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# Epiphany of Scribing the Holy Quran from the Dawn of Islam Leading to the Manifestation of Calligraphy and Decoration in Islamic Sacred Art

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## Abstract

The Sacred Art of Islam has undoubtedly been born with the calligraphy of the Holy Quran. Afterwards, it was completed and evolved with decorating of this magnificent manifest. This process has had great effects on all fields of Islamic Art. In this research, the writer has discussed about the procedure of scribing the Holy Quran in the life time of the Holy Prophet (p.b.u.h) as well as the time of Uthman's caliphate. Mus'hef of Imam has also been pointed out. It has been confirmed that at the time of the Holy Prophet (p.b.u.h), the scribes wrote the Holy Quran in a special manner known as Mekky or Madani or Hejazi style. In this essay a few pages of the two remaining manuscripts of the Holy Quran scribed by this style, have been talked about. By analyzing the styles of scribing these two copies, it is pointed out that the words and letters have been arranged and collected in a beautiful order regarding the symmetrical, harmony and balance of the shapes and sizes.

**Keywords:** Holy Quran, calligraphy, epiphany, sacred art of Islam, the history of scribing, shamsa, the calligraphies of Mekky, Madani and Hejazi

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The great Holy Prophet of Islam Mohammad ibn Abdullah (p.b.u.h) was not taught nor did he read or scribe, subsequently he appointed a group of people to scribe down the words of the Lord, the Holy Quran, for him. The first person that was responsible for scribing down the revelations was Imam Ali –Amir Almomenin (p.b.u.h). He alongside others, the most important of which included Abi ibn Kaab, Zeid ibn Thabet and Uthman ibn Afan carried out this task both in Makkah and Medina. <sup>1</sup> The exact number of such scribes is unknown and quoted differently by various historians.<sup>2</sup>

The Holy Quran was noted down by the scribes of the revelations with all precision on items that were used at that age, such as papers that were called *Ghertas*,<sup>3</sup> thin and delicate skin of some animals that were called *Rogheh*(animal skins), and the leaf and trunk of the palm tree called *Jarideh*. It was also written on bone such as the shoulder blade of camels and sheep and on fabrics and other objects.<sup>4</sup> Zeideen Thabet is quoted as saying “in the presence of the Holy Prophet (p.b.u.h) we would scribe the Quran on *Rogha*.”<sup>5</sup> From this statement and other similar narrations, it is understood that the noble companions of the Holy Prophet (p.b.u.h), in addition to protecting and scribing the Holy Quran, used to act according to the guidance given by the Holy Prophet of Islam (p.b.u.h) in assembling and arranging the *Surahs* and *Ayahs* of the Holy Book. This was done with the full supervision of the Holy Prophet (p.b.u.h) himself. They

used to then scribe them on papers that were made from animal skins and put them together in a format of a book.

Countless number of Islamic scholars both from the *Shia* <sup>6</sup> and the *Sunni*, <sup>7</sup> those from the earlier times such as Seyed Morteza (355-436 A.H) or those from the most recent era such as Ayahollah Khoei agree on a common viewpoint that the Holy Quran was assembled at the time of the Holy Prophet (p.b.u.h) and the arrangement of the *Ayahs* next to each other was based on revelation. Furthermore, the application of numbering of the *Ayahs* on each *Surah* was accomplished on command and at the discretion of the great Holy Prophet (p.b.u.h) based on Holy revelations. Thus, determining the intervals between the *Ayahs*, which indicates where and how each *Ayah* continues was arranged and accomplished with the Holy command. As such, the scribes of the Holy Quran began from the beginning and finished to the end according to the instructions provided by the Holy Prophet (p.b.u.h). Nevertheless, these scriptures of the *Ayahs* on objects used at that age were in a dispersed form. Simultaneously, a group of people memorized the Holy Quran in the same order that the Holy Prophet (p.b.u.h) instructed, thus there were also companions of the Holy Prophet (p.b.u.h) regarded as the memorizers of the Holy Quran.

After the death of the Holy Prophet of Islam (p.b.u.h), his highly regarded companions, in particular Imam Ali (p.b.u.h) took great care of the actual collection of the Holy Quran.

