

**People's Democratic Republic of Algeria**



**Ibn Khaldun University– Tiaret  
Faculty of Letters and Languages  
Department of Arabic Language**



**Lessons directed to first-year Master's students,  
specializing in Modern Literature**

**Titled:**

**Lessons in the Module of  
Documentary Research**

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**Editing**

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# **INTRODUCTION**

### Introduction

History, in its diverse forms, is considered an integral part of the Arab nation's history; it is within its folds that the "essence" of its people's thoughts—books, letters, and poetry—was produced.

**Manuscript verification (Tahqiq)** is defined as the process of rendering a verified text exactly as its author wrote it, or as close to it as possible, while serving and clarifying it. Because it falls under the category of **documentary research**, its importance lies in uncovering treasures of diverse sciences left behind by classical authors.

Heritage enthusiasts have long recognized the value of verification in:

- Distinguishing authentic texts from forgeries.
- Correcting narratives to ensure texts are free from defects.
- Shedding light on the efforts of predecessors through objective study.

### The Science and Art of Verification

If verification is a "**science**" governed by rules and principles for text output, it is simultaneously an "**art**" that reveals the investigator's ability to mend flaws within a text. It showcases their expertise and culture through the annotations and indexes they create.

When verifying texts across all fields of knowledge, investigators rely on:

1. **Manuscripts:** The primary source.
2. **Attribution:** Verifying poetic or prose excerpts.
3. **Commentary:** Providing context-appropriate notes without excess or negligence.

For **purely scientific texts**, a manuscript must provide a new addition to knowledge or confirm a valid scientific idea. This requires the investigator to be fully conversant with specialized scientific terminology.

### Documentary Data and Intellectual Wealth

Documentary data serves as the source for researchers and indexers to clarify specific ideas, correct copying dates, verify author death dates, or confirm book attributions. The **readings (Qira'at)**, **licenses (Ijazat)**, and

other documentation data found in Arabic manuscripts provide a continuous chain of narrators through whom these works were transmitted.

The Arabs left behind a massive intellectual heritage unmatched by any other nation. This heritage is best represented by hundreds of thousands of manuscripts containing vital data such as:

- **Readings and Licenses.**
- **Collations (Muqabalat) and Corrections.**

These are indispensable sources for any student of cultural movements or any historian tracking the scientific evolution of the Islamic world.

### **Objectives and Methodology**

Through the modules of this **Documentary Research** course, we will frame the scientific foundations mentioned above, specifically:

- **Heritage Verification (Tahqiq al-Turath).**
- **The Importance of the Manuscript and its Verification Methods.**
- **Challenges and Difficulties of Verification.**

We have adopted the **Historical Method**, as it is the most suitable approach for this scientific material.

### **Course Overview: Documentary Research**

- **Module:** Documentary Research
- **Semester:** Second
- **Coefficient:** 03
- **Credits:** 04

### **Course Syllabus (Lesson Schedule)**

1. Lesson One: Introduction to the Concept of Documentary Research
2. Lesson Two: The Science of Manuscript Editing (Tahqiq) Its Tools and Methodology
3. Lesson Three: History of the Heritage Editing Movement
4. Lesson Four: Models of the Efforts of Some Arabs and Orientalists in Publishing Heritage
5. Lesson Five: Principles of Editing: Selection of Manuscripts and Methods of Collection

6. Lesson Six: How to Comment on Them
7. Lesson Seven: Presentation of Selected Texts Illustrating the Objectives of Editing
8. Lesson Eight: Editing Models of Manuscripts from Different Eras
9. Lesson Nine: At-Tashif and At-Tahrif (Misreading and Distortion)
10. Lesson Ten: Verifying the Book Title and Its Attribution to the Author
11. Lesson Eleven: Verification of the Text (At-Tahqiq)
12. Lesson Twelve: Commenting on the Text and Referencing Verses, Hadiths, and Poetry
13. Lesson Thirteen: Organizing Margins and Indexes
14. Lesson Fourteen: Final Production

By the end of this course, students should be able to:

1. **Practical Handling:** Gain training in finding, reading, and processing manuscripts.
2. **Textual Analysis:** Learn to treat the manuscript body and distinguish between the "**Mother Copy**" (**Original**) and secondary copies.
3. **Problem Solving:** Identify common verification issues such as *Tashif* (misreading script) and *Tahrif* (corruption of meaning).
4. **Editorial Skills:** Master the final production, documentation, and editing of classical texts.
5. **Precision:** Ensure the documentation, clarification, and grammatical/structural accuracy of the text.
6. **Researcher Identity:** Prepare the student to become a professional researcher in their field of specialization.
7. **Methodological Application:** Review existing verification theses and apply those methodologies to specific course-related topics.
8. **Source Management:** Train on systematic methods for sourcing and utilizing references based on specific academic issues.
9. **Efficiency:** Use diverse and international sources to retrieve information in record time.
10. **Interactive Growth:** Utilize active learning methods to develop cognitive skills and capabilities.

**11. Technology Integration:** Exchange expertise and leverage modern technology to achieve scientific research goals.

# LESSON ONE

## Lesson One: Introduction to the Concept of Documentary Research

**Definition of Documentary Research:** The first use of the term "documentation" appeared in 1870. It referred to the process of searching for documents carried out by a researcher for the purpose of completing a study or a thesis. This concept remained the prevailing usage until 1930, when its meaning changed and became more precise and methodologically controlled. Accordingly, documentation is the systematic exploitation of information within the academic framework. Furthermore, we add that it is the art and science of organizing and controlling information, regardless of its scientific or technical field. Thus, documentary research is<sup>1</sup>: A set of steps followed to access information in various documents, regardless of their form—whether traditional paper-based or modern digital. It is also defined as a set of procedures and methods followed by the researcher in order to obtain information and documents related to a specific topic.

**Stages and Tools of Documentary Research:** The stages of documentary research are identified as follows:

- 1- Identifying the research topic and building a search strategy.
- 2- Identifying search tools.
- 3- Conducting the search and accessing sources.
- 4- Evaluating and sorting the results.
- 5- Preparing a bibliographic list.

**Search Tools:** The researcher must identify the bibliographic search tools used to access information and sources related to their research, including:

- 1- Catalogs of university, public, national libraries, and others.
- 2- Bibliographic databases.
- 3- Full-text databases.
- 4- Bibliographies.
- 5- Indexes and abstracts.
- 6- Union catalogs.
- 7- The Internet.

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<sup>1</sup> See: Bouderbane, Azzedine. PhD Thesis: Educational Documentary Research in Algerian Educational Institutions. University of Constantine, 2005, pp. 196, 182.

