



The Origin of the Kufic Script

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Foreword

The Kufic Script is the first style of Islamic period' writings in which the manifestation of art, delicacy and beauty are explicitly evident. It was developed in the city of Kufa⁽¹⁾, therefore it is called "Kufic" although it was known in Mesopotamia before the foundation of Kufa. At the time of the advent of Islam, this type of script was already in use in various parts of Arabia. The first copies of the Qur'an were written by this script⁽²⁾

During the first three centuries of Islamic period (7th-9th century AD) Qur'an was practically written and recorded with Kufic scripts while calligraphers of every zone used to use their personal style and taste in this sort of handwriting.⁽³⁾

The nibs of their pens might have been different from one another or the tendency of vertical ribs of the letters towards left and right sides, together with some other invented differences exerted in the chosen letters, might have been characterized the style and place of writing. Thus, various ways of inscribing letters, like those of Kufic, Madani, Basri, Shami (Syrian) and Maqrebi script came into existence.

The early Kufic script did not have any signs to display the correct pronunciation of words. Even word's dots were not used on or under the letters. But, in the course of time signs for pronouncing vowels gradually appeared.⁽⁴⁾

Arab scribes only used Kufic script in writing the rubrics of Qur'anic texts and margins which were mostly decorative designs consisting of ceruse or gold work traces done on azure backgrounds. Because the Kufic script was used mostly in writing the holy Quran, different kinds of Kufic script became as sacred phenomenon and got holy aspect. Calligraphers tried to create as more beautiful and charming letters and words as possible in innovative handwritings.

Various sorts of artistic symbols and tokens introduced natural things or man-made objects were explicitly used and observable in those sacred letters and words.

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As it is known that the Arabic alphabet evolved from the Nabataean⁽⁵⁾ which itself derived from the Syriac⁽⁶⁾.

In the 6th and 5th centuries BC, north-Semitic tribes migrated and established a Kingdom centered around Petra in Jordan and Busra⁽⁷⁾. These people (named Nabataeans from the name of one of the tribes, Nabtau), probably spoke a form of Arabic.

It has been claimed by missionaries that the Kufic Script which according to Qur'an scholars did not appear until the late era of the eighth century". Martin Lings and Yasin Safadi said that the Kufic script did not appear until the late era of eighth century. Therefore the conclusions that are based on the opinions of Christian missionaries suggest that both Samarkand and Topkapi Codices could not have been written earlier than 150 years after the Othmanic Recession was [supposedly] compiled - at the earliest during the late 700's or early 800's since both are written in Kufic scripts."⁽⁸⁾

It appears that the origin of this claim goes back to John Gilchrist who alleged about the Qur'anic manuscripts saying that "Virtually all the relevant surviving texts were written in a developed form of Kufic scripts or in one of other scripts known to have developed some time after the early codification of the Qur'an text. None of them can be reliably dated earlier than the second half of the second century of the Islamic era".⁽⁹⁾

During the early Muslim era , several calligraphic variants were developed and each being called by the name relating to its locality.⁽¹⁰⁾

Here we may refer to a quote said by al-Qalqashandi⁽¹¹⁾ who said that Kufic is the earliest script from which the others were developed, he writes:

قال صاحب الأبحاث الجميلة في شرح العقيلة "والخط العربي هو المعروف الآن بالكوفي ومنه استنبطت الأقلام التي هي الآن".

“The Arabic scripts [khatt] is the one which is now known as Kufic from it evolved all the present pens”.⁽¹²⁾

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This is a very profound statement as its findings differ greatly from missionaries' assertions though Nabia Abbott's conclusions perhaps may not go so far as to agree with this conclusion we find that she does say:

“The Muslim tradition is that the original Arabic script was a Kufic (Hiran or Anbaran) is one of those statements which, though known to be half wrong, may yet be half right. Kufah and Basrah did not start their careers as Muslim cities until the second decade of Islam. But these cities were located closer to Anbar and Hirah in Iraq, Kufa being but a few miles south of Hirah. We have already seen the major role the two earlier cities have played in the evolution of Arabic writing and it is natural to expect them to have developed characteristic scripts to which the newer cities of Kufa and Basra fell heir, so that for Kufic and Basran scripts are tempted to substitute Anbaran and Hiran. So far the script of Hirah must have been the leading script in the 6th century [CE] and as such must have influenced all later scripts, including the Makkan – Madinan.⁽¹³⁾

