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*Revista Rigel* –ISSN 2525-1945.

# Investigation of the manuscript "Musaddirat al-Talibin" by Abu Zayd Abd al-Rahman al-Zadwati

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Received: 30/05/2026

Accepted: 20/06/2026

Published: 30/08/2026

## Abstract:

This research sought to investigate al-tahqiq of a manuscript of our ancient Moroccan heritage in the field of recitations, which is a collection entitled "*Mosāddiret Attālibin*" by Imam Abu Zaid Abdu al-Rahman bin Muhammad al-Zadouti al-Sousi al-Maliki. The manuscript is serviceable, in which the regulator explained what was presented in the performance for the Seven Reciters as per the curriculum of Sheikh of Reciters in Morocco and their Chain of Transmission, Sidi Abdu al-Rahman bin al-Qadi Al-Meknasi. As a result, the research defines the regulator and his book, and then outputs the scripture as per the well-known tahqiq's rules in the way that its owner required.

**Keywords:** Abdu al-Rahman Al-Zadouti, "*Mosāddiret Attālibin*", the recitations, tahqiq.

## Introduction:

All praise is due to Allah, Lord of the Worlds. I praise Him with the praise of the grateful and mindful. Peace and blessings be upon the leader of the Messengers, the master of the first and the last, and upon his family be the best of prayers and purest of peace. To proceed:



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The sciences of Quranic readings are among the noblest and most sublime of sciences, due to their connection with the Book of Allah, the Exalted and Glorified. Through them, the reader learns how to pronounce the words of the Holy Quran, and how to write and vocalize them, thus enabling him to recite it in the correct manner that Allah, the Exalted, intended.

This science became renowned among the people of the Maghreb, and its brilliance shone brightly in their skies, and its light illuminated the world. The Moroccan school of thought began to emerge in the sixth century AH through intellectual and scholarly exchange with Andalusia. In the seventh century AH, the Moroccan character was refined, its influence grew, and its scholarly activity in the field of Quranic readings increased. This discipline produced brilliant scholars who persevered through difficulties and hardships, compiling and establishing these sciences and recording them in significant works that are easily accessible to students and specialists, particularly those written in verse.

The Moroccan school of thought began to emerge in the sixth century AH through scholarly and intellectual exchange with Andalusia. Among these scholars is Imam Abu Zayd Abd al-Rahman al-Zadwati al-Susi, author of the poem "Musaddirat al-Talibin fi al-Qira'at" (The Introduction for Students in the Readings), a valuable manuscript in its field. The idea of editing it first occurred to us in 2017, and we began the process, but then halted it upon realizing the scarcity of biographical information on Imam al-Zadwati. Then, by the grace of God, our resolve was renewed, and we undertook its editing and publication once again. We were subsequently informed that it had already been edited in Morocco, along with other introductions, and was unavailable online, preventing us from accessing it. Nevertheless, with the encouragement of Dr. Mu'adh al-Sahabi al-Maghribi, we proceeded with its editing, as outlined in this research, according to the following plan:

Section One: Introduction to the author and his poem.

Section Two: Editing and Publication of the Text.

Third Section: A Brief Explanation of the Poem

Finally, we praise God Almighty for His guidance in enabling us to complete this poem. We also thank the esteemed Dr. Mu'adh al-Sahabi al-Maghribi, who provided us with copies of the manuscript from the National Library of Morocco and encouraged us to undertake its editing. May God reward him abundantly and bestow upon him His blessings and bounty. Peace and blessings be upon the Chosen One, his family, his companions, and all who follow his example.

Section One: Introducing the Poet and His Poem

1. Biography of the Poet, Abd al-Rahman al-Zadwati

In this section, God willing, we will discuss a very brief biography of Imam Abd al-Rahman al-Zadwati. We regret not finding a comprehensive biography of this eminent scholar, as material on him is very scarce. We even consulted with Dr. Mu'adh al-Sahabi, hoping to find a biography of the Imam, even in manuscript sources, but he informed us—may God preserve him—that material on this scholar is indeed scarce. Nevertheless, we will mention what we found in the following lines:

a. His Name and Lineage: He is Abu Zayd Abd al-Rahman ibn Muhammad ibn Ali al-Susi al-Maliki. He died in the first half of the eleventh century AH. He was one of the students of Sheikh Abu al-'Ala' Idris ibn Muhammad al-Hasani, known as al-Manjarah (d. 1137 AH).

B. His Works: Imam al-Zadwati composed two poems on Quranic readings. The first is a poem in the form of a lamiyyah (a poem in the style of poetry) on the points of disagreement among reciters regarding pauses and continuations in recitation. He begins it with:

Praise be to God, a good and pure praise,

Then upon His compassionate Prophet.

It consists of approximately one hundred and twenty verses.

The second poem is "Musaddirat al-Talibin" (The Introduction for Seekers), which is the subject of my research, and I will discuss it in some detail, God willing.

## 2. Introduction to the Poem "Musaddirat al-Talibin"

In this section, God willing, we will introduce the poem and everything related to it, beginning with:

### 1. The Name of the Poem and the Authenticity of its Attribution to its Author:

#### a. The Name of the Poem:

This poem is called "Musaddirat al-Talibin"; It is the title mentioned at the beginning of the poem, and it is also mentioned in the manuscript indexes in the libraries that contain this poem.

This is further confirmed by the author's use of this name at the beginning of the poem, where he says: "And I named it 'The Beginning' for the students."

#### A. The Correctness of Attributing the Poem to Imam Abd al-Rahman al-Zadwati:

Opinions differ regarding the attribution of the poem to Imam Abd al-Rahman al-Zadwati. Some attribute it to Imam Abd al-Rahman ibn al-Qadi, as found in the Juma al-Majid Center manuscript and the second copy of the National Library manuscript in Rabat. In reality, it is by Imam Abd al-Rahman al-Zadwati, as evidenced by the following:

A. The mention of the author's name at the beginning of the poem, where the following appears at the beginning of the manuscript: "The learned scholar, the accomplished master, Abu Zayd Sidi Abd al-Rahman al-Zadwati, may God have mercy on him and be pleased with him, said..." This is found in both the manuscript of the Prophet's Mosque Library in Medina and the copy of the National Library in Rabat.

B. What the author mentioned in his poem regarding Ibn al-Qadi's method of introduction, he said:

According to what their sheikh teaches, the one who bestowed upon them his bounty and honor.

Abu Zayd Ibn al-Qadi, here is his method, indicated by a symbol or name, then separated by the letter waw.

