



IMĀM AL-JAZŪLĪ'S DALĀ'IL AL-KHAYRĀT WA  
SHAWĀRIQ AL-ANWĀR: AN ANALYTICAL AND  
COMPARATIVE STUDY OF SIX MANUSCRIPTS

BY

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A dissertation submitted in fulfilment of the requirement for  
the degree of Master of Arts  
(Islamic and Other Civilizations)

International Institute of Islamic Thought and Civilization  
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SEPTEMBER 2015

## ABSTRACT

This dissertation is an analytical and comparative study of copies of *Dalā'il al-Khayrāt* from the Maghrib and the Mashriq of the Islamic land, with the emphasis on the six out of nineteen copies from the collection of Islamic Arts Museum Malaysia. The *Dalā'il al-Khayrāt* is a renowned *Ṣalawāt*, collection of prayers and blessing to the Prophet Muhammad (P.B.U.H.), which was written by the 15<sup>th</sup> century Moroccan Sufi and scholar, Imām al-Jazūlī (d. 1465 AD / 870 AH). Later, copies of this *Ṣalawāt* were produced in different part of Islamic lands, in Turkey, Indian Subcontinent, Central Asia and Southeast Asia. The text is divided into sections for daily recitation. Most manuscript of *Dalā'il al-Khayrāt* have either illustrations of the *Rawḍah* and the *Minbar* or the view of the holy mosques in Mecca and Medina. Most copies of this manuscript are also illuminated, served to mark the beginning or the end of the sections of prayer. In this dissertation, the focus will be on the illustrations. This is coupled with an examination on the areas of illumination found within the manuscripts, besides the division of the text. Adopting the historical and descriptive research method, the six copies of *Dalā'il al-Khayrāt* — three of these copies were produced in Morocco and the remaining is from the Malay world — were analysed and comparisons between copies produced in this two regions were made. Further attention were given to the two out of six Maghrib and Mashriq copies of *Dalā'il al-Khayrāt*, with the reference number IAMM 2012.11.16 and IAMM 1998.1.790. The findings of this dissertation had answered all the research questions. Copies of the *Dalā'il al-Khayrāt* manuscript were not isolated from the tradition of manuscript production in a specific region of the Islamic land. Distinctive patterns of illustrations and style of illumination received the influences from the bookmaking ateliers at their respective provenances. Aesthetically, it received a similar treatment as its Qur'ānic manuscript counterparts.

## خلاصة البحث

هذه الأطروحة عبارة عن دراسة تحليلية مقارنة لنسخ من كتاب دلائل الخيرات من مغرب ومشرق الأراضي الإسلامية، مع التركيز على ستة من أصل تسع عشرة مخطوطة من مجموعة متحف الفنون الإسلامية ماليزيا. يعتبر كتاب دلائل الخيرات من كتب الصلوات المشهورة التي تحتوي على مجموعة من الصلوات والتبريكات على الرسول صلى الله عليه وسلم، وقد ألف هذا الكتاب في القرن الخامس عشر الميلادي من قبل العالم والمتصوف المغربي الإمام الجزولي (ت. 1465م / 870 هـ). وقد تم لاحقا نسخ هذه الصلوات في مناطق مختلفة من العالم الإسلامي مثل تركيا، شبه القارة الهندية، آسيا الوسطى وجنوب شرق آسيا. إن نص المخطوطة مقسم إلى عدة أقسام للتلاوة اليومية. إن معظم مخطوطات دلائل الخيرات تحتوي على رسومات توضيحية إما للروضة النبوية والمنبر أو الحرمين بمكة المكرمة والمدينة المنورة، كما تحتوي معظم النسخ على تذهيب استخدم لتحديد بداية أو نهاية كل قسم من الصلوات. في هذه الأطروحة سوف يكون التركيز على الرسوم التوضيحية، حيث سوف يقترن التركيز بالتدقيق وفحص إطارات التذهيب داخل المخطوطات، إلى جانب دراسة تقسيم النص في المخطوطات. باعتماد منهج البحث التاريخي الوصفي، فقد تم تحليل ومقارنة ست نسخ - ثلاث نسخ من المغرب وثلاث نسخ من عالم الملايو - ، وقد تم إيلاء مزيد من الاهتمام لنسختين من النسخ الستة لدلائل الخيرات التي تم نسخها في المغرب والمشرق، حيث تحمل المخطوطة الأولى رقم 2012.11.16 والمخطوطة الثانية رقم 1998.1.790. وقد أجابت هذه الأطروحة على جميع أسئلة البحث. إن نسخ دلائل الخيرات لم تكن معزولة عن تقاليد إنتاج المخطوطات في المناطق المختلفة من العالم الإسلامي، حيث إن الأنماط المميزة للرسوم التوضيحية وأسلوب التذهيب قد اكتسبت تأثيرات صانعي الكتب في المناطق المختلفة التي تم فيها إنتاج المخطوطات. من الناحية الجمالية فقد تلقت هذه المخطوطات معاملة مماثلة للمخطوطات القرآنية الشبيهة بها.

