

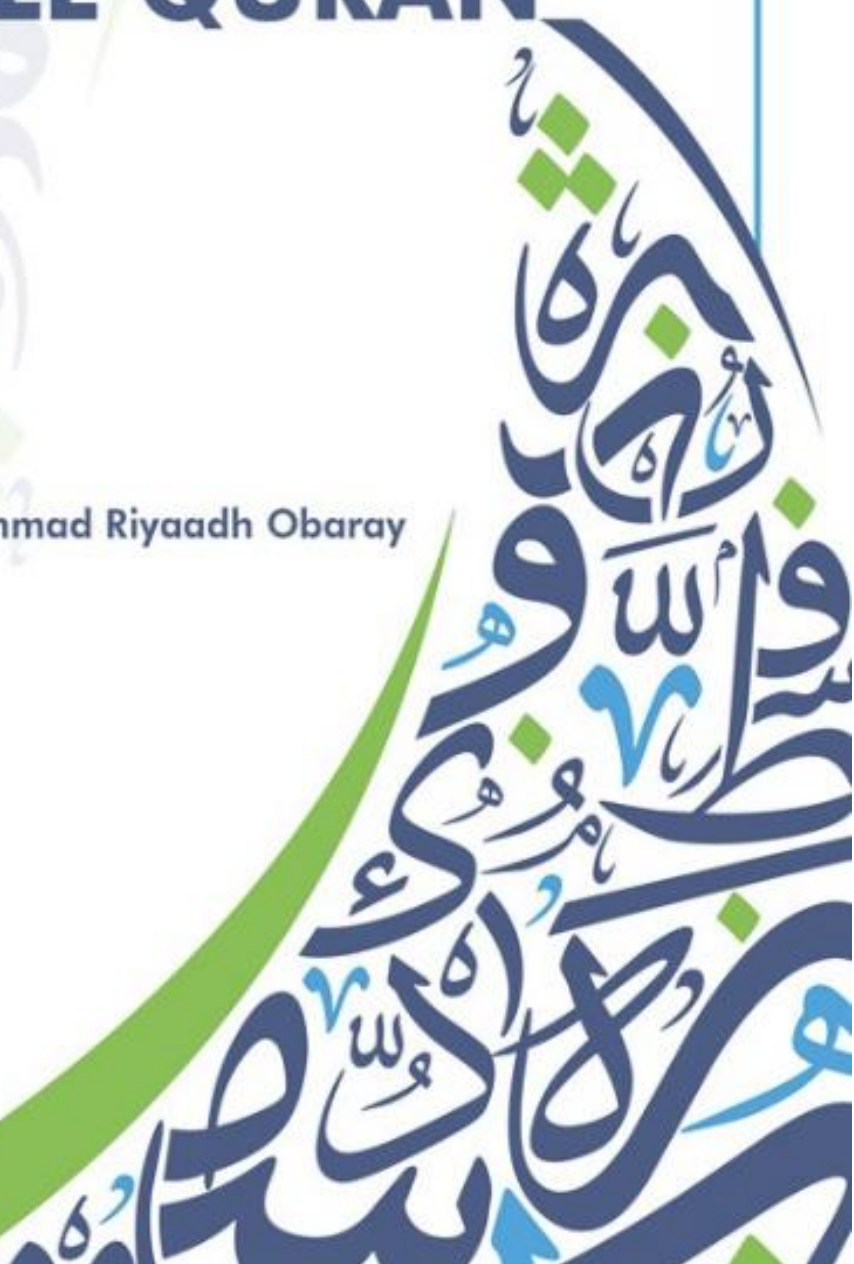


**al-Tanzil**

INSTITUTE OF QURANIC SCIENCES

THE  
**SEQUENCE**  
OF THE **SURAHS** IN THE  
**NOBLE QURAN**

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First Print 2022

By al-Tanzil Institute of Quranic Sciences

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Moreover, the author endeavours for this publication to serve as a *ṣadaqat al-jāriyah* for all living and deceased Muslims. As such, all profits generated from the publication will be utilised to offset the expenses of underprivileged students or teachers of the Qur'an, prioritising those within the Cape Town region and, subsequently, abroad.

**Terms and conditions apply.**



# التَّيَّان

شَرْحُ النَّظْمِ الْمُخْتَصَرِ

فِي حِفْظِ تَرْتِيبِ سُورِ الْقُرْآنِ

محمد رياض بن أمشاد أبادي

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## Acknowledgements

Allah ﷻ, the Magnanimous, the Most Gracious, the All-Knowing, and the Wisest, deserves all praise and thanks. May His choicest salutations be upon His final Messenger, *Sayyid al-Qurrā' wa Imām al-Mujawwidīn*, Muḥammad ﷺ, his family and his luminary Companions. I also thank Him for the countless bounties that He bestowed upon me.

My deepest gratitude goes to the late Imām Sirāj Willenberg [May Allah ﷻ bestow His mercy upon him], who introduced me to the study of the Holy Qur'ān, as well as Ḥāfiṭh 'Adnān Khaṭīb, at whose hands I completed the memorisation of the Holy Qur'ān. In the same breath, I convey my sincere gratitude and admiration to my life's inspiration, my revered mentor, Qāri' Muḥammad Salīm Gaibie, for the knowledge and wisdom he has imparted to me. Without his guidance, advices, continuous encouragement, expertise and insight encompassing the various subject matters in the field of Qirā'āt, a work of this nature would not have been possible.

