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Qur'ân of Groningen University "uklu Hands 468"
Groningen Üniversitesi Kur'an'ı "uklu HANDS 468"

Betül ÖZDİREK ŞAHİN

Öğr. Gör., Sakarya Üniversitesi İlahiyat Fakültesi
Temel İslam Bilimleri, Tefsir Anabilim Dalı ve
Istanbul Üniversitesi Sosyal Bilimler Enstitüsü, Doktora Öğrencisi
Lecturer, University of Sakarya, Faculty of Theology
Basic Islamic Sciences, Department of Tafsir and Ph. D. Candidate
Istanbul University Institute of Social Sciences
Sakarya, Türkiye
betulozdirek@sakarya.edu.tr
<https://orcid.org/0000-0002-9884-7087>

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Abstract

This article focuses on the Qur'ān, identified as an "early Qur'ānic manuscript" in Europe, cataloged as "uklu HANDS 468" in the library of the University of Groningen. The Qur'ān is not a complete Qur'ān and is a "mixed Qur'ān". 1/4 of this Qur'ān is written in Kufic script and the rest is written in Maghribi script. All the verses are collected in a single volume. The section written in Kūfic calligraphy shows the characteristics of the 3rd Hijri period. On the other hand, the section written in Maghribī script belongs to the later period. Moreover, this Qur'ān was both transliterated and translated into Latin by Johann Heinrich Hottinger. The Qur'ān of "uklu HANDS 468" uses an ancient Qur'ān unlike previous studies. In this respect, the Qur'ān cataloged in "uklu HANDS 468" is significant. This article's main purpose is analyzing this Qur'ān from the point of view of "Mushaf science". It is especially important because it reveals the "Muṣḥaf history" of the Qur'āns thought to belong to the early period. For the purpose of the article, the Qur'ān is analyzed in terms of its codicological, paleographic, orthographic and content features. In conclusion, the section written in Kūfic script has features from the last part of the third century Hijri. The section written in Maghribi script seems to be from the fifth or sixth century. Qur'āns from different locations and time periods could be assembled and bound together by the purchaser. This Qur'ān belongs to the category of "mixed Qur'āns". It seems to be one of the first translations using an early Qur'ānic manuscript. Based on its ornamentation, it can be said that the Qur'ān has been interfered with in some places. Considering the script features of the Qur'ān, the scribe's hand was shaking, especially in the section written in Kūfic script, and this is evident in the writing. In other words, it may be a Qur'ān copied in later years based on an early Qur'ān manuscript. There is no clear information on this subject.

Keywords: Tafsīr, Early Qur'ān Manuscripts, History of the Qur'ān, Maghribī Script, Kūfic Script.

Özet

Bu makalede, Avrupa'da "erken dönem Kur'an elyazması" olarak tanımlanan Groningen Üniversitesi kütüphanesi "uklu HANDS 468" kayıtlı Kur'an ele alınmaktadır. Kur'an tam bir Kur'an değildir ve "karma Kur'an" özelliğine sahiptir. Bu Kur'an'ın 31 sayfası Kūfî hat ile 120 sayfası ise Mağribî hat ile yazılmıştır ve ayetlerin tamamı tek ciltte toplanmıştır. Kūfî hat ile yazılan kısım hicrî üçüncü döneme ait özellikler göstermektedir. Mağribî hat ile yazılan kısım ise geç döneme aittir. Dahası, bu Kur'an'ın kūfî hat ile yazılan kısmının hem transkripsiyonu yapılmış hem de Johann Heinrich Hottinger tarafından Latince'ye tercüme edilmiştir. Kur'an'ın tercüme faaliyetleri aslında Kettonlu Robert ile 1143 yılında başlamıştır. Hottinger Kur'an'ı ise 1650 tarihlidir. Bu süre içerisinde tercüme faaliyetlerinde erken dönem Kur'an elyazmaları yerine yazıları daha okunaklı olan hareke ve noktalamaları tamamlanmış geç dönem Kur'anlarının tercih edildiği bilinmektedir. Bu yönüyle "uklu HANDS 468" kayıtlı Kur'an önemlidir. Makalenin temel amacı, bu Kur'an'ın "Mushaf ilmi" açısından incelenmesidir. Özellikle erken döneme ait olduğu düşünülen Kur'anların Mushaf tarihini ortaya çıkarması sebebiyle önem arz etmektedir. Makalenin amacı doğrultusunda Kur'an; kodikolojik, paleografik ve ortografik özellikleri ile muhtevası açısından incelenmektedir. Sonuç olarak, Kūfî hat ile yazılan kısım hicrî üçüncü yüzyılın sonuna ait karakteristik özelliklere sahiptir. Mağribî hat ile yazılan kısım ise hicrî beş veya altıncı yüzyıla ait gibi görünmektedir. Farklı bölgelere ve dönemlere ait Kur'anlar satın alınan kişi tarafından bir araya getirilip ciltlenebilmektedir. Bu Kur'an da bir araya getirilmiş "karma Kur'an" kategorisine girmektedir. Bu Kur'an, erken dönem Kur'an elyazması kullanılarak yapılan ilk tercümelemelerden gibi görünmektedir. Tezyinatından hareketle, Kur'anlara yazıldıkları dönemden sonra farklı kişiler tarafından hem tezyinat açısından hem de i'cam ve rakş açısından müdahale edilmiştir. Kur'an'ın yazı özellikleri dik-kate alındığında, özellikle Kūfî hat ile yazılan kısımda kâtibin eli titremiştir ve bu da yazıda belli olmaktadır. Yani, erken dönem Kur'an elyazması örnek alınarak daha sonraki yıllarda kopyalanmış bir Kur'an olabilir. Bu konuda net bir bilgi bulunmamaktadır.

