān fī Rasmī Aḥruf al-Qurʿān wa Matn al-Dhayl fī al-Ḍabṭ*, l. 524-525.

³⁷ Ibrāhīm al-Tūnisī, *Dalīl al-Ḥayrān ʿalā Mawrid al-Ḍamʿān*, 394.

37.	When <i>alif</i> is written as part of the <i>rasm</i> of a word, but it is not read.	لَا اَذْبَحْتَهُ مِائَةً وَجَائِءَ تَأْيَسُوا	لَا اَذْبَحْتَهُ مِائَةً وَجَائِءَ تَأْيَسُوا	The Madīnah printed <i>muṣṣḥaf</i> marks the extra <i>alif</i> that will not be read in <i>waṣl</i> or <i>waqf</i> with a circle, as is stated in the books of <i>ḍābṭ</i> . ³⁸ The South Asian <i>muṣṣḥaf</i> follows its general principle that all letters that are to be read, even letters of <i>madd</i> will be marked with a symbol, either a vowel or a <i>sukūn</i> . Letters that are not to be read, either because they are extra letters in the <i>rasm</i> of the Qurʾān or due to being dropped in the state of <i>waṣl</i> will be left empty of any markings at all. For example, the <i>wāw</i> in the word <i>أَمْوًا</i> has a <i>sukūn</i> on it, as it will be read. However, the <i>wāw</i> on the word <i>وَعَمِلُوا</i> does not as it will be dropped in <i>waṣl</i> , <i>إِلَّا الَّذِينَ أَمْوًا وَعَمِلُوا الصَّالِحَاتِ</i> .
38.	When an extra <i>yāʾ</i> is present in the <i>rasm</i> of a word after a <i>hamzah maksūrah</i> .	نَّبَائِي أَقَائِي وَمَلَائِي	نَّبَائِي أَقَائِي وَمَلَائِي	The two <i>maṣāḥif</i> interpret the extra letters in this scenario differently. The Madīnah <i>muṣṣḥaf</i> 's <i>ḍabṭ</i> places the <i>hamzah</i> on the <i>alif</i> and sees the <i>yāʾ</i> as extra. The South Asian <i>muṣṣḥaf</i> places the <i>hamzah</i> on the <i>yāʾ</i> and sees the <i>alif</i> as extra. Both methods have been mentioned by ‘Allāmah al-Dānī in <i>al-Muḥkam</i> . They are two of out six ways in which such words may be marked. ³⁹
39.	When an extra <i>yāʾ</i> is present in the <i>rasm</i> of a word after a <i>yāʾ sākinah</i>	بَائِي بَائِي	بَائِي بَائِي	Both <i>maṣāḥif</i> place a <i>sukūn</i> on the first <i>yāʾ</i> and see the second as extra, as is described by ‘Allāmah al-Dānī. The Madīnah <i>muṣṣḥaf</i> places a circle to mark the second <i>yāʾ</i> as extra as mentioned in <i>al-Muḥkam</i> . ⁴⁰ The South Asian <i>muṣṣḥaf</i>

³⁸ Al-Dānī, *al-Muḥkam fī ‘Ilm Naqṭ al-Maṣāḥif* (Damascus: Dār al-Gawthānī, 2024), 317; Ibrāhīm al-Tūnisī, *Dalīl al-Ḥayrān ‘alā Mawrid al-Zamʿān*, 423-426.

³⁹ Al-Dānī, *al-Muḥkam fī ‘Ilm Naqṭ al-Maṣāḥif* (Damascus: Dār al-Gawthānī, 2024), 287-288.

⁴⁰ Al-Dānī, *al-Muḥkam fī ‘Ilm Naqṭ al-Maṣāḥif* (Damascus: Dār al-Gawthānī, 2024), 291.

				leaves the second <i>yā'</i> empty of any marking at all, following its general principle on how to mark letters that will not be read.
40.	When an extra <i>yā'</i> is present in the <i>rasm</i> of a word before a <i>yā'</i> <i>mushaddadah</i>	بِأَيِّكُمْ	بِأَيِّكُمْ	The Madīnah <i>muṣḥaf</i> marks this scenario as described in books of <i>ḍabṭ</i> , with a <i>shaddah</i> on the second <i>yā'</i> and no marking at all on the first <i>yā'</i> . ⁴¹ The South Asian <i>muṣḥaf</i> places the <i>shaddah</i> on the first <i>yā'</i> and leaves the second one empty of any marking.
41.	When an extra <i>wāw</i> is present in the <i>rasm</i> of a word	أُولَئِكَ سَأُورِيكُمْ	أُولَئِكَ سَأُورِيكُمْ	The Madīnah printed <i>muṣḥaf</i> marks the extra <i>wāw</i> that will not be read in <i>waṣl</i> or <i>waqf</i> with a circle, as is stated in the books of <i>ḍabṭ</i> . ⁴² The South Asian <i>muṣḥaf</i> follows its general principle that all letters that are not to be read, either because they are extra letters in the <i>rasm</i> of the Qurʾān or due to being dropped in the state of <i>waṣl</i> will be left empty of any markings at all.

