



A Different Perspective on “the Challenge of the Qur’an”

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ABSTRACT

Background: The Quranic challenge (*Tehaddi*) has traditionally been interpreted through linguistic excellence, rhetorical beauty, and semantic depth. However, the visual and structural organisation of the Quranic text has received relatively limited scholarly attention as a potential dimension of its inimitability. **Objective:** This study aims to explore whether the symmetric and ordered visual structures found across different Mushaf writing traditions offer an additional perspective on the Quranic challenge. **Method:** The research employs visual symmetry analysis on three Mushaf models: the Alifi Mushaf (K1), the Husrev Mushaf (K2), and the Hunsari Mushaf (K3). Sample pages from Surah Al-Baqarah, verses 164–247, were examined to identify recurring structural patterns. As a comparative, anecdotal test, the literary text *A Tale of Two Cities* by Charles Dickens was analysed to assess whether a similar symmetry could be reproduced in non-Quranic texts. **Results:** The findings reveal consistent multi-layered symmetry across the three Mushaf models: line-initial letter symmetry in the Alifi Mushaf, vertical word alignment in the Husrev Mushaf, and mirror-based page symmetry in the Hunsari Mushaf. These patterns persist across hundreds of pages. **Conclusion:** The Quran can therefore be viewed not only as a linguistic text but also as a visually structured textual system. **Originality/Value:** This study fills an interdisciplinary gap in the field of Qur’anic inimitability (*I’jaz*) and visual-structural text analysis by revealing consistent multi-layered visual symmetries (*line-initial letter symmetry, vertical word alignment, mirror-based page symmetry*) and a comparative literary test concerning the Quranic challenge (*Tahaddi*) across three distinct historical Mushaf traditions (Alifi, Husrev, and Hunsari), a dimension that has received negligible inquiry outside classical rhetorical and linguistic paradigms. These findings offer novel empirical-visual evidence and serve as a strategic reference for developing a conceptual framework on visual-textual inimitability and advancing future research agendas at the intersection of Qur’anic studies, visual semiotics, and digital humanities.

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1. INTRODUCTION

The Quran is a sacred text that includes a “challenge” directed at humanity. This challenge is expressed in various verses: For example, “And if you are in doubt about what We have sent down upon Our Servant [Muhammad], then produce a surah the like thereof and call upon your witnesses other than Allah, if you should be truthful” (Baqarah 2/23). Similarly, “Say, ‘If mankind and the jinn gathered to produce the like of this Quran, they could not produce the like of it, even if they were to each other assistants’” (Isra 17/88). In the “traditional tafsir” literature (Ibn & Zarzur, 1972), this challenge has been explained through the linguistic superiority, literary superiority (*i’jaz*), and depth of meaning of the Quran (for example, Demir, 2023).

The Tehaddi topic can be formulated conceptually ($T = T1 + T2 + \dots + T13$). Tehaddi arguments are interpreted within the framework of the traditional view as the divine origin of the text and literary superiority, etc. These

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arguments can be represented by individual letters and conceptually formulated to explain the Tehaddi concept. Later, symmetry/arrangement (S letter) will be added to the Tehaddi formulation, and the article’s claim will be explained. (T = Traditional View + S). This formulation is intended to highlight the need to understand the topic through multiple concepts. The essential elements of the traditional view are its arguments. This formulation arises from the fact that the Tehaddi concept must be explained with at least thirteen separate concepts. Formulation expressions: T = Tehaddi Concept; T1 = The Quran text containing a divine social message (Baqarah 2:177); T2 = The Quran text being universal and timeless (Anbiya 21:107); T3 = The Quran text having i'jaz, eloquence, and literary aspect (Isra 17:88); T4 = The internal consistency/lack of contradiction in the Quran text (Nisa 4:82); T5 = The Quran text being completed piece by piece over time, in 23 years (Furqan 25:32); T6 = The Quran text providing answers to daily current events (The number of Asbab al Nuzul verses is about 500) (al-Wāḥidī, 1997); T7 = The difference between the order of revelation and the order of writing in the Quran text (Isra 17:106); T8 = The preservation and originality of the Quran text (Hijr 15:9); T9 = The illiteracy of the Messenger of the Quran (Ankabut 29:48); T10 = The Quran text being in Arabic (Yusuf 12:2); T11 = The Quran text being compatible with some scientific studies (Besharati & Besharati, 2022; Sayska & Arni, 2016); T12 = Linguistic and mathematical repetitions in the Quran text (the number 19); T13 = The Quran text giving news of the future and the past (Ar-Rum 30:2-4); (Yusuf 12:92).

In addition to the arguments listed above, the symmetric/ordered structure of the Quran text should be added to the equation. Indeed, the fact that the Quran text allows symmetry through different writing techniques strengthens the other arguments of the Tehaddi concept as well. See Table-1. The Tehaddi phenomenon cannot be reduced to a single feature; it is the composite of at least 13 independent but related components. Chronology of Tehaddi Verses:

Table1. Chronology of Tehaddi Verses

No	Surah	Verse	Challenge Level	Keyword Word	Arabic Expression	Dating
1	Tur	52:34	1 saying	حَدِيثٌ + مِثْلٌ	بَحْدِيثٍ مِثْلِهِ	610-612 Mekki
2	Yunus	10:38	1 surah	مِثْلِهِ	بِسُورَةٍ مِثْلِهِ	615-616 Mekki
3	Hud	11:13	10 surahs	مِثْلِهِ	بِعَشْرِ سُورٍ مِثْلِهِ مُفْتَرِيَاتٍ	616-617 Mekki
4	Isrâ	17:88	All Quran	مِثْلٌ	بِمِثْلِ هَذَا الْقُرْآنِ	619-620 Mekki
5	Kasas	28:49	superior book	كِتَابٌ	فَاتُّوا بِكِتَابٍ مِنْ عِنْدِ اللَّهِ	620+ Mekki
6	Bakarah	2:23	1 surah	مِثْلِهِ	بِسُورَةٍ مِنْ مِثْلِهِ	622-623 Medinan

The issue of “the Quran's like cannot be produced (The key word appearing in five of the Tehaddi verses is “مِثْلٌ mithl” (like/similar). In one verse, the word “كِتَابٌ kitab” (book) appears. There is also harmony and correlation between the “symmetric structure” that is the subject of the article and the word “مِثْلٌ mithl.” This draws attention to the word “like” by being written five times. With the use of the word “مِثْلٌ mithl” (like/similar), it becomes almost a necessity for the existing symmetry phenomenon in the Quran text to be included in the Tehaddi arguments as well. In this case, Tehaddi can also be interpreted as meaning “This book has such a symmetric structure that it’s like cannot be produced.” It is precisely at this point that this article presents a new (symmetry-based) perspective on the topic of Tehaddi.

The order of the Quran text is divided into two: chronological and writing order. This ordering is important for understanding the “symmetric structure.” The “reader warning” paragraph mentioned in footnote 12 should be read together with Figure 1.

"The Order of the Quran Text" is shown with two separate orders:

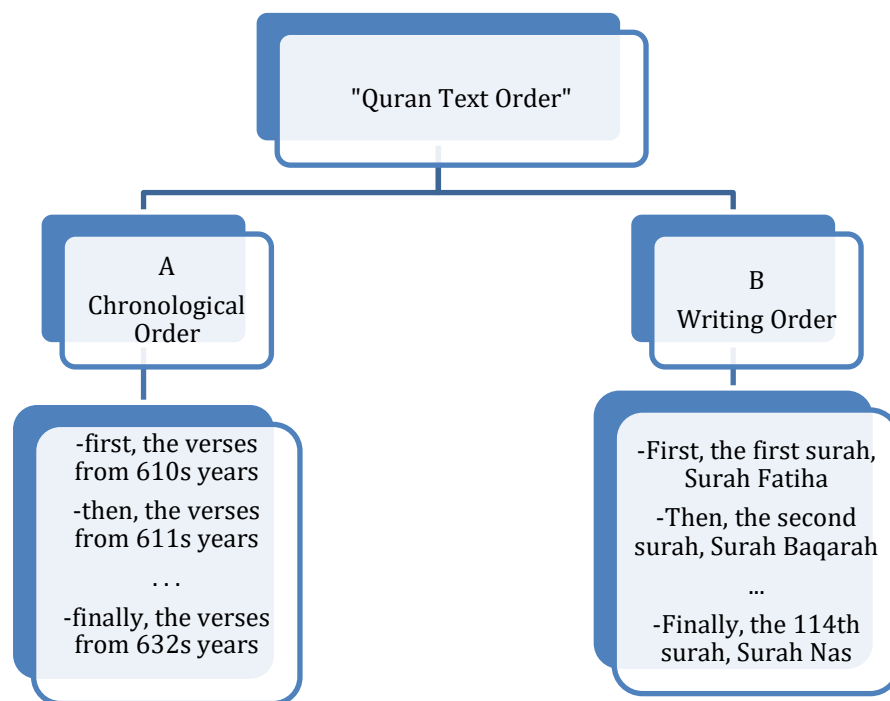


Figure 1. Showing the "Quran Text Order" with two separate orders (Group A and Group B verses are the same verses)

The Mushafs mentioned in this article, namely K1, K2, and K3 Mushafs, have received certificates from Al-Azhar. For 1,416 years (2026-610=1,416), the Quran text has been carefully examined by both Muslims and non-Muslims. During this period, various Mushaf texts have been written using different writing techniques. Within the scope of the article, only three Mushafs written with symmetric writing techniques are included (*Other types, such as a 15-line mirror symmetry Mushaf, a Mushaf with all lines beginning with "v," a semantic symmetry Mushaf, etc., are outside the article's scope*). K1 Alifi Quran India (*The Alifi Quran mentioned was written by the Indian calligrapher Muhammad Qasimi.*) Earlier examples date back to the 17th century (around 1100/1680), the Indian calligrapher Muhammad Ruhullah b. Muhammad Husayn al-Lahori wrote a Mushaf in thirty folios, placing one juz' on each folio and beginning every line with the letter (Çöğenli & Bakırcı, 2014), K2 Husrev (Bilen, 2015) The Quran, the Turkish Quran, and the K3 Hunsari Quran are common in Iran and Syria (Tamimi, n.d.).

As shown in Figure 1, in A Chronological Order, not all Quran surahs descended in complete surah integrity. Sometimes a surah descended in full, while some surahs descended in parts. Even the order of revelation did not follow the verse number order within a surah. For example, the first revealed "Read (iqraa)" verse (96:1) (Ayhan, 2015) descended in 610 but is located on page 597. In contrast, the last revealed verse (2:281) (Shaltout, 1949) descended in 632 but is on page 47 (page numbers are according to Husrev Quran).

The descent time and period of the verses also differ. After a verse descended, sometimes (approximately) an hour, sometimes a day, sometimes a month, etc., was waited, and finally the next verse descended. There is temporal depth.

Some of these verses have the feature of "explaining daily agenda/events" (for example, the event of Hazrat Aisha's slander, the Zihar verse, etc.). Some verses descended immediately when a question was asked to the Rasul (the Messenger, saw) (al-Ṭarābulusī, 1990). This topic, expressed as Asbab al-Nuzul, is important for understanding the "superior symmetric structure" (*Knowledge of Asbab al-Nuzul is essential for understanding the symmetric structure of the Quran text*). About 500 verses in the Quran are of the "response to daily events" type. This number constitutes approximately 10% of the Quran text. See the article page 9, Surah Baqarah Verses 164-247, Sample Set.

This study aims to examine the concept of the Qur'anic challenge (*al-tahaddī*) and to analyse how it has been interpreted within the broader framework of Islamic intellectual thought. Specifically, the study seeks to explore the linguistic, theological, and conceptual dimensions of the challenge presented in the Qur'an to produce a comparable text. By reviewing classical Qur'anic commentaries and modern scholarly discussions, this research aims to identify the main arguments and interpretations that explain the Qur'an's uniqueness and inimitability (*i'jāz*). Furthermore, the study aims to clarify how the discourse on *tahaddī* has developed across different periods of Islamic scholarship

and how contemporary academic approaches contribute to a deeper understanding of this concept. Through this analysis, the study seeks to provide a more comprehensive perspective on the significance of the Qur'anic challenge within both classical Islamic scholarship and modern Qur'anic studies.

2. METHOD

This article re-examines the "Challenge of the Quran" from a visual perspective. Ultimately, the Quran consists of letters and words. The research question of the article is: How does the "Challenge of the Quran" materialise in visual symmetry layers, and how do these symmetries strengthen the immutability of the text? What is the contribution of the symmetric/arrangement features of the three Mushafs to the challenge?

The centre of the "article method" is the "separate page images of the three Mushafs." It claims that all three Mushafs contain highly precise symmetry/arrangement and maintain this feature throughout all their pages, demonstrating the accuracy of the method.



Figure 1. Alifi Quran – First Two and other pages (Letter symmetry)



Figure 2. Husrev Quran – First Two and other pages (vertical symmetry/arrangement)



Figure 3. Hunsari Quran (Mansur, 2025) – First four pages (mirror symmetry)

Surah Al-Baqarah, verses 164–247: Chronology (Dating)

Surah Al-Baqarah Verse number	Suyuti Dating	Zerkeşi Dating	Nöldeke– Schwally Dating	Watt Dating
164–177	622–624	622–624	622–624	622–624
178–182	624–626	624–626	624–626	624–625
183–187	624–626	624–626	624–626	624–625
190–193	624–626	624–626	624–626	624–626
196–203	624–626	624–626	624–626	625–626
216–218	624–626	624–626	624–626	624–626
219–220	626–628	626–628	626–628	626–627
221–242	626–628	626–628	626–628	626–628
243–247	626–628	626–628	626–628	627–628

This chart shows the dating of the verses based on the works of Suyuti, Zarkashi Nöldeke–Schwally, and W. Montgomery Watt.

Figure 5. Surah Baqarah Verses 164–247: Chronology Table (Dating)

This table shows the dating of the verses based on the works of al-Suyūṭī (1996), al-Zarkashī (1957), Nöldeke & Schwally (1909), and Watt (1970).

This chronology table shows that the verse group Baqarah 164-247 did not descend at once in terms of content, meaning, or revelation order, but spread over years. This verse group (Baqarah 164-247), which descended over approximately 6 years, entered the Mushaf with different verses descending approximately every 6 months. Between 622 and 628, not only did Baqarah 164-247 descend. This period was a time when Medinan revelation was intense, and important parts of other surahs, such as Al Imran, Nisa, Anfal, Nur, and Ahzab, were revealed along with other parts of Baqarah.

Baqarah verses 164-247 consist of three main blocks: 164–177 Tawhid, faith, taqwa; 178–242 Law (qisas, fasting, hajj, marriage, divorce, alimony); 243–247 Historical narrative (Children of Israel, Talut–Jalut).