Documentary research is considered one of the most common intellectual activities carried out by students at various educational levels, particularly at the university, as it is a field for practicing research and scientific production. Although this type of research used to be conducted in classical libraries through direct contact with various paper documents, the practice has now shifted to searching in digital libraries through published academic and technical information on specialized scientific service sites and others via the Internet.

**Documentary Research and Its Types:**<sup>2</sup> In its evolutionary path, documentary research has known two types of methods for accessing information, including: **Searching in Libraries or Documentation Centers:** This type of research is called "traditional research." It is defined as a set of operations and procedures followed by the researcher to find information that meets their needs or answers specific questions regarding their research topic. This is done in two ways.

**Application: Identify the methods and techniques of traditional research.**

**Answer:** Accessing traditional research sources in libraries at the level of universities, National Research Centers (CNR), or the National Library is carried out as follows: **Direct approach to sources:** The researcher adopts this when starting to search for periodicals, journals, dissertations, and university theses, where the search is conducted on shelves classified according to specialization. **Direct manual search:** The researcher performs a self-search in the catalogs of information sources provided by the library, which indexes its contents using library indexing such as the card catalog. As for the second type of research, it is: **Automated Digital Search:** The researcher resorts to it within the traditional library using a computer supported by an internal software system, where all books are programmed into the computer. The researcher uses keywords from the research title, the book, or the author. Consequently, the Internet has become an archive repository as well as a massive library containing both old and modern information and documents.

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<sup>2</sup> See: Saida Boudouda. Scientific Article: Documentary Research and the Novice Researcher: From the Traditional Library to the Digital Library. Academy for Social and Human Studies, Vol. 15, Issue 02, p. 334.

# LESSON TWO

## Lesson Two: The Science of Manuscript Editing (Tahqiq) Its Tools and Methodology

### A- Concept of the Science of Editing (Tahqiq)<sup>3</sup>:

Linguistically, to *haqqqa* an affair means to be certain of it. *Kalam muhaqqaq* refers to speech that is solid and robust. According to Al-Zamakhshari (d. 538 AH), it is metaphorical: *Kalam muhaqqaq* is speech with a precise and firm structure. Al-Sharif al-Jurjani (d. 816 AH) mentioned that *Tahqiq* is: "Establishing the issue with its evidence."

One researcher pointed out that the word *Tahqiq* corresponds to the English word "**Edit**," which signifies editing, modification, correction, or adding commentary for the purpose of improvement and clarification. From this, we can conclude that the linguistic meaning of the word *Tahqiq* refers to the precision, correction, and verification of a thing.

Regarding the ancients' use of this word, *Tahqiq* was not used with the same current technical connotation; rather, they relied on the word "**Tahrir**" (editing/redaction) before the term *Tahqiq* became more widespread and common later on.

As for the word "**Nusus**" (Texts), the linguistic root of the verb *nassa* means "to manifest" or "to show." It is said: "He *nassa* the Hadith" if it is made manifest or attributed back to its author. Similarly, it is said a bride was *nassat* when she sits on the *minassa* (podium), referring to her being raised or highlighted.

### Its Tools:

The art of manuscripts is concerned with bringing manuscript books into print, accurately set and free from *tashif* (misreading of scripts) and *tahrif* (distortion/corruption of text), to facilitate their use in the form intended by the author, or as close to it as possible. This cannot be achieved except through hardship and a determination for research and scrutiny.

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<sup>3</sup> See: Abbas Hani al-Jarrah, *Methods of Editing Manuscripts*, Bureau of Religious Culture, Cairo, 1st ed., 2010, pp. 6, 7.

Among the tools of editing are a set of conditions that must first be met by the editor so that the process of editing and verifying texts is performed perfectly<sup>4</sup>:

1. **Honesty in Rendering the Text:** Producing the text correctly without addition or omission. It is impermissible to alter the manuscript or modify its phrases because the author has their own style and methodology, and scientific integrity dictates preserving its form.
2. **Patience and Deliberation:** Patience, endurance, and broad-mindedness are essential qualities for a researcher. An editor may encounter an obscure or distorted phrase with no trace in references, spending days or months to rectify it.
3. **Scientific Qualifications:** This involves mastering the science they are delving into and having expertise in the work they practice. This is only achieved by possessing the following:
  - Mastery of the Arabic language, including its sciences such as grammar (*nahw*), morphology (*sarf*), and others.
  - Having a broad culture in the specific science of the book being edited, and knowledge of its history and the literature written within it.
  - Being experienced in the technical terminology (language of the specialists) of the field they are editing.
  - Possessing a wide-ranging culture that helps provide a broader understanding of the text and enables scientific commentary.
4. **Humility:** Avoiding stubbornness in opinion and remaining open to dialogue and discussion.
5. **Knowledge of Arabic Scripts:** Being familiar with the types of Arabic calligraphy and the history of its development.
6. **Knowledge of Arabic Bibliography:** Having sufficient familiarity with Arabic biographies, book catalogs, and lists.

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<sup>4</sup> Iyad Khalid al-Tabba', *Methodology of Manuscript Editing*, Dar al-Fikr, Damascus, 1st ed., 2003, p. 11.

**LESSON TWO: THE SCIENCE OF MANUSCRIPT EDITING (TAHQIQ) ITS TOOLS  
AND METHODOLOGY**

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7. **Knowledge of Editing Rules:** Being familiar with the rules of manuscript editing and the principles of book publishing.

# **LESSON THREE**

## Lesson Three: History of the Heritage Editing Movement

### Editing Methodologies<sup>5</sup>

The Arabs preceded European scholars in discovering the rules for comparing different texts to verify narration and reach the highest degree of textual accuracy. They employed several methodologies, including:

1. **Audition (*Al-Sama'*):** Where the student listens to the narrations recited by the Sheikh from memory or read from his book.
2. **Recitation (*Al-Qira'ah*):** Where the student reads to the Sheikh from a book or recites from memory while the Sheikh listens, comparing what is being read to his own copy.
3. **Audition via another's reading:** The student listens to the Sheikh while someone else is reading, and says during narration: "It was read to so-and-so while I was listening."
4. **License (*Al-Ijazah*):** Divided into two types:
  - The Sheikh or narrator grants a specific license or permission to another to narrate a specific text.
  - Granting a general license to narrate books without detailed specification, such as saying: "I authorize you to narrate everything I narrate." The student then says: "He authorized me."
5. **Handover (*Al-Munawalah*):** The Sheikh gives the student his original book, the book he narrates, or a verified copy of it.
6. **Correspondence (*Al-Mukatabah*):** The Sheikh prepares a copy of his book or narrations himself and gives it to the student or sends it to him.
7. **Discovery (*Al-Wijadah*):** Using a book and quoting from it without direct narration from its author. The transmitter says: "I found in the book of so-and-so" or "I was told."