Ḍabṭ of Lām Alif

42.	<i>Lām alif</i>	الْأَنْهَرُ الْأَرْضُ مَالًا إِلَّا أَنْفُسَهُمْ الْآخِرَةُ لِيَأْتِيَنَّ	الْأَنْهَرُ الْأَرْضُ مَالًا إِلَّا أَنْفُسَهُمْ الْآخِرَةُ لِيَأْتِيَنَّ	In the books of <i>ḍabṭ</i> , there is a difference of opinion as to which line is the <i>lām</i> and which is the <i>alif</i> . Both <i>maṣāḥif</i> follow the opinion of Imam Akhfash and consider the second line as the <i>alif</i> that represents <i>hamzah</i> . ⁴³ The scenario in which they differ is when there is a <i>hamzah maftūḥah</i> and an <i>alif</i> in the same word. The Madīnah printed <i>muṣḥaf</i> treats the <i>alif</i> in <i>lām alif</i> as the letter of <i>madd</i> and places a <i>hamzah</i> between the <i>lām</i> and <i>alif</i> . The South
-----	-----------------	--	--	---

⁴¹ al-Kharrāz, *Mawrid al-Zamʿān fī Rasmi Aḥruf al-Qurʾān wa Matn al-Dhayl fī al-Ḍabṭ*, l. 572.

⁴² al-Kharrāz, *Mawrid al-Zamʿān fī Rasmi Aḥruf al-Qurʾān wa Matn al-Dhayl fī al-Ḍabṭ*, l. 571.

⁴³ Ibrāhīm al-Tūnisī, *Dalīl al-Ḥayrān ʿalā Mawrid al-Zamʿān*, 435-436.

				Asian <i>muṣḥaf</i> continues to treat the <i>alif</i> as <i>hamzah</i> and places a standing <i>fathah</i> to indicate that it should be extended.
--	--	--	--	---

Alḥamdulillah, the table summarizes the main differences in the *ḍabṭ* of the two *maṣāḥif*. There are other finer differences as well, which often apply only to one word. Those have not been included in the table. It is obvious from the table above that the *ḍabṭ* of the Madīnah printed *muṣḥaf* in the *Naskh* script follows the books of *ḍabṭ* very closely. However, there are many details of the South Asian *muṣḥaf*'s *ḍabṭ* that cannot be explained through the books of *ḍabṭ*. I would also like to share some general observations that some scholars have made about the *ḍabṭ* of the South Asian *muṣḥaf*.

Shaykh Amīr al-Dīb mentions that the South Asian *muṣḥaf*'s *ḍabṭ* is **not** based on *waṣl* as is common. But rather, if *waqf* is to be made on a word, either due to a strong sign of *waqf* that may occur in the middle of an *āyah* or at the end of it, the following letter will not carry any indication as to how it should be read in *waṣl*. Examples include *hamzat al-waṣl* carrying a vowel and the letter of *idghām* carries no *shaddah* after a *nūn sākinah* or *tanwīn*, e.g., *وَإِيَّاكَ نَسْتَعِينُ ۝ اِهْدِنَا ۝ وَعَظِيمٌ ۝ وَمِنَ النَّاسِ*.⁴⁴

Professor Aḥmad Yār ﷺ explains that the *ḍabṭ* of the Arab and North African printed *maṣāḥif* take the rules of Arabic grammar and morphology into account. However, the South Asian printed *maṣāḥif* focus more on ensuring that the reciter pronounces a word correctly.⁴⁵ For example, some *hamzat al-waṣl* are marked with a vowel in such a way that they cannot be distinguished from *hamzat al-qaṭʿ* in the South Asian *ḍabṭ*. *Hamzat al-waṣl* and *hamzat al-qaṭʿ* can easily be differentiated in the Arab prints of the Qurʾān. However, the reciter must know the rules of how to begin from *hamzat al-waṣl* to do so correctly when reading from the Arab printed *maṣāḥif*.

Qārī Muḥammad Muṣṭafā Rāsikh writes that the South Asian *muṣḥaf* does not follow all the principles outlined in the classical books of *ḍabṭ*. However, wherever it differs, it does so to create ease. This variation has been allowed by scholars to make things easier for the reader. Because the entire science of *ḍabṭ* is according to the understanding and reasoning of scholars, the norms of *ḍabṭ*

⁴⁴ Amīr ʿĀdil Mabruk al-Dīb, *Kitāb Ḍabṭ al-Muṣḥaf*, (Amīr al-Qirāʾāt, 2023), 114.

⁴⁵ Aḥmad Yār, *Qurʾān o Sunnat: Chand Mabāḥith*, 120.

of a particular region cannot be considered mandatory for all Muslims to follow. It is permissible to differ from these norms as long as the differences facilitate ease for reciters.⁴⁶

The Application of the Principles of *Ḍabṭ* in Earlier *Maṣāḥif*

While researching for *Maintaining the Meaning*, I found a note in the information pages of a *muṣḥaf* in the *riwāyah* of Dūrī published in Sudan by Dār Muṣḥaf Ifrīqā. It explains that the scholars overseeing the publication of the *muṣḥaf* marked the beginnings of the *ajzāʾ* and *aḥzāb* according to Imam al-Safāqusī's *Gayth al-Nafʿ*. They also consulted *Nāẓimat al-Zuhr* and other books. Then it mentions that the markings at the sevenths of the Qurʾān as well as the eighths of *aḥzāb* were taken, with some differences, from handwritten Sudanese *maṣāḥif*. I read this point in 2021 and it came to mind again while working on this project. The division of the *muṣḥaf* is not an issue of *ḥalāl* and *ḥarām*, nor are the *ajzāʾ* and *aḥzāb* established by the *ṣaḥābah* ﷺ. Therefore, any amount of reasonable variation in them is permissible. The committee publishing the Dūrī *muṣḥaf* in Sudan did not feel the need to provide any textual references for the divisions that were taken from handwritten manuscripts. Because the science of *ḍabṭ* was also not established by the *ṣaḥābah* ﷺ but rather is the *ijtihād* of later scholars, I decided to look through older manuscripts of the Qurʾān to find evidence for the conventions of *ḍabṭ* in which the South Asian *ḍabṭ* differs from the Madīnah printed *muṣḥaf*. I looked specifically for those places that cannot be explained through the books of *ḍabṭ*, or more precisely, for those places that are marked in dark grey in the table in the previous section.

