

S. M. V. MOUSAVI JAZAYERI, PERETTE E. MICHELLI, SAAD D. ABULHAB. A HANDBOOK OF EARLY ARABIC KUFIC SCRIPT: READING, WRITING, CALLIGRAPHY, TYPOGRAPHY, MONOGRAMS. NEW YORK: BLAUTOPF PUBLISHING. 2017  
ISBN: 978-0998172743

# **Early Mashq and Kufic Scripts: A Historic and Typographic Introduction**

BY: SAAD D. ABULHAB

Although we commonly speak today of Kufi as the earliest Arabic Calligraphy style, the early beginnings of this style have nothing to do with the city of Kufa, located less than 30 miles south of ancient Babylon. The oldest documented Arabic calligraphy style derived from Jazm was called Mashq (from Arabic root word Mashaqa, to extend or stretch). This writing style was invented by the early Muslims in Mecca and Medina, exclusively for scribing the Quran and other Islamic religious texts. The earliest evidence of Mashq can be seen in the inscription of Mt. Sal' in Medina, dated back to around 625 CE (4 Hijri). Creating an eye-catching, unique style to write holy books was a common practice by religious groups in the Near East. Christians, Jews, Manicheans, Mandaeans, Zoroastrians and others, all dedicated specific script styles to write their holy books. Mashq was not the only style that the early Muslims experimented with. Another short-lived style, with visual similarity to both Ḥijāzī and Mashq, was also used to write the Quran. This style is commonly referred to as the Mā'il (slanted) script. Although the overall look and feel of Mā'il seems significantly different than Mashq at first glance, a deeper examination of individual shapes will reveal that the two share important significant features.

The above historical summary was eloquently documented by the important Islamic scholar, Ibn al-Nadīm (d.999CE), in the introduction to his "al-Fihrast". He wrote: "The first of the Arab scripts was the script of Makkah, the next of al-Madīnah, then of al-Baṣrah, then of al-Kūfah. For the Alifs of the scripts of Makkah and al-Madīnah, there is a turning of the hand to the right and lengthening of strokes, one form having a slight slant." (The Fihrest of al-Nadim. Translated and Edited by Bayard Didge. New York: Columbia University Press. 1970). Note that by script, Ibn al-Nadīm was referring in his remark to the first Arabic calligraphy style, not the first Arabic writing script. The ancient Arabic language that was eventually documented by the Quran was written with many different scripts, including Cuneiform! Incidentally, the first time the Kufi Calligraphy style was explicitly named "Kufi", was by Ibn al-Nadīm in the same book, "al-Fihrast".

It is clear that Mashq was introduced, at some point of time later, to the cities of Basra and Kufa in Iraq, where it went under significant development. New, key scriptural features were introduced. Kufic Mashq was a more simplified and dynamic version adhering, more or less, to one baseline. This simplification was the key factor why the Kufi style became the more popular one. However, one should not exclude another significant factor: the relocation of the capital city of the newly formed Islamic state to Kufa, around 656 CE (35 Hijri). The original Mashq style continued to coexist with the Kufic Mashq style and even developed independently for some time before fading away and merging with it. The two styles formed what was eventually referred to as the Kufic Calligraphy with its varied flavors. Kufi became the official Arabic script style for centuries before it was replaced by the more developed Naskh.

Although some scholars believe, today, that the Kufi and Mashq styles were

invented independently, none had introduced any evidence to support such hypothesis. Regarding Mashq, frequently quoted Safadi wrote the following contradictory statement: “Early Mashq was first developed at Mecca and Medina during the first century of Islam (7 Century CE) when the town of Kufa was also developing its own Kufic calligraphic style. The complex rules which governed the early Mashq were gradually simplified until the developed Mashq came to resemble the Kufi Script” (Yasin Hamid Safadi. *Islamic Calligraphy*. Boulder: Shambhala Publications. 1978. pg: 40). Early Mashq and Kufi were very identical and can only be identified after careful analysis. They could not have been coincidentally and independently invented, at the same time. The key common feature of both styles, the exaggerated stretching of certain letters, must have been a unique invention by one specific group, during one specific time period, and at one specific geographical location. Besides, the city of Kufa was founded by the Muslims in 639 CE (17 Hijri), 30 years after the first words of the Quran were revealed to Prophet Muhammad, in Mecca, on December 22nd, 609 CE, and 14 years after the Mashq inscription of Mt. Sal’.

Some scholars argued that the Kufi style was independently invented in Iraq because it was influenced by the Syriac ‘Eṣṭrangēlā script, one of the Aramaic scripts presumably used in writing Arabic in Iraq before Islam. The ‘Eṣṭrangēlā script used for Arabic is usually referred to as the Karshuni script. This is possible; however, the earliest manuscript evidence of an Arabic-resembling ‘Eṣṭrangēlā script belongs to the 11th century, the century marking the start of the crusaders war. This can indicate the ‘Eṣṭrangēlā script itself was influenced by the Arabic Kufi script used for centuries earlier! In fact, the ‘Eṣṭrangēlā script resemblance of Kufi, at first glance, is misleading, because this script slanted letters prominently to the left, unlike early Arabic Jazm of Ḥijāz which slanted letters prominently to the right. Besides, even if the Mashq Kufi of Iraq was influenced by the Aramaic ‘Eṣṭrangēlā script, so can early Mashq of nearby Ḥijāz.

According to the manuscript evidence from the oldest and most complete early Quran available to us (currently in the Tobkabi Museum in Turkey), the original Mashq style employed three complex, multi-level baseline shifting rules, triggered by any of the medial or final Ḥā’ letter group, or the final isolated Yā’ letter group. According to the first rule, when freely-connecting letters (i.e. Sīn, Bā’, ‘Ayn, Ṣād, Ṭā’ letter groups, and the Mīm, Kāf and Ḥā’ letters) are followed by a middle Ḥā’ group member (Ḥā’, Jīm, and Khā’), their baseline would be shifted above the common baseline. Consequently, the left-pointing sharp angle of the medial Ḥā’ group letter would be extended leftwards, under the upward-shifted baseline, to compensate visually for the breaking of the uniform baseline. According to the second rule, a final Ḥā’ group member must shift downwards, below the common baseline, when preceded by any freely-connecting letter. Again, the left-pointing sharp angle of the final Ḥā’ group letter must extend leftwards, under the upward-shifted baseline, to compensate visually for the breaking of the uniform baseline. According to the third rule, a final Yā’ group letter,

in its isolated form, must be shifted downwards, and extend leftwards below any preceding restrictedly-connecting letters (i.e. Alif, Wāw, Rā', and Dāl letter families). Unlike its parent Jazm script, the original Mashq style was limited to one shape for the final and isolated Yā' letters: the Retroverse Yā' (Yā' Barri).

The most important feature introduced by the Kufi Mashq style was its elimination of the awkward baseline breaking associated with the Haa group medial shapes. Except for the Ḥā' ligatures formed with the initial shapes of any freely-connecting letter, all other Ḥā' ligatures involving baseline shifting were effectively eliminated. The second important feature involved the elimination of any downward shifting of the isolated Yā' Bari when following any restrictedly-connecting letter. However, the Kufi Mashq simplification process introduced two significant complications of its own, when it eliminated the usual one final and isolated Yaa' shape of early Mashq. According to the rules of the first complication, the final letter Yā' was given one distinct shape when following any restrictedly-connecting letter: the classical Jazm Yā' Baṭṭah shape. In some cases it was given the Yā' Barri shape with the long retroverse stem sitting on the baseline. According to the rules of the second complication, the final letter Yā' was given the Yā' Barri shape when following any of the freely-connecting letters 'Ayn, Ghayn, Mīm, Ḥā' and Hā', but an alternative Yā' Baṭṭah shape when following the freely-connecting letters of the Sīn, Bā, Ṣād, and Ṭā' group letters. However, the rules of the second complication did not seem to be mandatory. In the early Quranic Kufi manuscripts, one can observe a mixed final Yā' shapes in similar words on a single page. Calligraphers, it seems, were given the freedom to use whatever shape makes more sense for visual appeal. Openness was an instrumental factor in the magnificent evolution of future Islamic Arabic calligraphy.

