

Colored Qur'ānic Manuscripts and Their Impact on Mastering the Science of Qur'ānic Recitations (Qirā'āt)

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Abstract

Muslim scholars have long dedicated significant efforts to enhancing the Qur'ān's recitations, employing scientific and technological advancements in the process. This study focuses on the types of colored Qur'āns available that aid in the study of Qur'ānic recitations. While some of these editions specialize in presenting a single narration or recitation, others include the ten minor readings (al-^ʿashara al-ṣuḡhrā) according to the *al-Shāṭibiyya* and *al-Durra*, or the ten major readings (al-^ʿashara al-kubrā) according to the *Ṭayyiba al-Nashr*, with some even combining the ten major readings with the four irregular (shaadh) ones. Each Qur'ān utilizes unique color-coding systems to distinguish variant readings (farshiyyat) and foundational principles (uṣūl), which are discussed in detail. The research also highlights editions that incorporate examples from *al-Shāṭibiyya* and *al-Ṭayyiba al-Nashr*, along with scholarly clarifications (taḥqīqaat), making these versions particularly valuable for students. The use of colors in these Qur'ān enhances learning by engaging multiple senses, improving memory retention, and helping students recognize differences within a single recitation or among multiple readings without needing to refer to specialized texts. Additionally, these colored Qur'āns prevent the mixing of recitations and simplify the study of different recitational aspects. The Qur'āns that include the ten major readings and the four irregular readings offer significant value to scholars in various fields, such as Qur'anic Exegesis (tafsir), jurisprudence (fiqh), ḥadīth, and linguistics, by providing a comprehensive resource that eliminates the need to consult classical texts. In conclusion, colored Qur'āns cater to human nature's inherent affinity for visual stimuli, streamlining the learning process and saving time for students, making the study of Qur'ānic recitations (Qirā'āt) more efficient and accessible.

Keywords

Qur'ānic recitations; color-coded qur'ānic recitation manuscripts; mastery; minor ten recitations; major ten recitations

Highlights

- This study addresses the description of colored Qur'āns of different recitations and their impact on facilitating learning and mastery.
- Some Qur'āns contain a single narration or recitation along with color coding, which benefits those who read in an individual recitation style.
- Other Qur'āns compile the ten minor or major recitations with color coding and clarification.
- Some Qur'āns stand out by compiling the ten major recitations along with the four irregular ones, and some include scholars' annotations and references from didactic poems, which are a valuable treasure for students of knowledge.
- The use of colors in Qur'āns aligns with human nature, and the methods employed by the compilers vary. However, they all share a common goal, which is simplifying and facilitating learning for students of knowledge.

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Renkli Mushaflar ve Kırâatin Muhkem Hale Getirilmesindeki Etkisi

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Öz

Müslüman âlimler ilk asırlardan günümüze kadar Kur'ân kırâatinin geliştirilmesine yönelik büyük çaba harcamışlar, her türlü ilmî ve teknolojik gelişmeden yararlanmışlardır. Bu çalışma, bahse konu çabalardan sayılabilecek olan renkli mushaf çeşitlerini ortaya koymayı amaçlamaktadır. Bu mushaflardan bazıları tek bir rivâyet veya tek bir kırâate tahsis edilmişken bazıları Şâtıbîyye ve Dürre tariklerine göre 'aşere-i suğrâyı, bazıları Tayyibetü'n-Neşr tarikine göre 'aşere-i kübrâyı, bazıları da dört şâz kırâat ile birlikte 'aşere-i kübrâyı içermektedir. Her mushafta renklendirme, ferşî ihtilafları sunumu ve Uşûl özgün bir yöntem kullanılmıştır. Mushaflar Şâtıbîyye ve Tayyibetü'n-Neşr'deki şevâhidleri sunma, alimlerin değerlendirmelerini içermek bakımından birbirlerinden ayrılmaktadır. Ayrıca araştırma, öğrenme sürecine birden fazla duyunun katılmasını ve kırâatin hafızada kökleşmesini sağlamayı hedefleyen renkli mushafların kırâatlerin muhkem hale getirilmesindeki etkisini ortaya koymaya odaklanmıştır. Yine renkli mushaflar, tek bir kırâat ve rivâyetin hilaf vecihlerini, bu konuya özel bir kitaba müracaat etmeye gerek kalmadan, bilmeyi sağlar ve vecihlerin zabt altına alınmasını ve kırâatlerin birbirleriyle karıştırılmamasını kolaylaştırır. On mütevâtir ve dört şâz kırâati içeren bu mushaflar, kırâat ilmiyle uğraşanlara kolaylık sağlar.

Anahtar Kelimeler

Kırâat; Renkli Kırâat Mushafları; kırâati sağlamaştırma; Aşere-i Suğra; Aşere-i Kübra

Öne Çıkanlar

- Bu çalışmada renkli kırâat mushaflarının özelliği ve kırâat ilmini öğrenmedeki etkisi incelenmektedir.
- Bazı mushaflar tek bir rivayet veya tek bir kırâat içerir, bu da yalnızca okumada fayda sağlar.
- Bazı mushaflar aşere (aşere-i suğr) ve takrîbi (aşere-i kübrâ) renkli ve açıklamalı şekilde içerir.
- Bazı mushaflar takrîbi (aşere-i kübrâ) dört şâz kırâati toplamıyla, bazıları alimlerin değerlendirmeleri ve manzum eserlerden örnekler vermekle ön plana çıkar. Bu da ilim talebeleri için büyük bir hazinedir.
- Mushaflarda renk kullanımı insan tabiatına uygundur. Mushaf hazırlayanların yöntemleri farklılık arz etse de hepsinin tek bir hedefi vardır. O da ilim talebelerine kolaylık sağlamaktır.