Anahtar Kelimeler: Tefsir, Erken Dönem Kur'an'ı, Kur'an Tarihi, Mağribî Yazı, Kūfî Yazı.

Introduction

Orientalists' studies on the Qur'ān started with translation activities. Although it is said that a complete translation into Greek, this translation is not available. It is known that translation activities began with Robert of Ketton in 1143, and thus the first complete translation of the Qur'ān was printed in Latin. His translation *Lex Mahumet pseudo-prophete que arabiche Alcoran* was a reference in Europe for a long time. It was also criticized for the quality of the translation. The translation of *Liber Alcorani* written by Mark of Toledo in 1210 was also written with a hostile attitude. The translation did not become widespread. Another translation was that of Juan de Segovia between 1454 and 1456. It included the Arabic version of the Qur'ān and was translated into Sicilian and then into Latin. In this respect, it was a work of three languages. There are some mistakes in the translation.¹ This was followed by Juan Gabriel's translation, which is an important translation that includes notes on the tafsīr.² In 1543 Robert Ketton's translation was published by Theodor Bibliander with an introduction and some notes for Christian readers.³ These translations did not use any of the early Qur'ān manuscripts.

There are many studies of early Qur'anic manuscripts based on material. In Western Europe, the work in this method can be traced back to Jakob George Christian Adler. Adler published Kufic manuscript fragments from the Abbasid period in 1780. In this work, transliteration and paleographic analysis were carried out.⁴ Michele Amari classified the Qur'anic fragments that came to France from the Mosque of 'Amr ibn al-'Āṣ. He also has some evaluations on these Qur'ān fragments.⁵ However, after Gotthelf Bergstrasser, these studies started to gain more importance. Bergstrasser studied the early Qur'anic fragments and adopted the idea of "reconstructing the Qur'anic text". After him, his student Otto Pretzl continued this work and developed a set of rules.⁶ Alphonse Mingana, in his *Leaves from Three Ancient Qurans*,⁷ claims that early Qur'anic manuscripts date from the period before the 'Uthmān. Arthur Jeffrey in *Materials for the History of the Text of the Qur'ān*⁸ aimed to publish a critical edition of the Qur'ān using early Qur'anic manuscripts. *The Corpus Coranicum project*⁹ involves many researchers in the study of early Qur'anic manuscripts in terms of transcription, calligraphy, qirā'āt, tafsīr, etc. It is one of the most important projects in terms of collecting early Qur'ān

¹ Hartmurt Bobzin, "Kur'an'ın Latince Tercümeleri: Kısa Bir Bakış" trans. Yusuf Öztel, *Uludağ Üniversitesi İlahiyat Fakültesi Dergisi*, 18/1 (2009), 617; Ulli Roth, "Juan of Segovia's Translation of the Qur'ān" *al-Qantara*, 35/2 (2015), 555-578.

² Katarzyna K. Starczewska "The Law of Abraham the Catholic' Juan Gabriel as Quran Translator for Martin de Figuerola and Egidio da Viterbo" *al-Qantara*, 35/2, (2014), 409-459.

³ Hartmurt Bobzin, "Translations of the Qur'ān" *Encyclopaedia of the Qur'ān*, ed. McAuliffe (Leiden: E.J. Brill, 2004), 5/344-345; Ramazan Adıbelli, "İlk Fransızca Kur'an Tercümesi: Andre Du Ryer ve L'alcoran de Mahomet Adlı Eseri" *Bilimname: Düşünce Platformu*, 43/3, 2020, 213-245.

⁴ Esra Gözeler, "ŞE 4141 Rulo: Türk ve İslam Eserleri Müzesinde Kufi Bir Kur'an Elyazması" *Ankara Üniversitesi İlahiyat Fakültesi Dergisi*, 63/1, 2022, 2; Ronny Vollandt, "Jakob Georg Christian Adler (1756-1834) and His Books", *Jewish Manuscript Cultures: New Perspectives*, ed. Irina Wandrey, (Boston: De Gruyter, 2017), 285.

⁵ David Powers, Muhammad is not the father of any of your men : the making of the last prophet, *International Journal of Middle East Studies*, 44/1, (Philadelphia: University of Pennsylvania, 2009), 166-167.

⁶ François Déroche, Sergio Noja Nosedá, *Sources Del La Trasmision Manuscrite Du Texte Coranique I*, 59-60.

⁷ Alphonse Mingana, Agnes Smith Lewis, *Leaves From Three Ancient Qurans: Possibly pre-Othmanic with a list of their variants*, (England: Cambridge University, 1914), vii.

⁸ Arthur Jeffery, *Materials for the History of the Text of the Qur'ān: the Old Codices*, (Leiden: Brill, 1937).

⁹ Corpus Coranicum. Accessed April 09 2023. <https://corpuscoranicum.de/en>.

manuscripts and analyzing them from many perspectives. François Déroche is one of the important names working on early Qur'ān manuscripts. He has analyzed the Umayyad and Abbasid periods from a paleographic point of view and has studied the early Qur'ānic manuscripts in detail with editions such as Paris (328a), London (Or. 2165) and Parisino Petropolitanus. He is also one of the most important names followed by Western scholars.