When *Wijadah* became widespread in the Islamic Middle Ages, scholars saw it as necessary to establish rules for regulating, correcting, and writing

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<sup>5</sup> See: Ramadan Abd al-Tawab, *Methodologies of Heritage Editing between the Ancients and Moderns*, Al-Khanji Library, Cairo, 1st ed., 1985, pp. 22, 27.

works based on clear foundations regarding vocalization (*dhabt*) and the use of various signs to correct errors, modify phrases, or delete parts. They also created symbols for abbreviations of scholars' names, book titles, and others.

**Application: Mention the most famous and oldest books written by Arabs in the field of editing in ancient times.**

**Answer:** The most famous books written on the rules of editing among ancient Arabs are:

- *Al-Ilma' ila Ma'rifat Usul al-Riwayah wa Taqyid al-Sama'*, by Qadi Ayyad bin Musa al-Yahsubi (d. 544 AH). Edited by Mr. Ahmed Saqr, first published in Cairo in 1970.
- *Tadhkirat al-Sami' wa al-Mutakallim fi Adab al-'Alim wa al-Muta'allim*, by Badr al-Din bin Jama'ah (d. 733 AH). Published by Muhammad Hashim al-Nadwi in Hyderabad, India, 1353 AH.
- *Al-Durr al-Nadid fi Adab al-Mufid wa al-Mustafid*, by Badr al-Din al-Ghazzi (d. 983 AH). Part of it was published by Muhammad al-Khouli in the tenth volume of the Journal of the Institute of Arabic Manuscripts.

### **Editing Methodologies in Europe**

When European scholars showed great interest in reviving Latin literature and language in the 15th century, they relied on copying the books they found without seeking other copies or conducting rigorous verification. They settled for correcting simple errors only. With the development of **Philology**, scholars began collecting and comparing different copies. When versions varied, they chose the best available narration as the primary text, while recording other variants in the margins.

This approach continued until the mid-19th century, when scientific rules for **Textual Criticism** and the publication of ancient books evolved, marking a major turning point. These rules were derived from Greek and Latin literature. Later, a class of scribes emerged who enjoyed prestigious status, contributing to the prosperity of book culture. During this era, new sciences appeared, such as **Hagiography** (the study of the lives of saints).

By the mid-19th century, coinciding with the French Revolution, the nationalization of libraries was legislated, fostering the editing movement

**LESSON THREE: HISTORY OF THE HERITAGE EDITING MOVEMENT EDITING  
METHODOLOGIES**

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in Europe. Orientalists relied in their editing on principles influenced by the methods of Arab translators and editors. Prominent names in this field include the German **Bergsträsser**, the French **Blachère**, and others<sup>6</sup>.

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<sup>6</sup> See: Gustave Le Bon, *The Civilization of the Arabs*, translated by Adil Zuaiter, Arab Press Agency Printing House, Cairo, p. 653.

# **LESSON FOUR**

## Lesson Four: Models of the Efforts of Some Arabs and Orientalists in Publishing Heritage

### From Ancient Arabs:

**A- Efforts of the Minister Abu Ubayd al-Bakri al-Andalusi (d. 487 AH):** In his book *Al-La'ali fi Sharh Amali al-Qali*, Al-Bakri appears as a first-rate editor. He took care to provide biographies for the figures mentioned by Al-Qali in his *Amali*, attributed anonymous poetry to its authors, and pointed out fabricated poetry and discrepancies in attributing verses to their speakers. He also explained obscure terms (*al-gharib*) and highlighted Al-Qali's errors in some of his opinions.

**An example of his biographical entries:** "Abu Ali said regarding the sermon of bin Ghazwan when he preached: He is Utbah bin Ghazwan bin al-Harith bin Jaber bin Bani Mazen. He was among the first migrants, witnessed the Battle of Badr, was a renowned archer, and died during the caliphate of Umar.<sup>7</sup>"

**B- Al-Baghdadi's Efforts in Editing:** Al-Baghdadi is considered a fine example of a vastly knowledgeable scholar. In the field of textual editing, he is unrivaled; he compares manuscripts, strives in textual documentation (*takhrij*), provides comprehensive biographies for scholars and poets, completes and documents verses of poetry, attributes anonymous verses, and notes variant narrations within a single verse, among other practices advocated by scholars of this art.

**An example of his diligence in textual documentation:** "Then (Ibn Khalaf) said: It has been said that (Ashil) may be a clarifying noun. I say: I have searched language books, geographical dictionaries, and *Mu'jam al-Buldan*, and I found no mention of it."

### C- From the Efforts of Orientalists<sup>8</sup>:

Excellent models reflecting the effort in publishing and editing our Arabic heritage by some Orientalists.

### Their Efforts:

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<sup>7</sup> See: Ramadan Abd al-Tawab, *Methodologies of Heritage Editing between the Ancients and Moderns*, p. 46.

<sup>8</sup> See: *Ibid.*, p. 58.

- **William Wright (English):** Published *Al-Kamil* by Al-Mubarrad in a meticulous edition equipped with precise indexes, printed in 1864.
- **Gustav Jahn (German):** Published *Sharh al-Mufasssal* by Ibn Ya'ish in 1882. This scholar was so proficient in Arabic grammar that he translated Sibawayh's book into German with a precise translation published in Berlin in 1900.
- **Bevan (Dutch):** Published the *Naqa'id* of Jarir and al-Farazdaq in a scientific edition provided with indexes and commentaries in 1908.
- **Charles Lyall (English):** Published *Sharh al-Mufaddaliyat* by Ibn al-Anbari in Beirut in 1920.
- **Rudolf Geyer (German):** Published the *Diwan* of Al-A'sha al-Kabir and the two other A'shas in a book he titled *Al-Subh al-Munir fi Shi'r Abi Basir*. In collecting their poems, he utilized more than five hundred printed and manuscript Arabic sources in London in 1928.

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#### **From Modern Arab Editors<sup>9</sup>:**

Among the first generation of modern Arab editors who were influenced by these Orientalists: **Ahmed Zaki Pasha**, who edited the books *Ansab al-Khayl* and *Al-Asnam* by Ibn al-Kalbi and printed them at the Dar al-Kutub Press in Cairo in 1914. These were among the first books on which the word "**Tahqiq**" (Editing/Verification) was written for the first time.

