

François DÉROCHE (éd.)  
*The Qur'an and its Handwritten Transmission.*  
*Current Researches*

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This is a new book – the fourth in the *Documenta Coranica* series – which adds to those already written or edited by François Déroche. He is the editor of the present work, Qur'ānic manuscripts being a life-long topic of his study and research. As stated in the title (though *Qur'an* is written as *Qur'ān* in the rest of the work), the intention of this publication is to open a window onto the current scholarship of “researchers working on one aspect or another of the manuscript transmission of the Qur'ān” (p. viii). Indeed, the contributors come from different backgrounds ranging from Linguistics (M. van Putten) and Islamic Studies (A. Helali – whose name is missing from the pages of the *Preface* (vii-xi)) to Codicology (É. Cellard), Art History (É. Brac de la Perrière) and even Digital Humanities (A. Fedeli). ‘New avenues’ on Iranian material (M. Karimi-Nia; A. Karame) are also provided. The essays cover a broad geographical and chronological sweep, from the Maghrib to India via Egypt, and from the years immediately following the death of Muḥammad to the 16th century. Within this wide range, six out of the ten chapters are written by France-based researchers: six are written in English and four in French. For reasons of space, this review will only focus on some of these texts.

Éléonore Cellard's paper is entitled “Consonantal Dotting in Early Qur'ānic Manuscripts: a Fully Dotted Qur'ān Fragment from the First/Seventh Century” (p. 30-52). This is a very interesting essay about the extra-European fragment in oblong format, Saint Petersburg, National Library of Russia, Marcel 21, which evidences an idiosyncratic system of diacritical dots. Through a diligent analysis of various written material – from papyri to coins and including, of course, other manuscripts for comparison – É. Cellard proposes a convincing date for the fragment: “the last two decades of the 7th century CE (ca. AH 60-80)”

(p. 43) and places its production in Egypt thanks to cognate material examined and published in her previous work. Reviewing the series of fragments in different formats – vertical and oblong – in the same graphic style, É. Cellard provides intriguing observations about the weight of the manuscripts, such as that of the codex Paris, BnF, Arabe 328 currently amounting to 97 folios and weighing “2.374 Kg” (p. 43, n. 36). This physical dimension that É. Cellard aptly records merits scholarly attention, and future descriptions of manuscripts should ideally follow.

Dealing with the codicological characteristics of Marcel 21, and particularly its oblong format, the author laments the lack of published material on this book form: (“We are much less familiar with manuscripts in oblong format, because very little of the surviving material has been published so far”, p. 43), going on to note (p. 43, footnote 37) the small number of Qur'ānic manuscripts in oblong format in Western collections (“One of the reasons is that these early oblong formats are less present in Western collections”). No reference follows. However, as far as Western collections go, one might at least mention what can be found in the Vatican Library in the Vatican City, with its ca. 82 fragments in oblong format, the Vat.ar. 1605 (except (1) (66) (67a)) and 1606. For these fragments, the principal reference remains Giorgio Levi Della Vida, *Frammenti coranici in carattere cufico nella Biblioteca Vaticana (codici Vaticani arabi 1605, 1606)* (Città del Vaticano, Biblioteca Apostolica Vaticana, 1947). In addition, there are the fragments in oblong format in the Royal Library in Copenhagen, which have been known since the 18th century through J.G.C. Adler, *Descriptio Codicum quorundam cvficorum partes corani exhibitivum in Bibliotheca regia hafniensi, Altonae, ex officina eckhardiana, MDCCLXXX*. By carrying out an online search of the six Qur'ānic fragments Det Kopenhagen, Det Kongelige Bibliotek, Cod. Arab. 42 on the *Corpus Coranicum* website (<https://corpuscoranicum.de/en/manuscripts/516/page/2r>) (last checked August 2025), it is possible to see just how many other Western libraries hold folios of this oblong Qur'ān (Berlin, Museum für Islamische Kunst; Dublin, Chester Beatty Library; Gotha, Forschungsbibliothek; London, Victoria and Albert Museum; Oxford, Bodleian Library; Paris Bibliothèque nationale de France; Washington, Freer Gallery; Wolfenbüttel, Herzog-August-Bibliothek).