In the pages that follow, I will share pages from handwritten or early printed *maṣāḥif*. I will share my analysis of its *ḍabṭ* in comparison to the contemporary South Asian *muṣḥaf*. I have only chosen those *maṣāḥif* that follow the *ḍabṭ* of Imam Khalīl al-Farāhīdi ﷺ.

⁴⁶ Muḥammad Muṣṭafā Rāsikh, “Naṣṣe Qurʾānī kay mutaʿliq chand ʿulūm kā taʿaruf,” *al-Rushd* (June 2009): 536.

Handwritten Egyptian Muṣḥaf – Fourth quarter of Eight Century Hijri⁴⁷

Most of the details of the *ḍabt* of this *muṣḥaf* follow the classical books of *ḍabt*. Every *hamzat al-qaṭʿ* is marked with the head of *ʿayn* and every *hamzat al-waṣl* is marked with a small *ṣād*. Similarly, the *nūn sākinah* has been left empty of any markings to indicate *ikhfāʿ* and *idghām*, such as in the word *مِنْ رَبِّهِمْ* and *وَالْأَنْفُسِ*. The *nūn sākinah* that is followed by a letter of the throat is marked with a *sukūn*, see *فَمَنْ حَجَّ* on the next page. However, interestingly, there is no change in the *tanwīn* when *idghām* or *ikhfāʿ* are to be made such as in *مُصِيبَةٌ قَالُوا, وَنَقِصَ مِنْ, صَلَوَاتٍ مِنْ*. To make this



comparison clearer, see the words *شَاكِرٌ عَلِيمٌ* on the next page. Books of *ḍabt*

⁴⁷Leaf from Qurʾān. 4th quarter 8th century AH/AD 14th century (Mamluk). Ink and pigments on Arab paper with chains lines grouped in threes, The Walters Art Museum, Baltimore. [Leaf from Qur'an | The Walters Art Museum.](#)



mention that *tatābuʿ* of *tanwīn* should be done to differentiate the *tanwīn* of *izhār* from the *tanwīn* of *idghām* and *ikhfāʿ*. Like the contemporary South Asian *muṣḥaf*, this handwritten *muṣḥaf* does not have *tatābuʿ* of *tanwīn*, but does place a *shaddah* on the letter after *tanwīn* if *idghām* is to be made.

Handwritten Indian Manuscript – 9th Century Hijri⁴⁸



The *ḍabt* of this handwritten *muṣḥaf* is like the contemporary South Asian *muṣḥaf*. On the page to the left, we can see that all *sākin* letters have been marked with a *sukūn*. Like the manuscript from 8th century Egypt, the symbol for *sukūn* is a small circle instead of the head of *khāʾ*. Also, like the contemporary South Asian *muṣḥaf*, the *ḍabt* of this *muṣḥaf* leaves the *hamzat al-waṣl* empty of all markings,

see the words *وَالْقُرْآنِ*, *الَّذِينَ*, *الَّذِينَ*. It also does not mark the *alif* that is a *hamzat al-qaṭʿ* with the head of *ʿayn*, and instead marks it with a vowel only, see the word *أَهْلَكْنَا*. Lastly, like the South Asian *muṣḥaf*, the *nūn sākinah* is marked with a *sukūn* even when it is followed by a letter of *ikhfāʾ*, see *مِنْ قَرْنٍ*. There is also no *tatābuʿ* of *tanwīn*, see *عِزَّةٌ وَشِقَاقِي*. This will show more clearly in the next sample page from the same manuscript.

⁴⁸ Double page illuminated incipit. 9th century AH/AD 15th century (Timurid). Ink and pigments on thin laid paper, The Walters Art Museum, Baltimore. [Double-page Illuminated Incipit | The Walters Art Museum.](#)



While there are more examples of some of the details of *ḍabṭ* that were pointed out in the previous page from this manuscript, there are two details that are especially interesting on this page. Firstly, when you compare the *tanwīn* on *كَيْتَبُ أَنْزَلَ* and *حَرَجٌ مِّنْهُ*, it becomes very clear that *tatābu*^c is not being applied. The *ḍāmmah tanwīn* in both these places are

identical. Secondly, after the end of the second *āyah*, the *hamzat al-waṣl* of the word *آتَّبِعُوا* is marked with a *kasrah* as it would be read when beginning from it. This instance of this word is marked with a *kasrah* in contemporary South Asian *maṣāḥif* as well. This handwritten *muṣḥaf* shows that many of the features of the contemporary South Asian *muṣḥaf*'s *ḍābṭ* have been in use in India since at least the 9th century *hijrī*, or for approximately 600 years.

