The Aspiration of the Perplexed in making Sakt for Hafs ibn Sulaymān

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INTRODUCTION

Many students are going abroad to receive *ijāzah* (licence) in the Qur’ān. The most commonly read narration is that of Ḥafṣ from ʿĀsim. Generally students get *ijāzah* for Ḥafṣ via the *ṭariq* of the Shāṭibiyyah. However, a number of them have received *ijāzah* for Ḥafṣ via the *ṭariq* of the Rouḍah.

This book details the differences found in this *ṭariq* of the Rouḍah whilst comparing it to the *ṭariq* of the Shāṭibiyyah. In doing so, the two most noted and studied texts have been chosen to aid the student in understanding all the differences. These are the poems written by Sheikh Ibrāhīm Samannūdī and Sheikh ʿĀmir al-Sayyid ʿUthmān. By memorising or studying these texts, the student will know the differences found in the *ṭariq* of the Rouḍah.

However, a teacher is always aware that students have different capacities and capabilities. Some thrive and derive enjoyment from the technicalities of the science, whereas others are satisfied with knowing the basics. With this consideration in mind, our approaches to the two texts are different. In the poem of Sheikh Ibrāhīm Samannūdī, the text is explained and many of the intricacies of *tajwīd* are discussed in relation to the other *ṭuruq* of Ḥafṣ. The novice might find it somewhat difficult. On the other hand, making allowance for those who merely want to know the differences in the *ṭariq* without too many details, Sheikh ʿĀmir’s poem is explained in a simple manner, making it easy for everyone to understand.
Biographies of both Sheikh Samannūdī and Sheikh ʿĀmir are presented before their works. A brief history is given of qirāʾāt to equip the student with background knowledge of what a qirāʾah, riwāyah and ṭarīq are.
### SYSTEM OF TRANSLITERATION

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**N.B.** Arabic words are italicised except in 3 instances:

1. When possessing a current English usage.
2. When part of a heading or diagram.
3. When the proper names of humans.

The “al” of the Arabic lām al-taʿrif is occasionally omitted to maintain flow of the English.
Brief History of Qirāʿ āt

The Qurʾān was revealed verbally. It was taught in the same manner preserving both the text and every minutiae of its pronunciation. During the Prophetic period we find that variant readings of the Qurʾān existed. The Companions learnt these readings directly from the Prophet and passed them on to their successors.


Those who had memorised the Qurʾān from amongst the Successors were: ʿAbd Allah ibn ʿAyyāsh, Yazīd ibn Rūmān, ʿAbd al-Rahmān ibn Hurmuz, Shaybah ibn Naṣāḥ, Muslim ibn Jundub, Abū Jaʿfar, ʿUbayd ibn ʿUmayr ibn Qatādah, ʿAṭāʿ ibn Yasār, Mujāhid ibn Jabr, Yahyā ibn Yaʿmar, Abū al-ʿĀliyah al-Rayāḥī, Naṣr ibn ʿĀṣim, al-Mughīrah ibn Shihāb al-Makhzūmī, ʿĀlqamah ibn Qays, ʿAbd Allah ibn ʿĀmir al-Shāmī, Abū ʿAbd al-Rahmān al-Sulamī, and al-Aswad ibn Yazīd al-Nakhaʾī.

It was during the time of the Successors and the period immediately thereafter that there were illustrious individuals who became renowned as teachers of the Qurʾān in the Islamic lands. In Mecca we find Ibn Kathīr. In Medina were Abū Jaʿfar and Nāfiʿ. Ibn ʿĀmir was from
Shām whilst ‘Āsim, Ḥamzah, Kisā‘ī and Khalaf were from Kufa. Basra was the home of Abū ‘Amr and Ya‘qūb.

**THE LINK OF THE TEACHERS OF MEDINA TO THE PROPHET**

![Diagram showing the link of the teachers of Medina to the Prophet Muhammad.]
THE LINK OF THE TEACHERS OF MECCA TO THE PROPHET
THE LINK OF THE TEACHERS OF BASRA TO THE PROPHET

The Prophet

Zayd ibn Thābit

Ubayy ibn Ka'b

ʿAli ibn Abī Ṭālib

ʿUthmān ibn ʿAffān

ʿAbd Allah ibn ʿAbbās

ʿAbd Allāh ibn ʿUmar

Abū al-ʿĀliyah

Abū al-Aswad al-Du'āli

Yahyā ibn Ya'mar

Abu al-'Āliyah

Abu al-Aswad al-Du'ali

Yahyā ibn Ya’mar

Abū al-ʿĀliyah

Abu al-Aswad al-Du'ali

Ya'qūb al-Ḥadramī

al-A'mash

Shu'ayb al-Azdi

Mālik ibn Dinār

Abū ʿAmr al-Basrī

ʿAbd Allāh ibn Abī Ishāq al-Ḥadramī
THE LINK OF THE TEACHERS OF KUFA TO THE PROPHET

THE LINK OF THE TEACHERS OF SHĀM TO THE PROPHET
The Readers (Qurrā’)

Each of the above mentioned ten teachers is known as a qāri’.¹ So acclaimed were they that readings (qirāʾāt) were even ascribed to them. It was said that a person was reciting the Qurʾān according to the Reading of Nāfiʿ or Yaʿqūb, etc. This did not, in any way, mean that these readings were made up by them. But rather that they were noted as people who dedicated all their efforts, abilities, and in fact, their lives to the learning and the teaching of the Qurʾān, to the extent that their names became eponymous with these Qurʾānic readings. In reality all these readings were taught and passed on to them by the Prophet ﷺ as is clearly illustrated by the diagrams above. It should also be noted that they weren’t the only people teaching or practising these readings, but that there were many others. Invariably, it was these 10 teachers who outshone the others. They ultimately became the eponymous Readers and their readings became better known as the Qirāʾāt al-ʿAshar or the Ten Readings.

The Transmitters (Ruwāt)

Similarly those who narrated these readings from these teachers, whether directly or indirectly, became known as the transmitters, simply because they transmitted the readings of these qurrā’. From each one of these qurrā’ we have two transmitters. It does not mean that only these transmitters existed, but of the many, these were the most outstanding.

¹ Literally a qāri’ is someone who recites the Qurʾān and technically it refers to one of these Ten Readers. The plural of qāri’ would be qurrā’. It has become customary to refer to anyone who is an adept reciter of the Qurʾān as a qāri’.
For the sake of brevity only the two narrators of Ḥamzah and ʿĀṣim will be shown:

In the first example, the two transmitters of Ḥamzah narrate from him indirectly, via Sulaym, and in the second example, Ḥafṣ and Shuʿbah narrate directly from ʿĀṣim. Regardless whether they are narrating directly or indirectly, they are considered as the transmitters.

**The Ways (Ṭuruq)**

Those who narrated from the transmitters were known as /authentication (ways), whether they narrated directly or indirectly from the transmitters.

The 工业大学 may be divided into the 工业大学 raʿisiyyah/qaṣliyyah (primary 工业大学) and the 工业大学 farʿiyyah (secondary 工业大学). From each transmitter of every qāriʾ there are four primary 工业大学 chosen by Ibn al-Jazarī. The following diagram indicates the primary 工业大学 in the narration of Ḥafṣ:

---

2 *Murshid al-Ikhwān ilā 工业大学 Ḥafṣ ibn Sulaymān* by Samannūdī.
All those who narrate from these primary ṭuruq are known as a ṭariq farʿī or a secondary ṭariq. The most well-known reading is the reading of ʿĀsim according to the narration of Ḥafṣ via the ṭariq of the Shāṭibiyah. Imām Shāṭibī would thus be a secondary ṭariq as he narrates the transmission of Ḥafṣ through al-Hāshimī. Ibn al-Jazarī mentions a total of 52 different ṭuruq for Ḥafṣ. The following diagram indicates a link of Shāṭibī to Ḥafṣ:

\[
\begin{align*}
\text{Ḥafṣ} & \downarrow \\
\text{ʿUbayd ibn Ṣabbāḥ} & \downarrow \\
\text{Al-Ushnānī} & \\
\text{Al-Hāshimī} & \\
\text{Ṭāhir ibn Ghalbūn} & \\
\text{Abū ʿAmr al-Dānī} & \\
\text{Abū Dāwūd Sulaymān ibn Najāḥ} & \\
\text{ʿAli ibn Hudhayl al-Balansi} & \\
\text{Al-Shāṭibī} & \\
\end{align*}
\]
All the differences mentioned in a particular ṭarīq have been documented in books containing these variant readings. For example, any difference in the ṭarīq the Shāṭibiyyah for the narration of Ḥafṣ would be mentioned in his book Ḥirz al-Amānī wa Wajhu al-Tahānī, better known as al-Shāṭibiyyah.

**The Ṭarīq of Al-Muʿaddil**

Similar to the ṭarīq of the Shāṭibiyyah, the ṭarīq of Muʿaddil is also a secondary ṭarīq. It differs from the ṭarīq of the Shāṭibiyyah in that the former only narrates from one primary ṭarīq whereas Muʿaddil narrates from two primary ṭuruq: Fīl and Zarān.

It should be clearly understood that if one is reciting the Qurʾān according to a particular ṭarīq, the differences mentioned in that ṭarīq must be strictly adhered to. Therefore firstly, the reciter of any ṭarīq has to have the knowledge of the differences held in that specific ṭarīq, or else he would not be able to render an accurate recital of it. A reciter rendering a ṭarīq without having knowledge of its details stands a huge chance of reciting it inaccurately; resulting in a rendition which has neither been learnt nor taught. For example, those reciting the narration of Ḥafṣ via the ṭarīq of the Shāṭibiyyah would not be allowed to make qaṣr in madd munfāṣil. If it is made, then it will result in a rendition which has not been learnt nor taught by Ḥafṣ in that particular ṭarīq. The consequences of this would be an inaccurate rendition of the Qurʾān, which is disastrous and cannot be allowed for obvious reasons. Similarly the same applies to a transmission (riwāyah) and reading (qirāʾah); the reciter must be knowledgeable about a reading or narration before intending to recite it. Therefore the mere study of this book will not
equip the reader to recite all these differences but they have to be learnt by a qualified teacher who has received *ijāzah* in them.

The book under discussion, *Bahjat al-Luḥḥath*, is a book written on only one of these particular *ṭuruq* (ways). It details the specifics of the *tarīq* mentioned in the book *Rouḍat al-Ḥuffāṭh fī al-Qirāʾāt al-Sab‘*. This book was authored by Abū Ismā‘īl Mūsā ibn al-Ḥusayn ibn Ismā‘īl Mūsā, or better known as Muʿaddil or Ibn al-Muʿaddil. He wrote the book *Rouḍat al-Ḥuffāṭh* in which he discusses the Seven *Qirāʾāt*. Similar to the *tarīq* of the *Shāṭibiyyah*, all the differences according to his *tarīq* will be mentioned in this book.

*Bahjat al-Luḥḥath* particularly discusses the differences in the narration of Ḥafṣ from this *tarīq* of Muʿaddil. The reason for writing a book specifically on the *tarīq* of Muʿaddil and not one of the many other *ṭuruq* (plural of *tarīq*) is because the *tarīq* of Muʿaddil is considered very similar to the *tarīq* of the *Shāṭibiyyah*. And as stated previously, the *tarīq* of the *Shāṭibiyyah* is the most common way of reading, across the globe. For this reason it has become one of the most commonly taught *ṭuruq* of Ḥafṣ after the the *tarīq* of the *Shāṭibiyyah*.

Before embarking on any further discussion concerning the details of the *tarīq* itself, we would like to indicate Muʿaddil’s *sanad* leading to the Prophet ﷺ:

---

3 A *sanad* is a chain of narrators who pass on knowledge from one to the other. The teacher will pass on whatever he has learnt whilst taking care to preserve the exact wording and accuracy of the teachings acquired.
Ibn al-Jazari’s link to Mu‘addil is as follows:

```
  Al-Mu‘addil
     ↓
  Abū ‘Ali Manṣūr al-Alḥab
     ↓
  Abū Yaḥyā al-Yasa‘ al-Ghāfaqī
     ↓
  Abū al-Jūd Ghayāth ibn Fāris
     ↓
  Al-Kamāl ‘Ali ibn Shujā’
     ↓
   ‘Abd al-Khāliq al-Ṣā‘igh
   ↓
Muḥammad ibn al-Ṣā‘igh    ‘Abd al-Raḥmān ibn al-Baghdādī
     ↓
      ↓
Imām al-Jazari
```
Ibrāhīm Ibn ʿAli al-Shaḥṭāthah al-Samannūdī


He was born in the village of Samannūd on 5 July 1915. At the age of 10 he had memorised the entire Qurʾān at the hands of Sheikh ʿAli Qānūn. Thereafter he studied the science of *tajwīd* by Sheikh Muḥammad Abū Ḥalāwah. During this period he recited the Qurʾān from memory to the Sheikh five times, in the narration of Ḥafṣ. Sheikh Ḥalāwah, noticing the brilliance of the Samannūdī at such a young and tender age, urged him to memorise the *Shaṭibiyyah*. It took him just a year to memorise the *Shaṭibiyyah*. The following year he read to Sheikh Ḥalāwah again, according to all Seven *Qirāʾāt* contained in the *Shaṭibiyyah*. After completing the Seven *Qirāʾāt* he met Sheikh Sayyid ʿAbd al-ʿAzīz ʿAbd al-Jawwād. Under his tutelage he studied the Three *Qirāʾāt* mentioned in *al-Durrah al-Mudiyyah* of Imām al-Jazarī; the *Qirāʾah* of Abū Jaʿfar, Yaʿqūb and Khalaf. He again rendered a complete recital of the Qurʾān to the Sheikh in all Ten *Qirāʾāt*.