To this number of oblong Qur'ānic fragments we can add those – both Islamic (Qur'ānic) and in Christian Arabic (Biblical) – from the *Qubbat*

*al-khazna find*<sup>(1)</sup>. The Qur'ānic fragments in oblong format found in Damascus have been published and illustrated, as well as discussed in detail from a codicological and palaeographical point of view, in Paolo Radiciotti and Arianna D'Ottone, "I frammenti della Qubba<sup>f</sup> al-khazna di Damasco. A Proposito di una scoperta sottovalutata", *Nea Rhome* 5 (2008), p. 45-74 + 7 plates, in particular p. 65-73 and plates 1-6; an English version is also available: Arianna D'Ottone, "Manuscripts as Mirrors of a Multilingual and Multicultural Society. The Case of the Damascus Find", in *Convivencia in Byzantium? Cultural Exchanges in a Multi-Ethnic and Multi-Lingual Society*, edited by B. Crostini and S. La Porta, Trier, Wissenschaft Verlag, 2013, p. 63-88. Moreover, three (hitherto) unpublished bifolia of the famous Qur'ān of Amājūr in oblong format at the *Mathaf al-khatt al-'arabi* (Museum of Calligraphy) in Damascus are presented and described by Arianna D'Ottone Rambach: "Frammenti di manoscritti arabi: una conoscenza frammentaria", in *Frammenti di un discorso storico: Per una grammatica dell'al di là del frammento*, edited by C. Tristano, Spoleto, Centro Italiano di Studi sull'Alto Medioevo, 2019, p. 261-284 (Palaeographica: *Collana di studi di storia della scrittura*, 8) and plates I-III, notably figs 2-4.. In the light of these bibliographical references – and others could be added – É. Cellard's observation on the lack of published material appears somewhat surprising and represents something of a *vulnus*.

Last, but not least, with regard to Qur'ān manuscripts in oblong form, one cannot fail to mention the Blue Qur'ān, which is also the topic of the editor's own contribution to the work, in his paper "The End of a Mystery? A Study of the Blue Qur'ān's History" (p. 132-189). In principle, this article should reveal the "mystery" of the place of production of the Blue Qur'ān. However, despite its length (almost sixty pages), F. Déroche fails to convince. Given the lack of significant comparisons – see *ultra* –, not to assign a precise Eastern location of production to the manuscript is perhaps to be expected (and indicates the fragility of the attempt). Neither the punctuation of *fā'* and *qāf* nor the *qirā'a* – the main arguments that lead the author to the conclusion that "the copy was made in the Near East" (p. 175) – constitute major evidence if one considers the broader historical

context. Despite being of some interest, these insights suggest little about the place of production of the manuscript, since texts, manuscripts, and people are apt to travel.

The Great Mosque of Cordoba contains many Eastern – namely Syrian – elements blended with other Spanish details. However, considering its physical location, no one would hold the hypothesis that the Great Mosque of Cordoba is a Syrian building. As recalled by Abderrazak Zakzouk: "Le plan de la mosquée al-Zaytuna à Tunis relève, dans une large mesure, du schéma de celle des Umayyades de Damas. La tradition évoque d'ailleurs la contribution d'un architecte syrien à l'édifice. Il en est de même de la mosquée Sîdî 'Uqba à Kairouan. On retrouve encore cette même inspiration umayyade dans la mosquée de Cordoue [...]"<sup>(2)</sup>.

Moreover, as Évariste Lévi-Provençal stressed, in Cordoba, during the prosperous reign of 'Abd al-Rahmān II (r. 206-238 / 822-852), were introduced "manners and a way of life directly borrowed from Baghdād".<sup>(3)</sup> These affirmations, relating to the material and aesthetic culture at large, do help to explain, by way of comparison, the blend of different Eastern elements within the production of the Blue Qur'ān. In the Blue Qur'ān, as much as in the Great Mosque of Cordoba and in its refined court life, Eastern elements are blended with other Western techniques, and its production influenced other Western manuscripts, notably the Bible of Danila.

With regard to travelling copyists, several examples can be given to demonstrate the fact that the place of production of a manuscript was the place where the codex was materially produced, despite the possibility that the copyist(s) may be from (a) different geographical origin. This is the case with a bilingual Christian manuscript in Greek and Arabic – Paris, BnF, Supplément grec 911 – containing an Oriental version of the Arabic Gospel of St Luke, produced in Sicily by an Oriental scribe, but considered a "Western" production<sup>(4)</sup>.