The Qur'ān at issue was earlier briefly discussed in an article titled "*A Peculiar Manuscript of the Qur'ān in Groningen*".¹⁰ This article discusses the physical characteristics of the Qur'ān by compiling information from the library, such as the size of the Qur'ān and the number of pages. It also mentions that some mistakes were made in the transcription. Moreover, it shares the conclusion that the Qur'ān is a forgery. The section with the Maghribī script is not evaluated, only some points from the section written in Kūfīc script are mentioned. The fundamental aim of this article analyzing the Qur'ān cataloged in "uklu HANDS 468" in terms of Muṣḥaf science. The related Qur'ān is important as it is a "mixed Qur'ān" and contains early Qur'ānic manuscript. In accordance with the main purpose, the Qur'ān will be analyzed codicologically, paleographically, orthographically and evaluated in terms of content. In addition, the reasons for the transcription and translation added at the end of the Qur'ān will be discussed.

1. Presentation of the Qur'ān

The Qur'ān registered in "uklu HANDS 468" at the University of Groningen measures 315x205 mm. It has 76 pages. The format structure of the book; quires 1-5, 8, 10-15 each consists of 4 leaves, quires 6-7 and 9 of 2. The page numbering system in the Qur'ān is in the upper left corners of the pages. The ink in the Maghribī script has corrosion and smells. Leaves 1-53 and 57-70 appear to be glued together. All leaves are very thick and appear to be independent of each other.¹¹ The first 7 pages and the last 3 pages of the Qur'ān are blank.

On the first page of the Qur'ān, there is an informative text about the Qur'ān in Latin. On page 1a there is an inscription in German, and on page 1b there are verses written in Maghribī script. The verses continue until leaf 54a. On the next page there is a note in Latin, followed by verses written in Kūfīc script from folio 56a to folio 71a. Between the 73-76 leaves, the verses are transcribed and translated Kūfīc script. In other words, considering the verses, the Qur'ān has two different handwriting styles. There are verses written in Maghribī script between the There are verses written in Maghribī script between folios 1-54, and verses written in Kūfīc script between folios 56-71. Apart from the section with verses, there are sections written in Latin and German.

¹⁰ Fred Leemhuis, "A Peculiar Manuscript of the Qur'ān in Groningen" *The Transmission and Dynamics of the Textual Sources of Islam*, (Leiden, Brill, 2011), 89/91-105.

¹¹ See. University of Groningen, "Quran uklu HANDS 468". Accessed June 16 2023. <https://rug.on.worldcat.org/search/detail/860901023?queryString=quran%20manuscript&clusterResults=true&groupVariantRecords=false&page=2>.

2. Additions to the Qur'ān in Latin and German



The first page of the Qur'ān is written in Latin and contains information about the content of the Qur'ān.¹² The text includes information on the two different parts of the Qur'ān, the Sūrat with which the Qur'ān begins and ends, the typefaces are Kūfic and Mauritanian, and that the codex was brought from Switzerland. L. Offerhaus, librarian and professor of history at the Groningen Library, took the manuscript into his library. One of the most



important information contained in the text is a comment made in 1770 by Nicolaus Schroeder, a famous philologist from Groningen. Schroeder expressed that the paper was not actually ancient because of its appearance.

The Latin note is followed by a text in German. According to the German note, in the photo on the left, the Maghribī fragment was purchased in 1535 by Johannes Marquart von Kungbeck during Charles V's occupation of Tunisia.¹³ There is one more inscription in Latin before the part written in Kūfic calligraphy. The information in the text photographed on the right, has beautiful ornaments, a person named Krum bought this manuscript from Saint-Gall, and this piece came from a certain temple in Memphis in Egypt, the temple was decorated with six hundred marble columns, this temple contained many chests full of ancient books, no one knew the character of the writing of these books, and this manuscript, which was not very valuable, was presented to him by the Praefectus of this temple.

3. Section in Maghribī Script

3.1. Features of a Section of the Qur'ān Written in Maghribī Script: Codicological, Paleographic and Orthographic Aspects



In the section of the Qur'ān written in Maghribī script, not all the pages follow the order of the verses and the pages are mixed up. It was probably re-assembled randomly after the binding was dispersed. The section in Maghribī script begins with the first folio and goes to the

¹² Information on the Latin inscriptions in the Qur'ān was provided by Mert Aysoysal, and I would like to thank him for his support in translation.

¹³ Leemhuis, "A Peculiar Manuscript of the Qur'ān in Groningen", 93.

54th folio. There are nine lines on almost every page. Two pages correspond to the beginning of the Sūrat. However, since these pages have a large space for the beginning of the Sūrat, the designated number of lines could not be preserved. As for *i'jām* and *raqsh*, the gestures of *fathah*, *ḍammah* and *kasrah* are colored in red, while *shaddah* and *jazm* are colored in green. Most of the dotted letters have dots, but there are also places where the letter is without a dot. Considering the nature of the reed, the verses were written with a reed with a much wider reed width, while the lettering was written in a later period with a much narrower reed width. The end of verse markings are circular, colored in red and decorated with green lines around them. The colors used throughout the Qur'ān are black, red, green, gold and orange.



(Vr. 10b)

(Vr. 28a)

Some pages of the verses are damaged (see 28a). Especially after the 41st leaf, the destruction is intensely observable. It appears that black iron-gall ink was used in the writing of the verses. On some pages, the ink has corroded, giving the paper a rusty color. The pages have yellowed because of the iron content.¹⁴

It is observed that attention was made to the layout in the Maghribī section. The verses are bordered with red color. However, what is noteworthy here is that the frame was made later. In some places this red frame goes over the text. This shows that there was a scribe who paid attention to the layout without the frame. There is no trace of a ruler, and in some places there is a slight skewing of the line layout.