Note: The authors of manuscript catalogs attribute this poem to Abu Zayd Abd al-Rahman al-Zadwati, not to Ibn al-Qadi. It is a manuscript preserved in the Library of the Prophet's Mosque, under number 143/80(34), and also in the Tetouan Library, under number 648. It is also preserved in the Nasiriyya Library in Tamkrout, within a collection, under number 1635, and in the Hassaniyya Library at the Royal Palace in Rabat, within collection 1371 D. 1. Number of verses:

The poem contains sixty-six (66) verses, as found in all the copies I have: the two Moroccan copies, and the copy from the Juma Al Majid Center, except for the copy in the Prophet's

Mosque Library, which contains fifty-four verses due to an omission. It is written on the cover of one copy and in some manuscript catalogs that it contains sixty-seven verses, but the number I have mentioned is more accurate.

## 2. Meter of the poem:

The poem is composed in the long meter (al-Tawil) with the following metrical feet: "fa'ūlun mafā'ilun fa'ūlun mafā'ilun".

## 3. The Subject of the Poem:

This poem, a lamiyyah (a type of Arabic poem) on the Seven Readings, focuses primarily on explaining and clarifying the preferred method of recitation for a limited number of letters where two variations have been narrated by the Seven Readings, according to the opinion and choice of the leading scholar of the Maghreb, Imam Abd al-Rahman ibn al-Qadi al-Maknasi. Imam al-Zadwati says in the introduction to the poem:

Here is a poem whose memorization will benefit you,  
and whose mastery will be the foundation for the Seven Readings.  
And this is regarding the two variations in which there is a narration,  
from our eminent scholars. Take it in its entirety.

On what their sheikh teaches,  
He who bestowed upon them his generosity with reverence.

Abu Zayd ibn al-Qadi, here is his method,  
Separated by a symbol or a name, then by the letter waw.

And the way that flows, I have begun with it, so take  
Its beginning, however much I recite it.

## 4. Description of the Copies:

The first copy: This is the copy from the National Library in Rabat, part of collection 1371 D, from folio 96(a) to folio 97(b). Each folio contains 15 lines, written in a clear and standard Maghrebi script with black ink, and some words written in red and green. This copy was designated the "Mother Copy" and used as the basis for the text, and it was designated by the letter (A).

The second copy: This is another copy from the National Library in Rabat, part of collection 1148 D, from folio 145(a) to folio 145(b). It was written in a poor Maghrebi script with black ink. The first side of the manuscript contains 20 lines, with two verses per line, except for the seventh line, which contains one verse. The second side contains 22 lines. Fourteen of these lines are related to the poem, with two verses per line except for line 14, which contains only one verse. The remaining lines pertain to another manuscript and are designated by the letter (B).

The third copy: This is a copy from the Library of the Prophet's Mosque in Medina, preserved under number 143/80(34). It consists of two folios, from 251a to 252b, and is incomplete at the end. Each folio contains fifteen lines, written in a clear and standard Maghrebi script, in black ink except for the title and some letters, which are in red. It is designated by the letter (M) in reference to Medina.

The fourth copy: The copy held by the Juma Al Majid Center in Dubai, United Arab Emirates, is preserved under number 2/384910, from folio 71(b) to folio 74(a). Its folios contain between 17 and 18 lines, written in a standard Maghrebi script with black ink. I have designated it with the letter (C), referring to the Juma Al Majid Center.

5. Motives for Editing the Poem: Among the most prominent motives for editing this poem are the following:

1. The importance of the subject matter addressed in the poem, namely the preferred method of recitation for the seven canonical reciters, known as the "Tasdir."
2. Correcting the attribution of the poem to its author, as it was attributed to Imam Abd al-Rahman ibn al-Qadi al-Maknasi al-Maghribi, while it is originally by Imam Abu Zayd Abd al-Rahman al-Zadwati al-Susi.
3. Preserving the heritage of our scholars, by verifying their manuscripts, especially those of scholars who were obscure, such as our scholar Al-Zadouti.

1. Our Work in the Investigation:

We prefaced this investigation with a study in which we addressed the following:

1. We defined the poem by clarifying its name, verifying its attribution to the author, stating the number of its verses, and outlining the motivations for its critical edition, followed by a description of the manuscript copies.
2. A very brief biography of the author.
3. Collection of the manuscript copies, with the copy held by the National Library in Rabat serving as the primary source.
4. Writing the critical text according to modern spelling rules.
5. Comparing the four copies.
6. Fully and accurately vocalizing the critical text.
7. Incorporating the necessary punctuation marks.
8. Translating the names of the figures mentioned in the poem.

2. Defining the opening in the readings:

a. Definition of Readings:

Linguistically: Readings is the plural of reading, and reading is derived from the root "qara'a," which in Arabic means gathering and combining. Anything you gather, you have read. We say, "I read the thing as a Qur'an," meaning I gathered it and combined its parts. And their saying, "This she-camel has never read a placenta," and "She has never read a fetus," meaning her womb has never held a child.

Reading also means recitation.

We say, "I read the Qur'an," meaning I recited it, combining the letters and words in recitation, and "I pronounced it as a whole," meaning I recited it.

Technically: Scholars of the field have offered numerous definitions of the term "reading." We will mention some of them:

- It is the variation in the wording of the revealed text mentioned in the writing of the letters or their manner; such as lightness, heaviness, and other variations.
- Knowledge of how to pronounce the words of the Quran and their variations, attributed to their transmitters.
- A science that examines the structure of God's words in terms of the frequently transmitted variations. It may also examine the structure of the words in terms of the less frequently transmitted variations that reach the level of widespread acceptance.

B. Definition of the Front:

Linguistically: The front is the highest point, the beginning of anything, or, as some say, the most prominent part. To take a front position is to sit upright. To give a front to one's book is to give it a front. To give someone a front position in a gathering is to place them at the head. A horse takes the front, and both refer to it leading the pack. The front horse is the one that comes first.

Therefore, the front is the beginning of everything.

Technically speaking: We did not find a specific definition of "precedence" in Quranic readings in our research, as studies in this field are still relatively new. However, our research led us to the following conclusions:

Precedence in Quranic reading: This refers to the presentation of a particular reading in a specific region when multiple readings exist or when there is disagreement. In such cases, those skilled in the art and performance present a specific reading and give it precedence during recitation, and it becomes well-known among them. This precedence is based on specific considerations and can be described as established practice. This term became widespread, particularly among the scholars of the Maghreb.

The scholars of the Maghreb paid close attention to this art—the art of precedence in Quranic reading and its established practice—especially the Fez school. They composed various treatises on the subject, some relating solely to the reading of Imam Nafi', and others relating to the seven canonical reciters. I will mention some examples that illustrate this:

a. The Garden of Flowers on the Ten Methods of Nafi', by Abd al-Salam al-Madghari, begins:

And here is what has become widely known

From the ten narrators, whether they are behind or behind

From what is said in one or two ways, and what is said after them and what is said before them.