Handwritten Turkish Manuscript – 11th Century Hijri⁴⁹



Like the handwritten Indian manuscript shared earlier, this *muṣḥaf* too does not add the head of ‘ayn to a *hamzat al-qaṭ‘* that is written as an *alif*. Instead, it simply marks it with the vowel with which it is to be read. However, this *muṣḥaf* does mark *hamzat al-waṣl* with a small *ṣād*. Interestingly, it includes absolutely no indications for *idghām* or *ikhfā’*. Every *nūn sākinah* is marked with a *sukūn*, and there is no *tatābu’*

of *tanwīn*. There is also no *shaddah* on the letter into which *idghām* is to be made. It omits the *shaddah* on the letter into which *idghām* is being made for both *idghām* of *nūn sākinah* and *tanwīn* as well as *idghām mithlayn*, see رَبَّحَتْ تَجَرَّتُهُمْ ظَلَمَتْ لَا.

⁴⁹Leaf from Qur’ān. 11th century AH/AD 17th century (Turkish). Ink and pigments on laid non-European with flyleaves of Italian, pink-tinted paper, The Walters Art Museum, Baltimore. [Leaf from Qur'an | The Walters Art Museum.](#)

Handwritten Iranian Manuscript – 11th century⁵⁰

This manuscript's *rasm* is different than both the contemporary Arab and South Asian *maṣāḥif*. However, I have included it here because it does use standing *fathahs* and *kasrahs* in a way that is similar to the contemporary South Asian *muṣḥaf*. When it applies a standing *fathah* or *kasrah*, it does not also use a slanted line for *fathah* and *kasrah*. However, while the contemporary South Asian *muṣḥaf* only uses standing *fathahs* and *kasrahs* when there is a letter omitted from the *rasm*, this *muṣḥaf* uses them whenever a *fathah* or *kasrah* is to be extended, even if the letter of *madd* is present. Interestingly, it does not use a standing *ḍammah* to indicate that a *wāw* has been omitted. Compare the *ḍābṭ* of the word *وَعَائِدُهُ* and *دَاوُدُ* below.



⁵⁰Qurʾān, 11th century AH/AD 17th century (Safavid). Ink and pigments on thick cream-colored paper covered in black leather, The Walters Art Museum, Baltimore. [Qur'an | The Walters Art Museum](#).

Handwritten Ottoman Manuscript – 13th Century⁵¹



This Ottoman *muṣḥaf* is from about two hundred years after the Iranian *muṣḥaf* shared on the previous page, and its *ḍabṭ* is very similar to it. One thing that is different is that it marks *hamzat al-waṣl* with a small *ṣād* as mentioned in the books of *ḍabṭ*. When the reciter will start from the word with a *hamzat al-waṣl*, this *muṣḥaf* adds a *fathah* in red ink on top of the *hamzat al-waṣl*, see *أَلَّذِينَ يُؤْمِنُونَ*. We will see this convention being used in the next manuscript as well. Like the South Asian *muṣḥaf*, a *hamzat al-qaṭʿ*⁶ that is in the shape of *alif* is not marked with

the head of *ʿayn* and is only marked with the *ḥarakah* with which it will be read. This *muṣḥaf* also uses standing *fathahs* and *kasrahs* similarly to the Iranian *muṣḥaf*.

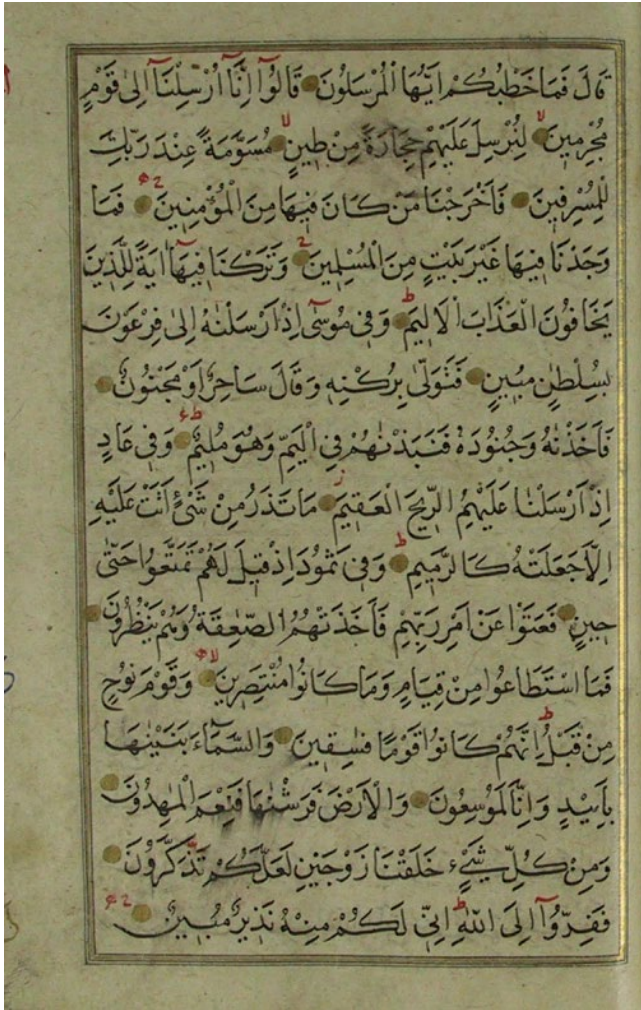
Handwritten Muṣḥaf by Mullā ʿAlī al-Qārī – 999 AH⁵²

Mullā ʿAlī al-Qārī رحمته الله was a master of the sciences of the Qurʾān as well as an expert in other Islamic sciences. He authored commentaries on major works in the sciences of the Qurʾān, such as a commentary on the *Jazariyyah* (*al-Minaḥ al-Fikriyyah*), a commentary on the *Shāṭibiyyah* (still unpublished), and a