If we look at the ornaments in the section written in Maghribī script, we see only simple forms at the end of the verse markings and in the *shamsah*. Exceptionally, at the beginning of al-An'ām, there is an ornamentation that differs from the rest of the Qur'ān. Both the ornamentation and the writing within the ornamentation seem to be added later. The red color used for the diacritical marks and the red color used for the end-of-verse marks have very similar tones. In addition, the red color used for the *qaṭ' hamzah* is very close to this color but slightly darker. If the painting was done by the same person, he may have darkened the color of the paint by one shade to draw attention to it.

¹⁴ Information on the damage to the Qur'ān was provided by restorer Beraat Hilal Üzümcü, and I would like to thank her for her support.



(Vr. 18a)

This section also contains a rosette. There are no rosettes in the sections of al-Mā'idā. Al-An'ām (beginning with the 18th folio), rosettes (beginning with the 29th folio) are placed every five verses. These places are as follows; a circular rosette at the end of Al-An'ām 6/19, a pear-shaped rosette at the end of verse 24, a pear-shaped rosette at the end of verse 34 (due to the faulty binding, the ornamentation remained on the folds of the book), a circular rosette at the end of verse 35, a circular rosette was added at the end of verse 40, a pear-shaped rosette after verse 45, a pear-shaped rosette after verse 64, a round rosette at the end of verse 70, a pear-shaped rosette next to verse 85, and a round rosette at verse 90. Al-An'ām 6/66 end of verse sign was forgotten and then tried to be added slightly at the end of the line.

Among the end-of-verse signs, there is an undecorated sign (Vr. 37b). The photographs of the rosettes in order are as follows;





(Vr. 29a)



(Vr. 24a)



(Vr. 27b)



(Vr. 28a)



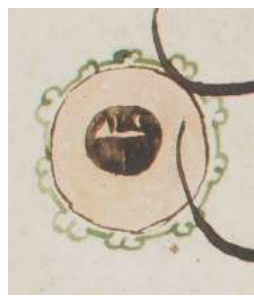
(Vr. 30b)



(Vr. 31)



(Vr. 37b)



(Vr. 40a)



(Vr. 41b)



(Vr. 44a)



(Vr. 45a)



(Vr. 48b)

As for the paleographical features of the Maghribī script, if we look at the characteristics of the *shākulī* (vertical) letters and the *ufkī* (horizontal) letters, the *shākulī* letters have an angle of almost 90 degrees. The letters such as *sīn*, *ṣād*, *nūn*, etc. are large enough to attract attention in the writing, and their chambers are made in a soft manner. The trembling of the copyist's hand can be seen in many letters. Several reasons could be responsible for this. The copyist may have looked at another manuscript and tried to make the same letters, it may have been a

forged manuscript, or he may have been a novice copyist who had just started scribing. Some letters show shaking. However, this situation raises the possibility that the copyist was a novice or that the Qur'ān was copied from an original source. A physical examination of the Qur'ān is necessary to reach a definitive conclusion.

In terms of orthography and tajwīd features;¹⁵ *waṣl hamzah*'s are shown in the Qur'ān by drawing a full circle on it. A red filled circle is placed above or below the *qaṭ' hamzah* according to its movement. Regarding the presence of the letter 'alif in writing, the long *fathah* (madd letters) is present in most words but not in a few. A fixed rule could not be identified in this regard. There is a verse in al-Mā'idā 5/95 where the issue of the spelling of the long *fathah* in words whose original is *wāw* can be examined. The word "عَفَا" here is written with the letter " 'alif " in accordance with the orthography. After examining the issues that are important in terms of spelling, the conclusion is as follows: based on the existing words, it can be said that, the scribe obeyed the rules of orthography.

3.2. The Content of the Chapter in the Qur'ān Written in Maghribī Script

A photograph of the first page of the verses written in Maghribī script is shown on the right. The red-colored section reads " اعوذ بالله من الشيطان الرجيم " in Arabic. Al-Mā'idā begins with the verse 5/82 and continues without interruption until the end of the Sūrat. Whereas in al-An'ām, there is a section from the beginning of the Sūrat until the 110th verse. Either the scribe intended to write up to this part, or he stopped writing when he got to this part for some reasons. Since the verses are completed on half of the page, it is understood that there is no rest of the verses. The words are divided, whether at the end of lines or at the end of pages.



The copyist made mistakes in many places in the verses;

1) Al-Mā'idā 5/105, after " أَيُّهَا الَّذِينَ آمَنُوا " , the next verse was skipped due to the similarity of the beginning of the verse, but the correct one was written in a small margin.

2) The word "الْعُيُوبِ" at the end of al-Mā'idā 5/109 and the expression " إِذْ قَالَ اللَّهُ " at the beginning of verse 110 have been forgotten and added slightly at the beginning of the line.

3) In al-An'ām 6/1, the part " الْحَمْدُ لِلَّهِ الَّذِي خَلَقَ السَّمَاوَاتِ وَالْأَرْضَ وَجَعَلَ الظُّلُمَاتِ وَالنُّورَ " is considered as a verse and the end of the verse is marked, and another end of verse mark is

¹⁵ The two most important sources on the orthography of the Caliph 'Uthmān are Abū 'Amr al-Dānī, *al-Muqni' fī rasm maṣāḥif al-amṣār*. ed.: Muḥammad al-Ṣādiq Qamḥāwī. (al-Qāhirah: Maktabat al-Kulliyāt al-Azharīyah, n.d.); Abū Dāwūd Sulaymān b. Najāḥ, *Mukhtaṣar al-tabyīn li-hijā' al-tanzīl*, (al-Madīnah: Majma' al-Malik Fahd, 2002/1423).

placed after the word "يَعْدِلُونَ" at the end of the verse. In other words, there are two signs in one verse.