B. A poem entitled "The Introduction" by Abu Zayd Abd al-Rahman ibn al-Qadi (d. 1082 AH), from which he quoted a large number of verses in "The Shining Dawn," including his saying:

And the joining in the separation with thinning is well known

And the stopping with emphasis is mentioned for all.

T. The poem on the opening of the recitation by Abu al-'Ala' Idris ibn Muhammad al-Hasani al-Manjara, in which he says:

Here is what is known to be a difference of opinion

Among the seven reciters, so understand what has been mentioned

From what has appeared from them regarding precedence

With the later, so investigate and understand.

And he says in the chapter on the Basmala, for example:

And they began the pause between the two surahs

For al-Basri, al-Shami, and Warsh, without a doubt.

Th. A poem on the opening of the recitation by Muhammad ibn 'Abd al-Salam al-Fasi (d. 1214 AH), and he has a commentary on it entitled: "Explaining the Pronoun from the Secrets of the Opening," in which he says at the beginning:

And after that, I will mention

From the aspects of disagreement that they began

During the performance of what the book contains

For the seven reciters, may you be spared from incapacity.

J. The reddish annotation of al-Aw'ishi on al-Durar al-Lawami', by Ahmad ibn al-Talib Mahmud ibn 'Umar Aydu'ishi, who was from the land of Shinqit. The term "reddish annotation" in their usage refers to a commentary or marginal note, a style followed in annotating works by adding further material in red ink, contrary to the original text which is usually written in black ink. This poem, which explains the practice mentioned by Abu al-Hasan ibn Barri in matters of disagreement, begins:

Here is what is adopted for the benefit of the reader

From what came in al-Durar al-Lawami'

From the successors, then mention the introduction

If the adoption is based on both methods, then confirm it

And all of it I have taken through knowledge

After having taken it through transmission.

The Second Section: Textual Verification and Production

In this section, God willing, we will examine the text of the poem according to modern spelling rules. We begin, with God's guidance and support:

In the name of God, the Most Gracious, the Most Merciful. May God's blessings and peace be upon our master Muhammad and his family.

The learned scholar and accomplished researcher, Abu Zayd Sidi Abd al-Rahman al-Zaduti, may God Almighty have mercy on him and be pleased with him, said:

I begin my poem with praise to God, so that it may be easy to understand.

And I offer my purest and most continuous prayers.

Upon Ahmad, the one sent as a mercy to mankind,

And all his noble companions, upon loyalty.

Here is a poem whose memorization will benefit you,

And its mastery will be a source of pride for the seven noble figures.

And this is in the two aspects of which there is a narration

From our eminent sheikhs, take it as a complete and authentic text.

Upon what their sheikh, who bestowed upon them his bounty, would recite in praise.

Abu Zayd ibn al-Qadi, here is his method:

With a symbol or a name, then separate with the letter waw.

And the way that flows, I have begun with it, so take it:

With its beginning, however much I recite it.

And we make it sufficient for all else except that which:

I feared might cause confusion, which you will see explained in detail.

And we remain silent about the pause of al-Zayyat and his alif:

With their hamza in that protected area, it is firmly established.

And I named it for the seekers, its source.

Oh, if only it would be accepted and embraced in public!

I am not worthy of this task, but I

hopefully from God that He will fulfill my hopes.

Upon Him I rely in all matters.

How excellent a Trustee is He upon whom one places their trust!

With their silence between the opening verses, they issued it,

as His decree came, in accordance and complete.

And between the two verses, reverse them for them with what follows them.

And say "Bismillah" for them in the four radiant verses first.

But the reversal of this is clear at the time of the afternoon prayer.

And your lengthening in the separated verse is a great length.

And in the definite article, there is a pause and something similar.

And the pause of the letter "lam" with the transfer is a separation.

And a pause, and in the separated verse, a pause like it.

Khalaf narrated, and pause for it, connecting it, and not.

And your pause in the separated word by transmission has fulfilled its purpose.

And you warned them, and the door was made easy for you to be just.

And among the people, the lying down is permissible, and your Creator.

And its sisters, its abrogation has been prolonged and elevated.

And We forgive you, and be patient for the judgment and its door.

With its assimilation, it is free, and in it, for lengthening and not.

When it stops with the letter هاء, it is إِنْزَاهِيْمٌ and هَادٍ.

The opening of its هاء is correct and more beautiful.

Its inclination is a wave, and for Ibn Kathir, it is punished for the separation, first by first.

I inform you of the entry and shorten it, he performs it.

We direct it and its door gently and justly.

And you used to wish for what you were amused with.

Its intensification is guidance and address for adornment.

And do not think, and say weak, with its opening.

For their eternity, you attained the hoped-for eternity.  
And what is with the Criterion, the Cave, and the Women?  
And ask with what is the first stop of al-Kisa'i.  
And the assimilation is the nature of the word, as in "qīla" and "adjī'an"  
"Yūrī" and "uwārī" are used, as in "tujtabā" and "tabajjāla".  
And Hishām lengthened the vowel in "ayyinna" and its conjugation  
And the vowel after "ra'ā" is a slight opening and a slight shift.  
For Shu'bah, before the consonant in the hamza, rely  
On the inclination of what precedes the pronoun, as established.  
You argue with me by lightening the vowel, as in "lāḥa" and "hā iqtadīh"  
By lengthening "mawlā" and the kasrah in "innaha" is a continuation.  
And mercy, break its nun, and evil.  
Afflicted, and make a sukun between two fathas, sandalwood.  
Wretched, and plotting against them is necessary,  
Whether in pause or in connection, and test it to make it beautiful.  
And ayyamah, pronounce it with a long vowel, and say with it,  
Like I know you, not with the Resurrection, praise be to God.  
And Har, incline and open, and I know you is like it,  
And this is for Ibn Dhakwan, and wherever it is revealed.  
And they follow the nun, lighten the length and say:  
And we graze, omit the ya, advance for Qunbula.  
And it is with the ta' open, take refuge and for Ahmad  
When they despaired, and the door, turn it over and replace it.  
And hearts with the ya', confusion and their omission  
When my partners, the hamza is connected.

And let them reward with the past tense, and lie down.  
With the genitive case in the phrase "in the absence of the right hand," and ask me for an example.  
With the affirmative in both cases, and cut off and extend it.  
With the accusative case in both cases, its companion and no.  
And with the fatha, the ya' of the kaf is easy, and in "when"  
I did not die, Ibn Dhakwan, with the first statement.  
And make the silent one, and he fears it, he judged, and in "the two who came"  
With the affirmative, and stop, his permission is granted, he is high.  
And the opening of "I will come to you" is said, and they will go out.  
The vowel on the letter "ra" is pronounced with a dammah and a fatha, and they have passed and are correct.  
Upon Ahmad, the one sent as a mercy to mankind,  
And all his noble companions, upon loyalty.  
Here is a poem whose memorization will benefit you,  
And its mastery will be a source of pride for the seven noble figures.

