

تحفة الأَطفال

THE CHILDREN'S BEQUEST

The Principles of Tajweed



Sulaymân al-Jamzûry

Translation and Compilation
by Dr. Abu Zayd

Foreword

Without a doubt, the study of Allah’s Magnificent Book is the noblest of human endeavors. After all, is there anything else in the world more moving and more spiritually uplifting than reciting this Splendid Book with its proper code of recitation, with meticulous observation of all of its rules of pronunciation, articulation and pausing. The one who does so flawlessly, with careful attention to its minutest details, recites in the same manner as it was revealed to the Holy Prophet ﷺ. This methodology of recitation is referred to as the science of Tajweed and occupies a foremost position among the Islamic sciences.

But alas, tajweed has largely become a relic among lay Muslims. There are the deplorable few who are totally heedless of it and never even recite the Noble Qur’an. And others do recite it but do so atrociously, with little regard for its proper method, notwithstanding their sincere intentions. And then there are others who have learned some of the tajweed rules and deem that sufficient. Though often hailed as masters by the common people, they recite with mistakes discernible only to the real experts. But very few are those who have completely mastered the art. The Blessed Prophet of Allah, eternal blessings on his soul, instructs us that Allah prescribes perfection (*ihsān*) as a methodology in all our affairs, and what matter is more noble and worthy than the recitation of His Sacred Scripture?

In my personal journey as a student of Islam, tajweed has held a particular allure, and I eventually found myself utterly endeared to it. Perhaps it has to do with the fact that my interest in Islam as a young teenager was first kindled by discovering recorded recitations of the Qur’an and the absolute captivation I experienced from their melody and rhythm. Or perhaps it is the realization that the only tangible connection we have as human beings with the Divine, in the rough and tumble of life, is the Noble Qur’an and its recitation and study. I have been fortunate to observe from personal experience that whenever I found myself sinking, the Noble Qur’an was right there in front of me, face-to-face, to rescue me and sustain me to better times. I have found that whenever there came a period of time upon me where I was neglectful or away from this Book, Allah promptly created circumstances that humbled me and brought me back to His Noble Book, in blissful reunion.

I soon realized the need for more resources in the English medium for serious students of tajweed. This work is a small, humble contribution toward this end. I found no better way to serve the English-speaking students of this science than to translate for them a classical poetic text that has been used for centuries in great centers of learning throughout the Muslim world: *Tuhfah al-Atfāl* by Sulayman al-Jamzuri. Surely this is a method that has withstood the test of time. I was repeatedly exposed to this work in my study of tajweed from various teachers, and it continues to be the most utilized text by teachers of tajweed today. I decided to translate this text and use it as a base for a compilation of tajweed rules. This work is the culmination of these efforts, initiated some years ago.

The *Tuhfah* is a condensed treatise on the rules of Tajweed written in verse form, with a rhyme and meter designed to facilitate its easy memorization. Indeed, the popular appeal and Divine Providence (*tawfēeq*) it has enjoyed since its publication is testimony to its foremost standing among resources of learning tajweed.

Interestingly, the title of the work reflects an important but abandoned characteristic of Muslim civilization: genuine concern for raising our children correctly (*tarbiyah*), or the proper upbringing of our younger generation on a firm footing of sound knowledge. In other words, literary works such as the *Tuhfah* were not considered authoritative references for scholars, but rather, essential, basic learning for children and beginners. More advanced sciences were learned only later on, building on a base of these elementary texts. In today's day and age, unfortunately, we find few adults who can grasp even the basic principles in these introductory works.

My personal journey through tajweed consisted of a series of stages. It began with discovering audio recitations of the Noble Qur'an and spending hours in captivated attention to masters such as the late Shaykh Abdul-Basit Abdul-Samad, may Allah have mercy on him, and others. At this point, there was little practical learning but ever increasing appreciation and deepening love of Qur'anic recitation. I cherish those moments, now distant memories, as an early and naïve discovery of the beauty and charm of the Qur'an. The basic love and devotion to the Qur'an that was planted in those early years continues to blossom.