#### **Titles of Some Modern Works in the Field of Heritage Editing:**

- *Principles of Textual Criticism and Book Publishing* by the German Orientalist **Bergsträsser**. It was the first text written in Arabic about this art, consisting of lectures delivered to Master's students in the Arabic Department at the Faculty of Arts, Cairo University, in 1931. It was later published by his student, Muhammad Hamdi al-Bakri, in Cairo in 1969.

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<sup>9</sup> See: Ramadan Abd al-Tawab. OP CIT, p. 59.

# **LESSON FIVE**

## Lesson Five: Principles of Editing: Selection of Manuscripts and Methods of Collection

The editing process is based on theoretical and practical procedures discussed by Arab Muslim theorists of manuscript editing. They provided examples and models defining the limits of these procedures, as we illustrated in previous lessons while tracing the history and methodologies of editing among the ancients and moderns. These procedures, which we will explain through examples, are as follows:

### **Theoretical Principles of Editing:**

- Selection of the subject and its text.
- Arrangement and coding of copies.
- Study of the copies.
- Collation (comparison) of copies.
- Authentication of the text.
- Critical reading.

### **Practical Principles of Editing:**

- Transcription of the text.
- Collation of the text.
- Establishing the text and commenting on it.
- Documentation.
- Indexes.
- Introduction.

### **A- Theoretical Principles of Editing<sup>10</sup>:**

These are based on the following foundations:

#### ***1. Selection of the Subject and its Text:***

This procedure relies first on personal experience, then on assistance from experts, sources, encyclopedias, and specialized scientific institutions. The editor utilizes heritage information sources, references, and manuscript libraries worldwide. In this work, the editor must observe the following:

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<sup>10</sup> See: Iyad Khalid al-Tabba', Methodology of Editing Manuscripts, p. 24.

- **Exercise caution** to ensure the manuscript has not been previously published by referring to sources and bibliographies that help indicate this.
- **Subject expertise:** The editor's knowledge must fall within the scope of the manuscript's subject, as the terminology of each science is best understood by specialists in that field; corruption in such terms is easy to occur and the editor must be able to detect it.
- **Availability of copies:** Ensure the book was copied more than once or has at least one available manuscript copy that is easy to obtain. It should not be among the lost books, and the editor should gather an idea about it from books that referenced or mentioned it.
- **Prioritization:** Prioritize the "most important" over the "important," original works over branches and summaries, and unpublished works over re-publishing what has already been released. There should be no tolerance for publishing manuscripts that did not follow scientific rules in their initial editing, and there should be a search for new, more accurate, and more authentic copies.

## ***2. Arrangement and Coding of Copies<sup>11</sup>:***

Once the worker in the field of editing collects the texts of a specific subject, they must study the conditions, descriptions, and characteristics of those texts, distinguishing their ranks in terms of originality and derivation. The standard choice in editing criteria is to prioritize what was written in the **author's own handwriting**. There are several ways to identify the locations where these copies are available, including:

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<sup>11</sup> See: Fakhr al-Din Qiyawah, *The Science of Editing Arabic Manuscripts: A Foundational Research for Rooting*, Dar al-Multaqa, Syria, 1st ed., 2005, p. 203.

# LESSON SIX

## Lesson Six: How to Comment on Them

We continue below what we addressed in the previous lesson regarding the arrangement of copies. These books are helpful for that purpose:

- **A- *History of Arabic Literature*** by Carl Brockelmann.
- **B- *History of Arabic Heritage*** by Fuat Sezgin.
- **C- *The Arabic Manuscript Information Database*** in the world, established by the King Faisal Center, named "**Khizanat al-Turath**" (The Heritage Treasury).
- **D- *The Institute of Arabic Manuscripts*** in Cairo, which has photographed thousands of manuscripts from around the world.

Then comes the **Coding Stage**: which means giving each copy a symbol that suits its position in the stages of weighing text phrases or correction. This is to facilitate referring to each of them briefly. For these cases, abbreviations are chosen from the alphabet or distinct letters from the names of the manuscript libraries from which the copies originated, or the names of the owners or scribes of the copies, such as:

- **Süleymaniye Library:** (س) (S)
- **Al-Azhar Library:** (هـ) (H)
- **Egyptian National Library (Dar al-Kutub):** (م) (M)

### 3- Studying and Collating Copies<sup>12</sup>:

After completing the collection of copies, the editor must study them. This study is based on identifying the variations in the script and the era in which they were written, and authenticating these copies to know their differences. The editor notes the condition of the script (whether it is clear or poor), its type (Kufic, Maghrebi, etc.), describes the color of the ink, the type of paper and its condition, as well as the manuscript's cover, its color, and what is written on it.

### 4- Authenticating the Text:

The editor verifies the attribution of the text to its author using preponderant evidence and confirms its title.

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<sup>12</sup> See: Iyad Khalid al-Tabba', *Methodology of Manuscript Editing*, p. 25.

**A- Confirming the Title Phrase:** Since the title often appears on the first page of the text—which is prone to friction, handling, tampering, humidity, or falling out and fading—the editor must take these matters into account by collating the copies. In case of multiple titles for the manuscript, to avoid confusion, the editor resorts to biographical dictionaries and book indices such as: *Al-Fihrist* by Ibn al-Nadim, *Fihrist* of Ibn Khayr, and others, or refers to the author's introduction.

**B- Confirming the Author's Name:** Editing a text requires determining its attribution to its author. This issue is straightforward for many documented, attributed manuscripts. In the world of books, it is known that the title helps identify its author, as its wording may contain clues to who its owner is in heritage history. If this is not possible, the editor refers to the body of the book or its epilogue to trace its attribution to the author.

### **5- Critical Reading:**

The manuscript text has its own styles of writing, formatting, and expression, requiring special treatment that aligns with the linguistic level common in its era. Therefore, readings must be multiple and deliberate, through which the editor seeks the intended meanings and the expressive and structural contents. This necessitates examining the author's style and methodology, and scrutinizing the descriptions of drawings, shapes, and biographies of figures, tribes, places, animals, weapons, plants, Quranic verses, readings (*qira'at*), interpretation (*tafsir*), and others. Sometimes, the editor resorts to "subsidiary reading" (reading related works) to ensure accuracy and understanding.

# LESSON SEVEN

## Lesson Seven: Presentation of Selected Texts Illustrating the Objectives of Editing

**Transcription of the Text:** The editor begins the process of transferring the text from the manuscripts to personal papers, preparing to stabilize what needs servicing, guidance, and the simplification of phrases. The phrases are recorded in a clear, spacious handwriting; beauty is not a requirement, but the letters must be distinct in their forms and sizes. Transcription follows these foundations<sup>13</sup>:

**A- Linguistic Vocalization (Al-Dabt):** This depends on the content (literature, science, or art) and the context. One should not over-vocalize so as not to burden the reader with excessive vowel marks (*tashkil*) and *sukuns* that exhaust the typist and the reader.

