

particularities of its reception in different parts of the (Sunni) Muslim world, the impact of the transition from manuscripts to print on the *Dalā'il* corpus, practices of recitation, the text's transmission channels (be they individuals, Sufi orders, or institutions), and the relationship between the *Dalā'il* and other devotional texts. Moreover, numerous manuscript traditions, such as the various West and East African, South Asian, and Western Chinese ones, are not represented in this issue. We hope that the papers in this volume will inspire scholars to further explore the history of the *Dalā'il* in these traditions and the connections among them.

The main goal of this collection of studies is to bring scholars working on different parts of the *Dalā'il*'s story into conversation. We believe that, since the study of devotional texts (the *Dalā'il* included) often requires multiple languages and familiarity with numerous local traditions, it is almost impossible for a single scholar to narrate a full history of any text's circulation and reception. Each of the contributions in this volume illuminates specific corpora or particular connections. Taken together, the essays in this issue are important strides towards a more comprehensive study about the history of al-Jazūlī's work. More broadly, we hope that this collection of essays will serve as a model and inspire future research on devotional texts across the Islamic world.

Deniz Beyazıt, Guy Burak and Sabiha Göloğlu

01 Aralık 2021

MADDE YAYIMLANDIKTAN
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BRILL

Muḥammad ibn Sulaymān al-Jazūlī and the Place of *Dalā'il al-Khayrāt* in Jazūlite Sufism

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Dalā'il al-Khayrāt
040276

Abstract

This article discusses the career of Muḥammad ibn Sulaymān al-Jazūlī (d. 869/1465), his compilation of *Dalā'il al-Khayrāt*, and the place of this work in Jazūlite Sufism. The teachings of the Jazūliyya Sufi order emphasized intense spiritual devotion to the Prophet Muḥammad as a means of access to the Divine. As a manual of prayers and invocations on behalf of the Prophet, *Dalā'il al-Khayrāt* became one of the most popular works of Islamic devotional literature. This widespread popularity was partly due to the Jazūliyya's doctrinal connections with the Qādiriyya and Shādhiliyya Sufi orders. In Jazūliyya Sufi practice, the recitation of *Dalā'il al-Khayrāt* and the prayers and litanies of the order were used to instill a "Muḥammadan" consciousness in the mind of the disciple. This higher consciousness was meant to serve as a compass of spiritual guidance for the "true seeker of God" (*al-murīd al-ṣādiq*), who aspired to the highest levels of Sufi knowledge.

Keywords

Sufism – *al-Ṭā'ifa al-Jazūliyya* – *Dalā'il al-Khayrāt* – *Ḥizb al-Falāḥ* – *Ḥizb Ṣubḥāna al-Dā'im* – Muḥammadan Image – Muḥammadan Inheritance – Bell Saint

...

Love is the most dangerous of human attributes and the most precious thread by which the necklace of righteousness is ornamented. Its spiritual stations are the highest and most exalted of all spiritual stations; they are the sweetest and most refreshing sources of water and the times in which they are experienced are like the

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MADDE YAYIMLANDIKTAN
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01 Aralık 2021

The *Dalā'il al-khayrāt* in Central Asia and Eastern
Turkestan

Some Research Leads

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Abstract

Recent discoveries and overlooked documents help us to understand the spread of the *Dalā'il al-khayrāt* in a region stretching from the Tatar lands to the Tarim Basin, passing Bukhara and Kokand along the way. This paper by no means aims to provide a historical survey of al-Jazūlī's prayer book in Central Asia. Rather, I introduce some leads for research on the basis of several manuscripts. A first issue is that of chronology and geography: *terminus a quo*, *terminus ad quem*, and the geographical extent of the book's production and circulation should be revised. A second question regards the circuits of circulation: manuscript designs and illustrations reveal influences from various regions and an evolution in uses. A third lead consists in investigating the education: Sufi training and Qur'anic institutions such as *Dalā'il-khānas* played an important role, while Persian interlinear translations, reading notes in Chaghatay Turkish, and commentaries (*sharḥs*) suggest a complex reception process.

