Some notes on Maghribi script

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In writing the present study, I wanted it to serve a double purpose.

In the first place, it is intended as a concise manual for the reading of Maghribi manuscript material, which often poses problems, even for native speakers of Arabic. The cursive style of Maghribi script as well as the calligraphic style contain many letterforms and ligatures with which the average reader of Arabic is unfamiliar.

Secondly, this article, and especially the list of letterforms which constitutes the largest part of it, is meant as a possible starting-point of further, more thorough research into the paleography of Maghribi script. Attention is focused on the individual letterforms which make up the script.

The manuscript material on which the notes on diacritic points and vocalisation and the list of letterforms are based has been limited to specimens produced during the 19th and 20th centuries.

THE ORIGIN OF MAGHRIBI SCRIPT

The origin of Maghribi script has been investigated by O. Houdas. In his essay he examines the historical circumstances under which the introduction of the Arabic script in the Maghrib took place, and he compares a few 9th-century Maghribi manuscripts written on vellum. He comes to the conclusion that Maghribi script is a direct descendant of 'Kufic'. He even goes so far as to call Maghribi script 'une légère transformation du coufique' (p. 96).

The term 'Kufic' is somewhat ambiguous. In general, it should be taken to mean the 'formal bookhand of the 7th — 10th century AD'. Houdas uses 'coufique' in opposition to 'neskhy', which term he uses as a generic name for the cursive scripts of the Mashriq (naskh, thuluth, etc.).

That Houdas’ conclusion about the origin of Maghribi script is correct, though perhaps stated a little imprecisely, becomes clear when one takes a closer look at the distinctive features of this script. A general characteristic of Maghribi script is what Houdas calls ‘la nature du trait’: Maghribi is written with a sharp pointed pen which produces a line of even thickness, while in the Mashriq the point of the pen is cut in the form of a chisel, producing a line of varying thickness.

Apart from this general characteristic, the distinctive features of Maghribi script are the following:
1. the final alif is drawn from top to bottom;
2. the stems of alif, lām, lām-alif and tāʾ-Ẓāʾ have club-like extensions to the left of their top point;
3. the loop of sād/dād is identical with that of tāʾ-Ẓāʾ, i.e. it has no ‘tooth’;
4. the stem of tāʾ-Ẓāʾ is drawn diagonally;
5. qāf and fāʾ have unconventional diacritical points;
6. final and separate dāl/dḥāl are very similar to initial and medial kāf, especially in the earlier mss; more differentiated forms developed later;

These are the features that distinguish Maghribi script from the Mashriqi scripts (naskh c.s.).

Houdas (p. 95) states that ‘la différence que l’on constate entre les formes du maghrébin et celles du neskhy n’est pas très profonde’. The differences described above, however, though they are indeed not very profound, give valuable indications about the origin of the script: it is precisely these features that are found in a certain angular formal bookhand ('Kufic') which was used in the Middle East in the 8th-10th centuries AD. This bookhand is exemplified by Vajda plates 4 and 5. In Arabic it is sometimes referred to as kūfī murabba’. The most formal form of this hand is represented by the Quranic script which is usually called ‘Eastern Kufic’ or ‘Qarmatian’, see Lings, plates 11-21. This angular bookhand, to which Maghribi script is apparently closely related, should be distinguished from a more rounded bookhand (kūfī mudawwar) which existed in the same period, and which was primarily used for copies of the Quran (see Vajda, plates 1, 2 and 6ab, and Lings plates 1-9).

At the time Arabic script was introduced into the Maghrib (8th/9th century AD), it had already split into two different styles in the Mashriq: a formal style used for copies of the Quran, works of law and jurisprudence and the like, and a cursive style, used in correspondence and administration. Both these styles were developments of one original style, the archaic Arabic script of the 6th and early 7th centuries AD. In the 7th and 8th centuries different styles developed for the various applications of the script. The formal, calligraphic style ('Kufic') soon became more or less standardised and hardly changed during the time it remained in use. The cursive style on the contrary was not standardised until the 10th century AD, when,
under the pressure of the exigencies of more speedier
ways of writing, several cursive styles had developed,
all quite different from the formal style. It was Ibn
Muqâl (d. 940 AD) who elevated the cursive styles to
the calligraphic level by devising a system which he
called al-khatt al-mansûb. With this system the letter-
forms of the cursive styles could be standardised. This
made their use for non-casual applications such as
Qurans and lawbooks possible, and the old formal
style or Kufic soon went out of use (11th century AD),
except for ornamental applications.

