A Handbook of Early Arabic Kufic Script: Reading, Writing, Calligraphy, Typography, Monograms

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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 Māʾil (slanted) script. Although the overall look and feel of Māʾil 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 “Kufī”, was by Ibn 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 coincidently 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 ʾEsṭrangēlā script, one of the Aramaic scripts presumably used in writing Arabic in Iraq before Islam. The ʾEsṭrangēlā script used for Arabic is usually referred to as the Karshuni script. This is possible; however, the earliest manuscript evidence of an Arabic-resembling ʾEsṭrangēlā script belongs to the 11th century, the century marking the start of the crusaders war. This can indicate the ʾEsṭrangēlā script itself was influenced by the Arabic Kufi script used for centuries earlier! In fact, the ʾEsṭrangēlā 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 ʾEsṭrangēlā 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 Ḥāʾ letter group, or the final isolated Yāʾ letter group. According to the first rule, when freely-connecting letters (i.e. .Sin, Bāʾ, ʿAyn, Ṣād, Tāʾ letter groups, and the Mīm, Kāf and Hāʾ letters) are followed by a middle Ḥāʾ group member (Ḥāʾ, Jīm, and Khāʾ), their baseline would be shifted above the common baseline. Consequently, the left-pointing sharp angle of the medial Ḥāʾ 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 Ḥāʾ 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 Ḥāʾ 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 Yāʾ group letter,
in its isolated form, must be shifted downwards, and extend leftwards below any preceding restrictedly-connecting letters (i.e. Alif, Wāw, Rāʾ, and Dāl letter families). Unlike its parent Jazm script, the original Mashq style was limited to one shape for the final and isolated Yāʾ letters: the Retroverse Yāʾ (Yāʾ 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 Ḥāʾ ligatures formed with the initial shapes of any freely-connecting letter, all other Ḥāʾ ligatures involving baseline shifting were effectively eliminated. The second important feature involved the elimination of any downward shifting of the isolated Yāʾ Barri 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 Yaaʾ shape of early Mashq. According to the rules of the first complication, the final letter Yāʾ was given one distinct shape when following any restrictedly-connecting letter: the classical Jazm Yāʾ Baṭṭah shape. In some cases it was given the Yāʾ Barri shape with the long retroverse stem sitting on the baseline. According to the rules of the second complication, the final letter Yāʾ was given the Yāʾ Barri shape when following any of the freely-connecting letters ‘Ayn, Ghayn, Mīm, Ḥāʾ and Ḥāʾ, but an alternative Yāʾ Baṭṭah shape when following the freely-connecting letters of the Sīn, Bāʾ, Ṣād, and Tāʾ 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 Yāʾ 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, ʿAli 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, Kasra, Damma), Maddah, and Hamzah. These dots should not be confused with the dots of Tashkīl (Ijām), which were initially marked in the Mashq style as minor slashes closely integrated with letters, as clearly evident in the samples of the Māʾil 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 Harakah!). 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 Fathāh, Dhamma, or Kasrah sound. When Hamzah came in the beginning of a word, it was always combined with the Alīf letter. When Hamzah came in the middle of a word, it was always combined with an Alīf, Yāʾ, or Wāw letters. This logical designation is not surprising, since the sounds of Fathāh, Kasrah, and Dhammad 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 Alīf was either placed on the left or right side of the vertical stem. Similarly, the dot for the Fathāh was either placed on the left or right side of the vertical stems of the Tāʾ 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 Mushaf ‘Uthmān, with only the initial and final Ḥāʾ baselines shifting. The second is Mashq Mail, which emphasizes the features of the Māʾīl 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, Fathāh, Kasrah, and Dhammad, 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. Kashidah (Taṭwīl), triggered
by keying Shift-J on Arabic keyboards, is a zero width character. In the Mashq fonts, inserting one Kashida before the final ‘Ayn glyph group will trigger alternative shapes. In the Mashq Kufi fonts, inserting one Kashīdah (or two) before the final shape of Yā’, ‘Ayn, and Ḥāʾ 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 Mushaf ‘Uthman in the Topkapi 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.