(1) This find is now a well-known case thanks to the collection *The Damascus Fragments: Towards a History of the Qubbat al-khazna Corpus of Manuscript and Documents*, edited by A. D'Ottone Rambach, K. Hirschler, R. Vollandt, Beirut, Orient-Institut, 2020 (*Beiruter Texte und Studien* 140).

(2) A. Zakzouk, "L'architecture et les arts décoratifs à l'époque umayyade", in *Les Andalousies de Damas à Cordoue*, catalogue of the exhibition, Paris, Institut du monde arabe, 28 November 2000-15 April 2001, Paris, Éditions Hazan – IMA, 2000, p. 16-20, p. 17-18

(3) É. Lévi-Provençal, "'Abd al-Rahmān", in *The Encyclopaedia of Islam*, vol. I: A-B, Leyde, Brill, 1986, p. 81-84.

(4) P. Géhin, "Un manuscrit bilingue grec-arabe, BnF, Supplément grec 911 (année 1043)." in *Scribes et manuscrits du Moyen-Orient*, edited by F. Déroche and F. Richard. Paris, BnF, 1997, p. 161-175; J. P. Monferrer Sala, "Descripción lingüística de la columna árabe del Suppl. Grec. 911 BnF (año 1043)"

Eventually, the author of the “End of a Mystery” essay suggests Baghdād or Fustāt as places of production of the Blue Qur’ān but has to admit that “points of comparison that would allow us to decide in favour of one or the other are lacking” (p. 175). This lack of comparison is understandable, all the more so since neither Baghdād nor Fustāt qualify as the place of production of the Blue Qur’ān. In my own article on the Blue Qur’ān, I offer several points of comparison with Western manuscripts. These comparisons can be appreciated when the codex is seen as part of a more complex trajectory, extending the perspective beyond the production of Qur’āns and considering Latin (Bible) production. Bearing in mind the origins of the Umayyads of Spain (i.e., Damascus, Syria), it is not difficult to identify multiple links with their Eastern roots in their artistic (architectural as well as manuscript) endeavours in Spain. I would thus refer any reader interested in the Blue Qur’ān and its provenance to Arianna D’Ottone, “Rewind: The Blue Qur’ān and Its Provenance”, in *Kairouan Manuscript Cultures*, edited by Jonathan Brockopp and Asma Helali, Ann Arbor, The Pennsylvania State University Press, 2025 (in press). This views the production of this iconic codex from a comprehensive historical, chronological and cultural perspective. Last but not least, in the Biennale of Islamic Art (Jeddah, January-May 2025), the description of two of the folios of this precious manuscript in the Al-Thani Collection acknowledges that “[r]ecent research places its origin in Cordoba [...]”, an attribution to al-Andalus also made in the new catalogue of the Museum of Islamic Art (Doha, Qatar)<sup>(5)</sup> (a reference that is missing in the bibliography) and maintained in the exhibition of the Zayed National Museum (Abu Dhabi, UAE) (inaugurated in December 2025).

As is well known, the main nucleus of folios of the Blue Qur’ān is part of the famous Qayrawān collection (Tunisia), which Asma Helali presents in detail in her article “Le paratexte dans les manuscrits coraniques. Notes marginales et interlinéaires dans les fragments coraniques de la collection de Kairouan” (pp. 209-222). Notably, A. Helali recalls the 1985 removal of the tens of thousands of manuscript fragments in the collection from Qayrawān to the

National Library in Tunis and then back to Qayrawān. This was a move that “*a altéré à jamais l’état original de la collection*” (altered for ever the original state of the collection) (p. 212). In her paper A. Helali deals with two paratextual notes – one interlinear and one marginal – in two 10th century Qur’ānic fragments that she places in their historical and cultural context: “*Enfin le x<sup>e</sup> siècle coïncide avec l’épanouissement du milieu savant kairouanais et son activité d’enseignement dans plusieurs disciplines, notamment celle du fiqh*”. (p. 215). This fascinating article shows how the textual implementation of the Qur’ānic text not only affects the contents, but also how it is perceived visually, the reader being actively involved, performing the recitation, and integrating the amendments.