Sometime after the reformed Mashq Kufi style became the most prominent style to write the Quran, a vocalization marking system was introduced to make sure words were pronounced uniformly. Most scholars believe this was in Kufa between 656 to 661 CE, during the ruling of the third Islamic Caliph, 'Ali bin Abi Ṭālib. This system involved placing prominent-sized Niqāṭ (round dots) adjacent to letters to represent the sounds of the three Arabic short, soft vowels (Fatha, Kasrah, Dhamma), Maddah, and Hamzah. These dots should not be confused with the dots of Tashkīl (I'jām), which were initially marked in the Mashq style as minor slashes closely integrated with letters, as clearly evident in the samples of the Mā'il style, but were eventually given smaller round dot shapes. Although the new vocalization system, called Tanqīṭ, was not a perfect system, it was good enough to preserve the key features of the Arabic language of the Quran until a new precise vocalization system was introduced in Naskh.

The most interesting feature of Tanqīṭ was its handling of the important Arabic Hamzah. Even today, in the age of advanced typography, Hamzah is the most challenging and unstable feature of the Arabic script. Still, it is a key feature of the Arabic language and was even represented in the ancient Akkadian Cunei-

form script. The Arabic Hamzah can assume the personality of both, an independent letter and Ḥarakah (soft vowel). The name Hamzah is derived from the Arabic root word Hamzah. It was called that way, because it presses (influences) the pronunciation of a consonant letter (i.e. it behaves like Ḥarakah!). Therefore, in the early Kufic Tanqīṭ system, it was literally treated as Ḥarakah.

Generally speaking, Hamzah was given one shape, a large dot, but three adjacent positional forms: a Hamzah Fathah which was positioned above the letter, a Hamzah Kasrah which was positioned below a letter, and a Hamzah Dhamma which was positioned on the baseline to the left of a letter. These dots were most of the time colored, particularly in red. In the early Mashq and Kufi, the Sukūn Ḥarakah was not specifically accounted for. However, when it was associated with Hamzah it assumed one of the three default representations of Hamzah. In another words, Hamzah was always pronounced with a settled soft Faṭḥah, Dhamma, or Kasrah sound. When Hamzah came in the beginning of a word, it was always combined with the Alif letter. When Hamzah came in the middle of a word, it was always combined with an Alif, Yā', or Wāw letters. This logical designation is not surprising, since the sounds of Faṭḥah, Kasrah, and Dhammah short vowels correspond, respectively, to these long vowel and consonant letters.

It should be emphasized that the early Tanqīṭ system was not always an exact consistent process. For example, the dot for Hamzah after Alif was either placed on the left or right side of the vertical stem. Similarly, the dot for the Faṭḥah was either placed on the left or right side of the vertical stems of the Ṭā' letter group and final and isolated Kāf letter. The two dots for Tanwīn were either stacked vertically or horizontally. In some old Quran manuscripts, additional prominent-sized dots of various colors (i.e. green, white, yellow) were also used along with the red ones. These likely represented one of the additional Arabic Ḥarakat (i.e. Shaddah, Sukūn) or even Hamzah itself. Because the use of these additional dots was never standardized, they were not utilized consistently. Probably, they were proposed by some scribes in their efforts to reform the script with extra Ḥarakāt. A complete, detailed Ḥarakāt system was adapted, much later, in the Naskh style.

The Mashq font family by Arabetics includes three styles of Mashq. The first is Mashq regular, which closely follows the script style of Muṣḥaf 'Uthmān, with only the initial and final Ḥā' baselines shifting. The second is Mashq Mail, which emphasizes the features of the Mā'il style shared with Mashq. The third is Mashq Kufi, which closely follows the script style in an adequate sample from the Quran manuscripts of the Bergstraesser Archive. All three fonts include two styles, with and without Tashkeel. The Mashq and Mashq Kufi fonts include two more styles, with and without Ḥarakāt (soft vowels) and Hamzah. In addition to Maddah, they include only three soft vowels, Faṭḥah, Kasrah, and Dhamma, along with their Tanwīn (double) forms. The Sukūn vowel is the default shape before inserting a soft vowel. Hamzah was treated as a vowel just as it was treated in the Mashq and early Kufi manuscripts. Kashīdah (Taṭwīl), triggered

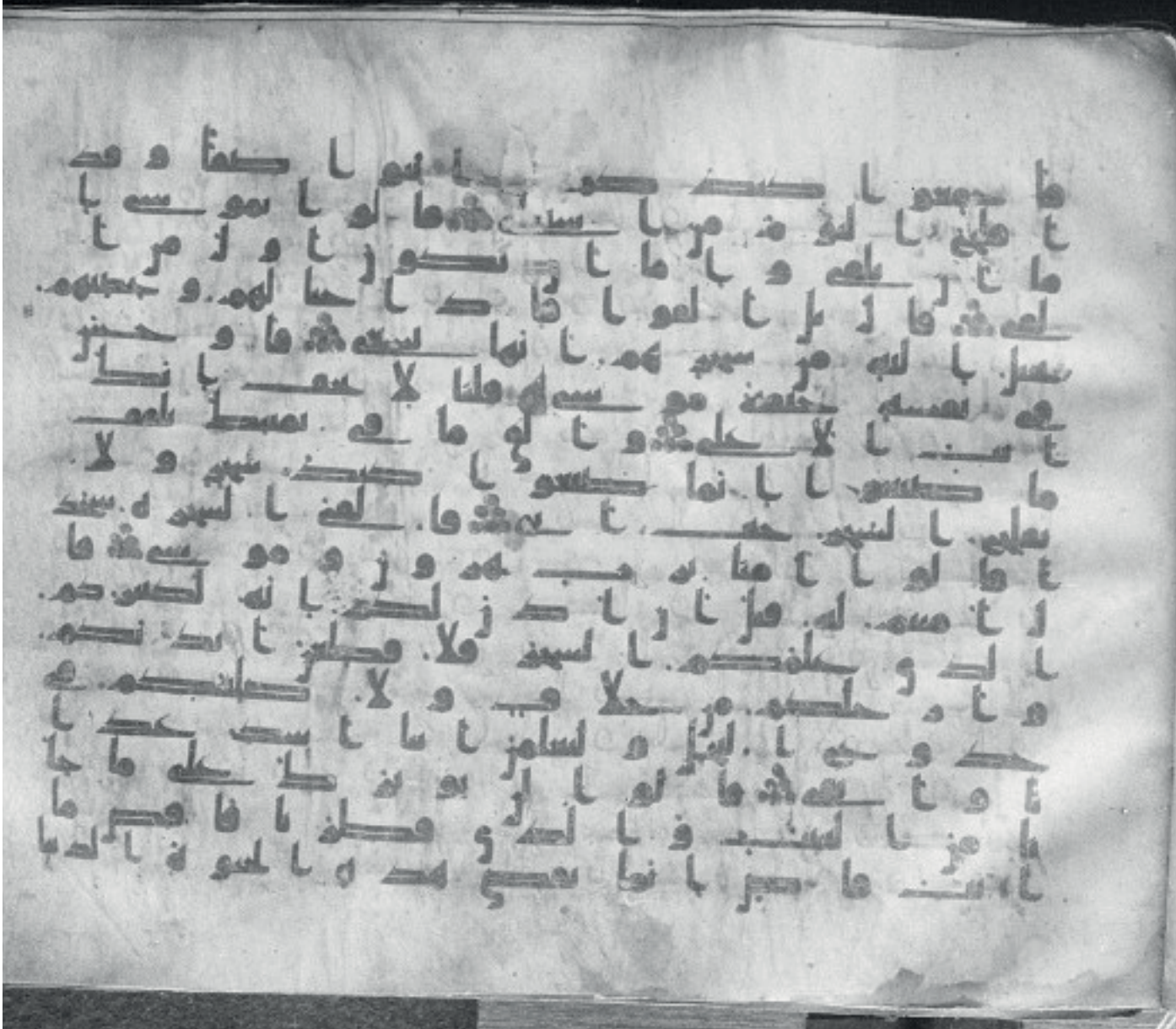
by keying Shift-J on Arabic keyboards, is a zero width character. In the Mashq fonts, inserting one Kashīda before the final ‘Ayn glyph group will trigger alternative shapes. In the Mashq Kufī fonts, inserting one Kashīdah (or two) before the final shape of Yā’, ‘Ayn, and Hā’ glyph groups will trigger alternative shapes. The Mashq font family by Arabetics was designed to be as compatible as possible with the Arabic keyboard and Unicode standard used in computers today. Calligraphic variations were implemented only when they marked significant and permanent script features.

