

84

Fragments of a 7-part Qur'an  
11th century AD

122 folios (folio 1 is a modern blank),  
36.5×23.8 cm, with 8 lines to the page  
*Material* A hard, thick paper, laid,  
with 7–8 lines to the centimetre

*Text area* 27.2×18 cm, except on folios  
3b–4b, where it is 25.5×18 cm

*Script Style* ns.i

*Accession nos* QUR89 (folios 1–10) and  
QUR89A (folios 11–122)

*Published* Christie's 16 June 1987,  
lot no.77 (QUR89 only)

*Comparative item* Mashhad, Astan-i Quds  
Library, ms.4316 (Lings 1976, p.18, pl.11)

These pages once belonged to the first, sixth and seventh parts of a seven-part Qur'an that was clearly an impressive manuscript. The script is remarkable for its size, each line being roughly 4 cm high. This presented the calligrapher (or calligraphers) with a considerable challenge, and his (or their) technical skills were not always good enough to meet it. Lapses occur mainly in the upstrokes; it is not unusual to find *alifs* with an irregularly drawn shaft, for instance. There are also problems with the placing of what we consider to be the forerunner of the *tarwīs*. In general, the script is close to that of a manuscript in Mashhad dated AH466 (AD1073–4; Astan-i Quds Library, ms.4316), although it is somewhat cruder. The calligraphy is quite homogeneous, except for a variation in the ending of final *mīm*, but the evidence of the illumination suggests that more than one copyist was involved in the production of the manuscript (see below).

The material in the Khalili Collection is unequally drawn from the three parts. It includes an illuminated opening page and the following parts of the text: *Sūrat al-fātiḥah* (1), verse 1, to *Sūrat al-baqarah* (II), verse 7 (folios 2b–3); *Sūrat al-baqarah*, verses 13–19 (folio 4) and 54–74 (folios 5–10); *Sūrat al-fātihah* (XLVIII), verses 17–29 (folios 11–16); *Sūrat al-hujurāt* (XLIX), verses 3–7 (folio 17); *Sūrat al-hujurāt*, verse 13, to *Sūrat al-tūr* (LII), verse 37 (folios 18–35); *Sūrat al-najm* (LIII), verse 32, to *Sūrat al-Rahmān* (LV), verse 60 (folios 36–48); *Sūrat al-wāqi'ah* (LVI), verse 44, to the heading of *Sūrat al-mujādalah* (LVIII; folios 49–61); *Sūrat al-mujādalah*, verses 4–12 (folios 62–4); *Sūrat al-ḥashr* (LIX), verses 9–12 (folio 65); *Sūrat al-jum'ah* (LXII), verse 1, to *Sūrat al-Hāqqah* (LXIX), verse 19 (folios 66–95); *Sūrat Nūh* (LXXI), verse 1, to *Sūrat al-mursalāt* (LXXVII), verse 47 (folios 96–119); *Sūrat al-nabā'*

(LXXXVIII), verses 13–28 (folio 120); *Sūrat al-nāzi'at* (LXXIX), verses 14–30 (folio 121); *Sūrat Quraysh* (CVI), verse 1, to the heading for *Sūrat al-kawthar* (CVIII; folio 122). The text is written in black ink, with diacritical strokes. The vowel signs, which have their modern form, are written in red. The orthoepic signs also have their modern form but have retained the colour of the dots used in earlier manuscripts: green for *hamzah* and *waṣlāh*, blue for *shaddah*, and yellow for *sukūn*.

Individual verses are punctuated by a 4.A.II ornament, with the number of the verse written out in gold in a script close to ns.i. The ground of the ornament usually varies from red to green to blue, but in some cases it is merely hatched. In the first part of the manuscript (folios 2b–10), the petals of the verse markers are smaller than in the remainder, where every tenth verse is followed by the same type of marker, with a letter indicating the number of verses in the *abjad* system. A larger 3.D.II illumination in the margin gives the number of verses written out in gold script on a red, green or blue ground. A stylized *hā'* shape, which is usually in gold but is sometimes illuminated (see folio 103a), is set into the text after each group of five verses. It is complemented by a 3.D.II roundel in the margin. These roundels have a truncated base and a pointed top, and they contain the word *khams* ('five') in gold ns script on a red, green or blue ground.