Furthermore, at the time of the first caliph, a collection of the dispersed fragments of the scripture was initially achieved.

At the time of Uthman, the Islamic government was spread farther regions and many non-Arab nations had also accepted Islam. The companions and the people of Makkah and Medina would travel to these locations carrying the Holy Quran with them for the recitation and propagation of the heavenly words. However, each companion taught and recited the Holy Quran in a different manner. Since differences between such readings could have caused a problem, Uthman took notice of this fact and consulted other companions of the Holy Prophet (p.b.u.h) such as Imam Ali (p.b.u.h) in order to avoid such disputes. It was concluded that the Holy Quran should be collected and recorded in the linguistic rules of the *Quraish*.<sup>8</sup> This important mission was carried out from the end of the 24<sup>th</sup> year of Hijra until the start of the 25<sup>th</sup> year of Hijra.<sup>9</sup>

As pointed out this action was only achieved with the consultation of the companions of the Holy Prophet (p.b.u.h) and initially with the help and under the responsibility of four important companions, Zeid ibn Thabet, Saeed ibn Aas, Abdullah ibn Zubair, and Abdul Rahman ibn Hareth. They were later joined by others such as Abi ibn Kaab and Malek ibn Abi Amer, who are thought to be 12 people altogether. Finally it was concluded with the supervision of Imam Ali (p.b.u.h)<sup>10</sup> and the completed copy is called Mus'hef Imam or Mus'hef Um.<sup>11</sup>

## Various Stages of Mus'hef Imam Art Caligraphy

This important task was achieved with great care, ensuring of all the pronunciations and all seven characters. This was done in four essential stages:

1. Assembling the sources for preparing a single book, according to the scriptures that was gathered by Abu Bakr.
2. Comparison of the scriptures each with the other.
3. Assembling the various scattered and dispersed pages of Holy Quran, and destroying them thereafter to prevent any dispute.
4. Re-scribing and reproducing other copies of Mus'hef Imam to be sent around and to the Islamic world, to parts such as Makkah, Medina, Koofeh, Basrah, Damascus, Bahrain and Yemen.

Indeed a master copy was kept in Medina as the reference copy to be referred to by the public which was constantly taken into account.<sup>12</sup> The correspondents of the caliph and the general public paid a special attention to this collected copy of the scripture and strived hard to protect it and to make further copies of it to such an extent that before long many copies of the Mus'hef Imam had been made. By this arrangement tens of copies of the Holy Quran were prepared at different locations and the Muslims were able to read and recite them.

In between history books and travel diaries, information about Mus'hef Imam is repeatedly found. Yaghout Hamavy states that a copy of Mus'hef Imam that he had

scribed was kept at the Damascus main mosque.<sup>13</sup> Ibn Arny<sup>14</sup> and Ibn Kathier<sup>15</sup> have mentioned that, Ibn Batoteh, the famous traveller has also mentioned this Holy Quran in his diary.<sup>16</sup> Samody, the author of *Wafae Alwafaa* has presented some information about the Holy Quran kept in Medina, in his book.<sup>17</sup> Nevertheless, there are various information and stories told of each of these particular scriptures such as the drowning of the famous Qurtaby Holy Quran a journey between Tunisia and Morocco by its keepers, the *Movahedians*.<sup>18</sup>

The most famous Uthmanian scriptures consist of Uthman's Mus'hef Imam in Holy Makkah; Uthman's Mus'hef Imam in Medina; Uthman's Mus'hef Imam in Qurtabeh (Andalusia); Uthman's Mus'hef Imam in Baghdad; Uthman's Mus'hef Imam in Qeiran (Morocco); Uthman's Mus'hef Imam in Cairo; Uthman's Mus'hef Imam in Damascus.

