

The Scientific And Cultural Dimension Of Arab (Codicology)

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Abstract:

Codicology is the science that is mainly concerned with the manuscript industry in its material aspect. It is meant to study every trace that is not linked to the main text of the book written by the author. Rather, this science deals in the first place with the material elements of the manuscript book represented in: paper type, ink, trimming, binding, as well as the volume of the booklet, numbering, and comments. It also includes all that is written on the cover page (back) such as hearings, readings, licenses, interviews, and restrictions.

Based on defining various concepts and terminology of this science, our research paper tries to answer a set of questions:

First of all, what is meant by the science of manuscript?

Then, what are the most important areas this science is meant to study?

And, how does (Codicology) contribute to the manuscript authentication process?

Finally, what is the scientific and cultural value that this science has added to the Islamic and Arab civilization?

Keywords: Dimension, Science, Islamic Civilization, Value, Codicology, Manuscript.

1. Introduction:

The discussion of issues related to the Arabic manuscript (codicology) and its relation to the process of critical editing invites us to talk about other areas that cannot be separated from scientific investigation, such as the history and criticism of texts, which fall within the scope of philological research. In tracing the duality of manuscript science and scientific investigation, we are questioning the points of contention and dialogue between the two fields. Then, can scientific investigation benefit from manuscript science research? And if there is mutual benefit, how is it achieved? And before all this, what is the epistemology that made us talk about the duality of manuscript science and scientific investigation?" (Tobi, 2000, p.131)

For example, a manuscript scholar, based on a holistic examination of the manuscript, might confirm that the paper, even if ancient, was copied in a later stage, based on the style of folding, binding, or the method of stitching or threading. On the other hand, a philologist might be misled by his fragmented observations and consider the text ancient when it is not at all. (Tobi, 2000, p.140).

Therefore, we try to highlight the relationship between codicology and philology, and what the former offers to the latter, by showcasing the nature of manuscript science and discussing its most important terms, in addition to its physical characteristics and understanding the main pillars of the Arabic manuscript industry. All this is in order to reach the scientific and civilizational dimension

that this science has added to Islamic and Arab civilization. Thus, the research begins with the question: Has the word 'manuscript' been employed in our Arab heritage?"

Many researchers interested in manuscript studies discuss the occurrence of the word 'manuscript' with its modern meaning among the ancients. Among these researchers, we find Fuad Al-Sayyid stating: 'It must be noted that our ancient scholars did not use the word "manuscript" as we do today to refer to these books. The word "manuscript" that we use today to denote hand-written books left to us by the ancients is a translation of the French word (Manuscrit), which was not used in this sense until the year 1954, in contrast to the word printed. Despite this term appearing in some ancient dictionaries, its first mention is with Al-Zamakhshari, who died in the year 538 AH/1143 CE, in his book "Asas Al-Balagha," where he says under the entry "خطط" ("to write"), "He wrote the book...and a manuscript book." Then, the dictionaries fall silent on mentioning this term until it meets us again with Sayyid Muhammad Murtada Al-Zabidi, who died in the year 1205 AH/1790 CE, says in his dictionary "Taj Al-Arus" under the same entry: "A manuscript book, that is, a written in it." (Al-Sayyid, 1997, p.102).

The researcher adds: "Thus, the ancients referred to the books they benefited from or quoted by the term 'book', 'copy', 'part', or 'volume'. For example, they would say 'I copied these books from an ancient part' or 'I read [saw] in ancient handwriting' or 'I read [saw] in an ancient book'; or 'I found on an old copy or I read in an ancient booklet...'" (Al-Sayyid, 1997, p.103).

2. Manuscript studies

2.1 Concept and Terminology:

The manuscript forms the fundamental material for codicology, or the study of manuscripts, and there has not yet been a consensus on the concept of this field. Those who coined the term did not anticipate the dimensions it would take through the advancement and development of research in it. Nonetheless, the primary aim is to try to understand the various industrial aspects of the ancient manuscript by answering a set of questions such as how and when was the manuscript accomplished? What was the purpose of its accomplishment? And who called for its making? It also aims to study the manuscript in an "archaeological" manner that concerns with its rephrasing and reconstruction as a physical piece, through which to address different aspects of historical knowledge such as the transmission of texts, their production history, and related topics like the history of libraries, collections, scribes, and the like." (Benbine and Jack, 2006, p.7).