Others argued that “The Arabs usually distinguish four types of pre-Islamic scripts which are, al-Hiri (from Hira), al-Anbari (from Anbar), al-Macci (from Mecca) and al-Madani (from Medina). The famous author of Fihris, Ibn Nadim⁽¹⁴⁾ was the first to use the word 'Kufic', deriving it from the Hiri script. However, Kufic script cannot have originated in Kufa since that city was founded in (17AH/638AD) and the Kufic script is known to have existed before that date, but this great intellectual centre did enable calligraphy to be developed and perfected aesthetically from the pre-Islamic scripts”⁽¹⁵⁾. Actually the establishment of Kufa have promoted two groups of scholars to demonstrate a great interest in the Arabic language and its script.⁽¹⁶⁾

The city was chiefly instrumental in bringing about reform to Meccan-Medinan scripts. It seeded the foundations of the Kufic letters and thus enabled the Islamic world in east and west to utilize it and develop it and that trend eventually pushed the

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Arabic scripts in general to reach high levels in the Arab Islamic arts and positively contributed to shaping up the schools for Arabic scripts.⁽¹⁷⁾

The reform to the Arabic script applied to both the rectilinear and curvilinear type of scripts. Kufa became famous for reforming the first one by making it conform to the discipline and some of the characteristics of the Syriac - Estrangelo script . As a result new script born which has specific proportional measurement with profound angularity and squareness with short vertical strokes and an extended horizontal lines it become known as al-Khatt al-Kufi (Kufic Script). It superseded the earlier random attempts to improvement and has the most profound effect upon the whole future development of Arab calligraphy.⁽¹⁸⁾

The Kufic script reached to its perfection during the second half of the eighth century attained a pre-eminence which endured for more than three hundred years and became by common consent the sole hieratic scripts for copying the Quran.⁽¹⁹⁾

The early austere of Kufic reflected the harsh cultural and social environment in which it grew, but when the time come to ripen into splendor and magnificence it mirrored this by developing a purely ornamental forms.⁽²⁰⁾

One fundamental fact about the Kufic epigraphy is that it was not subject to a strict rules, as it gave the artist virtually a free hands in his conception and execution of its ornamental forms.⁽²¹⁾

The Characteristics: The Kufic is a form of script consisting of straight lines and angles often with elongated verticals and horizontals. It originally did not have consonant pointing distinguishing, for example, b, t, and th. It is still employed in Islamic countries though it has undergone a number of alterations over the years and also displays regional differences. The difference between the Kufic scripts used in the Arabian Peninsula and that employed in North African states is very marked. (See Fig. 2).

The Christian missionaries' arbitrary dating of the origin of Kufic script also contradicts the early inscriptions which have been commented upon by both Western and Muslim writers. Here we may refer to the landmark decision of compiling the divine revelations by the third Caliph Uthman bin Afan in one codex is the starting point for the use of this holy codices by the preferred Kufic scripts as illustrated by two piece of Quran attributed to Caliph Uthman kept in (Topkapi) in Istanbul. ⁽²²⁾

- 1) The Earliest dated Kufic inscription from an area called Qā‘ al-Mu‘tadil, near Al-Hijr (Madāin Sâlih) in Saudi Arabia. This inscription, as it appeared, is destined to be the most famous of all the Arabic inscription. It is called the Inscription Of Zuhayr (24 AH / 644 CE). UNESCO has added it to the Memory of the World Register of Documentary Collections. ⁽²³⁾
- 2) The tombstone of ‘Abd al-Rahmān Ibn Khair al-Hajri dated (31 AH/652 CE). This was first published by H. M. El-Hawary who said that it is inscribed in “carelessly written Kufic scripts”. ⁽²⁴⁾

Here Nabia Abbott reasserts, “The earliest Muslim inscription, the tombstone of Abd al-Rahman Ibn Khair al-Hajari dated 31/652 is certainly not Makkan and can safely be considered as poor Kufic”. ⁽²⁵⁾

- 3) An Islamic Inscription on Darb Zubayda Caravan Route (40 AH/ 660-661 CE). Kufic inscriptions were found on the Darb Zubayda Caravan Route at Wadi 'l-Shamiya during an archaeological survey in 1970s. ⁽²⁶⁾
- 4) An Islamic inscription from Wadi Sabil dated (46 AH / 666 CE). This inscriptions were found in Wadi Sabil during the Philby-Ryckmans-Lippens expedition. ⁽²⁷⁾

These Kufic inscriptions are dated to a period precedes the collection of the Qur'an by ‘Uthman.

Second: The Kufic Qur'anic Manuscripts from First & Second Centuries of Hijra:

The best way to refute the claim of Christian missionaries about the appearance of Kufic scripts and hence the Kufic Qur'ans around late eighth century CE (or mid-to-late second century of hijra) is to show the existence of Kufic Qur'anic manuscripts from first and early second century of hijra.

The following museums have Kufic Qur'anic manuscripts from 1st and early 2nd century of hijra.