These Holy Qurans were either scribed in Medina or were scribed from the Holy Quran kept in Medina and were sent to the central Islamic cities. Every time an Uthmanian Mus'hef was sent to a region, a companion of the Holy Prophet (p.b.u.h) would accompany it in order to read and recite the Holy words of the Lord. This would allow the Muslims to learn the correct recitation and style of reading directly from the Companion.<sup>20</sup>

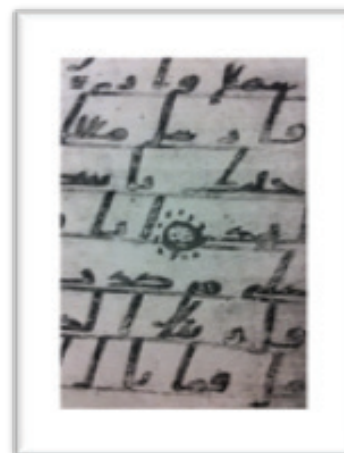
Reciters such as Abdullah ibn Saeb Makhzomy (deceased 70 years AH) were sent to Mecca, Abdullah ibn Masoud and later Abu Abdul Rahman Salmy (deceased in the 47 years AH) sent to Koofeh, Aarn ibn Abd

Qeis (deceased around 55 years AH) sent to Basrah, Moghareh ibn Abi Shahab Makhzomi (deceased something over the 70 year AH) to Damascus, and Zeideen Thabet (deceased in the 45 year AH) was appointed as the reciter of the Holy Quran in Medina.

It now becomes important to look at detail at the Uthmanian Mus'hef and analyse the way and the style it has been scribed.

The Art Styles of the Uthmanian Mus'hef and the Makky & Madany Caligraphy

There are various points of view regarding the origin of the existence of the Arabic writing and this has been discussed in detail in the book of "*Kelk-e Quodsi*". The epigraphies and the remaining monuments written in the format which was current before Islam and also contemporaneous with the appearance of Islam have also been noted.



However, it has been confirmed that at the time of the Holy Prophet of Islam (p.b.u.h), the scribes of revelations wrote in a special technique that was current in Makkah and Medina, such techniques started in Makkah

and continued in Medina. Ibn Nadeem in his book “*Al Fehrest*” names the type of calligraphy that existed in Makkah as Makky and the type of that existed in Medina Madany, and has even shown us a *bismillah* (in the name of god) of Makky scriptures.<sup>21</sup> There is no doubt that the Makky and Madany types of calligraphy are very similar and are from the same family, continuing from each other, therefore the style of calligraphy that existed in Makkah and Medina of that age is truly called the calligraphy of the Hejazi scriptures.

### Calligraphy Art of Hejazi Scriptures

The art of calligraphy that was predominant in Makkah or Medina or in general in Hejaz could be called Hejazi, which can be considered a new terminology for it.

The calligraphy used in such scriptures is in two formats: initially it was stiff or dry and in a primary style and later it developed and became a soft and smooth style. These two examples are explained in the following way:

1. The stiff or primarily calligraphy has its quarters and planes consisting of angles. Its letters and words were written with a perpendicular side with a certain angle and the difference between the lengths of the side was written with a stiff and hard angles and intervals.

2. The curved or soft Hejazi calligraphy has flexible letters and contains a circle and curvedness and is written softly and gently, the speed of scribing is more in this

type, the Alefs are all inclined to the right and are dragged upwards. It is at this stage of time that the dry format fades out and the second type of calligraphy stabilizes its special style, with letters and words containing independence, smoothness and gentleness and being written with small angles. This type of calligraphy has similarities to Naskh calligraphy, which found prevalence later on in the 5<sup>th</sup> century; and because of this it is also called “gentle and smooth Naskh”.

The Hejazi calligraphy is the pillar and foundation of Koofy calligraphy, the type of calligraphy that was established in Koofeh in the year 17 A.H. After Koofeh became the capital city of the Islamic government during the period of Imam Ali (p.b.u.h), it developed and flourished and the fact that many reciters and scribes were gathered in this city and proceeded reciting and scribing the Holy Quran<sup>23</sup> meant Koofeh and Madina had the most reciters and scribes of the Holy Quran. The flourish of the Holy Quran in these two cities caused Hejazi calligraphy to gradually evolve into what is now known as the Koofy calligraphy, which is an established style. Subsequently, Hejazi calligraphy gradually and naturally faded out.