The study of manuscripts in ancient times is defined as "the study of everything related to manuscripts, including writing, manufacturing, trading, restoring, and so on. In the modern era, it involves studying the manuscript as a physical object, with attention to everything surrounding the text, such as margins, comments, endowments, digressions, ownerships, certifications, and the like." (Benbine and Tobi, 2003, pp. 163-164).

The term "codicology" is surrounded by a degree of ambiguity, similar to a number of new scientific terms. It was coined by "Alphonse Dain" or "Charles Samaran" (each of these French researchers claims the term's attribution to himself)." (Jacques and Benbine, 2006, p. 23).

The French manuscript scholar Jacques Lemaire explained the reasons for focusing on the physical aspect of the manuscript by saying: "We aim, through our examination of the manuscript's materiality, to demonstrate the manufacturing methods used at a given time and in a somewhat limited location. The study of manuscripts intends to identify, explain, and sometimes even justify these methods." (Benbine and Tobi, 2003, p.30).

Dr. Qasim Al-Samarrai categorizes the science of "Iktinah," which is derived from European languages, into two arts: the first is paleography (paléographie), and the second is (codicology). (Qasim, 2001, pp. 17-18).

He explains the term "codicology" as being composed of two words: "The first, *codico* or *codex* with its plural *codices*, means bound notebooks, or in a broader sense: the manuscript book. The second, the Greek term *logy*, means description, knowledge, learning, science, or study and research." (Qasim, 2001, p.19).

In technical terms, it means: "The science of studying or making a manuscript book, including the making of inks, the art of page making or copying, binding, gilding, making of parchments and leathers, paper, and all the arts related to these processes. This includes aspects like the size of the notebook, the system of numbering and annotations, hearings, readings, certifications, comparisons, ownership records, endowment records, and what appears at the end of the manuscript, which I call the colophon, including the author's name, the scribe's name, the place of copying, the date of copying, and so on." (Qasim, 2001, pp. 19-20).

These two terminologies are inseparable for an experienced researcher or a sharp and insightful cataloger, in addition to the fact that an expert in Arab-Islamic "Iktinah" must have a good knowledge and sufficient training in the evolution of Arabic scripts, their styles, and the development of the making of papyrus, parchment, paper, glass, textile, copper, iron, wood, precious and semi-precious stones, i.e., all materials on which the manuscript or engraved or drawn document was written. They must also have extensive knowledge of the manufacture of pens, inks, and the materials made from them throughout the Islamic eras, as well as dyes, colors, leather making, binding, gilding, and ornamentation in every region of the Islamic world." (Qasim, 2001, p.20).

3. The material characteristics of the Arabic manuscript include:

3.1 Title Page:

It is the page closest to the beginning of the text, on which is written what indicates the book in a distinctive script at the top of the lines. Researchers have commonly referred to this page by names and titles, some of which are descriptive and others terminological. Among these names and titles are the following: (Al-Awfi, 2006, p.13).

- 1-Title Page.
- 2-The Beginning of the Book (or: The Start of the Book).
- 3-The Cover Page.
- 4-The Frontispiece (or The Opening).
- 5-The Back of the Book (or The Back Cover).

1. The Ghashiyah: refers to the pages that precede the back cover and follow the last page of the book. In other words, these are the extra pages on both sides of the book. (Al-Awfi, 2006, pp. 42-43).

Based on their position within the manuscript, the Ghashiyah is divided into two parts:

A- The Front Ghashiyah: These are the pages that precede the back cover.

B- The Rear Ghashiyah: These are the pages that follow the last page of the book. Their importance is evident in:

*.The documentary aspects of the copy, through certifications and records indicating its circulation and care. These are additional records beyond what is found on the back cover.

*.The benefits and scientific and historical annotations, between affirmation and correction, to the extent that some historical benefits have become a source for specific information or a particular event.

2.Al-Turrah: In the Arabic manuscript, refers to the space surrounding the written text from all four sides. (Al-Awfi, 2006, p.17).