## APPROVAL PAGE

I certify that I have supervised and read this study and that in my opinion, it conforms to acceptable standards of scholarly presentation and is fully adequate, in scope and quality, as a dissertation for the degree of Master of Arts (Islamic and Other Civilizations).

---

Amir H. Zekrgoo  
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I certify that I have read this study and that in my opinion, it conforms to acceptable standards of scholarly presentation and is fully adequate, in scope and quality, as a dissertation for the degree of Master of Arts (Islamic and Other Civilizations).

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## DECLARATION

I hereby declare that this dissertation is the result of my own investigations, except where otherwise stated. I also declare that it has not been previously or concurrently submitted as a whole for any other degrees at IIUM or other institutions.

Nurul Iman Binti Rusli

Signature.....

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**IMĀM AL-JAZŪLĪ'S DALĀ'IL AL-KHAYRĀT WA SHAWĀRIQ  
AL-ANWĀR: AN ANALYTICAL AND COMPARATIVE STUDY  
OF SIX MANUSCRIPTS**

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## ACKNOWLEDGEMENTS

Praise be to Almighty Allah, The Most Beloved, The Cherisher and The Sustainer of the world, The Most Glorious and The Most Merciful.

This study would not have succeeded without the intellectual contributions, work and support of many individuals to whom I am most grateful and indebted. First and foremost, I would like to thank my dissertation supervisor, Professor Dr. Amir H. Zekrgoo, for his helpful advice, guidance and suggestions to me whilst undertaking this task. He has been a very dedicated supervisor and his endurance is very much appreciated.

I would also like to thank Professor Dr. Hassan A. El-Nagar for his valuable advice and thoughtfully provided me with printed copies of *Dalā'il al-Khayrāt* from Sudan. My appreciation also goes to all the lecturers at ISTAC who taught and shared useful knowledge and memorable learning experiences with me throughout the duration of my study here.

I am immensely indebted to Tuan Syed Mohamad Albukhary, Director of Islamic Arts Museum Malaysia; Puan Sarifah Majimah Albukhary, Director of Finance and Administration of Islamic Arts Museum Malaysia; and Dr Heba Nayel Barakat, Head of Curatorial Affairs Department for their support and generosity. I am also grateful to Assim Zuhair Qisho, IAMM Arabic Researcher, for helping me with the reading of Arabic text; Muhamad Edzhar Muhamad Razali and Shahrizal Shamsudin from IAMM Records and Collection Unit for their unwavering dedication in providing the manuscripts needed for the research; Samsiah Awang, IAMM Graphic Designer for her excellent work in producing the outline drawings of the illustrations and illuminations; Amira Salleh, for editing the dissertations and to all IAMM staff for their support and assistance.

I would also like to acknowledge my heartiest gratitude to my sisters for standing by me and to my beloved friends for their continuous support. Thank you very much to those who were directly or indirectly involved in the completion of my dissertation. May Allah bless all of them in bountiful love in this world and Hereafter.

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# CHAPTER ONE

## INTRODUCTION

### 1.1 BACKGROUND OF STUDY

Islamic manuscripts, which were written over the ages, from the earliest centuries of Islamic dynasty until today, cover nearly all aspects of Islamic teaching, culture and heritage of Muslim societies. Such great works were written primarily in Arabic and followed by Persian, Turkish and other vernacular languages. According to Sayyed Hossein Nasr, it is still safe to say that the largest part of these manuscripts belongs to the ‘field’ of the religious sciences, ranging from the Qur’ān and its commentaries to manuals of prayer.<sup>1</sup> Language and literature, philosophy and science, as well as Islamic spirituality and art are other important categories of the Islamic manuscripts.

Within the field of the religious sciences, devotional texts have also been contributed to its vast corpus of writings. Among many such works, *Dalā’il al-Khayrāt wa Shawārīq al-’Anwār fī Zikr al-Ṣalāt ‘alā al-Nabi al-Mukhtār* also simply known as *Dalā’il al-Khayrāt*, has great significance. The text consists of the compilation of prayers upon Prophet Muḥammad (P.B.U.H.), his 201 names as well as the description of his tomb and his two companions Caliph Abū Bakr al-Ṣiddīq (R.A.) and Caliph ‘Umar ibn al-Khattāb (R.A.). This text was composed during the 15<sup>th</sup> century in Fez, Morocco by the prominent *Ṣufī* of Shāzili school, Imām Muḥammad ibn Sulaimān al-Jazūlī al-Simlālī (d. 1465 AD / 870 AH), who is also known as Imām al-Jazūlī. Later, this work was copied by many other scribes. This enhanced the collection of Islamic manuscripts throughout the globe.