For some of the Baqarah 164–247 verses, Asbab al Nuzul has been narrated. Among Baqarah 164-247, there are 83 verses, of which 21 have Asbab al Nuzul. 62 verses lack Asbab al-Nuzul. The fact that 21 of 83 verses in Baqarah 164-247 have Asbab al-Nuzul shows that it narrates the situation of the people living in Mecca at that time and that this narrative covers the years 622 to 628. Among Surah Baqarah verses 164-247, there are also verses based on a Companion and justified with narrations whose Asbab al Nuzul are known. Some examples are as follows:

- a) Baqarah 187 verse: It relates to the lifting of the prohibition of intimacy with spouses and eating/drinking on Ramadan nights. The Asbab al Nuzul of this verse occurred upon an event experienced by Umar ibn al-Khattab and his complaint to the Messenger. The Companion's hardship and regret became the occasion for the verse's descent.
- b) Baqarah 196 verse: It relates to head shaving and expiation during hajj or umrah. The Asbab al Nuzul of this verse occurred upon Ka'b ibn Ujra among the Companions, telling the Messenger about the lice problem he experienced in Hudaibiyyah. Ka'b shaving his head and paying expiation is the direct reason for the verse.

Such narrations generally cover verses that descended upon the Companions' questions, actions, or experiences, and are supported by hadith chains. Similar other verses (for example, around 2:223 some narrations related to Jabir ibn Abdullah) are in this range (164-247).

The Asbab al-Nuzul of the verses that occur as a response to an event in social life (Baqarah 187, 196, and 223) provide a solution to the person's situation. In this example, Umar bin Khattab, Kaab bin Ujra, and Jabir bin Abdullah applied the meaning of the Quran text to their daily lives. That is, Umar, Kaab, and Jabir increased the difficulty level of the K1, K2, and K3 templates.

For Baqarah verses 164-247, using the above Picture 4 as a “text box,” pages can be produced in the K1, K2, and K3 models by writing a program in Python, etc., a software language. In the article, Picture 5, Python programs written for Charles Dickens' novel A Tale of Two Cities are presented as an anecdote. The same process can be done for the above “text box” as well.

The visuals in Appendices 1-2-3 are compatible with the K1-K2-K3 template. For those looking at symmetry, there is no need-to-know Arabic. Similarly, there is no need to know relatively advanced subjects such as fiqh, tafsir, or kalam, which require expertise in theological topics.

3. RESULTS AND DISCUSSION

3.1 Results

3.1.1 Quantitative Features of K1-K2-K3 Mushafs

Based on the Quran text, three Mushafs have been written with different algorithms (*Other Mushaf varieties are not the subject of the article*). One reason for the Quran's challenge is the existence of "various writing styles that allow textual symmetry." The Quran's writing styles: Alifi, Husrev, and Hunsari text arrangements/symmetries.

K1, Alifi Mushaf, 187 pages, $\approx 4,250$ lines, 23 lines per page, every line begins with the letter Alif (ا). An average of ≈ 75 letters is used per line. The number of letters used in each line is close to that in other lines. See visuals in Appendix 1. In Alifi Quran, the space lengths between surahs are almost equal. See Picture 1. For K1 Mushaf, the symmetry definition is "line-start Alif (ا) letter symmetry." Exceptions: First exception: Alifi Quran's first two pages and the last page are exceptions, and these three pages are not 23 lines. The remaining 184 pages are 23 lines. Second exception: The first verse of the first surah begins with the letter "b". Due to the absence of the letter "Alif" (ا), it has been included in the exception percentage ($4,249/4,250 = 99.9\%$).

K2, Husrev Mushaf, 604 pages, $\approx 9,047$ lines, 15 lines per page, verse ends at page end (verse-ending-at-page), in 603 pages, some words align vertically, but on page 602, there is no word aligning below.

An average of ≈ 40 letters is used per line. The number of letters used in each line is close to that in other lines. See visuals in Appendix 2. For K2 Mushaf, the symmetry definition is metaphorical and is defined as "words aligning below within the page, vertical symmetry." For Husrev Mushaf, within the scope of the article claim, symmetry is not sought, but arrangement/order/alignment/pattern/verse-ending-at-page, etc., which are metaphors of symmetry, are sought. Since these features give the viewer a sense of symmetry, the definition "Symmetric Husrev Mushaf" is made metaphorically in the article. Exceptions: First exception: Husrev Quran's first two pages are exceptions. See Picture 2: these two pages are not 15 lines each. The remaining 602 pages are 15 lines. However, there is also vertical symmetry/arrangement on the first two pages. The second exception is that there is no word alignment below on page 602, but the page is verse-ending-at-page (ayetberkenar). Page 602 has been included in the exception percentage because the word-below-word feature is missing. ($603/604 = 99.8\%$)

K3, Hunsari Mushaf, 781 pages, $\approx 8,604$ lines. The entire Mushaf is symmetric (Mirror symmetry" page: In an 11-line page, lines are symmetric around a central axis: The 1st line from top and the 11th line begin with the same letter; 2nd with 10th; 3rd with 9th; 4th with 8th; 5th with 7th lines begin with the same letter, the middle 6th line is the symmetry axis. There is symmetry similar to ABCDEXEDCBA. However, within the Hunsari Mushaf, there are three different symmetric structures. In the major part of the Mushaf, "11-line page-internal mirror symmetry" exists, and in the remaining pages within surahs, "surah-internal mirror symmetry" exists. See Table 1. An average of ≈ 40 letters is used per line. See visuals in Appendix -3. For K3 Mushaf, the symmetry definition is "line-start letter symmetries."

Hunsari Mushaf, the observed symmetry types are grouped under three headings. Accordingly:

- 1) Between pages 3–753, in the section covering approximately 96.1% of the Mushaf text, "page-internal 11-line mirror symmetry" is present. In the remaining 3.9% of the text, surah-internal mirror symmetry is observed.
- 2) In the sections between pages 1, 2 and 754–770, "page-internal symmetry" predominates.
- 3) In the surahs between pages 770–781, "surah-internal symmetry" has been detected.

Line breaking is most frequent in this Mushaf (*in the Hunsari Quran, to preserve symmetry, the calligrapher frequently breaks words; i.e., "line breaking" is abundant*). Especially between pages 756 and 781, this "line breaking" is noticeable. To maintain symmetry, some words can be written long/short. "Mirror symmetry" page: In an 11-line page, lines are symmetric around a central axis: The 1st line from top and the 11th line begin with the same letter; the 2nd with the 10th; the 3rd with the 9th; the 4th with 8th; 5th with 7th lines begin with the same letter, the middle 6th line is the symmetry axis. See Picture 3. Hunsari Quran 11-Line Exceptions Table

Hunsari Quran, 11 Line Exceptions Chart (Intra-surah symmetry and intra-page symmetry)

784	783	782	781	780	779	778	777	776	775	774	773	772	771	770	
V	E	E	E	E	V	E	E	E	H	E	V	V	V	E	1
V	S	V	E	E	V	E	Y	E	B	Z	V	V	E	V	2
V	E	V	T	E	e	E	Y	E	E	E	Y	V	V	E	3
e	e	V	E	e	M	E	E	E	E	e	V	V	F	E	4
E	e	E	E	e	M	e	f	E	B	E	V	E	V	V	5
E	E	e	e		e	S	E	E	H	E		V	E	V	6
e		e	e			e	E	E	e	e		V	V	E	7
							f	E	e			V		E	8
												V		V	9
*	*	*	*		*	*	*		*	*				E	10
-	-	-	-	+	-	-	-	+	-	-	+	+	+	+	11

769	768	767	766	765	764	763	762	761	760	759	758	757	756		
R	V	E	E	V	V	E	A	V	E	E	E	E	E		1
V	E	A	E	E	E	V	E	E	V	E	M	E	E		2
L	R	E	T	E	V	F	F	E	E	E	Ş	M	E		3
E	F	R	Y	Y	E	E	Y	E	E	V	V	E	V		4
S	V	M	S	Y	E	F	M	M	E	E	F	E	M		5
E	F	M	Y	E	E	E	Y	M	E	E	F	M	F		6
L	R	R	T	E	E	F	F	E	V	V	V	E	M		7
V	E	E	E	V	V	V	E	E	E	E	Ş	E	V		8
R	V	A	E		E	E	A	E		E	M		E		9
		E			V			V		E	E		E		10
													E		11
+	+	+	+	+	+	+	+	+	+	+	+	+	+		

Figure 6. Hunsari Quran Symmetry Exceptions Table

Explanation: The coloured sections are separate surahs. According to Table 1, on page 773, there are “VVVVV” line-start letters (surah-internal symmetry). Between pages 756 and 784, there are nine pages without page symmetry, but even though there is no “page symmetry” on these nine pages, there is “surah-internal mirror symmetry” within the same page. As a result, 772 of the Mushaf’s 781 pages are “page-internal symmetric,” and the remaining nine pages are “surah-internal symmetric.” (In the Hunsari Mushaf, the printer numbered the page containing Surah Fatiha as 4, and subsequent pages continue as 5, 6, 7, etc. The printer gave the Mushaf’s last page number as 784. The Mushaf has 781 pages.

3.1.2 Sample Analysis and Findings

K1 Finding: Line-Based Symmetry (Micro Level / Visible Pattern) In the K1 model, except for one line (*The first verse of Surah Fatiha (Bismillah) begins with the letter “b.”*), all 4,250 (*The probability of 4,250 lines in a book all beginning with the letter “Alif (ʾ)” can be calculated simply as on the order of 10[^] (-6147.5) or 10⁻⁶¹⁴⁷. If one line is subtracted, the probability becomes 28 × 10⁻⁶¹⁴⁷.*) lines begin with the letter “Alif (ʾ)” (*The “Objection” and “Matrix”*

should be examined together). This is not a coincidental event; it is a continuous pattern not limited to a single page or surah. See Matrix-1. It is visually evident and cannot be explained by the free writing reflex. To align the letter Alif (ا) below each other, it can be evaluated that some words could be written with a long font, some with a short font or by cheating. For K1 result: Language can exist not only through eloquence or meaning, but also on the symmetry established by “letter-line arrangement” and visible.

Alif (ا) Matrix

Table 2. Matrix of Lines Beginning with the Letter Alif (ا) (One line average ≈75 letters)

1	2	3		75	E
2					E
3					E
...					
4250					E

Objection 1 (Thesis): The letter Alif (ا), in Arabic writing language, is used before nouns, just like “the” in English or “el/la” in Spanish (Radford, 2004; Schwarz, 2013). That is, the K1 pattern can also be written in other languages. Texts beginning with the English line-start “t” or the Spanish line-start “e” letter can be written.

Answer 1 (Antithesis): Yes, it can be written. However, these texts become “produced text,” and “the number of words and letters used in one line” differs from the number in another line. For example, one line can use 30 letters, another 40 or 10. In the K1 model, the letter counts per line averages 75. This can range from ≈70 to ≈80 letters per line. Not all lines in the K1 model use a fixed 75 letters. Also, you can see the page adapted from Charles Dickens's A Tale of Two Cities below. It has been noted that Charles Dickens' A Tale of Two Cities does not fit the K1 model. Certainly, a book (produced text) suitable for the K1 model can be written, but the same book (produced text) will fail in K2 and K3 models. With the K1 matrix consisting of 75x4,250 squares above, the “producibility probability calculation” of such a book has also been made.

An Anecdote Study: The first three pages of the work by Charles Dickens and the first page’s “i” letter symmetry with the K1 sample model page are in Picture 5:

"i" letter symmetry, K1 Elif Model experiment

it was the best of times,
it was the worst of times,
it was the age of wisdom,
it was the age of foolishness,
it was the epoch of belief,
it was the epoch of incredulity,
it was the season of Light,
it was the season of Darkness,
it was the spring of hope,

An adaptation of Charles Dickens' A Tale of Two Cities, written using the K1 model.

AN ANECDOTE STUDY: The words from the first three pages of Charles Dickens's A Tale of Two Cities are contained within the text box below:

It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, it was the season of Darkness, it was the spring of hope, it was the winter of despair, we had everything before us, we had nothing before us, we were all going direct to Heaven, we were all going direct the other way—in short, the period was so far like the present period, that some of its noisiest authorities insisted on its being received, for good or for evil, in the superlative degree of comparison only. There were a king with a large jaw and a queen with a plain face, on the throne of England; there were a king with a large jaw and a queen with a fair face, on the throne of France. In both countries it was clearer than crystal to the lords of the state preserves of loaves and fishes, that things in general were settled for ever. It was the year of Our Lord one thousand seven hundred and seventy-five. Spiritual revelations were conceded to England at that favoured period, as at this. Mrs. Southcott had recently attained her five-and-twentieth blessed birthday, of whom a prophetic private in the Life Guards had heralded the sublime appearance by announcing that arrangements were made for the swallowing up of London and Westminster. Even the Cock-lane ghost had been laid only a round dozen of years, after rapping out its messages, as the spirits of this very year last past (supernaturally deficient in originality) rapped out theirs. Mere messages in the earthly order of events had lately come to the English Crown and People, from a congress of British subjects in America: which, strange to relate, have proved more important to the human race than any communications yet received through any of the chickens of the Cock-lane brood. France, less favoured on the whole as to matters spiritual than her sister of the shield and trident, rolled with exceeding smoothness down hill, making paper money and spending it. Under the guidance of her Christian pastors, she entertained herself, besides, with such humane achievements as sentencing a youth to have his hands cut off, his tongue torn out with pincers, and his body burned alive, because he had not knelt down in the rain to do honour to a dirty procession of monks which passed within his view, at a distance of some fifty or sixty yards. It is likely enough that, rooted in the woods of France and Norway, there were growing trees, when that sufferer was put to death, already marked by the Woodman, Fate, to come down and be sawn into boards, to make a certain movable framework with a sack and a knife in it, terrible in history. It is likely enough that in the rough outshouses of some tillers of the heavy lands adjacent to Paris, there were sheltered from the weather that very day, rude carts, bespattered with rustic mire, snuffed about by pigs, and roosted in by poultry, which the Farmer, Death, had already set apart to be his tumbrils of the Revolution. But that Woodman and that Farmer, though they work unceasingly, work silently, and no one heard them as they went about with muffled tread: the rather, forasmuch as to entertain any suspicion that they were awake, was to be atheistical and traitorous. In England, there was scarcely an amount of order and protection to justify much national boasting. Daring burglaries by armed men, and highway robberies, took place in the capital itself every night; families were publicly cautioned not to go out of town without removing their furniture to upholsterers' warehouses for security; the highwayman in the dark was a City tradesman in the light, and, being recognised and challenged by his fellow

The "selected text" above is inside the word box. Model pages K1, K2, and K3 are generated from this "selected text." Different texts and programs can also be used, even if not in the Python programming language.

Figure 7. Adaptation of Charles Dickens' work written with the K1 model

The above “common text” is within the word box; from this “common text”, Python programming language scripts were attempted to be produced by the author. As an anecdote, the study found that the K1 K2 K3 model could not be generated from Charles Dickens' work. However, the anecdote is not the article's argument.