- **Austrian National Library**, Vienna, Austria: Kufic manuscripts A. Perg 203, A Perg. 201 and A Perg. 193 + 196 + 208 dated from the beginning of second century hijra. Manuscripts A. Perg. 186 and A. Perg. 197 are dated to middle second century of hijra.⁽²⁸⁾
- **Beit al-Qur'an, Manama, Bahrain**: Manuscripts 1611-mkh235 is from late 1st century of hijra. Manuscripts 1620-mkh233 is from 1st / 2nd century of hijra.
- **Maktabat al-Jami' al-Kabir (Maktabat al-Awqaf), the Great Mosque of San'a', Yemen**: Examples of first century Kufic manuscripts are available in Memory Of The World: San'a' Manuscripts, CD-ROM Presentation.⁽²⁹⁾

We need to give clear distinction between dated (or datable) manuscripts and dating of manuscripts for proper orientation. The Qur'anic manuscripts become datable when there is a note on it either from the scribe or the caretaker showing the date of its accession in a library or the production of the manuscripts itself.

Keeping this in mind let us move over to the statement of the Christian missionaries. They say "Aside from some of the manuscripts discovered in the loft of the Great Mosque in Sanaa in 1972, no manuscripts fragment of the Qur'an can be dated earlier than first quarter of the 8th century A.D. - nearly 100 years after Muhammad".⁽³⁰⁾

The above statement gives an impression that Muslims do not have datable Qur'anic manuscripts before the first quarter of the

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eight century. It is not true that the earliest datable manuscripts goes back to the first quarter of the eighth century. The famous paleographer Adolf Grohmann informs us that.⁽³¹⁾ "One dated copy exists from the first century of Hijra and two exists from the second, seven only from the third century of Hijra".⁽³²⁾

The first century manuscripts is dated (94 AH / 712-13 CE) and it is from Iran. The two second century hijra copies, dating 102 AH / 720 CE and 107 AH / 725 CE are kept in the Egyptian National Library, Cairo; the latter we have already discussed above.⁽³³⁾

A word of caution needs to be added. Whenever there is a marking on the manuscripts, it is the burden of the paleographer to estimate the time between the writing of a manuscripts and its being deposited in a mosque or any other religious institution.

The Conclusions

We've seen that the scripts which came to know as Kufic existed before the founding of city of Kufa. It was this scripts which reached its fullness or perfection in the second half of the eighth century CE. This is a clear refutation of the claims of missionaries who have asserted that the Kufic scripts originated very late; not earlier than 150 years after Hijra.

As we are about to conclude, there is a lot that can be said about this astonishing success, we acknowledge the efforts existed by our ancestors in honoring the Arabic scripts.

The religious passion that was based on Islam teachings and the teachings of Prophet Mohammed (PBUHS) have played key role in developing the writing in pushing this development to the ranks of perfection in a short period of time.

The reason of long prevalence and vast circulation of this style of writing lies in its easy quality of being either written or read.

Hope the material included in this paper gave a clear picture about the Kufic Script .

- (¹) Kufa : a city located about 170 KM south of Baghdad , the second garrison city established outside the Arabian Peninsula in (16 AH/638 AD) after Basra. For more information see: Al-Tabari, Muhammad ibn Jarir, **Tareekh Tabari** , Nafees Academy, Karachi, Pakistan 2004, Vol.III Part-1 Events of 17 AH), P. 52-53.
- (²) Jonathan M. Bloom; Sheila Blair , **The Grove encyclopedia of Islamic art and architecture**, Oxford University Press, 2009, P. 101, 131, 246.
- (³) Arabic scripts: The British Museum
- (⁴) Jonathan ,Ibid, P. 246.
- (⁵) **Nabataean:** Ancient Arabs lived in north Arabian Peninsula and south Levant. The name Nabatene given to their settlements including capital city of Petra in AD 37 to c. 100. The Kingdom constituted the borderland between Arabia and Syria from the Euphrates to the Red Sea. In 1997 group of scholars from University of Exeter argued that the original homeland of Nabataens is south of Al Jawf Province. For more information See: Scholarly Article : University of Exeter, New Arabian Studies, Volume IV, UK 1997, P. 273; Glen L. Peterman, **Discovery of Papyri in Petra**, The Biblical Archaeologist 1994, P. 55-57.
- (⁶) **Syriac:** Language derived from the Semitic languages which is derived from the Aramaic language. Some believe that it is a developed from encompasses the two languages. for more information see: Clive Holes, **Dialect, Culture, and Society in Eastern Arabia Glossary** , Brill 2001. P. 24-26.
- (⁷) **Busra or Busra al-Harir:** Town in southern Syria under Dera'a Governorate. For more information see: Wright, William, **An Account of Palmyra and Zenobia: with Travels and Adventures in Bashan and the Desert**, T. Nelson and Sons, London 1895, P.296; Freedman. David Noelle, **Eerdmans Dictionary of the Bible**, Amsterdam University Press 2000, P. 197.