Keywords

Dalā'il al-khayrāt – Central Asia – Eastern Turkestan – prayer book – Persian – Turkish – miniature – circulation – education – reception

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The Royal *Dalâ'il al-Khayrât* Manuscript from Terengganu, Malaysia

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Abstract

The collection of the Islamic Arts Museum Malaysia (IAMM), in Kuala Lumpur, includes over forty manuscript copies of *Dalâ'il al-Khayrât*, the compilation of prayers and blessings for the Prophet Muhammad (ﷺ) by Imam al-Jazûli. The copies derive from the original source of the manuscript, Morocco, to as far as Southeast Asia and China. Five were produced in different parts of the Malay world, namely Patani, Terengganu, Aceh, and Java. This article examines the royal Terengganu manuscript of *Dalâ'il al-Khayrât*, revealing its distinctive bookmaking technique and arrangement of its contents, as well as its special decorative style. It aims to understand the cultural setting within which such manuscripts were produced. It also looks at the personification of scholarly figures from nineteenth-century Terengganu—in particular Sayyid Muhammad ibn Zain al-Ābidīn al-Āydarūs (Tok Ku Tuan Besar), who is possibly the scribe of this royal manuscript—and their relationship with scholars in Hijaz.

Keywords

Dalâ'il al-Khayrât – royal Terengganu manuscript – Malay world – Tok Ku Tuan Besar – kitab salawat – Kuala Lumpur – IAMM

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Detailil-Hayrat

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Illustrated and Illuminated Manuscripts of the *Dalā'il al-khayrāt* from Southeast Asia

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Abstract

Illustrated and illuminated manuscripts of the *Dalā'il al-khayrāt* from Southeast Asia are an invaluable resource for our understanding of the painting tradition of this region. The many copies now kept in various institutions attest to its popularity, while the lavish treatment often given to manuscripts indicates the high regard local communities had for this text. The types of images featured are similar to those from other parts of the Islamic world, yet these images, as well as the decorative illumination, also reflect local artistic styles. This paper examines a selection of Southeast Asian manuscripts of the *Dalā'il al-khayrāt* dating from the eighteenth and nineteenth centuries, situating them both within the broader context of manuscript production and usage, and the pietistic landscape of the region.

Keywords

Dalā'il al-khayrāt – al-Jazuli – Aceh – Borneo – Hadhrami – Java – Sulawesi – Sumatra – Malay peninsula – Southeast Asia – Sufism

1 Introduction¹

The *Dalā'il al-khayrāt* ("Guidelines to the blessings") is a prayer book containing a collection of blessings upon the Prophet Muḥammad. Composed during the fifteenth century by the Moroccan Sufi Abū 'Abdullāh Muḥammad ibn

¹ Submitted in an earlier version on 1 June 2020. Accepted for publication on 13 October 2020.

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Dalā'il al-Khayrāt

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In Writing and in Sound

The Dalā'il al-Khayrāt in the Late Ottoman Empire

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Abstract

Copies of *Dalā'il al-Khayrāt* (Proofs of Good Deeds) by the Moroccan Sufi saint Muḥammad b. Sulaymān al-Jazūlī (d. 870/1465) were in high demand in the eighteenth- and nineteenth-century Ottoman Empire. This required producing manuscripts in large numbers and, later, printing the text. These mostly lithographic copies and corpora of the *Dalā'il al-Khayrāt*, when combined with references to biographical dictionaries, inheritance records, inventories, library catalogues, and endowment deeds, reveal a great deal of information about the public and private prevalence of the text, within and beyond the empire. The *Dalā'il al-Khayrāt* appealed to many individuals, from Ottoman sultans to royal women, and from madrasa students to members of the learned class. Its copies were endowed to mosques and libraries, held in different book collections of the Topkapi palace, and were available from booksellers. Be it silently or aloud, the *Dalā'il al-Khayrāt* could be read in private homes and in mosques from Istanbul to Medina, a feature of pious soundscapes across the empire.

Keywords

Muhammad b. Sulayman al-Jazuli – devotional texts – codicology – endowments – recitation – soundscape

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Paths of Prayers in Ottoman North Africa

The Met's Dalā'il al-khayrāt 2017.301 in Context

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Abstract

This article discusses The Met's unpublished *Dalā'il al-khayrāt*—2017.301—(MS New York, TMMA 2017.301), together with a group of comparable manuscripts. The earliest known dated manuscript within the corpus, it introduces several iconographic elements that are new to the *Dalā'il*, and which compare with the traditions developing in the Mashriq and the Ottoman world in particular. The article discusses *Dalā'il* production in seventeenth-century North Africa and its development in the Ottoman provinces, Tunisia, and/or Algeria. The manuscripts illustrate how an Ottoman visual apparatus—among which the theme of the holy sanctuaries at Mecca and Medina, appearing for the first time in MS New York, TMMA 2017.301—is established for Muhammadan devotion in Maghribī *Dalā'is*. The manuscripts belong to the broader historic, social, and artistic contexts of Ottoman North Africa. Our analysis captures the complex dynamics of Ottomanization of the North African provinces of the Ottoman Empire, remaining strongly rooted in their local traditions, while engaging with Ottoman visual idioms.