To illustrate Hamzah handling in early Mashq and Mashq Kufi, I provided several concrete examples taken directly from Muṣḥaf ‘Uthman in the Tobkapi Museum and from the Quran Manuscripts of the Bergstraesser Archive. The two tables below show how Hamzah, Maddah, and the three main short vowels, Ḥarakāt, were represented in these old manuscripts, compared to their representation in a typical modern day Unicode Arabic font. Additionally, I provided a complete glyph dump from one member of the Mashq font family by Arabetics, Mashq Kufi Tashkil Harakat font, along with a sample text utilizing it.

Early Kufi Style	Modern Arabic	Early Kufi Style	Modern Arabic
ا	أ، آ	·	َ
ب	إ، إ	·	ِ
ل	أ	·	ُ
ا	اء	:	َ
ب	اء	:	ِ
ل	اء	:	ُ
ا	اء	و	و
ب	اء	و	و
ل	اء	ز	ز
ا	آ	ه	ه
ا	أ	ه	ه
ا	آ	لا	لا، لاء
لا	لا	لا	لا، لاء
لا	لا	لا	لا، لاء

Early Kufi Quran	Naskh Quran	Early Kufi Quran	Naskh Quran
سولك	سؤالك	نوركم	نوركم
سوال	سؤال	حراو	جزاء
الاسما	الاسماء	الوليك	أولئك
لوربه	لوربه	المورد	الموردة
الاهتنا	الاهتنا	مور	مؤمن
تامتم	تامتم	سوا	سوءا
بسا	بشاء	جاوك	جاؤك
بيكا	بيضاء	سبا	شيئا
بايكم	يايكنم	الحب	الخبء
ما	ماء	مل	ملء
مارب	مارب	دب	دفاء
هرانا	قرآنا	مدوما	مدءوما
لاه	آيه	لور	تبيءوا
لي	لشيء	ردا	ردءا
فاضرب	فاضرب	مردا	مراء
لورمور	لورمور	سور	سوء
لاولا	أولاء	لاهورم	لأقرب

For a limited time, when you buy this book you acquire a license for the private, personal, non-commercial use of the Arabetics Mashq font family on 1-3 computers. Please send an email to [contact@arabetics.com](mailto:contact@arabetics.com) with a receipt of book purchase. The font file will then be sent to you as an attachment with the Arabetics reply to your email.



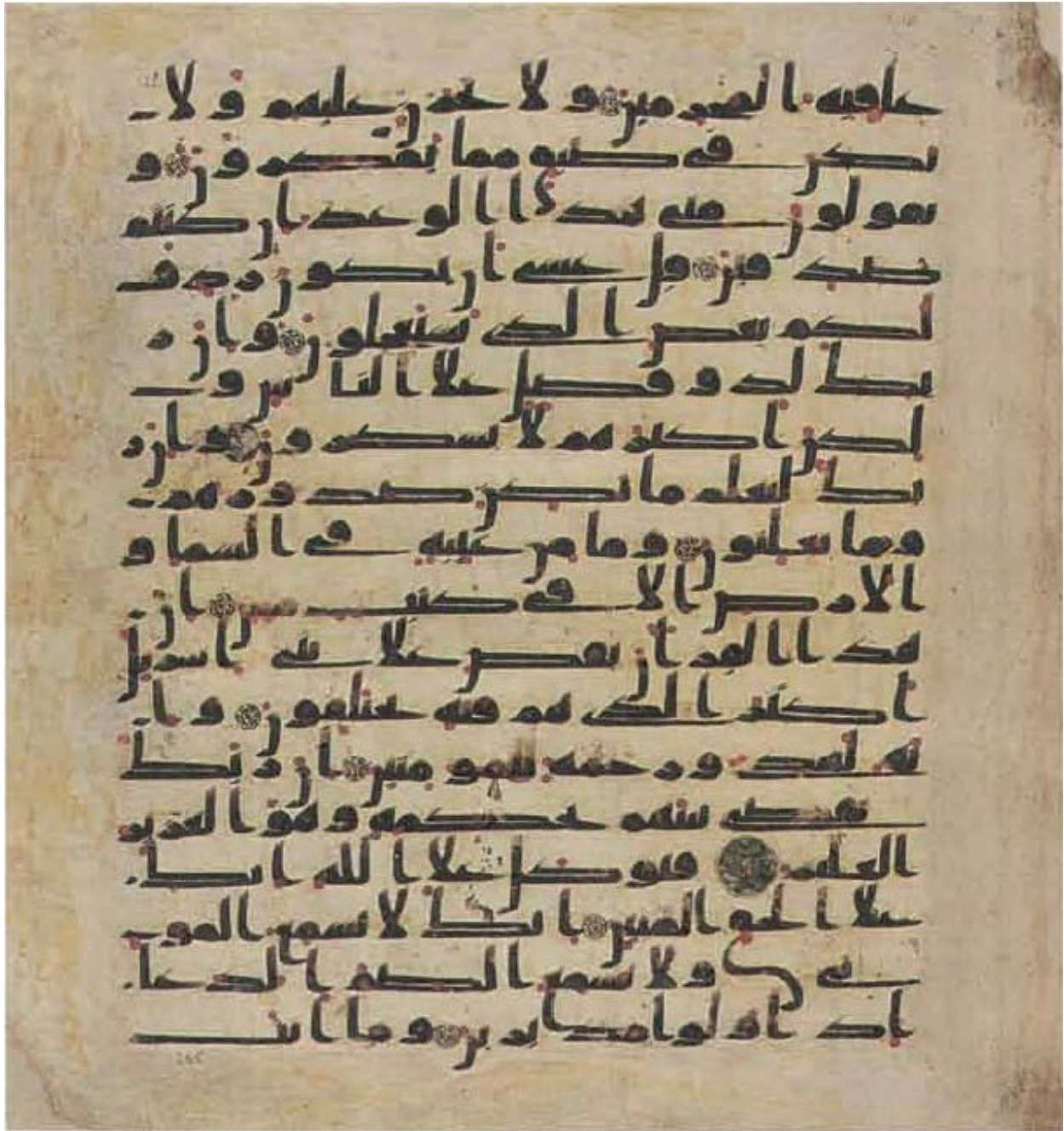
فَأَجْمِعُوا كَيْدَكُمْ ثُمَّ آتُوا صَفًا وَقَدْ أَفْلَحَ الْيَوْمَ مَنِ اسْتَعْلَىٰ. قَالُوا يَا مُوسَىٰ إِمَّا أَنْ تُلْقِيَ وَإِمَّا أَنْ نَكُونَ أَوْلَ مَنْ أَلْقَىٰ. قَالَ بَلْ أَلْقُوا  
فَإِذَا جِبَالُهُمْ وَعِصِيُّهُمْ يُخَيَّلُ إِلَيْهِ مِنْ سِحْرِهِمْ أَنَّهَا تَسْعَىٰ. فَأَوْجَسَ فِي نَفْسِهِ خِيفَةً مُوسَىٰ. قُلْنَا لَا تَخَفْ إِنَّكَ أَنْتَ الْأَعْلَىٰ. وَالَّذِي  
مَا فِي يَمِينِكَ تُلْقِفُ مَا صنَعُوا إِنَّمَا صنَعُوا كَيْدُ سَاجِرٍ وَلَا يَفْلِحُ السَّاجِرُ حَيْثُ أَتَىٰ. فَأَلْقَى السَّحْرَةَ سَجْدًا قَالُوا آمَنَّا بِرَبِّ هَارُونَ  
وَمُوسَىٰ. قَالَ آمَنْتُمْ لَهُ قَبْلَ أَنْ أَدْنَىٰ لَكُمْ إِنَّهُ لَكَبِيرِكُمْ الَّذِي عَلَّمَكُمُ السَّحْرَ فَلَأَقْطَعَنَّ أَيْدِيَكُمْ وَأَرْجُلَكُمْ مِنْ خِلَافٍ وَلَا صَلْبَتَكُمْ فِي  
جُدُوعِ النَّحْلِ وَلَتَعْلَمَنَّ أَئِبْنَا أَسَدُ عَذَابًا وَابْقَىٰ. قَالُوا لَنْ نُؤْتِرَكَ عَلَىٰ مَا جَاءَنَا مِنَ الْبَيِّنَاتِ وَالَّذِي فَطَرَنَا فَاقْضِ مَا أَنْتَ قَاضٍ  
إِنَّمَا نَقْضِي هَذِهِ الْحَيَاةَ الدُّنْيَا.