Therefore, the available scriptures in Hejazi calligraphy are counted as the oldest scribing style in Islam, when it comes to the history of scribing and calligraphy. It is related to the period of the first half century of the first year of

*Hijra*, which means in the time interval between the first years of *Hijra* to the 50th year of *Hijra*. In other words it can be said that, most remaining letters in the Hejazi calligraphy belongs to the time of the Holy Prophet (p.b.u.h) or the first four caliphs and up to the so year of *Hijra*. As from that time onwards the Koofy calligraphy became current and the Hejazi calligraphy use declined in the course of time. The Holy Qurans remaining with us having Hejazi calligraphy belong to the period of Uthman till the period of the blossoming of the Koofy calligraphy in Koofeh which was from the year 25 till 50 A.H.

The remaining written documents in Hejazi calligraphy

It has to be noted at this point that the written documents in Hejazi calligraphy which remains till now are as follows:

1. Epigraphy: such as Jebel Sela's epigraphy that was written in the fourth year of *Hijra*;

Papyrus paper such as the leaf that consists of the history of the 22<sup>nd</sup> year of *Hijra*;

The Pages from the Holy Quran, which are mainly of the remaining dispersed pieces of the heavenly words, which have remained from the larceny of the events in history and has the title of a successful document and is a miracle of god's words that has continued to stay, in order for it to be presented to the people of the world. These pages, which are limited, are stored

in different corners of the world and in particular in big museums; these two manuscripts have been reprinted in a few copies as facsimile in the past.

The advantages of publishing this collection

The publication of this collection has many advantages, which we will refer to a few at this stage:

The clearness and visibility of the Holy miracles in protecting and presenting its words:

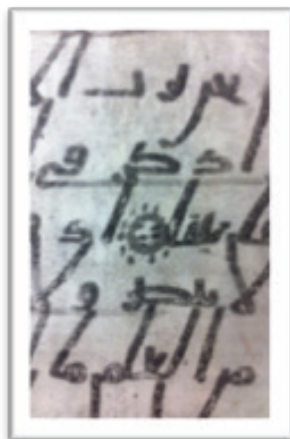
The Holy Quran has stayed inviolable from any alternation and any interference or larceny in a way that there are no scriptures in the human history that is so precise without the addition or extraction of even one word, this privilege is only special for the Holy Quran. The written passage that belonged to around fourteen hundred years ago is no different to the modern passage, except the fact that they have different calligraphy styles and it could be said profoundly that our Holy Scripture has not changed from the day it was revealed. We show that all the specifications of the Holy Quran is the same as it was initially collected and has been kept the same throughout duration of history, and has now being inherited to us in its original form and it is as the Holy miracle itself states "Surely we have revealed the Reminder and we will most surely be its guardian". (15:9)

Surely this scripture is the only book that



has kept safe from alterations in a world that has constantly changed throughout the passage of time and as such we cannot doubt at all its authenticity and therefore the large publications of this document will by itself negate any opinions proposed by the enemy or a group of enemy Jews and Christian Orientalists.

2. These Holy Qurans were scribed by men that were either a follower of the Holy Prophet (p.b.u.h) or were from



his faithful or obedient followers and thus they encountered with a special piety or holiness and placed as valuable inheritance for all Muslims. Its distribution in between the Muslims would be a way of protecting and spreading this valuable Islamic inheritance and as a result it will bring blessings and happiness on its way.

3. The specifications and the specialty of customs in the Uthmany scriptures of the Holy Quran can be shown precisely and scholars can study and research on such specialties of this type of scripture.

The present book can be a main source of the Uthmany scriptures rules, according to that the dimensions of linguistics of Uthmanys calligraphy can be combined.

4. We know that according to the opinion of the most reciters if the narration for a particular reading is correct, then that recitation is also correct. Therefore by studying the rules of these scriptures we can study about the agreed styles of recitation. The studying for the correct way of scribing the Holy Quran was and continues to be based and supported by the narrations and traditions that were used by reciters and scribes but we can now refer to these old versions of the Quranic calligraphy and see the scribing techniques of the *Ayah*'s used at that time.