Keywords

Dalā'il al-khayrāt – North Africa – Maghreb – Tunisia – Algeria – Ottoman art – Ottoman painting – Ottoman province – Mecca – Medina – Hajj pilgrimage – The Metropolitan Museum of Art

Rabat, Bibliothèque générale (now Bibliothèque nationale)

MS 925 D
MS 1185 D
MS 2617 K
MS 1385 K

Rabat, Bibliothèque Hassania (Bibliothèque royale)

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The Birth of a Successful Prayer Book

The Manuscript Tradition of the Dalā'il al-Khayrāt in North Africa

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Abstract

The vast project to reconstruct a history and geography of the spread of the *Dalā'il al-Khayrāt* necessarily involves looking into the beginnings of the prayerbook's manuscript transmission. Composed in Morocco before 869/1465, the prayerbook was already known in the Eastern Maghreb from the mid-11th/17th century. It then reached Turkey and the rest of the Mashriq. After that it found its way to Central, South and Southeast Asia. Returning to the core of the book's diffusion, this article questions the existence of an autograph copy of *Dalā'il al-Khayrāt*. How was the manuscript tradition of one of the most copied religious books in pre-modern times established? This article also poses essential questions about the work of the actors (copyists, illuminators) responsible for the diffusion of the book in its early days.

Keywords

Dalā'il al-Khayrāt – art history – codicology – Jazūliyya – Maghrib – Morocco – Prophet Muḥammad – Shādhiliyya – Sufism

1 Introduction¹

The project to bring studies on the global history of the *Dalā'il al-Khayrāt* of al-Jazūlī together cannot be completed without including the founding period of the manuscript tradition of the text in the Maghrib, and more specifically

¹ Submitted on 5 May 2020. Accepted for publication on 26 October 2020.



The Regional Recitations of al-Jazūlī's *Dalā'il al-Ḥayrāt* as Reflected in Its Manuscript Tradition

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Abstract

Muḥammad al-Jazūlī's *Dalā'il al-Ḥayrāt* is one of the most popular and widespread Islamic prayer books in the Sunni Islamic world; consequently, most library collections around the world have many copies of this manuscript. Despite its prolific written form, it is its recitation that should probably be considered the most prominent expression of the text. This paper undertakes a careful analysis of the vocalization and orthoepic signs added to three vocalized copies of 18th-century *Dalā'il al-Ḥayrāt* manuscripts from Mali, the Maghreb, and Turkey. It reveals that they each have distinct recitation styles with their own phonological and morphological features, distinct from the rules applied in Classical Arabic prose text. Moreover, it is shown that these recitation styles clearly draw upon the rules of local Quranic reading traditions, while not entirely assimilating to them, thus giving a distinct local orthoepic flavour to the manner in which this text was recited.

Keywords

al-Jazūlī – *Dalā'il al-Ḥayrāt* – *qirā'āt* – regionalism – recitation – West Africa

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Dalā'il al-Ḥayrāt (040276)

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1 Introduction^{1,2}

The 15th-century Sufi leader Muḥammad al-Jazūlī (d. 870/1465) is well-known for his collection of prayers for the prophet Muhammad, *Dalā'il al-Ḥayrāt wa-Ṣawāriq al-Anwār fī Dīkr al-Ṣalāt 'alā l-Nabiyy Muḥtār*.³ While al-Jazūlī was a Moroccan Berber, his book enjoyed broad popularity throughout the Sunni Islamic world, as is also clear from the many copies that can be found in many large Oriental manuscript collections.⁴

While there is a common assumption that classical Arabic would have been more or less standardized by the 15th century, the recitation of the Quran remains a source for non-standard features of Arabic appearing in the everyday life of Muslims. Today, ten different reading traditions of the Quran, each with two transmissions, are accepted as canonical. The first seven of these were canonized by Ibn Mujāhid (d. 324/936),⁵ while another three readers became accepted as part of the canon after Ibn al-Jazarī (d. 833/1429).⁶