3.The term 'Al-Dhahriyya' relates to the spine of the book, and it has been conventionally abbreviated as such. (Al-Awfi, 2006, p.31).

In the Arabic manuscripts that have been accessible for review, or those mentioned in the heritage books or in the catalogs of Arabic manuscripts, there is nothing to indicate that Arabs, in their early days of bookmaking, would dedicate a page at the beginning specifically for the title, as is the case with modern books. Instead, the title either appeared at the beginning of the manuscript, which was most common, at the end of the manuscript, or not included at all, neither at the beginning nor at the end. It is noteworthy that they often left a blank or white page before the beginning of the manuscript or its introduction, without knowing the reasons for this practice. However, the logical and likely conclusion is that they left this space with a single purpose: to protect the manuscript from contamination while being handled, especially if the book was not bound. Furthermore, the scribes who were responsible for copying books from their originals often added the book's title, or the title and author's name, on the first page, usually in a prominent and clear script." (Al-Musfir, 1999, p. 85).

3.2 The beginning of the manuscript:

1- Preface: An introduction or preparation for the subject, and the reasons for writing the manuscript.

2- Title or name of the manuscript.

3- Author's name.

4- Table of contents.

5- List of references.

This means that not all these elements are always present in every Arabic manuscript, but in most cases, you will find at least one of these elements.

The title of the manuscript and the author's name, when mentioned in the introduction of the manuscript, were not distinguished from the text of the manuscript in either color or font size. However, authors or scribes later began to differentiate them in many cases with ink of a different color than the ink used for the text, or with a font that differs in type or size from the one used for the manuscript. (Al-Musfir, 1999, p.86).

3.3Titles of chapters or sections:

Similar to the case with the title of the manuscript and the name of its author, the titles of chapters or sections, or even side titles—if present—were not distinguished from the text in many of the old manuscripts by either font size or ink color. Instead, they were written in the same font size and ink color as the rest of the manuscript. Often, chapters and sections were written in the middle of the line, beginning with the word "chapter" or "section.

Then the author or the scribe proceeds with the scientific material, and no doubt, this method is tiresome for the reader who may be looking for a specific chapter or section. This is the primary reason that led many authors and scribes to later adopt a new style that involves distinguishing the titles of chapters and sections by one of two means, or both: the first is by enlarging the font size of

the chapter or section title, and the second is by changing the ink color to differentiate it from the rest of the manuscript's text.

The texts of Arabic manuscript books were mostly written in black ink, which was preferred by both writers and readers alike. The titles of chapters and sections were written in red, blue, green, or brown ink, although red was the most commonly used color in such cases, except for the Qur'ans, where the names of the chapters were usually written in gold water. (Al-Musfir, 1999, p.87).

3.4 Footnotes:

Margins have many benefits; they are used for writing comments, additions, or corrections by the author, the scribe, or the reader. Over time, especially among the educated, manuscript readers habitually wrote in the margins as comments, statements, or explanations during their reading. This practice, if extensive, could be considered a compilation known as "hashiya", a term derived from this practice, meaning what is written on the book's margins or edges. Some hashiyas written on the margins of some manuscript books became independent books in their own right, taking the same name, such as:

- Hashiya on the explanation of the summary.
- Al-Jurjani's hashiya on the explanation of Al-Matool by Al-Taftazani.
- The old hashiya for the explanation of Al-Tajrid.
- Hashiya on the elucidation of the logical rules. (Al-Musfir, 1999, p.89).

3.5 Page lining:

The purpose of page lining, as is known, is to organize handwriting to prevent overlap and distortion." (Al-Musfir, 1999, p.90).

3.6 Punctuation marks:

Punctuation marks in Arabic manuscripts, especially the older ones, differ somewhat from the punctuation marks used in our present time.

3.7 Abbreviations:

Abbreviations refer to shortened symbols that represent frequently repeated words in the written text. Arab scribes typically abbreviated or condensed words that were often repeated in narrative and reporting formats. (Al-Musfir, 1999, p.90).