The surah titles and verse counts are written in gold ns.i script on the coloured ground of a decorative band. The designs of the frames and grounds of these bands vary, but they are all accompanied by a vignette in the margin; these are mostly circular. The place of revelation is recorded below the vignette, and divisions of the text other than sevenths are also given in the margin.

The quires seem to consist of three bifolios.







This was rather an unusual arrangement in the Eastern Islamic world, but it is known from a number of manuscripts on parchment from the Maghrib. The ruling was done with a dry point on the open central bifolio. The two halves were thus ruled at the same time in folios 2–10 and 17–122; each of the remaining folios was ruled separately. Together with the variations in the illumination, this indicates that two calligraphers worked on the preparation of the seven volumes. A third piece of evidence is provided by the paper, for the laid lines in the paper used for folios 11–16 are clearly visible, while in the paper used for the other folios they cannot always be seen. It seems that the bifolios were made of two sheets glued together, as is often the case in early manuscripts on paper.

This Qur'an was richly illuminated. The available evidence suggests that each volume had an illuminated double-page frontispiece and finispiece. Half of the frontispiece of Part 1 has survived (folio 2a): it consists of the second part of a table of the components of the Qur'an – that is, the words, letters, diacritical dots and so on. The field has been divided into a chessboard pattern of six horizontal rows of three squares and is surrounded by two bands of interlace. In each of the squares, the number of words, letters or dots is given in *ns* script. In the central column, the script is in gold on a ground hatched in brown or sepia ink, and there are leaves or illuminations which resemble the verse markers. In the two outer columns, the script is reserved on a red and gold, green and gold, or blue and gold ground with a vaguely vegetal design. The medial vignette is similar to types used in manuscripts of earlier periods. A *basmalah* has been added above the table.

The next double page (folios 2b–3a) contains the beginning of the text, *Sūrat al-fātiḥah* and the first verses of *Sūrat al-baqarah*. The layout suggests a certain clumsiness on the part of the calligrapher, who was unable to finish the text of *Sūrat al-fātiḥah* at the bottom of folio 2b and had to write the last word on folio 3a, but this did not affect the overall design of the illumination, whether or not it was carried out by the calligrapher. There is a slight imbalance between the two pages. Firstly, the bands at the top are not fully symmetrical, as the band on folio 3a contains the last word of *Sūrat al-fātiḥah* as well as the title of *Sūrat al-baqarah*. This is written in gold, while the heading of *Sūrat al-fātiḥah* is reserved against the gold ground. Secondly, the illumination in the outer margins consists of two vertical rectangles on folio 2b, but there is only one on folio 3a. Each rectangle has an *ansa* at the top and contains information about the

surah and its place in the Qur'an.

The next full-page illumination is at the end of Part 6 (folio 15b–16a). The text, reduced to four lines to a page instead of eight, is written at the centre of the composition and is surrounded by gold strapwork. Above and below the text there is a wide illuminated band divided into three rectangles. These are decorated with chessboard designs of different sizes, the blue and white squares of the central rectangle being larger than the gold and black squares of the other two. This composition seems to have been inspired by illumination of an earlier period. On folio 16b, an almond-shaped design has been sketched out in black ink.

Like the verse markers and vignettes, the illumination varies slightly from one part of the manuscript to another. This variation can also be observed in the patterns used for the backgrounds of larger compositions: lattice patterns or horizontal hatching in the first part, oblique hatching in the rest.