**B- Orthographic Convention (Al-Rasm al-Imla’i):**<sup>14</sup> The editor must be experienced in both ancient and modern spelling. The text is recorded using **contemporary spelling**. Modern orthography is mandatory for all transcribed heritage materials except for:

- **The Qur'anic Script:** Where the Uthmanic orthography (*Al-Rasm al-Uthmani*) must be preserved in what is transcribed or printed of the Mushaf.
- **Prosodic Notation:** Used for poetic meters.
- **Original Scripts in Artifacts and Documents.**

Regarding Quranic verses cited within heritage texts (such as books of Tafsir), they are written according to the **familiar modern spelling**.

### Applied Examples:

#### *1- From the Holy Qur'an:*

(The following commentary follows the rules of modern orthographic presentation for research).

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<sup>13</sup> See: Ibid., p. 236

<sup>14</sup> See: Fakhr al-Din Qabawah, *The Science of Editing Arabic Manuscripts*, pp. 238, 247.

2- From the Noble Interpretations: (Tafsir al-Sa'di)



بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ ن وَالْقَلَمِ وَمَا يَسْطُرُونَ (1)

The Almighty swears by the pen, which is a generic noun encompassing all pens used to write [various] sciences and to inscribe both prose and poetry.

مَا أَنْتَ بِنِعْمَةٍ رَبِّكَ بِمَجْنُونٍ (2)

This is because the pen and what is inscribed with it are among the great signs of Allah that deserve for Him to swear by them—affirming the innocence of His Prophet Muhammad (peace be upon him) from the madness attributed to him by his enemies. He negated madness from him by the grace and benevolence of his Lord, as He blessed him with a perfect intellect, sound judgment, and decisive speech. This is happiness in this world; then He mentioned his happiness in the Hereafter, saying: وَإِنَّ لَكَ لَأَجْرًا

وَإِنَّ لَكَ لَأَجْرًا غَيْرَ مَمْنُونٍ (3)

Meaning: A magnificent reward, "غَيْرَ مَمْنُونٍ" meaning [uninterrupted]; rather, it is perpetual and continuous, due to the righteous deeds and perfect character that the Prophet (peace be upon him) established.

وَإِنَّكَ لَعَلَىٰ خُلُقٍ عَظِيمٍ (4)

Meaning: Exalted by it, rising through the character which Allah bestowed upon you. The essence of his great character is what the Mother of the Believers, [Aisha - may Allah be pleased with her -], explained: "كان خلقه " خُذِ الْعَفْوَ وَأْمُرْ بِالْعُرْفِ وَأَعْرِضْ عَنِ الْقُرْآنِ". This is similar to the Almighty's saying: لَقَدْ جَاءَكُمْ رَسُولٌ مِنْ أَنْفُسِكُمْ عَزِيزٌ عَلَيْهِ مَا عَنِتُّمْ حَرِيصٌ عَلَيْكُمْ وَمِنَ الْمُؤْمِنِينَ رَؤُوفٌ رَحِيمٌ".

These verses indicate his possession of noble morals. He (peace be upon him) was easy-going, gentle, and accessible to people, responding to those who called him and fulfilling the needs of those who sought his help. He would not frown in their face (لا يعبس في وجهه), nor speak harshly, nor withhold his cheerfulness. He treated his associates with the ultimate kindness and tolerance (peace be upon him).

# **LESSON EIGHT**

## Lesson Eight: Editing Models of Manuscripts from Different Eras

3- Prosodic Writing (Cursive/Metrical Writing): (From the book *Meters of Arabic Poetry – Al-Khalil's Prosody* – by Ghazi Yamout)البحور الشعرية:

وضع الخليل بن أحمد الفراهيدي، خمسة عشر وزناً «سُمِّي كلُّ منها بحراً» تشبيهاً لها بالبحر الحقيقي الذي «لا يتناهى بما يغترف منه، في كونه يوزن به ما لا يتناهى من الشعر»<sup>(١)</sup>. ثم جاء تلميذه الأخفش، فاستدرك على أستاذه الخليل بحراً سُمِّي «المحدث» أو «المتدارك» فأصبح مجموع البحور ستة عشر.

ويتألف كل بحر من عدد من التفعيلات. والتفعيلة فيه وحدة صوتية، لا تدخل في حسابها بداية الكلمات ونهايتها، فمرة تنتهي التفعيلة في آخر الكلمة، ومرة في وسطها، وقد تبدأ من نهاية الكلمة وتنتهي ببدء الكلمة التي تليها.

كقول المتنبي:

وتسأل عنهم الفلوات حتى أجابك بعضها وهم الجوابُ  
فإذا قطعنا هذا البيت تقطيعاً عروضياً، ووزنا الكلمات بما يقابلها من تفعيلات لوجدنا ما يأتي:

وَتَسْأَلُ عَنِّ، هُمْلٌ فَلَوَا، تُ حَتَّى أَجَابَكَ بَعْدَ، ضَهَا وَهْمْلٌ، جَوَابُو  
ه/ه//، ه//ه//، ه//ه//، ه/ه//، ه//ه//، ه//ه//  
مُفَاعَلْتُنْ، مُفَاعَلْتُنْ، فَعُوْلُنْ مُفَاعَلْتُنْ، مُفَاعَلْتُنْ، فَعُوْلُنْ

فالتفعيلة الثانية تبدأ من بداية الضمير المتصل «هم» وتنتهي وسط كلمة أخرى هي «الفلوات» والتفعيلة الثالثة تبدأ من أواخر الكلمة السابقة. أما التفعيلة الرابعة فتنتهي وسط كلمة «بعض»، والخامسة تبدأ من «بعض» وتنتهي وسط كلمة «الجواب».

وهكذا نلاحظ، ان بدايات التفعيلات ونهاياتها، قد تتفق أحياناً مع بدايات الكلمات ونهاياتها، ولكنها تختلف معها، في الأعم الأغلب.

(١) أبيس، ابراهيم، موسيقى الشعر ص ٥١



# LESSON NINE

**Lesson Nine: At-Tashif and At-Tahrif (Misreading and Distortion)**

**At-Tashif (Misreading):** The *sahafi* (misreader) is the one who relates an error in reading scrolls (*suhuf*) due to the similarity of letters. The origin of this is that some people took knowledge from scrolls without meeting scholars; thus, changes occurred in what they narrated. It is said of such a person: "He misread (*sahhafa*) the speech," meaning he altered it from the scrolls. Its source is *At-Tashif*<sup>15</sup>.