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 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.
 فأجمعوا كيدكم ثم أنتموا صفاً وقد أفلح النبي يوماً من استغاثته. قلوا يا موسى إما أن تلقى وإما أن تكونون أول من ألف. قال بن الفوا فإذا جبالهم ومعصوبهم يخيل إليه من سحرهم أنها تسنى. فأروجся في نفسه خيفة موسى. فلما لا تخف إن الله أعلم. وألقى في يمينك تلفت ما صنعوا إنما صنعوا كيد الساحر ولا يفلخ الساحر حيث أن فلقي السحرة صدقاً قالوا أما إمراء هارون وموسى. قال أمنت لكم لأن أنفسكم إلهكم كبيركم الذي علمكم السحر فلا أفطعن أيديكم وأرحلكم من خلاف ولأصلبكم في جذوع الخيل ولتعلنون أنتم أشد عذابا وأبقى. قلوا لن نؤثرك على ما جاءنا من البينات والذي فطرنا فأفسق ما أنت فاضٍ. إنما تقصص هذه الحياة الدنيا.
وَسَلَّمْتُكَ ﷺ فِيهِا سَبْلًا وَأَنْزَلْنَ اَلْقُرْآنَ مِنَ السَّمَاءِ مَا فَخَرَجَهُ بِأَرْوَاجٍ مِّنْ نَبَاتٍ شَبَّىٰ. كَثِرَ وَأَرْعَعَ أَنْعَامُكُمْ إِنَّ فِي ذَلِكَ لَآيَاتٍ لِّأُولِي الْبُطُونِ مِّنْهَا خَلْقُكُمْ وَقُرْآنٍ ﻋَلَى ﻣِنْهَا ﻧُخْرَجْكُمْ تَأْرِي أَخْرَىٰ. وَلَفَّدَ أَرْبَعَ آيَاتٍ أَيَّانَا ﷺ كَفَّذَبْ وَأَيْنَ. قَالَ أَجِئْتِنَا ﻧُخْرَجْنَا مِنْ أَرْضِنَا بِسُحرٍ ﷺ قَالَ مَنْ ﻓِي مَكَانٍ ﻣَعْلُوْمٍ ﻷَنْتَ ﻓِي اِنْظُرُوا ﻓِي وَإِنْ تَكُونُوا ﻣَعْلُوْمُ وَيَرْجِعُونَ إِلَيْهِ مُسْتَعِظُوا ﻓِ他又ْ مُسْتَعِظُوا إِلَى رَبِّكُمْ وَيَبْعَدُ ﻣِنْهُمْ قَداً ﻨِيَذِرُونَ إِلَى أَرْضِكُمْ بِسُحرٍ ﷺ وَيَبْدِئُهُ بِبَيْنِكُمْ اِلْمَثْلِيَّ.
يَكُون أن عَسَى يَقْلُ. الصَادِقِينَ كُنتم إِنَّ الْوَعْدُ هَذَا مَتِى وَيَقُولُونَ. يَمْكُرونَ مَثْلًا ضَيْقٍ فِي تَكُن وَلَا عَلَيْهِمْ تَحْزَن وَلَا. المَجْرِمِينَ عَاقِبةُ وَمَا صُدُورُهُمْ تُكِن وَلَا يَعْلَمُ رَبِّكَ وَإِنَّ. يَشْكُرونَ لَا أَكْثَرَهُمْ وَلَكِن نَّاسٍ عَلَى فَضْلٍ لَذُو رَبِّكَ وَإِنَّ. تَسْتَعِجَلُونَ الْذِّي بَعْضٌ لَكُمْ رَدِفٌ. يَخْتَلَفُونَ فِيهِ هُمَا الإِسْرَائِيْلَ بَنِي عَلَى يَقِصُ الْقُرْآنَ هَذَا إِنْ. مُبِينٍ كِتَابٍ فِي إِلَى الأَرْضِ السَّمَايَ غَائِبٍ مِنْ وَمَا يُعْلِنُوْنَ تُسْمِعُونَ لَا إِنْكَ. الْمُبِينِ الْحَقِّ عَلَى إِنْكَ اللَّهُ فَتَوَلِّي الْعَلِيمُ الْعَزِيزُ وَهُوَ بِحُكْمِهِ بَيْنِهِم يَقْضِي رَبِّكَ إِنْ. لِلْمُؤْمِنِينَ وَرَحْمَةٌ لِهِدَى وَإِنَّكَ أَنتَ وَمَا. المُدْبِرُونَ وَلَوْ أَذَدَ أَذَاءً أَذَالَا مُذَبِّرَينَ. وَمَا أَنتُ
ربّ نحن من القوم الطالبين. ولما توجه بلفاء منذن قال عسني ربي أن بديني سواء السبيل. ولما ورد ماء منذن وجد عليه أمة من الناس يستقون ووجد من دونهم امرأتين سودان قالما خطلبما قالتا لا تسقي حتى يقدر الرعاء وأبوتا شنّو كبير. فسقى لهما ثم تولى إلى الظل قال ربي إنما أنزلت إلي من خير كبير. فجاءت إحداهما تجلس على استدياء قالت إن أبي يدعوك ليجزيك أجر ما استفتقه لنا فما جاء بقص إليه الفصص قال لا تخف نجوت من القوم الطالبين. قالت إحداهما يا أبي استأجرِه خير من استأجرت القوي الأمين. قال إلا أريد أن
Johnny’s unfortunate fate had a profound impact on the community. After the incident, it became clear that the village walls were no longer effective in protecting them. They therefore decided to strengthen their defenses and build a new fortification around the village. This decision was supported by the villagers, who were united in their desire to ensure the safety of their families.