Houdas argues that only the old formal style of the
Arabic script (‘Kufic’), was introduced into the
Maghrib. From the centres of Islamic learning such as
Kairouan and Fès, the use of the script spread over
the Maghrib, and after a time it began to be applied to
purposes for which in the Mashriq the cursive scripts
were used. Around the beginning of the 11th century
AD the formal bookhand as a whole had changed into
a more cursive form, which could be written faster and
easier than the old form and which has remained in
use until the present.

DIFFERENT STYLES

Houdas also tries to describe the characteristics of
the various styles of Maghribi script. He first makes a
difference between two levels: the calligraphic level
(‘l’écriture soigné’) and the non-calligraphic or cursive
level. He then divides the calligraphic script into three
styles. Each of these styles had as its place of origin
one of the cultural and intellectual centres of the
Maghrib. These are: Qayrawânî (from Kairouan),
Fâsî (from Fès) and Andalusî (from Cordova).

Houdas also distinguishes a fourth style, Südânî,
which originated in the Timbuktu area, and is nowa-
days used in the entire sub-Saharan zone from Senegal
to northern Nigeria. This style is treated by Houdas as
cognate with the other three styles of Maghribi script.
But judging by the very distinct character of Südânî,
which is easily recognisable, this style probably de-
veloped parallel to, but independent from the script of
the Maghrib, and should be treated as cognate with
Maghribi script as a whole. Südânî is therefore not
dealt with in the present article.

For each of these styles Houdas mentions a few
characteristics (pp. 108-112), about which he himself
says, however: ‘Toutes ces indications sont un peu
vagues, mais il est impossible de leur donner une plus
grande précision.’ Houdas gives various reasons for
this difficulty in establishing the features of each of
these styles in a more definite way.

Firstly, a standardised form or a calligraphic ideal,
such as existed for the styles used in the Mashriq, has
never come into being in the Maghrib. According to
Houdas, this is a result of the aversion against regu-
larity and symmetry prevalent among the artisans of
the Maghrib.

Secondly, the scribes of the Maghrib had the habit of
imitating the specimens they were copying, which
could have been written in another region or country;
this is, of course, to a large extent a result of the lack
of a calligraphic standard.

Thirdly, the massive remigration of Muslims from
Spain definitely muddled up the different styles, as far
as they existed.

Finally, the number of dated manuscripts from the
Maghrib is relatively small.

After describing the four calligraphic styles which
he distinguishes, and naming each of them after its possible place of origin, Houdas says (p. 110): ‘... mais il faut bien remarquer, que le nom de ces écritu-
res n’implique nullement la nécessité qu’elles aient été
tracées dans l’une ou l’autre des deux villes auxquelles
elles doivent leurs appellations’.

Houdas also tries to give a classification of the
cursive Maghribi scripts. These he divides into four
geographical types: ‘tunisienne’, ‘algérienne’, ‘maro-
caine’ and ‘soudanienne’. Bearing in mind the prob-
lems already encountered in trying to classify the
calligraphical styles, these names could at best be used
to roughly indicate the area where a particular ms.
was produced; they do not tell us anything about the
features of its script.

The possibilities of making a more definite classifi-
cation of the different styles of Maghribi script seem
to be small.

The best prospects are perhaps offered by a close
examination of the script used in legal documents,
especially the more luxurious ones. These documents
usually bear a place and date, and it is improbable
that they have been copied from specimens from an
entirely different region. From the list of letter forms
(see below) it becomes clear that Maghribi script
contains a wealth of peculiar letter forms and ligatures
(see for instance the lâm-alif and the alif + lâm-alif
ligatures). If these forms could be dated, they might
give a clue as to the place and date of origin of
undated MSS.

THULUTH MAGHRIBI

In many Maghribi MSS a script different from
Maghribi script proper is used for the writing of titles,
chapter headings and the like. This is often done in
red, green or blue ink. This script is characterised by
the very loose form of its letters, which makes it easily
distinguishable from Maghribi proper.