### **The specialities of Hejazi calligraphy in Uthmany scriptures:**

Without signs and sometimes with dots

Words are independent and complete without any signs and A'rab, the presence of any dots in some words shows that the placing dots has been recorded prior to the period of Abul Aswad Doaly (deceased in the year 69 A.H) and as such existed before then, however little and without any grammar. The same way that the document contains a history from the 22<sup>nd</sup> year after *Hijra*, some letters such as B (□), T (□), TH (□), KH (□), F (ف), N (ن) had dots and we can clearly see the dots.

The same situation exists in this printed collection. Therefore we can claim that

there were some dots placed on characters in the Holy Qurans at the time of Uthman, but not in a uniform format and based on any rules, in other words placing dots was not obligatory making it necessary for the scribe to use, however there is no sign or indication of signs being used alongside characters.

But after this for a period of time the placing of dots and signs were put aside for a time because of different reasons such as the fact that there were no specific rule or a local need that they should place a dot on the letter or because of the speed required in reproduction or the lack of necessity for reciters whom mainly knew the Holy Quran by heart, till the second half of the first century when Abul Aswad and his students took direct action in dictating rules for the scribes of god's words and dots and signs appeared. Therefore, in the scriptures which belong to the second century after *Hijra* and afterwards dots and signs have been used very clearly.

### **B. The rule of scriptures according to the seven recitations:**

A lot of accuracy was made when scribing the Holy Quranic words, the shape of the words and joining of one letter such as Hail (هـ) or Lam (ل) or the deletion or addition on an *Alef* (ا), where discussions and consultations were made and later noted down. The companions of the Holy Prophet (p.b.u.h)

wrote the scriptures based on the rules of Hejazi calligraphy and the principles of scribing which was gallant at that time wanting to collect the sound characters that they felt while reciting and at the same time keeping the basic form of the letters.<sup>29</sup> Some of the scholars believe that the rules of calligraphy in the scriptures are also applied.<sup>30</sup> However, a group of people did not abide by such arrangements but still believed in the framework and that the principles of calligraphy should not change.<sup>31</sup>

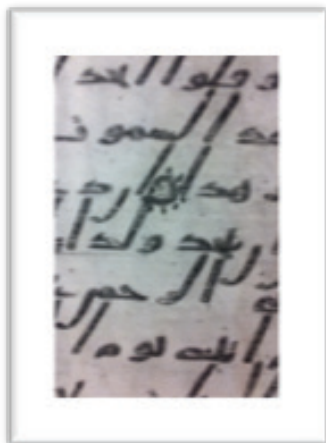
Some scholars know this custom of calligraphy in a way that it consists of all the types of recitation or the seven characters, since based on a famous and common narration Allah has revealed the Holy Quran under the shelter of his blessings, with seven characters or seven manners, so that the recitation for tribes of different Arabic backgrounds, each one containing a type of accent and special tone for themselves, would become easy.<sup>32</sup> The companions would acquire the aspects of recitation from the Holy Prophet (p.b.u.h) and because there were no signs on letters or characters, each had to learn the pronunciations and the particular dialogue that the Holy Prophet (p.b.u.h) had agreed on. This was appointed and was supported under the seven ways of recitations, taught to his students and the people of the city, within the common basis of the calligraphy. However, we can acknowledge that the way of scribing the words was based on a



common ground, which formed the Arabic calligraphy of that period.<sup>33</sup> During the period that followed there were a number of transformations of the Arabic language, the rules and customs of calligraphy, which naturally came into existence and as such calligraphy and recitation became easier. Thus, the customs of the calligraphy of the current Holy Quran has found differences with the customs of Uthmany scriptures.