Python K1 formula: (The entire text is pasted into the 'text' section as a "text box") (It is not pasted into the script section below to save space)

```
text = "" It was the best of times, being recognised and challenged by his fellow...."" words = text.split() lines = [] current_line = [] line_length = 60 for word in words: if len(' '.join(current_line + [word])) > line_length: lines.append(' '.join(current_line)) current_line = [word] else: current_line.append(word) if current_line: lines.append(' '.join(current_line)) pages = [lines[i:i+11] for i in range(0, len(lines), 11)] for page in pages:
```

(This Python script is an anecdote; the lines have been narrowed and realigned.)

K2 Finding: Page-Internal Vertical Harmony (Medium Scale / Visual Continuity)

Objection 2 (thesis): If there are a large number of “repeated words” in a text, these “repeated words” can align w. For example, if words like “sun,” “light,” “air,” “oxygen,” and “quantum” repeat a lot in a text, these “repeated words” can also align below within the same page.

The challenge was made in the Husrev Script Quran, due to the continuing vertical alignment feature in 603 of 604 pages, the vertically ordered structure of each page can be visually seen separately. The probability calculation on page 422 (This Matrix is designed to reorganise page 422 of the Husrev Quran in page coordinates enable probability calculation). The letters A, B, C, D, E, F, H, and M indicated in the Matrix refer to words on the page. (A=Allah, B=Rasul, C=ma, D=kane, E=min, F=Ehad, H=Hu, M=Muhammad). The probability of these letters A, B, C, D, E, F, H, M appearing aligned below each other on a single page can be calculated simply as 1.3×10^{-40} (10 to the power of minus 40). The article's subject is not probability theory; the most famous page of the Husrev Script Quran was made. The probability calculation topic is the subject of other research so that no details will be provided. See Matrix 2.

[illegible]

Figure 8. Husrev Mushaf Page 422 Word Coordinate Matrix

K3 Finding: Page Geometry and Meta-Symmetry (Macro Level / System Lock)

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The Hunsari Mushaf, in its entirety, contains three distinct symmetry types. In the section forming the major part of the Mushaf, pages 3–753, predominantly 11-line page-internal mirror symmetry is observed. In contrast, a small part of the text exhibits surah-internal mirror symmetry. Thus, the entire Mushaf was constructed with a symmetric arrangement.

For the K3 model result: pages behave as a "geometric (typographic) unit." In $751/781 = \%96.1$ pages, "11-line mirror symmetry" and in $\%3.9$ pages "surah-internal symmetry" exist. The last 30+ pages, even if not 11 lines, show "surah-internal symmetry" throughout 30+ pages.

This distribution shows that the Hunsari Mushaf was written not only in terms of page arrangement but also with a conscious, multi-layered understanding of symmetry in its holistic structure.

Objection 3 (thesis): Many poems are rhymed. Rhymed (William_Shakespeare) letter/word poems can be written in different languages. Writing poems similar to the K3 model is easy. The model is not superior. Already, it does not work $\%100$.

William_Shakespeare:

*Shall I compare thee to a summer's day?
Thou art more lovely and more temperate:
Rough winds do shake the darling buds of May,
And summer's lease hath all too short a date;
Sometimes too hot the eye of heaven shines,
And often is his gold complexion dimm'd;
And every fair from fair sometime declines,
By chance or nature's changing course untrimm'd;
But thy eternal summer shall not fade,
Nor lose possession of that fair thou ow'st;
Nor shall death brag thou wander'st in his shade,
When in eternal lines to time thou grow'st:
So long as men can breathe or eyes can see,
So long lives this, and this gives life to thee.*

William Shakespeare 18. Sonnet

ABAB CDCD EFEF GG rhyme scheme

Answer 3 (antithesis): Yes, it can be written. Moreover, as you said, it does not work $\%100$. However, writing a poem with most pages consisting of 11 lines and page-internal "mirror rhyme" (mirror symmetry) is difficult. The Hunsari Mushaf has employed "11-line mirror symmetry" throughout 750+ pages (96.1% of the book). For the remaining $\%3.9$ pages, "surah-internal symmetry" is preserved. Also, with the same text, it works to 99.99% for the K1 template and to 99.8% for the K2 template. The Quran is not poetry ("We did not teach him poetry, nor is it fitting for him; it is only a reminder and a clear Quran." Ya-Sin 36:69, "And it is not the word of a poet; little do you believe! Nor the word of a soothsayer; little do you remember! It is a revelation from the Lord of the worlds." Haqqah 69:41-43, "So continue to remind; for by the grace of your Lord, you are neither a soothsayer nor a madman! Alternatively, do they say: 'A poet! We wait for him some calamity of fate?' At-Tur 52:29-30). The Quran is not a symmetry book either (Baqarah 2:2 — Guide with no doubt; Baqarah 2:185 — Guidance for people; Al Imran 3:4 — Guidance and Criterion; Nisa 4:174 — Clear proof and light; An'am 6:19 — What is revealed to me is the Quran; A'raf 7:52 — Book explained with knowledge; Tawbah 9:6 — Word of Allah; Yunus 10:37 — Confirming and explanatory book; Yusuf 12:1 — Verses of the clear book; Ra'd 13:37 — Arabic judgment; Hijr 15:9 — Reminder under divine protection; Isra 17:9 — Guide to the straightest path; Isra 17:106 — Quran sent down in parts; Kahf 18:1 — Book with no crookedness; Taha 20:2 — Not sent to cause distress; Anbiya 21:10 — Book containing reminder; Furqan 25:1 — Criterion as a warner for the worlds; Shu'ara 26:192-195 — Revelation from the Lord of the worlds; Ya-Sin 36:69 — Not poetry, but reminder and clear Quran; Zumar 39:23 — The best of words, consistent book; Fussilat 41:41-42 — Mighty book, falsehood cannot approach it; Shura 42:7 — Arabic Quran, warner; Zukhruf 43:2-3 — Clear, Arabic Quran; Qiyamah 75:17-19 — Its collection and recitation belong to Allah... The Quran defines itself within its own text.)

The Hunsari Mushaf, together with K1 and K2 models, serves as a third independent, writing-based filter that tests the "preservation of the common text."

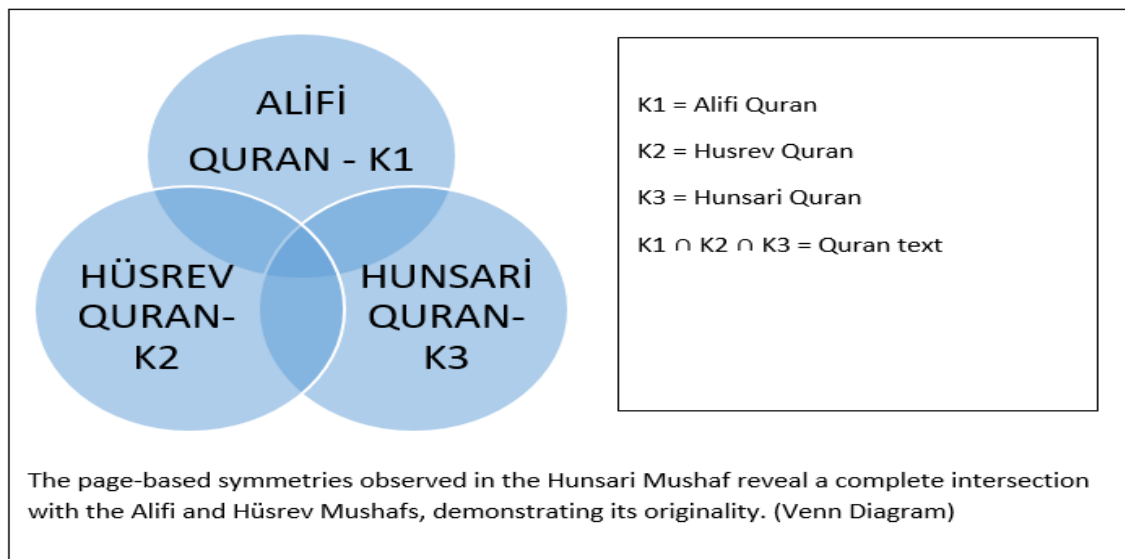


Figure 9. Venn Diagram (K1 K2 K3 Mushafs)

Figure 9 shows that the page-based symmetries observed in the Hunsari Mushaf fully overlap with those of the Alifi and Husrev Mushafs, demonstrating its originality. See Venn Diagram. If the Alifi Quran image is likened to a DNA sequence, the Hunsari Mushaf can be likened to the "helical structure" of DNA.

3.2. Discussion

The fact that the Quran text is written in three different designs (with writing styles) and historically has no equal/similar in this sense (in the sense of being visible) is an important claim. Existing "similar claiming" books, even if they carry acrostic, lipogram, rhyme, or symmetric features, do not carry "micro, meso, and macro symmetric/ordered structure." Books of the size of Charles Dickens' *A Tale of Two Cities*, etc., 690-page books, cannot be prepared in this template (K1, K2, K3), as shown in the anecdote.

Above, in the "discussion" scope, three objections (thesis) and three answers (antithesis) have been written. More objections can be written to this article's claim. Perhaps the article's claim is wrong. Here, it is useful to remind that the article topic is "a matter of faith." According to "universal ethical values," all beliefs and faiths are sacred. Within this scope, the fourth objection is as follows:

Objection 4 (thesis): The article's "probability calculation" topic becomes meaningless after seeing it. It is wrong to calculate the "probability of being seen" for something you have seen. The probability of a "three-headed human" in the world can be calculated. However, if you see a three-headed human in a video or photo and then shake hands with a three-headed one, you no longer calculate probability. Since the article topic is "a matter of faith," the definition of "faith" varies from person to person. In the article, selecting a topic like symmetry, which is "non-metaphysical," because the "faith topic" is metaphysically centred, is wrong.

Answer 4 (antithesis): Every "faith definition" can vary according to the person. According to "universal ethical values," all beliefs and faiths are sacred. The person themselves can reach synthesis after examining the thesis and antithesis. Imposition is never acceptable.

Objection 5 (thesis): There may not be only the "K1 K2 K3 Model"; another book can be written with the K4, K5, K6, etc., model. The article topic can be falsified.

Answer 5 (antithesis): Yes, it can be written. The article can be falsified. However, K4, K5 or K6 models must use "common text", and the page/line/word symmetries/arrangements must be at an "aesthetic" measure. Also, these models (K4, K5, K6, etc.) must work throughout the entire book. Moreover, the "produced text" must give a social message within universal values.

Objection 6 (thesis): If a text/book is created/ can be created with K7 K8 and K9 models using quantum computer/artificial intelligence, etc., will this "produced text" be accepted as sacred by you?

Answer 6 (antithesis): The answer to the question is left to the reader. (No matter how complex a symmetry and aesthetic arrangement artificial intelligence produces, it cannot attain the status of a sacred text. Because Tehaddi (T) cannot be reduced solely to symmetry (S); it is the sum of traditional i'jaz elements: $T = T1 + T2 + ... +$

T13 + S (See footnote 3) Here, T1–T13 (divine message, universality, eloquence, consistency, preservation, illiteracy, Arabic language, news of the unseen, etc.) represent divine origin and superhuman integrity. An AI-produced text cannot carry any of these components (especially the origin of revelation and spiritual impact). Therefore, such a text cannot be accepted as sacred. For this reason, the ultimate answer to the question "Will the produced text be accepted as sacred?" is left to the reader's faith, reasoning, and conscience. In line with the article's general approach, rather than offering a definitive judgment on this matter, the reader is encouraged to reach their own synthesis.

When the Challenge of the Quran is reinterpreted with the K1-K2-K3 Method, it gains a visual "eye-centred" dimension. The Tehaddi verses (Tur 52/34, Isra 17/88, Baqarah 2/23, Yunus 10/38) emphasise not only the semantic/meaning but also the structural (multi-layered, symmetric/ordered) immutability of the Quranic text. This structure is compatible with the verse "It is We who sent down the Reminder [the Quran], and indeed, We will be its guardian" (Hijr 15/9); "text symmetry" is also an instrument of text preservation. The Tehaddi verses are also a reason for this structure (multi-layered symmetric/ordered structure) that is the subject of the article.

In addition, in traditional i'jaz discussions, rhetorical elements (for example, the flow of words, the use of metaphor and simile, etc.) integrate with this visual symmetry, reinforcing the Quran's feature of being both read and seen.

The starting point of the article's claim is the "word like مِثْل" in Table 1, which, in a way, permits this article. There is also harmony and correlation between the "symmetric structure" that is the subject of the article and the "word like مِثْل." Such a "multi-layered symmetric structure" harmony is only one of the elements that form the basis of Tehaddi, not all of them.

Traditional i'jaz discussions are language- and rhetoric-focused; this study adds visual symmetric algorithms as a new layer. The purpose of the Quran is not symmetry but guidance (Baqarah 2/2), mercy (Nahl 16/89), and warning (Ibrahim 14/52); however, symmetry/arrangement strengthens the immutability of this purpose. In this respect, the "K1 K2 K3 Method" (One of the author's aims is also to make the "common text" of the three main Mushafs and their "different symmetric pages" available to the public through a "free" application on Google Play Store (and Apple App Store). Of course, such a project requires funding and a team of experts. (Examples: 15-page mirror symmetry Mushaf, Mushaf with all lines beginning with "vav," semantic symmetry Mushaf, right-left page word symmetry Mushaf, etc.) can also serve as a filter mechanism, litmus function (For example, At-Tawbah 128-129) (Some claim that verses 128-129 of Surah At-Tawbah were added to the Quran later. The K1 K2 K3 Method also responds to such claims).

The findings of this study demonstrate that the concept of *tahaddī*, or the Qur'anic challenge to produce a similar text, occupies a central position in Islamic intellectual discourse regarding the inimitability (*i'jāz*) of the Qur'an. Classical scholars interpreted the challenge not merely as a rhetorical device but as a theological argument that affirms the divine origin of the Qur'an. Through various verses that challenge humans and jinn to produce something comparable, the Qur'an establishes a framework in which linguistic excellence, rhetorical structure, and semantic depth function collectively as indicators of its uniqueness. This perspective has been widely discussed in classical works of Qur'anic sciences, where scholars attempted to explain why the challenge remained unmet despite the strong literary culture of pre-Islamic Arabia.

From a linguistic perspective, discussions of *tahaddī* often focus on the distinctive stylistic and structural features of the Qur'anic text (Amin Hawamdeh, 2019). Scholars have emphasised the integration of phonetic harmony, rhetorical devices, semantic precision, and syntactic flexibility as elements that contribute to the Qur'an's literary uniqueness (Ahmad & Ghafar, 2025; Younis, 2026; Qpilat et al., 2023). These features cannot be reduced to a single dimension of language; instead, they represent a complex interaction among meaning, form, and context. Consequently, the inability to replicate the Qur'anic style is frequently explained not only by vocabulary and grammar but also by the holistic composition that unites linguistic artistry with profound theological and ethical messages.