Also, several of its individual letter forms are dif-
f erent, e.g.:
1. the alif and the lâm have a top-serif to the right
instead of to the left:
2. the final alif is drawn from bottom to top:

3. the tāʾī is a has a vertical stem instead of a diagonal one:

4. the kāf has a flag-like top stroke, and usually a serif at the top of the stem:

5. unconnected dāl and initial and final sīn and hāʾ (etc.) also have serifs:

6. the lām-alif has the following form, with two top-serifs to the right:

7. the pointing of the fāʾ and the qāf is often done in the conventional way in this script (see for instance Lings plate 112: sūrat al-qūr’ān, and plate 113: ṣadaqa llāhu l-ʾāḍim).

This script is sometimes called maghribi mujawhar or, more commonly, ihluluth maghrībī. It is the Maghribi interpretation of thuluth, one of the six canonical styles (al-aqlam as-sitta) used in the Mashriq, whence it was imported into the Maghrib, probably around the 13th century AD or later.

Thuluth maghrībī was also often used for inscriptions, e.g. in the Alhambra.

DIACRITICAL POINTS AND VOCALISATION

1. Diacritical points

The diacritical points of two connected letters are often written together in a cluster. This can only be done, however, when one of these letters has two diacritical points and the other only one, i.e. no clusters of more than three points are formed:

A cluster of three points written above the line or a cluster of two or three points written under the line may be replaced by a flourish similar to an inverted comma:

Two systems are in use for the notation of shadd. The conventional system was only found to be used in the Quranic MSS examined:

For extra clarity a vowel sign may be added, although this is not strictly necessary:

3. Wasla

The conventional wasla (‘) does not occur in the examined Maghrībi texts. Instead, to indicate wasl a small dot can be written over the alif°, e.g.:

In fully vocalised texts, the final vowel sign of the preceding word is written a second time with the alif al-wasl. A repeated fatha is then placed between the dot and the alif, and a repeated kasra is written below the alif. When the final vowel sign is a damma, a small horizontal line similar to fatha and kasra is drawn through the middle of the alif°:
When alif al-waṣl stands at the beginning of a verse or sentence, its usual prothetic vowel is written with it:

\[
\text{al-yawn}
\]

4. Hamza

Hamza is frequently omitted, even in partially vocalised texts. When written at all, it takes one of the following forms:

\[
\begin{align*}
\text{H} & \\
\text{H} & \\
\text{H} & \\
\text{H} & \\
\end{align*}
\]

The form \( \text{H} \) is possibly a graphic development of \( \text{H} \):

\[
\begin{align*}
\text{H} & \\
\text{H} & \\
\text{H} & \\
\text{H} & \\
\end{align*}
\]

When the chair of the hamza is an initial or medial \( \text{yā'} \), the hamza is placed below the line. The diacritical points of the \( \text{yā'} \) are often written together with the hamza:

\[
\begin{align*}
\text{dā'ira} \\
\text{sā'ir} \\
\text{al-jazā'ir}
\end{align*}
\]

5. Madda

The madda (\( \text{mā'} \)) is used to mark a long vowel which is followed by hamz or by a doubled consonant, e.g.:

\[
\text{mā'dda} \\
\text{jā'ā} \\
\text{barī'}
\]

In partially vocalised texts the madda may be written while the hamza is omitted:

\[
\text{mā'}
\]

The combination of hamz plus long \( \text{ā} \), which in conventional Arabic spelling is represented by alif with madda (\( \text{ā} \)), is written in Maghribi script with alif preceded by hamza, e.g.:

\[
\text{ʿamīn} \\
\text{al-qur'ān}
\]

When the alif is contained in the \( \text{lām-alif} \) ligature, the hamza is placed inside the \( \text{lām-alif} \) or before it, e.g.:

\[
\text{al-ʿāṭī} \\
\text{al-ʿān}
\]

6. Long \( \text{ā} \)

A long \( \text{ā} \), which in Modern Standard Arabic (MSA) is regularly spelled defectively or, in vocalised texts, is indicated by a ‘dagger alif’, is frequently spelled plene in Maghribi texts, e.g.:

\[
\begin{align*}
\text{hādhā} \\
\text{hādhīhī} \\
\text{dhālīka} \\
\text{ṭallāh}
\end{align*}
\]

The long \( \text{ā} \) in \( \text{allāh} \), however, is always spelled defectively.