Besides mastering the science of *tajwīd* and *qirāʾat* he studied *Fiqh* and Islāmic law under Sheikh Muḥammad Abū Rizq, and Arabic grammar under Sheikh Sayyid Mutawallī al-Qiṭṭ and Sheikh Muḥammad al-Ḥasanī. At the hands of Sheikh Abd al-Ḥaḍīm al-Ḥaydarī he mastered prosody (*ʿIlm-al-ʿArūḍ*); the study of Arabic poetry and all its meters and rhyme-schemes. It was his brilliance in poetry that exhibited most of his written works in poetry rather than prose.
After he had studied all that he could in the village of Samannūd he travelled to Cairo in 1944. On his arrival in Cairo, he was tested and appointed as a teacher in a *maqra*. At about the same time, the Azhar University announced that it would be holding a competition in *qirāʾāt* and *tajwīd*. With the Sheikh’s competence in this field it was inevitable that he would attain the top position in this competition. One of the main judges in the competition was the famous Sheikh ‘Ali Ḍabbāʾ. He was astounded by Samannūdī’s aptitude and talent in that every time he was asked a question, he answered by quoting directly from the books of *qirāʾāt*. It was clear that he not only studied these books but that he had also memorised many of them. Sheikh ‘Ali Ḍabbāʾ referred the author to another book of *qirāʾāt* written by the famous Sheikh Mutawalli. Samannūdī then memorised this book under Sheikh Ḥanafī al-Saqqā. He also spent another four years during which he read all Fourteen *Qirāʾāt* to Sheikh Saqqā. In the course of this period he was also appointed as a teacher in the institute of *qirāʾāt* in Cairo.

Amongst his contemporaries were ‘Āmir al-Sayyid ʿUthmān and Aḥmad ʿAbd al-ʿAzīz al-Zayyāt. Samannūdī excelled in the fields of *tajwīd* and *qirāʾāt* to such an extent that he transcended many of the scholars of his time. The very first book he wrote in the field of *tajwīd*, *Laʾāliʾ al-Bayān* was included in the syllabus of the institute of *qirāʾāt* in Cairo. After writing an abridged version of this book, in October 1954, the Azhar University stipulated that it should be taught in all the Islamic institutes throughout Cairo.

He became so well-known throughout the world for his knowledge concerning the different readings of the Qurʾān that his name
has become identified with the science of qirāʿāt. Scholars travelled from all over the world to read to Sheikh Samannūdī.

Samannūdī was one of the scholars appointed to ascertain that the printing of the Qurʾān is done accurately. At the same time he was one of the scholars to review the recordings of the Qurʾān done by well known reciters like Sheikh Muṣṭafā Ismāʿīl, Sheikh Minshāwī, and Sheikh Khalil Ḥuṣarī amongst others. Similarly, Qurʾānic recordings could not be aired over the radio or sold to the public until it was approved by him. He also played a major role in scrutinising printed copies of the Qurʾān. This meant that the text of the Qurʾān would not be printed without his approved assessment.

Of the books that the Samannūdī has written consider the following:
1. Tanqīḥ Fath al-Karīm
2. Ḥal al-ʿAsīr fī Oujuh al-Takbīr
3. Tatimmah fī Tahrīr Ṭuruq Ibn Kathīr wa Shuʿbāh
4. Laʿāliʾ al-Bayān
5. Talkhīṣ Laʿāliʾ al-Bayān
6. Tuḥfat al-Samannūdiyyah
7. Bahjat al-Luḥḥāṭh bimā ʿli Ḥafṣ min Rouḍat al-Ḥuffāṭh
8. Riyāḍat al-Lisān fī Sharḥ Talkhīṣ Laʿāliʾ al-Bayān
9. Al-Mūjaz al-Mufīd fī ʿIlm al-Tajwīd
10. Umniyyah al-Walhān
11. Murshid al-Ikwān
12. Basim al-Thaghhr
13. Āyah al-ʿAsr
14. Anshūdat al-ʿAsr
15. *Diya’ al-Fajr*

Due to the Sheikh Samannūdi’s calibre in this field many have studied and qualified under him. To mention but a few:

1. Sheikh Sa’īd ibn Yūsuf al-Samannūd
2. Sheikh Rizq Ḥabbah
3. Sheikh Maḥmūd Amīn Ṭanṭāwī
4. Sheikh Ayman Rushdī Suwayd
5. Sheikh ‘Abd al-Fattāḥ al-Marṣafī
7. Sheikh Muḥammad ‘Abd al-Dā’im Khamīs
8. Sheikh Muḥammad Tamīm al-Zu’bī
Commentator’s Sanad for Bahjat al-Luḥḥaṭḥ

Ibrāhīm ibn ʿAli Shaḥḥāthah al-Samannūdī

Ismāʿīl Makkatī Sandiyūnī

ʿAbd Allah ibn Sāliḥ ʿUbayd

Ilyās ibn Aḥmad Barmāwī

Hasan Muṣṭafā Warrāqī

M. Saleem Gaibie
GRAMMAR

The ب of بِسْمِ is *harf jarr*. It is connected to a hidden sentence. According to the grammarians from Basra the hidden sentence is إِتْخِسَائِ. According to the grammarians from Kufa the hidden sentence is أَتْسَأ. The difference between the two views would be that the grammarians from Basra would then consider the sentence to be a nominal sentence, whereas the latter would deem it a verbal sentence.

The Basris state that the word اسم is derived from سُموُ, carrying the meaning of high, or something of status. The Kufis consider it to be from وَسُمُ, meaning an indication or sign.

Many say that الله is derived from إِلَهَّ after adding the *lām al-taʿrif* to it and dropping the *hamzah*. However, it is accepted that it is not derived from another word as is the view of grammarians like Sībway and Khalīl ibn Aḥmad.

Both الرَحمَن and الرَحمِن are derived from رَحْمَة, denoting mercy. The difference is that they are the intense forms of the word رحمة. Their meanings would therefore not just indicate someone who is merciful (رَاحِم), but someone who is most merciful or extremely merciful. الرَحمُن is placed before الرَحمَن because the meaning it carries is stronger due to the rule كثرة المباني تدل على كثرة المعاني; which states that the more letters which form the make-up of the word, the more intense the meaning of that word. Another reason is placed before the الرحمن is that it is only used when referring to
Allah, whereas امصحي may refer to Allah, but is sometimes used for creation as well. Consider the verse:

لقد جاءك رسول من أنسكم عزيز عليه ما عذم حريص عليكم بالمؤمنين رغوف رحمٌ

In this verse رحمٌ does not refer to Allah, but to the Prophet ﷺ.

COMMENTARY

The author has started his book in the same manner that the Qurʾān starts, and in accordance with the Ḥadīth of the Prophet ﷺ:

كل أمر ذي بالي لا يبدأ فيه بسم الله الرحمن الرحيم فهو أقطع

Every good deed which is not started with بسم الله الرحمن الرحيم is severed from blessing.

لك الحمد يالموالي في السر والجهر على نعمة الكربان يسروت للذكر

TRANSLATION

1. For You are all praise, O my Master, in secret and in public, for the favor of the Qurʾān which You have eased for memory.

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4 Sūrah al-Toubah verse 128.
5 What is meant by مُقطعُ البركة is cut or severed from blessing.
GRAMMAR

الحَمْد is to praise someone with the intent of glorifying him, whether the person being praised has bestowed acts or gifts of kindness on the person praising him or not. الحَمْد can only be done verbally. الشَّكِير is praising someone in return for an act of kindness bestowed upon the person doing the praising. It can be done verbally or by reciprocating the act of kindness. Thus the difference between the two is that الحَمْد may be used by a benefactor of an act of kindness or not, whereas الشَّكِير is only used by a benefactor of kindness. الحَمْد can only be done verbally whereas الشَّكِير can be done verbally or via action.

The ل in لََ الَّذِي is for إِسْتَحْقَاق (deservedly by rights), similar to the example الَّذِي لَدَارْلِزَيْدَ (الحَمْد) the house is rightfully Zayd’s house. In the same way all praise (الحَمْد) is rightfully due to Allah, and Allah alone.

The ال in الحَمْد is either for إِسْتَغْرَاق (all-encompassing) or جَنْس (type). If it is for إِسْتَغْرَاق it means that all types of praises, directly or indirectly, are for Allah. Thus by praising another person or creation of Allah we are indirectly also inferring praise on the creator, Allah. By praising an invention of man we still incur praise upon Allah as He is the one who has blessed man with the intellect spawning the invention. If the ال is for جَنْس it would mean that type of praise worthy of Him who is the All-Mighty and All-Powerful; the Creator, Nourisher and Sustainer of the universe and all that it contains.

مَوْلاَيَ – means protector, many a times used to refer to Allah since He is the ultimate Protector. Also means master.
COMMENTARY

All Praise is due to Allah and Allah alone, our Master, our Protector, Nourisher and Sustainer; (we) praise Him at all times in secrecy or publicly, in times of ease or hardship, in times of abundance or strife. We also praise Him for the gift of the Qurʾān, which He has made easy to memorise, easy to read and easy to practise upon for those who has these intents conforming with His words: And We have indeed made the Qurʾān easy to understand and remember, then is there any that will remember (or receive admonition)? And Allah burdens not a person beyond his scope and capabilities: 

After the author praises Allah as is done in the Qurʾān and in conformity with the saying of the Prophet ﷺ:

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7 *Sūrah al-Qamar* Verse 17.
8 *Sūrah al-Baqarah* Verse 286.
All good actions not started with the praises of Allah are severed of blessing.

وَظَلَّ هُدًي لِلنَّاسِ مِنْ كُلِّ ظُلْمَةٍ دَلاَلَلَّهُ عَلَىْ وُسْامِيَةَ الْقِدْرِ

TRANSLATION

2. It remains as guidance for all of man from every form of darkness. Its proofs are distinct and clear and of extremely high value.

VOCABULARY

ظلمة – means darkness.

دليل – is the plural of دلالة. It literally means a sign, an indication, or proof whilst also hinting to the verses of the Qur’an, which are called آيات; also bearing the meaning of sign or indication.

أَيَّةٍ – means clear and apparent.

سامية – according the grammarians from Basra is derived from سَمَوْة which has the meaning of high; thus سامية bears this meaning of highness or being elevated.

الْقِدْرِ – means grade, standing, or rank, as used in the context of this line of poetry.
COMMENTARY
This Qur’ān remains a guidance to all mankind, taking him out of the darkness of paganism, polytheism and intellectualism towards the light of believing in the oneness of Allah, and that the salvation of all mankind lies in obeying Him.

The verses and proofs of the Qur’ān are clear and of elevated stature.

TRANSLATION
3. I salute respectfully and send peace eternally upon the chosen one, his family along with his radiant Companions.

VOCABULARY
صلوة – literally means to supplicate. If it stems from Allah it bears the meaning of mercy (رحة), from the angels it carries the meaning of seeking forgiveness (استغفار) and coming from man it, carries the meaning of a good supplication (دعاء خ cds 1).

سلام – means peace.

سُرٌمدا – means forever or never-ending (أًبَأدا).

المصطفى – means the chosen one.
– is derived from أُوْلُ according to Kisāʾī and from أَهْلُ according to Sibway. It has the meanings of family, relatives or followers.

– is the plural of ضَاجِب. Literally it means companion, friend, associate or follower etc. Technically it refers to the Companions of the Prophet ﷺ; those who saw the Prophet or was seen by him¹⁰ and they died believing in him and his message.

– means radiant or bright.

**COMMENTARY**

After starting the book with the Name of Allah and humming the praises of Allah it is only appropriate that we now praise His Messenger by sending salutations and peace upon him as He commands:

بِـَـّـَّــَّـَّـَّـَّـَّـَّـَّـَّـَّـَّـَّـَّـَّـَّـَّـَّـَّـَّـَّـَّـَّـَّـَّـَّـَّـَّـَّـَّـَّـَّـَّـَّـَّـَّـَّـَّـَّـَّـَّـَّـَّـَّـَّـَّـَّـَّـَّـَّـَّـَّـَّـَّـَّـَّـَّـَّـَّـَّـَّـَّـَّـَّـَّـَّـَّـَّـَّـَّـَّـَّـَّـَّـَّـَّـَّـَّـَّـَّـَّـَّـَّـَّـَّـَّـَّـَّـَّـَّـَّـَّـَّـَّـَّـَّـَّـَّـَّـَّـَّـَّـَّـَّـَّـَّـَّـَّـَّـَّـَّـَّـَّـَّـَّـَّـَّـَّـَّـَّـَّـَّـَّـَّـَّـَّـَّـَّـَّـَّـَّـَّـَّـَّـَّـَّـَّ~

O you who believe, send peace and salutation upon him (the Prophet ﷺ).

The Prophet ﷺ is also referred to as the chosen one (المصطفى) since he has been chosen as the final Messenger to convey Allah’s decrees to all of mankind. As it comes in a narration:

إِنَّ اللَّهَ اضْطَلَّقَ كَائِنَةَ مِنْ وَلَدِ إِسْمَاعِيلَ ، وَاضْطَلَّقَ فَرَّيْشَةُ مِنْ كَائِنَةِ فَرَّيْشَةٍ ، وَاضْطَلَّقَ فِينَ قَبْضَ بَنِي هَاشِمٍ ، وَاضْطَلَّقَ مِنْ بَنِي هَاشِمٍ فَأَنَا خُبَارُ مِنْ خُبَارٍ مِنْ خُبَارٍ.