The second stage in my journey consisted of a transition from listening to recordings to spending time with real, live reciters of the Qur'an. I never forget the time our local masjid received a guest imam from another country to spend the month of Ramadan with us. He arrived some weeks before the month and then spent the entire sacred month with us as well. Though largely unknown at the time, I was mesmerized from the moment he arrived. I began recording his recitations from every prayer and amassed a sizable personal collection. I sat in real live circles with this great recitor, spending a lot of time with him. But, unfortunately, I was too early in my stage of learning to benefit fully. Eventually, he became increasingly recognized and popular and would spend less and less time with us each subsequent year. And then there came a time, alas, that he stopped coming altogether. His name was Muhammad Jibreel, and he was from Egypt. I cherish those early days spent in his company. I consider him my first teacher in tajweed, although at this stage it was too early for me to attain a full comprehension.

My journey continued as I continued studying tajweed with other teachers. Our masjid eventually acquired another imam and recitor, who became a close personal friend and continues to be: Shaykh Ramadan Elsabbagh. I consider him to be my first serious teacher in tajweed. All in all, I spent more physical time with him than any other teacher over the years. One day, we put together a summer course in tajweed for a group of young Muslims, and there, I was able to refine and polish my study and understanding of its principles.

My journey continued. I eventually gained the good fortune to sit with another great recitor in another masjid in our city: Shaykh Waleed Atif, who was a true master certified in the ten modes of recitation. We spent about a year, beginning in 2001, along with a number of other students, meeting on a weekly basis. We learned all the rules of tajweed in an advanced, organized way through a study of the entire text of the *Tuhfah*. Most of the information and material in this work is taken from the lectures and instruction of Shaykh Waleed, may Allah preserve him. Unfortunately, he left the country abruptly and I regret not having spent more time with him. But I was fortunate to be able to complete the *Tuhfah* with him, and for that I am grateful.

Finally, by Allah's direction, I happened to come upon the company of Shaykh Abu Ishaq Sa'd Hassanayn, also versed and certified in various modes of recitation. We made umrah together in the last days of Ramadan, and in these blessed days a bond developed. When we returned, I began to recite to him. By this time I was ready to recite for the purposes of certification. I began the process, and over a period of two years, Allah allowed me to earn, in Ramadan of 2004, a *sanad*, or chain of transmitters to the Blessed Prophet ﷺ in the recitation of Hafs, as well as an *ijazah*, or license to teach it to others. I continue to study with him to learn other modes of recitation. And my journey continues. . . .

The only reason for relating my personal account is to highlight some of the gems and lessons I have learned along the way. Foremost among them is the fact that if one is really serious about any task and endeavor, especially with respect to knowledge, one will find the ways and means to achieve that in any circumstance. Too many of our colleagues are afflicted with what I term the "Overseas Syndrome," an all-too familiar scene throughout our communities today. "Insha'allah I want to go overseas to learn Arabic," "or to seek knowledge," "or to memorize the Qur'an," statements that often become excuses to procrastinate and put off serious study. The tragedy is that this journey never materializes for the majority of people, and in this illusion, that knowledge is only to be found in other countries, they remain for the rest of their lives. The second lesson is to utilize every opportunity at our disposal, never belittling them. Whether it is the local halaqah of young Muslims in your area that you care not to attend, or the lectures in your masjid from your local or guest imam, or the regional and national conferences available in our country, the benefit to be found in these gatherings cannot be quantified in tangible terms, and is often realized, too little, too late.

In my translation of this text, I have tried my best to render it in a form similar to the original text itself, in poetic verse form with a rhyme and meter. In order to facilitate that, I was forced on occasion to exercise the liberty of departing from the original in some aspects of wording and order. But I have tried my best to remain faithful to the original, as much as the process allowed. I have benefited immensely from the edition of this poem translated into Urdu by Shaykh Idhar Ahmad Thanwi and published by the Qiraa'at Academy of Lahore, Pakistan. I also appreciate the support, encouragement and criticism of all my family and friends. In the end, if there is any good or benefit in this work, it is solely from Allah, and all shortcomings are solely mine.