In addition, I thank my parents, Arshād and Sakīnah, for their love, guidance, encouragement, and continuous support. My profound gratitude goes to my cherished wife, Sumaiya, and my children for their patience and the countless hours they have sacrificed in my pursuit of acquiring and imparting knowledge.

Thank you to all my instructors at both Dār al-'Ulūm Newcastle and Dār al-'Ulūm al-'Arabiyyah al-Islāmiyyah, Strand, as well as the staff at al-Tanzīl.

Special thanks to Faḥmī Londt for the beautiful cover design. Lastly, I express my profound appreciation to my students for their active engagement, diligent efforts, prayers and continuous, unwavering support.

## System of Transliteration

Nr	Arabic	English	Nr	Arabic	English
1	أ	ʾ	17	ظ	ṭh
2	ب	b	18	ع	ʿ
3	ت	t	19	غ	gh
4	ث	th	20	ف	f
5	ج	j	21	ق	q
6	ح	ḥ	22	ك	k
7	خ	kh	23	ل	l
8	د	d	24	م	m
9	ذ	dh	25	ن	n
10	ر	r	26	ه	h
11	ز	z	27	و	w
12	س	s	28	ي	y
13	ش	sh	29	أَ	ā
14	ص	ṣ	30	يَـ	ī
15	ض	ḍ	31	وُ	ū
16	ط	ṭ	32	أَيَّ	ay
			33	أَوْ	aw

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

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

The “*al*” of the Arabic *lām al-taʿrīf* is occasionally omitted to maintain the flow of English.

مُقِرٌّ بِالَّذِي قَد كَانَ مِنِّي  
وَعَفْوِكَ إِن عَفَوْتَ وَحُسْنَ ظَنِّي  
وَأَنْتَ عَلَيَّ ذُو فَضْلٍ وَمَنِّ  
عَضَّضْتُ أَنَامِي وَقَرَعْتُ سِيِّي  
لَشَرِّ النَّاسِ إِن لَمْ تَعْفُ عَنِّي

إِلَهِي لَا تُعَذِّبِي فَإِنِّي  
وَمَا لِي حِيلَةٌ إِلَّا رَجَائِي  
وَكَمْ مِنْ زَلَّةٍ لِي فِي الْخَفَايَا  
إِذَا فَكَّرْتُ فِي نَدَمِي عَلَيْهَا  
يُظُنُّ النَّاسُ بِي خَيْرًا وَإِنِّي

قال محمد رياض بن أرشاد: **قَوْلَ اللَّهِ** - مَا أَنَا بِخَيْرِكُمْ، وَفِيكُمْ مَنْ هُوَ خَيْرٌ مِنِّي ...

## Introduction

In the venerable realm of Qur'ānic pedagogy, the quest for mnemonic aids to facilitate memorising the sacred text is an enduring pursuit. The earnest inquiry, as articulated in the opening passage, serves as a poignant reminder of the perennial engagement with the Qur'ān among students and the perpetual necessity for practical tools to aid in its assimilation. The interlocutor, identified as a teacher of the Qur'ān, narrates instances where students sought guidance on a specific mnemonic device – a poem delineating the sequence of *suwar* [chapters] in the Qur'ān, thereby elucidating a vital facet of the memorisation process.<sup>1</sup>

This scholarly endeavour finds its locus in the works of the erudite Dr Ashraf Muḥammad Fu'ād Ṭala'at, an esteemed composer whose *oeuvre*, regrettably, remains scarce in the online domain. The booklet in question emerges as a significant repository of his poetic creation, accompanied by a meticulous commentary that transcends the mere enumeration of the *suwar* sequence. Instead, it ventures into the realm of comprehensive elucidation, harnessing the potency of diagrammatic representations to encapsulate multifaceted attributes of the *suwar*.

The pedagogical nuance is exemplified in the inclusion of material that extends beyond the structural arrangement of *suwar* to encompass contextual information. A remarkable feature of this elucidation is the classification of *suwar* into Makkī and Madanī, thus imbuing the study with a historical and contextual dimension. Furthermore, the meticulous enumeration of verse counts, particularly concerning *ahl Kūfah* as per the delineations in *Nāṭhimat al-Zuhr*, bespeaks a commitment to precision that is quintessential in scholarly pursuits.