(⁸) Gilchrist. John, **Jam' Al-Qur'an: The Codification of the Qur'an Text Jesus to the Muslims**, South Africa, 1989, P. 144-147.

(⁹) Gilchrist, Ibid, P.147.

(¹⁰) القيسي. ناهض عبد الرزاق، تاريخ الخط العربي، دار المناهج للنشر والتوزيع، عمان، المملكة الأردنية الهاشمية ٢٠٠٨، ص ٨٤.

(¹¹) Shihab al-Din abu 'l-Abbas an Egyptian writer and mathematician. For more information see: Maaiké van Berkel, **al-QALQASHANDĪ**, an essays in Arabic Literary Biography II, Otto Harrassowitz Verlag, Germany 2009, P. 331-40.

(¹²) Al-Qalqashandi , Shihab al-Din abu 'l-Abbas Ahmad ben Ali ben Ahmad Abd Allah, **Subh al-A'sha**, 1914, Volume III, P. 15.

(¹³) Abbott. Nabia, **The Rise Of The North Arabic Scripts And Its Kur'ânic Development**, University of Chicago 1983 , P. 16-17.

(¹⁴) Abu'l-Faraj Muhammad bin Is'hâq: a Muslim scholar and bibliographer died c. 390/999 . for information see: Nicholson, Reynold , **A literary history of the Arabs**, Unwin 1907. P. 362.

(¹⁵) Abdelkebir Khatibi & Mohammad Sijelmassi, **The Splendor Of Islamic Calligraphy**, Thames and Hudson, 2001, P. 96-97.

(¹⁶) الدالي. عبد العزيز، الخطاطة والكتابة العربية، مكتبة الخانجي للطباعة والنشر والتوزيع، جمهورية مصر العربية ١٩٨٠، ص ٤٠ .

(¹⁷) العبيدي. صلاح حسين، الخط العربي، وزارة التعليم العالي والبحث العلمي، بغداد ١٩٩٠، ص ١٠٨ .

(¹⁸) Al-Qaisi. Nahidh A., **Article on the Origin of the Arabic Scripts**, London 1987 , P. 10.

(¹⁹) المصرف. ناجي زين الدين، بدائع الخط العربي، بغداد ١٣٩١هـ، ص ٢٢ .
(²⁰) القيسي، المصدر السابق، ص ٨٤
(²¹) احمد. يوسف، الخط الكوفي، مطبعة حجازي، الطبعة الأولى، القاهرة ١٩٣٤، ص ٤٥ .

- (^{٢٢}) المصرف، المصدر السابق، ص ٢٢ .
- (²³) A. I. Ghabban, **Naqsh Zuhayr: Aqdam Naqsh Islāmī**, Arabia, 2003, Volume I, P. 293-342.
- (²⁴) H.M. El-Hawary, "The Most Ancient Islamic Monument Known Dated AH 31 (AD 652) From The Time Of The Third Calif 'Uthman". For information see : Journal Of The Royal Asiatic Society, 1930, P. 327.
- (²⁵) N. Abbott, Ibid, 18-19.
- (²⁶) A. H. Sharafaddin, **Some Islamic Inscriptions Discovered On The Darb Zubayda"**, **Atlal, The Journal Of Saudi Arabian Archaeology**, 1977, Volume 1, Plate 49, P. 69-70.
- (²⁷) A. Grohmann, **Expedition Philby-Ryckmans-Lippens En Arabie - Textes Épigraphiques: Arabic Inscriptions**, Publication from Universities of Louvain & Leuven, Volume II , 1962, P. 124. Pl. XXIII.
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- (²⁹)) Geoffrey. Roper , **World Survey Of Islamic Manuscripts**, Volume III, Al-Furqan Islamic Heritage Foundation: London 1992, P.664-667.
- (³⁰) Schimmel. Annemarie, **Calligraphy And Islamic Culture**, New York University Press: New York & London 1984, P.4.

(³¹) Schimmel, Ibid, P. 4.

(³²) A. Grohmann, **The Problem Of Dating Early Qur'ans**, Der Islam 1958, P. 216.

(³³) Grohmann, Ibid , P. 216.

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- 18) Shihab al-Din abu 'l-Abbas, an Egyptian writer and mathematician. For more information see: Maaïke van Berkel, **al-QALQASHANDĪ**, an essays in Arabic Literary Biography II, Otto Harrassowitz Verlag, Germany 2009.
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جامعة القاهرة ٢٠٠٠.