⁵¹ Double-page illuminated frontispiece. 1269 AH/AD 1853 (Ottoman). Ink and pigments on laid European paper, The Walters Art Museum, Baltimore. [Double-page Illuminated Frontispiece | The Walters Art Museum](#)

⁵² I am deeply grateful to my student, Qārī Basil Farooq, for sharing this resource with me. May Allah reward him with the best in both worlds. *Āmīn*.

commentary on Imam al-Shāṭibī's ﷺ didactic poem on the science of *rasm*. In addition to being a scholar of the Islamic sciences, he was also a calligrapher. The images shared here are from a *muṣḥaf* that he completed writing in 999 AH.⁵³ As the entire *muṣḥaf* can be viewed, I have looked for those aspects of *ḍābṭ* that were not viewable in the other manuscripts. When we look at the word بِأَيِّدٍ in the



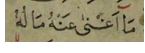


sample page below, we notice two things. Firstly, that it considers the first *yā'* as extra instead of the second. The second is that the extra *yā'* is left empty of any markings in order to indicate that it is not to be read. Although the South Asian *ḍābṭ* like the *ḍābṭ* of the Madīnah *muṣḥaf* considers the second *yā'* as extra, the method of marking the unread letter is the same. Other similarities include that *hamzat al-waṣl* is left empty of any markings, unless *ibtidā'* is to be made from it, such as in

اَلْمُرْسَلِيْنَ هَلْكَوْا وَاَزْوَاجَهُمْ وَمَا كَانُوْا يَعْبُدُوْنَ



and اَلْمُرْسَلِيْنَ بِتَمَتُّوْا مِنْ سَآءِ. What is

different is that the vowel marking on the *hamzat al-waṣl* is written with red ink, which indicates that it is a temporary vowel. Secondly, the red temporary vowel

⁵³ Iyād al-Sāmīrā'ī and Tāj al-Dīn Amjad 'Abd al-Mun'im and Zayd al-Sāmīrā'ī, "Juhūd al-Mullā 'Alī al-Qārī fī Kitābat al-Maṣāḥif ma'a Dirāsāt Muṣḥafihi al-Makhṭuṭ Sanah 999 AH," *Surra Man Ra'a* 57, no. 14 (2018): 15.

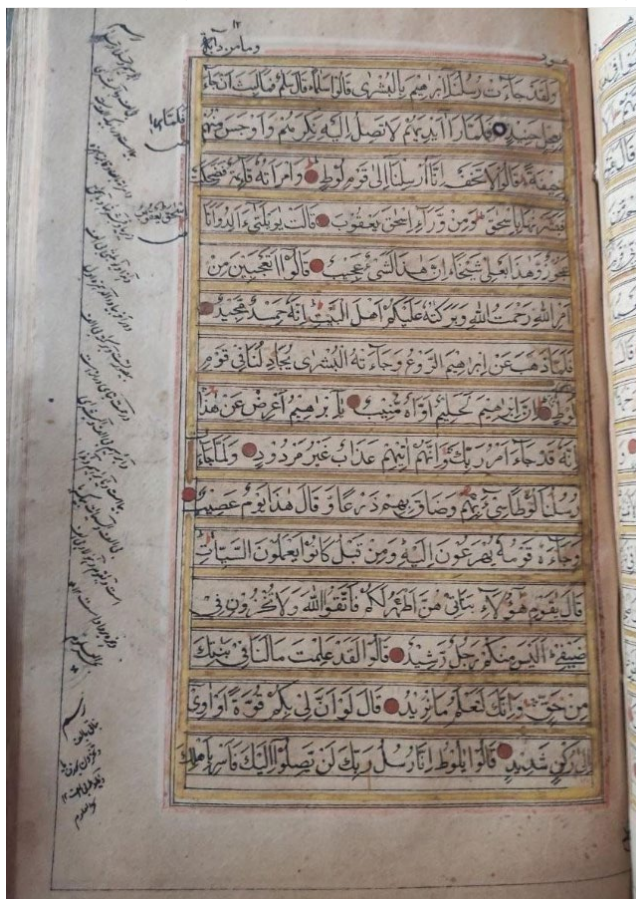
is placed on the *hamzat al-waṣl* regardless of what kind of stop sign occurs before it, strong or weak. We also see the use of standing *fathahs* with no additional slanted *fathah* to indicate omitted *alifs*, and the use of standing *kasrahs* and *ḍāmmahs* to indicate omitted *yā*'s and *wāw*'s; compare the *ḍāmmah* on the *hā*' in *ʿanhu* and *māluhū* . One of the major differences between this *muṣḥaf* and our contemporary South Asian and Arab *maṣāḥif* is that this *muṣḥaf* does not allude to the rules of *nūn sākinah* and *tanwīn* in any way at all. It does not add a *shaddah* on the *mudgham fih*, or have *tatābūʿ* of *tanwīn*, or leave the *nūn sākinah* empty of a vowel in any circumstance. I did not find a reference in any of the books of *ḍābṭ* that would allow for this. Yet, a scholar of the Qurʾān as great as Mullā ʿAlī al-Qārī  did not seem to understand those recommendations to be absolute, and he did not include them in his handwritten *muṣḥaf*. Interestingly, the *ḍābṭ* of his *muṣḥaf* is similar to the 11th century Iranian and Turkish manuscripts that were shared earlier. The researchers who have studied this *muṣḥaf* write that it is written in the *ḍābṭ* of Imam Khalīl al-Farāhīdī .⁵⁴ A similar claim is made by other *maṣāḥif*, showing us that the application of the principles of *ḍābṭ* is done in a general way with regional differences.