Abu Zayd

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THE CHILDREN'S BEQUEST

Says he who steady longs for the mercy of the All-Forgiving Benefactor,
Sulayman (bin Hussein bin Muhammad Affendi), who is from Jamzur.

يَقُولُ رَاجِي رَحْمَةَ الْغَفُورِ
دَوْمًا سُلَيْمَانُ هُوَ الْجَمْزُورِي

Praise be to Allah for allowing me to send prayers and reverence,
Upon Muhammad, his kin and those who followed him in deference.

الْحَمْدُ لِلَّهِ مُصَلِّيًا عَلَى
مُحَمَّدٍ وَآلِهِ وَمَنْ تَلَا

Following that, this poem is for those who yearn to know,
the Nun Sakin, Tanween and Madd rules as they go.

وَبَعْدُ هَذَا النَّظْمُ لِلْمُرِيدِ
فِي النُّونِ وَالتَّنْوِينِ وَالمُدُودِ

I have resolved to title it “the Children’s Bequest,”
and relate from my shaykh al-Meehi these precepts most perfect .

سَمَّيْتُهُ بِتُحْفَةِ الْأَطْفَالِ
عَنْ شَيْخِنَا المِيهِيِّ ذِي الْكَمَالِ

I cherish that this proves of worth to its students,
and brings with it reward, reception and recompense.

أَرْجُو بِهِ أَنْ يَنْفَعَ الطُّلَابَا
وَالْأَجْرَ وَالْقَبُولَ وَالنَّوَابَا



The Rules of Nun Sakin and Tanween

For the nun without vowels and the tanween diction,
exist four basic rules, so take my depiction.

أَحْكَامُ النُّونِ السَّاكِنَةِ وَالتَّنْوِينِ

The first of these, the rule of Izhar, is before the letters hence,
arising from the throat, six in number, in this known sequence:

لِلنُّونِ إِنْ تَسَكُنَ وَالتَّنْوِينِ
أَرْبَعُ أَحْكَامٍ فَخُذْ تَبْيِينِ
فَالأَوَّلُ الإِظْهَارُ قَبْلَ أَحْرَفِ
لِلحَلْقِ سِتُّ رُتَبَاتٍ فَالتَّعْرِيفِ

Hamza and Hah, then Ain and Haa,
without the marks, then Ghain and Khaa.

هَمْزٌ فَهَاءٌ ثُمَّ عَيْنٌ حَاءٌ
مُهْمَلَتَانِ ثُمَّ غَيْنٌ خَاءٌ

The second is Idgham, with six it takes effect,
in *yarmaloon*, a mnemonic which they accept.

وَالتَّانِ إِدْغَامٌ بِسِتَّةٍ أَتَتْ
فِي يَرْمَلُونَ عِنْدَهُمْ قَدْ ثَبَّتَتْ

But this is of two types, with the first being verbalized, with the trait of ghunna, and by *yanmu* recognized.

لَكِنَّهَا قِسْمَانِ قِسْمٌ يُدْغَمًا
فِيهِ بَغْنَةٌ بَيْنُمُو عُلَمَاءَ

Except if this occurs within one word, then there is none, no idgham in articulation, as in the words *dunya* and *sinwan*.

إِلَّا إِذَا كَانَا بِكَلِمَةٍ فَلَا
تُدْغَمُ كَذُنْيَا ثُمَّ صِنَوَانٍ تَلَا

The second type is Idgham without the ghunna trait, in *lam* and *raa*, but the latter you must reverberate.

وَالثَّانِ إِدْغَامٌ بِغَيْرِ غَنَّةٍ
فِي اللَّامِ وَالرَّاءِ ثُمَّ كَرَّرْنَاهُ

The third rule is Iqlab which occurs with the letter *baa*, which is converted to *meem* and pronounced with Ikhfaa.