وَسَلِّكَ لَكُمْ فِيهَا سُبُلًا وَأَنْزَلَ مِنَ السَّمَاءِ مَاءً فَأَخْرَجْنَا بِهِ أَزْوَاجًا مِّنْ نَّبَاتٍ شَتَّىٰ. كُلُوا وَارْعَوْا أَنْعَامَكُمْ إِنَّ فِي ذَلِكَ لَآيَاتٍ لِّأُولِي  
 النُّهَىٰ. مِنْهَا خَلَقْنَاكُمْ وَفِيهَا نُعِيدُكُمْ وَمِنْهَا نُخْرِجُكُمْ تَارَةً أُخْرَىٰ. وَلَقَدْ أَرْبَاهُ آيَاتِنَا كُلَّهَا فَكَذَّبَ وَأَبَىٰ. قَالَ أَجِئْتَنَا لِنُخْرِجَنَّكَ مِنْ أَرْضِنَا  
 بِسِحْرِكَ يَا مُوسَىٰ. فَلَنَأْتِيَنَّكَ بِسِحْرٍ مِّثْلِهِ فَاجْعَلْ بَيْنَنَا وَبَيْنَكَ مَوْعِدًا لَا نُخْلِفُهُ نَحْنُ وَلَا أَنْتَ مَكَانًا سُوًى. قَالَ مَوْعِدُكُمْ يَوْمَ الزَّيْنَةِ  
 وَأَنْ يُخَشِرَ النَّاسُ صُخًى. فَتَوَلَّىٰ فِرْعَوْنُ فَجَمَعَ كَيْدَهُ ثُمَّ أَتَىٰ. قَالَ لَهُمْ مُوسَىٰ وَإِلَّكُمْ لَا تُفْتَرُوا عَلَى اللَّهِ كَذِبًا فَيُسْجَنَكُمْ بِعَذَابٍ وَقَدْ  
 خَابَ مَنِ افْتَرَىٰ. فَنَنزَعُوا أَمْرَهُم بَيْنَهُمْ وَأَسْرُوا النَّجْوَىٰ. قَالُوا إِنَّ هَٰذَانِ لَسَاجِرَانِ يُرِيدَانِ أَنْ يُخْرِجَاكَ مِّنْ أَرْضِكُمْ بِسِحْرِهِمَا  
 وَيَذْهَبَا بِطَرِيقِكُمُ الْمُثَلَّىٰ.