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Introduction

The service of the Qur'ân is the greatest endeavor undertaken by seekers of knowledge. Facilitating its accessibility for students and simplifying it for scholars is among the noblest pursuits. Esteemed scholars of the Muslim community spared no effort in serving the Noble Qur'ân and its recitations (Qirâ'ât). This research aims to shed light on modern colored Qur'ânic manuscripts, delineating their types, preparation methodologies, distinguishing features, and their impact on students and reciters. The significance of this research lies in acquainting readers with these manuscripts for their benefit and to draw from their treasures.

The research seeks to address the following questions: What are the available types of colored manuscripts that serve the science of Qur'ânic recitations? Do they encompass both minor and major recitations? Are there colored manuscripts that include the four rare recitations in addition to the ten? Do these manuscripts cover evidence from authoritative references such as *al-Shâṭibiyya*, *al-Durra*, and *al-Ṭayyiba*? Have they presented the edits of scholars and specialists? Have they been beneficial to reciters and students?

The nature of this research necessitated adopting an inductive approach to trace colored manuscripts available in libraries and on the internet, a descriptive approach to delineate each manuscript, and an analytical approach to analyze the methodologies and features of these manuscripts.

The research is divided into an introduction, five sections, and a conclusion summarizing the main findings of the study.

1. Manuscripts on the Minor Qur'ânic Recitations (Qirâ'ât) Individually

Before delving into the discussion of manuscripts, it is essential to define the minor Qur'ânic recitations. These recitations refer to “the well-established recitations included in *Shâṭibiyya's* Seven Recitations (al-qirâ'ât al-sab'), or those in *Taḥbîr al-Taysîr fi l-qirâ'ât al-ʿashr* (“Revising al-Taysîr in the ten readings of the Qur'ân,” modelled after al-Dānî's *Taysîr*) by Ibn al-Jazarî (d. 833/1429), as well as the *al-Durra* by Ibn al-Jazarî, which covers the three supplementary recitations to the ten recitations. These recitations are transmitted through twenty chains, earning their name due to their scarcity compared to the major ten recitations, which are transmitted through about a thousand chains¹.

According to the arrangement of Imâm al-Dānî (d. 444/1052–3) in *al-Taysîr*, *al-Shâṭibî* (d. 590/1194) in *Ḥîrz al-amānî*, and Ibn al-Jazarî in *al-Nashr*, the reciters are as follows: Imâm Nāfi' al-Madanî and his rāwîs (transmitters) Qālûn and Warsh, Imâm Ibn Kathîr al-Mākki and his rāwîs al-Bazzî and Qunbul, Imâm Abū ʿAmr al-Baṣrî and his rāwîs al-Dūrî and As-Sūsî, Imâm Ibn ʿAmîr al-Shāmî and his rāwîs Hishām and Ibn Dhakwān, Imâm ʿĀṣim b. Bahdala Abî l-Najjūd and his rāwîs Shuʿba Abū Bakr b. ʿAyyāsh and Ḥafṣ b. Sulaymān, Imâm Ḥamza al-Kūfî al-Zāyat and his rāwîs Khalaf and Khalad, Imâm ʿAlî b. Ḥamza al-Kisāʾî and his rāwîs Abū l-Hārith and al-Dūrî. These are the bearers of the seven well-established recitations. Added to them are Imâm Abū Jaʿfar al-Madanî and his rāwîs ʿĪsā Ibn Wardān al-Madanî and Ibn Jammāz, Imâm Yaʿqūb al-Ḥaḍramî al-Basri and his

¹ Ibrāhîm bin Saʿid bin Hamad al-Dawsari, *Mukhtasar al-ʿAbārât li Muʿjam Mustalahât al-Qirâ'ât* (Riyad: Dar al-Hadarah, 2008) 94; Mohammed Ahmed Mufleh al-Qudah, Ahmed Khaled Shukri, Mohammed Khaled Mansour, *Muqaddimat fi ʿIlm al-Qirâ'ât* (Amman: Dar Ammar, 2001), 172.

rāwīs Ruways and Rawḥ, and the tenth Imām, Khalaf al-Bazzār al-Baghdādī al-‘Āshir and his rāwīs Ishāq al-Warrāq and Idrīs al-Ḥaddād. These three are the bearers of the three renowned recitations mentioned by Ibn al-Jazarī in *al-Durra al-muḍīyya*.

It is customary for students to begin with the minor recitations individually or collectively before progressing to the major ten. Most authorized scholars in this era require students to memorize *al-Shāṭibiyya* (*Ḥirz al-amānī* and *Wajh al-Tahānī fi al-qirā’āt al-sab’*), a 1173-line poem in the long meter. In it, Imām Al-Shāṭibi summarized the book *al-Tāsisir* in the Seven Recitations (*al-qirā’āt al-sab’*) by Imām Abū ‘Amr ad-Dānī and supplemented it with his own knowledge and what he had read to his teachers. This facilitates students in discerning the differences between recitations, understanding the variations among qāri’s (reciters), and assists them in grasping the nuances and edits of this science. Some scholars accept from their students the memorization of only the introduction and the principles, which consist of 440 lines. Additionally, they require the memorization of the poem *al-Durra al-muḍīyya*, composed by Ibn al-Jazarī on the three renowned recitations, which are added to the seven well-established ones, making them ten recitations with a total of 241 lines. Most scholars stipulate the memorization of it for those who wish to recite using one of the three qāri’s: Abū Ja’far al-Madanī, Ya’qūb al-Ḥaḍramī, and Khalaf al-Bazzā. Furthermore, some scholars accept from their students the memorization of the principles alone, consisting of 54 lines.