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<sup>1</sup> Sayyed Hossein Nasr, “The Significance of Islamic Manuscripts” in *Proceedings of the Inaugural Conference of Al-Furqan Islamic Heritage Foundation (30<sup>th</sup> November – 1<sup>st</sup> December 1991*, edited by John Cooper, (London: Al-Furqan Islamic Heritage Foundation, 1992), 8.

In placing this subject into context, *Dalā'il al-Khayrāt* has been for a long time part of the public and personal collections in both the Islamic and the Western worlds. Numerous manuscripts of this title, of course, are well preserved and guarded in libraries of the eastern countries such as Istanbul, Alexandria and Damascus to name a few. Among the institutions in the West that possess *Dalā'il al-Khayrāt* as part of their collections are The Walters Art Museum in Baltimore, the Chester Beatty Library in Dublin, the British Library in London, Library of the University of Leiden in Leiden and the Aga Khan Museum in Toronto. The manuscript has also been part of Nasser D. Khalili's collection of Islamic art. As the *Dalā'il al-Khayrāt* is regarded as the most sought-after religious manuscript for both its content and beauty, many institutions in the Southeast Asian region acquired copies of this manuscript as part of their collections. These institutions include Muzium Negeri Aceh and Pesantren Tanoh Abee in Banda Aceh, as well as Perpustakaan National Republik Indonesia in Jakarta. In Kuala Lumpur, such manuscript can be found in the collection of Perpustakaan Negara Malaysia, the International Institute of Islamic Thought and Civilisation (ISTAC) and the Islamic Arts Museum Malaysia (IAMM).

Nonetheless, this prayer book has gained its popularity throughout the contemporary Islamic world. With the introduction of printing technology to the Muslim community, innumerable editions have been produced and such prayers are recited during *halaqah*, the religious circles.

## **1.2 STATEMENT OF PROBLEM**

As a dynamic field of research, manuscripts of the Islamic world have been catalogued and digitised not only for their valuable contents, but also for their sumptuous ornamentations. Many studies have been conducted beyond its aspects of

form and beauty. Increasing interest in codicology has led researchers to explore the whole series of activities from paper manufacturing to the decoration of book binding. This field is of interest not only for museum curators, but also for conservators, scholars of different fields, calligraphers and artisans.

Manuscripts on *Dalā'il al-Khayrāt* have been and are still being discussed in numerous studies. The previous research noted that focus has been given to the illustration of *Al-Rawḍah*, Al-Masjid al-Ḥarām and Al-Masjid al-Nabawī, which can be found in many of the copies of *Dalā'il al-Khayrāt*. However, this study aims to note the diversity of both its form and content as well as to make a comparison between the manuscripts produced in different regions of the Islamic world, especially the copies produced in Morocco and the Malay world. As copies of these two different cultures are significantly represented in the IAMM collection of *Dalā'il al-Khayrāt*, the text of each manuscript was thoroughly examined. This study is expected to examine the similarities and differences within the division of text.

On the other hand, the illustrations found within these copies of manuscript will be thoroughly analysed. This is to understand the point in time the illustration was introduced to the text and also the development of the illustration according to regional styles. The illustrations are such an important aspect to be researched, whereby it will enrich the study of manuscript illustrations on non-literary subjects and develop the existing corpus of illustrations of Al-Masjid al-Ḥarām as well as Al-Masjid al-Nabawī. Alongside the text and illustration, the focus will also be extended to the design elements of the illumination.

### **1.3 AIMS OF STUDY**

The aims of the study are to:

1. Study the differences and similarities of the text of *Dalā'il al-Khayrāt* between the copies produced in Morocco and the Malay world.
2. Explore the areas of illumination and ascertain the regional and/or periodical style of illustration of the *Rawḍah*, as well as the sacred mosques in Mecca and Medina.
3. Place the IAMM collection of *Dalā'il al-Khayrāt* into a larger context of the same title from the main and personal collections of Islamic art.
4. Unearth the codicological aspect of each manuscript.
5. Highlight the distinctive elements that form a manuscript, from the type of paper and style of calligraphy, to the method of binding.

#### **1.4 RESEARCH QUESTIONS**

This study seeks answers to the following questions:

1. What are the significant differences in terms of the body of text between the *Dalā'il al-Khayrāt* manuscripts that were produced in Morocco and the Malay world?
2. Is there any specific style of paintings attributed to a specific region or dynasty, in regard to the various paintings of Mecca and Medina? Also, how do these styles developed from flat projections to the perspective drawings?
3. What are the areas of which illuminations are usually applied as part of decoration?
4. Were there any special motifs and designs produced by workshops and ateliers as commissioned by patrons and rulers?