The illustrative diagram presented in the passage serves as a microcosm of the meticulous approach adopted in the composition. The judicious arrangement of information – encompassing *Sūrah* No., Code, Name of the *Sūrah*, Time of Revelation, and Verse Count – exhibits a commendable pedagogical acumen. This

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<sup>1</sup> The most recent request, dated February 3, 2022, emanated from Muḥammad 'Alī al-Ghazālī, a student currently based in the United Kingdom.

visual aid not only facilitates a lucid comprehension of the sequence but also serves as a conduit for comprehensive engagement with the nuanced attributes of each *sūrah*:

Sūrah No.	Code	Name of the Sūrah	Time of Revelation	Verse Count
1	فَا	Sūrat al-Fātihāh	Makkah	7
2	بَقْرَة	Sūrat al-Baqarah	Madīnah	286

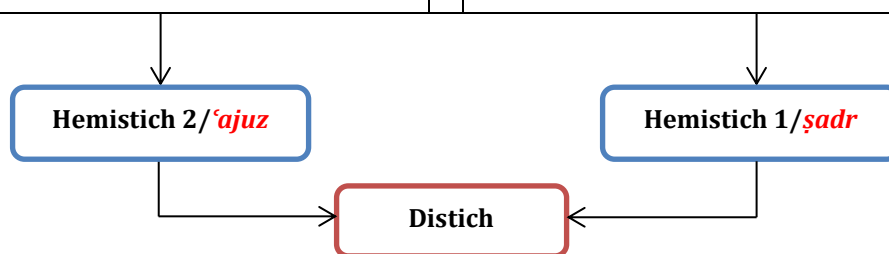
Lastly, we fervently implore Allah ﷻ to forgive our transgressions and accept our sincere endeavour. May it serve as a source of salvation for us in the Hereafter and as a perpetual charity [*sadaqat al-jāriyah*] for all Muslims, both those who are alive and those who have passed away.

## The Analytical Summary of the Poem

The poetic composition titled *al-Naḥm al-Mukhtaṣar fī Ḥifḥ Tartīb al-Suwar* is an exemplary manifestation of the profound intersection between rhythmic sophistication and pedagogical utility within the realm of Arabic literature. Rooted in the metrical intricacies of *al-baḥr al-rajaz*, or the convulsion meter, this poetic opus exemplifies a meticulous adherence to form and function, encapsulating within its verses a comprehensive exposition on the sequential arrangement of *suwar* within the Qur’ān:<sup>2</sup>

مُسْتَفْعِلُنْ مُسْتَفْعِلُنْ مُسْتَفْعِلُنْ مُسْتَفْعِلُنْ مُسْتَفْعِلُنْ مُسْتَفْعِلُنْ \*\*\* مُسْتَفْعِلُنْ مُسْتَفْعِلُنْ مُسْتَفْعِلُنْ مُسْتَفْعِلُنْ مُسْتَفْعِلُنْ مُسْتَفْعِلُنْ

<i>‘arūḍ</i>	<i>ḥashwu</i>	<i>ḍarb</i>	<i>ḥashwu</i>	1
مُسْتَفْعِلُنْ	مُسْتَفْعِلُنْ مُسْتَفْعِلُنْ مُسْتَفْعِلُنْ	مُسْتَفْعِلُنْ	مُسْتَفْعِلُنْ مُسْتَفْعِلُنْ مُسْتَفْعِلُنْ	
<i>‘ajuz</i>		<i>ṣadr</i>		



*Baḥr al-rajaz*<sup>3</sup>, colloquially referred to as *al-rajaz* or the “convulsion” meter, stands as a poetic archetype characterised by its rhythmic dynamism and precise metrical

<sup>2</sup> The term *baḥr*, delineating the vast expanses of the sea/ocean, takes on a distinctive connotation within the realm of classical Arabic poetry, where it transcends its lexical denotation to embody the intricate metrical structures that underpin poetic compositions. This multifaceted semantic evolution accentuates the nuanced intricacies of linguistic expression within the domain of classical Arabic literary traditions.

Traditionally, classical Arabic poetry adheres to a meticulously defined metrical framework, with the plural *buḥūr* encapsulating the diverse metrical patterns that govern poetic compositions. The contribution of Khalīl ibn Aḥmad al-Farāhīdī is renowned for its pivotal role in elucidating the foundational understanding that all classical Arabic poetry adheres to one of fifteen distinct meters. This groundbreaking insight laid the groundwork for subsequent explorations into the rhythmic intricacies of Arabic poetic expression. However, the comprehensive elucidation of classical Arabic poetic meterage is incomplete without acknowledging the seminal contribution of al-Akhfash al-Akbar, who identified and expounded upon the sixteenth established meter. This scholarly revelation adds a layer of depth to our understanding of the metrical diversity inherent in classical Arabic poetry, demonstrating the meticulous attention paid by scholars to uncover the intricacies of linguistic expression. *Pegs, Cords, and Ghuls: Meter of classical Arabic poetry*: 7. *The Persian meters*: 42.

<sup>3</sup> The term *rajaz*, etymologically denoting convulsion or spasm, carries a distinctive connotation in the literary domain, specifically referring to the spasms occurring in the legs of a camel precisely an hour before it rises. This meter, intrinsically connected to a form of

composition. The compositional integrity of this meter is intricately tethered to the concept of *tafīlahs*, which serve as the foundational units dictating the length and cadence of each line. In the specific instantiation of this meter, the length of each half-line is contingent upon three words, thereby constituting three *tafīlahs* per half or six *tafīlahs* per line. This quantitative precision becomes the metric scaffold upon which the entire poetic edifice is erected, bestowing upon *al-rajaz* its distinctive vibrancy.