In the present era, scholars, may Allah reward them, have been accustomed to utilizing technology and scientific advancements in the service of the Qur’ān and its recitations. They have published numerous colored and non-colored manuscripts to serve the science of Qur’ānic recitations (*Qirā’āt*) and assist students. These colored manuscripts greatly benefit students, facilitating their compilation of recitations, and aiding them in understanding the variants, differences, and edits between recitations. Especially since human psychology is influenced by colors, which stimulate the human mind. Some of these manuscripts, as will be shown later in this paper, indicate evidence and proof of the recitation from *al-Shāṭibiyya* or *al-Durra*, greatly facilitating students of knowledge, as some scholars inquire about the evidence and proof of the recitation while a student recites it.

Among the most prominent of these manuscripts and the latest in publication, are:

1.1. Series of Educational Established Manuscripts (*Silsilat Maṣāḥif al-RāsiKhāt al-Ta’līmiyyah*)

Prepared by Iman Şubḥī Idlibī, these manuscripts were either for a single narration, such as Warsh and Qālūn, or for a single qāri’ (reciter) with their rāwīs, such as the qāri’s ‘Āşim and his rāwīs Shu’ba and Ḥafş. The established manuscripts were distinguished by being supported with evidence, edits, and unique features, and supplemented with the principles of narration or recitation.

The methodology for mentioning evidence in the manuscripts:

1. Mentioning evidence of any variation by the qāri’s or narrator below the margin of each page of the manuscript.
2. Placing edits and principles immediately after the text, followed by exceptions to the principles.

3. Providing some notes, benefits, and observations at the bottom of the page.

As for the methodology of mentioning evidence in the text:

1. Writing the textual words in the margin, styled according to the manuscript of that narration or recitation, with mention of conflicting evidence from *al-Shāṭibiyya*.
2. Indicating the uniqueness of the *rāwīs* or *qāri'* (reciter), along with clarifying its type.
3. Indicating the count of verses at the bottom of the manuscript frame, as the manuscripts of different regions differ in the count of Qur'ānic verses.

The manuscripts also utilized specific colors for Tajwīd rules, placing them in boxes in a horizontal line at the top of each page to assist the reader in distinguishing Tajwīd rules and paying attention to them.

These manuscripts are extremely valuable, as Sheikh Īmān cited several sources in the recitations, such as the book "*Fāth al-Wasīd Fi Sharh al-Qaṣīd*" by al-Sakhāwī, "*al-Nashr*" by Ibn al-Jazarī, "*Hal al-Mushkilat*" by al-Khaleejī, "*Al-Budūr Al-Zāhira fi l-Qirā'āt Al-'ashr al-Mutawātirā*" by 'Abdul Fattāh al-Qāḍī, "*Hidāyat al-Murīd Ila Riwayāt Abi Saeed*" by al-Dabāgh, "*Ablāgh al-Manāfi' Fi Tahrirat Warsh An Nāfi*" by Ahmad bin Mahmud, and other books.

These manuscripts encompassed tremendous effort from Sheikh Īmān and her students who assisted her in their preparation. Each manuscript is a comprehensive encyclopedia in itself, rendering the need to refer to many books on recitations unnecessary.

These manuscripts are electronic manuscripts available on Telegram, and the channel name is Maṣāḥif Er-Rāshikhāt. We hope that Allah wills for them to be printed and made widely accessible to everyone.

1.2. Noor Manuscripts (Maṣāḥif Noor)

Prepared by Nora Ali Helmy, these are a series of manuscripts equipped with evidence from the principles and the text according to *al-Shāṭibiyya*.

Sheikh Nora's methodology in preparing the manuscript:

1. The manuscript was made according to the narration of Ḥafṣ from 'Āṣim, with any conflicting words colored in red and written in the margin on the side of the page according to the recitation or narration, along with mentioning the evidence for it from *al-Shāṭibiyya*.
2. Coloring the principles in green within the verses, and writing the principles and evidence from *al-Shāṭibiyya* below the Qur'ānic text.

In the introduction of the manuscript, alerts for the student of knowledge regarding the principles of narration and its text, as well as meticulous notes for facilitation, are mentioned.

They are electronic manuscripts available on Telegram and the channel name is Al-qirā'āt Al-'ashr fi-l-Ḳur'ān al-karīm.

1.3. Manuscripts of the General Administration of Islamic Research (Manuscripts Administration) affiliated with al-Azhar Sharif

These manuscripts were supervised by Tawfiq Ibrāhīm Ḍamra, Ahmed Khālid Shūkri, Ibrāhīm Mohammed al-Jarmī, and Ibrāhīm Ṭāhā Aldāia. They are printed manuscripts, honored to be printed by Dār al-Salām for Publishing and Distribution in Egypt.

Description: Conflicting words are colored in red and written according to the specific recitation of this manuscript. If the *rāwīs* differ, they are written according to the first *rāwī*, and reference is made in the margin to the recitation of the second *rāwī*. At the end of the manuscript, there is a brief explanation of the principles of recitation, editing terminology, alerts about the differences between *rāwīs*, as well as annotations on hamzahs, stops, starts, inclinations, and others.