The scholar Abd al-Salam Haroun considers abbreviations as aids that help researchers establish the text accurately and avoid mistakes. He notes that these are abundantly found in Arabic manuscripts, especially in the books of Hadith, and that this practice was an innovation by our Arab predecessors, which was later imitated by the Europeans who excessively used it. (Abd al-Salam, 1988, pp.19-20).

(أنا- أنبأنا أو أخبرنا) (I- Informed us or Told us), (ثني- حدَّثني) (Narrated to us), (ثنا- حديثنا) (He narrated to me), (ش- الشرح) (Explanation), (الش- الشَّارح) (The explainer), (قثنا- قال حدَّثنا) (He said, narrated to us), (لا يخ- لا يخفى) (It is not hidden), (سم- ابن أم قاسم) (Ibn Umm Qasim), (عم - عليه السلام) (Peace be upon him), (صلعم- صَلَّى اللهُ عَلَيْهِ وَسَلَّمَ) (Peace and blessings of Allah be upon him), (رض- رضي الله عنه) (May Allah be pleased with him), (المصنّف- أي المؤلف) (The author), (ص - المُصنّف) (The text), (إه- انتهى) (Finished) ...etc.

3.8 Corrections and Additions:

Authors and scribes were prone to errors, or to oversight and forgetfulness during writing, such as repeating, omitting a sentence, a word, or a letter. If the author or scribe realized an oversight or error, they would correct it. (Al-Musfir, 1999, p. 93).

3.9 Numbering the leaves or pages:

Numbering here refers to placing sequential numbers or similar identifiers on the pages of the book with the aim of determining the location of each leaf within the book, as is customary in printed books. (Al-Musfir, 1999, p. 93).

Authors and scribes followed different systems for numbering the pages and booklets of manuscripts throughout the Islamic ages. Therefore, a researcher or indexer must be well-versed in the numbering methods in manuscripts, as it is very important for the indexer to know whether a manuscript is complete or missing parts, or whether it consists of one volume or more. It is also important for the researcher for the same reasons. (Qasim, 2001, p.139).

3.10 End of the manuscript:

By the end of the manuscript, we mean the conclusion of the Arabic manuscript book, which is considered one of its most important elements or features. It is usually characterized by a phrase indicating the end of the text and that this is the last thing written in this book or volume, with a mention of the name of the scribe, the place of copying and the date, specifying the day, month and year. the name of the scribe, the place of copying and the date, specifying the day, month and year, all or some of this information is found in many Arabic manuscripts, with the exception of in many Arabic manuscripts, with the exception of the place of copying, which is not often mentioned, and sometimes, although rarely, at the end of the manuscript, the title of the manuscript and the name of the author the title of the manuscript and the name of the author.

If the manuscript book consists of several parts or volumes, the end of each part or volume contains the following phrase: "Part X, Volume Y, followed by Part X, Volume Y, and the beginning of X and Y..." The end of the manuscript is often in the form of an inverted pyramid called the "body of the manuscript." The end of the manuscript is often in the form of an inverted pyramid called the "body of the manuscript. (Al-Musaffar, 1999, p 94).

3.11 Manuscript sheet sizes:

As a result of the scarcity and high price of paper, especially during the first and second centuries of the Hijrah, authors and scribes were not much concerned, as it seems, with the equal sizes of the leaves of the same manuscript book, without caring about its shape, type or size, so some ancient manuscripts were found to include papers of different sizes, but this phenomenon disappeared to a great extent after the Arabs started manufacturing paper in their countries, which helped in its availability, cheapness and widespread use." (Al-Musaffar, 1999, p 95).

3.12 Titles, vacations, speakers, or interviews: (Almosafer, 1999, p. 96)

Possessions, vacations, headphones, and exhibitions are only means or images of documentation mentioned in the early or late pages of some manuscripts.

As for ownership, the Arabs used to write their names on the manuscript books they owned, if the owner was a specific person, but if the manuscript belonged to a mosque, mosque, or library, the name of the mosque, mosque, or library would be written on the first pages rather than the last pages.