¹⁰ This clause is added to include those companions who were blind like ʿAbd Allah ibn Ummi Maktūm.
¹¹ *Sūrah al-Ahzāb* Verse 56.
Verily Allah has chosen (the tribe of) Kanānah from the progeny of Ismāʿīl, and has chosen (the tribe of) Qurağš from Kanānah, and have chosen from the Qurağš Banū Hāshim (the tribe of Hāshim). So I am the chosen of the chosen of the chosen.

Regarding آل there are various opinions as to who exactly is meant here. Of them are those who say it refers to the tribe of Hāshim who believed in his message, or the direct members of his family (أهل البيت). Others say that every person who fears Allah and practises upon the teachings of the Prophet ﷺ, is of his family.

Succeeding the praise of the Prophet ﷺ, the author sends salutations upon his family and illustrious Companions ﷺ.

TRANSLATION

4. Thereafter, this is what Muʿaddil narrates in his fragrant Rouđah from the Tayyibah al-Nashr.

VOCABULARY

- بعد – means thereafter. It is used in Arabic to indicate a shift in speech or writing from one topic to another. In this case, after starting with Allah’s Name, His praise, praise upon His beloved Messenger and those who follow, our discussion is shifted to the topic that we have at hand; the 之內容 of Muʿaddil.
**COMMENTARY**

This work will discuss what Abū Ismāʿīl Mūsā ibn al-Ḥusayn ibn Ismāʿīl Mūsā better known as Muʿaddil or Ibn Muʿaddil narrates in his book, the *Roudah*. He wrote the book *Roudah al-Ḥuffāṭh* in which he discusses the Seven *Qirāʿāt*.

The sweet scents and fragrances all bear metaphorical meanings, which refer to knowledge. The *Roudah* written by Muʿaddil is but one scent amongst many others, which have all been gathered in the *Nashr* written by Ibn al-Jazarī. This means that the *Roudah* is but a single book (scent) amongst many other books (scents) included as one of the sources Ibn al-Jazarī used when compiling the *Nashr.*  

Ibn al-Jazarī wrote the *Nashr* containing the Ten *Qirāʿāt* in prose. After completing this work Ibn al-Jazarī reproduced the book in the form of poetry and named it *Ṭayyibah al-Nashr*. The difference between the two is that the one was in poetry and the other in prose.

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5. With his isnād to the very learned Ḥafṣ who recited to ʿĀsim, he who is called Abū Bakr.

**VOCABULARY**

الْحَرِيرُ – A very learned person. Also refers to someone who is trustworthy or precise.

الْمُكْتَنَى – Surnamed. ʿĀsim was known as Abū Bakr.

**COMMENTARY**

Muʿaddil transmits the narration of Ḥafṣ through his sanad leading to Ḥafṣ via Fil and Zarʿān:

In turn, Ḥafṣ was extremely precise and accurate in whatever he narrated from ʿĀsim. ʿĀsim learnt from Abū ʿAbd al-Raḥmān al-Sulamī, Zirr ibn Ḥubaysh and Abū ʿAmr al-Shaybānī. Al-Shaybānī learnt from ibn Masʿūd and Zirr from ʿAli, ʿUthmān and ibn Masʿūd. Al-Sulamī learnt from ʿAli, ʿUthmān, ibn Masʿūd, Ubayy ibn Kaʿb and Zayd ibn Thābit. They all learnt from the Prophet ﷺ.
6. So in the starting (of ones recitation) at the various sections, (the reciter) is not given a choice regarding basmalah but is requested to recite it for blessings.

**VOCABULARY**

اَمْحَسْءُ – The beginning, starting.

الْأَجْزَاءُ – The middle or various sections found in the Qur’an. Here, it particularly refers to the middle of a surah.

مُخْبَََُّك – Having the choice or option.

الْتَبْرَكُ – for blessings i.e. for the attainment of blessings.

مُسْتَقْرِيُّ – To recite/read.

**COMMENTARY**

From this verse onwards the author starts mentioning specific rules according to the tariq of the Roudah.

There is agreement amongst qurrāʾ that when starting the recitation at the beginning of a surah; whether it is after waqf or qat’, basmalah has to be read. The qurrāʾ also agree that this rule is applicable at the beginning of all the surahs, except Sūrah al-Toubah.
However, in the middle of a surah, most qurrāʾ give the reciter a choice as to whether he wants to read the basmalah or not. Imam Shāṭibī says:

وَلاَ بَدْ مِنْهَا فِي اِبْتِداَاتِكَ سُؤُرَةَ وَ في الْأَجْزَاءِ خِيْرٌ مِنْ تَأْلِئَةٍ

At the beginning of a surah, basmalah has to be read, excluding Sūrah al-Toubah, and in the middle of the sūrah, the person reciting has a choice (of reading it or not).\(^{13}\)

Via the ṭarīq of the Rouḍah, the reciter does not have a choice but will read the basmalah to attain blessings (ثَبَّتَكَ).

What is meant by the middle of the sūrah is anywhere after the first verse of the sūrah, whether it is the second verse of the sūrah or the last.

وَ مُتَّصِلًا وَ صُطْ وَ مَا يَفْصِلُ أَفْضَرًا وَ لاَ سَكَّتَ قَبْلَ الْهَيْمَرِ مِنْ طُرُقَ التَّفْصِيرِ

**TRANSLATION**

7. And recite the muttaṣīl with tawassuṭ and all munfaṣīl you shorten. And there is no sakt before a hamzah from any of the paths of qaṣr (ṭuruq making qaṣr).

**VOCABULARY**

مُتَّصِلًا – means joined. However, here it refers to the joined madd i.e madd muttaṣīl.

\(^{13}\) Al-Shāṭibīyyah, line 106.
means in between or middle. The author alludes to the duration of *madd muttašil* (*tawassut*).

– means to separate. Here, it refers specifically to the separated *madd* i.e. *madd munfašil*.

– means to shorten. Here, it refers to the length of *madd munfašil* (*qašr*).

– literally means silence. Technically it is the breaking of sound for that period of time which is normally shorter than (the breaking of sound) when making *waqf*, without renewing the breath.\(^{14}\)

– refers to all the *ṭuruq* from Ḥafṣ who makes *qašr* in *madd munfašil*. The duration of *qašr* is two *ḥarakāt* or one *alif*.

**COMMENTARY**

In the first section of the verse the author mentions two rules for this *ṭariq*; the first is regarding the length of *madd muttašil* and the second regarding the length of *madd munfašil*.

Considering all the *ṭuruq* from Ḥafṣ, the length of *madd muttašil* can be pulled six *ḥarakāt*, five *ḥarakāt*, four *ḥarakāt* or three *ḥarakāt*.\(^{15}\) None of the *qirāʾāt* allows *madd muttašil* to be read with *qašr* (two *ḥarakāt*). Ibn al-Jazarī states: “I searched for the (allowance of) *qašr* in *muttašil* and did

\(^{14}\) *Al-Nashr* Vol.1 pg.240.

\(^{15}\) *Ṣariḥ al-Naṣṣ* pg. 62.
not find it in any of the authentic qirāʾāt nor the anomalous (shādhdi) qirāʾāt, but found texts stating that madd must be made in it.”

From the ʿtariq of the Shāṭibiyyah it can be pulled four or five ḥarakāt and from the ʿtariq of the Rouḍah, tawassut will be made, which is four ḥarakāt only. During waqf on madd muttaṣil, six ḥarakāt will be allowed according to both ʿṭuruq, since ʿṭul is also allowed in madd ʿārid.

Gauging by all the ʿṭuruq narrating from Ḥafṣ, the length of madd munfaṣil may be pulled two, three, four or five ḥarakāt. None of the qurrāʾ will allow it to be pulled six ḥarakāt for Hafṣ. Madd munfaṣil will be pulled the same length as madd muttaṣil according to the ʿtariq of the Shāṭibiyyah. Via the ʿtariq of the Rouḍah, qaṣr will be made.

The length of a ḥarakah would be the time it takes a person to open or close his finger without too much haste or delay in it.

In the second part of the verse the author addresses the sakt. Sakt is divided into two types:
1) Sakt Laʾthī (لَثِّي لَثِّي)
2) Sakt Maʾnawī (مَعْنَوِيَّة مَعْنَوِيَّة)

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16 Al-Nashr Vol.1 pg. 315.
17 Imam Shāṭibī does not mention the duration of any of the mudūd in his book. However his student Abū al-Ḥasan al-Sakhawī informed us of Imām Shāṭibī’s practice when lengthening these mudūd. Check Ṣarīḥ al-Nāṣṣ pg. 63.
18 Ṣarīḥ al-Nāṣṣ pg. 63.
19 Dr Ayman Suwaid considers this method of counting to be for the beginner. Check his explanation on the Talkhīṣ Ṣarīḥ al-Nāṣṣ of ‘ Abd al-ʿAzīz Uyūn al-Sūd.
Sakt Laṭḥī is that sakt which is made before the hamzah (ء). Hamzah is regarded as a difficult letter to read in the Arabic language. For this reason, in many qirāʾāt, we find changes taking place in the hamzah e.g. tashīl, ibdāl etc. In securing a proper pronunciation of the hamzah, sakt is made before it. Therefore it is called sakt laṭḥī; laṭḥī (which means to articulate) indicating the pronunciation or proper articulation of the hamzah e.g. وَأَلَّا رُضِّي أَوِّلَتْرُءَانِ.

On the other hand sakt maʿnawī is made to secure the meaning; hence the name maʿnawī which alludes to the reason for this sakt.²⁰

Sakt is a phenomenon which is restricted to samāʿ(سَمَاʿ).²¹ This means that it can only be made in those places where it is narrated via authentic transmissions.

In this part of the verse the author elaborates concerning the sakt laṭḥī and later, in verse number 11 he discusses sakt maʿnawī. Both sakt laṭḥī and sakt maʿnawī are narrated for Ḥafṣ via different ṭuruq. Sakt laṭḥī is narrated for Ḥafṣ via Ushnānī from the Tajrīd of Ibn al-Fahḥām and the Rouḍah of Abū ʿAli al-Mālikī.²²

None of the ṭuruq which makes qaṣr in madd munfaṣil will narrate sakt laṭḥī. This is because all the ṭuruq which narrate qaṣr in madd munfaṣil

²⁰ Al-Fawāʾīd al-Tajwīdiyyah pg. 58 and Jāmiʿ al-Waqf pg. 14.
²¹ Al-Nashr Vol. 1 pg. 243.
²² Al-Nashr Vol. 1 pg. 423. Sheikh Azmīrī and Mutawallī has also added al-Tidhkār of Ibn Shīṭā. See al-Rouḍ.
narrate from Ḥaṣṣ via the ṭarīq of ʿAmr ibn al-Ṣabbāḥ and all those who mention sakt laṭḥī from Ḥaṣṣ narrate via Ushnānī, who narrates tawassut in madd munfaṣil. Therefore sakt laṭḥī can only be made for Ḥaṣṣ whilst reading madd munfaṣil with tawassut.

Since Muʿaddil narrates qaṣr through Fil and Zarʿān and sakt laṭḥī is narrated from Ushnānī, it becomes obvious that sakt laṭḥī will not be read according to the ṭarīq of the Rouḍah.

8. There is no madd of taʿṭḥim (madd of respect or grandeur) from it (the ṭarīq of the Rouḍah) and neither is there any form of takbīr, as well as no ghunnah that is applied (in the لام and راء).

VOCABULARY

- the pronoun in both refers to the ṭarīq of Muʿaddil.

- saying أَلَّهُ أَكْبَرَ.

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23 Al-Nashr Vol. 1 pg. 427. If we consider that Sheikh Mutawallī has added al-Tīdhkār also, then sakt laṭḥī will also be transmitted from Zarʿān for Ḥaṣṣ. Most ṭuruq from Zarʿān will make madd in munfaṣil except al-Rouḍah of Abū ʿAli al-Mālikī, al-Jāmiʿ of al-Khayyāṭ, and the Rouḍah of Muʿaddil which will make qaṣr. See al-Rouḍ and Ṣariḥ al-Naṣṣ.
غُيَّة – literally means a humming sound. Technically it refers to the nasal sound which accompanies the pronunciation of every ن and م.

تَسْرِيْعُ – to apply something or bring something into effect.

**COMMENTARY**

In this verse the author discusses three different issues, the first being *madd al-taʿṭhim*.

The *asbāb* (causes) for *madd* are of two types:

1) *lafti* (literal)
2) *ma’navi* (metaphorical)

The literal *sababs* are the *hamzah* and the *sukūn*. The *hamzah* is the *sabab* for *madd muttaṣil*, *madd munfaṣil* (which have been discussed in line number 7) and *madd badal*. The *sukūn* is the *sabab* for *madd ʿāriḍ* and *lāzim*.

The metaphorical *sabab* is the lengthening of *لاَِِّاَمْحَكِيْ* to emphasise the negating of something. *Madd al-taʿṭhim* is made when the *لاَِِّاَمْحَكِيْ* is followed by *اللهِ*.

This *madd* is made to emphasise that there is no other deity (اللهِ) besides Allah e.g.