1	𐤀	𐤁	𐤂	𐤃	𐤄	𐤅	𐤆	𐤇	𐤈	𐤉	𐤊	𐤋	𐤌	𐤍	𐤎	𐤏	𐤐	𐤑	𐤒	𐤓	𐤔	𐤕	𐤖	𐤗	𐤘	𐤙	𐤚	𐤛	𐤜	𐤝	𐤞	𐤟	𐤠	𐤡	𐤢	𐤣	𐤤	𐤥	𐤦	𐤧	𐤨	𐤩	𐤪	𐤫	𐤬	𐤭	𐤮	𐤯	𐤰	𐤱	𐤲	𐤳	𐤴	𐤵	𐤶	𐤷	𐤸	𐤹	𐤺	𐤻	𐤼	𐤽	𐤾	𐤿	𐥀	𐥁	𐥂	𐥃	𐥄	𐥅	𐥆	𐥇	𐥈	𐥉	𐥊	𐥋	𐥌	𐥍	𐥎	𐥏	𐥐	𐥑	𐥒	𐥓	𐥔	𐥕	𐥖	𐥗	𐥘	𐥙	𐥚	𐥛	𐥜	𐥝	𐥞	𐥟	𐥠	𐥡	𐥢	𐥣	𐥤	𐥥	𐥦	𐥧	𐥨	𐥩	𐥪	𐥫	𐥬	𐥭	𐥮	𐥯	𐥰	𐥱	𐥲	𐥳	𐥴	𐥵	𐥶	𐥷	𐥸	𐥹	𐥺	𐥻	𐥼	𐥽	𐥾	𐥿	𐦀	𐦁	𐦂	𐦃	𐦄	𐦅	𐦆	𐦇	𐦈	𐦉	𐦊	𐦋	𐦌	𐦍	𐦎	𐦏	𐦐	𐦑	𐦒	𐦓	𐦔	𐦕	𐦖	𐦗	𐦘	𐦙	𐦚	𐦛	𐦜	𐦝	𐦞	𐦟	𐦠	𐦡	𐦢	𐦣	𐦤	𐦥	𐦦	𐦧	𐦨	𐦩	𐦪	𐦫	𐦬	𐦭	𐦮	𐦯	𐦰	𐦱	𐦲	𐦳	𐦴	𐦵	𐦶	𐦷	𐦸	𐦹	𐦺	𐦻	𐦼	𐦽	𐦾	𐦿	𐧀	𐧁	𐧂	𐧃	𐧄	𐧅	𐧆	𐧇	𐧈	𐧉	𐧊	𐧋	𐧌	𐧍	𐧎	𐧏	𐧐	𐧑	𐧒	𐧓	𐧔	𐧕	𐧖	𐧗	𐧘	𐧙	𐧚	𐧛	𐧜	𐧝	𐧞	𐧟	𐧠	𐧡	𐧢	𐧣	𐧤	𐧥	𐧦	𐧧	𐧨	𐧩	𐧪	𐧫	𐧬	𐧭	𐧮	𐧯	𐧰	𐧱	𐧲	𐧳	𐧴	𐧵	𐧶	𐧷	𐧸	𐧹	𐧺	𐧻	𐧼	𐧽	𐧾	𐧿	𐨀	𐨁	𐨂	𐨃	𐨄	𐨅	𐨆	𐨇	𐨈	𐨉	𐨊	𐨋	𐨌	𐨍	𐨎	𐨏	𐨐	𐨑	𐨒	𐨓	𐨔	𐨕	𐨖	𐨗	𐨘	𐨙	𐨚	𐨛	𐨜	𐨝	𐨞	𐨟	𐨠	𐨡	𐨢	𐨣	𐨤	𐨥	𐨦	𐨧	𐨨	𐨩	𐨪	𐨫	𐨬	𐨭	𐨮	𐨯	𐨰	𐨱	𐨲	𐨳	𐨴	𐨵	𐨶	𐨷	𐨸	𐨹	𐨺	𐨻	𐨼	𐨽	𐨾	𐨿	𐩀	𐩁	𐩂	𐩃	𐩄	𐩅	𐩆	𐩇	𐩈	𐩉	𐩊	𐩋	𐩌	𐩍	𐩎	𐩏	𐩐	𐩑	𐩒	𐩓	𐩔	𐩕	𐩖	𐩗	𐩘	𐩙	𐩚	𐩛	𐩜	𐩝	𐩞	𐩟	𐩠	𐩡	𐩢	𐩣	𐩤	𐩥	𐩦	𐩧	𐩨	𐩩	