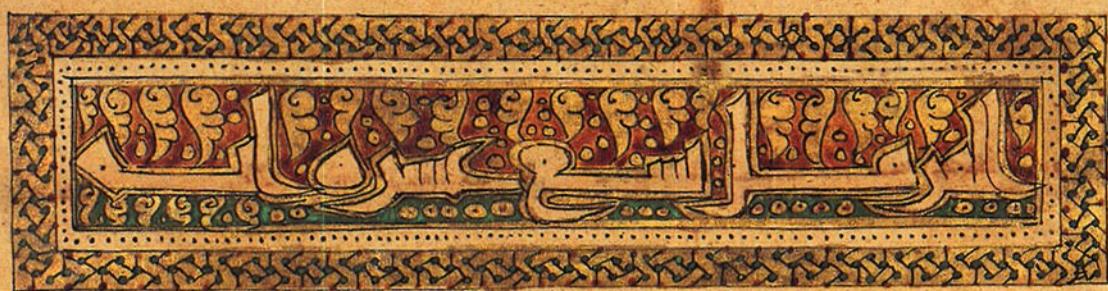
The material from the last part of the manuscript preserved in the Khalili Collection provides evidence of the close relationship between calligrapher and illuminator, who was often the same person. On folio 38a, for instance, the last two words of *Sūrat al-najm* are in blue ink and have been written one above the other in the middle of the page; they were thus incorporated, along with the *sajdah* ornament, in the illuminated band at the beginning of *Sūrat al-qamar*. For this purpose, the band was divided into three square compartments. The end of *Sūrat al-najm* occupies the central square, while the other two contain the title and the verse count of the following surah, which are reserved on the red and gold ground. The result is a fascinating balance between the text, which is arranged in three lines above and below the illumination, and the decoration itself.

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ  
كَلَالا لَمَّا يَرِدَ بِهَا وَمَا  
كَلَالا هَوَاهُ مُبَشِّرٌ بِاللَّهِ مُبَشِّرٌ  
كَلَالا لَمَّا يَرِدَ بِهَا وَمَا  
كَلَالا هَوَاهُ مُبَشِّرٌ بِاللَّهِ مُبَشِّرٌ  
كَلَالا لَمَّا يَرِدَ بِهَا وَمَا  
كَلَالا هَوَاهُ مُبَشِّرٌ بِاللَّهِ مُبَشِّرٌ  
كَلَالا لَمَّا يَرِدَ بِهَا وَمَا  
كَلَالا هَوَاهُ مُبَشِّرٌ بِاللَّهِ مُبَشِّرٌ

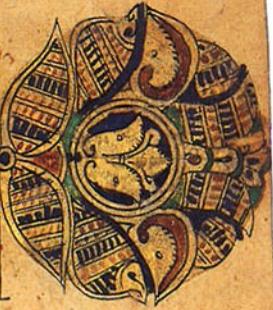








بِسْمِ اللّٰهِ الرَّحْمٰنِ الرَّحِيْمِ  
الْحَمْدُ لِلّٰهِ الْعَظِيْمِ وَالْكَبِيْرِ  
لَا إِلٰهَ مِنْدَنْهُ  
وَسَمِعَ الْمُؤْمِنُونَ  
وَهُنَّ مُذَكَّرٌ  
وَهُنَّ مُذَكَّرٌ  
وَهُنَّ مُذَكَّرٌ  
وَهُنَّ مُذَكَّرٌ  
وَهُنَّ مُذَكَّرٌ



85

**Qur'an fragment**  
**11th or 12th century AD**

30 folios,  $15.7 \times 10.8$  cm, with

11 lines to the page

*Material* A buff paper, laid, with 7–8 lines to the centimetre; the lines are perpendicular to the spine

*Text area*  $11 \times 8$  cm

*Script* NS.I

*Binding* Recent

*Accession no.* QUR105

This manuscript was probably part of a multi-volume Qur'an: the beginning corresponds roughly with the start of the third seventh (at VII, 170), and the end falls near the middle of the same seventh (at X, 60). The script shows a tendency to accentuate the contrast between thick and thin characteristic of the NS script (see final *nūn* and *yā'* in particular). *Lām-alif* has a closed shape, in which the *tarwīs* are set opposite one another. In other cases, the shape of the *tarwīs* varies from a triangle to a hook. Interestingly, the lower salient of the final *alif* is sometimes omitted.