**Thus, its technical definition is:** The alteration of speech due to the similarity of letters and the confusion of some with others, involving a change in both the word and the meaning. Examples: *Samaha* (to allow) and *Sami'a* (to hear); *Nabat* (plants) and *Banat* (girls); *Sawab* (correct) and *Jawab* (answer); *Sadid* (correct) and *Shadid* (intense); *Janan* (heart/soul) and *Hanan* (tenderness); *Rahm* (womb) and *Lahm* (meat).

The first among the ancients to notice the distinction between the two terms was Abu Ahmad al-Hasan bin Abdullah al-Askari (d. 382 AH), who authored a book titled *Sharh Ma Yaqa'u Fihi at-Tashif wa at-Tahrif* (Explanation of Misreadings and Distortions). He applied the word *Tashif* to words whose change occurred in the diacritical points (*naqt*), such as: *Qarih* and *Farih*; *Yatim* and *Ya'im*.

In the ninth century AH, Ibn Hajar al-Asqalani (d. 852 AH) made a clear distinction between *Tashif* and *Tahrif*. In his view, if the discrepancy is due to a change in a letter or letters while the script's shape remains the same in context: if it concerns the points (*naqt*), it is *Musahhaf* (misread); if it concerns the vowels/shape (*shakl*), it is *Muharraf* (distorted).

**At-Tahrif (Distortion):** It is the alteration of speech during transmission due to the similarity or proximity of meanings, or because the scribe did not understand what he was transcribing from a script unfamiliar to his knowledge. It involves changing the word without changing the general meaning of the phrase. Examples: *Fa'ala* and *Sana'a* (did/made); *Dafa'a* and *Rafa'a* (pushed/raised); *Isti'fa'* (resignation) and *Istighna'* (dispensing with); *At-Ta'ami* and *At-Taghadhi* (turning a blind eye/overlooking); *Raja'a* – *'Ada* (returned).

<sup>15</sup> See: Fakhr al-Din Qabawa, 'Ilm Tahqiq al-Makhtutat al-'Arabiyyah, p. 303.

**Causes of Falling into Tashif and Tahrif:** Among its causes are the following:

1. Transcribing from scripts with which the scribe is not practiced. If a book was first written in Kufic, then copied in Maghribi, then rewritten in Naskh, there is no end to the possibility of distortion occurring.
2. Transcribing from an ancient original: In this case, the scribe is unfamiliar with the original script and falls into error. An example regarding past centuries appears in Al-Biruni's book *Al-Athar al-Baqiya*: "The Arabs used to hold markets at known times of their months, the *al-munsha'ah* (established)" p. 238. However, it appeared in all copies as *al-munsha'ah*. We assume— (See the same reference, p. 304) —that the *Seen* in the original manuscript, from which all copies were transcribed, had the mark indicating a summary "S" (س) above it, as seen in ancient manuscripts. However, the scribes did not understand this mark and mistook it for points<sup>16</sup>.

*Tashif* or *Tahrif* may also result from an error in hearing rather than an error in reading. **Example:** It is mentioned in the book *Al-Adhdad* (Antonyms) by Abu al-Tayyib al-Lughawi (d. 351 AH): It is said: "*Baradtu al-ma'a min al-bard*" meaning I made it cold; and "*barradahu*" (he heated it). He said: Some recited to us: *Sakatat al-bardu fi al-miyahi faqulna / bardiyiyhi tuwafiqayhi sakhina* Qutrub said: The meaning of "*bardiyiyhi*" in this verse is "heat it." Abu Hatim said: "This is an error; it is actually: *bal riddiyhi* (rather, return it) from *al-wurud* (approaching water), but he assimilated the *Lam* into the *Ra* as one reads: *Kalla bal rana 'ala qulubihim*." Abu al-Tayyib said: "This is correct, and with it, the meaning of the verse becomes straight."

*Tashif* may sometimes result from an error in understanding, such as the misreadings that occur among some reciters of the Qur'an. **Example:** Some read: "*Wa furushin marfu'ah*" instead of "*marfu'ah*"; and "*min al-khawarij*" instead of "*min al-jawarih*." **Example:** Al-Askari narrated from Al-Mubarrad that he said: "Abu al-'Ala' al-Minqari recited to us one day: *Qifa... min dhikra habibin wa manzili / yasqutu al-liwa bayna al-*

<sup>16</sup> See: Ramadan Abd al-Tawwab, *Manahij Tahqiq al-Turath*, p. 127.

*dakhuli...*"<sup>17</sup> Al-Mubarrad said: "I said: With a *Lam*! He replied: Thus I said, with a *Lam*." So it was *Fahumul* (distorted).

**Models of distortions in some manuscripts<sup>18</sup>:**

- *Lahn al-‘Awam* by al-Zubaidi 4/11: "*Wa kathura li-‘adam ikhtilat al-nas*" (And it increased due to people not mixing). Distortion of: "*Wa kathura ba‘da ikhtilat al-nas*" (And it increased after people mixed).
- *Lahn al-‘Awam* by al-Zubaidi 7/3: "Abu Khafur did not mention it." Distortion of: "Abu Hatim did not mention it."
- *Qawa‘id al-Shi‘r* by Tha‘lab 67/5 in a manuscript: "*Al-mustafaq*." Distortion of: "*Al-mustakhlaq*."

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<sup>17</sup> See: Same reference, p. 108.

<sup>18</sup> See: Same reference, p. 139

# LESSON TEN

## Lesson Ten: Verifying the Book Title and Its Attribution to the Author

**Documentation of Information:** A heritage text includes references or phrases that convey voluminous human knowledge, information, and experiences to history. The investigator (Muhaqqiq) is driven by these intellectual and artistic contents, which require him to clarify their objectives, understand their dimensions, and verify the boundaries surrounding them, relying on scientific and artistic history. Therefore, it is essential for the investigator to make use of Arabic and foreign libraries to find his goal in documenting knowledge. Here are some examples of scientific works that an investigator needs in the Arabic library, such as:

### In Quranic Sciences<sup>19</sup>:

- *Al-Itqan fi Ulum al-Qur'an* by al-Suyuti.
- *I'rab al-Qur'an* by Abu Ja'far al-Nahhas.
- *Al-Bahr al-Muhit* by Abu Hayyan al-Nahwi.

### In Hadith Sciences:

- *Ta'wil Mukhtalaf al-Hadith* by Ibn Qutayba.
- *Tahrir al-Riwayah fi Taqrir al-Kifayah* by Abu al-Tayyib al-Fasi.