### The specifications of the calligraphic copies and Holy Quranic pages of the present

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#### Holy Scriptures:

##### 1. The Quranic copy in Paris

This scribed copy, which belongs to “Bibliothèque nationale de France”, the national museum in Paris, is called the Paris copy. This copy alongside other copies was bought in Qahereh (Cairo) in the 19<sup>th</sup> century and as part of a collection

of the Holy Quranic copies was sold to the national museum of Paris in the year 1833 and was listed in those days.<sup>34</sup> The number of papers in this book is 56, which is 112 pages, and its number in the national Paris museum is (a) 328. This copy has sections belonging to sixteen Quranic *Surahs* and includes the beginning of 275-286 *Ayah* of *Surah Baghareh*, and finishes by the *Ayahs* 1-18 of *Surah Al Zomar*. In this copy, the *Surahs* are without titles and an empty space is placed between the previous and the next *Surah*.

The size of the paper is 24x 33 cm

The number of lines in each page: 22 to 26 lines

The lengths of the lines: 30 to 32 cm

The area of the written Holy Quranic *Ayah* in one page: 30 to 31 cm is the length and 20.5 to 21 cm is the width; the information about the calligraphy of these scriptures is published in the book “*Fehreste Noskhehaye Khaty Qurany Dar Paris*”.

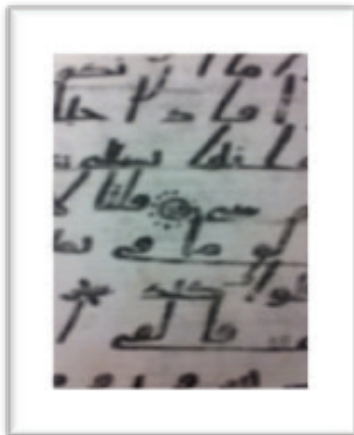
##### 2. The Holy Quranic copy in London

The scriptures belonging to the British library of Britain, is called “the London’s copy”. The historical information about the circumstances of the existence of this copy in this museum does not exist and in reality is very little is known. There is one matter for the title registrations, which was accepted by the list of the Britannia museum in the year of 1879 with the number “2165 or.” and shows

that it has been written on skin.

It should however be said that the 77<sup>th</sup> page of this Holy Quran exists in the collection of William Right in the name of "The images of the calligraphic Qurans of the Asian collection in the British Museum" which was published between the years 1875 till 1883 in London. C. Ruo introduced this copy in Arabic, in the supplemental section of the "Noskhehayeh Khaty" in London in the year 1894, on pages 37 and 38. The number of papers in this copy is 61 and the number of pages is 122.

The size of the papers: 31/75 x 21/59 cm



The number of lines in each page: 24 lines

The length of each line: 19 cm

This copy has the sections of 22 Surah of the Holy Quran. The beginning is from the 42<sup>nd</sup> Ayah of the Surah Aaraf and continues till the 206<sup>th</sup> Ayah. The copy ends with the 1st to 70<sup>th</sup> Ayah of Surah Hajj. One of the specifications of this Holy Scripture is the

fact that out of the 22 Surahs that it has, 20 Surahs have beginnings.

In this copy, the Surahs have a title which is slightly different from the calligraphy of the text of the Surahs, which has been in turn written in abolition of stiff Hejazi calligraphy.

There are signs placed at the end of the Ayah that is red in color, which is more like a circle that has a few dots placed around it and looks like an ornamental loop. The calligraphy at the start of the Surahs is also in the color of red, possibly these signs and expressions in the headings of the Surahs have been written later on and have been included in the text. This sort of sign is the beginning of decoration in the Holy Book of Quran in which the presence of color and the sign of the shapes of circles (shamsa) have the content of symbolic meanings. These signs which appear in the Holy Book for the first time and later completed in illuminating art of the Holy Quran appear with glory. It is clear that how shamsa is used in various decorating art from architecture to carpeting, tiles and so on.