The fragment comprises *Sūrat al-a'rāf* (VII), verses 191–205 (folios 1–2); *Sūrat al-anfāl* (VIII), verses 4–10 (folio 3), 15–32 (folios 4–6) and 37–49 (folios 7–9); *Sūrat al-tawbah* (IX), verses 34–44 (folios 10–12), 68–92 (folios 13–18), 96–105 (folios 19–20) and 109–28 (folios 21–5); and *Sūrat Yūnus* (X), verses 4–13 (folios 26–7) and 28–44 (folios 28–30). The text is written in black ink, with diacritical dots. Red dots indicate the vocalization. *Shaddah* is in green. Small rosettes (3.1.1) in yellow, green and red mark the end of every verse. Every fifth verse is indicated by a very simple 3.c.ii illumination in red and yellow, with the word *khams* ('five') in white New Style script on a green ground; a slightly different kind of 3.c.ii illumination, with the word *'asharah* ('ten'), marks the end of every tenth verse.

The recent black leather covers have no flap. They are set with two finely finished and gilded panels of stamped leather whose design of floral arabesques and small birds suggests that they date from the 16th century or later. One panel is very worn. The plain doublures are of brownish-red leather.

86

**Part 2 of a 30-part Qur'an**  
**11th or 12th century AD**

102 folios,  $14.3 \times 10$  cm, with

5 lines to the page

*Material* A buff paper, laid, with 5–6 lines to the centimetre; the lines are parallel to the spine

*Text area*  $8.1 \times 6.2$  cm

*Script* NS.I

*Binding* Contemporary, restored

*Accession no.* QUR155

The scribe of this manuscript adopted some features of NS.III into his NS.I hand. In medial *hā'*, for example, one can almost detect the *tracé* of the pen. The same is true for *lām-alif* and *jīm*, where the right-hand part of the oblique line is curved. However, this last feature could also be seen as evidence of mannerism, as in the script of cat.92. The majority of the quires are formed of five bifolios; there are three exceptions: two are formed of four bifolios, while the last quire is formed of fourteen folios.

The number of the section (*juz'*) is indicated on folio 1a. The text –*Sūrat al-baqarah* (II), verses 142–252 – is written in black ink, with many diacritical strokes. The vocalization is indicated by red dots. Orthoepics of the modern type have been added. A 3.a.ii device in the margin marks the end of every tenth verse. On each of the two opening pages (folios 1b–2a), an illuminated band with a vignette extending into the margin occupies the upper part of the text area. In each, a pattern of spearheads, framed by a gold fillet, runs towards the vignette, which echoes this movement to some extent; plant-based designs fill the ground.

The covers are old and may have formed the original binding. They have been remounted on new boards, and a new flap has been added during the restoration, but they still offer an interesting example of the designs and techniques used in bookbinding in the 11th and 12th centuries AD. The frame consists of three pairs of fillets, executed rather awkwardly with a point. The central ornament of the field is a circle 1.9 cm in diameter, for which two tools were used alternately – there are eight impressions in all. The first tool is a rosette 0.5 cm in diameter, while the second is a circle with a three-line inscription: *Allāh... Alī*. On the upper cover, it is possible to see where the leather thongs used to keep the volume closed were attached.

كُلَّا عَلِمْتُ مَا لَيْسَ  
 بِالْمُتَقْبِرِ وَكُلَّا مَا لَيْسَ  
 بِالْمُنْهَمِ فَمِنْهُمْ فَمَا يَقُولُ  
 سُوْدَةُ: فَمِنْهُمْ فَمَا يَقُولُ  
 أَكْمَرُ وَأَدَنْ تَهْفَدُهَا يَمْعَا  
 كَافَّاتُ الْمُنْهَمِ فَمِنْهُمْ  
 كُلَّا نَهْمَانِيَّا نَوْهُ  
 بِسْتَبْشِرُ وَرَوْهُ سَلَامَيْهِ  
 بِرْ قَلْوَ بِعَمْرَمَزْرَفَرَنْ  
 دَهْ تَهُورُ بِسَالَارِ رِبْسَهُ  
 وَهَانَهَا وَهُوَ كَاهِدُونْ  
 كَاهِدُونْ وَهُوَ كَاهِدُونْ