Furthermore, the organisational architecture of *al-rajaz* unfolds through distichs, each distich comprising two symmetrical hemistichs. The hemistich, presented in Arabic script with a discerning space delineating its halves, is an indispensable unit of expression in this metrical paradigm. The initial half, designated as *ṣadr* or “chest,” and the subsequent half, known as *ʿajuz* or “belly,”<sup>4</sup> encapsulate the thematic essence of the verse with a harmonious symmetry. This structural duality within the distich encapsulates the inherent balance and rhythm that *al-rajaz* endeavours to achieve.

Within the microcosm of each hemistich, the intricate nuance extends further. The culminating portion of the *ṣadr* assumes the nomenclature of *ḍarb*, while the terminus of the *ʿajuz* is demarcated as *ʿarūd*. The intermediary components between these designations are collectively recognised as *hashwu*, constituting the nuanced interplay of sound and meaning within the half-line. This meticulous categorisation of each segment serves as a guide for the recitation and a testament to the poetic exactitude that underscores the *al-rajaz* meterage.

Notably, the *al-Naḥm al-Mukhtaṣar* unfolds as a contemplative journey through the sequential tapestry of Qurʾānic *suwar* [chapters], spanning a total of 14 distichs. This compositional architecture delineates a clear trajectory of thematic progression, wherein the initial three distichs serve as an expository prelude, establishing the thematic terrain and signalling the commencement of the discourse. Subsequent

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poetry known as *Urjūzah*, presents an intriguing intersection of linguistic semantics and cultural symbolism. The historical lineage of this particular *bahr* extends back to the Pre-Islamic Period, elucidating its enduring presence within the poetic traditions predating the advent of Islam. During a pivotal moment in the nascent Islamic community, the Prophet Muhammad ﷺ faced allegations of poetic composition from the Quraysh clansmen. In response, al-Walīd ibn Muḡhīrah, a prominent figure, delineated a taxonomy of poetic forms, including *rajaz*, *ḥazaj*, and *qaṣīdah*. Notably, he discerningly contended that the verses recited by the Prophet ﷺ did not conform to the established parameters of traditional poems. *Lisān al-ʿArab*: 6: 105. *The Appearance of Rajaz in Arabic Poetry*: 117 – 121.

<sup>4</sup> *Variance in Arabic manuscripts*: 258. *Emergence of free verse movement*: 6.

distichs, spanning from the fourth to the twelfth, alongside the first hemistich of the thirteenth distich, constitute the poem's substantive core and converge to elucidate the sequence of *suwar*.

The concluding segment of the poem, encompassing the final one and a half distichs, orchestrates a graceful denouement, harmonising the thematic threads and imparting a sense of closure to the discourse. Within this culminating stanza, the poet's invocation for divine benediction and spiritual redemption imbues the composition with a transcendent ethos, transcending the confines of mere literary endeavour and resonating with the profound spiritual resonance of Qur'ānic discourse.

In more accessible terms:

This particular meter is known as *baḥr al-rajaz* or simply as *al-rajaz* [convulsion]. The length of each meter is dependent on a standard number of *tafīlahs* [feet] used in the meter. In this case, each half consists of three words; thus, its length is three *tafīlahs* per half or six *tafīlahs* per line. Furthermore, each poem comprises distichs [*abyāt*], with each distich comprising two identical hemistichs [half a couplet/line]. In Arabic, the hemistich is usually written side by side, with a space dividing them. The first hemistich is known as *ṣadr* [chest], and the second is known as *ʿajuz* [belly]. While the last foot of the *ṣadr* is called *ḍarb*, the last foot of the *ʿajuz* is called *ʿarūḍ*. The remaining parts of the hemistich are known as *ḥashwu*.

*al-Naḥm al-Mukhtaṣar* is a versification of the sequence of the *suwar* of the Qur'ān. The poem consists of 14 distichs which can be broken down as follows:

- The first three distichs serve as an introduction to the poem.
- Distichs four to twelve and the first hemistich of distich thirteen – a total of ten and a half distichs discuss the subject matter.
- The last one and a half distichs serve as a conclusion to the poem.

Lastly, for ease of identification, the codes/names of the *suwar* have been highlighted in blue, while the *Sūrah* number has been highlighted in red.

تَرَكْتُ التَّوَمَّ رَّبِّي فِي الْيَايِ      لِأَجْلِ رِضَاكَ يَا مَوْلى الْمَوْلى  
فَوَفَّقْنِي إِلَى تَخْصِيْلِ عِلْمِ      وَبَلِّغْنِي إِلَى أَقْصَى الْمَعَالِي

Commencement: 10 February 2022/Completion: 11 February 2022 – Revised 14 February 2024

أَنْظُرْ بَعَيْنِ الرَّحْمَةِ يَا رَبِّ لِمُحَمَّدٍ      رِيَاضِ الْفِكْرِ بِالْأَنْوَارِ وَالْجِلَا  
إِحْفَظْهُ وَاعْفِرْ لَهُ وَأَمَلْهُ رَحْمَةً      وَأَسْكِنهُ الْجَنَانَ بِالْثُورِ وَالْتَّعَمِ

## التَّظْمُ الْمُخْتَصَرُ فِي حِفْظِ تَرْتِيبِ السُّورِ

أَحْمَدُكَ اللَّهُمَّ حَمْدًا دَائِمًا      مُصَلِّيًا عَلَيَّ النَّبِيِّ مُسَلِّمًا

1

### Translation

I extol You, O Allah, with an everlasting commendation, accompanied by fervent salutations and peace upon the esteemed Prophet ﷺ.