These manuscripts are very useful for those interested in recitation and its principles, aiding in revision and recitation with the guidance of a teacher. However, they lack the *shawahid*—poetic verses composed by the early scholars and masters of *Qirā'āt*, which serve as authoritative references and evidence for the recitation methods— that some teachers require their students to learn. Nonetheless, their printed and tangible form suffices in facilitating the learning process, as all blessings lie in physically touching and browsing through the Book of Allah, the Exalted.

Similar manuscripts exist that are placed on the colored *tajwīd* manuscript with chronological and color-coded symbols, using three main colors: red for the places of elongation, green for the places of nasalization, and blue for the characteristics of the exit, which display 26 rules of *Tajwīd*. They have also received the honor of being printed by Dar al-Ma'rifa in Damascus.

2. Manuscripts in the Minor Ten Recitations Compiled

2.1. Manuscript of the Well-Known Ten Recitations with Easy Colors (*Muṣḥaf Al-Qirā'at Al-ʿAshr Al-Mutawātirah bil-Alwān Al-Muyassarah*)

Prepared by Abu al-Ūlā Muhammad Abu al-Ūlā, the compiler mentioned in the introduction that students of recitations (*Qirā'āt*) found it difficult to memorize, regulate, and master the entire recitations' variations. Therefore, he employed symbols and colors to facilitate memorization and recall.

Among the notable features of this manuscript:

1. Limited use of colors, where it gathered *qāri's* who agree on many textual words under one color. If one of them deviates with a specific word, it is written in the same color with a small geometric symbol underneath, indicating this specific *qāri'* (reciter). For example, Ḥamza, al-Kisā'ī, and Khalaf agree on many textual words, so they are colored red. If Ḥamza deviates with a word, a circle is drawn underneath in red to indicate it, while if al-Kisā'ī deviates, an empty circle is drawn underneath in red, and if Khalaf deviates, a small rhombus is placed underneath in red.
2. It is permissible for a *qāri'* (reciter) or *rāwī* to participate with others two or three times. For example, al-Madanīyyān Nāfi' and Abū Ja'far share a dark blue color, and they also share a light blue color with Ibn ʿĀmir.
3. A table is placed in the introduction to clarify the colors and their corresponding *qāri's* and *rāwīs*.
4. A simple translation of the ten *qāri's* and their *rāwīs* is provided.
5. At the end of each page, a table is presented showing the symbols appearing on that specific page due to textual variations, making it easier for the reader not to refer to the table at the introduction each time. If there is a variation in the

principles, it is mentioned in the margins along with the corresponding verse number².

2.2. Manuscript of al-Yusra in the Minor Ten Recitations (Muşhaf Al-Yusra Fi Al-Qirā'at Al-ʿAshr Al-Sughra)

Prepared by Abu al-ʿUlā Muhammad Abu al-ʿUlā, this manuscript is a continuation and completion of the previous manuscript, but it follows a different approach in coding. Each group of reciters was assigned one color. If a reciter deviates with a word, it is colored the same as the group's color. If two reciters share the same recitation, a dotted frame of the same color is placed around the word. If all three reciters share the word, a full frame is placed around it to indicate complete agreement. A table is provided in the introduction to introduce its color coding, requiring careful consideration to understand the methodology followed.

Undoubtedly, the author found that classifying in this way is easier and simpler for the students compared to his previous approach in the previous manuscript. This reflects the dedication of scholars who spare no effort in serving the Qurʾān and its recitations, implementing any effective method to facilitate its understanding and application in the path of Allah's service.

2.3. The Golden Manuscript in the Ten Recitations (Al-Muşhaf Al-Dhahabī Fi Al-Qirā'at Al-ʿAshr)

Prepared by Abu ʿAmmār Muhammad ʿAbdul Rahman bin Sayid al-Ḥūfī, it is an electronic manuscript in the ten recitations, supplemented by the Aşbahānī method. It displays all the variations and presents the recitation according to its difference from the Ḥafş recitation, which is known to us. All the learner needs to do is press the page number or select it from the page index to access the desired page, then choose the recitation they want by clicking on the name of the rāwīs arranged on both sides of the page, showing all the details of that recitation.

Sheikh al-Ḥūfī used colors for coding as follows:

1. Pink color is assigned to textual words where there is a discrepancy with the Ḥafş recitation, aiming to alert the reader to the areas of discrepancy.
2. Red color is used for rulings related to pronunciation, assimilation, and reduction. For instance, in Ibn Kathīr's recitation, with the rāwīs al-Bazzī and Qunbul, the plural marker “ميم الجمع” followed by a small “واو” is marked in red to indicate the connection to the plural marker, which is an essential aspect of their recitation. Similarly, in assimilation, for Ḥamza and al-Kisāʿī in words like “الهدى”, “العى”, and “اشترى”, which contain the letter “ياء” and are reduced by Warsh sometimes, the letter “ألف” in these words is written in red with a small circle underneath to indicate assimilation or reduction according to the principles of the recitation.
3. Brown color is assigned to indicate the connection of the plural marker “ميم الجمع” solely for the recitation of Warsh. If after the plural marker “ميم الجمع” a hamza

² The Quranic Encyclopedia (QE), “Muşhaf Al-Qirā'at Al-ʿAshr Al-Mutawātirah bil-Alwān Al-Muyassarah” (Access 23 February 2025).