Until today, Quranic recitation remains quite distinct between different regions of the Muslim world. The Warš (d. 197/812) and Qālūn (d. 220/835) transmissions of the canonical Medinan reciter Nāfi' (d. 120/738), for example, continue to be popular, especially in North Africa. These reading traditions do not just differ in terms of wording here and there, but, for instance, their Arabic grammar varies in an integral way from the reading of 'Āṣim (d. 128/745) in the transmission of Ḥafṣ (d. 180/796)—the prevailing recitation in most of the rest of the Muslim world, including the Ottoman heartland.⁷ The Warš recitation has different allomorphs of the plural pronoun, an extra phonemic vowel and a quite pervasive loss of the *hamzah*, whereas these features follow the current classical Arabic norm much more closely in the reading of Ḥafṣ.⁸

- 1 Submitted on 24 August 2020. Accepted for publication on 10 October 2020.
- 2 I would like to thank Julien Dufour for commenting on an early draft of this paper.
- 3 For a discussion on the history of this work, see Jan Just Witkam, *Vroomheid en Activisme in een Islamitisch gebedenboek. De geschiedenis van de Dalā'il al-Khayrāt van al-Ġazūlī* (Leiden: Legatum Warnerianum, 2002).
- 4 The Leiden University library alone possesses more than thirty manuscript copies of the text, see Witkam, *Vroomheid*, 139 ff.
- 5 Shady Hekmat Nasser, "Ibn Mujāhid," in *Encyclopaedia of Islam, THREE*, ed. Kate Fleet et al. (Leiden & Boston, MA: Brill, 2018).
- 6 Shady Hekmat Nasser, "Ibn Al-Jazarī," in *Encyclopaedia of Islam, THREE*, ed. Kate Fleet et al. (Leiden & Boston, MA: Brill, 2018).
- 7 Rudi Paret, "Qirā'a," in *Encyclopaedia of Islam, Second Edition*, ed. P. Bearman et al. (Leiden & Boston, MA: Brill, 1960–), vol. V (1986), pp. 127–129, article first published in 1979–1980.
- 8 For a complete description of the seven canonical reading traditions, see for example 'Abū 'Amr Al-Dānī, *al-Taysīr fī al-Qirā'āt al-Sab'*, ed. Otto Pretzl (Beirut: Dār al-Kitāb al-'Arabī, 1984 [reprint]).

particularities of its reception in different parts of the (Sunni) Muslim world, the impact of the transition from manuscripts to print on the *Dalā'il* corpus, practices of recitation, the text's transmission channels (be they individuals, Sufi orders, or institutions), and the relationship between the *Dalā'il* and other devotional texts. Moreover, numerous manuscript traditions, such as the various West and East African, South Asian, and Western Chinese ones, are not represented in this issue. We hope that the papers in this volume will inspire scholars to further explore the history of the *Dalā'il* in these traditions and the connections among them.

The main goal of this collection of studies is to bring scholars working on different parts of the *Dalā'il*'s story into conversation. We believe that, since the study of devotional texts (the *Dalā'il* included) often requires multiple languages and familiarity with numerous local traditions, it is almost impossible for a single scholar to narrate a full history of any text's circulation and reception. Each of the contributions in this volume illuminates specific corpora or particular connections. Taken together, the essays in this issue are important strides towards a more comprehensive study about the history of al-Jazūlī's work. More broadly, we hope that this collection of essays will serve as a model and inspire future research on devotional texts across the Islamic world.

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Dalā'il al-Khayrāt

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Muḥammad ibn Sulaymān al-Jazūlī and the Place of *Dalā'il al-Khayrāt* in Jazūlite Sufism

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Abstract

This article discusses the career of Muḥammad ibn Sulaymān al-Jazūlī (d. 869/1465), his compilation of *Dalā'il al-Khayrāt*, and the place of this work in Jazūlite Sufism. The teachings of the Jazūliyya Sufi order emphasized intense spiritual devotion to the Prophet Muḥammad as a means of access to the Divine. As a manual of prayers and invocations on behalf of the Prophet, *Dalā'il al-Khayrāt* became one of the most popular works of Islamic devotional literature. This widespread popularity was partly due to the Jazūliyya's doctrinal connections with the Qādiriyya and Shādhiliyya Sufi orders. In Jazūliyya Sufi practice, the recitation of *Dalā'il al-Khayrāt* and the prayers and litanies of the order were used to instill a "Muḥammadan" consciousness in the mind of the disciple. This higher consciousness was meant to serve as a compass of spiritual guidance for the "true seeker of God" (*al-murīd al-ṣādiq*), who aspired to the highest levels of Sufi knowledge.