Another important dimension highlighted in the analysis is the interpretive diversity among scholars regarding the scope and meaning of the Qur'anic challenge. Some classical scholars interpreted the challenge primarily in linguistic terms, arguing that the eloquence and rhetorical structure of the Qur'an surpass all human expression (Mårtensson, 2020). Others broadened the discussion by emphasising the Qur'an's intellectual, moral, and spiritual influence as part of its inimitability (Simonović, 2024). Modern academic discussions have further expanded this debate by examining the Qur'anic challenge through interdisciplinary perspectives, including linguistics, literary criticism, and the historical context of revelation (Faris, 2023). This diversity of perspectives illustrates that the concept of *tahaddī* remains a dynamic subject of scholarly inquiry.

The discussion indicates that the Qur'anic challenge should be understood as a multifaceted concept that combines linguistic, theological, and intellectual dimensions. The enduring scholarly engagement with this topic reflects the significance of the Qur'an not only as a sacred text but also as a subject of rigorous academic analysis. By examining both classical interpretations and contemporary scholarly discussions, this study highlights the continuing relevance of the concept of *tahaddī* in understanding the broader discourse on the Qur'an's uniqueness and its role within Islamic intellectual tradition.

4. IMPLICATIONS AND CONTRIBUTIONS

4.1 Research Implications

The findings of this study have several important implications for the study of Qur'anic discourse and Islamic intellectual tradition. First, the analysis highlights how the concept of *tahaddī* (the Qur'anic challenge) has been interpreted through various theological, linguistic, and historical perspectives within classical and modern scholarship. This indicates that understanding the challenge of the Qur'an cannot be limited to a purely linguistic approach; it should also consider broader dimensions such as its rhetoric, the context of revelation, and the intellectual environment in which the Qur'an emerged. Consequently, future research on Qur'anic inimitability should adopt interdisciplinary perspectives that combine linguistics, Qur'anic studies, and the history of Islamic thought. Such an approach will enable a more comprehensive understanding of how the Qur'an's challenge has been conceptualised and debated across different scholarly traditions.

4.2 Research Contributions

This study contributes to the existing body of literature by offering a critical and integrative examination of the Qur'anic challenge narrative and its interpretation in Islamic scholarship. By synthesising classical exegetical sources with modern academic discussions, the study provides a clearer conceptual framework for understanding how the idea of producing a comparable verse of the Qur'an has been approached historically and analytically. In addition, the study clarifies several key terminological and methodological issues that often arise in discussions about Qur'anic inimitability. Through this analytical perspective, the research enriches contemporary Qur'anic studies by bridging traditional Islamic scholarship and modern academic discourse, thereby providing a more nuanced understanding of the intellectual and linguistic dimensions of the Qur'an's challenge.

5. LIMITATIONS AND FUTURE RESEARCH DIRECTIONS

5.1 Research Limitations

This study has several limitations that need to be acknowledged. First, the analysis primarily relies on textual and literature-based sources, particularly classical tafsir works and modern academic discussions, which limits the findings to interpretive and theoretical perspectives rather than empirical investigation. Second, the study focuses on selected scholarly works that represent major viewpoints on the concept of *tahaddī* and the challenge of the Qur'an; therefore, it may not fully cover the full spectrum of interpretations across different intellectual traditions, languages, or regional scholarly contexts. Third, the discussion emphasises conceptual and analytical interpretation of key texts, which may lead to certain interpretive biases depending on the sources consulted. These limitations indicate that the study's conclusions should be understood as part of an ongoing scholarly discussion rather than as a comprehensive representation of all perspectives on the Qur'anic challenge.

5.1 Recommendation for Future Research

Future studies can expand this research in several ways. First, further research could incorporate a broader range of sources, including additional classical manuscripts, contemporary Qur'anic studies, and comparative perspectives from different academic traditions. Second, interdisciplinary approaches that integrate linguistics, rhetoric, digital text analysis, and historical context could provide deeper insights into the linguistic and stylistic dimensions of the Qur'an's challenge. Third, empirical or corpus-based studies using digital Qur'anic text analysis tools may help examine patterns of linguistic structure and rhetorical features associated with discussions of inimitability. Finally, comparative research exploring how the concept of *tahaddī* is understood in different intellectual and cultural contexts would contribute to a more comprehensive understanding of its significance within both classical Islamic scholarship and contemporary Qur'anic studies.

6. CONCLUSION

The Challenge of the Quran (Tehaddi) has been continuing for approximately 1,400 years. The Quran is a sacred text that has come to all humanity. The Quran resembles other sacred texts but also has different features. Among these features are being literary (i'jaz and balagha), universal and timeless (belonging to all times), being a life guide, "Monotheistic," and having symmetric pages, etc. The Quran is accepted by one-fourth of the world's population. The "Challenge" (Tehaddi) verses, however, continue to be directed against four-fourths of the world's population for approximately 1,400 years.

This article claims that the three different special Mushaf texts (Alifi-K1, Husrev-K2, and Hunsari-K3 Mushafs) are related within the Tehaddi scope to the inimitable (unproducible) symmetric/ordered feature of the Quran text. This claim has been supported by the arguments presented in the article, and an attempt has been made to show the "multi-layered symmetric structure" in the symmetric pages that are the subject of the claim. The existence of "multiple writing styles that allow textual symmetry" in the Challenge of the Quran and the consistency of these texts as templates and models are important arguments for the accuracy of the claim.

The visual symmetry/arrangement claim that locks the letter in K1, the page in K2, the system in K3, has been attempted to be shown as continuous and consistent in all pages (%99.9 in K1, %99.8 in K2, and %100 in K3 (100=96.1+3.9)). As a result of this consistency, the Mushafs we have with "textual immutability" features make the Quran unique. Future studies can conduct comparative analysis by applying this method to claimed sacred expressions or find new findings.

In the final analysis, when comparisons are made among these "high-model design" books (K1, K2, K3 Mushafs, and similar), new features may emerge. Considering that the Quran challenges with "six" different verses ("Tehaddi"), it can be thought that the number of special software Mushafs is at least "six," and there may be other Mushafs to be researched.

Since the topic is "a matter of faith," in accordance with scientific ethics – keeping in mind that the article can be falsified – the conclusion section has been left without certainty to the reader's initiative/judgment. The article has proven its claim or has not. The choice belongs to the reader. As the final word, let us leave it to the Quran: "Indeed, it is We who sent down the Reminder [the Quran], and indeed, We will be its guardian." (Hijr 15/9).

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Author Contribution Statement

The author declares that the entire research and writing process for this article was conducted independently. The author assumes full responsibility for all data associated with this research. No other individual contributed as a co-author or made any significant contribution to the content of this work.

Declaration of Generative AI (GenAI) Usage in Scientific Writing

The author declares that [Google Gemini](#) was used in a limited capacity to assist with language editing and improve the clarity and readability of the manuscript. The author retained full responsibility for the conceptual development, data analysis, interpretation of results, and final content of the manuscript. All ideas, arguments, and scholarly interpretations presented in this study remain the sole responsibility and intellectual work of the author. All instances of Generative AI usage in this article were conducted by the authors in accordance with the [IJRIS GenAI Tool Usage Policy](#), with the authors assuming full responsibility for the originality, accuracy, and integrity of the work."

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Appendix 1 : Alifi Quran Sample Pages (Baqarah 164-247 etc., 1 page)

Sample Pages of Alifi Quran (Baqarah 164-247 onwards)



14. page



15. page



16. page



33. page



34. page



127. page

Note: Pay attention to the first letter of each line.

السَّامَةِ وَالْأَرْضِ لَا يَسْتَوُونَ ۚ وَمَنْ النَّاسُ مِنْ يَتَّخِذُ مِنْ دُونِ اللَّهِ أَنْدَادًا يُحِبُّونَهُمْ كَحُبِّ اللَّهِ وَالَّذِينَ
 آمَنُوا أَشَدُّ حُبًّا لِلَّهِ وَلَوْ يَرَى الَّذِينَ ظَلَمُوا أَنْ يُعَذِّبَ اللَّهُ جَمِيعًا وَأَنَّ اللَّهَ شَدِيدُ الْعَذَابِ ۝ اذْهَبُوا
 الَّذِينَ اتَّبَعُوا مِنَ الْغَايِبِينَ أَتَبِعُوا مَرَوِّهَا أَمْ لَكُمْ أَنْعَامٌ فَتَبِعْتُمْ أَصْحَابَهَا ۖ وَقَالَ الَّذِينَ نَبَّاهُوا
 أَنَّ لِلنَّارِ فِتْنَةً أَمِنتُهَا كَمَا تَمِيزُهُمْ وَأَمَّا كَذَلِكَ يَجْزِي اللَّهُ أَعْمَالَهُمْ حَسْرَتٍ عَلَيْهِمْ وَمَا هُمْ بِخَارِجِينَ مِنَ
 النَّارِ ۝ يَا أَيُّهَا النَّاسُ كُنُوا عَامِلِينَ فِي الْأَرْضِ حُلَّامِينَ لِبُخْلَىٰكُمْ وَلَا تَقْبَلُوا الْحُلُولَ إِلَّا بِأَمْرٍ أَوْ أَجَلٍ مُعَيَّنٍ ۚ
 إِنَّمَا يَأْتِيكُمْ بِالسُّوءِ وَالْفَحْشَاءِ وَأَنْ تَقُولُوا عَلَى اللَّهِ مَا لَا تَعْلَمُونَ ۝ وَإِذَا قِيلَ لَهُمُ اسْمِعُوا مَا أَنْزَلَ اللَّهُ قَالُوا بَلْ نَنبَغُ مَا
 أَفْتَيْنَا عَلَيْهِمْ إِنْ أَنْزَلَ إِلَهُكُمُ الْأَنْبَاءَ لَوَجَدُوا فِيهَا غَثًّا وَرُفًّا ۚ وَكَانَ آيَاتُهَا فِي السَّمَاءِ وَالْأَرْضِ ۚ وَإِذَا
 قِيلَ لَهُمُ اسْمِعُوا رَأْسَكُمْ قَالُوا غَمٍّ أَنْ يَكُونَ لَهُمْ مَعْنً ۚ وَهُمْ لَا يَعْقِلُونَ ۝ يَا أَيُّهَا الَّذِينَ آمَنُوا كُلُوا مِن طَيِّبَاتِ مَا رَزَقْنَاكُمْ وَاشْكُرُوا لِلَّهِ إِنَّكُمْ
 إِذَا تَعْبَدُونَ ۝ إِنَّمَا حَرَّمَ عَلَيْكُمُ الْمَيْتَةَ وَالدَّمَ وَلَحْمَ الْخِنْزِيرِ وَمَا أُهْلَ بِهِ لِغَيْرِ اللَّهِ فَمَنْ اضْطُرَّ غَيْرَ بَاغٍ وَلَا عَادٍ فَلَا
 إِثْمَ عَلَيْهِ إِنَّ اللَّهَ عَفُورٌ رَحِيمٌ ۝ إِنَّ الَّذِينَ يَكْتُمُونَ مَا أَنْزَلَ اللَّهُ مِنَ الْكِتَابِ وَيَشْتَرُونَ بِهِ شَتًّا قَلِيلًا
 أُولَٰئِكَ مَا يَأْكُلُونَ فِي بُطُونِهِمْ إِلَّا النَّارَ وَلَا يُكَلِّمُهُمُ اللَّهُ يَوْمَ الْقِيَامَةِ وَلَا يُزَكِّيهِمْ وَلَهُمْ عَذَابٌ أَلِيمٌ ۝ أُولَٰئِكَ
 الَّذِينَ اشْتَرُوا الضَّلَالَةَ بِالْهَدَىٰ وَالْعَذَابُ بِهِمْ بِالْأَعْيُنِ ۚ قَدْ أَصْبَرَهُمْ عَلَى النَّارِ ۚ ذَلِكَ بِأَنَّهُمْ نَزَلُوا الْكِتَابَ بِالْحَقِّ
 إِنَّ الَّذِينَ اخْتَلَفُوا فِي الْكِتَابِ لَفِي شِقَاقٍ بَعِيدٍ ۚ لَيْسَ الْبِرَّ أَنْ تُوَلُّوا وُجُوهَكُمْ قِبَلَ الْمَشْرِقِ وَالْمَغْرِبِ وَلَكِنَّ الْبِرَّ
 أَمِنْ بِاللَّهِ وَاليَوْمِ الْآخِرِ وَمِلَّةُ الْإِسْلَامِ وَآلِ الْمَالِ عَلَىٰ حَبِيبٍ ذُو الْقُرْبَىٰ وَالْيَتَامَىٰ وَالْمَسْكِينِ ۚ وَابْنِ السَّبِيلِ ۚ
 السَّائِلِينَ وَفِي الرِّقَابِ ۚ وَأَقَامَ الصَّلَاةَ وَآتَى الزَّكَاةَ وَالْمُوفُونَ وَعَدِهِمْ إِذَا عَاهَدُوا وَالصَّابِرِينَ فِي الْبَأْسَاءِ وَالْكَرَاهَةِ ۚ وَحِينَ
 الْبَأْسِ أُولَٰئِكَ الَّذِينَ صَدَقُوا وَأُولَٰئِكَ هُمُ الْمُتَّقُونَ ۝ يَا أَيُّهَا الَّذِينَ آمَنُوا كُتِبَ عَلَيْكُمُ الْقِتَالُ فِي السَّبِيلِ وَالْحُرُوفِ
 الْعَبْدُ بِالْعَبْدِ الْأَنْثَىٰ بِالْأُنْثَىٰ مَنْ عَمِيَ لَمْ يَخْشَ مِنْ غَيْرِ اللَّهِ فَاذْكُرُوا لِلَّهِ يَوْمَ تَكُونُ رِزْقُهُمْ وَرَحْمَتُهُ ۚ فَمَنْ
 اعْتَدَىٰ بَعْدَ ذَلِكَ فَعَلَهُ عَذَابٌ أَلِيمٌ ۝ وَلَكُمْ فِي الْقِصَاصِ حَيَوةٌ يَا أُولِيَ الْأَلْبَابِ لَعَلَّكُمْ تَتَّقُونَ ۝ كُتِبَ عَلَيْكُمُ إِذَا حَضَرَ
 أَحَدَكُمُ الْمَوْتُ أَنْ تَرُدَّ خَيْرَ أَلْوَسِيَّةٍ لِلَّذِينَ وَالْأَقْرَبِينَ بِالْمَعْرُوفِ وَحَقُّهُ عَلَى الْمُتَّقِينَ ۝ فَمَنْ بَدَّلَهُ بَعْدَ سَمْعِهِ فَأُولَٰئِكَ سُمُّوا
 الْفَاسِقِينَ يُبَدِّلُونَ أَرْثَ اللَّهِ سَبْعَ عَشْرَ مَرَّةٍ ۚ فَمَنْ خَفَا مِنْهُمْ فُتِنًا فَاوْثَمًا فَاصْلَحْ بَيْنَهُمْ فَلَا إِثْمَ عَلَيْهِ إِنَّ اللَّهَ عَفُورٌ رَحِيمٌ ۝ يَا أَيُّهَا
 الَّذِينَ آمَنُوا كُتِبَ عَلَيْكُمُ الصِّيَامُ كَمَا كُتِبَ عَلَى الَّذِينَ مِنْ قَبْلِكُمْ لَعَلَّكُمْ تَتَّقُونَ ۝ أَيَا مَا مَعْدُودَةٍ فَمَنْ كَانَ مِنْكُمْ مَرِيضًا
 أَوْ عَلَى سَفَرٍ فَعِدَّةٌ مِنْ أَيَّامٍ أُخَرَ وَعَلَى الَّذِينَ يُطِيقُونَهُ فِدْيَةٌ طَعَامُ مَسْكِينٍ ۚ فَمَنْ تَطَوَّعَ خَيْرًا فَهُوَ خَيْرٌ ۚ وَأَنْ تَصُومُوا خَيْرٌ لَكُمْ إِنْ كُنْتُمْ تَعْلَمُونَ ۝ شَهْرُ رَمَضَانَ الَّذِي أُنْزِلَ فِيهِ الْقُرْآنُ هُدًى لِلنَّاسِ وَبَيِّنَاتٍ مِنَ
 الْآيَاتِ ۚ