وَالثَّلَاثُ الْإِقْلَابُ عِنْدَ الْبَاءِ
مِيمًا بَغْنَةٌ مَعَ الْإِخْفَاءِ

The fourth is Ikhfa for the respected student, with specified letters mandatory for the student.

وَالرَّابِعُ الْإِخْفَاءُ عِنْدَ الْفَاضِلِ
مِنَ الْحُرُوفِ وَأَجِبٌ لِلْفَاضِلِ

In fifteen letters it takes effect, within this prose that I erect:

فِي خَمْسَةِ مِنْ بَعْدِ عَشْرِ رَمَزُهَا
فِي كَلِمٍ هَذَا الْبَيْتِ قَدْ ضَمَّنْتَهَا

Relate of the praiseworthy one, how excellent is he who achieves status robust;

Be ever perpetual in virtue, cultivate piety, and fend off the one who is unjust.

صِفْ ذَا ثَنَا كَمْ جَادَ شَخْصٌ قَدْ سَمَا
دُمَ طَيْبًا زِدْ فِي تَقَى ضَعَّ ظَالِمًا

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The Rule of Nun and Meem Ghunnah

أَحْكَامُ الْمِيمِ وَالنُّونِ

المُشَدَّدَتَيْنِ

And articulate ghunnah of the nun and meem that carries the double accent, and refer to both as letters of ghunna, as is obvious and apparent.

وَ غَنَّ مِيمًا ثُمَّ نُونًا شُدَّدَا
وَسَمَّ كُلًّا حَرْفَ غَنَّةٍ بَدَا

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Meem Sakin Rules

أَحْكَامُ الْمِيمِ السَّاكِنَةِ

When stopping on Meem before the letters of the alphabet, but not before the Alif Layyinah, for he who is intelligent,

وَالْمِيمِ إِنْ تَسَكَّنَ تَجِي قَبْلَ الْهَجَا
لَا أَلْفٍ لَيْتِنَةَ لِذِي الْحِجَا

are three rules for he who would save them to memory, and they are the rules of Ikhfa, Idgham and Izhar only.

أَحْكَامُهَا ثَلَاثَةٌ لِمَنْ ضَبَطَ
إِخْفَاءٌ إِدْغَامٌ وَإِظْهَارٌ فَقَطْ

The first is Ikhfa with the baa letter, termed Labial Ikhfa by the recitors.

فَالأَوَّلُ الْإِخْفَاءُ عِنْدَ الْبَاءِ
وَسَمَّ الشَّفْوِيَّ لِلْقُرَّاءِ

The second is Idgham when its likeness (meem) appears, and name it the Lesser Idgham my dears.

The third is Izhar which occurs with the balance of the letters, and termed Labial Izhar in our parlance.

And be wary of making Ikhfa with waw and faa when you read, due to the closeness and unity of its makhraj, so take heed.



The Rules of Lam

The lam of the definite article exists in two states before the letters, the first is its manifest articulation, and should be understood better,

Occuring before fourteen letters, so learn them well, from this mnemonic: "Seek your goal and futile pursuits repel."

The second is its assimilation, which in fourteen does exist, and likewise, facilitate your recollection of them from this:

Be meritorious, maintain relations for success, and host those who are beneficent;
Shun ill estimations of others, and frequent the noble one for munificence.

Name the first Lam Qamariya, and the latter Lam Shamsiyya.

And pronounce with manifestation the verbal lam consistently, in words like *Qul Naam*, *Qulna*, *Waltaqaa* and their variety.



Types of Idgham [Mithlayn, Mutaqaribayn and Mutajanisayn]

If two letters agree in attribute and point of articulation, then it is more deserving to use the *Mithlayn* designation.