As for permissions, it is the permission of the sheikh or scholar to authorize his trusted students or other students of knowledge to narrate, copy, or transcribe a particular book from his books that he authored, and the permission usually includes information from it:

- The name of the licensor, the name of the licensee, the name of the book, the type and date of the license, and no one - for the most part - would dare to teach the subject matter of a book to a scholar without being authorized to do so. to teach the subject matter of a book to a scholar without

authorizing him to do so, but this authorization must be proven on the book itself in the handwriting and signature of the authorizer. This authorization must be proven on the book itself in the author's handwriting and signature.

- As for the sama'ah, it is the proof that the manuscript book was heard by its author or a virtuous scholar whose knowledge is trusted.

Oppositions are reviews or comparisons made between two or more copies of a manuscript, where one of the copies is original, such as the author's copy, or has been heard, or has an attestation of authenticity. Then it is brought The other copy or copies are checked against the original.

- Hearings, oppositions, or interviews are often recorded at the end of the manuscripts, while vacations are often recorded at the end of the manuscripts. manuscripts often do not have enough space for them, so they would be recorded on separate sheets of paper added to the end of the manuscript of the manuscript.

3.13 Pictures, drawings, and ornaments:

Colors of art in Arabic manuscript books: Pictures and drawings: They are used to serve the written text. As for the ornaments and decorations, which are also colors of art: They have nothing to do with the text at all, but some books are decorated with them for a purely aesthetic purpose Pictures and drawings have been used in Arabic books since the second century. They were initially simple, devoid of aesthetic creativity, as they were seen as a means rather than an end, illustrative rather than aesthetic. illustrative rather than aesthetic.

Heritage sources confirm that the Arabs were introduced to illustrated books by the Persians as early as the second century of the Hijrah, and the book (Kalila and Dimna), translated by Abdullah ibn al-Muqaffa, is considered one of the first illustrated books in the Arabic language, and among the most famous illustrated books in the Arabic language. The most famous books decorated with pictures are Al-Qazwini's The Wonders of Creatures, Sufi's Pictures of the Planets, and Al-Hariri's Maqamat al-Hariri. (Maqamat al-Hariri), and the book (Properties of Drugs) by Abdullah bin al-Fadl." (Al-Musaffar, 1999, p.97).

3.14 Restrictions:

The inscriptions we find on the leaves of manuscripts and documents, the seals that appear on them, and the clear signatures of the owner of the monument are a reliable guide in estimating the age of the manuscript and the place where it was copied, and manuscripts are full of ownership and purchase restrictions." (Taba'a, 2011, p.73).

***Types:**

A. Restrictions of the endowment:

Waqf: An Eastern term, which is the term used by the people of the Maghreb and Andalusia, and to endow a book or lock it up: Making it common to the beneficiaries, reading, copying, reading, or lending, and the endowment is often restricted on the title page or at the end of the book, and may be repeated during the pages of the book: Such as: "Waqf" or: "God Almighty's Waqf." The phrase "Waqf" varies according to the era in which the restriction was written and the writer of the restriction, such as: "Waqf, confinement, causation" or "Waqf, confinement, causation, eternal, forbidden, and charity"; or the phrase "God Almighty's Waqf" (...). (Qasim, 2001, pp. 121-122).

B. Ownership restrictions:

In addition to the endowment restrictions, the cataloger finds restrictions of ownership, reading, reading, lending, opposition, or other restrictions such as birth or death, or the fate of a judge or governor, and others, which are usually fixed on the title page or at the end. Therefore, the cataloger must go through the manuscript page by page, ponder it carefully, and record all the restrictions he finds in it in the notes section.

All this information is very useful, because it is a method of documentation in manuscripts, and some of this information may add to our historical information if not correct it." (Tabbaa, 2011, p.133).

C. Purchase restrictions:

Purchase records are as important as other records, parts of which are often deliberately obscured, either to hide the price, or to conceal the theft, and they tell us how the manuscript passed from place to place and from hand to hand through the ages.