## Conclusion

According to what I have so far discussed I'm not to approve the orientalists' and researchers' claim who have said that Islamic art was initiated and innovated by various civilizations defeated by Muslims of Arab Peninsula. Normally it is argued by scholars of Islamic Art that

“The rapid conquest of Muslim armies suddenly placed the Arabs- strangers to sophisticated figurative and architectural cultures- in contact with awe-inspiring heritage of Byzantium, Mesopotamia and Iran”<sup>35</sup>. They believe that in the era of Rashidun (Righteous) Caliphs, Muslims who entered Sassanid Empire and also the lands belonging to the civilization and art of Byzantium such as Damascus and Constantinople, Assyria, Babylon, India and Africa, Greeks and Romans and so on achieved their Islamic art from these conquered nations. Although there are truly some points in these sayings, they are almost said in ignorance of this truth that Muslims already had an art which they glorify, that of calligraphy of Holy Scripture Quran. Normally, it is argued that the era of Prophet Muhammad (p.b.u.h) was “a “time of ignorance” (the jahiliya), in the primary sense of a spiritually unenlightened period, but as a time of relatively limited cultural achievement”<sup>36</sup>. It is true that artistic remains of this era that are directly connected to this period still remained few and artistic and cultural poverty of that time is a matter of some debate,<sup>37</sup> but scholars normally accept it as a general essence and do not try actually to do any further research. It is obvious to scholars of Islamic Art that writing, poetry and calligraphy of Holy Quran enjoys a centrality in Islamic culture, but most of them find it difficult to defend it as a matter of fact. Regarding the art of

calligraphy as a point of departure for Islamic Art seems to them to be kind of an intuition which is valid but cannot be put in a scientific article. I accept that artistic practice is a multifaceted practice manifested in multiple media, but I don’t want to mention Islamic calligraphy only as an essence, a principle that underlies all these various artistic manifestations and that appears in the most sacred creative gesture of all: copying the Holy Qur’an. I want to go further and claim that, regarding all the documents that I delivered in my article the origin of Islamic Art is to be found in copying calligraphies of Holy Quran.

Regarding the encounters of Arabs with the culture of newly conquered lands, it is worth mentioning that all these events happened during the time of *Rashidun* Caliphs and after. Researchers say that Islamic art is based on those lands’ ancient civilization and art.<sup>38</sup> In fact they believe that creation of **Islamic** art hasn’t started in the dawn of Islam, but after conquering other lands, it came into existence. But by this research I’ve tried to prove that this theory is not correct and Islamic Art was born in the lap of Islam itself, especially its Sacred Art.

This title is provable both due to the content of the Holy Quran and Sunnah which are not in our research, and also the actual subject we’re talking about.

The oldest copies of studied Holy Quran show that the art of calligraphy has been

observed carefully. This kind of scribing is based on rules and norms. Size of the pens in writing is in harmony and balance with the kind of writing. The lines have their own disciplines. Besides, the red color of ink showing the difference between Ayahs is distinguished. The shape of circles called Shamsa (sun shape) as a decorating art is manifested. Therefore, it is known that from the first century of Hijra, with the blessing and epiphany of the Holy Quran, the art of calligraphy and book decoration has been born and evolved in other artistic varieties naturally. The dots in the circles have their symbolic meanings which later were used in mysticism.

## References

1. Tabaqhate Ibn Saad, sentence 3, part 2, page 59, 1862
2. Reaz: Zanjany, Abul Abdullah, Tarekhe Holy Quran, page 20 and 21 that 43 scribes have named him and also Khazaely, Aalam Holy Quran, page 500 and also Ramyar, Tarekhe Holy Quran kareem, page 202 and Balazary the author of futoohal baladan scribes that in the middle of Quriesh 17 people knew how to scribe (page 457 to 460)
3. Papyrous or Oraq bardi were papers that they used in those days and was brought to hejaz from Egypt,  
R.K: Kalake Qhoudsi: the scribe of this lines page 22, in the year of 1379 (A.H), Tehran.

4. In order to get familiar with the tools of scribing in the time of the Holy Prophet (p.b.u.h), R.K, Kalake Qhoudsi, page 22 and 23, the terminology words of those days consisted of: (newspapers), Lakhaf which means thin stones, Scapular, Eqhtab which means smooth wood, Regheh, silk paper, vellum. In the Holy Quran the words Qertas is brought in the *Surah Anaam*, Aya 7 and its plural Qertees in the *Surah Anam* Aya 91 and Regh (vellum) has been brought in the *Surah Toor*, Aya 3. The name of “Qalam and Medad” or pen and pencil, the equipments for scribing has also been brought in the Holy Quran. Qalam in *Surah Alaq*, Aya 4 and *Surah Ighman*, Aya 27 and *Surah noon*. Al Qalam and Medad in the meaning of the common used ink are in *Surah kahf*, Aya 109.