But if the two in their points of articulation be akin, yet in their attributes varying then use the heading

وَ الثَّانِ إِدْغَامٌ بِمِثْلِهَا أَتَى
وَ سَمٌّ إِدْغَامًا صَغِيرًا يَا فَتَى
وَ الثَّلَاثُ الْإِظْهَارُ فِي الْبَقِيَّةِ
مِنْ أَحْرَفٍ وَ سَمَّهَا شَفْوِيَّةُ
وَ أَحْذَرُ لَدَا وَ أَوْ وَ فَا أَنْ تَخْتَفِي
لِقُرْبِيهَا وَ الْإِتِّحَادِ فَاعْرِفِ

حُكْمُ لَامِ آلٍ وَ لَامِ الْفِعْلِ

لِلَّامِ آلٍ حَالَانِ قَبْلَ الْأَحْرَفِ
أَوْ لَاهُمَا إِظْهَارُهَا فَلْتَعْرِفِ
قَبْلَ أَرْبَعٍ مَعَ عَشْرَةٍ خُذْ عِلْمَهُ
مَنْ أَبْغِ حِجْكَ وَ خَفِ عَقِيمَهُ
ثَانِيهِمَا إِدْغَامُهَا فِي أَرْبَعٍ
وَ عَشْرَةٍ أَيْضًا وَ رَمَزُهَا فَع
طِبُّ ثُمَّ صِلِ رُحْمًا تَفْزُ ضِفْ ذَا نِعَمِ
دَعِ سُوءَ ظَنِّ زُرِّ شَرِيفًا لِلْكَرَمِ
وَ اللَّامُ الْأُولَى سَمَّهَا قَمَرِيَّةُ
وَ اللَّامُ الْأُخْرَى سَمَّهَا شَمْسِيَّةُ
وَ أَظْهَرَنَّ لَامَ فِعْلٍ مُطْلَقًا
فِي نَحْوِ قُلْ نَعَمْ وَ قُلْنَا وَ النَّقَى

بَابُ فِي إِدْغَامِ الْمُثَلَيْنِ وَ

الْمُتَقَارِبِينَ وَ الْمُتَجَانِسِينَ

إِنْ فِي الصِّفَاتِ وَ الْمَخَارِجِ اتَّفَقَ
حَرْفَانِ فَالْمِثْلَانِ فِيهِمَا أَحَقُّ
وَ إِنْ يَكُونَا مَخْرَجًا تَقَارِبًا
وَ فِي الصِّفَاتِ اخْتَلَفًا يُقَبَّأُ

Mutaqaribayn; And if they so happen to concur in articulation but not attribute then they deserve

Mutajanisayn; And if its status be unvowelled of the first letter in each case, the Lesser is the title.

And if both the letters are vowelled in all the situations, then term it the Greater, and learn this with illustrations



Types of Madd

Mad exists in two types, they being Natural and Derived, so name the initial one Natural and it is comprised

Of that madd which on a cause does not rely, and neither can its letters without it be realized.

But if any letter, barring hamza, or sukoon at hand follows the madd, then arises the Natural brand.

The second type is the Derived madd which rests upon a cause, namely, always on the hamza letter or sukoon.

The madd has three letters, so know them as explained, in the mnemonic *wai* and in the word *nuuheehaa* contained.

And kasra before the letter ya¹, and waw with dhamma preceding, is surely a condition, whereas the fatha before the alif is binding.

And from these are the Layyin letters: waw and yaa sakin, when preceded by the vowel fatha, as is plainly lucent.



Rules of Madd

The derived madd, its rules are always three; and they are Wajib, Ja'iz and Lazim only.

And Wajib is when hamza, after a letter of madd does follow, in one single word, and this is termed Madd Muttasil also.

¹ Sakin.