وَأَرْتَجِي التَّفْعَ بِنَظْمٍ مُخْتَصَرٍ      مُسَاعِدًا فِي حِفْظِ تَرْتِيبِ السُّورِ

2

### Translation

I anticipate the efficacy of this succinctly composed poem, serving as an aid in the memorisation of the Qur'anic chapters' sequence ...

بِذِكْرِ أَحْرَفٍ مِنَ الْأَسْمَاءِ بِهَا      وَضَبْطِهَا لَمْ تَلْتَبِسْ بِغَيْرِهَا

3

### Translation

... through the precise mention of the letters constituting their names, the aim is to ensure meticulousness, preventing any inadvertent confusion between them.

## Commentary

Dr Ashraf Muḥammad Fu'ād Ṭala'at commences his poetic composition with the customary *ḥamdalah*, aligning with both the Qur'anic tradition and the Prophetic hadith emphasising the initiation of any virtuous endeavour with expressions of praise and gratitude. The Prophet's ﷺ assertion underlines this practice that every commendable action devoid of the phrase *alḥamdulillāh* is bereft of divine blessing:

«كُلُّ أَمْرٍ ذِي بَالٍ لَا يُبْدَأُ فِيهِ بِ: الْحَمْدِ لِلَّهِ فَهُوَ أَفْطَحُ»

“Every good deed not started with “*Alḥamdulillāh*” is severed of blessing.”

Following the praise of Allah ﷻ and salutations upon the Prophet ﷺ, the author methodically introduces his mnemonic scheme to facilitate memorisation of the Qur'anic *suwar* sequence. He further expresses his aspiration for the poem to serve as a beneficial tool for himself and others engaged in the noble pursuit of memorising the Qur'anic order.

In elucidating his approach, Dr Ashraf Muḥammad Fu'ād Ṭala'at commits to mentioning the names of the *suwar*, employing both full names and allusions as context demands. The primary objective of this versification is to furnish students with a comprehensive and precise recollection of the sequence of the *suwar*, thereby averting any potential confusion in distinguishing between them. This meticulous methodology is anticipated to enhance memorisation accuracy and ease for the dedicated student.

Lastly, in the ensuing distich, the author mentions the sequence of the *suwar*.

13 12 11 10 9 8 7 6 5 4 3 2 1  
 فَا بَقَّ وَعَا نِسَ مَائِدَةَ اَنْعَا وَاَعُ اَنْفَا وَتَوِيُّوُنُسُ وَهُوُ يُوُسُفُ وَرَعُ

## Commentary

In this distich, the author meticulously enumerates the names and sequential order of the initial fourteen *suwar*, commencing with the revered *Sūrat al-Fātiḥah* and concluding with the esteemed *Sūrat al-Ra‘d*.

Sūrah No.	Code	Name of the Sūrah	Time of Revelation	Verse Count
1	فَا	Sūrat al-Fātiḥah	Makkah	7
2	بَقَّ	Sūrat al-Baqarah	Madīnah	286
3	عَا	Sūrah Āl ‘Imrān	Madīnah	200
4	نِسَ	Sūrat al-Nisā’	Madīnah	172
5	مَائِدَةَ	Sūrat al-Mā’idah	Madīnah	120
6	اَنْعَا	Sūrat al-An‘ām	Makkah	165
7	اَعُ	Sūrat al-‘Arāf	Makkah	206
8	اَنْفَا	Sūrat al-Anfāl	Madīnah	75
9	تَوَ	Sūrat al-Tawbah	Madīnah	129
11	يُوُنُسُ	Sūrah Yūnus	Makkah	109
12	هُوُ	Sūrah Hūd	Makkah	123
13	يُوُسُفُ	Sūrah Yūsuf	Makkah	111
14	رَعُ	Sūrat al-Ra‘d	Madīnah	43

29 28 27 26 25 24 23 22 21 20 19 18 17 16 15 14  
 إِبْرٰهٖمَ وَنَحْٓ اِسْرٰٓءَ وَكَهْفَ مَرْطَةَ اٰنَ حٰجِّ مُؤْمِنُوْنَ وَنُوْرٍ فُرْقٰنَ وَشُعْرٰٓءَ نَمْلِ وَقَصِّ وَعَنْدِ

## Commentary

In this distich, the author meticulously delineates the names and sequential order of the ensuing sixteen *suwar*, commencing with the venerable *Sūrah Ibrāhīm* and culminating with the distinguished *Sūrat al-‘Ankabūt*.