حَمْدَةَ اللَّهِ تَبَرُّ أَمْنَهَا سَارِدٌ  
 هَبِيرَةَ وَتَاهَ مَلِيمَهُ وَمَا  
 كَانَ اللَّهُ لِيَضْرِبَ فَوْمَابِعِهِ  
 لَهُمْ هَذِهِ بِعْرَمَهُ بِتَرَلَهُ  
 مَا يَتَعَوَّذُ إِلَى اللَّهِ بِكَلَشَهُ  
 عَلِيمَهُ فَإِلَى اللَّهِ لَمْ يَمْلِكَ  
 السَّمَوَاتِ وَالْأَرْضَ بِعِصَمِهِ  
 وَيَمْيِيَّهُ وَمَالَكَهُ مَنْهُونْ  
 اللَّهُ مَرْوَلَهُ لَسَبِيلِهِ  
 لَقَمَهُ قَائِمَهُ حَالَهُ عَلَى الْقَمَرِ  
 وَالْمَهَاهُ بِرِيزِهِ وَالْأَنْجَادُ

85 folios 6b-7a

الْوَكَانِيَّا بَلَهُ  
 تَهْلَكَهُ الْمُهَبَّهُ  
 كَالْمُخْمِجَهُ بَهْجَهُ

لَكَ الْمُهَبَّهُ  
 هَوَ النَّاهِيَّا  
 كَلِيمَهُ كَوْهَلَهُ

86 folios 1b-2a



87 folios 133b-134a

87  
Qur'an fragment  
12th century AD

177 folios, 12.5×8 cm, with  
22 lines to the page

*Material* A heavy buff paper, laid,  
with 4–5 lines to the centimetre;  
the lines are parallel to the spine

*Text area* 8.6×5.7 cm

*Script Style* ns.1

*Binding* Later reddish-brown leather  
covers decorated with rosettes  
blind-tooled along the edges and in a  
cruciform pattern in the centre; there  
is no flap, and the spine has been restored

*Accession no.* QUR124

One original feature of the script of this manuscript is the impression of horizontality created by the moderate use of *mashq* and the stress laid on the base line (see the treatment of final *nūn*, for example); another is the writing of the *basmalah* in a New Style script larger than that employed for the rest of the text. The construction of the manuscript conforms to standard practice: most of the quires are of five bifolios, but quires of six can also be found.

The text consists of *Sūrat al-baqarah* (ii), verse 1, to *Sūrat al-hijr* (xv), verse 88 (folios 1–81, 85, 94–102); *Sūrat al-nahl* (xvi), verses 27–56 (folio 83); *Sūrat al-isrā'* (xvii), verses 85–111 (folio 84); *Sūrat al-kahf* (xviii), verse 24, to *Sūrat al-Rahmān* (lv), verse 45 (folios 82, 88–90, 86–7, 91–3, 103–74); *Sūrat al-munāfiqūn* (lxiii), verse 4, to *Sūrat al-ṭalāq* (lxv), verse 12 (folios 175–6); and *Sūrat al-mursalāt* (lxxvii), verse 9, to *Sūrat al-nabā'* (lxxviii), verse 40 (folio 177). It is written in black, with diacritical dots. Red dots indicate the vocalization. Individual verses are punctuated by a small circular marker. A gold Kufic *hā'* indicates the groups of five verses,

while a gold circle (1.a.1) marks the end of every tenth verse. *Sajdahs* are indicated in the margin by elaborate roundels with the word *sajdah* written in gold. Surah titles and verse counts are written in gold ns.1, outlined in ink.