In vocalised texts the defectively spelled long \( \text{ā} \) is represented by 
\( \text{fatḥa} \) followed by a small separate \( \text{alif} \) which is placed above the line, e.g.:

\[
\text{al-kitāb}
\]

When preceded by a \( \text{lām} \), this separate \( \text{alif} \) is drawn diagonally through the \( \text{lām} \), e.g.:

\[
\text{wa-lākin}
\]

The long \( \text{ā} \) in \( \text{allāh} \) is represented by \( \text{fatḥa} \) only:

\[
\text{allāh}
\]

7. Vowel signs

The vowel signs \( \text{fatḥa} \), \( \text{kasra} \) and \( \text{damma} \) and the \( \text{tanwīn} \) are written in a conventional way:

\[
\begin{align*}
\text{α} & \\
\text{i} & \\
\text{u} & \\
\text{an} & \\
\text{in} & \\
\text{un} &
\end{align*}
\]

8. Adapted letters

The phoneme \( g \) that occurs in the spoken Arabic of the Maghrib is written either with \( \text{jīm} \) or \( \text{qāf} \), or with one of the adapted letters \( \text{j} \), \( \text{g} \), \( \text{q} \), e.g.:

\[
\begin{align*}
\text{gīsh (jaysh)} \\
\text{gīm (qawm)} \\
\text{gīmūn (name)}
\end{align*}
\]
The sound \( r \) that occurs in French loanwords is written either with \( f\text{'a}' \) or with the adapted letter \( ق \).
e.g.: \( لم يِل \) \( avril \)

9. Numbers

European numerals have been in common use in the Maghrib alongside conventional Arabic numerals, since at least the beginning of the 18th century. In fact, they came to be preferred to their Arabic counterparts during the 19th century\(^9\). They are written in a characteristic style:

\[
\begin{array}{cccccccccc}
1 & 2 & 3 & 4 & 5 & 6 & 7 & 8 & 9 & 0 \\
\end{array}
\]

The form of the numeral 8 is typical.
Letter no. 17 in Houdas (1891) contains a date written in the so-called \( ghub\text{'ari} \) numerals:

\[1260\]

In a note on this letter Houdas says that these \( ghub\text{'ari} \) numerals are much used in eastern Algeria and in Morocco. In the manuscript material examined for this article, however, they occur only once.

10. Paragraph markers

The sign \( \lll \) is commonly used to mark the end of a paragraph.
To mark the end of a paragraph or of a whole text, the abbreviation \( \lll \) for \( intah\text{'}a \) may be used.

**LIST OF LETTER FORMS**

This list, though not exhaustive, gives a good clue to the variety of letter forms one encounters in the average Maghribi manuscript. It is arranged as follows:
1. for each letter all variants are given which were found for its initial form (abbreviated \( in.\)), its medial form (\( med.\)), its final form (\( fin.\)) and its separate or unconnected form (\( sep.\));
2. the basic forms are followed by ligatures (if present), which are arranged alphabetically and which can be found under the first of their two component parts;
3. variants of a certain letter form are arranged in a horizontal line if they strongly resemble one another, or if one is a graphical development from the other;
4. variants of letter forms between which there is a considerable difference, or which have each developed into widely different new forms, are arranged in a vertical line;
5. letter forms marked with a small letter \( c \) were found in cursive texts only;
6. a small dot indicates the point where the letter forms are connected to the preceding and/or following letter form;
7. cursive forms are given only when there is a considerable difference between them and the more calligraphic forms.

<table>
<thead>
<tr>
<th>ALIF</th>
</tr>
</thead>
<tbody>
<tr>
<td>fin. &amp;</td>
</tr>
<tr>
<td>sep. &amp;</td>
</tr>
<tr>
<td>&amp; ( \lll )</td>
</tr>
</tbody>
</table>

\( \lll \) Occurs frequently in:

- \( 3 \) \( \text{sayyidun\text{'}a} \)
- \( 4 \) \( bi-t\text{'arikh} \) (see note 5)

\( \l l \) \( \text{b\text{'a}'}/\text{T\text{'a}'}/\text{TH\text{'a}'} \), \( \text{N\text{'u}n} \) (initial and medial), \( \text{Y\text{'a}'} \) (initial and medial)

| in. & | \( \lll \) |
| med. & | \( \rr \) |
In the basmala, the initial bā' often has the same height as the lām:

\[ \text{بسم الله} \]

(2)

