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Folio from the blue qur'an

Leaf from the Blue Qur'an showing Sura 30: 28-32, Metropolitan Museum of Art, New York The Blue Qur'an (Arabic: القرآن المنون , romanized al-Mushaf al-Azraq) is a second half of the 9th- to 10th century Quranic manuscript in Kufic calligraphy. It was copied in the middle of the 19th century in Islamic Iberian,[2] although it was believed in the past to have been copied in medieval Tunisia or possibly Qairawan. [1] Although it was previously believed to have been copied in medieval Tunisia, possibly Qairawan. [1] It is one of the most famous works of Islamic calligraphy,[1] and has been called one of the most extraordinary luxury handigraphy. [3] Art historian Yasser Tabbaa wrote that the remnant effect of the golden letters on indigo reinforces Mu'tazili's faith in the created and mysterious nature of God's Word. [4] History The Codex was dated 1020 and placed in Córdoba and Qairawan. [5] Some researchers have claimed that Blue Qur'an is the only surviving Fatimid Qur'ans. [4] At present, however, the comparison with LatinMa, which was preserved in Cava de' Tirreni (Italy) but produced in Spain, offers a number of material connections (the use of deep blue parchment, judgment and gold ink) of Spanish origin. Even the older quranic manuscripts are the Sana'a manuscript,[6] Samarkand Kufic Koran,[7] and Topkapi manuscript. [8] It is written in gold and decorated in silver (which has since oxidized) with parchment tinted with indigo colors, a unique aspect of a Koran manuscript, possibly imitating the purple parchment of Byzantine imperial manuscripts. [1] [9] Red ink is also used. [10] The Maghribi script Qur'an manuscript was printed in gold on blue paper in the 13th century. The Maghribi manuscript parchment has a lighter tone than blue qur'an, and is more powerfully decorated with a foliage motif throughout. [11] Folio of the Blue Koran, 9-10. Ink, opaque watercolor, silver (currently oxidized) and gold blue-painted parchment, 11 3/16 x 15 in. (28.4 x 38.1 cm). Brooklyn Museum, 1995.51a-b The manuscript is about 600 pages[11] scattered 1995 during the Ottoman period; Today, most are located at the National Institute of Art and Archaeology Bardo National Museum in Tunis, with family folios museums worldwide. [10] [12] These institutions include the Musée de la Civilisation et des Arts Islamiques A Raqqada, which has 67 folios. [11] Folios vary in size: the Los Angeles County Museum of Art's folio is 28.25 cm x 37.46 cm,[10] but there are siles that were 31 cm x 41 cm. [11] Most folios remained in Qairawan until the 1950s, when they continued to dissipate. [13] In 2012 and 2013, Blue Qur'an folios were sold at major Islamic art auctions priced at hundreds of thousands of dollars each. Christie's of Folios sold in 2012. [14] Sotheby's auctioned one of the folios in 2010 for a £529,250, a record amount that is more than twice the low estimate of the item. [15] Form Each sura's poems are bounded into groups of 20 people with silver rosettes,[12] and the text itself is golden; valuable metallic text and rich indigo may have been the way that the Fatimid dynasty, which was then in control of North Africa, could show its wealth, power, and religion against the Byzantine Empire, which controlled Anatolia[1] and used gold or silver ink on its purple parchment for its most salish manuscripts. The gold ink was created by grinding gold and suspending it for a solution. [3] The decoration of the mihrab of the Grand Mosque of Cordoba is similar to the design of the Blue Koran and could have been. [1] Contemporary manuscripts were often written on parchment, especially saffron-colored parchment, which originated in pre-Islamic times. Although the method by which Blue Qur'an was painted remains unknown, Ibn Badis related to two simultaneous methods of dying: dip-dying after the parchment was smoothed or added to the dye during the parchment manufacturing process. [16] Due to the brightness of the color, it is likely that parchment was sauced before it healed and impregnated with pigment. [17] Kufic is written in sharp-angled groups of 15 lines per page, without vowel signs, 9. [4] [12] The relatively large number of lines on each page differs from the norms of the other korans of the time, such as Amajur Qur'an, which dictated three lines per horizontal side. [18] On the right side of each folio, a column of letters is detected, created by inserting spaces called caesurae, which placed a single letter at the beginning of the lines. [12] Words with unrelated letters are occasionally divided between the manuscript lines, another common feature of Qur'ans from this period. [19] Robert Hillenbrand called the distance between the letters almost musical and visual. [5] Another unusual feature of the manuscript is the mastara lines on some pages, which the calligrapher uses to accommodate the text. [20] The dispute over origin The exact origin of the Blue Koran remains the subject of heated debate. Scientists have argued that the Blue Koran comes from different places, starting in Iran, Iraq, Tunisia, Spain, Sicily. These scientists have argued that it was probably created under one of the following dynastic (but not exclusively): Abbasids, Fatimids, Aghlabids, Umayyads or Kalbids. [21] Swedish man Frederick R. Martin introduced the Blue Koran to the academic community. He claimed to have obtained some of the manuscript's pages in Constantinople and that it originated in Mashhad, Persia. The Blue Koran To Persia through a Persian customs stamp on one side, but it is possible that only this one side passed through Persia and that it was not necessarily created there. [22] The horizontal layout of the Blue Koran resembles the luxurious Koran created in the early Abbasid period, which supports the theory that it was created in the ninth century. If this manuscript was taken during or around the Abbasid period, it is probably from modern-day Iraq, as it was the center of Abbasid. [23] This evidence supports the idea that the Blue Koran was created in the Eastern Islamic world, as opposed to the Western Islamic world. On the other hand, the Blue Qur'an is probably mentioned in the Kairouan library catalogue at around 1300 CE, so it is likely that Blue Qur'an was in Tunisia at the time. However, this does not confirm that it was created in Tunisia, it could have been delivered there, although some scholars argue that it is unlikely that a large, important manuscript like this would be delivered from such a long distance. [22] The Blue Koran has many features in the Bible of Cava (especially the color of deep blue), a manuscript taken in Spain in 812. These similarities may mean the Bible Cava and Blue Qur'an share their origins in Spain around the ninth century. It is possible that an Umayyad patron or califa commissioned the Blue Koran in Spain, and this manuscript was actually created by Christians, who have a tradition of writing their sacred texts on painted parchment. Spain is much closer to Tunisia than it would have been to Persia, so transporting the Blue Koran to Tunisia would have been easier in this case. [25] The debate over the origins of the Blue Koran still affects scientists today. For example, even museums can not agree on how to categorize blue qur'an. The David Collection categorizes this manuscript based on Islamic Art and North Africa,[26] while the Denver Museum of Art categorizes it as Asian art, while acknowledging that it may be of North African origin. [27] This conflicting categorization reflects the fact that scientists still do not and never agree on where the Blue Koran really comes from. References wikipedia commons have media related to Blue Qur'an. ^ A b c d e f Folio from the Blue Qur'an – the second half of the ninth century–10. Metmuseum.org. New York: Metropolitan Museum of Art 2020. Accessed August 20, 2020. ^ D'Ottone Rambach, Arianna (January 2017). The Blue Koran. Consent to the debate on its possible origin and time. Journal of Islamic Manuscripts. Leiden: Brill Publishing. 8 (2): 127-143. doi:10.1163/1878464X-00801004. ^ a b Folio The Blue Koran. Brooklyn Museum. Accessed April 28, 2013. ^ A b c Tabbaa, Yasser (1991). 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