Passing from the Western regions of the *Dār al-Islām* to the Eastern ones, the publication contains two papers on Qur’āns from early medieval Iran: Morteza Karimi-Nia, “Against Scriptio Continua: Iranian Approaches to the Copying of the Qur’ān during the Second and Third Centuries AH (Eighth and Ninth Centuries CE)” (p. 190-208) and Alya Karame, “Les manuscrits coraniques de Nishapur au début du v<sup>e</sup>/xi<sup>e</sup> siècle” (p. 223-245). A. Karame’s article introduces us to Qur’ānic manuscript production in Nishapur at the beginning of the 5th/11th century and illustrates seven luxury manuscripts currently in different libraries in Turkey, the United Kingdom and Ireland. Some of these codices contain false colophons added for lucrative or manipulative purposes, the goal being, for instance, to guarantee absolute authenticity in case of ulterior Shiite appropriation (“*la falsification aurait donc eu pour but de garantir au manuscrit une authenticité absolue à l’occasion d’une appropriation chiite ultérieure*”, p. 225). A. Karame retraces the context of the copying of these manuscripts, identifying the copyist in two cases and stressing the number of professionals involved in the production of a single high-quality Qur’ān. There were at least three: the copyist, someone in charge of adding the diacritical and orthoepic signs, and someone else who ensured the precision of the reading (*qirā’a*). The patronage and the production of these copies were typical of a learned context in which scholars, miniaturists and book makers (*warrāq/warrāqūn*) belonged to the same family or to the same erudite circle of jurists, traditionists, poets and judges, a group that included bureaucrats and merchants. The author also highlights how this group of codices, which exhibit a ‘Round Style’ (RS) (p. 227), were perhaps responsible for a new scribal tradition. Considering the graphic style alongside physical characteristics, she concludes that these were portable copies for individual use: readable,

*Collectanea Christiana Orientalia* 2 (2005), p. 93-140; A. Urbán Fernández, “An Unpublished Greek-Arabic Ms of Luke’s Gospel (BnF, Suppl. Grec 911, A.D. 1043), A Report” in *Eastern Crossroads: Essays on Medieval Christian Legacy*, edited by J.P. Monferrer-Sala, Piscataway (NJ), Gorgias Press, 2013 (*Gorgias Eastern Christian Studies*, 1), p. 83-96.

(5) See A. D’Ottone Rambach, “Two Folios from the So-Called Blue Qur’ān”, in *Museum of Islamic Art: The Collection*, edited by J. Gonnella, London, Thames & Hudson, 2022, p. 30-31.

accessible and easy to handle (“*nos manuscrits sont des copies destinées à un usage individuel; ils sont lisibles, accessibles et faciles à manier*”, p. 227). Eventually, A. Karame addresses the issues that reveal the practical use of these manuscripts. Reading divisions for weekly or monthly sections suggests that these texts were not simply *aide-mémoires*, but tools for individual reading or studying. An interesting feature of these Qur’āns that the author examines in detail is the notes referring to the *‘ilm al-‘add*, the science of computing chapters, verses, words and letters of the sacred text of Islam. To this I would add that this computational and linguistic aspect of the Qur’āns from Nishapur, combined with a knowledge of statistics, was crucial in the development of cryptography in Islamic lands. It therefore seems appropriate to recall here the codex London, SOAS Library, 12217, a coded Qur’ān considered until recently a *unicum*: A. D’Ottone Rambach, “The Qur’ān Encrypted: A Unique Qur’ānic Manuscript in Cipher”, *Journal of Islamic Manuscripts*, 11 (2020), p. 133-176.

As for the practice of *scriptio continua* addressed by M. Karimi-Nia, the author states that this is known through “Greek, Hebrew, Aramaic, Syriac and even cuneiform script” (p. 192-193): to this list of languages, one could add Latin at least. When examining this Late Antique practice, it might be useful to recall what it consists of: “The most striking characteristic not only of New Testament manuscripts, but almost all Greek manuscripts from antiquity (irrespective of the medium), is that they are written *without spaces between words (scriptio continua)* (my emphasis)”<sup>(6)</sup>. The Late Antique tradition of *scriptio continua*, evidenced by the earliest surviving records of the Qur’ānic text – such as the Codex Parisinus-Petropolitanus that exhibits minimal attention to spaces between words – entails the lack of spaces within words. The break within a word, M. Karimi-Nia’s main concern, is a “corollary” of the practice of the *scriptio continua* (p. 193). In the manuscripts under consideration, it would have been interesting to observe the space between words and the presence (or not) of breaks within the meaning of the text. These elements would help to assess the opposition of Iranian copyists to *scriptio continua*.