مُتَقَارِبَيْنِ أَوْ يَكُونَا اتَّفَقَا

فِي مَخْرَجِ دُونَ الصِّفَاتِ حَقَّقَا
بِالْمُتَجَانِسَيْنِ ثُمَّ إِنْ سَكَنَ

أَوَّلُ كُلِّ فَالصَّغِيرِ سَمَّيْنِ
أَوْ حُرْكَ الحَرَفَانِ فِي كُلِّ فَعْلٍ

كُلُّ كَبِيرٍ وَ أَفْهَمَنَهُ بِالمُثَلِّ

أقسام المَدِّ

وَ المَدُّ أَصْلِيٌّ وَ فَرَعِيٌّ لَهُ

وَ سَمٌّ أَوْ لَّا طَبِيعِيًّا وَ هُوَ

مَا لَّا تَوَقَّفُ لَهُ عَلَى سَبَبٍ

وَ لَّا بِدُونِهِ الحُرُوفُ تُجْتَلَبُ

بَلْ أَيُّ حَرْفٍ غَيْرِ هَمْزٍ أَوْ سُكُونٍ

جَاءَ بَعْدَ مَدٍّ فَالطَّبِيعِيُّ يَكُونُ

وَ الآخرُ الفَرَعِيُّ مَوْقُوفٌ عَلَى

سَبَبٍ كَهَمْزٍ أَوْ سُكُونٍ مُسْجَلًا

حُرُوفُهُ ثَلَاثَةٌ فَعِيهَا

مِنْ لَفْظٍ وَآيٍ وَ هِيَ فِي نُوحِيهَا

وَ الكَسْرُ قَبْلَ اليَاءِ وَ قَبْلَ الواوِ ضَمٌّ

شَرْطٌ وَ فَتْحٌ قَبْلَ أَلْفٍ يُلْتَزَمُ

وَ اللَّيْنُ مِنْهَا اليَاءُ وَ الواوُ سُكْنًا

إِنْ انْفَتَاحٌ قَبْلَ كُلِّ أُعْلِنَا

أحكام المَدِّ

لِلْمَدِّ أَحْكَامٌ ثَلَاثَةٌ تَدُومُ

وَ هِيَ الوُجُوبُ وَ الجَوَازُ وَ اللُّزُومُ

فَوَاجِبٌ إِنْ جَاءَ هَمْزٌ بَعْدَ مَدٍّ

فِي كَلِمَةٍ وَ ذَا بِمُتَّصِلٍ يُعَدُّ

وَ جَائِزٌ مَدٌّ وَ قَصْرٌ إِنْ فُصِّلَ

And Jaiz is when prolongation and shortening are acceptable, when they are in separate words, and this is also termed Madd Munfasil.

And likewise is the case where the sukoon is created, from stopping, in the words *ta'lamoon* and *nasta'een* illustrated.

But in those cases the hamza precedes the madd letter, arises the Madd Badal, in *aamanu* and *imaanaa* illustrated.

And Lazim occurs when real is the stop, after the madd, in flow and stop, and in length there can be no drop.



Types of Madd Lazim

The types of Lazim among them² are four, and they are either the Kalimi or Harfi sort.

And each of these into the Light or Heavy division, a total of four, with this subsequent exposition.

And if a word embraces sukoon in combination, with a madd, it carries the Kalimi designation.

And if in three disjointed letters both arise, with madd at the center, then the Harfi term applies.

Both of these³ are muthaqqal in the case of idgham,⁴ and conversely mukhaffaf when there is no idgham.

The Lazim Harfi Madd in the start of the chapters is found, and encompassed in eight distinct letters,

Contained within the *Kam 'Asal Naqas*⁵ expression; and while 'ayn has two ways,⁶ preferred is prolongation.

كَلِّ بِكَلِمَةٍ وَ هَذَا الْمُنْفَصِلِ
وَ مِثْلُ ذَا إِنْ عَرَضَ السُّكُونُ
وَ قَفَا كَتَلَمُونَ نَسْتَعِينُ
أَوْ قُدِّمَ الْهَمْزُ عَلَى الْمَدِّ وَ ذَا
بَدَلْ كَأَمْنُوا وَ إِيْمَانًا خُذَا
وَ لَازِمٌ إِنْ السُّكُونُ أُصْلًا
وَ صِلَاً وَ وَقَفَا بَعْدَ مَدٍّ طَوِيلًا