𐩪	𐩫	𐩬	𐩭	𐩮	𐩯	𐩰	𐩱	𐩲	𐩳	𐩴	𐩵	𐩶	𐩷	𐩸	𐩹	𐩺	𐩻	𐩼	𐩽	𐩾	𐩿	𐪀	𐪁	𐪂	𐪃	𐪄	𐪅	𐪆	𐪇	𐪈	𐪉	𐪊	𐪋	𐪌	𐪍	𐪎	𐪏	𐪐	𐪑	𐪒	𐪓	𐪔	𐪕	𐪖	𐪗	𐪘	𐪙	𐪚	𐪛	𐪜	𐪝	𐪞	𐪟	𐪠	𐪡	𐪢	𐪣	𐪤	𐪥	𐪦	𐪧	𐪨	𐪩	𐪪	𐪫	𐪬	𐪭	𐪮	𐪯	𐪰	𐪱	𐪲	𐪳	𐪴	𐪵	𐪶	𐪷	𐪸	𐪹	𐪺	𐪻	𐪼	𐪽	𐪾	𐪿	𐫀	𐫁	𐫂	𐫃	𐫄	𐫅	𐫆	𐫇	𐫈	𐫉	𐫊	𐫋	𐫌	𐫍	𐫎	𐫏	𐫐	𐫑	𐫒	𐫓	𐫔	𐫕	𐫖	𐫗	𐫘	𐫙	𐫚	𐫛	𐫜	𐫝	𐫞	𐫟	𐫠	𐫡	𐫢	𐫣	𐫤	𐫥	𐫦	𐫧	𐫨	𐫩	𐫪	𐫫	𐫬	𐫭	𐫮	𐫯	𐫰	𐫱	𐫲	𐫳	𐫴	𐫵	𐫶	𐫷	𐫸	𐫹	𐫺	𐫻	𐫼	𐫽	𐫾	𐫿	𐬀	𐬁	𐬂	𐬃	𐬄	𐬅	𐬆	𐬇	𐬈	𐬉	𐬊	𐬋	𐬌	𐬍	𐬎	𐬏	𐬐	𐬑	𐬒	𐬓	𐬔	𐬕	𐬖	𐬗	𐬘	𐬙	𐬚	𐬛	𐬜	𐬝	𐬞	𐬟	𐬠	𐬡	𐬢	𐬣	𐬤	𐬥	𐬦	𐬧	𐬨	𐬩	𐬪	𐬫	𐬬	𐬭	𐬮	𐬯	𐬰	𐬱	𐬲	𐬳	𐬴	𐬵	𐬶	𐬷	𐬸	𐬹	𐬺	𐬻	𐬼	𐬽	𐬾	𐬿	𐭀	𐭁	𐭂	𐭃	𐭄	𐭅	𐭆	𐭇	𐭈	𐭉	𐭊	𐭋	𐭌	𐭍	𐭎	𐭏	𐭐	𐭑	𐭒	𐭓	𐭔	𐭕	𐭖	𐭗	𐭘	𐭙	𐭚	𐭛	𐭜	𐭝	𐭞	𐭟	𐭠	𐭡	𐭢	𐭣	𐭤	𐭥	𐭦	𐭧	𐭨	𐭩	𐭪	𐭫	𐭬	𐭭	𐭮	𐭯	𐭰	𐭱	𐭲	𐭳	𐭴	𐭵	𐭶	𐭷	𐭸	𐭹	𐭺	𐭻	𐭼	𐭽	𐭾	𐭿	𐮀	𐮁	𐮂	𐮃	𐮄	𐮅	𐮆	𐮇	𐮈	𐮉	𐮊	𐮋	𐮌	𐮍	𐮎	𐮏	𐮐	𐮑	𐮒	𐮓	𐮔	𐮕	𐮖	𐮗	𐮘	𐮙	𐮚	𐮛	𐮜	𐮝	𐮞	𐮟	𐮠	𐮡	𐮢	𐮣	𐮤	𐮥	𐮦	𐮧	𐮨	𐮩	𐮪	𐮫	𐮬	𐮭	𐮮	𐮯	𐮰	𐮱	𐮲	𐮳	𐮴	𐮵	𐮶	𐮷	𐮸	𐮹	𐮺	𐮻	𐮼	𐮽	𐮾	𐮿	𐯀	𐯁	𐯂	𐯃	𐯄	𐯅	𐯆	𐯇	𐯈	𐯉	𐯊	𐯋	𐯌	𐯍	𐯎	𐯏	𐯐	𐯑	𐯒	𐯓	