Of particular interest for research into provenance is M. Karimi-Nia’s mention of an “armed

robbery” in 2003: 172 folios of an early Qur’ān were stolen from the Pars National Museum in Shiraz, folios that have been sold at auction “in London and Paris since 2004” (p. 193-194). One of these folios is illustrated (fig. 6.2) with the significant caption: “Originally Shiraz, Pars National Museum, ms 548; the folio is now in Houston (Museum of Fine Arts 2011.402) [...]”. In fact, a substantial and much appreciated part of M. Karimi-Nia’s paper is its excellent range of illustrations which allows us to become acquainted with the holdings of some major Iranian institutions (museums, shrines and libraries) such as the National Museum of Iran, Tehran (fig. 6.1) the Shrine of Imam al-Husayn, Karbala (fig. 6.7) and the Āstān-i Quds Library, Mashhad (fig. 6.3-6.6 and 6.10-6.18).

Indeed, the holdings of Iranian libraries offer important and hitherto little-known manuscript material for Qur’ānic research. For example, in the *Kitābhāna-yi markazī Āstān-i Quds Library* in Mashhad is the second coded Qur’ān known to us, which has recently been discussed in Arianna D’Ottone, “Arabic Encrypted Texts: Bābur Shāh’s Coded Qur’ān (Afghanistan, 10th/16th Century)”, *Journal of Islamic Manuscripts* 16 (2025), p. 125-162. Currently, two coded Qur’āns have been identified and studied, but with the discovery of other coded copies of the Qur’ānic text, it is possible that a need will arise to create a new field of research in Qur’ānic studies. This and many other current trends in research will be addressed and included in a forthcoming special (multivolume) issue of the *Journal of Islamic Manuscripts* edited by Nourane Ben Azzouna and myself. This volume will be on the theme: *The Qur’ān you don’t expect: the unusual shapes of a well-known text* and will include many international research chapters, seeking at reflecting current trends of research in Qur’ān manuscripts worldwide; *The Qur’an and its Handwritten Transmission* appears more focused on French-speaking research.

From an editing perspective, several points can be raised regarding *The Qur’an and its Handwritten Transmission*. Below are just a few examples of instances where more editorial attention could have been given, starting from the first page of the *Preface*:

- p. vii: M. Amari, *Bibliographie primitive du Coran* [...], p. 1- ?? – *sic*, for: p. 1-22
- p. xvii: *Tables*, 1.4 *Quelques exemples de taqdim/ta’khīr* [...] *versus* p. 336 *Ṣan’ā’, Dār al-maḥṭūṭāt*
- p. 3: *‘uthmanienne* (l. 24) – *sic*, for: *‘uthmānienne* or *uthmanienne* (l. 27)
- p. 13: *tableau 1.3: Variantes textuelles de la poésie préislamique: الناظرين/النَّاطِرِينَ* *Remarques*:

(6) J. Heilmann, “Reading Early New Testament Manuscripts: *Scriptio continua*, ‘Reading Aides’, and Other Characteristic Features”, in *Material Aspects of Reading in Ancient and Medieval Cultures: Materiality, Presence and Performance*, edited by A. Krauß, J. Leipziger and F. Schücking-Jungblut, Berlin, de Gruyter, 2020 (*Materiale Textkulturen*, 26), p. 177-196, p. 178.

Changement du duel au pluriel: *al-nāzīrāni/ al-nāzīrin* – sic, for *al-nāzīrāni/ al-nāzīrin* and *النَّاطِرِينَ/النَّاطِرِينَ* for consistency

- p. 14: Sa‘īd b. al-‘Āṣ – sic, for: Sa‘īd b. al-‘Āṣ;
- p. 16: وَقَالَ يُونُسُ بْنُ مُحَمَّدٍ الْمُؤَدَّبُ: سَأَلْتُ الزُّهْرِيَّ عَنِ التَّقْدِيمِ وَالتَّأخِيرِ فِي الْحَدِيثِ فَقَالَ: هَذَا يَجُوزُ فِي الْقُرْآنِ فَكَيْفَ بِهِ فِي الْحَدِيثِ!!!
- كَذَا: وَقَالَ يُونُسُ بْنُ مُحَمَّدٍ الْمُؤَدَّبُ: سَأَلْتُ الزُّهْرِيَّ عَنِ التَّقْدِيمِ وَالتَّأخِيرِ فِي الْحَدِيثِ فَقَالَ: هَذَا يَجُوزُ فِي الْقُرْآنِ فَكَيْفَ بِهِ فِي الْحَدِيثِ!