- existed in Warsh's recitation, the “ميم” with a small “واو” and elongation sign above it is written, both are marked in brown, such as in the verse “فَلَهُمْ أَجْرٌ”.
4. Light green color indicates the unique elongation of Warsh compared to other recitations. The manuscript is colored with light green to highlight this feature.
 5. Dark green color is used for the softened “راء” in Warsh's recitation, which differs from other recitations. For example, the “راء” in words like “كبيرة” and “الآخرة” is softened because it is preceded by a “ياء” or because it has a fatha above it, as per the recitation's principles.
 6. Dark blue color is assigned to the emphatic “لام” in Warsh's recitation, such as in “الصلاة” and “يوصل”.
 7. Dark blue color is used for assimilation, whether it is minor assimilation, common among all reciters, or major assimilation, which is a hallmark of Imām al-Sūsī. For example, in the verse “تَبَيَّنَ لَكُمْ”, the letter “نون” and “لام” are colored in dark blue to indicate assimilation between them, this is a major assimilation. Similarly, in “فقد ضلّ”, the letter “دال” and “ضاد” are colored in dark blue to indicate assimilation between them, this is a minor assimilation, which varies among reciters.
 8. Light blue color is assigned to indicate concealment, suspension, and substitution. For example, the substitution of the hamza often occurs in Warsh's recitation and al-Sūsī's recitation, as well as in the rāwīs Ibn Wardān and Ibn Jammāz. The light blue color represents this substitution. Connected and disconnected suspension in Imām Ḥamza's recitation is also marked with light blue.
 9. Orange color is assigned for nasalization. For example, the word “سَيِّئَةٌ” is read with nasalization by Ibn ‘Āmir al-Shāmī, al-Kisā’ī, Nāfi', Ruways, and Abū Ja'far. Therefore, the “سين” is colored in orange to indicate nasalization.

One of the features of this manuscript is that it is electronic and can be downloaded for free on computers and phones, operating offline, facilitating access to information in any circumstance³.

2.4. The Comprehensive in the Recitations of the Ten Imāms, Complete from al-Shāṭibīyya and al-Durra Ṭarīqs (Paths), with Marginal Notes in the Educational Recitation Manuscript Using Color Coding (Al-Shāmil Fi Qirā'at Al-A'imma Al-'Ashara Al-Kawāmil Min ṭarīqay Al-Shāṭibīyyah Wa Al-Durra Bihamish Muṣḥaf Al-Qirā'āt Al-Ta'limi Bil-Tarmīz Al-Lawni)

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³ Google Play (GP), “Al-Muṣḥaf Al-Dhahabī Fi Al-Qirā'āt Al-‘Ashr” (Access 23 February 2025).

⁴ The Sheikh is the general supervisor of the Egyptian Qur'ānic reciters, a professor of ḥadīth and its sciences at Al-Azhar University, and the head of the Qur'ān Committee at Al-Azhar Sharif.

stated in the introduction that his aim is to list all the Qur'ānic recitations found on each page of the Noble Qur'ān, utilizing color coding to facilitate the reader and learner's comprehension of the meaning, structure, ease of memorization, and application.⁵

The author's approach can be summarized as follows:

1. Listing all the recitations on the page arranged according to their occurrence in the Qur'ānic verses, whether they are primary or variant readings, neglecting the connection of the plural marker “ميم الجمع” and elongation due to their frequent occurrence in the Quran.
2. Organizing the Qur'ānic rules according to their occurrence in the Noble Qur'ān and compiling them in one place, including substitution, transfer, suspension, assimilation, reduction, non-merger at “واو” and “ياء”, and if there are several words with the same ruling on the page, he mentions the ruling at the first occurrence, followed by its counterparts without repeating them in their places to avoid lengthening unless the same word has a different ruling, then he mentions it.
3. Assigning a specific color for each Tajwid rule to enable the reader to recognize the rule upon seeing the color directly. The color coding strip is placed at the top of each page to guide the beginner reader to the rules. Red color is assigned for primary and variant readings, blue color for transfer and suspension, green color for reduction and assimilation, pink color for substitution, purple color for minor and major assimilation, golden color for non-merger at “واو” and “ياء”, light green color for the connection of “هاء” according to Ibn Kathīr, gray color for softening of “راء” unique to Warsh, and dark blue color for thickening of “لام” also unique to Warsh.
4. Providing a concise explanation in the margins of the Qur'ān for important notes and necessary linguistic directions, along with mentioning the reciter and those who recite with them.
5. Explaining the pause of Ḥamza and Hishām on the intermediate and extreme hamza due to its importance and the difficulty some may face in understanding it, along with the frequent errors in it.
6. Ensuring to mention the evidence from *al-Shāṭibiyya* and *al-Durra*, whether in fundamentals or variants.
7. Not neglecting any word with a discrepancy, even if it is repeated in many consecutive pages of the Qur'ān, to clarify all the differences completely on one page of the Qur'ān.
8. Mentioning all the schools of recitation without preference or selection of one over the other. For example, in the case of the Imām al-Kisā's school regarding the assimilation of the feminine “هاء” during a pause, there are three schools of thought. The author adopted the opinion of those who see the assimilation of all letters except the letter “ألف”, which is the most comprehensive and inclusive.

⁵ Ahmad Issa al-Mā'srāwī, *al-Shāmil fi Qir'āt al-A'immat al-Asharah al-Kāwāmil min Ṭarīqay al-Shāṭibiyyah wa al-Durra* (Cairo: Dār al-Shāṭibi li al-Ṭibā'ah wa al-Nashr, 2003), 3.