And this is in the two aspects of which there is a narration  
From our eminent sheikhs, take it as a complete and authentic text.  
Upon what their sheikh, who bestowed upon them his bounty, would recite in praise.  
Abu Zayd ibn al-Qadi, here is his method:  
With a symbol or a name, then separate with the letter waw.  
And the way that flows, I have begun with it, so take it:  
With its beginning, however much I recite it.  
And we make it sufficient for all else except that which:  
I feared might cause confusion, which you will see explained in detail.  
And we remain silent about the pause of al-Zayyat and his alif:  
With their hamza in that protected area, it is firmly established.  
And I named it for the seekers, its source.  
Oh, if only it would be accepted and embraced in public!  
I am not worthy of this task, but I  
hopefully from God that He will fulfill my hopes.  
Upon Him I rely in all matters.  
How excellent a Trustee is He upon whom one places their trust!  
With their silence between the opening verses, they issued it,  
as His decree came, in accordance and complete.  
And between the two verses, reverse them for them with what follows them.  
And say "Bismillah" for them in the four radiant verses first.  
But the reversal of this is clear at the time of the afternoon prayer.  
And your lengthening in the separated verse is a great length.  
And in the definite article, there is a pause and something similar.  
And the pause of the letter "lam" with the transfer is a separation.  
And a pause, and in the separated verse, a pause like it.  
Khalaf narrated, and pause for it, connecting it, and not.  
And your pause in the separated word by transmission has fulfilled its purpose.  
And you warned them, and the door was made easy for you to be just.  
And among the people, the lying down is permissible, and your Creator.  
And its sisters, its abrogation has been prolonged and elevated.  
And We forgive you, and be patient for the judgment and its door.  
With its assimilation, it is free, and in it, for lengthening and not.  
When it stops with the letter هاء, it is إِبْرَاهِيمَ and هَادٍ.  
The opening of its هاء is correct and more beautiful.  
With صَادٍ and its opposite, يَتَنَسَّطُ مِقْوَلًا.  
And say in them with قَادٍ, صَادٍ, and جَادٍ مَعًا.  
جَمَارِكَ and أَلْمِخْرَابِ تَصَبُّبًا and what follows.

Its inclination is a wave, and for Ibn Kathir, it is punished for the separation, first by first.  
I inform you of the entry and shorten it, he performs it.  
We direct him and his door gently and justly.  
Here is a poem whose memorization will benefit you,

and whose mastery is the foremost of the seven scholars.  
And this is in the two aspects of which there is a narration  
From our eminent sheikhs, take it as a complete and authentic text.  
According to what their sheikh taught, who  
bestowed upon them his generosity with great honor.  
Abu Zayd ibn al-Qadi, here is his method  
With a symbol or a name, then separate it with the letter waw.  
And the face of what flows, I have begun with it, so take  
With its beginning, however much I recite it.  
And we will suffice with it, needing nothing else, except that which  
I feared might cause confusion, which you see explained in detail.  
And we will remain silent about the pause of the oils and their alif  
With their hamza in that protected area, firmly established.  
And I have named it for the seekers its beginning  
Oh, how I wish it would be accepted and embraced in public.  
I am not worthy of this task, but  
I hope from God that He will fulfill my hopes.  
Upon Him I rely in all matters.  
For He is the best of guardians upon whom one trusts.  
With their silence between the opening verses, begin,  
As His decree came, in accordance and complete.  
And between the dawn, reverse for them with what follows,  
And begin with the first four verses.  
But the opposite is clear in this era.  
And your lengthening of the separated word is a great act of reverence.  
And in the definite article, there is a pause, and something like it is close, and stopping the  
letter "lam" with the transfer is a separation.  
And a pause, and in the separated word, a pause like it, as narrated by Khalaf, and stop for it,  
connecting it, and not.  
And your stopping in the separated word with the transfer has fulfilled, and you have warned  
them, and the door has been made easy for you to be just.  
And among the people, with the lying down, is a solution, and your Creator.  
And his brothers, his snatching has been prolonged and elevated.  
And We forgive you, and be patient for the judgment and its door.  
With its assimilation, it is free, and in it, for lengthening and not.  
When it stops with the ha, it is a guide and Abraham.  
The opening of its ha is correct and beautiful.  
I have made it easy for you, you have been guided and made simple.  
With a šād, and its opposite is with a yabsuṭu miqwālā.  
And say in them with a šād, qāḍin, and added with  
your donkey and the mihrab, erected and what follows.  
Its inclination is a wave, and for Ibn Kathir,

He punishes for the separation, firstly, firstly.  
I inform with insertion and shorten, he performs it,  
We turn it and its door, gently and justly.  
And you used to wish for what you were amused with.  
Its emphasis is guidance and address for adornment.  
And do not think, and say, "Weak," with its opening.  
For their eternity, you have attained the hoped-for eternity.  
And what is with the Criterion, the Cave, and the Women?  
And ask about what Al-Kisa'i stopped first.  
And rather, the assimilation is natural, it was said, and lie down.  
It conceals, it is concealed, it is gathered and glorified.  
And Hisham extended the vowel in "ayyin" and its conjugation.

And after "ra'a" there is a slight opening and a slight shift.  
For Shu'bah, before the consonant in the hamza, rely on  
The inclination of what precedes the pronoun is established.  
You argue with me regarding the lightening of "laha" and here is the example of it.  
By lengthening "mawla" and the kasra in "innaha" is correct.  
And "rahma" break its nun and "khabitha"  
Accurate and make the "sandala" silent between two "fathas."  
Wretched and cunning, with proof is necessary.  
Whether standing or continuing, test it to make it beautiful.  
And say it with a long vowel,  
Like I know you, not by the Day of Resurrection, praise be to God.  
And be hopeful and open, and I know you like it.  
And this is for Ibn Dhakwan, and wherever it is revealed.  
And follow the nun, lighten the length and say,  
And let us graze, omit the ya, bring forward for Qunbul.  
And it is with a fatha on the ta', for the sake of Ahmad.  
When they despaired, and the door turned over and replaced.  
And hearts with a ya', confusion and their omission.  
When my partners, the hamza is connected.  
And let them be rewarded with a ya', past tense, and lie down.  
With a genitive in the distance of Yemen, and ask me for an example.  
With affirmation in both cases, and cut off and extend it.  
They came to me in both cases, its companion, and no.  
And with a fatha on the ya' of kaf, it is easy, and in idha  
Ibn Dhakwan died, with the first statement.  
And make sukun on yattaqah, he judged, and in ā'atayn  
With the affirmation, a pause is permissible, a possessor is above.  
And with a fatha on ana ātika, he said, and yakhrujun  
With a damma and a fatha on the ra', it has passed and is correct.  
And making sukun on kisfan is obligatory, and with a fatha on them