لَللهِ إِلاَّ اللهِ، لَللهِ إِلاَّ هُوَ الْغَفُورُ الرَّحِيمُ، لَللهِ إِلاَّ أَنتَ شِجَاهَانَكَ

24 Another *madd* made due to a metaphorical *sabab* is *madd al-tabri’ah* in the *Qirā`ah* of Ḥamzah. It is also made to emphasize the negating of something e.g. لَللهِ إِلاَّ هُوَ الْغَفُورُ الرَّحِيمُ، لَللهِ إِلاَّ أَنتَ شِجَاهَانَكَ etc.
Madd al-ta'ṭhim is narrated only by those who make qaṣr in madd munfaṣil; they will then allow madd al-ta'ṭhim to be made to the duration of tawassut. Madd al-ta'ṭhim is narrated for Ḥafṣ from the ṭarīq of Abū al-Qāsim al-Hudhalī in his book, al-Kāmil.²⁵

It is not allowed according to the ṭarīq of the Rouḍah nor the Shāṭibiyyah.

The second matter the author addresses is the takbīr. Some qurrā' generally allow takbīr to be made after Sūrah al-Ḍuḥā for attaining blessing (ثَبََُّكً). However, takbīr is narrated for Ḥafṣ via sanad according to the Kāmil of al-Hudhalī, Ghāyah al-Ikhtīṣār of Abū al-ʿAlā’ al-Hamadhānī and the Miṣbāḥ if Abū al-Karam al-Mubārak. It is not mentioned according to the ṭarīq of the Rouḍah, nor the Shāṭibiyyah and therefore will not be allowed by them.²⁶

The third matter discussed by the author is the ghunnah. It is known that when making idghām into the letters of مِنْ that it will be made with ghunnah. In the لَ and رَ idghām will be made without ghunnah e.g. مِنْ رَبِّ, مِنْ لَدَنْ. However idghām is also narrated with ghunnah in لَ and رَ according to the Kāmil of al-Hudhalī and al-Wajīz of al-Ahwāzī for Ḥafṣ.²⁷ When ghunnah is mentioned in this verse by the author it refers

²⁵ Al-Nashr Vol 1 pg. 344.
²⁶ Al-Rouḍ al-Naḍīr, explanation of line 52, discussion on takbīr at the end of the book.
²⁷ Al-Rouḍ al-Naḍīr, explanation of lines 31-33.
to the *ghunnah* made with *idghām* into the لِ and رِ; *idghām* will then be *nāqīṣ* (incomplete).

According to the *tarīq* of the Roudah, and the *Shāṭibiyyah*, *idghām* will be made into لِ and رِ without *ghunnah*. Imam Shāṭībī says:

وَكُُُُِّمُ امخَّيْوٍِْنَ وَاميُّوْنَ أَدْغََُوا   *   تِلاَ غُيَّةٍ فِِ املاَّمِ وَامصَّا مََِجْمُلاَ

And all of them (qurrāʾ) make *idghām* of the *tanwīn* and the *nūn* into the لِ and رِ without *ghunnah* to beautify it (the *idghām*).²⁸

⁹. In the two places that ءالانِ and ءالهصٍنِ and ءاللهُ appears, substitute it (ie. the second *hamzah*) with a completely lengthened *madd*.

**VOCABULARY**

الْوَفْرُ – to increase or in excess. It describes the *madd* i.e. the *madd* will be pulled to the duration of *ṭūl* (six *harakāt*).

**COMMENTARY**

The words ءالانِ and ءاللهُ may be read with *tashīl* or *ibdāl* considering the *ṭuruq* of Ḥafṣ. In these words, two *hamzahs* appear together; the first is a *hamzah al-qatʿ*,²⁹ and the second is a *hamzah al-

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²⁸ *Al-Shāṭibiyyah*, line 286.
²⁹ Literally means a permanent *hamzah*.
waṣl.\textsuperscript{30} If the word containing the *hamzah al-waṣl* is joined to what is before it then the *hamzah al-waṣl* is not read but remains in writing. In this case the *hamzah al-waṣl* is preceded by *hamzah al-qat‘* and should be dropped. However, if it is dropped confusion will arise as to whether the clause is giving news (*ذَبََ* \textsuperscript{30}) or asking a question (*اِسْخِفَِْا* \textsuperscript{30}). Therefore the *hamzah al-waṣl* is still read but with some change in it; the change being either *tashīl* or *ibdāl*.

*Tashīl* is to read between an actual *hamzah* and the letter of *madd* which agrees with the *harakah* on the *hamzah*. In this case the *hamzah* has a *fathah* and will be read between a *hamzah* and an *alif*.\textsuperscript{31} With *tashīl*, no *madd* is possible since there is no letter of *madd*. *Ibdāl* is to substitute the *hamzah* for a letter of *madd*. In these examples the *hamzah al-waṣl* is substituted with an *alif*. Because the letter of *madd* (*alif*) is then followed by a permanent *sukūn*, *madd lāzim* will take place. Its duration is six *ḥarakāt*.

According to the *tarīq* of the *Shāṭibiyyah*, *tashīl* or *ibdāl* may be made, and from the *Rouḍah*, only *ibdāl* is allowed. Imam Shāṭibī says:

\begin{quote}
\begin{center}
\textsuperscript{29} \\

\textsuperscript{30} Literaly means a temporary *hamzah*. \\

\textsuperscript{31} If the *hamzah* had a *dammah* it would be read between a *hamzah* and a *wāw*, and if it had a *kasrah* it would be read between a *hamzah* and a *yā*. \\
\end{center}
\end{quote}
And if a temporary hamzah (appears) between a lām sākinah and the hamzah of istīfām then lengthen it whilst making ibdāl (in the temporary hamzah).

This is preferred for all (the qurrāʾ), and make qaṣr for that person who makes tashīl for all (the qurrāʾ) like آلاٰنَ has been given as example.\(^{32}\)

TRANSLATION

10. Apply ishmām in the word ثبٔمٌا whilst in ًلِث and apply idghām. And complete the idghām of خَْلَفَكُم not leaving it incomplete.

VOCABULARY

لاَحُزْرِ – not to diminish or lessen something. It refers to the idghām mentioned before it i.e. the idghām should not be incomplete (nāqīs) but complete (tām).

COMMENTARY

In this line two issues are discussed; ishmām in the word ثبٔمٌا of Sūrah Yusuf and idghām in the words ًَلَِْثْ ذَلَِ of Sūrah al-Anfāl, اِرْنَةْ مَؼَيَا of Sūrah Hūd and أَمَمْ نخَْلُلْكُُْ of Sūrah al-Mursalāt.

Ishmām is the rounding of the lips like when reciting a ɗammah. It is more commonly found in waqf when stopping upon the last letter with a sukūn and then rounding the lips to indicate that the last letter bears a

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\(^{32}\) Al-Shāṭibiyah, line 192 and 193.
ḍammah. It is not a sound, and therefore cannot be heard but must be seen.

The word قَمَّةٌ was originally قَمَّةَتا with two nūns. Therefore with idghām, ishmām is made to indicate that the nūn with a ḍammah has been incorporated into the second nūn.

In this verse of poetry the author indicates that via the ṭariq of the Rouḍah, ishmām will be made in قَمَّةٌ.

According to the ṭariq of the Shāṭibiyyah, roum will also be allowed in قَمَّةٌ. Roum is to read the ḥarakah partially. Some qurrā’ have also referred to this as ikhtilās, and as ikhfā’. Imam Shāṭibi says:

... وَثَبْمٌَُـيَا نِلْكُِّ ًُػرْـ فٰى مُـفَػعَّلاَ وَأَدْغَََ مَعْ ا شَْْامَِِ امْحَؼْغُ غَنُْْمْ   *   . . .

And in قَمَّةٌ for all the qurrā’ roum is made separating (the two nūns).

And idghām with ishmām is made from the qurrā’ by some shuyūkh.33

In قَمَّةٌ and ishmām and ith-hār are allowed from the turuq of Ḥafṣ. According to the ṭariqs of the Rouḍah and the Shāṭibiyyah only idghām will be made. From the ṭariq of al-Kāmil when transmitting from al-Khabbāzī, and from al-Tajrīd, ith-hār will also be allowed in قَمَّةٌ.

Via the ṭariq of al-Kāmil when not transmitting from al-Hāshimī, al-Wajīz, al-Mustanīr when transmitting from al-Ṭabarī via al-Waliyy from

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33 Al-Shāṭibiyyah line 773, 774.
Fil, and *al-Jami* of Ibn Fāris as well as al-Dānī’s recitation to Abū al-Fāth, *iṭḥ-hār* will be allowed in ʾarkb muna also.³⁴

Imam Shāṭibī says:

"وَفِِ ارْنَةْ ُُسٰ ى جَصٍّ كَصِّةٍ بُِِلْ فِِِرْ مْ كََضَاع جَا بَلْهُ لَهَ دَارَ حَمْلا"

And in Bazzī, Qālūn and Khallād with an option, Ibn ‘Āmir, Khalaf and Warsh (without an option) will make *iṭḥ-hār*. In ṣalīb, Hishām, Ibn Kathīr and Warsh will make *iṭḥ-hār*.³⁵

In all the *turūq* agree on making *idghām* but differ on whether *idghām* should be *ṭām* or *nāqīṣ*. The author states that according to the *Roudah*, *idghām* *ṭām* will be made. The same will apply in the *tarīq* of the *Shāṭibiyyah*. Makkī ibn Abī Ṭālib and Abū Bakr ibn Mihrān will allow *idghām* *nāqīṣ* also.³⁶

It should be remembered that *idghām* *nāqīṣ* will not be allowed for Ḥafṣ at all since Makkī and Ibn Mihrān are not counted amongst the *turūq* of Ḥafṣ.³⁷

³⁴ *Al-Roud al-Nadir*, explanation of lines 393-395 and 432-435, *Ṣarīḥ al-Nass* pg. 81, 82.

³⁵ *Al-Shāṭibiyyah* line 284. The remaining *qurrā* including Ḥafṣ will make *idghām*.


TRANSLATION

11. There is no sakt in the four luminous (places, viz), من راق، بل ران, عوجا and مرقدنا.

VOCABULARY

امْغُصّ – literally means shining, bright or luminous. It describes the four sakts for Ḥafṣ i.e. they shine brightly because they are so well-known amongst the reciters of the Qurʾān.

COMMENTARY

In verse number seven the author discussed sakt lafṭḥī. This verse elaborates upon sakt maʿnawī. As sakt lafṭḥī is made to protect the pronunciation, sakt maʿnawī is made to protect the meaning. It is only found in the narration of Ḥafṣ in four places:

1) تَلْ رَانَ in Sūrah al-Muṭṭaffifīn
2) مَنْ رَاقٍ in Sūrah al-Qiyāmah
3) مَصْكَسِنَ in Sūrah Yāsīn
4) غِوَجًا in Sūrah al-Kahf

Sakt Maʿnawī will be made via the tarīq of the Shāṭibīyyah and according to the Roudah, no sakt is mentioned in these four places. Imam Shāṭibī states:
And the slight sakt of Ḥaḍīṣ without stopping (recitation) upon the alif of the tanwīn in غِوَجاً, the nūn of مَنْ رَاقٍ and the lām of بَلْ رَاقَ. No sakt is transmitted by the remaining (qurrā’).  

Sakt Lafṭḥī will be treated as waṣl and sakt maʿnawī will be treated as waqf. This means that when making sakt on مَرِيضًا أوُّ the tanwīn will be read same as when making waṣl. When making sakt on عوجاً * قُمْمًا the tanwīn will not be read as in waṣl but sakt will be made as when stopping on the word; the alif of عوجاً will thus be read. Hence the rule that sakt lafṭḥī follows the rules of waṣl and sakt maʿnawī follows the rules of waqf. This division makes it easy for the student to understand how sakt should be made e.g. if reciting any qirāʾah which makes sakt lafṭḥī and basmalah is not read between the two sūrahs, like Ḥamzah, then when joining Sūrah al-Qāriʿah to Sūrah al-Takāthur (تَأْرَ كَٰلِمَةٗ * أَلْهَمُ اَلْتَكَاثِرُ) the tanwīn will be read. And if reciting a qirāʾah which does not make sakt lafṭḥī, between these two sūrahs the round tāʾ will be changed into a haʾ during sakt because it will be treated as sakt maʿnawī which follows the rules of waqf.

Similarly between Sūrahs al-Anfāl and al-Toubah the sakt is maʿnawī. Therefore the tanwīn is not read when making sakt between these two sūrahs, instead the mīm will be recited with a sukūn, the same as during waqf.  

38 Al-Shāṭibiyyah line 830, 831.
39 The sakts being divided into lafṭḥī and maʿnawī is only found in books written by qurrāʾ from the Indian subcontinent. Other qurrāʾ don’t have this division. As stated
TRANSLATION

12. And from him (Ḥafṣ via this ṭarīq) it is necessary to shorten the madd in the letter ین. And (it is also necessary) to apply takkhīm to the راء of فرق by the verse “of the ocean”.

COMMENTARY

In the ‘āyn (ین) found at the beginning of Sūrah Maryam and Sūrah Shūrā, tawassut and ṭūl are allowed from the Shāṭibiyyah. From the Rouḍah, only qaṣr will be made. Imam Shāṭibī states:

... وَفي یَنِ الوَحْمَانِ والْطَّولُ فَضْلاً

And in the ‘āyn (there are) two ways, whilst ṭūl is preferred.40

The āyah (verse) of bahr refers to the verse اَضْرِبْ بِعِصَالَةِ الْبَحْرِ فَالتَّلْقَیَ فُكَانَ كُلُّ فِصْقٍ in Sūrah Shuʿarā’.41 According to the Shāṭibiyyah the rā’ of فِصْقٍ can be read with takkhīm and tarqīq. Imam Shāṭibī states:

... وَ خَلَفْهُمْ ِ بِضُرْقِ ِ جَزِى بَيْنَ الْمَشَايِخِ سَلَّالاً

above, these two divisions make it easy for the student to understand how sakt should be made. These two divisions however are not comprehensive (jāmi’), as there are sakts which do not fall in either of the two divisions e.g. the sakt on the abbreviated letters (ḥurūf maqaṭṭaʿāt) in the Qirā’ah of Abū Ja’far.