4) In al-An'ām 6/2, the part "لَقَالَ الَّذِينَ كَفَرُوا إِنَّ" was forgotten, but it was added in the same size as the text, breaking the Misanpage.

5) After the word "أَخَذْنَاَهُمْ" at the end of al-An'ām 6/44, it should have continued as "مُتَّبِلُونَ هُمْ فَإِذَا بَعَثَهُ". Instead, the scribe returned to verse 41 and started writing again from "مِنَ أُمَّمٍ إِلَىٰ أَرْسَلْنَا وَقَدْ". He continued until the 42nd verse "تُشْرِكُونَ مَا وَتَنْسَوْنَ شَاءَ إِنَّ إِلَيْهِ تَدْعُونَ". When he came to this verse, he probably realized that he had made a mistake and returned to 44th verse and continued the verse starting from the word "بَعَثَهُ" again. He should have put the end of verse sign next to the word "مُتَّبِلُونَ" but he put it after the word "فَقَطَعَ" at the beginning of the next verse and continued the verse.

6) The verses from "وَأَصْلَحَ" in al-An'ām 6/48 to "قُلْ لَا أَقُولُ لَكُمْ" in verse 50 are written in small print at the bottom of the page.

7) From "بِالشَّاكِرِينَ بِأَعْلَمَ اللَّهُ أَلَيْسَ" at the end of verse al-An'ām 6/53 to the word "قُلْ" at the beginning of verse 56 has been omitted. When he came to verse 58, the scribe realized the situation and completed the verses from where he had forgotten, without any indication that he had gone back, after coming to the part of the verse "قُلْ لَوْ أَنَّ عِنْدِي مَا تَسْتَعْجِلُونَ بِهِ". After writing every word he forgot, he returned to his former place and continued from where he had left off.

8) He skipped from the end of verse al-An'ām 6/77 to the middle of verse 80 and started with "يَتَّبِعُونَ الْإِلَهِ" and continued until the end of the verse. He did not notice the part he forgot.

If we evaluate the content of the Sūrat in the section written in Maghribī script, from al-Mā'idā 5/82 to al-An'ām 6/110, there are verses on the Jews and polytheists who stand against Muslims, the rewards given to those who believe and the punishments given to those who associate others with polytheism, the expiation of oaths, fortune-telling and magician, avoiding alcohol and gambling, the prohibitions of the Ihram, the Prophet as a messenger, the issue of wills, the Prophet's being a messenger, the miracles of Jesus, the food sent down to Mary, the glory of Allah, the creation of man and the universe, and the Day of Judgment. This section was neither transliterated nor translated by Hottinger. It can be assumed that he was not interested in this part.

4. Section in Kūfic Script

4.1. Features of a Section of the Qur'an Written in Kūfic Script: Codicological, Paleographic and Orthographic Aspects

The section written in Kūfic script continues according to the order of the verses, and the pages are organized according to the first section. This section begins on the 56th folio and continues until the 76th, directly after the section written in Maghribī script. There are 10 lines on almost every page. There is a space for one line at the beginning of the Sūrat. As for i'cam and raksh, there are no dots and diacritics in the basic text. Later, dots seem to have been added in red color to indicate the letters. For *fathah*, a dot is placed above the letter; for *kasrah*, a dot is placed below the letter and for *ḍammah*, a dot is placed to the left of the letter. The same punctuation applies to the *tanwīns*, but they are shown as two dots. Letter dots were added to

the Qur'ān much later with a thin reed pen. Throughout the Qur'ān, the colors black, red, green and gold are used.



(Vr. 59a)

The Kūfī script is slightly deformed, and the writing on the back of the paper has slightly transformed to the front. There is a slight oxidation. Based on these indicators, it can be determined that iron-gall ink was used.

In the section written in Kūfī script, as in the section written in Maghribī script, the layout was given importance. The verses are surrounded by a red frame; however, as in the previous section, this frame was drawn later and sometimes crosses over the writing. There is no trace of a *miṣṭarah*, but there is a very slight shifting of the line arrangement.

When the verse endings are analyzed, the end of each verse is marked with sign. Considering the form of these signs, it can be said that they were added in later periods. When the writing of the verses is taken into account, there are no gaps left at the end of the verses for the signs to be placed. This is evidence that the signs were added later. For example, in al-Shūrā 42/17 (vr. 50b), the end-of-verse sign was added at the beginning of the line because there was no space. In al-Shūrā 42/31 and 32 (vr. 62a), however, no sign is placed at the end of the verse. This section does not contain any notes on the schema or additional information.



(Vr. 56)



(Vr. 56b)

As for the paleographical features of the part written in Kūfic script in general, the *shākulī* letters are generally drawn at an angle of 90 degrees. *Ufkī* letters with bowls such as *sīn*, *ṣād*, *nūn* are completely edged and sharp. The ends of the letters *mīm*, *yā'* and *wāw* are parallel to the line. The letters *'alif* have an oval form in their lower parts. In terms of its character, this writing points to the end of the third century. There is slight shaking in the drawing of some letters. This raises the possibility that the scribe was a novice or that it was copied from an original manuscript. A physical examination of the Qur'ān is necessary for a definitive conclusion.