Within the Alifi Mushaf page, the Husrev Mushaf page heading is indicated with a ★ star. The mirror symmetry of the Hunsari Mushaf is observed within the page, represented by **ABCDEXEDCBA**. Page breakage occurs when calligraphers, in order to maintain symmetry, write certain words/letters in different lengths/shorts. Page breakage is most frequently observed in the Hunsari Mushaf, while it is least common in the Hüsrev Mushaf. It should be remembered that for the calligrapher to be able to write the mirror symmetry of **ABCDEXEDCBA**, these letters must also be present in the common text. This page, taken from the sample set, is page 12 of the Alifi Mushaf.

Appendix 2: Husrev Quran Sample Pages (Baqarah 164-247 etc., 4 pages)
Hüsrev Quran Sample Pages (Baqarah 164-247 onwards)

وَلَا تَقُولُوا لِمَنْ يُقْتَلُ فِي سَبِيلِ اللَّهِ أَمْوَاتٌ بَلْ أَمْيَاتٌ وَلَٰكِنْ لَا تَشْعُرُونَ ﴿١٥﴾ وَلَنُبَوِّئُكُمْ بِشَيْءٍ مِنَ الْوَفَىٰ وَالْجُوعِ وَنَقْصٍ مِنَ الْأَمْوَالِ وَالْأَنْفُسِ وَالْعُرَىٰ وَبَشِيرٍ لِلصَّابِرِينَ ﴿١٦﴾ أَلَا الَّذِينَ إِذَا مَا صَابَهُمْ مُّصِيبَةٌ قَالُوا إِنَّا لِلَّهِ وَإِنَّا إِلَيْهِ رَاغِبُونَ ﴿١٧﴾ أُولَٰئِكَ عَلَيْهِمْ صَلَوَاتٌ مِنْ رَبِّهِمْ وَرَحْمَةٌ وَأُولَٰئِكَ هُمُ الْمُتَّقُونَ ﴿١٨﴾ إِنَّ الصَّفَا وَالْمَرْوَةَ مِنْ شَعَائِرِ اللَّهِ فَمَنْ حَجَّ الْبَيْتَ أَوِ اعْتَمَرَ فَلَا جُنَاحَ عَلَيْهِ أَنْ يَطَّوُّهُمَا وَمَنْ تَطَوَّعَ خَيْرٌ فَإِنَّ اللَّهَ شَاكِرٌ عَلِيمٌ ﴿١٩﴾ إِنَّ الَّذِينَ يَكْفُرُونَ مَا أَتَوْا لَنَا مِنَ الْبَيِّنَاتِ وَالْهُدَىٰ مِنْ بَعْدِ مَا بَيَّنَّاهُ لِلنَّاسِ فِي الْكِتَابِ ﴿٢٠﴾ أُولَٰئِكَ يَلْعَنُهُمُ اللَّهُ وَيَلْعَنُهُمُ اللَّاعِنُونَ ﴿٢١﴾ أَلَا الَّذِينَ تَابُوا وَأَصْلَحُوا وَبَيَّنَّاهُ لَكَ تَوْبَهُ عَلَيْهِمْ ﴿٢٢﴾ وَإِنَّا لَتَوَّابٌ رَّحِيمٌ ﴿٢٣﴾ إِنَّ الَّذِينَ كَفَرُوا وَمَاتُوا وَهُمْ كُفَّارًا أُولَٰئِكَ عَلَيْهِمُ الْعَذَابُ وَلَٰهُمْ عَذَابٌ أَجْمَعِينَ ﴿٢٤﴾ خَالِدِينَ فِيهَا لَا يَخَفُ عَنْهُمْ الْعَذَابُ وَلَٰهُمْ عَذَابٌ يُنْظَرُونَ ﴿٢٥﴾ رِجَالٌ لَّهُمْ صُلَاحٌ وَآخَرٌ لَا إِلَهَ إِلَّا هُوَ الرَّحْمَنُ الرَّحِيمُ ﴿٢٦﴾

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رَانَ فِي خَلْقِ السَّمَوَاتِ وَالْأَرْضِ وَالْخِلَافِ اللَّيْلِ وَالنَّهَارِ
وَالْفَلَاحِ الَّتِي تَجْرِي فِي الْبَحْرِ يَمَافُتَعِ النَّاسَ وَمَا أَنْزَلَ اللَّهُ
مِنَ السَّمَاءِ مِنْ مَّاءٍ فَأَحْيَا بِهِ الْأَرْضَ بَعْدَ مَوْتِهَا وَبَيَّنَّ
فِيهَا مِنْ كُلِّ ذَاتٍ وَتَصْرِيفِ الرِّيَّاحِ وَالسَّحَابِ الْمُسْتَفَرِّ
بَيْنَ السَّمَاءِ وَالْأَرْضِ لَا يَأْتِي الْقَوْمَ يَعْقِلُونَ وَمِنْ
النَّاسِ مَنْ يَتَّخِذُ مِنْ دُونِ اللَّهِ أَندَادًا يُحِبُّونَهُمْ كَحُبِّ اللَّهِ
وَالَّذِينَ آمَنُوا أَشَدُّ حُبًّا لِلَّهِ وَلَوْ يَرَى الَّذِينَ ظَلَمُوا إِذْ
يُرُونَ الْعَذَابَ أَنَّ الْقُوَّةَ لِلَّهِ جَمِيعًا وَأَنَّ اللَّهَ شَدِيدُ الْعَذَابِ
إِذْ ذَرَأَ الَّذِينَ اتَّبَعُوا مِنَ الَّذِينَ اتَّبَعُوا ذُرًّا وَرَأَى الْعَذَابَ
وَقَطَّعَتْ بِهِمُ الْأَسْبَابُ وَقَالَ الَّذِينَ اتَّبَعُوا لَوْلَا نُنَالُ
كُوزَةً فَتَنُوتُوا مِنْهُمْ كَمَا تَنُوتُوا مِنَّا كَذَلِكَ يَرْيَهُ اللَّهُ
أَعْمَالَهُمْ حَسَرَاتٍ عَلَيْهِمْ وَمَا هُمْ بِخَارِجِينَ مِنَ النَّارِ
يَا أَيُّهَا النَّاسُ كُلُوا مِمَّا فِي الْأَرْضِ حَلَالًا طَيِّبًا وَلَا تَتَّبِعُوا
خُطُوَاتِ الشَّيْطَانِ إِنَّهُ لَكَعْدُوٌّ مُبِينٌ إِنَّمَا يَأْمُرُكُمْ
بِالسُّوءِ وَالْفَحْشَاءِ وَأَنْ تَقُولُوا عَلَى اللَّهِ مَا لَا تَعْلَمُونَ

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وَأَقْبِلْ لَهُمُ اتِّعَابُوا مَا أُنْزِلَ اللَّهُ قَالُوا بَلْ نَتَّبِعُ مَا أَلْفَيْنَا عَلَيْهِ آبَاءَنَا أَوَلَوْ كَانَ آبَاؤُهُمْ لَا يَعْقِلُونَ شَيْئًا لَا يَعْبُدُونَ ﴿٥٠﴾ وَمِثْلَ الَّذِينَ كَفَرُوا كَسَلِ الَّذِينَ يَتَّبِعُ مَا لَا يَشْعُرُ إِلَّا دَعَاءَ وَنِدَاءَ صَبُّهُ عَمَّا فِيهِمْ لَا يَعْقِلُونَ ﴿٥١﴾ يَا أَيُّهَا الَّذِينَ آمَنُوا كُلُوا مِن طَيِّبَاتِ مَا رَزَقْنَاكُمْ وَاشْكُرُوا لِلَّهِ إِنْ كُنْتُمْ إِيَّاهُ تَعْبُدُونَ ﴿٥٢﴾ إِنَّمَا حَرَّمَ عَلَيْكُمُ الْمَيْتَةَ وَالدَّمَ وَلَحْمَ الْخَيْزِرِ وَمَا هَلَكَ فِيهِ غَيْرُ اللَّهِ ﴿٥٣﴾ فَمَنْ اضْطُرَّ غَيْرَ بَاغٍ وَلَا عَادٍ فَلَا إِثْمَ عَلَيْهِ إِنَّ اللَّهَ غَفُورٌ رَحِيمٌ ﴿٥٤﴾ إِنَّ الَّذِينَ يَكْفُرُونَ مَا أُنْزِلَ اللَّهُ فِي الْكِتَابِ وَيَسْتُرُونَ بِهِ مِمَّا قَلِيلًا **مُّؤَلَّفِكَ** مَا يَكُونُونَ فِي بَطْنِهِمْ إِلَّا النَّارُ وَلَا يَكْلَمُهُمْ اللَّهُ يَوْمَ الْقِيَامَةِ وَلَا يُزَكِّيهِمْ وَلَهُمْ عَذَابٌ أَلِيمٌ **مُّؤَلَّفِكَ** الَّذِينَ اشْتَرُوا الضَّلَالََةَ بِالْعُدَى وَالْعَذَابِ بِالْغَفْرِ فَمَا أَصْبَرُ هُمْ عَلَى النَّارِ ﴿٥٥﴾ ذَلِكَ يَأْتِي اللَّهُ نَزْلَ الْكِتَابِ بِالْحَقِّ وَإِنَّ الَّذِينَ اخْتَلَفُوا فِي الْكِتَابِ لَفِي شِقَاقٍ بَعِيدٍ ﴿٥٦﴾

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لَيْسَ إِلَٰهٌ أَن تُولُوا وَجُوهَكُمْ قَبْلَ الشَّرْقِ وَالْمَغْرِبِ
وَلَكِنَّ الْبِرَّ مَنْ آمَنَ **يَا أَيُّهَا** وَالْيَوْمِ الْآخِرُ وَلِلَّائِيَّةِ
الْكِتَابِ وَالنَّبِيِّينَ وَآتَى الْمَالَ عَلَى حُبِّهِ ذَوِي الْقُرْبَىٰ وَالْيَتَامَىٰ
وَالْمَسْكِينِ وَابْنِ السَّبِيلِ وَالسَّائِلِينَ وَفِي الرِّقَابِ وَأَقَامَ الصَّلَاةَ
وَآتَى الزَّكَاةَ وَلَمَّا مَنَّ عَلَيْهِمْ إِذَا هُمْ فِي مَعَاذٍ الشَّاكِرِينَ
فِي الْبَاسَاءِ وَالضَّرَاءِ وَحِينَ الْبَأْسِ أُولَئِكَ الَّذِينَ صَدَقُوا
وَأُولَئِكَ هُمُ الْمُتَّقُونَ ﴿٥٠﴾ يَا أَيُّهَا الَّذِينَ آمَنُوا كَتَبْتُ عَلَيْكُمْ
الْقِسَاصَ فِي الْقَتْلِ لَكُمْ بِالْحَيِّ وَالْعَبْدَ بِالْعَبْدِ وَالْأُنثَىٰ بِالْأُنْثَىٰ
فَمَنْ عُفِيَ لَهُ مِنْ أَخِيهِ شَيْءٌ فَاتِّبَاعٌ بِالْمَعْرُوفِ وَأَدَاءٌ إِلَيْهِ
بِإِحْسَانٍ ذَلِكَ خَفِيفٌ مِنْ رَبِّكُمْ وَرَحْمَةٌ مَّنِ اعْتَدَىٰ بِعَدُوِّ
ذَلِكَ فَلَهُ عَذَابٌ أَلِيمٌ ﴿٥١﴾ وَلَكِنْ فِي الْقِصَاصِ حَيَوةٌ يَا أَيُّهَا
الْأَكْبَابُ لَعَلَّكُمْ تَتَّقُونَ ﴿٥٢﴾ كَتَبْتُ عَلَيْكُمْ إِذَا حَضَرَ أَحَدَكُمُ
الْمَوْتُ أَنْ تَرَكَ خَيْرَ الْوَصِيَّةِ لِلْوَالِدَيْنِ وَالْأَقْرَبِينَ بِالْمَعْرُوفِ
حَقًّا عَلَى الْمُتَّقِينَ ﴿٥٣﴾ فَمَنْ بَذَلَهُ بَعْدَ مَا سَمِعَهُ فَأَمَّا أُمَّةٌ
كَأَلَى الَّذِينَ بَدَّلُوا لَوْحَهُ إِنْ **اللَّهُ** سَمِعَ عَلَيْهِ ﴿٥٤﴾