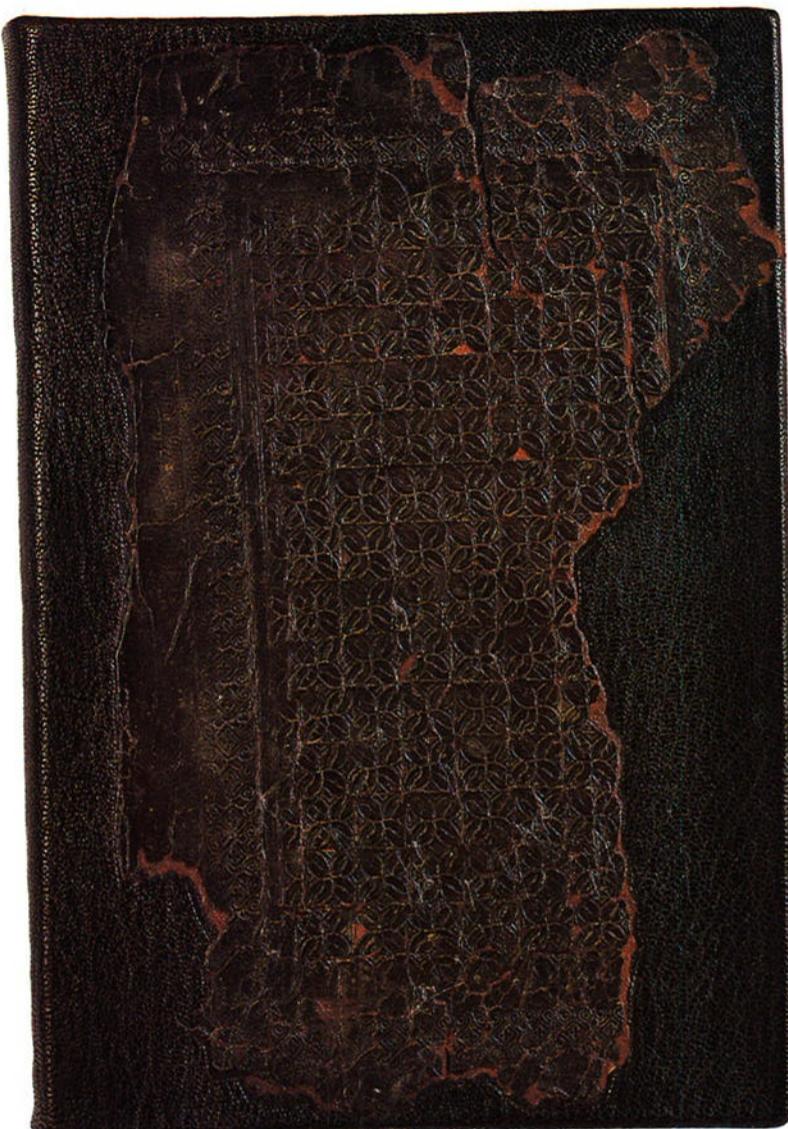
On folio 1a, a small part of the illumination at the beginning of *Sūrat al-baqarah* has been preserved. The page seems to have been divided into three panels by a frame of gold interlace. The top panel has totally disappeared but probably contained the surah title; in the central panel, the first word (*bi'smi...*) of the *basmalah* has been written in floriated script in very dark blue on a white ground; and the bottom panel contains the first verses. On folio 90a, the title of *Sūrat Maryam*, which marks the beginning of the second half of the Qur'anic text according to some traditions, is written in white script D on a red ground within a decorative band which is surrounded by a gold interlace pattern; the *basmalah* itself is written in gold letters in a style intermediate between D and ns. This illumination is complemented by a vignette in the margin.



87 folios 156b-157a



87 folios 89b-90a



88 outer rear cover

88

Part 21 of a 30-part Qur'an  
12th century AD

76 folios, 16.4 x 11 cm, with  
5 lines to the page

Material A buff paper, laid, with  
5–6 lines to the centimetre; the lines  
are parallel to the spine

Text area 8.8 x 6.5 cm

Script Style NS.1

Binding Contemporary

Accession no. QUR150

The script of this manuscript falls within the mainstream of style NS.1 and shows none of the mannerism characteristic of other examples from this period, such as cat.93.