Early Published Maṣāḥif

The above were some examples of handwritten *maṣāḥif*. They obviously follow the system of diacritics of Imam Khalīl  but they do not adhere to the classical books of *ḍābṭ* in each and every one of their details. Next, we will see some examples of early printed *maṣāḥif*. I have chosen those that were printed under the supervision of or by scholars. On the next page we will see a page from an Indian *muṣḥaf* that was published by Mawlāna Aḥmad Sahāranpūrī  in 1852 CE through his publishing house in Delhī. He intended to publish a *muṣḥaf* that

⁵⁴ Iyād al-Sāmīrāʿī and Tāj al-Dīn Amjad ʿAbd al-Munʿim and Zayd al-Sāmīrāʿī, “Juhūd al-Mullā ʿAlī al-Qārī fī Kitābat al-Maṣāḥif maʿa Dirāsāt Muṣḥafīhi al-Makhṭuṭ Sanah 999 AH,” *Surra Man Raʿa* 57, no. 14 (2018): 14.

adhered strictly to *rasm* ‘*Uthmānī*.⁵⁵ When we analyze the *ḍābṭ* of the available



images of this *muṣḥaf*, we find that it is almost identical to the *ḍābṭ* of the South Asian *muṣḥaf* today. There were some scenarios, such as *iqḷāb* and the *ḍābṭ* of letters that are additional in the *rasm*, that I was not able to compare as there were no examples of them in the pages that were available to me. Just like the handwritten *maṣāḥif*, the Sahāranpūrī *muṣḥaf* adheres to the rules of *ḍabṭ* mentioned in classical books in a general way, instead of in each and every detail.

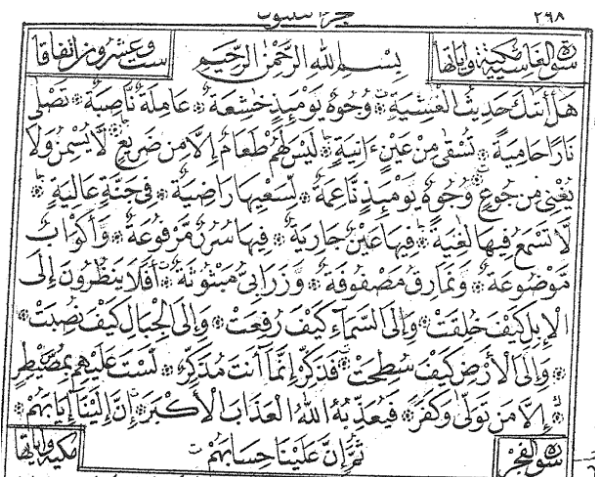
However, the Sahāranpūrī *muṣḥaf* is not the one that contemporary South Asian *maṣāḥif* are printed from. Rather, it is the Tāj company *muṣḥaf* that was checked and published under the guidance of Mufti Kifāyatullah (d. 1372 AH), the grand Mufti of Delhi and one of the leading scholars of India at the time, that is still in publication today. This *muṣḥaf* was approved for publication around 1935.⁵⁶ I would also like to mention here that today, there are many publishers of *maṣāḥif* in South Asia, and there are small differences in the *ḍābṭ* of these *maṣāḥif* even

⁵⁵Zaman, Muntasir. “The Sahāranpūrī Print of the Qurʾān.” Qalam Research. Qalam Seminary. May/18/2023. The image on the next page was also taken from this article with permission from the author.

⁵⁶ Muḥammad Shafāʿat Rabbānī, *Rasm Muṣḥaf Maṭbaʿat Tāj*, 1232.

though they look identical at first glance. Some of these are mentioned by Ustadha Sara Bano in her articles that were cited earlier.

The Muṣḥaf of Shaykh al-Mukhallalātī⁵⁷



In 1308 AH/1890 CE, an Egyptian press, run by Shaykh Muḥammad Abū Zayd رحمه الله, published a *muṣḥaf* that had been produced under the supervision of Shaykh Riḍwān ibn Muḥammad رحمه الله, known as al-Mukhallalātī. This *muṣḥaf* paid close attention to *rasm* ‘Uthmānī and also added the differences between the verse

counts. One of its unique features is that it includes an introduction written by Shaykh al-Mukhallalātī رحمه الله in which he shares the history of the writing of the Qurʾān, details of *rasm*, *ḍabt*, *waqf*, and verse enumeration (*fawāṣil*).⁵⁸


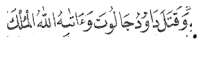

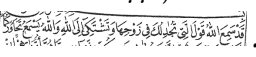
This *muṣḥaf*’s *ḍabt* is closer to the *ḍabt* of the Madīnah printed *muṣḥaf* than the contemporary South Asian *muṣḥaf*. One of its similarities to the South Asian *ḍabt* is that it does not have *tatābu*ʿ of *tanwīn*. In the introduction of the *muṣḥaf* as well as in his book, Shaykh al-Mukhallalātī رحمه الله has written that *tanwīn* should be written with *tarkīb* (the lines being parallel to each other) when *tanwīn* is followed by one of the letters of *izhār*. When *tanwīn* is followed by the letters of *ikhfāʿ* and *idghām*, it should be written with *tatābu*ʿ, meaning that the *tanwīn* should be off set.⁵⁹ However, the *muṣḥaf* consistently does not apply *tatābu*ʿ. There could be







⁵⁷ The entire *muṣḥaf* can be viewed here [المصحف الشريف الشويهر بمصحف الشيخ رضوان المخللاتي](#) : Free Download, Borrow, and Streaming : Internet Archive.