### Linguistic Works:

- *Asas al-Balagha* by al-Zamakhshari.
- *Al-Ishtiqaq* by Ibn Durayd.
- *Islah al-Mantiq* by Ibn al-Sikkit.

### Terminology (Reform) Works:

- *Al-Ta'rifat* by Ali bin Mohammed al-Jurjani.
- *Istilahat al-Sufiyyah* by Abd al-Razzaq bin Mohammed al-Kashi.
- *Mustalahat 'Ilm al-Tarikh* (Terminology of the Science of History) by Dr. Rafiq al-Ajam.

### Literature Works:

- *Adab al-Katib* by Ibn Qutayba.
- *Al-Amali* by Abu Ali al-Qali.

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<sup>19</sup> See: Scientific works in various Arabic libraries.

**LESSON TEN:            VERIFYING THE BOOK TITLE AND ITS ATTRIBUTION TO THE  
AUTHOR**

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- *Al-Bayan wa al-Tabyin* by Amr bin Bahr al-Jahiz.

This is a very small glimpse of the treasure trove of sources and references in the history of the Arabic Islamic library that an investigator initially relies upon in his work. Added to this are the fundamental and applied sources, philosophy, various arts, and the works found in museums regarding antiquities, tablets, papyri, and various historical and social documents. Every investigator in these fields is best acquainted with his own sources and references, returning to them in renewed occasions and circumstances to solve the problems of heritage texts and present them to researchers and scholars.

# **LESSON ELEVEN**

### Lesson Eleven: Verification of the Text (At-Tahqiq)

**Comparison Between Manuscripts (Al-Muqabalah):** The comparison between manuscripts leads to selecting the correct version and establishing it in the body of the text upon publication. The variations found in other manuscripts are then placed in the page margins, with references to these manuscripts using specific symbols chosen by the investigator (Muhaqqiq) and noted in the introduction of the book's investigation.

In the past, investigators were forced to travel to various locations to examine manuscripts. In the modern era, they often rely on photographic copies of manuscripts which serve as substitutes for the original. However, relying on photographs often causes many features of the manuscript to remain hidden, such as the condition of the paper, the type of ink, and the corrections made directly onto the manuscript.

#### Illustrative Examples Showing the Importance of Comparison:

**A. Comparison sometimes reveals defects in the arrangement of the manuscript pages; thus, the investigator must reorder them.** *Example:* The orientalist "Schiaparelli" imagined that there were gaps (*kharm*) in five places in the book *Qawa'id al-Shi'r* by Tha'lab where the context was interrupted. However, after comparing the manuscripts, the reason was found to be two leaves falling out of place and being reinserted upside down. This caused the break in the context, and through comparison, the cause was identified<sup>20</sup>.

**B. If comparison proves the consensus of different manuscripts on a specific reading, it is not permissible to change this reading except with definitive proof of its corruption.** *Example:* We find, for instance, among the errors committed by some authors in this regard, the investigator of the book *Nuzhat al-Alibba' fi Tabaqat al-Udaba'* by Abu al-Barakat Ibn al-Anbari changed a text upon which the manuscripts and other sources agreed. The text indicates that the father of Abu 'Ubayd al-Qasim bin Sallam was a Roman slave who did not speak Arabic fluently (*yujidu al-hadith bi-al-fusha* - used ironically here as the text implies he was non-fluent), as he would address a male using female forms and refer to a male using feminine pronouns. The text says: "His father was a Roman slave to

<sup>20</sup> See: Ramadan Abd al-Tawwab, *Manahij Tahqiq al-Turath bayna al-Qudama' wa al-Muhdathin*, p. 122.

a man from the people of Herat. It is recounted that Sallam went out with his son [Abu] ‘Ubayd and the son of his master to the school (*kuttab*). He said to the teacher: "Teach al-Qasim, for *she* is clever (*fainnaha kayyisah*)."  
The investigator changed it to: "Teach al-Qasim" [removing the grammatical error] and stated in the margin: "This is what is correct." Surprisingly, the investigator kept the phrase "for *she* is clever" as it was, even though it refers to Abu ‘Ubayd in the feminine form<sup>21</sup>.

Therefore, one must not overlook the importance of comparing manuscripts and its vital role in establishing the principles of textual investigation.

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<sup>21</sup> Same reference, p. 123.

# **LESSON TWELVE**

## Lesson Twelve: Commenting on the Text and Referencing Verses, Hadiths, and Poetry

**C. Technical Layout:** The layout must suit the subject of the book while respecting the author's original approach. It is mandatory to respect the divisions established by the author, including chapters, sections, branches, illustrations, figures, tables, fields, symbols, and equations. This means that there should be no interference with the structure of the text as long as it proceeds with clarity, precision, and order. If interference occurs, it must be minimal and in line with the flow of thought.

**D. Expressive Symbols and Punctuation<sup>22</sup>:** The text is recorded while observing its general and specific requirements. Appropriate expressive punctuation marks are appended with precision and subtlety to make it easier for the reader to follow the sequence and understand the semantic, grammatical, and conceptual relationships between phrases, sentences, and vocabulary. Some examples of semantic symbols corresponding to terms or rulings in Quranic recitation include:

- **Prohibited Stop:** ل (La).
- **Mandatory Stop:** م (Meem).
- **Permissible Stop:** ج (Jeem).

**Other expressive symbols include:**

- **Colon (:):** Placed after "said" followed by the quoted speech, or for (explanation or illustration).
- **Question Mark (?):** Placed only after the completion of interrogative phrases.
- **Exclamation Mark (!):** Placed only in exclamatory phrases.
- **Asterisk (\*):** A sign for marginalization in topic headings.
- **Square Brackets [ ]:** For what the investigator adds to the phrase.
- **Ellipsis (...):** To express a blank space (*bayad*) or a gap (*kharm*) in the text.
- **Ornate Brackets ( ﴿ ﴾):** To enclose Noble Quranic verses.

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<sup>22</sup> See: Same reference, p. 272.

**LESSON TWELVE: COMMENTING ON THE TEXT AND REFERENCING VERSES,  
HADITHS, AND POETRY**

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- **Parentheses ( ):** Used to enclose quoted vocabulary and structures.
- **Long Dashes (— —):** Used to enclose parenthetical sentences.