Keywords

Sufism – *al-Tā'ifa al-Jazūliyya* – *Dalā'il al-Khayrāt* – *Ḥizb al-Falāḥ* – *Ḥizb Ṣubḥāna al-Dā'im* – Muḥammadan Image – Muḥammadan Inheritance – Bell Saint

...

Love is the most dangerous of human attributes and the most precious thread by which the necklace of righteousness is ornamented. Its spiritual stations are the highest and most exalted of all spiritual stations; they are the sweetest and most refreshing sources of water and the times in which they are experienced are like the

A Technical Study of a 17th-Century Manuscript of Muḥammad Bin Sulaymān al-Jazūlī's *Dalā'il* *al-Khayrāt*

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Abstract

In the spring of 2017, the Islamic Art Department, within The Metropolitan Museum of Art (TMMA), acquired an Islamic prayer book, the *Dalā'il al-Khayrāt* by Muḥammad bin Sulaymān al-Jazūlī. This paper discusses the findings of a technical study undertaken in the museum's Sherman Fairchild Center for the Conservation of Works of Art on Paper, focusing on the materials and techniques of one manuscript acquisition specifically, MMA 2017.301. The nature, properties, and characteristics of the text block paper, fiber and pigment identification, chemical compositions, condition assessment, and inherent deterioration mechanisms within the palette are described. The colophon at the end of the manuscript mentions a patron, Sidī Aḥmad b. Dirham al-Mālīkī and identifies its calligrapher as Muḥammad bin Aḥmad bin 'Abd Al-Raḥmān al-Riyāḥī and confirms its creation date as AH1035/1625–1626 AD.¹

Keywords

Dalā'il al-Khayrāt – North Africa – Maghreb – Islamic manuscripts – Islamic paper – technical study – materials and techniques – material analysis

Dalā'il al-Khayrāt (040276)

Cezulī, Muhammed b. Suleyman (030502)

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1 Introduction

This article outlines the findings of an investigation that aimed to analyze and identify the materials and techniques in one primary object, MS New York TMMA 2017.301. The manuscript is an atypical example within a small corpus of luxury copies of al-Jazūlī's *Dalā'il al-Khayrāt* showing images of Mecca and Medina. That corpus has recently been defined and described.² Because of this representational sequence of illustrations, questions arose as to the originality and genuineness of their inclusion. Are the illustrations part of the initial inception of the manuscript or were they later additions? Correspondingly, I designed the material analysis to resolve questions of authenticity based upon hard evidence amassed from the physical object. Information is provided that goes beyond the conventional and often time-constrained new acquisition report. This collaborative research project was initiated by my colleague Deniz Beyazit, *Associate Curator* in the Department of Islamic Art at the Metropolitan, responsible for acquiring MS New York TMMA 2017.301 along with a select number of prayer books over the course of 2017. Research herein was initially presented during a two-day workshop on May 17th and 18th, 2019 co-organized by The Metropolitan Museum of Art and New York University Libraries: "From West Africa to Southeast Asia: The History of Muḥammad al-Jazūlī's *Dalā'il al-Khayrāt* Prayer Book (15th–20th Centuries)."³

Conservators of works of art spend considerable time paying close attention to the details of all physical constituents that make up the whole work of art. Essentially, the medium constitutes the object's first identity, its form and function phenomenally inseparable. Paper and fiber analysis, painting techniques, pigment analysis, binding structure, brief but notable condition issues will be discussed alongside inherent deterioration mechanisms of both the support (paper) and media. This joint codicological undertaking documents the discoveries and attempt to analyze, as precisely as possible, the materials and techniques employed in the making of the manuscript including its paper substrate and the inks and pigments used in the calligraphy, illustrations, and

² Jan Just Witkam, 'Medina and Mecca revisited. Further thoughts on the illustrations in *Dalā'il al-Khayrāt* by al-Ġazūlī', in the present volume; and Deniz Beyazit, 'Paths of Prayers in Ottoman North Africa: The Met's *Dalā'il al-Khayrāt* 2017.301 in context', equally in the present volume.

³ Acknowledgment and sincere appreciation are bestowed upon the following organizers of that workshop: Deniz Beyazit, *Associate Curator Department of Islamic Art*, The Metropolitan Museum of Art; Guy Burak, *Middle East and Islamic Studies Librarian*, Elmer Holmes Bobst, New York University; and Sabiha Göloğlu, *Department of Art History*, University of Vienna.