⁵⁸ ‘Abd al-Fattāḥ al-Qāḍī, *Tārīkh al-Muṣḥaf al-Sharīf* (Cairo: Al-Azhar, 2014-2015), 51-52.

⁵⁹ Riḍwān ibn Muḥammad al-Mukhallalātī, *Irshād al-Qurrāʾ wa al-Kātibīn ilā Maʿrifat Rasm al-Kitāb al-Mubīn* (Egypt: Maktabat al-Imam al-Bukhārī, 2007), 2:741-744.

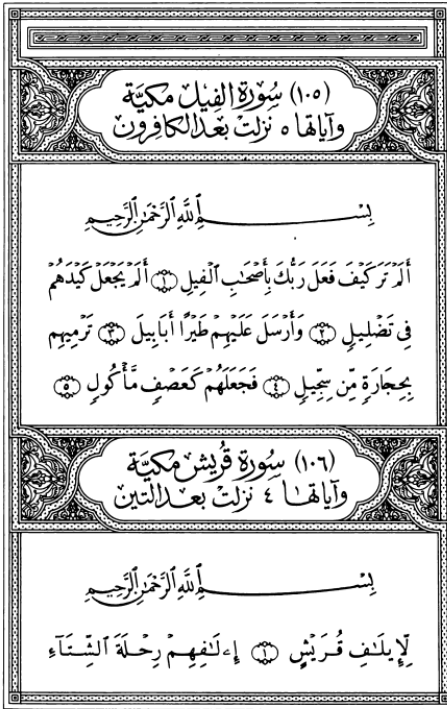
reasons for this that we do not know, such as the calligrapher not applying this rule due to his own reasons or limitations of the printing method.⁶⁰ Regardless of the reason, what remains a fact is that the lack of *tatābuʿ* was not seen as a serious enough concern to prevent the *muṣḥaf* from being published or disseminated. Some other similarities with the South Asian *ḍābṭ* include the use of a standing *fathah* to serve as both the *fathah* and the omitted *alif*, see the word *أَتَنَّكَ* in the image on the previous page. To mark an omitted *yāʿ*, the Mukhallalātī

muṣḥaf uses a standing *kasrah* in addition to writing a miniature *yāʿ*, . To mark an omitted *wāw*, it uses something very similar to a standing *ḍammah*. Notice the difference between the *ḍammah* on the *wāw* in the word *Dāwūd* and the other *ḍammahs*, . Even if we interpret that as a small *wāw*, as is mentioned in the books of *ḍābṭ*, it still functions like a standing *ḍammah* in that it acts as both the vowel and the omitted letter. Another example of this is . Another interesting similarity between the *ḍābṭ* of the Mukhallalātī *muṣḥaf* and the South Asian *muṣḥaf* is the *ḍābṭ* of *ism al-jalālah*, the word “Allah.” The Arab printed *maṣāḥif* do not add a standing *alif* on top of the *lām*. This is as it has been described in the books of *ḍābṭ*. However, the South Asian *muṣḥaf* as well as the Mukhallalātī *muṣḥaf* place a standing *alif* on the *lām*, .

I do not think that these are mistakes in the *muṣḥaf* of Shaykh Mukhallalātī , but rather they reveal what the other *maṣāḥif* do as well, that the rules of *ḍābṭ* are not absolute, but rather general guidelines. This point is even more stark in this *muṣḥaf*, because Shaykh al-Mukhallalātī  has written a work on the science of *rasm* and *ḍābṭ*. His chapters on *ḍābṭ* rely heavily on ʿAllāmah al-Dānī , Abū Dāwūd Ibn Najāḥ , Imam al-Kharrāz , and the commentaries written on Imam al-Kharrāz’s  work. These are the same sources that the Madīnah printed *muṣḥaf* uses.

⁶⁰ We know that this *muṣḥaf* was produced through the lithographic printing method. My limited understanding of this process did not provide any reason why the lithographic method would prevent something like offset *tanwīn*. However, my knowledge and research about this method and its development in Egypt is limited. And Allah knows best.

Muṣḥaf al-Amīr⁶¹



٨٢٢

Unfortunately, the quality of printing of the Mukhallalātī *muṣḥaf* was poor. Due to this, King Fuād I of Egypt commissioned a committee to publish a new *muṣḥaf*. At the head of this committee was Shaykh Muḥammad ‘Alī Khalaf al-Ḥussainī رحمه الله. This *muṣḥaf*, like Shaykh al-Mukhallalātī’s رحمه الله *muṣḥaf* paid close attention to *rasm ‘Uthmānī*. It also adheres strictly to the rules of *ḍābṭ* as found in classical books.⁶² When we observe this *muṣḥaf*, we find that it adheres completely to the principles of *ḍābṭ* as stated by Imam al-Kharrāz رحمه الله, and the Madīnah printed *muṣḥaf* is almost exactly like

it. The signature of the committee that published this *muṣḥaf* is dated the first of Rabī‘ al-Thānī, 1338 AH. The last page of the *muṣḥaf* states that it was published in 1342 AH. In my limited knowledge, this *muṣḥaf* is the first *muṣḥaf* that follows the conventions of *ḍābṭ* described in the books of *ḍābṭ* in every detail.