40 Al-Shāṭibiyyah, line 177.
41 Verse 63.
And their difference in فَرَقُ has remained between shuyūkh with ongoing continuity.\(^{42}\)

From the Rouḍah, only tafkhīm will be allowed.

وَفِي الْتَّقُلِ أَتَانَيْ وَفِتْنَتْ عَنْ أُولِيِّهَا َّمِوَأَفَقًا كَذَا َّلَفْ اَّذِيَّفْ مِنْ سَلَامَةٍ بِالْذِّهَرِ

TRANSLATION

13. Delete the ِيَاء when stopping on the word ِءاتان of Sūrah al-Naml, likewise delete the َّلَف at the end of the word سلاسلا in Sūrah al-Dahr (when stopping on it).

VOCABULARY

احْشَفْ – to leave or drop something.

COMMENTARY

In فَمَا ءَاتاَنِ of Sūrah al-Naml there is a difference of opinion as to how waqf can be made. Some stop whilst reading the ُّيَاءُ السَّكِينَة after the َّنَن (فُمًا ءَاتاَنَيْ), and others stop making the َّلَف السَّكِين (فُمًا ءَاتاَنَيْ). The Shāṭibiyyah allows both. According to the Rouḍah, waqf will only be allowed by dropping the ُّيَاءُ السَّكِينَة and making the َّلَف السَّكِين. Imam Shāṭibī says:

وفي الطلِّ أتَانَيْ وَفَتْنَتْ عَنْ أُولِيْهَا َّمِوَأَفَقًا كَذَا َّلَفْ اَّذِيَّفْ مِنْ سَلَامَةٍ بِالْذِّهَرِ

\(^{42}\) Al-Shāṭibiyyah, line 351.
And in \textit{Sūrah} \textit{al-Naml} Ḥafṣ, Warsh and Abū ‘Amr will read (the \textit{yā’) with a \textit{fāṭah} (during \textit{wāṣl}), and there is difference of opinion during \textit{waqf} between Abū ‘Amr and Ḥafṣ.\footnote{Al-Shāṭibiyah, line 429.}

Similarly in the first \textit{sālasīla} of \textit{Sūrah} \textit{al-Dahr}, \textit{waqf} can be made on the \textit{alif} or by dropping the \textit{alif} and reading the \textit{lām} as \textit{sākin} (\textit{sālasīla}). Again the \textit{Shāṭibiyyah} will allow both whereas the \textit{Rouḍah} will only allow the dropping of the \textit{alif} during \textit{waqf}. Imam Shāṭibi says:

\begin{quote}
\textit{sālasīla} تُونَ إذ رُوِّوَاء صَرْفَهُ لَنَا. \textit{waqf} can be made on the \textit{alif} or by dropping the \textit{alif} and reading the \textit{lām} as \textit{sākin} (\textit{sālasīla}).
\end{quote}

\begin{quote}
Read \textit{sālasīla} with a \textit{tanwīn} for Nāfī‘, Kisā‘i, Shu‘bah and Hishām, and stop with \textit{qāṣr} (without the \textit{alif}) for Ibn Dhakwān, Ḥafṣ and Bazzī with an option (of stopping with the \textit{alif} also).\footnote{Al-Shāṭibiyah, line 1093.}
\end{quote}

\textbf{TRANSLATION}

14. And with a \textit{سَين} not with a \textit{صَاد} (recite the word) and with two options (\textit{سَين} or \textit{صَاد} recite) its singular and indefinite form (i.e. \textit{بِصِبْطٍ} in \textit{Sūrah} \textit{al-Ghāshiyah}).

15. Likewise (there is an option of \textit{سَين} or \textit{صَاد} in the first \textit{بِصِبْطُ} and in the word \textit{بِصِبْطَة}. The reciter also has two options in the \textit{nūn} of \textit{يَشُحُ} and \textit{نَ}, as well as in \textit{ضَعْف} of \textit{Sūrah} \textit{al-Rūm}.  

\footnote{Al-Shāṭibiyah, line 429.}
\footnote{Al-Shāṭibiyah, line 1093.}
VOCABULARY

فَصْدٍِِ – means single or alone. Refers to المُصَيَطَرُون of Sūrah al-Ṭūr when it appears in its singular form i.e. بَنْصَيَطَر which is in Sūrah al-Ghāshiyah.

التَّكْرِر – means indefinite.

لَوْجَيْن – literally means two faces. Here, it refers to a word that can be read in two different ways.

COMMENTARY

The author addresses various issues in these two lines. Firstly he states that المُصَيَطَرُون of Sūrah al-Ṭūr should be read with a sād (س) from the tāriq of the Rouḍah. The Shāṭibiyyah will allow it to be read with a sād (س) and a sīn (س). Imam Shāṭibī says:

وَامْمُسَػػ   *   مِسَانٌ ػَابَ بِِمْػزُلْفِ زُمِّلاَ

And المُسَػس (with a sīn) for Hishām and Ḥafṣ, with an option (for Ḥafṣ).45

Thereafter the author says that in المُصَيَطَرُون, which he refers to as فَصْدٍِِ التَّكْرِر, may be read in two ways; with a sād or a sīn according to the tāriq of the Rouḍah. The Shāṭibiyyah will only allow it to be read with a sād. Imam Shāṭibī states:

وَبِِمسِّينِْ لَُوا . . .   *   . . .

45 Al-Shāṭibiyyah, line 1048.
Make *ishmām* in بِمُضْطَر for Khalaf (without an option) and for Khallād with an option, while Hishām reads with a *sīn.*

In the next line he explains further that in ُتْيَضَطُ of *Sūrah al-Baqarah* and في الخُلُق بِضَطْةُ in *Sūrah al-Aʿrāf*, two ways are also allowed via the ُتَارِيق of the *Rouḍah*; a ُسَد or a *sīn*. The *Shāṭibiyyah* will only permit it to be read with a *sīn* in both these words. Imam Shāṭibī states:

وَيَضْطُعُ عَنْهُمْ عِنْدَ فَتَحٍ اغْتَلاُ

And ُتْيَضَطُ (with a ُسَد) from these *qurrāʾ* (Shuʿbah, Ibn Kathīr, Nāfiʿ and Kisāʿī) besides Qumbul, and with a *sīn* for the remaining *qurrāʾ* as well as in في الخُلُق بِضَطْةُ ُتْيَضَطُ.

In يُسِت and َنِ، two ways are also allowed. It can be joined to what follows it with ُعِدْحَام، or it could be read with ُثَحْرَاء according to the *Rouḍah*. The *Shāṭibiyyah* will only allow ُثَحْرَاء. If ُعِدْحَام is made it will follow the rules of ُنُن السَّكينَة and ُتَانْوَين i.e. if followed by one of the letters of ُبُيْمَن then ُعِدْحَام will be made with ُغُحنَاء. During waqf on يُسِت and َنِ، both ُتَرَعْق will make ُثَحْرَاء.

Imam Shāṭibī states:

وَيَضْطُعُ أَظِيَتْ غَنْ فَتَحٍ بَدَا * وَبُنَىَّ وَقَبِيَّةَ الْخُلُقْ غَنْ وَرَشْمِهِّ خَلَألا

And make ُثَحْرَاء in يُسِت and َنِ for Ḥafṣ, Hamzah, Ibn Kathīr, Abū ʿAmr and Qālūn whilst there is an option from Warsh (in the latter).

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46 *Al-Shāṭibiyyah*, line 1109.

47 *Al-Shāṭibiyyah*, line 514, 515. The remaining *qurrāʾ* will include Ḥafṣ.

48 *Al-Shāṭibiyyah*, line 281.
In the verse of Sūrah al-Rūm the word ضغف appears three times. The ḍād (ض) may be read with a fatḥah or a ẓammah. This will be according to the Rouḍah and the Shāṭibiyah. Imam Shāṭibī says:

وَفِۡي الْرُّوْمِ صَفْ عَنْ خَلْفِ فُضْلٍ ... *

And (ضغف) of (Sūrah) al-Rūm (with a fatḥah on the ḍād) by Shuʿbah, Ḥamzah (without an option) and Ḥafṣ with an option (allows a ẓammah also). 49

In line 15 it can be understood that all these words are read in two ways when he says كَدَّا أَجْرٌ; meaning that in the same way the verse above may be read in two ways, similarly it will be allowed here also (in Sūrah al-Rūm).

From these lines it seems that these words can be recited in any one of the two ways at any given time. However, in the following two lines the author explains some rules regarding when these changes are to be made.

49 Al-Shāṭibiyah, line 723.
16. But with iht-hār (in Sūrah Yāsīn and Sūrah al-Qalam one should recite with) ص in مصیر and with a س in مصیر (where the word is found).

17. (Likewise with iht-hār one should recite with) fatḥah in the word ضعف. (These are all) narrated from al-Fīl, whilst the opposite is narrated from Zarʿān, and both (narrate) from ʿAmr.

VOCABULARY

العکس – Means the opposite.

بکر – referring to the sūrah where لا فارض ولا يکر is found in i.e. Sūrah al-Baqarah.

COMMENTARY

When making iht-hār in ياسین والترعان then یُضْمِرْنَوَّنَوَّلْقَمَو یاسین والترعان یُضْمِرْنَوَّنَوَّلْقَمَو has to be read with a ṣād, یُضْمِرْنَوَّنَوَّلْقَمَو یُضْمِرْنَوَّنَوَّلْقَمَو has to be read with a sīn while the الد of ضغف has to be read with a fatḥah. This is all narrated from Fil.

The opposite is narrated from Zarʿān; he will make idghām in یاسین والترعان and یُضْمِرْنَوَّنَوَّلْقَمَو. Whilst making idghām, he will read یُضْمِرْنَوَّنَوَّلْقَمَو with a sīn, یُضْمِرْنَوَّنَوَّلْقَمَو with a ṣād and ضغف with a dammah.
Fil and Zarʿan both narrate these differences from ʿAmr ibn al-Ṣabbāḥ who in turn narrate from Ḥafṣ.

18. (In conclusion) I send my salutations and greetings (of peace) upon the seal of all messengers, those who guided toward righteousness.

19. And (upon his) family and Companions, whenever anyone says: “For You are all praises, O my Master, in secret and in public”.

VOCABULARY

غذي – to present something as a gift, send.
الهداء – those who lead or guide.
البر – goodness righteousness.

COMMENTARY

The author ends his book by sending salutations and peace upon the seal of all prophets, upon those who guide towards righteousness, upon his family, and Companions.
ʿĀmir Al-Sayyid ʿUthmān

He was born in Egypt on 16 of May 1900. From a young age he already started memorising the Qurʾān in his village at the hands of Sheikh ‘Aṭiyyah Salāmah. Thereafter he left for the Tallīn where he read the narration of Ḥafṣ, the Sabʿah and ‘Asharāh Qirāʾāt via the ṭarīq of the Durrah to Sheikh Ibrāhīm Marsī Bakr al-Bināsī, from whom he received ijāzah. Sheikh Ibrāhīm was a student of Ghunaym Muḥammad Ghunaym, who, in turn, was a student of the famous Ḥasan al-Jurayṣī al-Kabīr.

Sheikh ʿĀmir later travelled to Cairo where he read the ‘Asharāh Qirāʾāt to Sheikh ‘Abd al-Raḥmān Subayy, a direct student of Ḥasan al-Jurayṣī al-Kabīr. However, he was unable to complete his rendition of the Qurʾān to this sheikh; on reaching the verse: ْوَقَالَ اَرْكِبُوا فِيْهَا يَاسُمُ اللَّهِ مَجْضُرَاهَا وَمُرْشَاهَا his teacher unexpectedly passed on. He resumed his recitation of the ‘Asharāh Qirāʾāt by a student of Sheikh Subay, Hammām Quṭb, from whom he eventually also received ijāzah.

He became a prominent figure and teacher in the field of tajwīd and qirāʾāt. People travelled from far and wide to recite and study under his auspices, so much so that even while he was walking from one place to another, students were seen walking alongside him and reciting.