In terms of orthography, *madd* letters are present in the writing. The word "فُرَأْنَا" in al-Zukhruf 43/3 is written with the letter *'alif* in accordance with the orthography. The number of verses is limited, so it can be said that the words in the chapter are in accordance with the orthography of Caliph 'Uthmān.

4.2. The Content of the Chapter in the Qur'ān Written in Kūfic Script

The section written in Kūfic script begins with the "لَنَا أَعْمَالُنَا وَلَكُمْ أَعْمَالُكُمْ" part of the 42/15th verse of al-Shūrā. The first page of the chapter is shown in the next photo. It is written until the 43/13th verse of al-Zukhruf "لِنَسْتَوُوا عَلَىٰ ظُهُورِهِ ثُمَّ تَذْكُرُوا نِعْمَةَ"

While the verse was completed in the previous section, the verse in this section was left unfinished. One of the striking features of this section is that the scribe stopped writing the verse without even finishing it. If the words are written at the end of a line or at the end of a page, they are divided.

The copyist's mistakes in the writing of the verses are less than in the previous section. After "ضَلَالٍ" at the end of verse 42/18 of al-Shūrā, he skipped to "كَانَ يُرِيدُ" at the beginning of verse 20 and continued until "أَمْ لَهُمْ شُرَكَوُا شَرَعُوا لَهُمْ مِنَ الدِّينِ مَا لَمْ" in the first verse. At this point he realized his mistake and went back to the last word of the 18th verse, "بَعِيدٍ" and completed the part he had left incomplete. The scribe forgot to write the part from the end of verse 47/42 "وَمَا لَكُمْ مِّن تَكْوِينٍ" to the end of verse 48 "وَإِنْ تُصِيبُهُمْ سَيِّئَةٌ".



Considering the content of the sūrats in the section written in Kūfic calligraphy, al-Shūrā continues from verse 42/15 to verse 43/13 of al-Zukhruf.

The call to Islam and the punishment of non-Muslims, the Day of Judgment, the reward of those who work for the Hereafter, Allah's all-knowing, acceptance of repentance and punishment of sinners, the glory of Allah, the reality of the Day of Judgment, and the situation of those who do not believe in the prophet sent. Unlike the chapter written in the Maghribī script, some of the verses are transcribed here. These sections will be explained in the following section. (Vr. 57a)

When we look at the part of the Qur'ān written in Kūfic script, the characters of the letters point to the end of the third century. Therefore, it is described as an early period Qur'ān. Scribal mistakes are less common than in the other sections, but it is surprising that the verse is left unfinished at the end of the Muṣḥaf.

5. Transcription and Translation of the Qur'ān

There is a transcription and a Latin translation added at the end of the Qur'ān. This transcription and translation were done by Heinrich Hottinger (1620-1667). Photographs of these sections are available here.

When the transcription section is examined, first, it starts with "لَنَا أَعْمَالُنَا وَلَكُمْ أَعْمَالُكُمْ" in al-Shūrā 42/15, where the Kūfic section begins, and continues until al-Shūrā 42/45; however, the transcription process is finished at "أَنْ يَأْتِيَ يَوْمٌ" before the verse is completed. It is interesting that he left the transcription unfinished without even completing the verse. It can be said that this section in Hottinger's handwriting is clear and legible.

Many mistakes are made in the transcription process. All the errors have been identified.

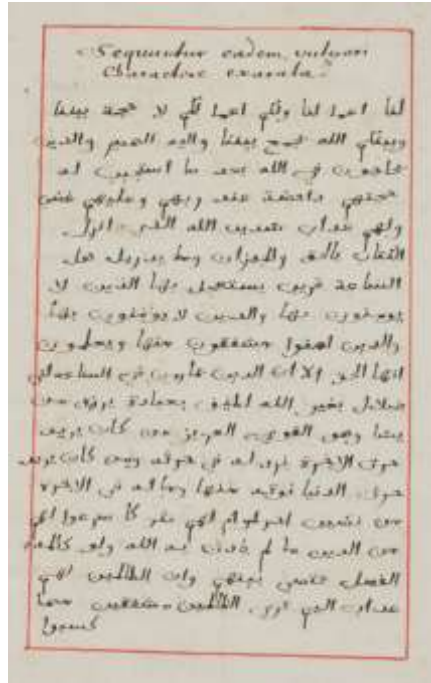
- 1) The word "من" was forgotten in "مِنْ بَعْدِ" in al-Shūrā 42/16.
- 2) In al-Shūrā 42/18, he wrote "الَّذِينَ لَا يُؤْمِنُونَ بِهَا" twice.
- 3) In al-Shūrā 42/19, he wrote "بِعِبَادِهِ" with the letter "ة".
- 4) In al-Shūrā 42/21, he added a word that is not at the beginning of the verse. He also did not write the word "شُرَكَاء" as in the Kūfic section. He has written the word "الْفُضِيِّ" as "تَقْضِي".
- 5) In al-Shūrā 42/22, he wrote the word "وَأَقِمْ" with the letter "م". The word "يَسْتَأْذِنُ" is not written as in the Kūfic section. He wrote "الْكَبِيرُ" twice because he thought that the word "الْكَبِيرُ" would not stay at the end of the line.
- 6) In al-Shūrā 42/23, he wrote "عَذَابًا" instead of "عَفُورٌ شَكُورٌ".
- 7) In al-Shūrā 42/2 he has skipped "أَمْ يَقُولُونَ افْتَرَى عَلَى اللَّهِ كَذِبًا" from the beginning of the verse.
- 8) In al-Shūrā 42/25 he wrote "من" instead of "عَنْ".
- 9) In al-Shūrā 42/26, the word "فَضْلِهِ" has been crossed out and rewritten.
- 10) In al-Shūrā 42/29, he wrote the word "فِيهِمَا" as "فِيهِ". The word "يَجْمَعُ", which is not in the verse, was added immediately after "وَهُوَ".