Sūrah No.	Code	Name of the Sūrah	Time of Revelation	Verse Count
14	إِبْرٰهٖمَ	Sūrah Ibrāhīm	Makkah	52
15	حٰجِّ	Sūrat al-Ḥijr	Makkah	99
16	نَحْٓ	Sūrat al-Naḥl	Makkah	128
17	اِسْرٰٓءَ	Sūrat al-Isrāʾ	Makkah	111
18	كَهْفَ	Sūrat al-Kahf	Makkah	110
19	مَرْطَةَ	Sūrah Maryam	Makkah	98
20	طَةَ	Sūrah Ṭahā	Makkah	135
21	اٰنَ	Sūrat al-Anbiyāʾ	Makkah	112
22	حٰجِّ	Sūrat al-Ḥajj	Madīnah	78
23	مُؤْمِنُوْنَ	Sūrat al-Muʾminūn	Makkah	118
24	نُوْرٍ	Sūrat al-Nūr	Madīnah	64
25	فُرْقٰنَ	Sūrat al-Furqān	Makkah	77
26	شُعْرٰٓءَ	Sūrat al-Shuʿarāʾ	Makkah	227
27	نَمْلِ	Sūrat al-Naml	Makkah	93
28	قَصِّ	Sūrat al-Qaṣaṣ	Makkah	88
29	عَنْدِ	Sūrat al-‘Ankabūt	Makkah	69

40 39 38 37 36 35 34 33 32 31 30  
 رُوئِفَ وَسَجَّ أَحْزَا سَبَّأً مَعَ فَاطِرِ يَاسِينَ صَافَا صَادَ زُمَ مَعَ غَافِرِ

### Commentary

In this distich, the author intricately enumerates the names and sequential arrangement of the subsequent eleven *suwar*, commencing with the esteemed *Sūrat al-Rūm* and concluding with the illustrious *Sūrah Ghāfir*.

Sūrah No.	Code	Name of the Sūrah	Time of Revelation	Verse Count
30	رُو	Sūrat al-Rūm	Makkah	60
31	لُق	Sūrah Luqmān	Makkah	34
32	سَج	Sūrat al-Sajdah	Makkah	30
33	أَحْزَا	Sūrat al-Aḥzāb	Madīnah	73
34	سَبَّأ	Sūrah Saba'	Makkah	54
35	فَاطِرِ	Sūrah Fāṭir	Makkah	45
36	يَاسِينَ	Sūrah Yāsīn	Makkah	83
37	صَافَا	Sūrat al-Ṣāffāt	Makkah	182
38	صَادَ	Sūrah Ṣād	Makkah	88
39	زُمَ	Sūrat al-Zumar	Makkah	75
40	غَافِرِ	Sūrah Ghāfir	Makkah	85

54 53 52 51 50 49 48 47 46 45 44 43 42 41  
 فَصَّ شُورَ زُحِّ دُخِّ جَاثِيَةَ أَحْقَا مُحَمَّدٍ مَدُّ وَفَتْ حُجَّ قَافَ ذَا طُونَجْمَ قَمَّ

### Commentary

In this distich, the author meticulously delineates the names and sequential order of the succeeding fourteen *suwar*, initiating with the noteworthy *Sūrah Fuṣṣilat* and culminating with the venerable *Sūrat al-Qamar*.

Sūrah No.	Code	Name of the Sūrah	Time of Revelation	Verse Count
41	فُصَّ	Sūrah Fuṣṣilat	Makkah	54
42	شُورَ	Sūrat al-Shūrā	Makkah	53
43	زُحِّ	Sūrat al-Zukhruf	Makkah	89
44	دُخِّ	Sūrat al-Dukhān	Makkah	59
45	جَاثِيَةَ	Sūrat al-Jāthiyah	Makkah	37
46	أَحْقَا	Sūrat al-Aḥqāf	Makkah	45
47	مُحَمَّدٍ	Sūrah Muḥammad	Madīnah	38
48	وَفَتْ	Sūrat al-Faṭḥ	Madīnah	29
49	حُجَّ	Sūrat al-Ḥujurāt	Madīnah	18
50	قَافَ	Sūrah Qāf	Makkah	45
51	ذَا	Sūrat al-Dhāriyāt	Makkah	60
52	طُونَجْمَ	Sūrat al-Ṭūr	Makkah	49
53	نَجْمَ	Sūrat al-Najm	Makkah	62
54	قَمَّ	Sūrat al-Qamar	Makkah	55

68 67 66 65 64 63 62 61 60 59 58 57 56 55  
 رَحْمَنٌ وَاحِدٍ مُّجَا حَشْرٌ وَمُمٌ صَفٌ جُمٌ مِّنَا تَعَا طَلَا تَحْ مُدٌ قَلَمٌ

## Commentary

In this distich, the author methodically enumerates the names and sequential order of the subsequent fourteen *suwar*, commencing with the distinguished *Sūrat al-Raḥmān* and culminating with the notable *Sūrat al-Qalam*.

Sūrah No.	Code	Name of the Sūrah	Time of Revelation	Verse Count
55	رَحْمَنٌ	Sūrat al-Raḥmān	Madīnah	78
56	وَاحِدٍ	Sūrat al-Wāqī'ah	Makkah	96
57	حَدِيدٍ	Sūrat al-Ḥadīd	Madīnah	29
58	مُجَادَلَةٍ	Sūrat al-Mujādalah	Madīnah	22
59	حَاشِرٍ	Sūrat al-Ḥashr	Madīnah	24
60	مُمْتَاظِنَةٍ	Sūrat al-Mumtaḥinah	Madīnah	13
61	صَفِّ	Sūrat al-Ṣaff	Madīnah	14
62	جُمُعَةٍ	Sūrat al-Jumu'ah	Madīnah	11
63	مِنَافِقِينَ	Sūrat al-Munāfiqūn	Madīnah	11
64	تَغَابُنٍ	Sūrat al-Taghābun	Madīnah	18
65	طَلَاقٍ	Sūrat al-Ṭalāq	Madīnah	12
66	تَحْرِيمٍ	Sūrat al-Taḥrīm	Madīnah	12
67	مُلْكٍ	Sūrat al-Mulk	Makkah	30
68	قَلَمٍ	Sūrat al-Qalam	Makkah	52