There are some lacunae in the text, which comprises *Sūrat al-'ankabūt* (xxix), verses 46–49 (folios 1–2), *Sūrat al-'ankabūt*, verse 58, to *Sūrat al-sajdah* (xxxii), verse 28 (folios 3–66), and *Sūrat al-abzāb* (xxxiii), verses 3–18 (folios 67–76). The text is written in black ink, with diacritical dots in black, some of which are later additions. The vocalization is indicated by red dots. Orthoepics, which are of the modern type, are written in black ink. A rosette (3.1.2) marks the end of every verse. A spearhead-shaped device, set vertically in the margin and outlined in blue, indicates the end of every fifth verse. The surah titles and verse counts are written in gold NS.1, outlined in red. The

same spearhead-shaped ornament, realigned on the horizontal, is used as a vignette in the margin.

The covers are of dark brown leather over cardboard and have suffered some damage; the flap has been lost. They are decorated with blind tooling. Before the tooling was executed, the leather was ruled with the outlines of the frame and of the central field (12 x 6 cm), which is divided into little squares roughly 0.8 x 0.8 cm. Each square is decorated with a cross pattern made up of four oval shapes bisected by an undulating line. The field is separated from the frame by fillets. The frame consists of a plain outer band and an inner band roughly 0.9 cm wide, which is decorated with a succession of little crosses, each inscribed in a pointed square set between two brackets. The spine is reinforced by thick cloth on to which



88 folios 55b-56a

the head and tail of the text block have been stitched. This cloth is covered on the inside by paper, possibly half a quire. The doublures are covered in green silk, the edges of which are hidden by the leather of the binding.

The outer binding preserves a type of decoration current in earlier full-page illumination, in which the field was divided into small squares or lozenges. However, the size of the tools used for the decoration is considerably smaller than in earlier examples, and the detail is much greater. These covers provide evidence of another major change in the manufacture of bindings, namely the replacement of wooden boards by pasteboard.

During the restoration of the binding, some of the sheets of paper from which the boards had been made were removed. Most of these bear a Persian text written in a cursive hand, but

one contains a section of the Qur'anic text written in the same style as cat. 88. This and a number of other factors – the text area has the same dimensions; there are five lines to the page; and the text is the same as that on folio 13a of the manuscript but has been struck through – suggest that it was originally intended that this leaf should form part of the text block. It seems that the scribe completed the text on the recto but then found the verso of the leaf to be in too poor a condition to be written on. He therefore struck through the text and began again on a new sheet, and the discarded leaf was used in the manufacture of the pasteboard for the binding. If nothing else, this proves that the binding of this Qur'an section is contemporary with the main body of the manuscript.

It should also be noted that the text on the

discarded leaf has diacriticals but no vocalization, orthoepics or illumination. This is clear evidence that these were added at a later stage.

89

Qur'an fragment  
11th or 12th century AD

129 folios, 19×15.8 cm,  
with 7 lines to the page  
*Material* A hard, thin, buff  
paper, laid, with 6–7 lines  
to the centimetre; the lines are  
perpendicular to the spine  
*Text area* 12.8×11.6 cm  
*Script Style* ns.I  
*Binding* Modern  
*Accession no.* QUR253



89 folio 17a

90

Single folio  
11th or 12th century AD

28×18 cm, with 22 lines to the page  
*Material* A thin, brittle, buff  
paper, laid, with 4–5 lines  
to the centimetre; the lines are  
parallel to the spine  
*Text area* 23.3×14.5 cm  
*Script Style* ns.I  
*Accession no.* KFQ73

Style ns.I appears here in a form whose simplicity reflects the popularity and wide diffusion of the style. The text –*Sūrat al-baqarah* (II), verse 277, to *Sūrat al-'Imrān* (III), verse 4 – is written in black ink, with diacritical dots and strokes. Red dots indicate the vocalization, while the *shaddah*, which has its modern shape, is written in ink. A 3.A.II device in the margin marks the end of a group of ten verses. The title of surah III is written in ns script outlined in ink.