The 'bridge' form of initial bā' (etc.), which in the scripts of the Mashriq such as naskh and ruq'a is used when it is followed by jīm/hā'/khā', mīm or hā' (medial), occurs in Maghribi script only in the following combinations:

bā' (etc.) + mīm, e.g.:

\[ \text{بیم} \]

khātam

bā' (etc.) + nūn (final), e.g.:

\[ \text{بین} \]

ibn (see also note 26)

bā' (etc.) + rā'/zāy, e.g.:

\[ \text{بیز} \]

barīd

But in all these cases the 'normal' form is also used, and seems indeed to be preferred:

\[ \text{خاتم} \]

khātam

ibn barīd

(3)

The 'bridge' form of medial bā' (etc.) and of initial and medial šīn/shīn can be used when it is followed by jīm (etc.), mīm, hā' (medial) or yā' (final). See also ligatures under (6).

(4)

(5)

Occurs frequently in:

\[ \text{بیتاریکه} \]

bi-tārīkh

The rā' is sometimes connected through:

\[ \text{بیتاریکه} \]

bi-tārīkh

This ligature is also used as a further abbreviation of:

\[ \text{یلای اکیریه} \]

'īlā' ākhirihi

(6)

This form is extremely ambiguous. It was found to represent the following letters and ligatures:

bā' (etc.) or šīn/shīn + jīm (etc.):

\[ \text{بیتاریکه} \]

bi-tārīkh

as-shaykh

bi-faṭḥah

an-nusak

bā' (etc) + dāl/dhāl:

\[ \text{بیکد} \]

bi-yad

jayyid

bā' (etc) or šīn/shīn + mīm:

\[ \text{الموسم} \]

al-mawsim

al-rahīm

dāl:

\[ \text{وبعدها} \]

wa-ba’d

bi-hādhā

al-‘aḥad

dāl + yā’:

\[ \text{سیدي} \]

sīdī

al-alladhī

kāf + mīm (with or without top stroke):

\[ \text{عليكم} \]

‘alaykum

\[ \text{جنبًا} \]

janābukum
The dal/dhāl may easily be confused with kāf, since their forms are sometimes very similar, especially in cursive texts. Complete homography, however, is usually avoided, e.g.:

(6) dhālika

(7) To avoid confusion with final rā/zāy, a small dāl is sometimes added to final dāl/dhāl:

(8) la-qād

(9) Occurs frequently in:

(10) alladhī
(11) Unconnected rā' may be connected to the following letter in:

\[ \text{bi-tārīkh (see also note 5)} \]

rahma

(12) This ligature also represents -rīn in:

ashrīn

\[ \text{sīn/shīn} \]

- in. \[ \text{s} \] (4)
- med. \[ \text{ṣ} \] (3)
- fin. \[ \text{s} \] (3)
- sep. \[ \text{ṣ} \] (3)

(13) Occurs only in:

shaykh

sallama

\[ \text{sād/dād} \]

- in. \[ \text{ḥ} \] (14)
- med. \[ ḥ \] (14)
- fin. \[ ḥ \] (14)

(14) The initial and medial forms of sād and dād have no 'tooth', as in the Mashriqi scripts.

(15) The vertically elongated form of medial sād/dād may be used when it is followed by jīm (etc.) or mīm, e.g.:

yandīju

(16) Occurs frequently in:

hadra

The diacritical point of the dād is sometimes placed inside the loop:

hadra

(17) This ligature occurs frequently in:

al-qāḍī

\[ \text{ṭāʾ/zāʾ} \] (18)
The diacritical point of the \( \text{ض} \) is usually placed to the left of the stem.

While in the Mashriqi scripts the stem of the \( \text{ض} \) is only added after the loop and the letters directly connected to it have been written, in Maghribi script the stem is usually written first. This explains the wild forms into which the \( \text{ض} \) have developed.

\[ \text{AYN/GHAYN} \]

(20)
The height of the loop of the initial 'ayn may be equal to that of the \( \text{lám} \).

\[ \text{FĀ'} \]

The diacritical points of final and unconnected \( \text{ف} \) and \( \text{ق} \) are regularly omitted. While diacritical points are not strictly necessary here, since in theory these letters are all written differently in final or unconnected position, the difference between them is often hard to see, even in calligraphic specimens.

\[ \text{KĀF} \]
The top stroke of the kāf is sometimes doubled:

\( \tilde{t} \text{ilka} \)
\( \text{al-kādhiba} \)

Only used when followed by final mīm, e.g.:

\( \hat{h} \text{ukm} \)

See also (6) above.