5. Suyoti, Aletagham, sentence 1, page 99 and Al Borhan sentence 1, page 327.
6. R.k: al Khoei, Tafseeral Bayan, page 376, Najaf, 1969
7. R.k: Suyoti, Aletagham, sentence 1, page 172, year 1951, Qahereh
8. Seyedeen Tavoos has mentioned in his scriptures “Saad al Soud” this saying. For further information: Hojjaty “Tareekh Holy Quran” page 442, Tehran, year 1372 (A. H)
9. Tareekhe Tabri, sentence 3, page 304 and sentence 4, page 204
10. Tabaghat ibn Saad, sentence 3, part 2 page 62.
11. Mus’hefe Sajestani, page 34, Qahereh, Year 1936
12. R.K: be in hejr asghallany, Fathal Bary, page 393, sentence 1, year 1959.

13. Majam al Baladan, page 62, sentence 2
14. In the scriptures “masalek alabsar fi mamalek alamsar”, from fazullah army, page 195, sentence 1.
15. “Fazael Al Holy Quran”, page 49 16) Rehleh, page 116 sentence 1
16. waf a alwafae be akhbare dar al mostafa, page 667, sentence 2.
17. R.k: Kalake Qhoudsi page 31
18. Soyoti, Aleteghan page 224, sentence 1, and also: Masahafe Sajestany page 34
19. Zanjany, “Tarekh Al Holy Quran” page 67
20. Al Fehrest, page 5, in Egypt, year 1348 (A.H)
21. Kalake Qhousi, page 22
22. Abdul Hady Shams, “Tarekhe qheraat Holy Quran kareem”, page 31, Tehran, 1373 (A.H)
23. For information regarding how the images looks in this monument: R.K: Kalake Qhousi, page 26
24. Surah Hejr, Aya 9
25. R.K: he has brought the picture of this document in the scriptures “Kalake Qhoudsi” page 26.
26. R.K: For the picture of this document and the letters in Marjae Sabegh page 45.
27. R.K: Ibn Khalakan, Wafeyaate Al Aayan, page 125, sentence 1, Qahereh, 1948
28. Qhanem Quodoori, Rasme Khat Mus’hef, page 183
29. Regarding the matter that the customs of scriptures were arranged, and its people who agree or disagree with this opinion, see R.K: Mohmmad Taher Albakredy, Tarekh Al Holy Quran, page 101, year 1946
30. The same scriptures on page 665
31. For further information R.K: refer to the scriptures of Abdehy Alragehy, Allahajat Al Arabia fi Qheraate Holy Qurannia, Qahereh, 1968
32. Ghanem Ghodoori Alhamd, Rasme Khat Mus’hef, the translation of Yaqhoob Jaafary, page 665
33. De La Bibliothèque Nationale De France
34. Mozzati, Luca. 2010. Islamic Art, Prestel, page 22.
35. Hattstein, Markus & Delius, Peter (eds), 2000. Islam Art and Architecture, h.f.fullman, page 35.
36. ibid
37. See for instance:
- حاتم، غلامعلی، هنر و تمدن اسلامی، دانشگاه پیام نور، ۱۳۹۰، ص. ۲۰؛ محمد حسن، زکی، صنایع ایران بعد از اسلام، ترجمه محمد علی خلیلی، تهران، اقبال، ۱۳۶۶، ص. ۵؛ پرایس، کریستین، تاریخ هنر اسلامی، ترجمه مسعود رجب‌نیا، امیر کبیر، ۱۳۸۶، ص. ۱۱-۵.
- And also:
- Stierlin, Henri. 2009. Islam From Baghdad to Cordoba, Taschen, page 21; O’Kane, Bernard. 2007. The World of Islamic Art, The American University in Cairo Press, page 18