# **LESSON THIRTEEN**

### Lesson Thirteen: Organizing Margins and Indexes

**Indexes (Al-Faharis):** The book's indexes are its true keys, enabling the researcher to reach their goal in the easiest way possible. The types of indexes are numerous, the most important being: subject indexes, Quranic verses, Hadith and traditions (*Athar*), proverbs, wisdom and Arabic sayings, language, rhymes (*Qawafi*), proper names (*A'lam*), nations, tribes, and sects, places and countries, books mentioned in the text, sources of research and investigation, and others.

- **Subject Index:** It is best for it to be detailed, reflecting the realities of the topics addressed by the author in the book, arranged according to their sequence in the text.
- **Quranic Verses Index:** Verses are arranged within their Surahs, and the Surahs are then arranged according to their order in the Holy Qur'an.
- **Hadith and Traditions Index:** If they are few in the investigated book, they are all arranged according to the first letter of the first word. However, if they are numerous, the ideal way to index them is to index every significant word within a general index<sup>23</sup>.

**Poetic Rhymes (Qawafi):** These are arranged alphabetically according to the rhyme letter (*Rawi*). Within each letter, the arrangement follows the vowel of the *Rawi*: the silent (*Sakin*), followed by the *Fathah*, then *Dammah*, then *Kasrah*. With each of these vowels, its connection to the *Ha (Wasl)* is noted. Then, each vowel group is arranged according to the poetic meters (*Buhur*) following Al-Khalil bin Ahmad's sequence: *Al-Tawil*, then *Al-Madid*, then *Al-Basit*.

**Proper Names Index (A'lam):** Some investigators make this inclusive of poets as well, while others dedicate a specific index to poets. In this type of index, most investigators tend to exclude the definite article (*Al-*); thus, "Al-Abbas" is listed under the letter 'Ayn and "Al-Yazidi" under *Ya*. They also typically exclude words like: *Abu* (father of), *Ibn* (son of), and *Umm* (mother of). For example:

- *Abu 'Amr bin al-'Ala'* is listed under 'Ayn.
- *Ibn Jinni* is listed under *Jim*.

<sup>23</sup> See: Ramadan Abd al-Tawwab, *Manahij Tahqiq al-Turath*, pp. 218-219.

**Bibliography (References Index):** Researchers and investigators sometimes divide this into: primary sources, secondary references, lexicons, periodicals, articles, and so forth. This index must contain the full title of the book, the author's name as they are commonly known, and the name of the investigator if the book is an edited version, or its location in the library if it is a manuscript. It should also mention the place and date of publication if known; if the date is unknown, "n.d." (no date) is written.

# **LESSON FOURTEEN**

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**Lesson Fourteen: Final Production**

**The Introduction:** It is the last thing written by the investigator (*Muhaqqiq*). The main features of the introduction include providing a brief study of the book, documenting its attribution to the author, verifying the accuracy of the title, describing the manuscript, stating its scientific value, providing a biography of the author, listing their works, and finally, detailing the investigation methodology followed.

**Production (Al-Ikhraj)<sup>24</sup>:** Preparing a book for printing is a matter that should not be left to the publisher alone; rather, the investigator must possess typographic taste in preparing the book for publication and the subsequent execution phase. This is achieved by:

- Writing the copy after investigation and review in a clear, unambiguous handwriting.
- Ensuring it is fully equipped with punctuation marks.
- Ensuring that the paragraphs and margins are organized.
- Taking great care with the technical indexes.
- Avoiding typographic complexities.
- Mentioning the bibliographic data on the title page and the following page in an unambiguous manner.
- Providing a brief definition of the book on the back cover so the reader can gain an idea of the book before purchasing it.
- Many publishing houses have moved towards translating the title into English.
- Placing it on the back cover due to the importance of this descriptive data in facilitating its indexing in foreign libraries.
- Selecting appropriate fonts and sizes for printing.
- Placing the book title at the top of the double (even) page and the author's name at the top of the single (odd) page on a single line with the page number. This serves as documentation for the researcher who wishes to photocopy a page from the book, as they will know the book's name, its author, and the chapter it was taken from.

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<sup>24</sup> See: Iyad Khalid al-Tabba', *Manhaj Tahqiq al-Makhtutat*, p. 77.

- Clarifying the author's name, father's name, *kunyah* (patronymic), title, fame, lineage, and year of death on the title page, for example<sup>25</sup>:

Abu al-Fadl Jalal al-Din al-Suyuti — Jalal al-Din Abd al-Rahman bin Abi Bakr al-Suyuti, who died in the year 911 AH.

It is preferable to precede this with his scientific title, such as "The Imam," "The Hafiz," "The Jurist," or "The Physician."

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<sup>25</sup> See: Same reference, p. 79.

# CONCLUSION

### **Conclusion:**

By looking at the topics covered in this module, the complete picture of the importance of purely scientific texts becomes clear, along with the precise conditions they demand. The first of these is that the manuscript must constitute a genuine addition to knowledge or a confirmation of an established scientific idea. This necessitates that the investigator (*Muhaqqiq*) be well-versed in and mastery of scientific terminology, especially when it appears in unexpected contexts. Not only this, but dealing with this type of text requires scientific training, accuracy in understanding, and an awareness of methodologies of engagement; the matter goes beyond mere transcription of texts to diving into their depths and deducing their significances.

Furthermore, the documentary data scattered within the bellies of manuscripts represents an indispensable resource, whether for the specialized researcher or the meticulous indexer. It assists in attributing a book, documenting an author's death, or determining the time of transcription. The readings (*Qira'at*), licenses (*Ijazat*), comparisons (*Muqabalat*), and corrections established in some manuscripts are nothing but interconnected scientific links that reveal the depth of the scientific method among the scholars of the Nation (*Ummah*). They highlight their efforts in preserving knowledge and transmitting it faithfully across generations. This stands as a witness to the vastness of this heritage—a heritage unique to our nation, unparalleled in breadth and precision by the output of any other civilization. This makes every manuscript a brick in a long-standing edifice of knowledge that requires patience and learning to understand and revive.

Through these data points, it becomes clear that the investigation of heritage cannot be carried out randomly or through limited individual effort. Rather, it is a self-standing science with its own rules, foundations, and methodologies, where knowledge of the source intersects with an understanding of the method and an awareness of the text's value and purpose. Investigating texts is not merely linguistic correction or orthographic adjustment; it is the revival of a nation's thought, the reconstruction of its cultural landmarks, and a precise chronicling of its scientific journey. Accordingly, the study of this module and the topics it contains represents a first step toward understanding this field

## CONCLUSION

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methodologically. It combines precision and objectivity, restores prestige to heritage, and provides the researcher with the tools to become qualified to dive into the worlds of the manuscript, understand its connotations, and invest its treasures in building authentic knowledge based on root-analysis and verification, not on repetition and mere transmission.

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