𐯔	𐯕	𐯖	𐯗	𐯘	𐯙	𐯚	𐯛	𐯜	𐯝	𐯞	𐯟	𐯠	𐯡	𐯢	𐯣	𐯤	𐯥	𐯦	𐯧	𐯨	𐯩	𐯪	𐯫	𐯬	𐯭	𐯮	𐯯	𐯰	𐯱	𐯲	𐯳	𐯴	𐯵	𐯶	𐯷	𐯸	𐯹	𐯺	𐯻	𐯼	𐯽	𐯾	𐯿	𐰀	𐰁	𐰂	𐰃	𐰄	𐰅	𐰆	𐰇	𐰈	𐰉	𐰊	𐰋	𐰌	𐰍	𐰎	𐰏	𐰐	𐰑	𐰒	𐰓	𐰔	𐰕	𐰖	𐰗	𐰘	𐰙	𐰚	𐰛	𐰜	𐰝	𐰞	𐰟	𐰠	𐰡	𐰢	𐰣	𐰤	𐰥	𐰦	𐰧	𐰨	𐰩	𐰪	𐰫	𐰬	𐰭	𐰮	𐰯	𐰰	𐰱	𐰲	𐰳	𐰴	𐰵	𐰶	𐰷	𐰸	𐰹	𐰺	𐰻	𐰼	𐰽	𐰾	𐰿	𐱀	𐱁	𐱂	𐱃	𐱄	𐱅	𐱆	𐱇	𐱈	𐱉	𐱊	𐱋	𐱌	𐱍	𐱎	𐱏	𐱐	𐱑	𐱒	𐱓	𐱔	𐱕	𐱖	𐱗	𐱘	𐱙	𐱚	𐱛	𐱜	𐱝	𐱞	𐱟	𐱠	𐱡	𐱢	𐱣	𐱤	𐱥	𐱦	𐱧	𐱨	𐱩	𐱪	𐱫	𐱬	𐱭	𐱮	𐱯	𐱰	𐱱	𐱲	𐱳	𐱴	𐱵	𐱶	𐱷	𐱸	𐱹	𐱺	𐱻	𐱼	𐱽	𐱾	𐱿	𐲀	𐲁	𐲂	𐲃	𐲄	𐲅	𐲆	𐲇	𐲈	𐲉	𐲊	𐲋	𐲌	𐲍	𐲎	𐲏	𐲐	𐲑	𐲒	𐲓	𐲔	𐲕	𐲖	𐲗	𐲘	𐲙	𐲚	𐲛	𐲜	𐲝	𐲞	𐲟	𐲠	𐲡	𐲢	𐲣	𐲤	𐲥	𐲦	𐲧	𐲨	𐲩	𐲪	𐲫	𐲬	𐲭	𐲮	𐲯	𐲰	𐲱	𐲲	𐲳	𐲴	𐲵	𐲶	𐲷	𐲸	𐲹	𐲺	𐲻	𐲼	𐲽	𐲾	𐲿	𐳀	𐳁	𐳂	𐳃	𐳄	𐳅	𐳆	𐳇	𐳈	𐳉	𐳊	𐳋	𐳌	𐳍	𐳎	𐳏	𐳐	𐳑	𐳒	𐳓	𐳔	𐳕	𐳖	𐳗	𐳘	𐳙	𐳚	𐳛	𐳜	𐳝	𐳞	𐳟	𐳠	𐳡	𐳢	𐳣	𐳤	𐳥	𐳦	𐳧	𐳨	𐳩	𐳪	𐳫	𐳬	𐳭	𐳮	𐳯	𐳰	𐳱	𐳲	𐳳	𐳴	𐳵	𐳶	𐳷	𐳸	𐳹	𐳺	𐳻	𐳼	𐳽	𐳾	𐳿	𐴀	𐴁	𐴂	𐴃	𐴄	𐴅	𐴆	𐴇	𐴈	𐴉	𐴊	𐴋	𐴌	𐴍	𐴎	𐴏	𐴐	𐴑	𐴒	𐴓	𐴔	𐴕	𐴖	𐴗	𐴘	𐴙	𐴚	𐴛	𐴜	𐴝	𐴞	𐴟	𐴠	𐴡	𐴢	𐴣	𐴤	𐴥	𐴦	𐴧	𐴨	𐴩	𐴪	𐴫	𐴬	𐴭	𐴮	𐴯	𐴰	𐴱	𐴲	𐴳	𐴴	𐴵	𐴶	𐴷	𐴸	𐴹	𐴺	𐴻	𐴼	𐴽	𐴾	