The villagers worked tirelessly to construct the new fortification, and soon it was completed. The village was now protected from any further attacks.

As the days went by, the community grew stronger and more confident. They began to reclaim their land, driving out the intruders and restoring their rightful place in the region. The village was once again a thriving community, a testament to the power of unity and determination.

The villagers lived peaceful lives, free from the threat of attacks. They celebrated their newfound security, grateful for the efforts of their community leaders and the bravery of their fellow villagers who had stood up against the invaders.

And so, the tale of Johnny and his fellow villagers serves as a reminder of the importance of unity and the power of collective action in the face of adversity.
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أَوَّلِيَّةٍ بِمِنْ الْحَلَالِي بِحَدِقَةِ أَحَدَا سَاوِيَّ بِالْحَدِيدِ فِي حَصَّةٍ فَإِذَا ثُمَّ حَصَّةَ. نَقْبَةً لَّهُ، وَمَا أُسْتَطِيعُوا لَهُ، فَإِذَا حَصَّتُهُ مَدَاءً زَمَنَهَا وَمَا أُسْتَطِيعُوا لَهُ، فَإِذَا حَصَّتُهُ مَدَاءً. وَمَا أُسْتَطِيعُوا لَهُ، فَإِذَا حَصَّتُهُ مَدَاءً، وَمَا أُسْتَطِيعُوا لَهُ، فَإِذَا حَصَّتُهُ مَدَاءً، وَمَا أُسْتَطِيعُوا لَهُ، فَإِذَا حَصَّتُهُ مَدَاءً، وَمَا أُسْتَطِيعُوا لَهُ، فَإِذَا حَصَّتُهُ مَدَاءً، وَمَا أُسْتَطِيعُوا لَهُ، فَإِذَا حَصَّتُهُ مَدَاءً، وَمَا أُسْتَطِيعُوا لَهُ، فَإِذَا حَصَّتُهُ مَدَاءً، وَمَا أُسْتَطِيعُوا لَهُ، فَإِذَا حَصَّتُهُ مَدَاءً، وَمَا أُسْتَطِيعُوا لَهُ، فَإِذَا حَصَّتُهُ مَدَاءً، وَمَا أُسْتَطِيعُوا لَهُ، فَإِذَا حَصَّتُهُ مَدَاءً، وَمَا أُسْتَطِيعُوا لَهُ، فَإِذَا حَصَّتُهُ مَدَاءً.
样本古兰经文本字体集，复制早期古fic文本图像中古兰经手稿的Kufic脚本特征，按照作者的精确观察。

古兰经：《 Kahaf苏拉》18:21-24

如果在其中加入第二个指物代词他们，他们将更加害怕。他们将更加相信他们，他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加敬畏他们。他们将更加畏
لا فرّ مرح للسّاء وسة 3 وسنّا 2 في جميعه الله منه
د سّفّنها 4 سا زخّر زهم 8 أمر مرتبط لسلل 4 وسنّا 2 فهم
سّانة وهم ناحمهمه 2 أصل 12 وخلو 4 وسنّا 2 أمر أسست
ر خليلهم مسيّد 1 سيفو 2 ر سنة 2 سهم 2 نفوس 1 2
حسنهم سا هم كليهم وهمه 2 نفوس 1 2 أمهم ما سلمهم 4 فلائر
لا فهم ب 3 لم فهلم 3 وسنّا 2 و فلا فهم 3
ولا نفو لأ ليس 1 2 فعل 9 12 لسّلا 2 فهم 3 وأتلزم
ف 3 لصّها 4 سنا وفّل حيا 4 3 أت رد 4 و 3 فلا
لا فرّ مرح للسّاء وسة 3 وسنّا 2 في جميعه الله منه
ب سّفّنها 4 سا زخّر زهم 8 أمر مرتبط لسلل 4 وسنّا 2 فهم
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ولا نفو لأ ليس 1 2 فعل 9 12 لسّلا 2 فهم 3 وأتلزم
ف 3 لصّها 4 سنا وفّل حيا 4 3 أت رد 4 و 3 فلا
لا فرّ مرح للسّاء وسة 3 وسنّا 2 في جميعه الله منه
ب سّفّنها 4 سا زخّر زهم 8 أمر مرتبط لسلل 4 وسنّا 2 فهم
سّانة وهم ناحمهمه 2 أصل 12 وخلو 4 وسنّا 2 أمر أسست
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