Occurs frequently in:

\( \underline{\text{dāl, kāf}} \text{ dhālika} \)

The combination of initial lām and final kāf sometimes has a dot added to it in order to distinguish it from the ligature of alif plus lām-alif, e.g.:

\( \underline{\text{dhālika}} \)

The short, curved form of initial lām is used when it is followed by jīm/hā/khā or mīm, e.g.:

\( \hat{\text{al-mādī}} \)
\( \hat{\text{al-ḥizb}} \)

A shortened form of medial lām is often used in

\( \text{allāh} \)

\( \underline{\text{Mīm}} \)

in.

\( \underline{\text{med.}} \)

fin.

sep.

-m-d

(28)
(28) Occurs frequently in: 

\[\text{Muhammad}\]
\[\text{I}'Ahmad\]
\[\text{al-hamd}\]

NŪN (initial and medial form: see BĀ')

fin. \(\text{ن} \) (22)

sep. \(\text{ن} \) (29)

(29) Occurs only in a small number of very frequent words and in the word-ending -in:

\[\text{an}\]
\[\text{min}\]
\[\text{ibn}\]
\[\text{'ajma'in}\]

HĀ'

in. \(\text{ه} \)

med.

fin. (30)

sep. (30)

(31) The final hā' is sometimes written with a disconnected final stroke, especially in calligraphic texts (see for instance Lings, plates 112 and 113). In allāh this also occurs in more cursive texts, e.g.:

\[\text{allāh}\]

(32) The unconnected hā' is always drawn clockwise, which explains the way in which it can be connected to a preceding letter (e.g. dāl or rā').

WĀW

fin. \(\text{و} \)

sep. \(\text{و} \)

-\(\text{w'-} \)

\(\text{w'-} \)

-\(\text{w-h} \)

\(\text{w-h} \)

-\(\text{w-y} \)

\(\text{w-y} \)
Frequently used for wāw + alif al-wiqāya, e.g.:  
\[\text{rajā'ā} \]

\(\overset{\text{Yā'}}{\text{(initial and medial forms: see Bā') (34)}}\)

\(\overset{\text{fin.}}{\begin{array}{c} \text{I} \\ \text{I} \end{array}}\) (35)

\(\overset{\text{sep.}}{\begin{array}{c} \text{I}\* \\ \text{I} \end{array}}\) (36)

\(\overset{\text{-l'-m}}{\begin{array}{c} \text{I} \\ \text{I} \end{array}}\) (37)

The forms of final and unconnected ṭā' which are marked with an asterisk may represent ṭā' as well as ṭā' preceded by initial or medial bā' (etc.), e.g.:  
\[\overset{\text{wa-salām}}{\text{Ilā}}\]

\(\overset{\text{as-ṣalāh}}{\text{Ilā}}\)

\(\overset{\text{a'lāhu}}{\text{Ilā}}\)

The short form occurs frequently in  
\(\overset{\text{fi}}{\text{Ilā}}\)

**LIST OF SOURCES**

The notes on diacritical points and vocalisation signs and the list of letter forms are primarily based on the annotated anthologies of manuscript material from the Maghrib that were published mainly at the end of the last century, and on four collections of miscellaneous manuscript texts from the library of Leiden University. The data yielded by these sources were then compared with ten 19th and 20th-century manuscripts from the Leiden collection, with a few lithographed Fès editions and with three recently published facsimile editions of the Quran.
1. **Anthologies**

Belkassem ben Sedira, *Manuel épistolaire de langue urahe'*. Algérie 1893. Contains 76 letters and documents in facsimile, most of them from Algeria, with notes, vocabulary and transcription in standardised Arabic script.

Belkassem ben Sedira, *Cours gradué de lettres urabes manuscrites*. Algérie 1893. Contains 319 letters and documents in facsimile, mainly from the Maghrib, but also some from Syria and Egypt.


Watin, L., *Recueil de textes marocains*. Paris 1949. Contains 112 specimens in facsimile, probably all written especially for this book by the same scribe, with notes and vocabulary. Watin also gives a few notes on the peculiarities of Maghribi script.