With a doubled ra', for their memorization, three times on the wali.  
And the quiescence of the ya' in all of them is first,  
for Bazziyyihim and Ibn al-'Ala, and it is easy.  
And your connection in Ilyas, then by cutting it off,  
is beneficial, and the hamza of the waw in the market is a bomb.  
And verify with insertion, then with something else,  
its twist, and make it easy in A'ulqi and A'unzila.  
And he is pleased with it by quiescence, his tongue is long,  
where are you from it by making it easy and not.  
And from him, with the letter meem doubled, when he addressed,  
to warn, and extend, his guidance, and no.  
And whoever does not repent, merge and separate it intentionally,  
He calls out at the beginning with the affirmation, entering.  
Controlling, the nasalization is said, and its sad,  
Knowing, and the structures with the kasra, sandalwood.  
And the first one, "yaṭmith" (menstruation), add a vowel and break the second one.  
Spread the word "riḏā" (satisfaction), add a vowel, describe, and feminize it.  
And the assimilation of "zayyanna" (we have adorned) and the absence of the letter "ya" (ي)  
is complete.  
They remember, they believe, in summary.  
And say "lubada" (a thicket) with a vowel, "dhu salasil" (possessing chains).  
With the affirmation, stop, it is considered a terrifying, terrifying thing.  
And "fa-l-mulqiyat" (those who throw) and "fa-l-mughirāt" (those who raid), show it clearly.

The "ishmām" (a slight nasalization) and the "ṣād" (ص) are less common.

And your standing in the valley of dawn, with firmness and steadfastness,  
He saw him, purified, settled, and my religion, praise be to God.  
And magnify him, and cut short, and praise and magnify him.  
And lower your gaze with harmony from you, as a favor.  
And present from the people of the seven also their imam,  
A praiseworthy, sufficient, supportive, and perfect guide.  
A virtuous and radiant one, he came with the truth, a guide,  
Pure, obedient, he judges gently, revered.  
He was purified from the light of a holy sanctuary, whose radiance was their Tamim.  
To You, my Lord, I implore You through them, O servant of Yours.  
That You may forgive his sin and conceal his faults,  
By this and that abode, O Exalted One.  
And gather him on the Day of Reckoning with the one  
For whom Your favor was first bestowed.  
His light clothed the universe; that is Muhammad,  
My hope and my trust tomorrow, the Day of Trial.

May God's blessings be upon him as long as a star shines,  
and as long as thunder roars and rumbles in the sky.  
And upon his followers, his family, and all his companions,  
and his wives and those who followed him in all loyalty.  
This is sufficient and complete. Peace be upon His chosen servants, and praise be to God,  
Lord of the Worlds.

### ***Third Section: A Brief Explanation of the Poem***

In this section, God willing, we will provide a brief explanation of the verses of the poem. We begin, and with God's guidance:

- We will remain silent regarding the pause of al-Zayyat and his alif with their hamza in the protected area, as this is firmly established.

Explanation: The author remained silent regarding the pause of Hamza and Hisham, not mentioning it because he dedicated a separate work to it. In summary, regarding the pause of the two imams, Hamza and Hisham, they change the final hamza when pausing. This change is achieved either by softening, transferring the vowel, deleting, or substituting. As for the medial hamza, Imam Hamza alone, unlike Imam Hisham, changes the medial hamza, also by softening, transferring the vowel, deleting, or substituting.

- They begin with a pause between the opening verses.

Explanation: There are two ways to recite the Basmala (the phrase "In the name of God, the Most Gracious, the Most Merciful") between two surahs according to Warsh, Al-Basri, and Ash-Shami: to recite it or not. If it is omitted, a pause is preferred over a continuation, as this is the established practice.

The author, may God have mercy on him, has presented the option of pausing between the two surahs here. A pause is a short stop at the end of the first surah without taking a breath, followed immediately by reciting the beginning of the next surah without the Basmala.

- And between Al-Falaq, recite in reverse order with what follows it.

Explanation: When reciting in reverse order, as in our recitation between An-Nas and Al-Falaq, a continuation is preferred over a pause. That is, the end of An-Nas is recited with the beginning of Al-Falaq.

- And recite the Basmala for them in the four radiant surahs first.

Explanation: The Four Radiant Ones, or the Four Glorious Ones, are four surahs: Al-Qiyamah, Al-Mutaffifin, Al-Balad, and Al-Humazah. Each of these surahs is connected to the one preceding it. The reason for singling out these surahs is that if a reader were to connect the end of one surah to the beginning of the next without the Basmalah (the opening phrase "In the name of God, the Most Gracious, the Most Merciful"), it would create a connection between a verse of forgiveness and the negative particle "la" (no), as in the case of connecting the end of Al-Muddaththir to the beginning of Al-Qiyamah. Similarly, it would create a connection between the name of God and woe, as in the case of connecting the end of Al-Infitar to the beginning of Al-Mutaffifin. All of this would create an awkwardness in the meaning. Therefore, the author of the poem placed the Basmalah between the two surahs and instructed us to pause after it to avoid connecting the name of God with woe or with the



The nazim chose the amplification, a connection, and a stop in the يّ, and its counterparts, "يّي / ئاا."

- the explanation:

- When it stops with the letter "ha" "had".

[illegible]

- Explanation: The author presented Imam Ibn Dhakwan's reading of the word اِبْرَاهِيْمَ with a fatha on the ha' and a long vowel, so it is read as "Ibraham."

- Explanation: The author presented Imam al-Bazzi's reading of the word حِفْظٌ

- And say in them with a sad, a judge.

- And he added to it with your donkey and the mihrab, and what followed.

Explanation:

- And for Ibn Kathir, he punishes with separation, firstly, firstly.

The Imam Ibn Kathir al-Makki chose clear pronunciation in the word **چڑک** "He punishes whom He wills".

- Explanation:

- And shorten it, and it will be done, and we will turn it, and its door is gentle and just.

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Explanation:

Imam al-Bazzi presented the lengthening in the separated letters in the verse:  $\text{چَ دَ دَ}$  and at the beginning of Surah al-Qiyamah in the verse:  $\text{چَ رَ رَ رَ رَ}$

- And say to him with a lengthening, and say to him, as I know you, not with the Resurrection, praise be to God.
- And say to him with a lengthening, and say to him, as I know you, and this is for Ibn Dhakwan, and wherever it is revealed.

Explanation:

In His saying, may He be exalted:  $\text{چَ كَ}$  and His saying:  $\text{چَ دَ دَ}$  and His saying:  $\text{چَ كَ}$ , the two readings for Ibn Dhakwan are imala and fath, and the author of the poem has given precedence to the reading with imala.