فَلَمْ يُؤْكِدُوكُمْ وَأَنْعَوْا إِلَهًا وَلَا عَلِمْتُكُمْ أَنْتُمْ إِلَهٌ  
بِكُلِّ شَيْءٍ عَلَيْهِ وَإِنْ كُمْ عَلَى سُقُونَكُمْ لَمْ يَجِدُوا إِلَهًا  
وَهُوَ أَنْزَلَ فِي وَكِنْدَةٍ فَإِذَا أَرَى بَعْضَكُمْ بِعْضًا مَا هُنَّ  
الْحَيُّ أَوْ لَهُ أَعْمَالُهُ وَلِيَوْمَ الْحِجَبِهِ وَلَا تَكَانُوهُ  
الشَّهَادَةُ وَمِنْكُمْ كَافِرُهُ فَإِنَّهُمْ قَاتِلُهُ وَاللهُ يَعْلَمُ  
عَلَيْهِمْ أَهْلَهُ مَا فِي السَّمَاوَاتِ وَمَا فِي الْأَرْضِ فَإِنَّهُمْ  
مَا فِي أَنْفُسِكُمْ أَفَلَا يَرَوْهُ هَذَا يَعْلَمُكُمْ بِمَا أَنْتُمْ فَإِنْ يَقُولُ  
لَهُمْ إِنَّا دُنْعُونَ بِعَذَابٍ مُّرِيَّدٍ وَاللهُ عَلَيْكُمْ أَنْتُمْ شَهِيدُونَ  
إِنَّمَا يَوْمُ الْحِجَبِهِ وَالْمُؤْمِنُونَ كُلُّهُمْ  
الَّذِي عَلِمْتُكُمْ وَكُلُّهُمْ وَالسَّلَامُ لِأَنَّهُمْ قَوْمٌ يَرْجِعُ  
مِنْ رُسُلِهِ وَفَالِوَالِسَّمْعُونَ وَأَسْمَاعُهُمْ عَوْانَدٌ وَلِمَ  
وَأَيْدِيَ الْمُصْبِبِ لَا يَكُفُّفُهُ إِنَّمَا يَرْجِعُهُمُ الْمُخْدَلُونَ  
هُنَّ كُلُّكُمْ فَعَلِمْتُهُمْ أَنَّكُمْ إِلَيْهِمْ وَلَمْ يَأْتُوكُمْ  
أَرْسَلْتُكُمْ أَوْ أَخْطَلْتُكُمْ وَلَمْ يَأْتُوكُمْ عَلَيْهِمْ  
حَمْلَهُمْ عَلَى الْخَيْرِ عَرَفْتُمْهُمْ بِتَنَافُهِ لَا تَعْلَمُونَ مَا لَمْ يَأْتُ  
لَمْ يَأْتِهِ وَلَمْ يَعْلَمْهُمْ بِغَيْرِهِ لَا يَأْتُوكُمْ مَوْلَاهُمْ  
فَإِنَّمَا يَوْمَ الْحِجَبِهِ مُسَافِرُونَ

اللَّهُمَّ إِنَّمَا يَوْمَ الْحِجَبِهِ الْمُسَافِرُونَ إِلَهٌ أَلَّا يَهُوَ إِلَهٌ  
الْمُقْرَبُونَ لَوْلَى عَلَيْهِ الْكِتَابَ الْمُؤْمِنُونَ فَالْمُؤْمِنُونَ  
يَوْمَئِذٍ هُوَ أَوَّلُ النَّعْوَافِيَّةِ وَالْأَلْعَلَّةِ فَلَمْ يَهُوَ  
لَكَ اللَّهُ أَوَّلُ الْعَوْنَانِ فَإِذَا أَرَى الْمُؤْمِنُونَ كُلَّمَا يَأْتُهُمْ إِلَيْهِمْ