- 11) In al-Shūrā 42/20, the word "كثِيرٌ" was crossed out and rewritten.
- 12) In al-Shūrā 42/33, he added a hamzah at the end of the word "يَتَسَاءَلُونَ" which is not in the Kūfic section.
- 13) In al-Shūrā 42/34, the word "يُؤَيِّقُهُنَّ" has been scratched out and rewritten.
- 14) In al-Shūrā 42/35, he wrongly wrote the end of the word "مَجِيصٍ".
- 15) In al-Shūrā 42/36 he has written the word "الْحَيَاةِ" with "ت". He mixed up the words "وَعَلَى رَبِّهِمْ" and "يَتَوَكَّلُونَ".
- 16) In al-Shūrā 42/38, he wrote "الصلوات" instead of "الصَّلَاةَ".
- 17) In al-Shūrā 42/40 he wrote "لَمَنْ" instead of "فَمَنْ".
- 18) In al-Shūrā 42/45, the word "خَسِرُوا" has been scratched out and rewritten.

After the transcription section comes the Latin translation section. In this section, there is only a translation of the transcribed part. That is, there is no translation of the part written in Maghribī script. There is also no translation of the entire section written in Kūfic script. Only the part between verses al-Shūrā 42/15-45 in the Kūfic script has been translated. Hottinger did the translation. However, as in the transcription section, the translation section was translated without considering the section written in Kūfic script. Therefore, this translation cannot be said to be an original translation. Leemhuis is of the opinion that Hottinger's translation was taken from Biblander's translation.¹⁶ Moreover, when the translated part is analyzed, there is information about the unity of God and the Day of Judgment. The translation of verse al-Shūrā 42/15, where both the Kūfic section and the translation begin, means, "for us (is the responsibility for) our deeds, and for you for your deeds. There is no contention between us and you. Allah will bring us together, and to Him is (our) Final Goal."¹⁷ These verses may have captured Hottinger's attention at the beginning. There are verses that inform us that "Allah is one, that the Day of Judgment is real, that those who believe and do good will get glad tidings of Paradise, that those who disbelieve and do evil will go to Hell, that Allah is omniscient and forgiving, and that the life of this world is temporary." Therefore, this translation may have been done to examine and publicize some of these verses.

¹⁶ Leemhuis, "A Peculiar Manuscript of the Qur'ān in Groningen", 97.

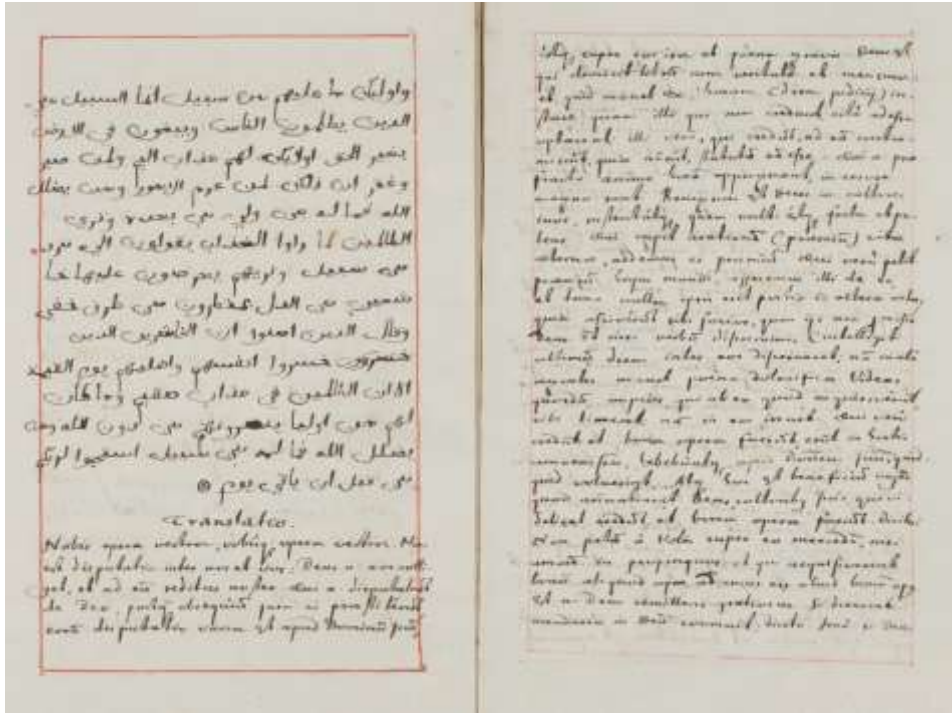
¹⁷ This part is translated from the following translation, see. Yūsuf 'Alī, *The Holy Qur'an*, (Istanbul: Asır Media, 2013), al-Shūrā 42/15.