- And follow the nun, lighten the lengthening and say

Explanation:

He has given precedence to lightening the nun in His saying, may He be exalted:  $\text{چَ پَ پَ}$ , thus: "And do not follow," according to Imam Ibn Dhakwan.

- And graze, omit the ya, give precedence to Qunbul

Explanation:

In His saying, may He be exalted:  $\text{چَ چَ}$ , the author of the poem, in the narration of Qunbul, has chosen to give precedence to omitting the ya in the word "narta`a."

- And it is with a fatha on the ta' (ء) for refuge.

Explanation:

Imam Hisham presented the fatha on the ta' in the verse:  $\text{چَ پَ}$  as follows: "Here it is for you."

- And for Ahmad, when they despaired, the chapter is inverted and substituted.

Explanation: Imam al-Bazzi presented the chapter on "despaired" ( $\text{چَ نَ}$ ) and its chapter is inverted and substituted. Its chapter is: " $\text{چَ نَ} / \text{چَ بَ} / \text{چَ رَ} / \text{چَ دَ}$ ." The inversion and substitution occur by making the hamza silent in the position of the ya'. The letter ya' is open in the place of the hamza, then the silent hamza is replaced with an alif, so it becomes "ya'isu"

- And hearts with a ya' is confusing.

Explanation: The author presented the reading with a ya' for Imam Hisham in the word "afida"

- And their omission of the hamza with "shurakay" is connected.

Explanation: The author presented the omission of the hamza in the word "shurakay" for Imam al-Bazzi, so it is read as "shurakay"

- And they will surely be rewarded with a ya' in the past tense

Explanation: The author presented the reading with a nun for Imam Ibn Dhakwan in the verse: "And We will surely be rewarded" in Surah An-Nahl, as follows: "And We will surely be rewarded." • And lie down in the valley of Yemen

Explanation:

In the word " $\text{چَ جَ}$ " in both instances—Surah Al-Isra and Surah Fussilat—the imala (vowel shift) is preferred by Imam Al-Susi.

- And ask me for an example

With affirmation in both cases.....

Explanation:

The author, following Imam Ibn Dhakwan, preferred the affirmation of the ya' in the verse: "چؤ وؤ" as follows: "So do not ask me" in both pause and continuation.

- And cut off and lengthen it with "I come to me" in both cases, its companion and not.

Explanation:

Imam Shu'bah presented the method of pronouncing the hamza al-wasl (connecting hamza) with a long vowel, thus reading the hamza al-qat' (connecting hamza) as a hamza al-qat' (cutting hamza), as in "i'tuni" (bring me). If he connects it to what precedes it, as in the verse: "rawman" (returning hamza), he breaks the tanwin (nunation) of "radman" (returning hamza) and reads it with a silent hamza after it, as in "radmanituni" (returning hamzas). If he begins with it, he begins with a kasra (short i vowel) on the hamza al-wasl and replaces the silent hamza with a ya', so it is read as "i'tuni" (bring me). The same method applies to the verse:

- And with a fatha (short a vowel) on the ya' of "kaaf" (returning hamza) is easy.

Explanation:

Imam al-Susi presented the fatha on the "ya" in the opening of Surah Maryam: "rawman" (returning hamza)

- And in "idha ma mettu ibnu" (when I die, son of) Dhakwan, with the narration first.

Explanation: Imam Ibn Dhakwan chose the preferred reading with the narration in the verse: چنت ت ت چ (Surah Maryam).

- And make the ya' silent, and he fears Him.

Explanation: The author chose for Imam Khallad the sukun in the verse: چچ چ.

- And make the ya' silent in all, first, for al-Bazzi and Ibn al-'Ala, and make it easy.

Explanation: The author chose for the verse: چچ چ the sukun of the ya' of "al-la'i" for both Imam al-Bazzi and Abu Amr al-Basri.

- And your connection In Elias, then by separating it, it is beneficial.

Explanation:

The reading with the connecting vowel is presented by Imam Ibn Dhakwan in the verse: چؤ وؤ چ.

- And the hamza of the waw with the connecting vowel is a hamza.

Explanation:

And in the word: چچ چ, the author chose the hamza for Imam Qunbul, so it is read as "al-su'q." He has the option of a silent hamza and a damma with a long vowel, and the preferred reading is with a silent hamza. The reading he presented for Imam Qunbul is not explicitly stated in this verse; rather, he merely mentioned that he read it with a hamza only.

- And verify with the insertion, then with something else, and make it easy in "a'ulqi" and "a'unzila".

Explanation: The author presented Imam Hisham's reading in his saying: اَلاَقِ اَنَازَلَا اَنَابُوكُم "a.laqi, a.nazala, a.nab'ukum" with the insertion and the second with the simplification.

- And he is pleased with it with a silent hamza, it is long. His tongue

Explanation: He presented the reading of the silent "h" in the verse: يَا رَدَاهُ as follows: "yardāhu" for both Imam al-Duri and Hisham.

- Where are you from it with its ease and not.

Explanation: He presented the reading of the hamza with a full vowel for Imam Hisham in the verse: اَإِنَّا "a'inakum".

- And from it with a shaddah on the mim when

Explanation: In the verse: لَمَّا مَتَا as follows: "lammā matā", the author chose the reading with a shaddah on the mim for Imam Hisham.

- And address to warn

Explanation: He presented the reading with the second-person pronoun in the verse: لِتُنذِرَ "litundhir" in Surah al-Ahqaf for Imam Al-Bazzi.

- And extend his guidance, and do not.

Explanation:

Imam al-Bazzi presented the reading: "anfan" without elongation, over the reading "anfan" with elongation.

- And whoever does not repent, assimilate and separate them intentionally.

Explanation: He presented the reading with assimilation; that is, the assimilation of the ba' into the fa', for Imam Khallad in the verse: "And whoever does not repent, then those are the ones."

- He calls out at the beginning with affirmation.

Explanation: He presented the reading with affirmation of the ya' in the word: "yunadi" as follows: "yunadi" when pausing, for Imam Ibn Kathir.

- The word "musaytirun" (controllers) is pronounced with a slight nasalization (ishmam) according to Imam Khallad, and with a "sad" (ص) according to Imam Hafs.

- "Al-munsha'at" (the creations) with a kasra (i.e., a short "i" sound) is pronounced with a "sad" (ص) according to Imam Hafs.

Explanation:

In the word "al-munsha'at" (the creations), the word "al-munsha'at" (the creations) is pronounced with a kasra (i.e., a short "i" sound) according to Imam Shu'bah.

- "Wa awwal yatmith" (and the first one to touch) is pronounced with a damma (u.e., a short "u" sound) and with a kasra (i.e., a short "i" sound) according to Imam al-Kisa'i.

Explanation:

The author of Surah Ar-Rahman (The Most Merciful) presents the first instance of the word "yatmithunna" (touch them) with a damma (u.e., a short "u" sound) and the second instance with a kasra (i.e., a short "i" sound) according to Imam al-Kisa'i.