Positions held by Sheikh ʿĀmir:

- The Sheikh and Qāriʾ of Masjid al-Sulṭān al-Ḥanafī
- The Sheikh of maqraʾ al-Imām al-Shāfīʿī
• A teacher at the Azhar University in qirāʾāt, tajwīd, rasm, ḍabt, counting of verses etc.
• A teacher in the Faculty of qirāʾāt at the Azhar University
• Associate in checking the printing of the maṣāḥif in Egypt
• Associate in checking the printing of the maṣāḥif in Saudi Arabia
• Reviewer of recitals of renowned qurrāʾ to be aired over the radio and/or recorded in Egypt
• Reviewer of recordings made in Saudi Arabia
• Overseer to many international qirāʾāt competitions held worldwide
• Inspector to all the maqāriʾ (places of recitation) in all Egypt
• Chief Sheikh to all the maqāriʾ in Egypt (this is the highest position any sheikh could wish to achieve in Egypt)

His Students:

• Maḥmūd Khalil Ḥuşari
• Muṣṭafā Ismāʿīl
• Kāmil Yūsuf Bahtīmī
• ʿAbd al-Bāsiṭ ʿAbd al-Ṣamad
• Ayman Rushdī Suwayd
• Muḥammad Tamīm al-Zuʿbī
• Muḥammad Sālim Muḥaysin
• ʿAbd al-Rahmān Ḥudhayfī, previous Imam of the Mosque of the Prophet ﷺ
• ʿAbd Allāh al-Jouharī al-Sayed
• Ibrāhīm ibn Ṣāliḥ, the previous mufti of Nigeria

His Literary Works:

• Fath al-Qadīr
• Nathm Tanqīḥ Fath al-Karīm (co-authored with Sheikh Ibrāhīm Samannūdī and Aḥmad ʿAbd al-ʿAzīz al-Zayyāt)
• Risālah on the riwāyah of Ruways via the ṭariq of Ibn Mihrān
• Editor of Laṭāʾif al-Ishārāt of al-Qastallānī
• Kaifa Yutlā al-Qurʾān al-Karīm

The Sheikh passed away on the eve of Jumuʿah in Medinah. On that Friday morning after fajr ṣalāh, ṣalāh al-janāzah was performed and he was buried in Jannah al-Baqīʿ, in the city of our beloved Prophet ﷺ.
Commentator’s Sanad for Sheikh ‘Āmir’s Poem

‘Āmir al-Sayyid ‘Uthmān

Ismā‘īl Makkātī Sandiyūnī

Ilyās ibn Aḥmad Barmāwī

Ibrāhīm ibn Ṣālīḥ

M. Saleem Gaibie
EXPLANATION

The author starts his poem with the basmalah, in accordance with the Qur'an (which also starts with the basmalah) and the Ḥadīth of the Prophet which states that every good action not started with the name of Allah is void of blessings.

VOCABULARY

- I praised
- my deity, God, Rabb, all referring to Allah
- with
- my salutations
- someone who sends peace
- upon
- the chosen one i.e. the Prophet
- and
- the family
- the Companions (of the Prophet)
- those who follow i.e. those who come after the Companions

COMMENTARY

The author praises Allah, as the Qur'an also starts by praising Allah and in agreement with the Ḥadīth of the Prophet which says that every
good action not started with the praises of Allah is devoid of any blessings.

Thereafter, the author sends salutations and peace upon the Prophet ﷺ, the chosen one (Muṣṭafā) as commanded by Allah in the verse:

يَا أَيُّهَا الَّذِينَ آمَنُوا صَلُّوا عَلَيْهِ وَسَلِّمُوا تَسْلِيمًا

O you who believe, send salutations and peace upon him (the Prophet ﷺ).

He also sends peace and salutations upon the family of the Prophet ﷺ, the Companions and those who follow (وَأَلْوَلَأَ).

وَبَعْدُ فَخُذْ مَا جَآَهُ عَنْ حَفْصٍ عاصِمٍ لَّدَى رَوْضَةٍ لَّدَى الرَّوْضَةِ لَدَى الرَّوْضَةِ لَدَى الرَّوْضَةِ لَدَى الرَّوْضَةِ لَدَى الرَّوْضَةِ

VOCABULARY

- بعدُ – thereafter. After praising Allah and sending salutations and peace upon His beloved Prophet ﷺ.
- قُلْ – so take, grab hold of
- ما – that which
- جاء – came (comes)
- عن – from
- لَذَى – by, via, according to
- رَوْضَة – refers to the book written by Ibn Mu‘addil
- تُجَتَّلَ – which is clear
COMMENTARY

After Praising Allah and His Prophet ﷺ, the author states: Take heed of what is transmitted for Ḥafṣ from ‘Āsim via the ṭarīq of the Rouḍah of Ibn al-Muʿaddil.

VOCABULARY

فَقَصِّرْ — so make qaṣr
لمَفْعُولٍ — in that which is separated. It refers to the separated madd i.e madd munfaṣil.
كَعِينٍ — as in the ‘ayn (ع). Refers to the ‘ayn which appears at the beginning of Sūrah Maryam (کَعِينَ) and Sūrah Shūrā (کَعِينَ) (خَمَّةٍ) (عَنْتَيَى).
وَسِّعَنْ — and make tawassūṭ
لَمَتَّصِلٍ — referring to madd muttaṣil
أَتْسِلْ — make ibdāl i.e to change a hamzah into a letter of madd
كَلأَنَ — as in the example
ثُـلْدَلاَ — which has been accepted

COMMENTARY50

The author explains four matters in this line:

1) The length of madd munfaṣil which will be pulled for the duration of two ḥarakāt (qaṣr).

50 Sheikh ʿĀmir does not discuss any rules regarding the basmalah as done by Sheikh Samannūdī in his poem. He does not discuss madd al-taʿḥīm either as done by Samannūdī.
According to the Shāṭibiyyah, tawassut will be made for the duration of four or five ḥarakāt.

2) The duration of the ʿayn in (َّعَشَقَ) ( kabīṣṣ ), which will be the same like madd munfaṣil i.e. qāṣr.

Via the Shāṭibiyyah, tawassut and ṭūl will be allowed.

3) The duration of madd muttaṣil which will be tawassut i.e. four ḥarakāt.

The Shāṭibiyyah will allow four or five ḥarakāt in madd muttaṣil.

4) Ibdal will be made in the words آَلِّلٍ ولٍّ نُّصٍَْنِ and آَلِّلٍ ولٍّ نُّصٍَْنِ.

Via the tarīq of the Shāṭibiyyah, tashīl will also be allowed in these words.

VOCABULARY

- found in Sūrah al-Anfāl
- will be recited with idghām
- complete. Indicating that idghām tām (complete idghām) should be made instead of idghām nāqiṣ (incomplete idghām).
- refers to (in Sūrah al-Mursalāt)
- in
- Sūrah al-Mursalāt
COMMENTARY

In this line those words in which ḍh-hār and idghām are made are discussed. Three words are mentioned in this verse viz. اِرْكَبْ مَعْنَا دِيَلاَّتُ ذَٰلِكَ and آلِمَ خُلْقَكَ, in all three idghām will be made.

In these three words there is a difference as to whether idghām tām or idghām nāqiṣ should be made. Via the Rouḍah, idghām tām will be made.

In these three words there is no differences between the tariq of the Shāṭibiyyah and the Rouḍah; according to both it will read the same.

VOCABULARY

– the nūn refers to ن at the start of Sūrah al-Qalam

– will be read with idghām

– as in کسیٗ at the start of Sūrah Yāsīn

– verily

– transmitted, narrated

– and leave (do not make)

– nasal sound

– to be beautiful, appropriate
COMMENTARY

At the beginning of Sūrah Nūn and Sūrah Yāsīn, īṭḥ-hār will be made via the Rouḍah, the same as the Shāṭibiyyah.

No ghunnah will be made in the lām and the rā’ when idghām is being made from the Rouḍah e.g. مِنْ رَّبِّ لَدْنِ. The Shāṭibiyyah also transmits idghām without ghunnah, same as the Rouḍah.

Other turuq will allow idghām with gunnah.

VOCABULARY

لاَ – no
سَكْتَ – sakt/saktah
قَبْلَ – before
الْهَمْزَ – the (letter) hamzah
كَلََرْتَعِ – as in the four. Refers to the four places in the Qur`ān where Ḥaḍt makes sakt.
عَلِمْنَ – know (this) well
وَأَشْيَمْ – make ishmām. Ishmām means to give an indication towards the ḥarakah of the dammah.
(الْيَسُفْفَةَ) – in (of Sūrah Yūsuf)
(الْيَسُفْفَةَ) – in Sūrah Yūsuf
(أُنْزِلَ) – has been sent down (revealed)
COMMENTARY

No sakt will be made for Ḥafṣ on a proper sākin before hamzah, as commonly found in the Qirā’ah of Hamzah e.g. مَرِيضًا أَوَّلَ الأَمْرَ، شَمِيْلاً، فَرْعَانٍ. Similarly, the tariq of the Shāṭibiyyah will also not allow this type of sakt.

Via the Rouḍah sakt will also not be made in the following four places:

1) عُوجًا * قَِينَا in Sūrah al-Kahf
2) مَزْقِيْداً * هَذَا in Sūrah Yāsīn
3) مَنْ * رَائِي (3) in Sūrah al-Qiyāmah
4) بَلْ * رَآنَ in Sūrah al-Muṭaffifin

According to the Shāṭibiyyah sakt will be made in these four places.

VOCABULARY

وَثَسْعَةَ – refers to فِِْ امْزَلْقِ تَعْعَةً in Sūrah al-A’rāf
أَغْصَافٍ – in Sūrah al-A’rāf
وَخْسُطُ – as in the word وًََخْسُطُ of Sūrah al-Baqarah
امْمُعََْعِصُوْنَ – the three

COMMENTARY

Via the Rouḍah, a sīn will be read in وَسِيْطَرُونَ and مُسِيْطَرُونَ. The Shāṭibiyyah will allow the first two to be read with a sīn and المضيطرُونَ may be read with either a sīn or a sād.
VOCABULARY

- وَفِي هَلْ أَتَالَ الصَّادِ في بِمُضْيِطِر ـ تَصْرِيحَة ـ وَكَنْ مُتَبَمِّلاَـ

COMMENTARY

Be aware that via the ُتَارِيَقَ of the ُ鲁ْدَةَةَ a صَدِ will be read in بِمُضْيِطِرِ and no ْتَاكِبِرَ (reciting َاَللهُ أَنْبََ) will be made between two سَوْرَاتَ after سَوْرَةَ ُذُوْلَةَ.

The شَثْبِيَّةَةَ will read the same.

VOCABULARY

- فَرْقٍ – in the word فَرْقٍ
- ْبِتَفْخِيمِ – with ُتَفْخِيمَ
- وَآثَانٍ – in the word وَآثَانٍ (of سَوْرَةَ ُنَلْمِ)
- فَحْشُفَنْ – so drop i.e. do not read
- يَنْثَلُ – in سَوْرَةَ ُنَلْمِ
- كَذَالِكَ – similarly
- سَلَامِيَّةَ – in the word سَلَامِيَّةَ of سَوْرَةَ ُذُوْلَةَ
COMMENTARY

In فَرَّ of Sūrah Shuʿarāʾ the raʾ will be read with tafkhīm.

The Shāṭibiyyah will allow it to be read with tafkhīm or tarqīq.

When stopping on the words قَامَ عَايَانَ of Sūrah al-Naml, the yāʾ will not be read. Similarly, whilst stopping on سَلاَسِلَ of Sūrah al-Dahr the alif will not be read.

Via the Shāṭibiyyah, waqf may be made with the yāʾ (قَامَ عَايَانَ) or without it (قَامَ عَايَانَ). In سَلاَسِلَ waqf may be made with the alif (سَلاَسِلَ) or without it (سَلاَسِلَ).

VOCABULARY

وَقَبَطَ – means read with a fathāh

وَقَبَطَ – Its (these examples in) Sūrah al-Rūm

هَذَا – short for هذا

عَنْهُ – from him i.e. from Muʿaddil’s Rouḍah

تَنَمَّلَ – transmit

COMMENTARY

In the verse ذَلَلَكُمْ مِنْ ضِعْفٍ ثَُّ جَغَلَ مِنْ تَغْسِ ضِعْفَةَ كُوَّةً ثَُّ جَغَلَ مِنْ تَغْسِ كُوَّةٍ ضِعْفَا وَصَُّدَةَ of Sūrah al-Rūm the word ضِعْفَةَ appears three times. The dād ضَ ضِعْفَةَ may be read with a fathāh from the Rouḍah. All these differences mentioned above is what Muʿaddil transmits from Fil.
In the next line the differences which he (Muʿaddil) transmits from Zarʿān are mentioned.

11 وَضُمَّ لَدَى زَرْعَانٍ فِي الرُّوَّمِ يَاَلٌّ (ثَنَوْنَ) بِإِذْعَامٍ كَيَابِيَنَّ تَعَتَّلٍ

VOCABULARY

وضَمْ – read with a ḍammah
لَدَى زَرْعَانٍ – according to Zarʿān
في الرُّوَّمِ – in Sūrah al-Rūm
ياَلٌّ – o lad, student
ثَنَوْنَ – referring to the start of Sūrah al-Qalam
تَعَتَّلٍ – which is high

COMMENTARY

The ḍād in ضْعَفَ and ضْعَفًا of Sūrah al-Rūm will be read with a ḍammah.

Via the Shāṭibiyyah the ḍād in these three places can be read with a ḍammah or a fathah.

In يَسَ and نَ idghām will be made.
VOCABULARY

- **تَعْعَةً** – the word of *Sūrah al-A‘rāf*
- **وَخْسُطُ** – the word of *Sūrah al-Baqarah*
- **امْمُعََْعِصُوْن** – in *Sūrah al-Ṭūr*. Refers to the word **تِمُعََْعِصٍ** which is found in *Sūrah al-Ghāshiyah*
- **ىُزِّلاَ** – has been sent down/revealed

COMMENTARY

Both **تَعْعَةً** and **وَخْسُطُ** will be read with a sād. In **الْمُضِيِّطُرُون** and a sīn will be read.