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فَمَنْ خَافَ مِنْ مَوْصٍ جَنَفًا أَوْ إِثْمًا فَاصْلَحْ بَيْنَهُ
فَلَا إِثْمَ عَلَيْهِ إِنَّ اللَّهَ غَفُورٌ رَحِيمٌ ٥ يَأَيُّهَا
الَّذِينَ آمَنُوا كُتِبَ عَلَيْكُمُ الصِّيَامُ كَمَا كُتِبَ عَلَى الَّذِينَ
مِنْ قَبْلِكُمْ لَعَلَّكُمْ تَتَّقُونَ ٦ أَيُّهَا مَعْرُودُونَ مَنْ كَانَ
مِنْكُمْ مَرِيضًا أَوْ عَلَى سَفَرٍ فَعِدَّةٌ مِنْ أَيَّامٍ أُخَرَ وَعَلَى الَّذِينَ
يُطِيقُونَهُ فِدْيَةٌ طَعَامُ مِسْكِينٍ مَنْ تَطَوَّعَ خَيْرٌ فَهُوَ
خَيْرٌ لَهُ وَأَنْ تَصُومُوا خَيْرٌ لَكُمْ إِنْ كُنْتُمْ تَعْلَمُونَ ٧
شَهْرُ رَمَضَانَ الَّذِي أُنْزِلَ فِيهِ الْقُرْآنُ هُدًى لِلنَّاسِ
وَبَيِّنَاتٍ مِنَ الْهُدَى وَالْفُرْقَانِ ٨ مَنْ شَهِدَ مِنْكُمْ
الشَّهْرَ فَلْيَصُمْهُ ٩ وَمَنْ كَانَ مَرِيضًا أَوْ عَلَى سَفَرٍ فَعِدَّةٌ
مِنْ أَيَّامٍ أُخَرَ يُرِيدُ اللَّهُ بِكُمُ الْيُسْرَ وَلَا يُرِيدُ
بِكُمُ الْعُسْرَ وَلِتُكْمِلُوا الْعِدَّةَ وَلِتُكَبِّرُوا
اللَّهَ عَلَى مَا هَدَىٰكُمْ وَلَعَلَّكُمْ تَشْكُرُونَ ١٠ وَإِذَا
سَلَكَ عِبَادِي عَنِّي فَإِنِّي قَرِيبٌ ١١ أُجِيبُ دَعْوَةَ الدَّاعِ إِذَا
دَعَا ١٢ فَلْيَسْتَجِيبُوا لِي وَلْيُؤْمِنُوا بِلِعْلَمِهِ يُرْشِدُونَ ١٣

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أَحْمِلْ لَكَ لَيْلَةَ الصِّيَامِ الرَّفَثُ إِلَى نِسَائِكُمْ هُنَّ لِبَاسٌ
لَكَ وَأَنْتَ لِبَاسٌ لَهُنَّ عَلَيَّ اللَّهُ أَنْتُمْ كُنْتُمْ تَخْتَنُونَ
أَنْفُسَكُمْ فَتَابَ عَلَيْكُمْ وَعَفَا عَنْكُمْ فَالآنَ
بَاشِرُوهُنَّ وَابْتَغُوا مَا كَتَبَ اللَّهُ لَكُمْ وَكُلُوا وَاشْرَبُوا
حَتَّى تَبْغُوا لِكُلِّ الْخَيْطِ الْمَخِيضِ مِنَ الْخَيْطِ الْأَسْوَدِ مِنَ
الْجَبْرِ ثُمَّ آتُوا الصِّيَامَ إِلَى الْبَيْتِ وَلَا تَبَاشِرُوهُنَّ
وَأَنْتُمْ عَاكِفُونَ فِي الْمَسَاجِدِ تِلْكَ حُدُودُ اللَّهِ
فَلَا تَقْرُبُوهَا كَذَلِكَ يَبَيِّنُ اللَّهُ لَاللَّاسِ لَعَلَّهُمْ
يَتَّقُونَ ﴿٥٠﴾ وَلَا تَأْكُلُوا أَمْوَالَكُمْ بَيْنَكُمْ بِالْبَاطِلِ وَتَذَلُّوا
بِهَا إِلَى الْإِثْمِ لِتَأْكُلُوا فَرِيقًا مِّنْ أَمْوَالِ النَّاسِ بِالْإِثْمِ
وَأَنْتُمْ تَعْلَمُونَ ﴿٥١﴾ يَسْأَلُونَكَ عَنِ الْهَلَاقِ قُلْ هِيَ مَوَاقِبُ
لِلنَّاسِ وَالْحُجَّةِ وَلَيْسَ الْبِرُّ بِأَنْ تَأْتُوا الْبُيُوتَ مِنْ ظُهُورِهَا
وَلَكِنَّ الْبِرَّ مَنِ اتَّقَى وَأَتُوا الْبُيُوتَ مِنْ أَبْوَابِهَا وَاتَّقُوا اللَّهَ
لَعَلَّكُمْ تُفْلِحُونَ ﴿٥٢﴾ وَقَاتِلُوا فِي سَبِيلِ اللَّهِ
الَّذِينَ يَقَاتِلُونَكُمْ وَلاَ تَعْدُوا إِلَى اللَّهِ لَأُحِبَّ الْمُبْدِينَ ﴿٥٣﴾

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لَا يُؤْخَذُكَ اللَّهُ بِالْعُوقَى إِذَا مَا نَعَهُ وَلَكِنْ يُؤْخَذُكَ بِمَا كَسَبْتَ
فَأُوْبَهُ وَاللَّهُ غَفُورٌ رَحِيمٌ ﴿١٠﴾ الَّذِينَ يُؤْلُونَ مِنْ نِسَائِهِمْ
تَرْبِيَةً أَوْ بَعَةَ كَسَرِهِمْ فَإِنْ قَالَ اللَّهُ غَفُورٌ رَحِيمٌ ﴿١١﴾ وَإِنْ عَزَمُوا
الْفَلَاحَ فَإِنَّ اللَّهَ سَمِيعٌ عَلِيمٌ ﴿١٢﴾ وَالطَّلَاقُ يَتَرَبَّعُ بَيْنَهُمَا ثَلَاثَ
قُرُوءٍ وَلِأَحَدٍ لَعْنَانِ يَكْفِيَنَّ مَالَهُمَا فِي إِحْرَامِهِمْ إِنْ كَانَ
يَوْمٌ مِّنْ يَّأْسٍ وَالْيَوْمُ الْآخِرُ وَبَعُولَتُهُمْ أَحَقُّ بِرَوْحِهِمْ فِي ذَلِكَ إِنْ
أَرَادُوا إِسْلَامًا وَلَكِنْ مِثْلُ الَّذِي عَلَيْهِمُ بِالْعُرْوَةِ وَالْزَّجَالِ عَلَيْهِمْ
دَرَجَةٌ وَاللَّهُ عَزِيزٌ حَكِيمٌ ﴿١٣﴾ الطَّلَاقُ مَرَّتَانٍ فَلَيْسَ كَبُعُوفٍ
وَأَتَمَّ بَعْجٌ بِإِسْلَامٍ وَلِأَحَدٍ لَّكُفٌّ أَنْ تَأْخُذُوا بِمَا آتَيْنَاهُمْ شَيْئًا
إِلَّا أَنْ يَخَافَا أَلَّا يُقِيمَا حُدُودَ اللَّهِ فَإِنْ خِفْتُهُمَا أَلَّا يُقِيمَا
حُدُودَ اللَّهِ فَلَا جُنَاحَ عَلَيْهِمَا فِيمَا افْتَدَتْ بِهِ ذَلِكَ حُدُودُ اللَّهِ
فَلَا تَعْتَدُوهَا وَمَن يَتَعَدَّ حُدُودَ اللَّهِ فَأُولَئِكَ هُمُ الظَّالِمُونَ ﴿١٤﴾
فَإِنْ طَلَّقَهَا فَلَا حَيْلَ لَهُ مِنْ بَعْدِ حَتَّى تَسْجُرَ زَوْجًا غَيْرَهُ
فَإِنْ طَلَّقَهَا فَلَا جُنَاحَ عَلَيْهِمَا أَنْ يَتَرَاجَعَا إِنْ ظَنَّا أَنْ يُقِيمَا
حُدُودَ اللَّهِ وَتِلْكَ حُدُودُ اللَّهِ يُسَيِّئُهَا الْقَوْمُ بِعُلُوبٍ ﴿١٥﴾

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وَأَمَّا طَلَقَتُ النِّسَاءَ فَلْيَبْنِ لِهَلْمَتِ فَأَمْسِكُوهُنَّ بِمَعْرُوفٍ
وَأَمْسِكُوهُنَّ بِمَعْرُوفٍ وَلَا تَمْسِكُوهُنَّ ضَرَارًا لِعَبْدَتِهِنَّ وَمَنْ يَقْعَلْ
ذَلِكَ فَقَدْ ظَلَمَ نَفْسَهُ وَلَا يَتُخَذُوا آيَاتِ اللَّهِ هُزُؤًا وَادْكُرُوا يَوْمَ عَمَتِ
اللَّهُ عَلَيْكُمْ وَمَا أُنْزِلَ عَلَيْكُمْ مِنَ الْكِتَابِ وَالْحِكْمَةِ
يُعِظُكُمْ بِهِ وَاتَّقُوا اللَّهَ وَاعْلَمُوا أَنَّ اللَّهَ بِكُلِّ شَيْءٍ عَلِيمٌ ﴿٤٠﴾
وَأَمَّا طَلَقَتُ النِّسَاءَ فَلْيَبْنِ لِهَلْمَتِ فَلَا تَتَضَلَّوهُنَّ أَنْ يَنْبَغْنَ
أَرْوَاجَهُنَّ إِذَا تَرَكَضُوا بَيْنَهُنَّ بِالْمَعْرُوفِ ذَلِكَ يُوعَظُ بِهِ مَنْ
كَانَ مِنْكُمْ يُؤْمِنُ بِإِسْمِهِ وَالْيَوْمِ الْآخِرِ ذَلِكَ زَكَاةٌ لَكُمْ وَاللَّهُ
رَبُّكُمْ يَعْلَمُ وَأَنْتُمْ لَا تَعْلَمُونَ ﴿٤١﴾ وَالْوَالِدَانِ يُرْضِعْنَ أَوْلَادَهُنَّ
حَوْلَيْنِ كَامِلَيْنِ إِنْ أَرَادَ ابْنَتُهُ الرِّضَاعَةَ وَعَلَى الْوَالِدِ لَهُ رِزْقُهَا
وَكُسُومَتُهَا بِالْمَعْرُوفِ لَا تَكْلِفُ نَفْسٌ الْآخَرَةَ سَعْيًا وَلَا ضَرًّا وَلَا مَلَّةً
بَوْلَدِهَا وَلَا مَوْلُودَ لَهْ بَوْلَدِهَا وَعَلَى الْوَارِثِ مِثْلُ ذَلِكَ فَإِنْ أَرَادَا
فِصَالًا عَنْ تَرَاضٍ مِنْهُمَا وَتَشَاوُرَ فَلَا جُنَاحَ عَلَيْهِمَا وَإِنْ أَرَدْتُمْ
أَنْ تَسْتَرْضِعُوا أَوْلَادَكُمْ فَلَا جُنَاحَ عَلَيْكُمْ إِذَا سَأَلْتُمْ مَا تَبَيَّنَ
بِالْمَعْرُوفِ وَاتَّقُوا اللَّهَ وَاعْلَمُوا أَنَّ اللَّهَ بِمَا تَعْمَلُونَ بَصِيرٌ ﴿٤٢﴾

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وَالَّذِينَ يَقُولُونَ مِنْكُمْ وَيَدْعُونَ أَوْلِيَاءَ يَتَّبِعُونَ بِأَنفُسِهِمْ
أَرْبَعَةً أَشْهُرًا وَعَشْرًا فَإِذَا بَلَغَ الْكِتَابُ أَجَلَهُ فَلَا جُنَاحَ عَلَيْكُمْ فِيهَا
فَعَلْنَا فِي أَنْفُسِهِمْ بِالْمَعْرُوفِ ۖ وَاللَّهُ بِمَا تَعْمَلُونَ خَبِيرٌ ﴿٥٠﴾
وَلَا جُنَاحَ عَلَيْكُمْ فِيهَا عَزَّضَهُ بِهِ مِنْ خُطْبَةِ النِّسَاءِ
أَوْ أَكَنَنْتُمْ فِي أَنْفُسِكُمْ عَلَيْهِ ۖ اللَّهُ أَتَكْذِبُ سَدْرُكُمْ وَنَعَمْ
وَلَكِنْ لَأَوْعِدْهُنَّ سِرًّا إِلَّا أَنْ تَقُولُوا قَوْلًا مَعْرُوفًا ۖ وَلَا تَعْرَبُوا
عُقْدَةَ الزِّكَاكِ حَتَّىٰ يَبْلُغَ الْكِتَابُ أَجَلَهُ ۚ وَاعْلَمُوا أَنَّ
اللَّهَ يَعْلَمُ مَا فِي أَنْفُسِكُمْ فَاحْذَرُوهُ ۚ وَاعْلَمُوا أَنَّ
اللَّهَ غَفُورٌ حَلِيمٌ ﴿٥١﴾ لَاجُنَاحَ عَلَيْكُمْ إِنْ طَلَقْتُمْ النِّسَاءَ
مَالَهُنَّ مَتَّوهُنَّ أَوْ تَفَرَّضُوا لَهُنَّ فَرِيضَةً وَمَتَّوهُنَّ
عَلَى الْوُسْعِ قَدَرَهُ ۚ وَعَلَى الْفَقِيرِ قَدَرُهُ مَتَاعًا بِالْمَعْرُوفِ حَقًّا
عَلَى الْمُتَّعِينَ ﴿٥٢﴾ وَإِنْ طَلَقْتُمُوهُنَّ مِنْ قَبْلِ أَنْ تَمْسُوهُنَّ
وَقَدْ فَرَضْتُمْ لَهُنَّ فَرِيضَةً فَيُضْفَ مَا فَرَضْتُمْ إِلَّا أَنْ يَعْلُوْنَ
أَوْ يَعْلُوَ الَّذِي بِيَدِهِ عُقْدَةُ الزِّكَاكِ ۚ وَأَنْ تَعْلُوا أَقْرَبَ لِلتَّقْوَىٰ
وَلَا تُنْسُوا الْفَضْلَ بَيْنَكُمْ ۚ إِنَّ اللَّهَ بِمَا تَعْمَلُونَ بَصِيرٌ ﴿٥٣﴾