Despite the amazing effort put forth by the committee that published the Amīrī *muṣḥaf*, there were still some points of *ḍābṭ* that needed to be corrected. One of the examples Shaykh ‘Abd al-Fattāḥ al-Qāḍī رحمه الله gives is the *kasratain* at the end of Sūrah al-Fil. Instead of being marked with a small *mīm* for *iqḷāb*, it is marked with off set *kasratain* and there is a *shaddah* on the *lām* in the beginning of Sūrah al-Quraish. This suggests that the last *āyah* of Sūrah al-Fil can be joined with Sūrah


⁶¹ A PDF of this *muṣḥaf* can be viewed here [mushafElMesaha : Free Download, Borrow, and Streaming : Internet Archive](#)

⁶² ‘Abd al-Fattāḥ al-Qāḍī, *Tārikh al-Muṣḥaf al-Sharīf* (Cairo: Al-Azhar, 2014-2015), 52.

al-Quraish, but all the *ṭuruq* of Ḥafṣ require that *basmalah* be read between the two *sūrahs*.⁶³ These were later fixed and a new *muṣḥaf* was published in Egypt, known as the Sharmalī *muṣḥaf*. May Allah shower His special mercy on all the scholars around the Muslim world who participated in the great task of bringing the Qurʾān into print. *Āmīn*.

Conclusions

After considering all the information shared in this article, I humbly suggest the following conclusions:

- The Madīnah printed *muṣḥaf* follows the classical books of *ḍābṭ* in every aspect of its diacritical marks.
- The major books of *ḍābṭ* that are cited were written by ‘Allāmah al-Dānī, Imam Abū Dāwūd ibn Najāḥ and Imam al-Kharrāz. The main commentary that is referenced for the *matn* of Imam al-Kharrāz is *al-Ṭirāz fī Sharḥ Ḍabṭ al-Kharrāz* by Shaykh Muḥammad al-Tanasī (d. 899 AH).
- There is a clear similarity between the *ḍābṭ* of the Iranian, Turkish, and Indian handwritten manuscripts. Mullā ‘Alī al-Qārī’s *muṣḥaf* is also similar to these earlier handwritten *maṣāḥif*. However, the Egyptian handwritten *muṣḥaf* from the last quarter of the 8th century *hijrī* is very similar to contemporary Arab printed *maṣāḥif*. It is a reasonable conclusion that in addition to the conventions of *ḍābṭ* of North Africa and Spain (*maghāribah*) and the Eastern Arab lands (*mashāriqah*), there was a third convention that was based generally on the system of diacritics of Imam Khalīl al-Farāhīdī  but also had some of its own conventions.
- It is possible that the convention of *ḍābṭ* that non-Arab Muslims were using is described in books other than the few that were mentioned above. It is also possible that the reason we are unaware of these works is because they are not in Arabic. As these *maṣāḥif* were produced in non-Arabic speaking lands, these guides of *ḍābṭ* may have been written in their local and administrative languages of Persian and Turkish. It is a fact that scholars did

⁶³ ‘Abd al-Fattāḥ al-Qāḍī, *Tārīkh al-Muṣḥaf al-Sharīf* (Cairo: Al-Azhar, 2014-2015), 54-55.

produce works of Islamic knowledge in both these languages.⁶⁴ I, unfortunately, cannot read Turkish or Persian, and therefore despite wanting to, was unable to find such a text.

- The diversity that exists today in the application of the principles of the science of *ḍabṭ* mimics that of earlier Islamic societies and their handwritten *maṣāḥif*. I believe that it would be a great loss to our *ummah* if we were to insist on abandoning this diversity to apply the classical rules of *ḍabṭ* that are mentioned in books but were not applied in any uniform way in the handwritten Qurʾānic manuscripts of the Muslims that came before us.
- Every science has a framework into which its details fit. The framework of the science of *ḍabṭ* is that diacritics be used to ensure that the Qurʾān can be recited correctly by the average Muslim, and that there is enough regional standardization (think of the eastern and western conventions) that the people of an area may read the Qurʾān correctly through the *maṣāḥif* that are published or written in that area.
- Because of the flexibility that is part of the framework of the science of *ḍabṭ*, new conventions of *ḍabṭ* may be added even today to meet the changing needs of Muslims in a particular region. A modern example of this is the *tajwīd* color coded *maṣāḥif*.

Today, we live in a world that is becoming increasingly smaller due to the internet, and increasingly rigid as we insist on a level of standardization and mass production that is only possible through modern technology. It is this modern world view that insists that regional diversity should be abandoned to standardize something according to an imagined classical reality. I implore the reader to resist this modern mindset, and instead embrace the permissible diversity that has always existed in the *ḍabṭ* of the *maṣāḥif* of our *ummah*.

Alḥamdulillah, this article was completed on the 8th of Ramadan, 1445 AH. May Allah grant all the scholars of *ḍābṭ Jannat al-firdaus*, and may Allah accept this

⁶⁴ Ahmed El Shamsy, *Rediscovering the Islamic Classics: How Editors and Print Culture Transformed an Intellectual Tradition* (Princeton, Princeton University Press, 2020), 21.

small effort from me and make it a means of joining the hearts of believers on this topic. May Allah make us of those who seek to understand the differences of our brothers and sisters in faith, and whose love for their brothers and sisters surpasses their personal comfort and bias. I ask Allah to forgive me for the mistakes I have made in my research and understanding of this issue, to accept it from me despite its obvious deficiencies, and to make it a means of Him being pleased with me on the day I meet Him. *Āmīn*.

اللَّهُمَّ صَلِّ عَلَى سَيِّدِنَا مُحَمَّدٍ وَعَلَى آلِهِ وَصَحْبِهِ وَسَلَّمَ