9. Ensuring that the mention of differences, evidence, and explanations for each page is independent of those on other pages.
10. Providing a simple guidance for some recitations that need clarification, tailored to fit the space of the page and the designated place for explanation.
11. Introducing the Qur'ān with a clear introduction defining the science of recitation and its importance, then translating the ten qāri's, their twenty rāwīs, mentioning their virtues and merits, and arranging them according to the order of Imām Shāṭibi in his "+", indicating whether each qāri's read directly from his teacher or through an intermediary. After that, a simple definition of the fundamentals of each reciter is mentioned, followed by an explanation of the approach of each of their rāwīs in their differences, all in a concise and simplified manner.
12. Also, addressing the conditions for collecting recitations, the pillars of correct recitation, and the meaning of the seven letters (ḥurūf). Then, starting to mention the fundamentals and explaining the recitation schools regarding them, such as the Basmalah between the two chapters, "الميم المجمع", "هاء الكناية", "المدود", and others⁶.

Through the last four manuscripts, it is evident that color coding is evolving and becoming more precise. Each contributor seeks to innovate with new ideas and utilize the latest technologies to develop and facilitate the Qur'ān, simplifying this knowledge for both readers and qāri's.

3. Manuscripts in the Ten Major Recitations with Aggregation

The ten major recitations are defined as "the recurrent recitations included in *Ṭayyiba al-Nashr Fi al-Qirā'āt Al-ʿAshr* by Ibn al-Jazarī, transmitted through various pathways, named so due to the abundance of their pathways compared to the ten minor recitations"⁷.

These recitations are also defined as "published in *Ṭayyiba al-Nashr Fi al-Qirā'āt al-ʿAshr* originally from *al-Nashr Fi al-Qirā'āt al-ʿAshr* by Ibn al-Jazarī. These recitations are considered major because they have eighty pathways of authentication, branching out to nine hundred and eighty pathways"⁸.

Most of those who have recited the ten major recitations or nearly all of them have initially recited the minor ones and then progressed to the major ones, relying on the *Ṭayyiba* system, which consists of 1014 verses in Rajaz meter, with a total of 432 verses including the introduction and fundamentals.

Among the prominent modern colored manuscripts that have compiled the ten major recitations:

3.1. The Tajwīd manuscript with Latayyif Al-Yusr from the Ten Recitations in its Margin (Muṣḥaf Al- Tajwīd Wa Biḥamshihī Liṭā'if Al-Yusra Min Al-Qirā'āt 'Al-ʿashr)

Prepared by Mohammed Samer al-Homsī, published by Dar al-Ma'ārif in Damascus, and print in 1430/2009. The aim of this manuscript is to elucidate the ten recurrent

⁶ Noor Library (NL), "Al-Shāmil Fi Qirā'at Al-A'imma Al-'Ashara Al-Kawāmil Min ṭarīqay Al-Shāṭibiyyah Wa Al-Durra Biḥamish Muṣḥaf Al-Qirā'āt Al-Ta'limi Bil-Tarmīz Al-Lawni" (Access 23 February 2025).

⁷ al-Dawsarī, *Mukhtasar al-'Abārāt li Mu'jam Mustalahāt al-Qirā'āti*, 94.

⁸ Ibrāhīm Muhammad al-Jarmī, *Mu'jam 'Ulum al-Qur'āni* (Damascus: Dar al-Qalam, 2001), 220.

recitations along with their twenty rāwīs through *al-Ṭayyiba* pathway in the margin of the Tajwīd manuscript.

According to al-Musanaf in al-Mukadimah, reciting with more than one letter has numerous benefits, including facilitation, as the Qur'ān was revealed to a non-Arabic-speaking nation, and the miracle of the Qur'ān remains unaffected by the variations in recitations. The multiple recitations contribute to establishing evidence and deducing subsidiary legal rulings. The author also emphasizes the established fact that favoring one recitation over another is not permissible.

Prominent features of this manuscript include:

1. Indicating all words with discrepancies between recitations based on Ḥafṣ from 'Āṣim al-Kūfī's recitation by shading them in light blue. It is noteworthy that the manuscript is originally colored with specific colors adopted by al-Azhar to illustrate the Tajwīd rules.
2. In the manuscript's margin, various recitations and their different rāwīs existing on the page are listed based on what Ibn al-Jazarī determined in *Ṭayyiba al-Nashr Fi al-Qirā'āt al-'Ashr*. Thus, it is understood that this manuscript pertains to the ten major recitations rather than the minor ones.
3. A table is placed at the bottom of every two facing pages, divided into ten fields, each field containing the name of one of the ten qāri's followed by the names of their rāwīs. Each reciter is assigned a specific color, and when mentioned in the margin explanation, it is highlighted with the same color, facilitating the reader in following the recitation they desire by its specific color.
4. Each Qur'ānic page is accompanied by an explanation in its margin within the allotted space, mentioning the verse number and the area of discrepancy, followed by the names of the rāwīs and reciters who recited differently from Ḥafṣ, along with their phonetic spelling and lettering.
5. An appended table includes the names of the ten Imāms, their rāwīs, titles, dates of death, and their prominent attributes.
6. Recitations that match Ḥafṣ's from 'Āṣim recitation are not mentioned for brevity and ease.
7. Some differences in the fundamentals of recitations, such as major assimilation, minor assimilation, elongation, suspension, and hamzahs, are not mentioned in the margins for the sake of facilitation.
8. Al-yā'āt (additional yaa's) established only in stopping by some rāwīs (transmitters), or established in connecting only are indicated. However, those yā'a's established in both stopping and connecting are not referenced, indicating a need for reviewing the fundamentals of recitations in this regard.
9. The places where Ibn Kathīr's continuity occurs were shaded and written in the margin with the addition of a waw or a yā'a'. Similarly, the words containing inclination were mentioned in the Qur'ānic text without shading.