أقسام المدِّ اللّازِمِ

أقسامُ لازِمٍ لَدَيْهِمْ أَرْبَعَةٌ
وَ تِلْكَ كَلِمِيٌّ وَ حَرْفِيٌّ مَعَهُ
كِلَاهُمَا مُخَفَّفٌ مُتَقَلٌّ
فَهَذِهِ أَرْبَعَةٌ تَفْصِلُ
فَإِنْ بِكَلِمَةٍ سُكُونٌ اجْتَمَعَ
مَعَ حَرْفٍ مَدٌّ فَهُوَ كَلِمِيٌّ وَ قَع
أَوْ فِي ثَلَاثِيٍّ الْحُرُوفِ وَجِدَا
وَ الْمَدُّ وَسَطُهُ فَحَرْفِيٌّ بَدَا
كِلَاهُمَا مُتَقَلٌّ إِنْ أُدْغِمَا
مُخَفَّفٌ كُلُّ إِذَا لَمْ يُدْغَمَا
وَ اللَّازِمُ الْحَرْفِيُّ أَوَّلَ السُّورِ
وَ جُودُهُ وَ فِي ثَمَانٍ انْحَصَرَ
يَجْمَعُهَا حُرُوفٌ كَمَ عَصَلٍ نَقَصَ
وَ عَيْنُ ذُو وَجْهَيْنِ وَ الطُّولُ أَخْصَ
وَ مَا سِوَا الْحَرْفِ الثَّلَاثِيِّ لَا أَلْفَ

² The reciters of the Noble Qur'an.

³ Both types of madd: kalimi and harfi.

⁴ After the madd letter.

⁵ Literally, "How little was the honey."

⁶ Tawassut and tul.

⁷ Literally: "Meet that person in the early morning who cut relations with you."

And those apart from the trilateral, alif excluding,
for their madd, the natural type is more deserving.

And these are also found in the openings of the chapters,
and in the expression *Hayyun Tahirun* captured.

And the fourteen of the chapter openings are arrayed,
in what they say: Restore the bonds without delay,
of the kin that cut the way.⁷



Conclusion

This ode comes now to its conclusion,
with profuse thanks to Allah for its completion.

Its verses are *fragrant for those who possess ingenuity*,⁸
and its date *salutation for those who commit it to memory*.⁹

And eternal may His salutations be,
upon Ahmad, the Seal of the Prophecy.

As well as on his noble family and Companions,
and every follower, recitor and those who listen.



فَمُدَّهُ مَدًّا طَبِيعِيًّا أَلْفٌ
وَ ذَاكَ أَيْضًا فِي فَوَاتِحِ السُّورِ
فِي لَفْظِ حَيٍّ طَاهِرٍ قَدْ انْحَصَرَ
وَ يَجْمَعُ الْفَوَاتِحَ الْأَرْبَعَ عَشَرَ
صَلِّهِ سَحِيرًا مَن قَطَعَكَ ذَا اشْتَهَرَ

خَاتَمَةُ الْكِتَابِ

وَ تَمَّ ذَا النَّظْمِ بِحَمْدِ اللَّهِ
عَلَى تَمَامِهِ بِلَا تَنْتَاهِي
أَبْيَاتُهُ نَدْبًا لِذِي النَّهْيِ
تَارِيخُهَا بُشْرَى لِمَنْ يُتَقَنُهَا
ثُمَّ الصَّلَاةُ وَالسَّلَامُ أَبَدًا
عَلَى خِنَامِ الْأَنْبِيَاءِ أَحْمَدًا
وَالْأَلِ وَالصَّحْبِ وَكُلِّ تَابِعٍ
وَ كُلِّ قَارِيٍّ وَكُلِّ سَامِعٍ

⁸ Here the author is using a system of using the numerical values of the alphabet that was in use in ancient times. The Arabic phrase نَدْبًا لِذِي النَّهْيِ, according to this system, equals 61, implying a total of 61 verses.

⁹ Again, according to this system, the Arabic text تَارِيخُهَا بُشْرَى لِمَنْ يُتَقَنُهَا implies the year 1198 of the Hijri calendar, the year this work was completed.