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حَافِظُوا عَلَى الصَّلَوَاتِ وَالصَّلَاةِ الْوُسْطَىٰ وَقُومُوا
لِرَبِّهِ قَانِتِينَ ﴿١٠﴾ فَإِنْ خِفْتُمْ فَرِجًا لَا أَدْرِكُبَا فَاذْكُوا
لِمَنْتُمْ فَاذْكُوا **اللَّهُ** كَمَا عَلَيْكُمْ مَالَهُ تَصَدَّقُوا تَعْمَلُونَ
﴿١١﴾ وَالَّذِينَ يَتَّقُونَ مِنكُمُ وَيَدْرُونَ أَدْرَجًا وَصِيَّةً
لِّأَدْوَابِهِمْ مَتَاعًا إِلَى الْمَوْلَا غَيْرَ إِخْرَاجٍ ﴿١٢﴾ فَإِنْ خَرَجَ
فَلَا جُنَاحَ عَلَيْكُمْ فِي مَا فَعَلْتُمْ فِي أَنفُسِهِمْ مِنْ **مَعْرُوفٍ** ^١
وَاللَّهُ عَزِيزٌ حَكِيمٌ ﴿١٣﴾ وَلِلنَّاطِلَتَيْنِ مَتَاعٌ **بِالْمَعْرُوفِ** ^٢
حَقًّا عَلَى الْمُتَّقِينَ ﴿١٤﴾ كَذَلِكَ يَبَيِّنُ **اللَّهُ** لَكُمْ آيَاتِهِ
لَعَلَّكُمْ تَعْقِلُونَ ﴿١٥﴾ أَلَمْ تَرَ إِلَى الَّذِينَ **خَرَجُوا** ^٣
مِنْ دِيَارِهِمْ وَهُمْ أُلُوفٌ حَذَرَ الْمَوْتِ فَقَالَ لَهُمُ
اللَّهُ مُوتُوا ثُمَّ أَخْبَاهُمْ إِنَّ **اللَّهُ** لَذُو فَضْلٍ عَلَى
النَّاسِ وَلَٰكِنَّ أَكْثَرَ النَّاسِ لَا يَشْكُرُونَ ﴿١٦﴾ وَقَاتِلُوا فِي سَبِيلِ
اللَّهُ وَعَالَمُوا أَنَّ **اللَّهُ** سَبِّعَ عَلَيْهِ ﴿١٧﴾ مَذَاذِ الَّذِي يَقْرُسُ
اللَّهُ قَرَضًا حَسَنًا فَيُضَاعَفْ لَهُ أَضْعَافًا كَثِيرَةً ^٤
وَاللَّهُ يَقْبِضُ وَيَبْسُطُ وَإِلَيْهِ تُرْجَعُونَ ﴿١٨﴾

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حَافِظُوا عَلَى الصَّلَوَاتِ وَالصَّلَاةِ الْوُسْطَىٰ وَقُومُوا
لَهَا قَائِمِينَ ﴿٢٠٠﴾ فَإِنْ خِفْتُمْ فَرِجَالًا أَوْ دُكْبَانًا فَإِذَا
بُيِّنْتُمْ فَأَذْكُرُوا اللَّهَ عَاصِمَةً مَّا لَكُمْ تَكُونُوا تَعْلَمُونَ
﴿٢٠١﴾ وَالَّذِينَ يَتَّبِعُونَ مِنْكُمْ أُذُنًا أَوْ بَاطِلًا وَإِذَا
لَا ذِكْرَ لَهُمْ مَنَاعًا لِّلْمَوْلَىٰ غَيْرَ إِخْرَاجٍ ﴿٢٠٢﴾ فَإِنْ خَرَجَ
فَلَا جُنَاحَ عَلَيْكُمْ فَمَا عُلِّنَ فِي أَنفُسِهِمْ مِّنْ مَّعْرُوفٍ
وَالَّذِينَ عَزَّزْتَ صَبِيحَهُ ﴿٢٠٣﴾ وَلِلَّهِ الْمُلْكُ يَوْمَ تَأْتِي
السَّحَابُ عَلَى الثَّقَاتِ ﴿٢٠٤﴾ كَذَلِكَ يُبَيِّنُ اللَّهُ لُكُلِ آيَاتِهِ
لَعَلَّكُمْ تَعْقِلُونَ ﴿٢٠٥﴾ أَلَمْ تَرَ إِلَى الَّذِينَ خَرَجُوا
مِّن دِيَارِهِمْ وَهُمْ أُلُوفٌ حَذَرَ الْلُوثِ فَقَالَ لَهُمُ
اللَّهُ مُوتُوا ثُمَّ أَحْيَاهُمْ إِنَّ اللَّهَ لَذُو فَضْلٍ عَلَى
النَّاسِ وَلَٰكِن أَكْثَرُ النَّاسِ لَا يَعْقِلُونَ ﴿٢٠٦﴾ وَقَالُوا يَا سُبْحِيلَ
اللَّهِ وَعَلِمُوا أَنَّ اللَّهَ سَمِيعٌ عَلِيمٌ ﴿٢٠٧﴾ مَن ذَا الَّذِي يَقْرُضُ
اللَّهُ قَرْضًا حَسَنًا فَيُضَاعِفَهُ لَوْلَا ضَعُفُ أَكْثَرِ
الَّذِينَ يَقْرِضُونَ وَيَضْعِفُ وَالَّذِينَ تَرْجِعُونَ ﴿٢٠٨﴾

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أَلَمْ تَرَ إِلَى اللَّاحِظِينَ مِنْ بَنِي إِسْرَءِيلَ مِنْ بَعْدِ مُوسَى إِذْ
قَالُوا لِنَبِيِّهِمْ لَهُمْ آيَاتُ أَنْ يَعْتَدِلَ كُنَّا مُلْكًا نَقَاتِلُ فِي سَبِيلِ اللَّهِ
قَالَ هَلْ عَسَيْتُمْ إِنْ كُتِبَ عَلَيْكُمُ الْقِتَالُ
أَلَّا تُقَاتِلُوا قَالُوا وَمَا لَنَا أَلَّا نُقَاتِلُ فِي سَبِيلِ اللَّهِ
وَقَدْ أَخْرَجَنَا مِنْ دِيَارِنَا وَأَبْنَاءِنَا فَلَمَّا كُتِبَ
عَلَيْهِمُ الْقِتَالُ تَوَلَّوْا إِلَّا قَلِيلًا مِنْهُمْ وَاللَّهُ
عَلِيمٌ بِالظَّالِمِينَ ﴿٥٠﴾ وَقَالَ لَهُمْ نَبِيُّهُمْ إِنَّ اللَّهَ
قَدْ بَعَثَ لَكُمْ طَالُوتَ مَلِكًا قَالُوا أَنَّى يَكُونُ لَهُ ذَلِكَ
عَلَيْنَا وَنَحْنُ أَحَقُّ بِالْمُلْكِ مِنْهُ وَلَمْ يُؤْتَ سَعَةً مِنَ
الْعَالِ قَالَ إِنَّ اللَّهَ اصْطَفَاهُ عَلَيْكُمْ وَزَادَهُ بَسْطَةً فِي
إِلْعَالِهِ وَالْجَمِ وَاللَّهُ يُؤْتِي مُلْكَهُ مَنْ يَشَاءُ وَاللَّهُ
وَاسِعٌ عَلِيمٌ ﴿٥١﴾ وَقَالَ لَهُمْ نَبِيُّهُمْ إِنَّ آيَةَ
مُلْكِهِ أَنْ يَأْتِيَكُمُ التَّابُوتُ فِيهِ سَكِينَةٌ مِنْ رَبِّكُمْ
وَبَقِيَّةٌ مِمَّا تَرَكَ آلُ مُوسَى وَآلُ هَارُونَ تَحْمِلُهُ لِّلْكَلْبِ
إِنْ فِي ذَلِكَ لَآيَةٌ لَكُمْ أَنْ كُنْتُمْ مُؤْمِنِينَ ﴿٥٢﴾

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وَقَالَتِ الْيَهُودُ وَالنَّصَارَى نَحْنُ أَبْنَاءُ اللَّهِ وَأَحِبَّاؤُهُ قُلْ فَلِمَ يُعَذِّبُكُمْ بِذُنُوبِكُمْ بَلْ أَنْتُمْ بَشَرٌ مِمَّنْ خَلَقَ يَغْفِرُ لِمَن يَشَاءُ وَيُعَذِّبُ مَن يَشَاءُ وَلِلَّهِ الْمُلْكُ السَّمَوَاتِ وَالْأَرْضِ وَمَا بَيْنَهُمَا وَإِلَيْهِ الْمَصِيرُ يَا أَهْلَ الْكِتَابِ قَدْ جَاءَكُمْ رَسُولُنَا يُبَيِّنُ لَكُمْ عَلَى قُرْآنٍ مِّنَ الرُّسُلِ أَن تَقُولُوا مَا جَاءَنَا مِن بَشِيرٍ وَلَا نَذِيرٍ فَقَدْ جَاءَكُمْ بَشِيرٌ وَنَذِيرٌ وَاللَّهُ عَلَى كُلِّ شَيْءٍ قَدِيرٌ وَإِذْ قَالَ مُوسَى لِقَوْمِهِ يَا قَوْمِ اذْكُرُوا نِعْمَةَ اللَّهِ عَلَيْكُمْ إِذْ جَعَلَ فِيكُمْ أَنْبِيَاءَ وَجَعَلَكُمْ مُلُوكًا وَآتَاكُمْ مَا لَمْ يُوْتِ أَحَدًا مِّنَ الْعَالَمِينَ يَا قَوْمِ ادْخُلُوا الْأَرْضَ الْمُقَدَّسَةَ الَّتِي كَتَبَ اللَّهُ لَكُمْ وَلَا تَرْتَدُّوا عَلَى أَدْبَارِكُمْ فَتَنْقَلِبُوا خَائِبِينَ قَالُوا يَا مُوسَى إِنَّا فِيهَا قَوْمٌ مُّجْتَابِينَ وَإِنَّا لَنَدْخُلُهَا حَتَّى يُخْرِجُوا مِنهَا فَإِن يَخْرُجُوا مِنهَا فَإِنَّا لَنُخْلِلُهُمْ قَالَتْ رَجُلَانِ مِنَ الَّذِينَ يَخَافُونَ أَنْعَمَ اللَّهُ عَلَيْهِمَا ادْخُلُوا عَلَيْهِمَا الْبَابَ فَإِذَا دَخَلْتُمُوهُ فَإِنَّكُمْ غَالِبُونَ وَعَلَى اللَّهِ قُدْرَتُهُ قَدْ قَاتُوا لَكُمْ أَنْ كُنْتُمْ مُؤْمِنِينَ

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وَمَا كَانَ لِمُؤْمِنٍ وَلَا مُؤْمِنَةٍ إِذَا قَضَى اللَّهُ وَرَسُولُهُ أَمْرًا أَنْ يَكُونَ لَهُمُ الْخِيَرَةُ مِنْ أَمْرِهِمْ وَمَن يَعْصِ اللَّهَ وَرَسُولَهُ فَقَدْ ضَلَّ ضَلَالًا مُّبِينًا وَإِذْ تَقُولُ لِلَّذِي أَنْعَمَ اللَّهُ عَلَيْهِ وَأَنْتَ فِي نَفْسِكَ مَا اللَّهُ مُبْدِيهِ وَتَخْشَى النَّاسَ وَاللَّهُ لَعْنَةُ الَّذِينَ أَنِ تُخْشَى النَّاسَ قَضَى زَيْنُودٌ وَطَرًا وَقَدْ جَاءَهُ الْإِسْلَامُ لِيَكُونَ عَلَى الْمُؤْمِنِينَ حَرَجٌ فِي أَوَّلِ آدِيمِهِمْ إِذَا قَضَى أَمْرُهُمْ وَطَرًا وَكَانَ أَمْرُ اللَّهِ مَفْعُولًا مَا كَانَ عَلَى النَّبِيِّ مِنْ حَرَجٍ فِيمَا فَرَضَ اللَّهُ لَهُ سُنَّةَ اللَّهِ فِي الَّذِينَ خَلَوْا مِنْ قَبْلُ وَكَانَ أَمْرُ اللَّهِ قَدَرًا مَّقْدُورًا الَّذِينَ يَلْمِزُونَ رِسَالَاتِ اللَّهِ وَيَخْشَوْنَهُ وَلَا يَخْشَوْنَ اللَّهَ الْإِلَهَ وَاللَّهُ وَكَفَى بِاللَّهِ حَسِيبًا مَا كَانَ مُحَمَّدٌ أَبَا أَحَدٍ مِّن رِّجَالِكُمْ وَلَكِنْ رَسُولَ اللَّهِ وَخَاتَمَ النَّبِيِّينَ وَكَانَ اللَّهُ بِكُلِّ شَيْءٍ عَلِيمًا يَا أَيُّهَا الَّذِينَ آمَنُوا أَذْكُرُوا اللَّهَ زِكْرًا كَبِيرًا وَسَبِّحُوهُ بُكْرَةً وَأَصِيلًا هُوَ الَّذِي يُصَلِّيْ عَلَيْكُمْ وَمَلَائِكَتُهُ لِيُخْرِجَكُم مِّنَ الظُّلُمَاتِ إِلَى النُّورِ وَكَانَ بِالْمُؤْمِنِينَ رَحِيمًا

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قَالَ فَمَا خَطْبُكُمْ أَيُّهَا الْمُرْسَلُونَ قَالُوا إِنَّا أُرْسِلْنَا إِلَى قَوْمٍ مُّجْرِمِينَ لِنُرْسِلَ عَلَيْهِمْ حِجَابًا مِّنْ طِينٍ مَّسُومَةً عِنْدَ رَبِّكَ لِلْمُسْرِفِينَ فَأَخْرَجْنَا مِمَّنْ كَانَ فِيهَا مِنَ الْمُؤْمِنِينَ فَمَا وَجَدْنَا فِيهَا غَيْرَ بَيْتٍ مِنَ الْمُسْلِمِينَ وَتَرَكْنَا فِيهَا آيَةً لِلَّذِينَ يَخَافُونَ الْعَذَابَ الْأَلِيمَ وَفِي مُوسَى إِذْ أَرْسَلْنَاهُ إِلَى فِرْعَوْنَ بِسُلْطَانٍ مُّبِينٍ فَتَوَلَّى وَرُكِّنَ وَقَالَ مَسَاحِرُ أَوْ عَجُونٌ فَأَخَذْنَاهُ وَجُنُودَهُ فَنَبَذْنَاهُ فِي الْيَمِّ وَهُوَ مُلَوِّمٌ وَفِي عَادٍ إِذْ أَرْسَلْنَا عَلَيْهِمُ الْبُوحَ الْعَقِيمَ مَا تَذَرُونَ مِمَّا دَنَّكُمْ عَلَيْهِ الَّا جَعَلْنَاهُ كَالرَّهْمِ وَفِي ثَمُودَ إِذْ قِيلَ لَهُمْ تَمَتَّعُوا حَتَّى حِينٍ فَفَعَلُوا عَنِ الْآيَةِ رَجُومًا فَاخَذْنَاهُمُ الْعَذَابَ وَهُوَ يَنْظُرُونَ فَمَا اسْتَعَاذُوا مِن قِيَامٍ وَمَا كَانُوا مُنْتَصِرِينَ وَقَوْمُ نُوحٍ إِذْ نَاقَهُمْ كَانُوكُمْ قَائِلِينَ وَالسَّمَاءَ بَنَيْنَاهَا بِأَيْدٍ وَإِنَّا لَمُوسِعُونَ وَالْأَرْضَ فَوَّشْنَاهَا فَنِعْمَ الْوَاهِدُونَ وَمِن كُلِّ شَيْءٍ خَلَقْنَا ذُرِّيَّتِينَ لَعَلَّكُمْ تَذَكَّرُونَ فَفَرَّقُوا إِلَى اللَّهِ إِلَهَ لَكُمْ مِنْهُ نَذِيرٌ مُّبِينٌ وَلَا تَجْعَلُوا مَعَ اللَّهِ إِلَهًا آخَرَ إِلَهَ لَكُمْ مِنْهُ نَذِيرٌ مُّبِينٌ

522. page

Note: Please pay attention to the vertical alignment of the words.