- "Inshuzu" (rise up) Add a line

Explanation:

In his saying: اِنشُزُوا فَاَنشُزُوا, the author presented the reading with a damma on the shin according to Imam Shu'bah in the word "اَنشُزُوا".

- And make it feminine, it will be first.

Explanation: He presented the reading with the feminine form of the Almighty's saying:  $\text{چَکَّکَّکَّ}$  "so that it would not be a state" according to Imam Hisham.

- And the assimilation of "يَتَا"

Explanation: He presented the assimilation of the dal into the zay according to Imam Ibn Dhakwan in the Almighty's saying:  $\text{چَکَّکَّکَّ}$  "And We have certainly made it beautiful".

- And with the ya', the third person singular, "يَتَدَكَّرُونَ يُؤْمِنُونَ" in summary.

Explanation:

In the Almighty's saying: And His saying: "Little do they believe," "Little do they remember." The reading with the third person, i.e., the reading with the letter ya, is preferred according to Imam Ibn Dhakwan.

- And "a little is thick" with a damma.

Explanation: The reading with a damma on the lam in His saying, "Little do they believe," is preferred according to Imam Hisham, as "upon him is thick."

- The one with chains, with the hamza, is considered a terrifying thing when pausing.

Explanation: The reading with a long vowel is preferred when pausing according to al-Bazzi, Ibn Dhakwan, and Hafs in His saying, "Little do they believe," as "chains."

- And "those who throw," "those who raid." Show them clearly

Explanation:

The author presents Imam Khallad's recitation of the verse: "So those who deliver the remembrance" and in the verse: "So those who raid at dawn"

- Controlling the pronunciation of the letter "sad" with a slight nasalization

Explanation: The author presents Imam Khallad's recitation of the word:

- And your stopping at the valley of dawn with a firm pronunciation

Explanation: The author presents the affirmation of the letter "ya" when stopping, according to Imam Qunbul, in the word:

- And shorten it, for he saw it and purified it.

Explanation: The reading with shortening is presented by Imam Qunbul in the verse:  $\text{چَکَّکَّکَّ}$  "that he saw him"

- "Sakkin wali din halla"

Explanation: The reading with a silent ya' is presented by Imam al-Buzzi in the verse:  $\text{چَکَّکَّکَّ}$ , thus: "wali din"

- "And magnify Him and cut off, and declare His oneness and magnify Him, and lower your voice with harmony from You as a favor."

Explanation: The takbir alone is presented over the tahlil with the takbir for Imam al-Buzzi.

And among the people of the seven, their imam is also presented

A praiseworthy, sufficient, supportive, and perfect guide.

Fadila and Diya came with the truth, a guide.

He purified himself, obedient, fulfilling his obligations, gentle and revered.

He shone forth with a pure light, a sacred radiance, their Tamim.

To You, my Lord, through them, I supplicate.

Explanation: In these verses, the poet used special letter symbols to represent the names of the seven reciters and their narrators. He symbolized each reciter with a letter, beginning with the seven reciters and then following with the narrators. He followed the same symbolic method employed by Imam al-Shatibi. However, his notation was limited to individual reciters only, without assigning symbols to a group of them as Imam al-Shatibi did. Furthermore, the author also gave precedence to Imam Warsh over Imam Qalun in recitation, following the practice of the Maghreb scholars who prioritized the Warsh recitation.

1. Nafi' (A) / Warsh: (C) / Qalun: (B)
2. Ibn Kathir: (D) / al-Bazzi: (E) / Qunbul: (Z)
3. Abu Amr al-Basri: (H) / al-Duri: (T) / al-Susi: (Y)
4. Ibn Amir (K) / Hisham: (L) / Ibn Dhakwan: (M)
5. Asim: (N) / Shu'bah: (S) / Hafs: (A)
6. Hamzah: (F) / Khalaf: (D) / Khallad: (Q)
7. al-Kisa'i: (R) / Abu al-Harith: (S) / al-Duri: (T).

### **Conclusion:**

In conclusion to this research, which focused on the investigation of the poem "Musaddirat al-Talibin" (The Introduction to the Students), we mention the most important findings:

1. Abu Zayd Abd al-Rahman ibn Muhammad ibn Ali al-Susi al-Maliki was one of the lesser-known scholars of Morocco.
2. The poem "Musaddirat al-Talibin" was composed by Imam al-Zadwati (may God have mercy on him).
3. The poem consists of sixty-six verses.
4. The art of "Tasdir" (introduction) was prevalent in Morocco. This refers to the practice of presenting a particular reading from a specific region when multiple readings exist or when there is disagreement. In such cases, those skilled in the art and performance would present a specific reading and introduce it during the recitation, and it would become widely known in that region.
5. The author of the Lamiyyah on the Seven Readings, which focuses on clarifying the preferred method of recitation for a limited number of letters where two methods were transmitted by the seven reciters, according to the opinion and choice of Imam Abd al-Rahman ibn al-Qadi al-Miknasi.

And Allah knows best. May Allah bless Muhammad, his family, and his companions, and grant them abundant peace.

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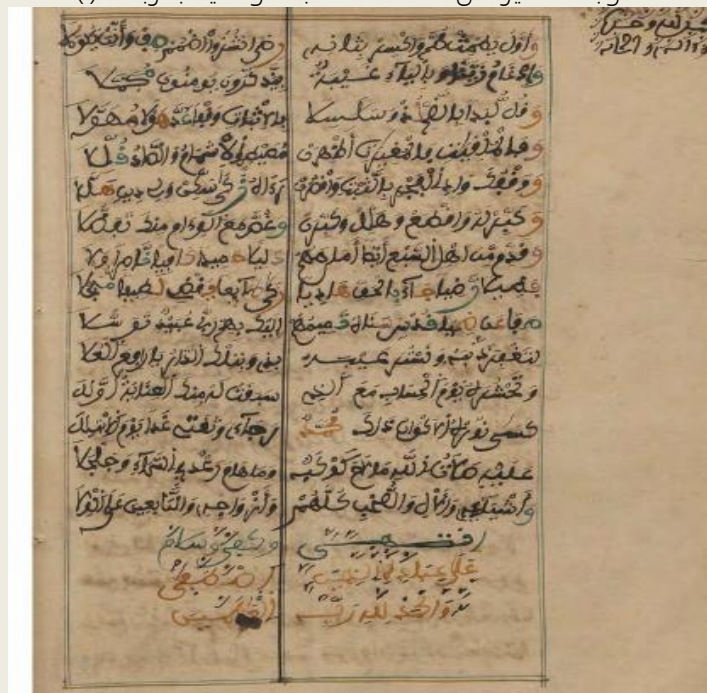
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الملاحق:

الوجه الأول من نسخة المكتبة الوطنية بالرباط (أ).