13 وَأُهْدِي صَلاَتِي مَع سَلَامِيّ نَجَّيْتِهِ إِلَى المُضِيِّطُرَ الْمُهْدَى إِلَى النَّاسِ مُرْسَالٌ

VOCABULARY

- **أُهْدِي** – to present something as a gift
- **صَلاَتِي** – my salutations
- **سَلَامِي** – my peace
- **تََََِّةً** – as greetings
- **إِلَى** – to
- **امْمُِْسَى** – the gift
- **اميَّاسِ** – man, mankind
- **مُصْسَلاَ** – as a messenger

COMMENTARY

The author ends his book by sending salutations and peace as greetings upon the chosen one, Muḥammad ﷺ, who is the gift given to all mankind in the form of a messenger of Allah.
VOCABULARY

- والل – the family
- وأصحاب – the companions
- أئمة - leaders
- ثُبابي – in context of the verse it would mean to spread, fill
- الريح – winds, air
- مسكا – musk
- وَمَنَدَلا – sweet scents, ‘ūd (particular aromatic smell commonly considered as coming from India)

COMMENTARY

He also sends greetings to the family of the Prophet ﷺ, the noble and leading Companion ﷺ; in such abundance that these greetings would fill the air with the sweet smells of musk and ‘ūd.
ليست الله الرحمن الرحيم

لَّكَ الحَمْدُ يَا مَوْلَىٰ فِي السَّرّ وَالْجِهَرّ
عليّ نعمة الكران يَسَّرَتْ بِلَذِّكَرّ
وَظَلَّ مُهْدَى لناس من كلّ ظلَّةٍ وَسَامِيةٍ القدر
وَسَلَّمَتْ تَغْظِيْئَتْ وَسَلَّمَتْ سَرَمْدًا
عليّ المُصْطَفَى والأَلِيّ مَعَ صَحِيحِ الْزُّهِرّ
وَيَبَعْدَ فَهَذَا مَا رَوَاهُ مَعْدُّلٌ
يَرَوْضِيْهِ الفَيْحَاء من طبّ النَّشِّر
بِإِسْمِهِ عَن خَفْصٍ الجَرْعٍ مِن ثَلَّةٍ
على عَاصِمْ وَهُوَ الْمُكَتَّنِي أَبَا بِكْرٍ
فَغَيِّي الْبِدْعَة بِالآجْرَاء لَيْسَ صَحِيحٌ
فِينَ لِيْسَ مَعْلُودًا
وَمُضَقِّصاً وَسُْسُت وَمَا أَنْفَصَلَ أَفْضَراً
وَلَا سَكَّتَ قَبْلَ الْهَمْر مِن طُرُقَ الْقَضَرّ
وَمَا مَدَّ لِتَغْظِيْئَهُ مِنْهَا وَلَمْ يَيْجَيْ
فِي مَوْضَعِي آلَان الْذَّكَرَيْنِ مَعَ
إِلَهَةِ أَبْدِلَهَا مَعَ الْمُدْ ذَي الْوَفْر
وَأَشِمَّ يُنْتَمِي وَيَرَْهَ فَأَقْضَعُ
مَعَ ارْكِب وَتَخْلُفْكِمْ أَيْتَمْ وَلَأَتْرُ
وَبِلْ رَأى مِنْ رَأى وَمُرَقِّيّنَا كَذَا
لهَ عَوْجَا لَسَكَتَ في الأَرْبَع الْعُرْ
وَعَنَا سُقْوَطُ الْمَدْ مِنْ عِينَ وَارِدَ
وَفْحِيْمُ رَا فِيْقٍ لَّدِى عَالِيَةِ الْبَجْر
وَأَثَانِي نَسْمَ فَاخْتُفَاءُ الْيَاء وَعَفَّنَا
cِذَا الأَلْفِ احْذَف مِن سَلَسل الْبَزْهِر
وَبَلْسِيّنْ لَنِالصَّادِق قُلْ هَمْ الْمُصْيِلْ
وَلَسُيَّنْ لَنِا لِلضَّالِّ مَيْئَيْنَ وَلَيْسَ
وَقَتَّحْ لَذَى ضَعْفَ عَن الْفَيْحَاء وَأَيْدِ
وَأَهدِي صَلاَتِي فِي الْجَمَاع مُسْلِمًا
عَلَى خَاتِمَ الْرَّسُولِ النَّهاَدَةَ إِلَى الْبَرّ
وَأَيَّلْ وَصَحُّ كُلِّمَّا قَالَ قَائِلٌ
لَّكَ الحَمْدُ يَا مَوْلَائَي فِي السَّرّ وَالْجِهَرّ
بِسْمِ اللهِ الرَّحْمَنِ الرَّحِيمِ

1. حَمَّدَّ رَبِّي مَعَ صَلَاتِي مُسَلِّمًا عَلَى الْفَضْلِ وَالْأَلَّا وَالصَّبِحِ وَالوَلَّا
2. وَبَعَدَ قَخُدُ ما جاءَ عَنْ خَفْصٍ عَاصِمٍ لَّدِى رَوْقَةَ لَّا بِنَ المُعْدَلِ نُحْجَّتُ
3. قَقَضَ لِمُفْصُولِ كَعَبَ وَأَخْمِمُ بِتَحْلِقْمُرُ في المُرْسَلِيّ نَيْلًا
4. وَبَلَّهَتْ بِإِذْعَامِ كَبْ ارْكِبَ وَأَنْهَمُ بِتَحْلِقْمُرُ في المُرْسَلِيّ نَيْلًا
5. وَلَا سَكِّ يَقِبِ الْجَهَنْ كَالْأَرْبَعِ أَعْلَمُ وَأَشْجُمُ يَتَأْمُنُ يَيْوَسُفُ أَنْزِلًا
6. وَبَسْطَةَ أَعْرَافِ كُسْبُطُ مُسْتَيْطِرُوُ نَ يِنَّ يتَكُّنُ فِي اللَّيْلِ وَالرَّأَا تَجْمُّلًا
7. وَقَيْلَُ أَلْيَا الصَّادُ فِي مُصْبِيْرُ وَهَجَةُ يَكْبِرُ وَكُنْ مُثَمَّلًا
8. وَفَرْقَ يَتَفْجِيْمُ وَآنَانٍ فَاحِدَفُ يَتَنْجُلُ لَدِى وَقَفُّ كَذَاكَ سَلَمِيًا
9. وَيَبَثُّ مِنْهُ صَعْفَ وَضَعْفًا يَرْوُمُهَا وَذَا يَنْطَقُ الْفِيْلُ عَنْهُ نَتْفَّلًا
10. وَضُعَّمْ لَدِى رُزُعُمٍ فِي الرُّوْمِ يَايُّى وَ(ثُؤُنُ) يَإِذْعَامُ كُيَيْسِيْنَ تَعْتَلَ
11. وَبَسْطَةَ أَعْرَافِ وَبَسْطَةُ يَصَاوُ ء وَفِي الْطُّوْرِ يِنَّ يتَكُّنُ مُسْتَيْطِرُ نَيْلًا
12. وَأَهْدِي صَلَاتِي مَعَ سَلَمَيْنَ تَجْهِيْهِ إِلَى الْمُصْلِحِيّ نَيْلًا إِلَى الْمُصْلِحِيّ نَيْلًا
13. وَوَأَصْحَابُ كَرَامٍ أَيْمٍ صَلاةُ تَبْارَى الرَّحْمَ مِسَكَا وَمُنُدًا

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# Differences Between Shāṭibiyyah And Rouḍah

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The Aspiration of the Perplexed
in making
Sakt for Hafs ibn Sulaymān

By Sheikh Ibrāhīm Samannūdī

Commentary by Saleem Gaibie
COMMENTARY
Sheikh Samannūdī starts his poem with the basmalah, in accordance with the Qurʾān and Ḥadīth.

After the praises of Allah and salutations upon the Prophet, the possessor of miracles.

COMMENTARY
ضاحِةِ الأٓيََتِ could refer to the general miracles performed by the Prophet, like the splitting of the moon. It could more specifically refer to the verses of the Qurʾān that he received as revelation.

TRANSLATION
Haḍṣ via the Rouḍah and the Tidhkār makes sakt before the hamzah, except by madd.

COMMENTARY
Sakt before the hamzah is transmitted in the narration of Haḍṣ via the Rouḍah of Abū ‘Ali al-Mālikī and via the Tidhkār of Ibn Shīṭā.
Sakt via these two books are related in the following places:

1) On a hamzah preceded by a lām al-taʿrīf (اللَّام) e.g. ٌُّاَلْأَرْضَ َّٔ, and the hamzah in شَيْءٍ.
2) On a hamzah preceded by a sākin letter in two different words e.g. ٌَِّّنَأَمَنْٔ، َلَوْ أَثْنَّ أُوُلَدُّ. This is referred to as making sakt on mafṣūl.
3) On a hamzah preceded by a sākin letter in the same word e.g. ٌُّسْأَلَّوْنَكَ، َّٔسْأَلَّوْنُهُ وَمَا افْتَصَلْ. This is referred to as making sakt on mouṣūl.

When sakt is made in these 3 places it is known as sakt ʿām (general sakt).

When a hamzah is preceded by a letter of madd e.g. ٍَّٔ جَاءَ، كُوْ أَهْفُسَكُُْ, then sakt will not be made for Ḥafṣ. This is what the author alludes to when he states إِلَّا عَنْدَ مَدْ

أَوْ دُونَ مَوْصُُولِ مِنَ التَّجْرِيْدِ خَلْ لِلْقَارِيْسِيِّ فِي "آل" وَ"شيْء" وَمَا افْتَصَلُ

VOCbULARY

حَلْ — occurs, happens.

TRANSLATION

Or excluding the mouṣūl via the Tajrīd (sakt) occurs, (transmitted) for al-Fārisī on “آل” “شيء”, and that (hamzah) which is separated.

51 Sakt ʿām in the narration of Ḥafṣ has a specific meaning. In the Ten Qirāʿāt via the Tayyībah, it holds a different meaning in to the Qirāʿah of Ḥamzah.
COMMENTARY

Sakt is also transmitted via the Tajrīd of Ibn al-Faḥḥām. However, sakt will not be made on mouṣūl via the Tajrīd. The author alludes to this when he states: دُوْنَ مَوْضُوْلٍ. He then explains how sakt is transmitted via the Tajrīd:

1) On a hamzah preceded by a lām al-taʿṛif (الْ), the hamzah in شََْء.
2) On mafṣūl i.e. a hamzah preceded by a sākin letter in two different words e.g. حَاسِدَ إِذَا أَلَّوْتُ لَنَا مَنْ آَمَنَ قَدْ أَفْلَحَ.

When sakt is made in these two places for Ḥafṣ it is referred to as sakt khāṣṣ. This is what Ibn al-Faḥḥām read to his teacher, al-Fārisī.

وَالْكُلُّ يَرْوَى عَنْ أَبِي طَاهِرِهِمْ وَهُوَ عَنِ الأَشْتَانِ عَنْ عُبْدِهِمْ

TRANSLATION

They all transmit from Abū Ṭāhir, who relates from Ushnānī, who (in turn) narrates from ʿUbayd.

COMMENTARY

All the ṭuruq who transmit sakt for Ḥafṣ i.e. the Rouḍah of Abū ʿAli al-Mālikī, the Tidhkār and the Tajrīd, transmits it via Abū Ṭāhir, who relates from Ushnānī, who in turn narrates from ʿUbayd ibn al-Ṣabbāḥ.
The author of the *Tidhkār* further (narrates *sakt*) via Zarʿān, from ʿAmr (ibn Ṣabbāḥ), who are both (ʿUbayd and ʿAmr) known (to transmit) from Ḥafṣ.

**COMMENTARY**

All three books that transmit *sakt* for Ḥafṣ, transmits it via Abū Ṭāhir. However, the *Tidhkār*, in addition to transmitting *sakt* via Abū Ṭāhir, also transmits it via Zarʿān. Thus, *Tidkhār* transmits *sakt* for Ḥafṣ via Abū Ṭāhir as well as via Zarʿān.

This additional transmission via Zarʿān will have added differences in recitation which will be outlined later.
TRANSLATION
From these ṭuruq, ghunnah in lām and rāʾ is not transmitted, like takbīr
is not (transmitted via these ṭuruq). And do not make clear إِرْكَبْ مَعْنَا.

COMMENTARY
None of the ṭuruq that transmits sakt will make idghām with ghunnah in
the lām and rāʾ e.g. عَظْمَةَ رَّحِمْ، وَلِلَّكَّ، مِنْ رَّبِّ، نَذِكْرَ. nor do they transmit takbīr.

Ishmām (will be made) in the nūn of ثَبْمٌِّّا، and complete the idghām in أَلْمَّ

COMMENTARY
In ثَبْمٌِّّا of Sūrah Yūsuf، ishmān will be made via the ṭuruq who
transmit sakt. They will also make complete idghām in أَلْمَّ of Sūrah
al-Mursalāt.
And make ṭūl in the counterparts of أَلَّنَصُّنِ، substituting (the hamzah for an alif), and read a sukūn when stopping on سَلاَسِلَा.

The counterparts of أَلَّنَصُّنِ are أَالَّنَصَّنِ and أَاللهُ. In all these words, ibdāl will be made with ṭūl.

When stopping on سَلاَسِلََ of Sūrah al-Dahr, then it will be read with a sukūn (سَلاَسِلََ).

And ضُغْفَ of Sūrah al-Rūm, (read with) a fāṭḥah on all three, and never make sakt on عَوُجَا * قَينَمَا and مَصَّسِنََ of Sūrah al-Kahf and مَصَّسِنََ of Sūrah Yāsīn.

In the verse of Sūrah al-Rūm, the word ضُغْفَ appears three times. The ض (ض) ضُغْفَ will be read with a fāṭḥah.

In the four famous sakts for Ḥafṣ, sakt will not be made on عَوُجَا * قَينَمَا of Sūrah al-Kahf and مَصَّسِنََ * هَذَا of Sūrah Yāsīn.
The remaining two *sakts* will be discussed later, in line 14.