78 77 76 75 74 73 72 71 70 69  
 حَاقَهُ مَعَا نُوحٌ وَجِنُّ مُزْمُدٌ قِيَامَةً وَالْإِنْسَانُ وَمُرْسَلَاتٌ نَبَا

### Commentary

In this distich, the author systematically delineates the names and sequential order of the ensuing ten *suwar*, initiating with the esteemed *Sūrat al-Ḥāqqah* and concluding with the noteworthy *Sūrat al-Naba’*.

Sūrah No.	Code	Name of the Sūrah	Time of Revelation	Verse Count
69	حَاقَهُ	Sūrat al-Ḥāqqah	Makkah	52
70	مَعَا	Sūrat al-Ma‘ārij	Makkah	44
71	نُوحٌ	Sūrah Nūḥ	Makkah	28
72	جِنُّ	Sūrat al-Jinn	Makkah	28
73	مُزْمُدٌ	Sūrat al-Muzzammil	Makkah	20
74	مُدُّ	Sūrat al-Muddaththir	Makkah	56
75	قِيَامَةً	Sūrat al-Qiyāmah	Makkah	40
76	الْإِنْسَانُ	Sūrat al-Insān	Madīnah	31
77	مُرْسَلَاتٌ	Sūrat al-Mursalāt	Makkah	50
78	نَبَا	Sūrat al-Naba’	Makkah	40

86 85 84 83 82 81 80 79  
 التَّارِغَا عَبَسَ وَتَكْوِيرُ انْفِطَا مُطَفِّفِينَ وَأَنْشِقَا بُرُوجُ طَا

### Commentary

In this distich, the author systematically elucidates the names and sequential order of the subsequent eight *suwar*, commencing with the esteemed *Sūrat al-Nāzi‘āt* and culminating with the venerable *Sūrat al-Ṭāriq*.

Sūrah No.	Code	Name of the Sūrah	Time of Revelation	Verse Count
79	التَّارِغَا	Sūrat al-Nāzi‘āt	Makkah	46
80	عَبَسَ	Sūrah ‘Abas	Makkah	42
81	تَكْوِيرُ	Sūrat al-Takwīr	Makkah	29
82	انْفِطَا	Sūrat al-Infiṭār	Makkah	19
83	مُطَفِّفِينَ	Sūrat al-Muṭaffifīn	Makkah	36
84	أَنْشِقَا	Sūrat al-Inshqāq	Makkah	25
85	بُرُوجُ	Sūrat al-Burūj	Makkah	22
86	طَا	Sūrat al-Ṭāriq	Makkah	17

97 96 95 94 93 92 91 90 89 88 87  
 أَعْلَى وَغَاشِيَهُ وَفَجْرٌ وَالْبَلَدُ شَمُّ لَيْلٍ ضُحَى شَرْحٌ وَتِينَ عَلَقٌ وَقَدْ

### Commentary

In this distich, the author systematically lists the names and sequential arrangement of the ensuing eleven *suwar*, initiating with the distinguished *Sūrat al-A‘lā’* and concluding with the illustrious *Sūrat al-Qadr*.

Sūrah No.	Code	Name of the Sūrah	Time of Revelation	Verse Count
87	أَعْلَى	Sūrat al-A‘lā’	Makkah	19
88	غَاشِيَهُ	Sūrat al-Ghāshiyah	Makkah	26
89	فَجْرٌ	Sūrat al-Fajr	Makkah	30
90	الْبَلَدُ	Sūrat al-Balad	Makkah	20
91	شَمُّ	Sūrat al-Shams	Makkah	15
92	لَيْلٍ	Sūrat al-Layl	Makkah	21
93	ضُحَى	Sūrat al-Ḍuḥā	Makkah	11
94	شَرْحٌ	Sūrat al-Sharḥ	Makkah	8
95	تِينَ	Sūrat al-Tīn	Makkah	8
96	عَلَقٌ	Sūrat al-‘Alaq	Makkah	19
97	قَدْ	Sūrat al-Qadr	Makkah	5

110 109 108 107 106 105 104 103 102 101 100 99 98  
 الْبَيِّـرُ زَلَّ عَا قَارِعَهُ تَكَاتُ عَصَ هُمَزَ فِيـ فُرَيْشُ مَا كُوْكَافِ نَصَـ

### Commentary

In this distich, the author methodically enumerates the names and sequential order of the subsequent thirteen *suwar*, commencing with the prestigious *Sūrat al-Bayyinah* and concluding with the venerable *Sūrat al-Naṣr*.