Showing Three Musafins on The Same Page :

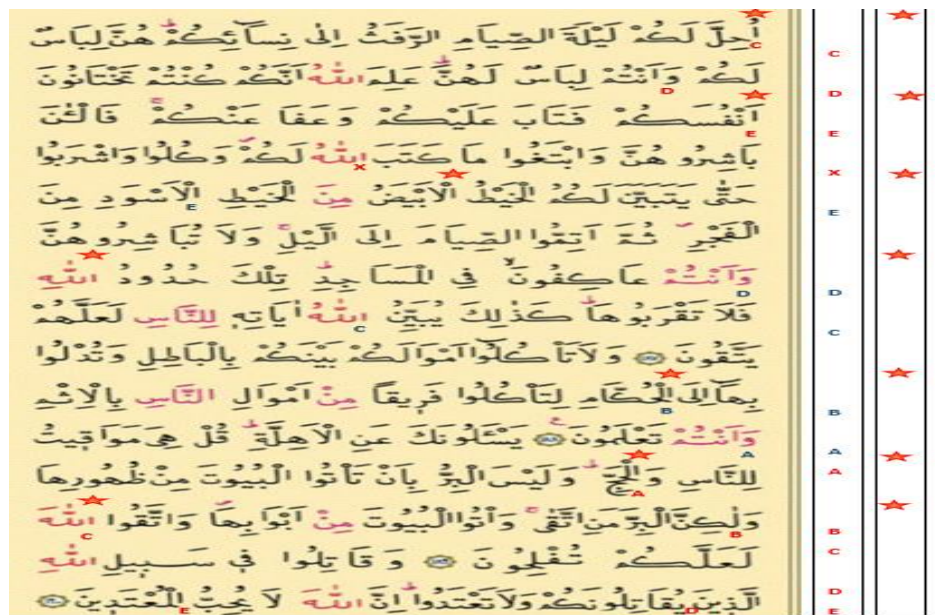


Figure 2. Three Mushafs written on the same page

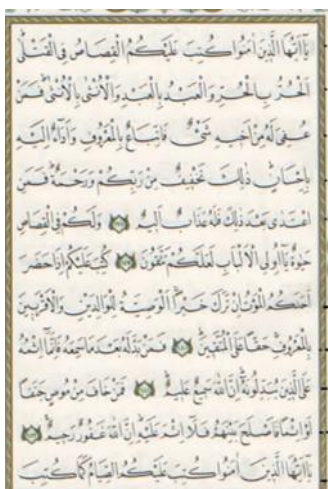
In the image above, you see three Mushafs written on the same page. Explanation of Special Symbols:

- The beginning of lines in the Alifi Quran is indicated with a red star ★,
- The beginning of lines in the Hunsari Quran is indicated with colored letters ABCDEXEDCBA.

A calligrapher can write a letter that already exists in the fixed text. A calligrapher cannot write a letter that does not exist in the text. They can write the letters ABCDEXEDCBA if they exist. This page, taken from the sample set, is page 28 of the Husrev Mushaf.

Appendix 3: Hunsari Quran Sample Pages (Baqarah 164-247 etc., 3 pages)

Hunsari Quran Sample Pages (Baqarah 164-247 onwards)



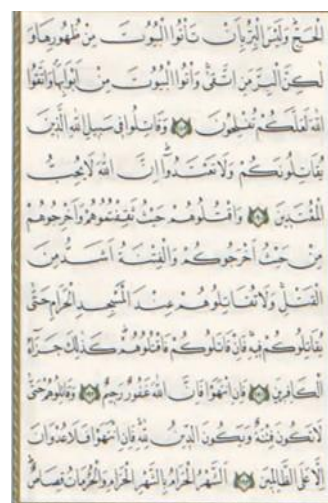
35. page



36. page



37. page



38. page



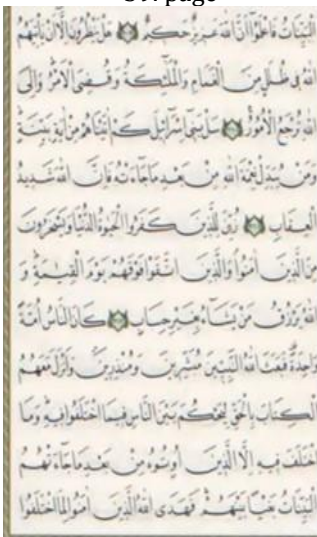
39. page



40. page



41. page



42. page



43. page



44. page



45. page



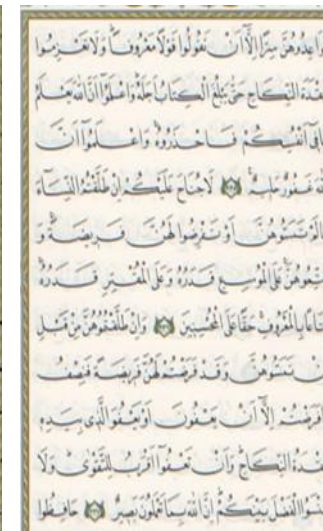
46. page



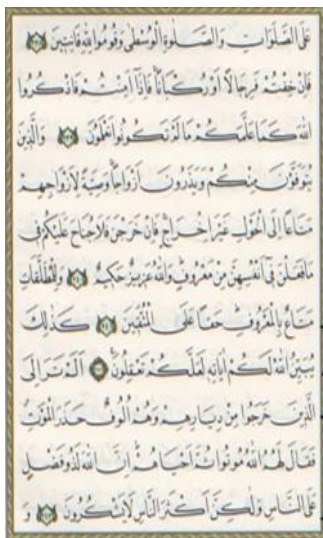
47. page



48. page



49. page



50. page

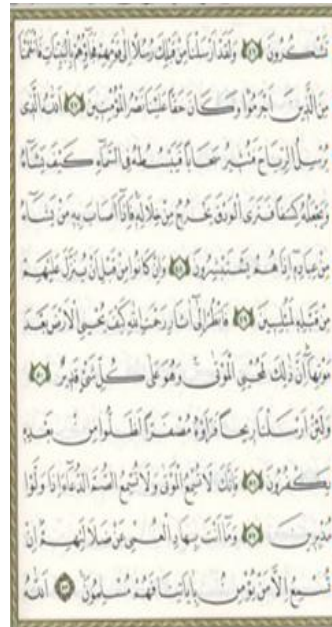


51. page

ADDITIONAL IMAGES



430. page



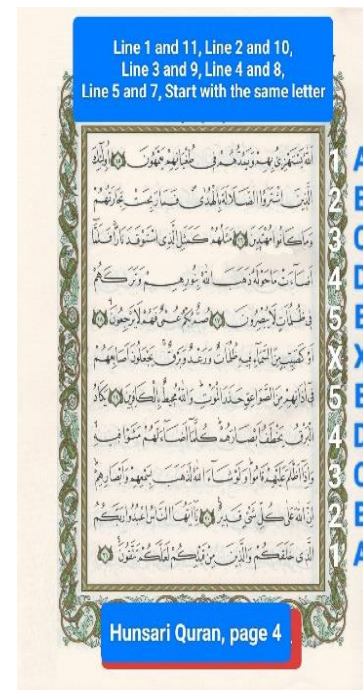
516. page



592. page



626. page



K3 MODELİ (3 ve 4. page)

Note: Please pay attention to the first letters of the lines on the pages. For example, the line breaks for pages 3 and 4 are at the top. There is symmetry similar to ABCDEXEDCBA.

Showing verse 187 of Surah Baqarah, which is within the scope of the reasons for its revelation (Asbab al Nuzul), in three copies of the Quran:

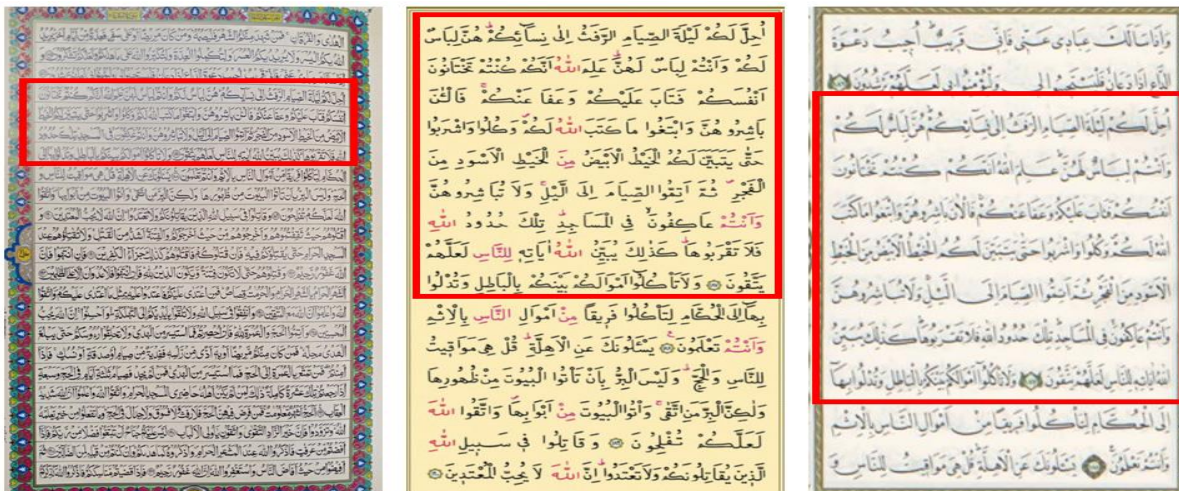


Figure 3. Alifi, Husrev, Hunsari showing verse 187 of Surah Baqarah in the Mushaf .

Showing of verse 197 of Surah Baqarah, which is not covered within the scope of the reasons for revelation (Asbab al Nuzul), in three copies of the Quran:



Figure 4. Alifi, Husrev, Hunsari showing verse 197 of Surah Baqarah in the Mushaf

Understanding the symmetrical structure of the Quranic text requires understanding the reasons for its revelation (Asbab al Nuzul). Approximately 500 verses in the Quran are in the form of "answers to daily issues." This number represents about 10% of the Quranic text. The subject of verse 187 of Surah Baqarah (Figure 1) concerns the lifting of the prohibition on intimacy with spouses and eating/drinking during the nights of Ramadan. The reason for the revelation of this verse stems from an incident involving Umar ibn al-Khattab and his complaint to the Prophet. The distress and remorse of the Companions led to the verse's revelation.

From a symmetrical point of view, in order to add the same text (Surah Baqarah 187) to the three separate pages above, it is necessary to know the K1, K2, and K3 templates beforehand. When adding Surah Baqarah 187, it should be written in a red box;

- It is observed that in the Elifi Mushaf, the beginning of the lines with the letter alif has not been altered.
- In the Husrev Mushaf, the vertical alignment of the words "Allah, linnas, veentüm, min" has been ensured.
- In the Hunsari Mushaf, the mirror symmetry of 11 lines has been achieved.

The reason for the revelation of these verses is that they were revealed in response to an event experienced in social life (Surah Baqarah 187, 196, and 223) and offered a solution to the individual's situation. In this example, Umar ibn al-

Khattab, Ka'ab ibn Ujra, and Jabir ibn Abdullah entered the Quranic text in terms of meaning through their daily lives. In other words, the individuals Umar, Ka'ab, and Jabir increased the difficulty level of the K1, K2, and K3 patterns!

There is no known reason for the revelation of verse 197 of Surah Baqarah, which is the second example page image. Verse 197 of Surah Baqarah, shown in Image 2, is inside a red box;

- It is observed that in the Elifi Mushaf, the beginning of the lines with "alif" has not been altered,
- in the Hüsrev Mushaf, the vertical alignment of the words "Allah, fi" has been ensured,
- and in the Hunsari Mushaf, the mirror symmetry of 11 lines has been achieved.

As can be seen in Figure 2, Surah Baqarah 197 appears on two pages in the Hunsari Mushaf. Both the verses regarding the reasons for revelation and the other verses are arranged in a harmonious, interwoven pattern that does not disrupt each other.

Finally, let's look at verse 246 of Surah Baqarah in Figure 3. The average number of letters per line is around 75 in the Alifi Mushaf, and around 40 in the Husrev and Hunsari Mushafs. The number of letters used determines the number of lines. For verse 246 of Surah Al-Baqarah, the number of lines differs in all three Mushafs: 3 lines in the Alifi Mushaf, 7 lines in the Husrev Mushaf, and 6 lines in the Hunsari Mushaf. The three Mushaf books have different page counts overall. It appears that three different templates operate on three different page structures.

Showing of verse 246 of Surah Baqarah in three different copies of the Quran:

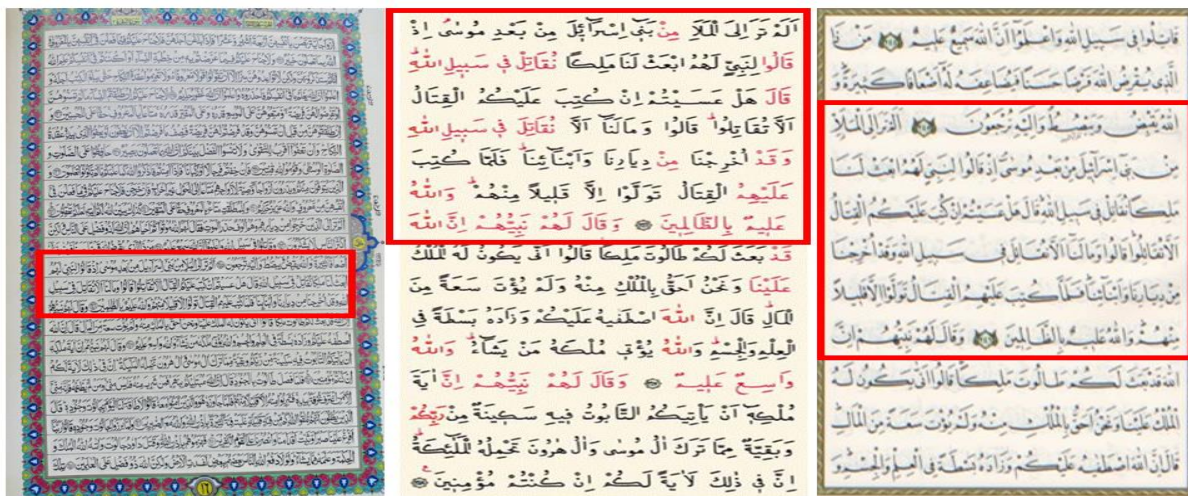


Figure 5. Alifi, Husrev, Hunsari showing verse 246 of Surah Baqarah in the Mushaf