𐴿	𐵀	𐵁	𐵂	𐵃	𐵄	𐵅	𐵆	𐵇	𐵈	𐵉	𐵊	𐵋	𐵌	𐵍	𐵎	𐵏	𐵐	𐵑	𐵒	𐵓	𐵔	𐵕	𐵖	𐵗	𐵘	𐵙	𐵚	𐵛	𐵜	𐵝	𐵞	𐵟	𐵠	𐵡	𐵢	𐵣	𐵤	𐵥	𐵦	𐵧	𐵨	𐵩	𐵪	𐵫	𐵬	𐵭	𐵮	𐵯	𐵰	𐵱	𐵲	𐵳	𐵴	𐵵	𐵶	𐵷	𐵸	𐵹	𐵺	𐵻	𐵼	𐵽	𐵾	𐵿	𐶀	𐶁	𐶂	𐶃	𐶄	𐶅	𐶆	𐶇	𐶈	𐶉	𐶊	𐶋	𐶌	𐶍	𐶎	𐶏	𐶐	𐶑	𐶒	𐶓	𐶔	𐶕	𐶖	𐶗	𐶘	𐶙	𐶚	𐶛	𐶜	𐶝	𐶞	𐶟	𐶠	𐶡	𐶢	𐶣	𐶤	𐶥	𐶦	𐶧	𐶨	𐶩	𐶪	𐶫	𐶬	𐶭	𐶮	𐶯	𐶰	𐶱	𐶲	𐶳	𐶴	𐶵	𐶶	𐶷	𐶸	𐶹	𐶺	𐶻	𐶼	𐶽	𐶾	𐶿	𐷀	𐷁	𐷂	𐷃	𐷄	𐷅	𐷆	𐷇	𐷈	𐷉	𐷊	𐷋	𐷌	𐷍	𐷎	𐷏	𐷐	𐷑	𐷒	𐷓	𐷔	𐷕	𐷖	𐷗	𐷘	𐷙	𐷚	𐷛	𐷜	𐷝	𐷞	𐷟	𐷠	𐷡	𐷢	𐷣	𐷤	𐷥	𐷦	𐷧	𐷨	𐷩	𐷪	𐷫	𐷬	𐷭	𐷮	𐷯	𐷰	𐷱	𐷲	𐷳	𐷴	𐷵	𐷶	𐷷	𐷸	𐷹	𐷺	𐷻	𐷼	𐷽	𐷾	𐷿	𐸀	𐸁	𐸂	𐸃	𐸄	𐸅	𐸆	𐸇	𐸈	𐸉	𐸊	𐸋	𐸌	𐸍	𐸎	𐸏	𐸐	𐸑	𐸒	𐸓	𐸔	𐸕	𐸖	𐸗	𐸘	𐸙	𐸚	𐸛	𐸜	𐸝	𐸞	𐸟	𐸠	𐸡	𐸢	𐸣	𐸤	𐸥	𐸦	𐸧	𐸨	𐸩	𐸪	𐸫	𐸬	𐸭	𐸮	𐸯	𐸰	𐸱	𐸲	𐸳	𐸴	𐸵	𐸶	𐸷	𐸸	𐸹	𐸺	𐸻	𐸼	𐸽	𐸾	𐸿	𐹀	𐹁	𐹂	𐹃	𐹄	𐹅	𐹆	𐹇	𐹈	𐹉	𐹊	𐹋	
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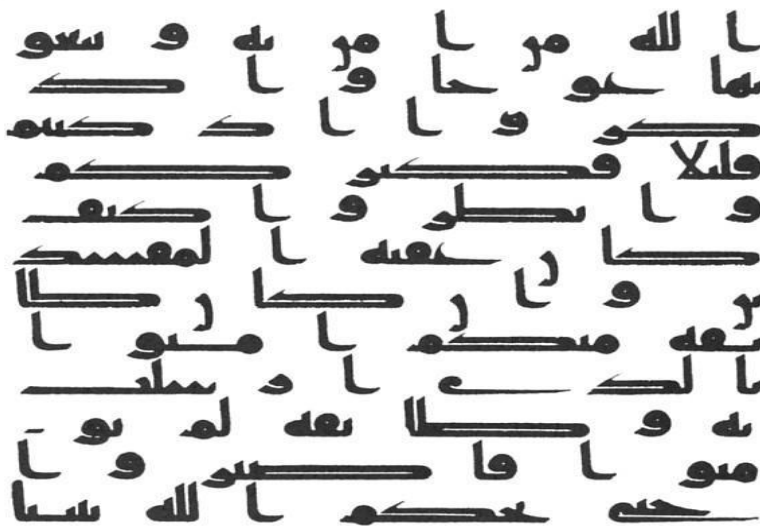


Fig. (3) Kufic scripts from [an early Qur'an manuscripts](#), 7th century, (Surah 7: 86-87)