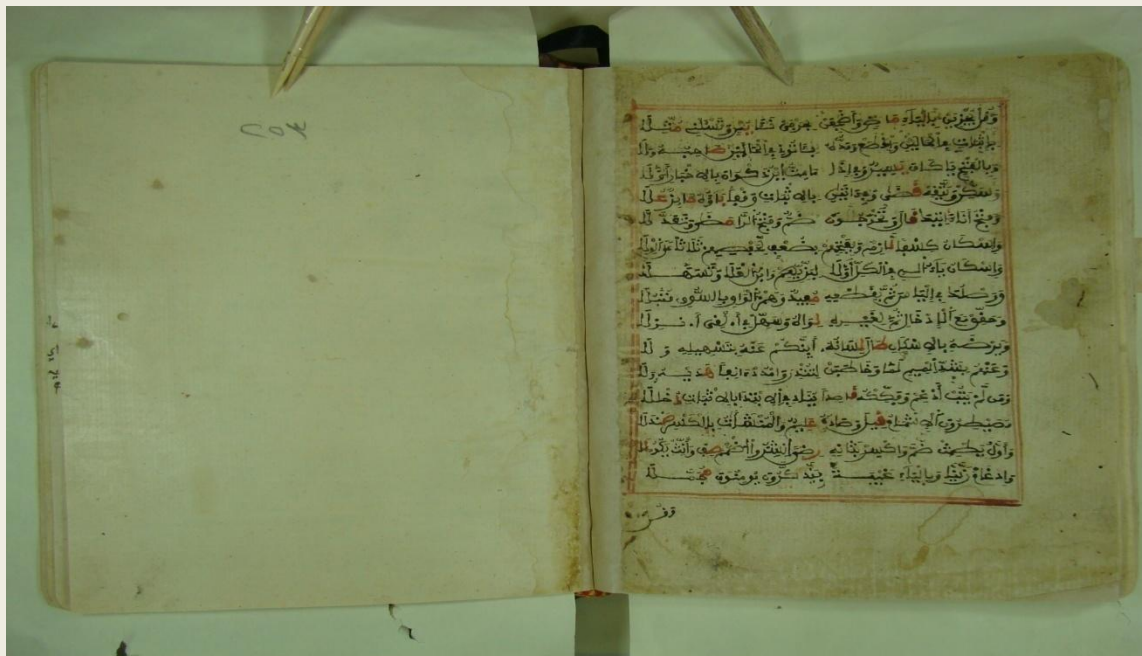
الوجه الأخير من نسخة المكتبة الوطنية بالرباط (أ).



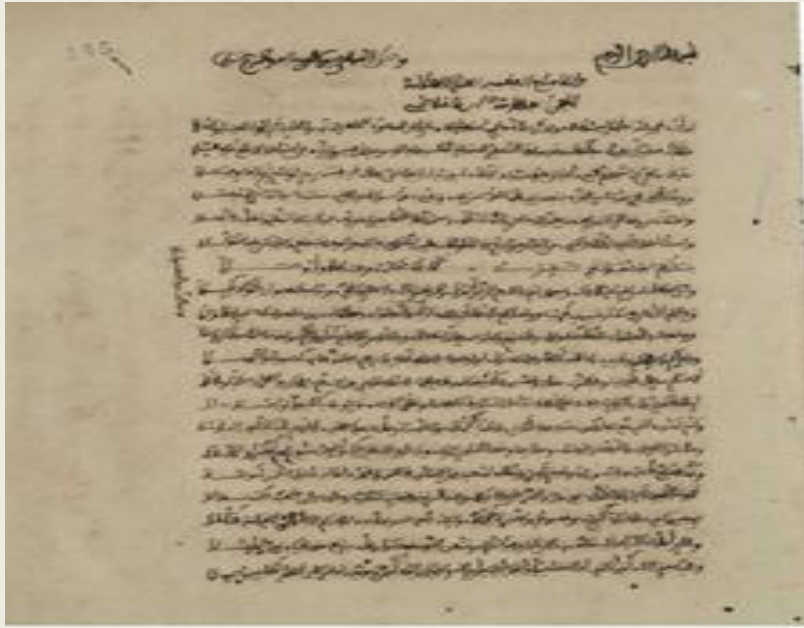
الوجه الأول من نسخة المسجد النبوي (م)



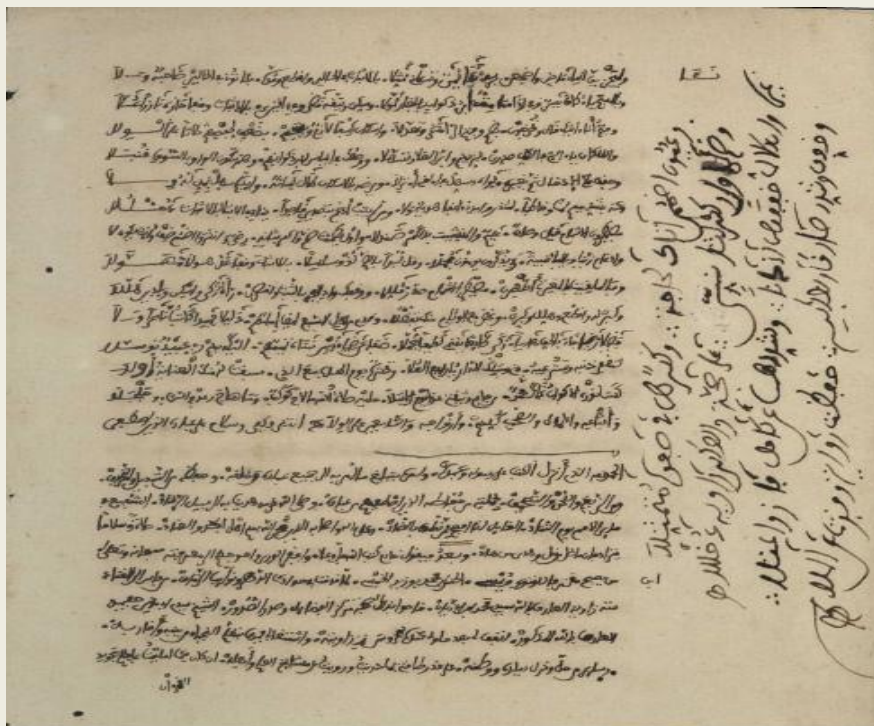
الوجه الأخير من نسخة المسجد النبوي (م)



الوجه الأول من نسخة المكتبة الوطنية بالرباط (ب)



الوجه الأخير من نسخة المكتبة الوطنية بالرباط (ب)



الوجه الأول من نسخة جمعة الماجد (ج).



الوجه الأخير من نسخة جمعة الماحد (ج).