Sūrah No.	Code	Name of the Sūrah	Time of Revelation	Verse Count
98	الْبَيِّـرُ	Sūrat al-Bayyinah	Madīnah	8
99	زَلَّ	Sūrat al-Zalzalah	Madīnah	8
100	عَا	Sūrat al-‘Ādiyāt	Makkah	11
101	قَارِعَهُ	Sūrat al-Qārī‘ah	Makkah	11
102	تَكَاتُ	Sūrat al-Takāthur	Makkah	8
103	عَصَ	Sūrat al-‘Aṣr	Makkah	3
104	هُمَزَ	Sūrat al-Humazah	Makkah	9
105	فِيـ	Sūrat al-Fil	Makkah	5
106	فُرَيْشُ	Sūrah Quraysh	Makkah	4
107	مَا	Sūrat al-Mā‘ūn	Makkah	7
108	كُوْ	Sūrat al-Kawthar	Makkah	3
109	كَافِ	Sūrat al-Kāfirūn	Makkah	6
110	نَصَـ	Sūrat al-Naṣr	Madīnah	3

أَيَّاتُهُ كَالسُّورِ انْظُرْنَا وَعُدَّ 114 113 112 111 مَسَدٌ وَإِخْلَاصٌ فَلَقٌ نَاسٌ، وَعُدَّ

### Translation

And enumerate its verses in accordance with those of the chapters. Observe and tabulate them accordingly ...

### Commentary

In the first hemistich, the author systematically elucidates the names and sequential order of the last four *suwar*, initiating with the prestigious *Sūrat al-Masad* and culminating with the venerable *Sūrat al-Nās*.

Sūrah No.	Code	Name of the Sūrah	Time of Revelation	Verse Count
111	مَسَدٌ	Sūrat al-Masad	Makkah	5
112	إِخْلَاصٌ	Sūrat al-Ikhlās	Makkah	4
113	فَلَقٌ	Sūrat al-Falaq	Makkah	5
114	نَاسٌ	Sūrat al-Nās	Makkah	6

لَكِن بِنَقْصِ مِائَةٍ قَدْ اِنْتَضَمَ فَادْكُرْ اَخَاكَ اَشْرَفَ الَّذِي نَزَمَ 14

### Translation

... but with one hundred less. These have been artfully versified; thus, remember the author of this composition, Ashraf, who crafted this poetic composition.

### Commentary

In the poem's final two distichs, the author underscores that the verse count corresponds to the number of *suwar* mentioned in the Qur'an, albeit with a reduction of one hundred. Given that the Qur'an encompasses 114 *suwar*, deducting 100 renders the poem with 14 distichs.

In closing, Dr Ashraf Ṭala'at, the author, implores the reader/s to include him in their prayers.

# إجازة الكتاب

الحمد لله رب العالمين ، وأصلي وأسلم على صفة الأنبياء والمرسلين ، سيد القراء وإمام المجودين ،

محمد بن عبد الله الصادق الأمين ، وعلى آله وأصحابه ومن تبعهم إلى يوم الدين ،

أما بعد : فيقول العبد الفقير إلى الهادي ، المحتاج إلى رحمة الباري

**محمد رياض بن أمشاد بن إبراهيم بن إسماعيل بن يوسف أباري :**

فقد رغب إليّ الأخ الفاضل / رغب إليّ الأخت الفاضلة :

---

فقد دَرَسْتُ / دَرَسْتُ الكتاب :

**التَّبَيَانُ شَرْحُ النَّظْمِ الْمُخْتَصَرِ فِي حِفْظِ تَرْتِيبِ سُورِ الْقُرْآنِ -- فَأَجَزْتُهُ / فَأَجَزْتُهَا بِالْكِتَابِ.**

التوقيع :

**فَدَحُفَّتِ الْأُمَّةُ بِالْإِسْنَادِ وَهَوِيَ مِنَ الدِّينِ بِلَا تُرْكَادِ**

إِلَيْهِمْ سِرًّا جَمِيعًا شَامِلًا  
مُصَلِّيًا عَلَى الَّذِي هَدَانَا  
وَالِهِ وَصَّحْبِهِ الْأَعْيَانِ  
بِعَزْوِنِ رَبَّنَا مُفِيضِ التَّعْمَةِ  
نَاطِمَهُ وَاعْفِ زُلَّةَ الْقَبَائِحِ  
وَالِهِ وَصَّحْبِهِ الْأَمَّاجِدِ

قَالَ مُحَمَّدُ رِيَّاضٌ سَائِلًا  
حَمْدًا لِمَنْ بَقِضَ لَهُ وَالَانَا  
مُحَمَّدٍ مَنْ جَاءَ بِالْقُرْآنِ  
أَلَا هُنَّ تَمَامُ الشُّحْفَةِ  
فَاقْبَلْهُ يَا إِلَهَنَا وَسَامِعِ  
وَصَلِّ دَائِمًا عَلَيَّ مُحَمَّدِ

□

وقال محمد رياض بن أمشاد:

عَلَيَّ أَنْهَا تَبَقَى وَتَفَنَى أَنَامِلِي  
لِكَاتِبِهَا الْمَدْفُونُونَ تَحْتَ الْجَنَادِلِ

سَتَبَقَى خُطُوطِي مُدَّةَ بَعْدِ مَوْتِي  
فَيَا نَاطِرًا فِيهَا سَلِّ اللَّهُ رَحْمَةً

□