The conjunction *wa-* should be written next to the following word without a space, being an inseparable conjunction like *fa-* (W. Wright, *A Grammar of the Arabic Language* vol. I, Beirut, Librairie du Liban, 1996, p. 290 § 366), here and also at p. 17: و كل كذا ل: p. 21: too many question and exclamation marks

- p. 16: in the text: **Al-Khaṭīb al-Baghdādī**; in footnote 43: *al-Khaṭīb* – sic, for *al-Khaṭīb al-Baghdādī* (also on p. 27)
- p. 17, footnote 46: *Ibn al-Athīr, Usd al-ghāba fī ma‘rifat* – sic, for *ma‘rifat* – *al-ṣaḥāba*; footnote 48: *al-Ya‘qūbī, al-Tarīkh* – versus p. 27: *al-Dhahabī, Tārīkh al-islām*; p. 244 [...] *li-tārīkh Nisabūr* – sic for *ta‘rikh* (see the *Encyclopaedia of Islam*, vol. 10: T-U, p. 257-302)
- p. 18: title of the paragraph: 2.2 Le taqdīm/ ta‘khīr dans la variante d’Ibn Mas‘ūd – versus p. 19, title of the paragraph: 2.3 L’inscription de Wādī ‘Aṣīla, un faux exemple de taqdīm/ta‘khīr
- p. 27: *Ibn Abī Dāwūd, Kitāb al-maṣāḥif* – sic, for *Kitāb al-maṣāḥif*; *Dār al-kutub* – versus *Dār al-Kutub*; **wa-l-Kufiyyīn** – sic, for *wa-l-Kūfiyyīn* – versus **wa al-nihāya** (also on p. 17, footnote 45; *al-Zamakhsharī, al-Kashshāf ‘an ḥaqa’iq* – sic, for *ḥaqa’iq*)
- p. 28: *Mirza Tariq, al-Nuqūsh al-Qur’āniyya fī Makkka* – sic, for *Makka*)
- p. 175: *Baghdad and Fustāt* – versus *Baghdād and Fustāt* or *Baghdad and Fustat*
- p. 186: *Amāğūr* – sic, for *Amāğūr*

- p. 209, footnote 4: *bi-lfrīqiyya* – sic, for *bi-lfrīqiyya* and p. 210: *al-Majalla al-duwaliyya li-al-dirāsāt al-tārīkhiyya* – sic, for *al-Mağalla al-duwaliyya li-l-dirāsāt al-tārīkhiyya*
- p. 210, footnote 10: *Muḥammad b. Abū Bakr b. biṭ-Ṭayyib Ṣaddām al-Yamanī al-Qayrawānī*, sic for *Muḥammad b. Abū Bakr b. al-Ṭayyib Ṣaddām al-Yamanī al-Qayrawānī*
- p. 230, footnote 19: *Kitāb fī ‘adad suwar al-Qur’ān wa-kalimatih wa-ḥurūfih wa-makīyya wa-madīniyya* sic, for *Kitāb fī ‘adad suwar al-Qur’ān wa-āyātih wa-kalimatih wa-ḥurūfih wa-makkiyya wa-madīniyya*
- p. 244, *Al-Rūmī* [...], *Mu‘ğam al-udabā’ Irshād al-Arīb ila* – sic, for *ilā* or *ilā* – *Ma‘rifat al-Adīb*

Although these lapses are purely editorial and do not affect the content of the papers, they reveal a certain lack of thoroughness – at the very least – despite the fact that the editor has ostensibly “opted for a unified system of transliteration inspired by that of the *Encyclopaedia of Islam*” (Preface, p. x).

Finally, it is difficult to argue that the consonantal ductus of the names *Ilyās* and *Idrīs* is (or could be) almost identical (p. 6, footnote 17: ‘on notera que le ductus consonantique de ces deux noms (*Ilyās* et *Idrīs*) est presque identique à l’exception de l’alif prolongé à la fin du mot’). The letters *lām* and *dāl* have a very different shape and length; *Idrīs* also contains a *rā’* – a small trait below the line – that is not present in *Ilyās* which has, instead, a long, vertical *alif*. If we can claim that *إلياس* and *إدریس* look (almost) the same, then anything is possible.

Bearing in mind that the volume is a window in a multilevel building with many more *fenestra*, it is certainly a useful addition – to the landscape of Qur’anic studies.

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