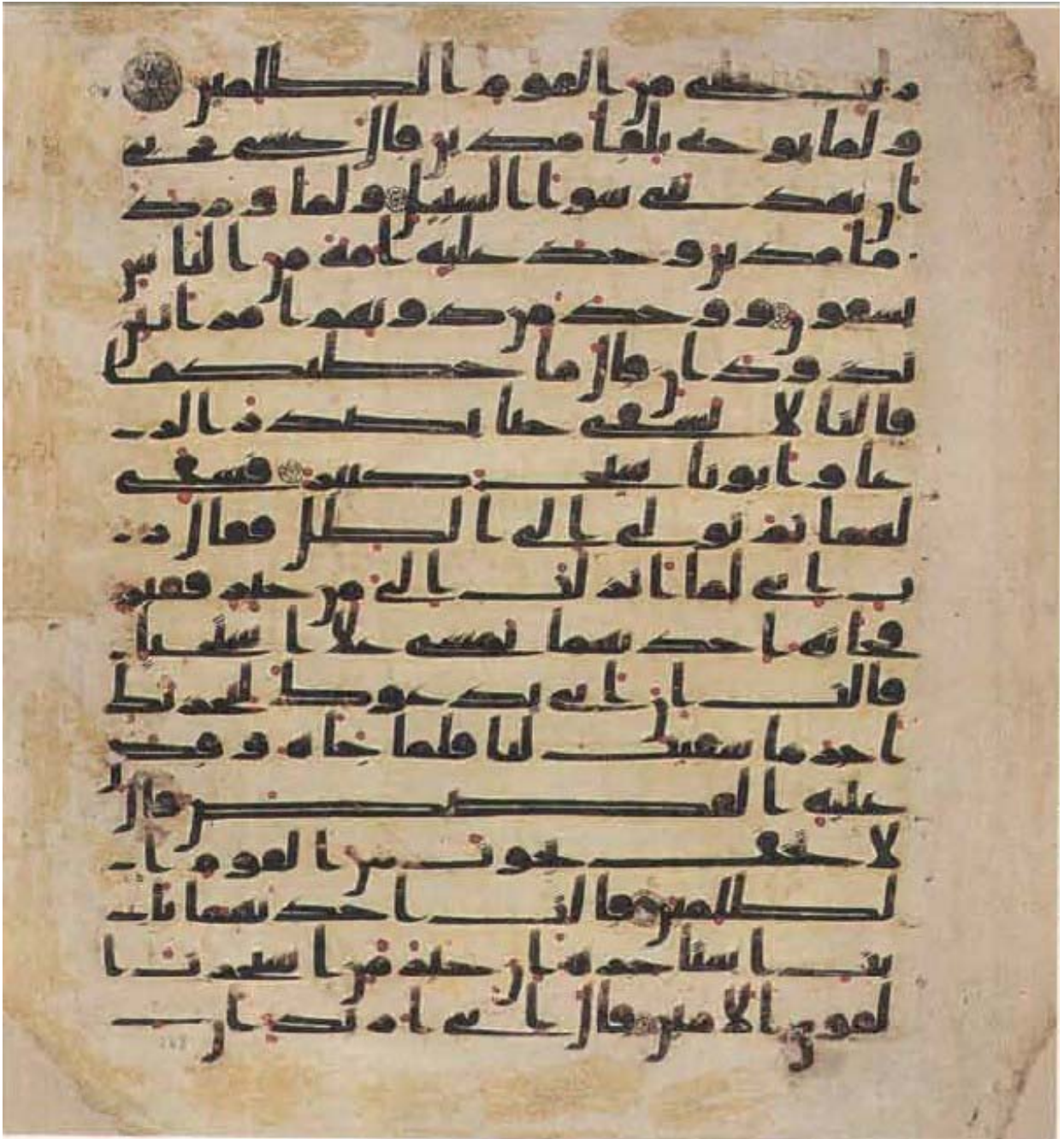
مجموعه

وَسَلِّكَ لَكُمْ فِيهَا سُبُلًا وَأَنْزَلَ مِنَ السَّمَاءِ مَاءً فَأَخْرَجْنَا بِهِ أَزْوَاجًا مِّنْ نَّبَاتٍ شَتَّىٰ. كُلُوا وَارْعَوْا أَنْعَامَكُمْ إِنَّ فِي ذَلِكَ لَآيَاتٍ لِّأُولِي  
 النُّهَىٰ. مِنْهَا خَلَقْنَاكُمْ وَفِيهَا نُعِيدُكُمْ وَمِنْهَا نُخْرِجُكُمْ تَارَةً أُخْرَىٰ. وَلَقَدْ أَرْبَاهُ آيَاتِنَا كُلَّهَا فَكَذَّبَ وَأَبَىٰ. قَالَ أَجِئْتَنَا لِنُخْرِجَنَّكَ مِنْ أَرْضِنَا  
 بِسِحْرِكَ يَا مُوسَىٰ. فَلَنَأْتِيَنَّكَ بِسِحْرٍ مِّثْلِهِ فَاجْعَلْ بَيْنَنَا وَبَيْنَكَ مَوْعِدًا لَا نُخْلِفُهُ نَحْنُ وَلَا أَنْتَ مَكَانًا سُوًى. قَالَ مَوْعِدُكُمْ يَوْمَ الزَّيْنَةِ  
 وَأَنْ يُخَشِرَ النَّاسُ صُخًى. فَتَوَلَّىٰ فِرْعَوْنُ فَجَمَعَ كَيْدَهُ ثُمَّ أَتَىٰ. قَالَ لَهُمْ مُوسَىٰ وَإِلَّكُمْ لَا تُفْتَرُوا عَلَى اللَّهِ كَذِبًا فَيُسْجَنَكُمْ بِعَذَابٍ وَقَدْ  
 خَابَ مَنِ افْتَرَىٰ. فَنَنزَعُوا أَمْرَهُم بَيْنَهُمْ وَأَسْرُوا النَّجْوَىٰ. قَالُوا إِنَّ هَٰذَانِ لَسَاجِرَانِ يُرِيدَانِ أَنْ يُخْرِجَاكَ مِّنْ أَرْضِكُمْ بِسِحْرِهِمَا  
 وَيَذْهَبَا بِطَرِيقِكُمُ الْمُثَلَّىٰ.





عَاقِبَةُ الْمُجْرِمِينَ. وَلَا تَحْزَنْ عَلَيْهِمْ وَلَا تَكُنْ فِي ضَيْقٍ مِمَّا يَمْكُرُونَ. وَيَقُولُونَ مَتَى هَذَا الْوَعْدُ إِنْ كُنْتُمْ صَادِقِينَ. قُلْ عَسَى أَنْ يَكُونَ رَدِفَ لَكُمْ بَعْضُ الَّذِي تَسْتَعْجِلُونَ. وَإِنَّ رَبَّكَ لَذُو فَضْلٍ عَلَى النَّاسِ وَلَكِنَّ أَكْثَرَهُمْ لَا يَشْكُرُونَ. وَإِنَّ رَبَّكَ لَيَعْلَمُ مَا تُكِنُّ صُدُورُهُمْ وَمَا يُعْلِنُونَ. وَمَا مِنْ غَائِبَةٍ فِي السَّمَاءِ وَالْأَرْضِ إِلَّا فِي كِتَابٍ مُبِينٍ. إِنَّ هَذَا الْقُرْآنَ يَقْضَىٰ عَلَىٰ بَنِي إِسْرَائِيلَ أَكْثَرَ الَّذِي هُمْ فِيهِ يَخْتَلِفُونَ. وَإِنَّهُ لَهْدَىٰ وَرَحْمَةً لِّلْمُؤْمِنِينَ. إِنَّ رَبَّكَ يَقْضِي بَيْنَهُمْ بِحُكْمِهِ وَهُوَ الْعَزِيزُ الْعَلِيمُ. فَتَوَكَّلْ عَلَى اللَّهِ إِنَّكَ عَلَى الْحَقِّ الْمُبِينِ. إِنَّكَ لَا تُسْمِعُ الْمَوْتَىٰ وَلَا تُسْمِعُ الصُّمَّ الدُّعَاءَ إِذَا وَلُوا مَدْبِرِينَ. وَمَا أَنْتَ



رَبِّ نَجِّنِي مِنَ الْقَوْمِ الظَّالِمِينَ. وَلَمَّا تَوَجَّهَ تَلْقَاءَ مَدْيَنَ قَالَ عَسَىٰ رَبِّي أَن يَهْدِيَنِي سَوَاءَ السَّبِيلِ. وَلَمَّا وَرَدَ مَاءَ مَدْيَنَ وَجَدَ عَلَيْهِ أُمَّةً  
 مِّنَ النَّاسِ يَسْكُونَ وَوَجَدَ مِنْ دُونِهِمْ امْرَأَتَيْنِ تَذُودَانِ قَالَ مَا خَطْبُكُمَا قَالَتَا لَا نَسْقِي حَتَّىٰ يُصَدَرَ الرَّعَاءُ وَأَبُونَا شَيْخٌ كَبِيرٌ. فَسَقَىٰ لَهُمَا  
 ثُمَّ تَوَلَّىٰ إِلَى الظِّلِّ فَقَالَ رَبِّ إِنِّي لِمَا أَنْزَلْتَ إِلَيَّ مِنْ خَيْرٍ فَقِيرٌ. فَجَاءَتْهُ إِحْدَاهُمَا تَمْشِي عَلَىٰ اسْتِحْيَاءٍ قَالَتْ إِنَّ أَبِي يَدْعُوكَ لِيَجْزِيَكَ  
 أَجْرَ مَا سَقَيْتَ لَنَا فَلَمَّا جَاءَهُ وَقَصَّ عَلَيْهِ الْقِصَصَ قَالَ لَا تَخَفْ نَجَوْتَ مِنَ الْقَوْمِ الظَّالِمِينَ. قَالَتْ إِحْدَاهُمَا يَا أَبَتِ اسْتَأْجِرْهُ إِنَّ خَيْرَ  
 مَنِ اسْتَأْجَرْتَ الْقَوِيُّ الْأَمِينُ. قَالَ إِنِّي أُرِيدُ أَنْ