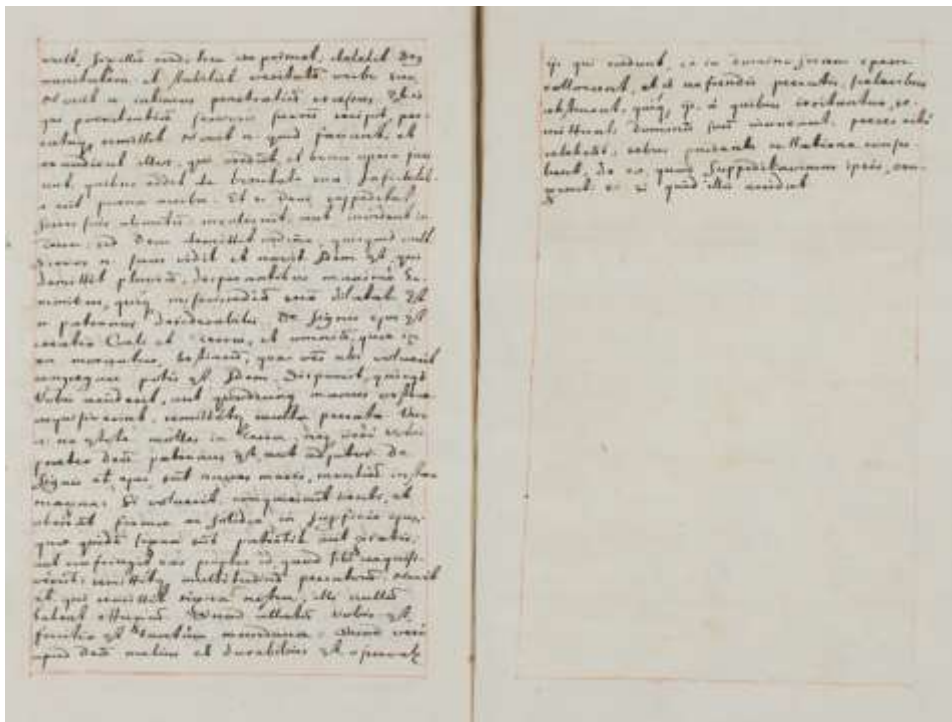
(Vr. 75b)



(Vr. 74b-75a)



(Vr. 73b-74a)



(Vr. 72b-73a)

Conclusion

The Qur'ān numbered "uklu HANDS 468" at the University of Groningen contains handwriting in two different characters. This indicates that it is a "mixed Qur'ān". That is to say, the Qur'ān's fragments were collected in one volume by a person who bought the different fragments. The Qur'ān has an introduction in Latin and German. From these notes, it appears that the Maghrib manuscript was purchased during Charles V's occupation of Tunisia. Two manuscripts of the Qur'ān in a single volume were presented to the library by Hottinger in 1776. The verses in the Maghribī script are not in regular arrangement. Presumably, at some point the binding was scattered, and then the binding was reconstructed by assembling the leaves in a random manner. In general, nine lines of verses are written on each page. The gestures and punctuation seem to have been added later. The frame drawn around the text of verse was made after the verses were written. As a matter of fact, this red line can be seen in some of the writings. The same red color also appears in the decoration. The decoration was made with a much smaller reed. Black, red, green, gold and orange colors were used in the Maghribī section. There are traces of corrosion on the pages. This corrosion was caused using iron-maz ink. There are traces of rust on the paper because of the ink. There are signs of tahmīs and ta'şīr after certain parts of the verses. There is a mark every five verses. When we look at the paleographic features, there is an angle of almost 90 degrees in the shākūlī letters. In the horizon letters, letters such as *sīn*, *şād* and *nūn* are large enough to attract attention in writing and their chamber parts are made in a soft manner. Sometimes there is a shaking in the drawing of the letters. It can be assumed that the scribe was a novice. As a matter of fact, he made mistakes in many places while writing the words. He has a system that is in accordance with the spelling of the Caliph 'Uthmān. The verses in the section written in Kūfic script are in a regular shape. Black, red, green colors and gold were used in the section. There is a little deformation and the ink was identified as iron-mase due to corrosion. The color of the frame drawn for the layout is the same as the color used in the ornament. Therefore, it seems to have been made in the same period. End-of-verse signs were added to the section later, and in most places they were stuck between the text. Shākūlī letters are generally drawn at an angle of 90 degrees. In the Ufkī letters, the chambered letters such as *sīn*, *şād* and *nūn* are completely angular and drawn in a sharp manner. The ends of the letters *mīm*, *yā'* and *wāw* are parallel to the line. An oval form is seen in the lower parts of the letters 'alif. In terms of its character, this writing points to the end of the third century. There is an orthography system that matches up with the Uthmanic rasm. The scribe made mistakes in the spelling of some verses. The chapter was interrupted by the scribe halfway through before the verse was finalized and the reason for this is unknown. The transcription section contains many errors. Some errors indicate that the transcription was done without consulting the Kūfic section. Similarly, the translation section is translated without depending on the Kūfic section. The translation is not a unique translation. There is no verse translated from the Maghribī section. In the Kūfic section, from the beginning of the chapter to verse 45 has been translated. So the whole section is not translated. Possibly the content of the verses caught Hottinger's attention. For this reason, he may have translated the verses up to a certain verse and then left them.

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Etik Beyan/Ethical Statement:

Bu çalışmanın hazırlanma sürecinde bilimsel ve etik ilkelere uyulduğu ve yararlanılan tüm çalışmaların kaynakçada belirtildiği beyan olunur. / It is declared that scientific and ethical principles have been followed while carrying out and writing this study and that all sources used been properly cited.

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Çıkar Çatışması / Competing Interests

Yazarlar, çıkar çatışması olmadığını beyan eder. / The authors declare taht they have no competing interests.