The manuscript is highly valuable and beneficial for those who seek to compile or review the ten major recitations through the *Ṭayyiba* pathway. However, it does not provide detailed explanations because its purpose, as the author stated, is facilitation.

The author pointed out the importance of receiving recitations from proficient and disciplined scholars, as recitation is a practiced Sunnah. Therefore, it is essential to learn from scholars who have an uninterrupted chain of transmission back to the Prophet Muhammad (peace be upon him). The purpose of this manuscript is to facilitate and simplify the learning process for students⁹.

3.2. Tajwīd Manuscript with the Ten Recitations Margined (Muṣḥaf Al- Tajwīd Wa Bihamshihi Al-Qirā'āt Al-‘ashr)

Prepared by Ahmed Issa al-Mā'srā'wi, the Sheikh of Egyptian Qur'ān Reciters in general. It is printed by Dar al-Ma'ārif in Damascus. This manuscript, resembling *Muṣḥaf al-Tajwīd wa bihamishi Lata'if al-Yusr min al-Qirā'āt al-‘Ashr*, follows a similar concept where it is color-coded with tajwīd colors adopted by al-Azhar. It shadows the words containing various recitation styles and mentions them in the margin. Additionally, it lists the names of reciters and rāwīs alongside the words with discrepancies, including the verse numbers. Each reciter is attributed with four rāwīs. Furthermore, it elaborates more in the margin compared to the previous manuscript. This manuscript deals with the ten major recitations through the Ṭayyiba pathway¹⁰.

4. A manuscript in the Fourteen Recitations

After research and investigation, I found only one manuscript that combines the ten major recitations with the four rare readings. This manuscript is called:

4.1. The Comprehensive Detailed Compilation in the Fourteen Recitations (Al-Kāmil Al-Mufassal fi Al-Qirā'āt Al-Arba'ah Ashar)

Prepared by Ahmed Issa al-Mā'srā'wi, the Sheikh of Egyptian Qur'ān Reciters in general. It is published by Dar al-Imām al-Shāṭibi for printing and publishing in Cairo. Ahmed ‘Abdul Razzāq al-Bakri participated in its preparation, coordination, and linguistic review. In the introduction of the manuscript, the author elucidates the methodology followed, the color coding adopted for Tajwīd, which aligns completely with the *al-Shāmīl Fi Qirā'at Al-A'imma Al-Ashara Al-Kawāmil*, also authored by Sheikh al-Mā'srā'wi but in the minor recitations.

This manuscript is distinguished by its inclusion of both the ten major and the four minor recitations. It introduces the ten reciters, mentioning two rāwīs for each reciter, and provides four ṭarīqs (paths) for each reciter. It translates for both the reciters and the rāwīs, mentioning their origins. Then, it explains how the irregular transmissions emerged, the rulings regarding their recitation, and highlights them, which include: the recitation of Ibn Muḥayṣin and its rāwīs al-Bazzī and Abi al-Ḥasan ibn Shānboz, Yaḥyā ibn al-Mubārak al Yazīdī and its rāwīs Sulaymān ibn al-Ḥakam and Ahmad ibn Faraḥ, al-Ḥasan al-Baṣrī and its rāwīs Shuja' ibn Abi Nasr al-Balkhi and al-Dūrī, and Suleiman ibn Mihrān al-A'mash and its rāwīs al-Ḥasan ibn Saeed al-Mutāwwi and Abi al-Faraj al-Shānbuzī al-Shātwi. It provides a concise biography for each reciter along with their most famous rāwīs.

When there is consensus between the major and minor recitations, the major recitation is written in a larger font and a different color, followed by the phrase “(And it agrees with...)” and so on.

⁹ QE, “Muṣḥaf Al- Tajwīd Wa Bihamshihi Liṭā'if Al-Yusra Min Al-Qirā'āt 'Al-‘ashr”.

¹⁰ NL, “Muṣḥaf Al- Tajwīd Wa Bihamshihi Al-Qirā'āt Al-‘ashr”.

At the bottom of the page, it states “The Minor Recitations”, followed by the enumeration of these minor recitations that were read with variations and did not align with the ten major recitations.

The author did not specify in the introduction whether these ten recitations are the minor recitations through the *al-Shāṭibiyya* pathway or the ten major recitations through the *Ṭayyiba al-Nashr* pathway. Upon examination of the margins, it becomes evident that they are the ten major recitations through the *Ṭayyiba* pathway¹¹.

5. The Impact of Colored Qur'anic Manuscripts on Mastering the Science of Recitations

Coloring manuscripts is a modern practice permissible by religious decree, as indicated by the Qur'ānic verse: “And We have certainly made the Qur'ān easy for remembrance, so is there any who will remember?” [Sūra Al-Qamar: 54/17]. Coloring the Qur'ān is part of facilitating the recitation of the Qur'ān, allowing the reader to form a mental image, and it is a contemporary method that does not contradict established artistic or traditional styles, making it desirable. ‘Abdullāh ibn Mas‘ūd, may Allah be pleased with him, said regarding a decorated manuscript brought to him, “Indeed, the most beautiful thing that adorns a manuscript is its recitation with accuracy”.¹² Coloring the manuscript aids in its accurate recitation. Undoubtedly, coloring enhances clarity and assists both beginners and advanced readers. Al-Suyūṭī, in his book *al-Itqān fī ‘ulūm al-Qur’ān*, said: “It is recommended to write the Qur'ān, improve its writing, clarify it, elucidate it, and perfect the calligraphy”.¹³

Scholars of recitation were not isolated from technological advancements. They utilized these advancements to serve the Qur'ān's recitation and refinement, contributing extensively in various ways. Each sought to build upon the achievements of their predecessors. Through previous manuscripts, we observe an evolution from single-colored manuscripts to using colors to mark areas of divergence. This progressed to writing annotations in the margins on the origins and scripts, followed by employing different colors for scripts and origins, then incorporating evidence from *al-Shāṭibiyya*, *al-Durra*, *al-Ṭayyiba*, and much more.