اَنُوَكِ دِرِزِ اَلْحَدِيدِ بِدَحْلِكَ بِاَدَا سَاوِي بِرِزِ الصِّدْقِ فِيرِ فَاوِ اَلنَّهْدِ اَحْلِكَ بِاَدَا حِجْلِهِ  
 نَاوِرَا فَاوِ اَنُوَكِ اِبْفِرْحِكِ حَلِيهِ فَطَرْنَا شِقْمَا اَسْطَلَعُوا اَنَاوِ اَبْطَلَهُرُ وَاوَمَا اَسْطَلَعُوا  
 لِهِنَا فَاوِ اَلْحَدِيدِ اَزْ حَمْمِهِ مَرَدِكِ فَاوِ اَحَاوِ حَاوِ حَاوِ دَحْلِكَ حِجْلِهِ دَحْلِكَ وَاوِ كَاوِ وَاوِ حَاوِ  
 دَحْلِكَ حَقْفَاوِ وَاوِ كَاوِ اَبْطَلَهُرُ. يُوْمَاوِ اَبْطَلَهُرُ. يُوْمَاوِ اَبْطَلَهُرُ. يُوْمَاوِ اَبْطَلَهُرُ. يُوْمَاوِ اَبْطَلَهُرُ.  
 حَمْمَاوِ وَاوِ حَاوِ اَبْطَلَهُرُ. يُوْمَاوِ اَبْطَلَهُرُ. يُوْمَاوِ اَبْطَلَهُرُ. يُوْمَاوِ اَبْطَلَهُرُ. يُوْمَاوِ اَبْطَلَهُرُ.  
 حَاوِ دَحْلِكَ وَاوِ كَاوِ اَبْطَلَهُرُ. يُوْمَاوِ اَبْطَلَهُرُ. يُوْمَاوِ اَبْطَلَهُرُ. يُوْمَاوِ اَبْطَلَهُرُ. يُوْمَاوِ اَبْطَلَهُرُ.  
 حَاوِ دَحْلِكَ مَرَدِكِ وَاوِ لَنَا اَبَاوِ اَحَاوِ حَاوِ حَاوِ اَبْطَلَهُرُ. يُوْمَاوِ اَبْطَلَهُرُ. يُوْمَاوِ اَبْطَلَهُرُ. يُوْمَاوِ اَبْطَلَهُرُ.  
 اَحْمَاوِ اَبْطَلَهُرُ. يُوْمَاوِ اَبْطَلَهُرُ. يُوْمَاوِ اَبْطَلَهُرُ. يُوْمَاوِ اَبْطَلَهُرُ. يُوْمَاوِ اَبْطَلَهُرُ. يُوْمَاوِ اَبْطَلَهُرُ.  
 حَمْمَاوِ اَبْطَلَهُرُ. يُوْمَاوِ اَبْطَلَهُرُ. يُوْمَاوِ اَبْطَلَهُرُ. يُوْمَاوِ اَبْطَلَهُرُ. يُوْمَاوِ اَبْطَلَهُرُ. يُوْمَاوِ اَبْطَلَهُرُ.  
 اَلْقَلْبِهِ وَاوِ اَبْطَلَهُرُ. يُوْمَاوِ اَبْطَلَهُرُ. يُوْمَاوِ اَبْطَلَهُرُ. يُوْمَاوِ اَبْطَلَهُرُ. يُوْمَاوِ اَبْطَلَهُرُ. يُوْمَاوِ اَبْطَلَهُرُ.  
 اَلدَحْلِكَ اَبْطَلَهُرُ. يُوْمَاوِ اَبْطَلَهُرُ. يُوْمَاوِ اَبْطَلَهُرُ. يُوْمَاوِ اَبْطَلَهُرُ. يُوْمَاوِ اَبْطَلَهُرُ. يُوْمَاوِ اَبْطَلَهُرُ.  
 اَبْطَلَهُرُ. يُوْمَاوِ اَبْطَلَهُرُ. يُوْمَاوِ اَبْطَلَهُرُ. يُوْمَاوِ اَبْطَلَهُرُ. يُوْمَاوِ اَبْطَلَهُرُ. يُوْمَاوِ اَبْطَلَهُرُ.

اَنُوَكِ زَبْرِ الْحَدِيدِ حَتَّىٰ اِذَا سَاوَىٰ بَيْنَ الصِّدْقَيْنِ قَالِ اِنْفُخُوا حَتَّىٰ اِذَا جَعَلْتَهُ نَارًا قَالِ اَنُوَكِ اَفْرُغْ عَلَيْهِ قِطْرًا. فَمَا اسْتَطَاعُوا اَنْ يَطْهَرُوهُ وَمَا اسْتَطَاعُوا اِلَهَ نَفْبًا. قَالِ هَذَا رَحْمَةٌ مِّن رَّبِّي فَاِذَا جَاءَ وَعَدَّ رَّبِّي جَعَلَهُ نَكَاةً وَّكَانَ وَعْدُ رَّبِّي حَقًّا. وَتَرَكْنَا بَعْضَهُمْ يَوْمَئِذٍ يَمُوجُ فِي بَعْضٍ وَيَفِخُ فِي الصُّورِ فَمَجْمَعًا هُمْ جَمْعًا. اَوْ عَرْضْنَا جَهَنَّمَ لِلْكَافِرِينَ غَرَضًا. الَّذِيْنَ كَانَتْ اَعْيُنُهُمْ فِي غِطَاءٍ عَنِ ذِكْرِي وَكَانُوا لَا يَسْمَعُونَ سَمْعًا اَقْسَبَ الَّذِيْنَ كَفَرُوا اَنْ يَتَّخِذُوا عِبَادِي مِّنْ ثَوْبِي اَوْلِيَاءَ اِنَّا اَعْتَدْنَا جَهَنَّمَ لِلْكَافِرِينَ نُزُلًا قُلْ هَلْ نُنَبِّئُكُمْ بِالْاَخْسَرِيْنَ اَعْمَالًا. الَّذِيْنَ ضَلُّوا سَبِيلَهُ فِي الْحَيَاةِ الدُّنْيَا وَهُمْ يَحْسَبُوْنَ اَنَّهُمْ يُحْسِنُوْنَ صِنْعًا. اُولَئِكَ الَّذِيْنَ كَفَرُوا بِآيَاتِ رَبِّهِمْ وَلِقَائِهِ فَحَبِطَتْ اَعْمَالُهُمْ فَلَا نُقِيمُ لَهُمْ يَوْمَ الْقِيَامَةِ وَزْنَ ذَلِكَ جَزَاءُ لَهُمْ جَهَنَّمَ بِمَا كَفَرُوا وَتَّخَذُوا آيَاتِي وَرُسُلِي هُزُوًا. اِنَّ الَّذِيْنَ اٰمَنُوا وَعَمِلُوا الصَّالِحَاتِ كَانَتْ لَهُمْ جَنَّاتُ الْفِرْدَوْسِ نُزُلًا. خَالِدِيْنَ فِيْهَا لَا يَبْغُوْنَ عَنْهَا جَوْلًا. قُلْ لَوْ كَانَ الْبَحْرُ مِدَادًا لِّكَلِمَاتِ رَبِّي لَنَفَذَ الْبَحْرُ قَبْلَ اَنْ يَنْفَدَ كَلِمَاتُ رَبِّي وَلَوْ جَنَّتْ بِمِثْلِهِ مَدَدًا. قُلْ اِنَّمَا اَنَا بَشَرٌ مِّثْلُكُمْ يُوحَىٰ اِلَيَّ اَنْمَاءُ

اَنُوِيْ دُرِيْ اَلْحَدِيْدُ يَدْحِكُ بِاَدَا سَاوِيْ يَزِيْ اَلضَّرْكُ فَيُرْ فَارِ اَلنَّهْوُ اَحْيَا اَدَا حَمَلُهُ  
 نَارًا فَارِ اَنُوِيْ اَبْرَحَ عَلَيْهِ فَطَرْنَا شِعْمًا اَسْطَعُوْنَا اَنَارَ نَطْلُهُ وَهِيَ مَا اَسْطَعُوْنَا لَهُ  
 نَعْنًا يَفَالُ هَدَا ذُرْمُهُ: مَرْدُكَ فَادَا حَاوَدُكَ دُرْمُكَ حَمَلُهُ دَاوُدُكَ وَكَارُ وَحَدُكَ  
 دُرْمُكَ حَمَلُهُ وَنُرْمُكَ اَسْطَعُوْنَا بِوَجْهِكَ مَوْجُكَ فِي سَعِيْرٍ وَنَعِيْرُكَ فِي الصُّوْرِ فَحَمَلْتَهُمْ  
 حَمَلًا: وَحَدُكَ صَالِحًا حَمَلْتَهُمْ بِوَجْهِكَ لِلضَّرْبِ يَزِيْ حَرْدًا شَالِدًا يَزِيْ كَاتِبًا اَحْيَاهُمْ فِي حَطَا  
 حَرْدُكَ وَوَكَاوُوا لَا اَسْطَعُوْنَا سَمْعًا: شَالِدًا يَزِيْ كَفَرُوا وَكَفَرُوا وَكَفَرُوا وَكَفَرُوا  
 حَيَاكَ: مَرْدُكَ وَوَلِيْنَا اَنَا اَحْيَاكَ اَحْيَاهُمْ لِلضَّرْبِ يَزِيْ حَرْدًا شَالِدًا يَزِيْ كَاتِبًا اَحْيَاهُمْ  
 اَحْيَاكَ: شَالِدًا يَزِيْ حَرْدًا شَالِدًا يَزِيْ حَرْدًا شَالِدًا يَزِيْ حَرْدًا شَالِدًا يَزِيْ حَرْدًا شَالِدًا  
 صَالِحًا: شَالِدًا يَزِيْ حَرْدًا شَالِدًا يَزِيْ حَرْدًا شَالِدًا يَزِيْ حَرْدًا شَالِدًا يَزِيْ حَرْدًا شَالِدًا  
 اَلْقِيْمَةُ وَدَا شَالِدًا يَزِيْ حَرْدًا شَالِدًا يَزِيْ حَرْدًا شَالِدًا يَزِيْ حَرْدًا شَالِدًا يَزِيْ حَرْدًا  
 هُوَ وَدَا شَالِدًا يَزِيْ حَرْدًا شَالِدًا يَزِيْ حَرْدًا شَالِدًا يَزِيْ حَرْدًا شَالِدًا يَزِيْ حَرْدًا  
 نُوِيْ اَشْحَاكَ يَزِيْ فِيهَا لَا يَسْعُوْنَ حَيْثُهَا جُوْلًا يَفْرُوْكَ اَلْحَدِيْدُ مَدَا اَدَا اَلْحَدِيْدُ يَزِيْ  
 لَقَدْ اَلْحَدِيْدُ فَيُرْ فَارِ اَلنَّهْوُ اَحْيَا اَدَا حَمَلُهُ دُرْمُكَ حَمَلُهُ دَاوُدُكَ وَكَارُ وَحَدُكَ