They also tell us the names of the owners and the year of sale, which may help the cataloger to estimate the approximate date of the manuscript." (Qasim, 2001, p. 139)

D. Closing restrictions:

Authors and scribes used to write the full or short title of the manuscript, the date it was copied and the name of the scribe at the end, or they may not mention any of this or the scribe dropped it for one reason or another, which is what I call (colophon restriction), or they copy what the author wrote at the end of his book without mentioning their name or the date of copying, so some investigators and catalogers think that the manuscript is in the author's handwriting. At the end of their book without mentioning their name or the date of copying, so some editors and catalogers think that the manuscript is in the author's handwriting, so editors and catalogers must pay attention to this and make sure that the date is correct by comparing it with the style of the handwriting and the type of kaghd and pen." (Qasim, 2001, p. 171).

4. Pillars of the Arabic manuscript industry:

The ancients identified four pillars for making a manuscript book: Kaghad (paper), mud (ink), pen (calligraphy) and binding (interpretation)." (Al-Sayyid, 1997, p.13).

The most comprehensive book on manuscript bookmaking is Umdat al-Kuttab and Udat al-Ulababab, which was most likely written by the Sunnahaji prince Tamim bin al-Mu'izz bin Badis, in which its anonymous author deals with the selection of good pens and their sharpening on the types of fonts. good pens and their sharpening on the types of fonts, the recipe of the pen and the choice of its instruments, the work of the types of mud and colored inks, and the work of lacquering and coloring the dyes. The work of gluing, coloring and mixing pigments, writing in gold and silver, the work of what erases the writing, sticking gold and silver, the recipe of MUSAQLA and polishing it, the work of kaghad, watering and aging it, leather and binding, and collecting its instruments.

About a century and a half after this book was compiled, the Yemeni king al-Muzaffar Yusuf bin Omar bin Ali al-Rasuli, who died in 694 AH/1294 AD, compiled the book "Al-Muftar'a in the Arts of Making", in which he absorbed the first ten chapters of the book "Al-Amda" literally and with some selection.

In addition to these two books, there is a limited literature that has come down to us on the manufacture of inks, colors, and binding techniques, the most important of which are: Book: "Al-Azhar in the Work of Inks" by a Moroccan author named Muhammad ibn Mimoun ibn Imran al-Marrakshi al-Humayri, who wrote his book during his stay in Baghdad at the al-Mustansiriyya

School in 649 AH/1251 AD, and "Tahfat al-Khawwas fi Taraf al-Khawwas" by Abu Bakr Muhammad ibn Muhammad ibn Idrisi ibn Malik al-Qaqa'adi known as al-Qalusi. (Al-Sayyid, 1997, pp. 13-14).

With regard to binding or tafsir, some valuable works of rare value have reached us, the earliest of which is the book "Al-Tayssir in the Tafsir Industry" by Bakr Ibn Ibrahim al-Ishbili (628/1231 AD) and "Tadbir al-Safir in the Tafsir Industry" by the jurist Bakr Ibn Ibrahim al-Ishbili (628/1231 AD). Ibn Abi Hamidah or Ibn Hamidah, who lived in the ninth century AH and fifteenth century AD, then the treatise written by written by Abu al-Abbas Ahmad ibn Muhammad al-Sufyani (1029 AH/1616 AD) on the tafsir industry and the solution of gold.

In addition, Al-Qalqashandi devoted an important chapter in the early ninth century AH/15th century AD to the instruments and principles of calligraphy and the machines that include the pen, the pen and its wells, the ink and ink and their manufacture, the legends of openings, and what is written in it from cartridges and paper (Al-Sayyid, 1997, pp. 14-15) (Al-Sayyid, 1997, pp. 14-15).

4.1 Paper: Papyrus - Parchment - Kaghdad :

In the Islamic State, papyrus remained a purely Egyptian industry throughout the first and early second centuries of the Hijrah. In addition to papyrus, parchment, which is what is laminated from leather to be written on, occupied until the advent of papyrus (kaghd) an absolute and distinctive industry in the manufacture of the Arabic manuscript book until the advent of paper (kaghd).

On the Arab side of Baghdad, i.e. Karkh, there was a path known as "Darb al-Qurratis" or "Darb al-Shabib al-Qurratis". mentioned by many ancient writers such as al-Jahiz, al-Tabari, al-Khatib al-Baghdadi and others. (Al-Sayyid, 1997, pp. 15-16).

- Papyrus: A specialty product produced in Egypt.