2. **Collections of manuscript miscellanea (from the library of the University of Leiden):**

Or. 14022: *Collection of documents*, 19th/20th c. (Witkam, Catalogue pp. 31-34)

Or. 14066: *Collection of letters, short texts and fragments*, 19th/20th c. (Witkam, Catalogue pp. 136-140)

Or. 14048: *Collection of several religious and magical texts* in numerous Maghribi hands, 19th c. (Witkam, Catalogue pp. 72-89)

Or. 14061: *Collection of mystical and religious texts*, copy dated 1299/1882 (Witkam, Catalogue, pp. 123-130)

3. **Manuscripts (from the library of the University of Leiden):**

Or. 1350-I: *First volume of a five volume set of the Maqaddima* by Ibn Khalidun, calligraphic copy dated 1236/1821 (Voorhoeve, Handlist, p. 120)


Or. 14007: *'Abd ar-Rahman at-Tilimsani*, two texts on the history of Algeria, copy dated 1302/1885 (Witkam, Catalogue, pp. 12-14)

Or. 14010: *'Abdallâh b. Muhammad at-Tijânî*, miscellaneous texts, copy dated 1272/1856 (Witkam, Catalogue, pp. 14, 15)

Or. 14021: *'Anon.*, two texts on the activities of *sülân* Muhammad b. *'Abdallâh Bâ Sayf*, copy dated 1269/1852-3 (Witkam, Catalogue, pp. 30-31)

Or. 14036: *Collection of poetry of some rulers of the Hafsid in Tunisia and their officials*, copy dated 1304/1887 (Witkam, Catalogue, pp. 62-63)


Or. 14063: *Non-calligraphic copy of Muhammad Bello*: *Infâq al-maysâr*, copy dated 1292/1875 (Witkam, Catalogue, pp. 132-133)

Or. 14169: *'Anon.*, *Majmû'at nawa'bât*, 19th-century copy (Witkam, Catalogue, pp. 274-278)


4. **Fès editions:**

These lithographed books which were published in the second half of the 19th and the beginning of the 20th century in Fès show a relatively homogeneous script. Some information on these editions is given by P.Sj. van Koningsveld in *Brill Catalogue* no. 510, *Islamic Collections* (Leiden 1979), and recently by Fawzi 'Abd al-azzâq, *Al-maqa'â bi al-hajarîyâ fi l-Maghrib*. Fâris mu'â maqaddima tâ'rikhiyya (Rabat 1989). For the composition of the list of letter forms, use was made of the reproductions in this catalogue (mainly of colophons), and of the following editions: Bâbâ at-Tinbukî, *Nayl al-ibthâyâ*, Fâs 1317/1900 Ibn al-Qâdi, *Jadhwât al-ibtâbîs*, Fâs 1309/1891 al-Kattânî, *Salwât al-anfâs*, Fâs 1316/1898

5. **Facsimile editions of the Quran:**


Qur'ân, calligraphy by *as-sharîf* 'Abd al-llâm al-Manjarâ as-Sîdî: Dâr al-Kitâb, ad-Dâr al-Baydâ' 1405/1985

Qur'ân, calligraphy anonymous: Dâr at-Thaqâfa, ad-Dâr al-Baydâ' 1405/1985

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**NOTES**


3. The well-known ms. Leiden Or. 298, *Gharîb al-hadîth* by Abû 'Ubayd al-Qâsim b. Sullâm, is also written in this script.


6. In older Maghribi MSS *wasîl* was indicated by a green dot, while *hamz* was indicated by a red or yellow dot. These coloured dots used for the notation of *wasîl* and *hamz* were a remainder of a vocalisation system invented by Abû l-Aswad ad-Du'âli (d. 688 AD), which consisted entirely of variously positioned coloured dots. The green dot was later replaced by a dot in the same colour as the rest of the script, and the red or yellow dot was replaced by the conventional *hamza* (٠).
7 In Berber texts written in the Arabic script, this alif with horizontal line through the middle is often used for the notation of word-initial u, e.g.:

\[ \text{ ula} \]

8 In Berber texts written in the Arabic script, the Berber phonemes /g/ and /z/ are written with 益 and 益 respectively, e.g.:

\[ \text{ angaaz} \]

9 In two of the three facsimile copies of the Quran which were examined, the verses as well as the pages are numbered with European numerals. In the third copy the verses have not been numbered, while the pages have European as well as Arabic numerals.