اَنُوِيْ زَبْرُ الْحَدِيْدِ حَتَّىٰ اِذَا سَاوَىٰ بَيْنَ الصَّنْفِيْنَ قَالَ اَنْفَخُوا حَتَّىٰ اِذَا جَعَلَهُ نَارًا قَالَ اَنُوِيْ اَفْرَعُ عَلَيْهِ قَطْرًا. فَمَا اسْتَطَاعُوا اِلَّا نَقِيًّا. قَالَ هَذَا رَحْمَةٌ مِّنْ رَبِّيْ  
 فَاِذَا جَاءَ وَعَدُ رَبِّيْ جَعَلَهُ نَكَاةً وَّكَانَ وَعْدُ رَبِّيْ حَقًّا. وَتَرَكْنَا بَعْضُهُمْ يَوْمَئِذٍ يَمُوْجُ فِي بَعْضٍ وَيَفِيْخُ فِي الصُّوْرِ فَجَمَعْنَاهُمْ جَمْعًا. اَوْ عَرَضْنَا جَهَنَّمَ يَوْمَئِذٍ لِّلْكَافِرِيْنَ عَرْضًا. الَّذِيْنَ كَانَتْ  
 اَعْيُنُهُمْ فِي غِطَاءٍ عَنِ ذِكْرِيْ وَكَانُوا لَا يَسْمَعُوْنَ سَمْعًا اَفْحَسِبَ الَّذِيْنَ كَفَرُوا اَنْ يُتَّخَذُوا عِبَادِيْ مِنْ ذُنُوْبِيْ اَوْلِيَاءَ اِنَّا اَعْتَدْنَا جَهَنَّمَ لِّلْكَافِرِيْنَ نَزْلًا. قُلْ هَلْ نُنَبِّئُكُمْ بِالْاَخْسَرِيْنَ اَعْمَالًا.  
 الَّذِيْنَ ضَلَّ سَعِيْدُهُمْ فِي الْحَيَاةِ الدُّنْيَا وَهُمْ يُحْسِنُوْنَ اَتَّهُمْ يُحْسِنُوْنَ صُنْعًا. اَوْلَيْكَ الَّذِيْنَ كَفَرُوا رِيَابَتِ رَبِّيْهِمْ وَلِقَائِهِ فَحَبِطَتْ اَعْمَالُهُمْ فَلَا تُقِيْمُ لَهُمْ يَوْمَ الْقِيَامَةِ وَرَبَّنَا ذَلِكْ جَزَاؤُهُمْ جَهَنَّمَ يَمَا  
 كَفَرُوا وَاتَّخَذُوا اٰيَاتِيْ وَرُسُلِيْ هُزُوًا. اِنَّ الَّذِيْنَ اٰمَنُوا وَعَمِلُوا الصَّالِحَاتِ كَانَتْ لَهُمْ جَنَّاتُ الْاَعْرَابِ نَزْلًا. خَالِدِيْنَ فِيْهَا لَا يَبْغُوْنَ عَنْهَا جَوْلًا. قُلْ لَوْ كُنَّ الْبَحْرُ مَدَادًا لِّكَلِمَاتِ رَبِّي لَنَفَقَ  
 الْبَحْرُ قَبْلَ اَنْ يَنْفَدَ كَلِمَاتُ رَبِّي وَلَوْ جِئْنَا بِمِثْلِهِ مَدَدًا. قُلْ اِنَّمَا اَنَا بَشَرٌ مِّثْلُكُمْ

SAMPLE QURAN TEXT TYPESET WITH THE MASHQ FONT FAMILY, DUPLICATING THE KUFIC SCRIPT CHARACTERISTICS SEEN IN AN ACTUAL EARLY KUFIC TEXT IMAGE FROM A QURAN MANUSCRIPT IN THE Şan‘ā’ Codex Collection, According to Author’s Exact Observation.

QURAN: SURAT AL-KAHAF 18: 21-24

رَبِّبَ فِيهَا إِذْ يَتَنَزَّ عُونَ بَيْنَهُمْ أَمْرَهُمْ فَقَالُوا ابْنُوا عَلَيْهِم بُنْيَانًا رَبُّهُمْ أَعْلَمُ بِهِمْ قَالَ الَّذِينَ غَلَبُوا عَلَىٰ أَمْرِهِمْ لَنَتَّخِذَنَّ عَلَيْهِم مَّسْجِدًا. سَيَقُولُونَ ثَلَاثَةٌ رَّابِعُهُمْ كَلْبُهُمْ وَيَقُولُونَ خَمْسَةٌ سَادِسُهُمْ كَلْبُهُمْ رَجْمًا بِالْغَيْبِ وَيَقُولُونَ سَبْعَةٌ وَثَامِنُهُمْ كَلْبُهُمْ قُلْ رَبِّي أَعْلَمُ بِعَدَّتِهِمْ مَّا يَعْلَمُهُمْ إِلَّا قَلِيلٌ فَلَا تُمَارَ فِيهِمْ إِلَّا مِرَاءً ظَاهِرًا وَلَا تَسْتَفْتِ فِيهِمْ مِنْهُمْ أَحَدًا. وَلَا تَقُولَنَّ لِيْءٍ إِنِّي فَاعِلٌ ذَلِكِ عَدَا. إِلَّا أَنْ يَشَاءَ اللَّهُ وَادْكُرْ رَبَّكَ إِذَا نَسِيتَ وَقُلْ عَسَىٰ أَنْ يَهْدِيَنِّي رَبِّي لِأَقْرَبَ مِنْ هَذَا