- Parchment (parchemin): The original material of parchment is of animal origin, using the skins of sheep, goats, cows and deer. In the Islamic Maghreb, the transition to paper was late, as parchment remained the material used until the fifth century AH / eleventh century AD, and until recently, Moroccan Qurans were written on parchment for longevity.

4.2 Kagad:

Paper (kaghd) was often made from ketan or hemp, especially what is known as Khorasani paper.

- Types of paper:

Ibn al-Nadim mentioned that the material from which the paper known as "Khorasan paper" was made was "linen" and that a Chinese manufacturer made it in Naghrasan on the model of Chinese paper, and then listed six types of it, namely: "al-Sulaymani, al-Talhi, al-Nuhi, al-Farauni, al-Ja'afari and al-Tahiri": "Sulaymani, Talhi, Nuhi, Pharaonic, Ja'afari, and Taheri." The paper industry (kaghad) moved to Iraq thanks to Ibn Yahya al-Barmaki, who established the first paper-making factory in Baghdad, and in the Levant, the city of Tripoli was one of the most important centers of paper-making. Tiberias was also characterized in the fourth century AH / 10 AD by the manufacture of kaghd, and Damascus also had a great reputation in this industry, and the manufacture of paper (kaghd) spread in Egypt as well, where paper presses spread in Fustat, Egypt in the fifth and sixth centuries of the Hijrah, especially the paper known as "Talhi paper" and "Mansuri paper", while Andalusia and North Africa moved to it at a relatively late stage and was famous for the Andalusian city of Shatiba, which is famous for it.

4.3- Ink and ink:

It is the second pillar in the Arabic manuscript book industry, and the origin of its name ink is the color, so it is said that so-and-so nas al-Habr means pure color, clear of everything Ink: The trace that remains in the skin, as for the madad, it is called so because it extends the pen, i.e., supports it... The book "Al-Azhar in the Work of Ink" by Muhammad ibn Mimoun ibn Imran al-Marrakchi is one of the first books written on this subject. In it, he dealt with the most important methods used in the synthesis of ink and ink. (Al-Sayyid, 1997, p. 32).

4.4- Binding industry:

Perhaps surprisingly, all the literature that has come down to us on the Arabic manuscript book industry was written in the Maghreb and Andalusia. Despite the fact that the craft of "Warraqa", the craft of producing and distributing Arabic books, has played an important role in Islamic civilization since the Abbasid era. played an important role in Islamic civilization since the Abbasid era, there is no Oriental literature that defines how to make a manuscript book. manuscript.

The industry is complementary to the effort and preservation of the outcome of thought and the preservation of the leaves of the book from damage, which is also concerned with taking care of the appearance of the book so that it is consistent with its value and contents, and the effects of this artistic industry appear in particular in what has reached us from the Holy Qur'ans: Leather, silk, felted paper, wood, thread and glue, in addition to the craftsmanship of the maker in weaving, cutting, tattooing, drawing, etc. (Al-Sayed, 1997, pp. 36-37).

4.5 Track listingreferences :

In order to complete the book-making process, the ancients used a kind of numbering system to organize the manuscript's pages and notebooks. to make it easier to read, on the one hand, and to help specialists in the manuscript industry, such as digitizers, binders, and others, to organize the manuscript's and other specialists in the manuscript industry, such as numismatists, binders, and others, to organize the manuscript's booklets on the other hand.

A caption means that at the end of the right-hand page, under the last word of the last line of the page, the scribe inscribes the first word of the next page in the same way, usually horizontally or diagonally, or sometimes vertically. the first word of the next page, or the end of each pamphlet may be limited to the first word of the next pamphlet in the same way, usually horizontally or diagonally at the bottom left-hand side of the right-hand page, and sometimes vertically. (Al-Sayed, 1997, p.45).

5. Conclusion:

Finally, we can say that despite the efforts of some researchers to highlight the importance of Arabic manuscript science (codicology), it is a science in its own right that still awaits much care and attention, as does verification, given the two dimensions that this science has provided: Scientific and civilizational dimensions, to the Islamic and Arab civilization, and why not to humanity as a whole.

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