These developments have numerous benefits for students and readers, including:

1. Using colors in manuscripts leads to engaging more than one sense in learning. Sight, hearing, and speech are all involved in the learning process, enhancing the memorization of the reading, especially for beginners in this noble field.
2. Knowing the points of disagreement for each narration or recitation without referring to books that arrange the variant readings in tables according to the order of the chapters in the Qur'ān. Some of these books are not free from errors. Students of Qur'ānic recitation used to refer to these books and transfer their content onto manuscripts in preparation for reciting to the sheikh. This resulted

¹¹ NL, “Al-Kamil Al-Mufassal fi Al-Qirā’āt Al-Arba’ah Ashar”.

¹² Saeed bin Mansour al-Jawzjānī, *al-Tafsīr min Sunan Saeed bin Mansour*, Edited by: Saad bin ‘Abdullāh (Saudi Arabia: Dar al-Sumay'i for Publishing and Distribution, 1997), 174 in the introduction, ḥadīth number (164).

¹³ ‘Abdul Rahman ibn Abi Bakr Jalāl al-Dīn al-Suyūṭī, *al-Itqān fī Ulum al-Qur’ān*, Edited by: Muhammad Abu al-Fādī Ibrāhīm (Egypt: Egyptian General Authority for Books, 1974), 4/182.

- in wasting much time and effort instead of repeating and reviewing the recitation being practiced. Thus, these manuscripts save time and effort in learning.
3. When a student has a manuscript for each recitation, it makes it much easier for them to review each one independently, especially for beginners in this noble field.
 4. Some students prefer printed manuscripts because they do not require the internet and can be carried anywhere without restrictions. Others prefer electronic manuscripts because mobile phones are widely used by everyone, allowing them to rely on carrying just one device instead of many items.
 5. Tajwīd manuscripts using color-coded encoding have employed three main colors to indicate 28 Tajwīd rules, in addition to the recitation or recitations contained in this manuscript. This has greatly facilitated compliance with Tajwīd rules while applying the new recitation, emphasizing the importance of not allowing the focus on recitation, its principles, and its variants to overshadow important Tajwīd rules.
 6. Compilation manuscripts of different recitations have greatly facilitated the collection of recitations for the student, distinguishing between the variations in recitation styles and their foundational principles among the readers. They have facilitated the understanding of nuances and prevented confusion between recitations.
 7. Modern compilation manuscripts provide explanations in the margins for the student about the reciter or the narrator with whom the recitation begins. Often, this is Qālūn from the *al-Shāṭibiyya*, *al-Durra*, and those who follow this recitation, followed by others in order and detail.
 8. With the development of supportive manuscripts for students, scholars have evolved their requirements for students to be certified in recitation. Among these requirements is the memorization of *al-Shāṭibiyya*, *al-Durra*, and *al-Ṭayyiba*, and recalling the evidence for each recitation during recitation with the teacher. Many modern manuscripts are equipped with evidence, making it easier for students to refer to the original texts and saving them time and effort. It is said by our scholars, “Whoever memorizes the foundational texts has attained mastery.” Thus, the foundational texts have a significant role in understanding the science of recitations, recalling its nuances, and avoiding forgetting.
 9. The manuscript of the Ten Major Recitations with the Four Rare Recitations is among the valuable manuscripts that have benefited scholars in the field of recitations, including interpreters, jurists, grammarians, and linguists, facilitating their access to this science without the need to delve into the original sources or ancient interpretations.

It is important to emphasize that the fundamental approach in the science of Qur'anic recitation is oral transmission and direct instruction. These manuscripts are beneficial from an analytical perspective rather than a narrative one. Consequently, a student of knowledge cannot accurately master the proper pronunciation of certain aspects of recitation that require direct oral transmission, such as *imāla* (vowel inclination), *rūm* (partial vowel pronunciation), and *ishmām* (rounded lip gesture without vocalization).

Conclusion

At the conclusion of this exploration of colored manuscripts and their impact on mastering recitations, we draw several noteworthy conclusions:

1. Colored recitation manuscripts have diversified in the present time, with various publishing houses undertaking the honor of printing and disseminating them.
2. Some recitation manuscripts have been dedicated to a single narration or recitation, often accompanied by explanations of the recitation's principles and annotations on its variants. Some include the minor ten recitations, while others include the major ten, and some have additional rare recitations.
3. The methodologies of compilers of these manuscripts have varied, each with the singular goal of facilitating and simplifying the Qur'anic reading process for both readers and students.
4. Each manuscript begins with an introduction explaining the methodology followed and the colors used, providing clarification and detail for the reader, leaving no room for confusion or error.
5. Recitation manuscripts have significantly saved time and effort for students of knowledge, facilitating their learning without leaving any room for laxity.
6. Manuscripts supplemented with references and annotations from various scholarly works constitute a vast scientific encyclopedia in a single recitation, allowing students to refer to foundational texts and aiding in their recall. Scholars' compilations have also prevented confusion between recitation styles, presenting a valuable asset.
7. Human psychology is influenced by colors, stimulating the human mind. Colored manuscripts align with human nature and preferences.

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