وَالَّذِينَ يَرُوَّوْيُ فِي الْمُضْطَرَّٰئَانَ وَفِي السَّوۡى يَخۡتِفُ الرَّأۡوُنَا

**TRANSLATION**

A *sīn* is transmitted in [الْمُضْطَرَّٰئَانَ], and in the others (بِمُضْطَرَّٰئِ) the narrators differ.

**COMMENTARY**

of *Sūrah al-Ṭūr* will be read with a *sīn* via all the *ṭuruq* who transmit *sakt*, whether *sakt khāṣṣ* or *sakt ʿām*.

In of *Sūrah al-Ghāshiyah*, بِمُضْطَرَّٰئَ of *Sūrah al-Baqarah* and بِمُضْطَرَّٰئَ of *Sūrah al-Aʿrāf* the narrators have difference of opinion i.e. some will read it with a *sīn* while others will read it with a *ṣād*. These differences will be explained later in the poem.

**TRANSLATION**

Henceforth, whoever makes *sakt khāṣṣ* for Ḥafṣ, should read clearly *ṣīn* and *n*, and make *qaṣr* in the *ʿayn*.

**COMMENTARY**

Up until this point the author has mentioned general applications for all three *ṭuruq* which makes *sakt*. They may be summarised in the following:

1) No *ghunnah* in the *lām* and the *rāʾ* when making *idghām*.

2) No *takbīr*.
3) *Idghām* in *Sūrah Hūd*.

4) *Ishmām* in *Sūrah Yūsuf*.

5) *Idghām Tām* in *Sūrah al-Mursalāt*.

6) *Ibdāl* with *ṭūl* in *Sūrah al-Dahr*.

7) *Waqf* will be made with a *sukūn* on *Sūrah al-Dahr*.

8) The *ḍād* in *Sūrah al-Rūm* will be read with a *fatḥah*.

9) No *sakt* will be made on *Sūrah al-Kahf* and *Sūrah Yāsīn*.

10) A *sīn* will be read in *Sūrah al-Ṭūr*.

Thereafter, the author discusses specific rule pertaining to *sakt khāṣṣ* which is transmitted via the *Tajrīd*. When making *sakt* via *Tajrīd*, *ṭḥ-hār* will be made in *Sūrah al-Ghāshiyah* and *Sūrah al-Baqarah*.

**TRANSLATION**

Via the *Tajrīd*, a *sād* in *Sūrah al-Ghāshiyah* is incumbent, while a *sīn* in *Sūrah al-Baqarah* is necessary.

**COMMENTARY**

When making *sakt khāṣṣ* via the *Tajrīd*, a *sād* will be read in *Sūrah al-Ghāshiyah*, while a *sīn* will be read in *Sūrah al-Baqarah* and *Sūrah al-Aʿrāf*.
TRANSLATION

A yāʾ is specified in *waqf* on فَمَا آتَيْنِي, and *tawassut* is made in both *madds* (muttaṣil and munfaṣil).

COMMENTARY

When stopping on فَمَا آتَيْنِي in the verse, then a yāʾ should be read (فَمَا آتَيْنِي). In the verse refers to *madd muttaṣil* and *madd munfaṣil*. In both these *madds*, *tawassut* should be applied via the *Tajrīd*.

The manner of (reading) *tarqīq* in *فزَقِيْنِي* has been made, and the *sakt* on مَنْ رَاقٍ and تَلْ رَّانَ is noble.

COMMENTARY

Via the *Tajrīd*, *tarqīq* will be made in *فزَقِيْنِي* of *Sūrah al-Shuʿārāʾ*, and *sakt* on مَنْ رَاقٍ of *Sūrah al-Qiyāmah* and تَلْ رَّانَ of *Sūrah al-Muṭaffifīn*.

In verse number nine it was mentioned that *sakt* will not be made on عَوَجَا * فَزَقِيْنِي* مَرْقَدِينَا * هَذَا فَزَقِيْنِي* and مَزْقَدِينَا * هَذَا رَاقِيْنِ. In this line it is mentioned that *sakt* is made on مَنْ رَاقٍ and تَلْ رَّانَ. Thus, in the four famous *sakts* for Ḥafṣ, the *Tajrīd* will make *idrāj* (no *sakt*) in the first two places (مزْقِدِيْنَا * هَذَا عَوَجَا وَ فَزَقِيْنِي* and مَزْقِدِيْنَا * هَذَا رَاقِيْنِ) and *sakt* in the latter two (مَنْ رَاقٍ وَ تَلْ رَّانَ).
In there is difference of opinion. And whoever makes *sakt* on all (*sakt ʿām*), will make *idghām* in it (*بَلْهَتْ ذَلِكَ*) and apply the opposite in the earlier two differences.

**COMMENTARY**

Via the *Tajrīd* there is difference of opinion in *بذلَتْ ذَلِكَ* of *Sūrah al-Anfāl* i.e. *iṭḥ-hār* and *idghām* is allowed.

All the rules pertaining to *sakt khāṣṣ* via the *Tajrīd* are completed in this verse. Thereafter the author starts discussing the differences when making *sakt ʿām*, which is transmitted via the *Rouḍah* of Mālikī and the *Tidhkār*:

when making *sakt ʿām*, *idghām* should be made in *بذلَتْ ذَلِكَ*.

*مَا كَدْلَََِْ* refers to the previous two differences mentioned: *sakt* on من راقٍ and تَلْ رَّانَ, and فِصْقٍ.

Instead of making *sakt* on من راقٍ and تَلْ رَّانَ, *idrāj* will be made. When comparing this with line nine, which states that no *sakt* is made on غِوَجًا كَِِّمًا and مَصْكَسِنََُِّشَا, it is understood that when making *sakt ʿām*, *idrāj* will be made on the four famous *sakts* for Ḥafṣ.

*Tafkhīm* will be made in the *rāʾ* of فِصْقٍ.
TRANSLATION

Tawassut is made in the ‘ayn, and ṭūl in the muttaṣil while applying tawassut in the munfaṣil.

COMMENTARY

When making sakt ‘ām, tawassut will be made in the ‘ayn of (كَعْن) and (حَمّ) (*) عَشَق), ṭūl in madd muttaṣil and tawassut in madd munfaṣil.

TRANSLATION

Difference of opinion comes in لَّ and نَّ, in تَعْعَةً and أَتاَهِػيْ, and مُعََْعِصٍ.

COMMENTARY

In لَّ and نَّ, in تَعْعَةً and أَتاَهِػيْ, and مُعََْعِصٍ there is difference of opinion between the Rouḍah and the Tidhkār. In the lines that follow, the author outlines these differences between the two الترُّطُح.

TRANSLATION

The Rouḍah affirms (the yā’ in آٓاتيِّ، while the Tidhkār drops it (does not read it). Two ways are allowed...
COMMENTARY
When stopping on آناني of Sūrah al-Naml, the Rouḍah will stop with the yā’ sākinah while the Tidhkār will not read the yā’ (آناني).

At the end of the verse, the author alludes to two ways of reading allowed in certain places. They are detailed in the two lines that follow.

في العيّر منْهُ فَأَبو طَهْرُهُمْ إِظْهَارُهُ منَ الطَّريِّقِينَ عُلُمُ 19

TRANSLATION
Two ways are allowed... in the remaining (places besides آناني) from the Tidhkār. So Abū Ṭāhir is known to make ith-hār via both ṭuruq.

COMMENTARY
The pronoun in منْهُ refers to the Tidhkār of Ibn Shīṭā.

The Tidhkār allows two ways of reading in all the remaining places in which there are differences, besides آناني which has already been discussed in line 18 i.e. he allows two ways of reading in يتس and للن, in ضطس and يضوطض, and يضوض. Hereafter these differences are further elucidated.

It should be kept in mind that while the Rouḍah of Mālikī only transmits sakt via Abū Ṭāhir, the Tidhkār transmits it via Abū Ṭāhir as well as via Zarʿān. That being said, both ṭuruq, the Rouḍah of Mālikī and the Tidhkār, will make ith-hār in يتس and للن when transmitting from Abū Ṭāhir.
refers to the ṭarīq of the Rouḍah and the ṭarīq of the Tidhkār.

The opposite is narrated in the Tidhkār when transmitting via Zarʿān. This means that idghām will be made in ٌٰسٓ and نٓ, a sin will be read in تِمُعََْعِصٍ, and a sād in ًَحْعُطُ and تَعْعَةً.

To summarise the differences in the above two lines: the Rouḍah of Mālikī will make ithḥār in ٌٰسٓ and نٓ, a sād will be read in تِمُعََْعِصٍ, and a sin in ًَحْعُطُ and تَعْعَةً. The Tidhkār will read exactly the same when transmitting via Abū Ṭāhir. However, when the Tidhkār transmits from Zarʿān, he will make idghām in ٌٰسٓ and نٓ, a sin will be read in تِمُعََْعِصٍ, and a sād in ًَحْعُطُ and تَعْعَةً.
TRANSLATION
(In) sakt is left during waqf since roum is prevented, (but) with it (roum), it (sakt) is allowed.

COMMENTARY
When stopping on sakt will not be made. Roum is not allowed on a fatḥah or naṣb, therefore the option of make sakt with roum on is also not possible. Thus, waqf without sakt is made, even though one is applying sakt during recitation. However, when stopping on examples like دِفْءٌ and تَينَْ امْـمَصْءِ, sakt with roum will be allowed since roum is allowed on these examples.

So this is the “Aspiration of the perplexed”, may it benefit the bearer of the Qurʾān.

COMMENTARY
The rules for those who intend to apply sakt for Ḥafṣ are completed. From this verse forth, the author terminates his poem.
sakt for Ḥafṣ. This poem is therefore the aspiration of all perplexed regarding sakt for Ḥafṣ.

وَاغْفِرْ لِإِبْرَاهِيمٍ يَا عَلِيٌّ ذَا بْنِ عَلِيٍّ السَّمَوَودُ ٢٣

TRANSLATION
O Elevated One, forgive Ibrāhim, the son of ʿAli al-Samannūdī.

فَأَلَّتْ مُلْجَا أَلْمُقْصُرِينَا وَتَقَبَّلَ الْعَاصِينَ وَالْرَّاجِينَا ٢٤

TRANSLATION
Unto You our feeble selves will return, accept (both) the transgressors and the seekers.

وَأَلَّتْ رَبِّي مُعَ نَسْلِي مَعَ نَسْلِي مُحَمَّدٍ عَلَى سَيِّدًا مُحَمَّدٍ وَمِنْ تَلا ٢٥

TRANSLATION
My Lord, send salutations with peace upon our master, Muḥammad, and those who follow (his example).

(This translation and commentary was completed on 12 May 2014/12 Rajab 1435 after the Magrib Prayer. May Allah accept it and benefit all those who read it. Please remember the commentator, Saleem Gaibie, in your prayers, as well as his teachers and family).
(Text of Sheikh Samannūdī (Umniyyat al-Walhān))

بِسْمِ اللهِ الرَّحْمنِ الرَّحِيمِ

يَسْتَكِتُ قَبْلِ الْهَمْرِ إِلَّا عَنْتَ مَدْ

أَوْ دَوَنَ مُوْصَلٍ مِنَ الْتَجْرِيدِ خُلُلُ

وَايْتُ الْأَشْهْبِ عَنْ غَبَّيْهِمْ

وُزَادَ ذَوْ الْذِّكَارِ عَنْ رُيْءٍ عَنْ

فَمَا زُوَيَ الْغَنَةَ فِي لَامِ وَرَا وَيْتُ الْأَشْهْبِ

وُسْعَ فِي الْكَلْفَ عَشْرَاءُ وَيْتُ الْأَشْهْبِ

وَلَا يُبْتَسِرُ الْكَلْفَ عَضْأَةُ الْأَشْهْبِ

وَعَنْ فِي وَقْفِهِ سَلَامًا

وَفِي الْمُصْطَرْوَةِ وَفِي الْكَلْفَ عَشْرَائِیْ

فِي الْصَّوْرِ يُبْتَسِرُ الْرَّأْوُةُ

وَعَنْ فِي وَقْفِهِ وَوْسُطِ الْمَرْتَابَانِ

وَوْجَهُ تَرْقِيَةَ يُفْرَقُ مَجَالًا

وُسْعَتْ عَنْ رَأْيٍ وَإِلَّا عَنْ عَلُّ

وَخَلْفُ وَمَتَّٰعُ كُلِّهِ خَلْ

وَوْسُطُ الْمَرْتَابِ طُولَ عَلَى وَوْسُطِ الْمَرْتَابِ

وَخَلْفُ يُمَدِّيْنَ وَتَعْتُبْ تَبْطُقَةٍ بِبَطَّآءُ آنَي

فِي الْغَيْرِ مِنْهُ فَأَبَدَ طَهَّرْهُمْ إِظْهَارُهُ مِنْ الطَّيِّبِيْنِ عَلِيمٌ

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ولا الصاد في مصمطر دون السوى والعكس في الذكر رزعان روى ويخرج الخباء به السكت حظل وقفا لمنع الرؤم إذ يبجل فهذى أميى الوىائن فاتفع بها حملة القرآن واغفر لإبراهيم يا عليا ذا ابن عالي السمينودى فأتت Malka المقصرينا وتقبل العاصين والراجينبا وصل رجى مع تسليم على سيدنا محمى ومن ثلاؽ
### Differences Between the Ṭuruq with Sakt for Ḥafṣ

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