MASHQ KUFİ HARAKAT AND MASH KUFİ TASHKEEL HARAKAT FONTS BY ARABETICS

رَبِّبَ فِيهَا بَاد سِر كوز سَنَهُم نَامَزَهُم فَعَالُوا سَاوَا كَلِبُهُم  
سَانَا رِبَهُم نَا حَلَم بَهُم فَال الد بِن كَلِبُوا حَا نَامَزَهُم لَنَهَكُز  
كَلِبُهُم مَسْجِدًا سَيَقُولُونَ ثَلَاثَةٌ رَّابِعُهُمْ كَلْبُهُمْ وَيَقُولُونَ  
خَمْسَةٌ سَادِسُهُمْ كَلْبُهُمْ رَجْمًا بِالْغَيْبِ وَيَقُولُونَ سَبْعَةٌ وَ  
ثَامِنُهُمْ كَلْبُهُمْ قُلْ رَبِّي أَعْلَمُ بِعَدَّتِهِمْ مَّا يَعْلَمُهُمْ إِلَّا قَلِيلٌ فَلَا  
تُمَارَ فِيهِمْ إِلَّا مِرَاءً ظَاهِرًا وَلَا تَسْتَفْتِ فِيهِمْ مِنْهُمْ أَحَدًا  
وَلَا تَقُولَنَّ لِيْءٍ إِنِّي فَاعِلٌ ذَلِكِ عَدَا بِالْأَنَارِ سَااللَّهُ وَ  
وَادْكُرْ رَبَّكَ إِذَا نَسِيتَ وَقُلْ عَسَىٰ أَنْ يَهْدِيَنِّي رَبِّي لِأَقْرَبَ مِنْ هَذَا

رَبِّبَ فِيهَا بَاد سِر كوز سَنَهُم نَامَزَهُم فَعَالُوا سَاوَا كَلِبُهُم  
سَانَا رِبَهُم نَا حَلَم بَهُم فَال الد بِن كَلِبُوا حَا نَامَزَهُم لَنَهَكُز  
كَلِبُهُم مَسْجِدًا سَيَقُولُونَ ثَلَاثَةٌ رَّابِعُهُمْ كَلْبُهُمْ وَيَقُولُونَ  
خَمْسَةٌ سَادِسُهُمْ كَلْبُهُمْ رَجْمًا بِالْغَيْبِ وَيَقُولُونَ سَبْعَةٌ وَ  
ثَامِنُهُمْ كَلِبُهُمْ قُلْ رَبِّي أَعْلَمُ بِعَدَّتِهِمْ مَّا يَعْلَمُهُمْ إِلَّا قَلِيلٌ فَلَا  
تُمَارَ فِيهِمْ إِلَّا مِرَاءً ظَاهِرًا وَلَا تَسْتَفْتِ فِيهِمْ مِنْهُمْ أَحَدًا  
وَلَا تَقُولَنَّ لِيْءٍ إِنِّي فَاعِلٌ ذَلِكِ عَدَا بِالْأَنَارِ سَااللَّهُ وَ  
وَادْكُرْ رَبَّكَ إِذَا نَسِيتَ وَقُلْ عَسَىٰ أَنْ يَهْدِيَنِّي رَبِّي لِأَقْرَبَ مِنْ هَذَا

رِبِّ فِيهَا دَبْرٌ خَوْرٌ يَسْتَهْمُ أَمْرَهُمْ فَعَالُوا أَيْتُوا كَلِمَهُمْ  
 بِنَانًا رِبَّهُمْ أَحْلَمُ بِهِمْ قَالَ الدِّبْرُ كَلِمًا كَلِمًا لِنَهْدِ رِ  
 كَلِمَهُمْ مَسْجِدًا ۞ سَيَقُولُونَ لَلَّهِ دَا سَهْمٌ كَلِمَهُمْ وَيَقُولُونَ  
 حَمْسَةٌ سَادَ سَهْمٌ كَلِمَهُمْ رَحْمًا بِالْعَيْبِ وَيَقُولُونَ سَبْعَةٌ وَ  
 ثَمَانِيَةٌ كَلِمَهُمْ قُلْ دَبْرٌ أَحْلَمُ بِدَبْرِهِمْ مَا يَعْلَمُهُمْ إِلَّا قَلِيلٌ فَلَا  
 تَمَارُ فِيهِمْ إِلَّا مَرَاكِبُهُمْ وَأُولَئِكَ فِيهِمْ مِنْهُمْ أَحَدًا ۞  
 وَلَا تَقُولُوا لِمَا نَعْلَمُ فَأَن تَكْذِبُوا ۞ وَاللَّهُ سَاءَ مَا يَحْكُمُ  
 بِأَرْبَابٍ مِمَّنْ يَبْغُونَ ۞ وَفَلْيَحْضِرْ لِحُكْمِ اللَّهِ يَوْمَ الْقِيَامِ  
 لَا يُؤْمِنُ إِلَّا مَن رَّبَّنَا عَلَّمَهُ حَقَّ تِلْكَ الْأُمَّةَ قَدْ جَاءَ لَهَا الْوَعْدُ

رِبِّ فِيهَا دَبْرٌ خَوْرٌ يَسْتَهْمُ أَمْرَهُمْ فَعَالُوا أَيْتُوا كَلِمَهُمْ  
 بِنَانًا رِبَّهُمْ أَحْلَمُ بِهِمْ قَالَ الدِّبْرُ كَلِمًا كَلِمًا لِنَهْدِ رِ  
 كَلِمَهُمْ مَسْجِدًا ۞ سَيَقُولُونَ لَلَّهِ دَا سَهْمٌ كَلِمَهُمْ وَيَقُولُونَ  
 حَمْسَةٌ سَادَ سَهْمٌ كَلِمَهُمْ رَحْمًا بِالْعَيْبِ وَيَقُولُونَ سَبْعَةٌ وَ  
 ثَمَانِيَةٌ كَلِمَهُمْ قُلْ دَبْرٌ أَحْلَمُ بِدَبْرِهِمْ مَا يَعْلَمُهُمْ إِلَّا قَلِيلٌ فَلَا  
 تَمَارُ فِيهِمْ إِلَّا مَرَاكِبُهُمْ وَأُولَئِكَ فِيهِمْ مِنْهُمْ أَحَدًا ۞  
 وَلَا تَقُولُوا لِمَا نَعْلَمُ فَأَن تَكْذِبُوا ۞ وَاللَّهُ سَاءَ مَا يَحْكُمُ  
 بِأَرْبَابٍ مِمَّنْ يَبْغُونَ ۞ وَفَلْيَحْضِرْ لِحُكْمِ اللَّهِ يَوْمَ الْقِيَامِ  
 لَا يُؤْمِنُ إِلَّا مَن رَّبَّنَا عَلَّمَهُ حَقَّ تِلْكَ الْأُمَّةَ قَدْ جَاءَ لَهَا الْوَعْدُ

رِبِّ فِيهَا دَبْرٌ خَوْرٌ يَسْتَهْمُ أَمْرَهُمْ فَعَالُوا أَيْتُوا كَلِمَهُمْ  
 بِنَانًا رِبَّهُمْ أَحْلَمُ بِهِمْ قَالَ الدِّبْرُ كَلِمًا كَلِمًا لِنَهْدِ رِ  
 كَلِمَهُمْ مَسْجِدًا ۞ سَيَقُولُونَ لَلَّهِ دَا سَهْمٌ كَلِمَهُمْ وَيَقُولُونَ  
 حَمْسَةٌ سَادَ سَهْمٌ كَلِمَهُمْ رَحْمًا بِالْعَيْبِ وَيَقُولُونَ سَبْعَةٌ وَ  
 ثَمَانِيَةٌ كَلِمَهُمْ قُلْ دَبْرٌ أَحْلَمُ بِدَبْرِهِمْ مَا يَعْلَمُهُمْ إِلَّا قَلِيلٌ فَلَا  
 تَمَارُ فِيهِمْ إِلَّا مَرَاكِبُهُمْ وَأُولَئِكَ فِيهِمْ مِنْهُمْ أَحَدًا ۞  
 وَلَا تَقُولُوا لِمَا نَعْلَمُ فَأَن تَكْذِبُوا ۞ وَاللَّهُ سَاءَ مَا يَحْكُمُ  
 بِأَرْبَابٍ مِمَّنْ يَبْغُونَ ۞ وَفَلْيَحْضِرْ لِحُكْمِ اللَّهِ يَوْمَ الْقِيَامِ  
 لَا يُؤْمِنُ إِلَّا مَن رَّبَّنَا عَلَّمَهُ حَقَّ تِلْكَ الْأُمَّةَ قَدْ جَاءَ لَهَا الْوَعْدُ

