

**MANUSCRIPTS OF *EN'ĀM-I ŞERİF*  
IN THE ORIENTAL COLLECTION OF THE LIBRARY OF THE  
HUNGARIAN ACADEMY OF SCIENCES**

*Kinga Dévényi*

Budapest

## **1. Introduction**

One of the last, unfinished projects of Alexander Fodor was the description and examination of an Ottoman amulet scroll found during the excavations in the Castle of Buda several years ago.<sup>1</sup> While working on this topic, he wished to inspect a well-known group of prayer manuals, known as *En'ām-i şerīf*, copies of which are found in the Oriental Collection of the Library of the Hungarian Academy of Sciences. He was hoping to spend some time studying these manuscripts during the autumn of 2014. The following contribution is a tribute to his unrealized intent.

## **2. The *En'ām-i şerīf***

Several recent publications highlighted the importance of *En'ām-i şerīf*, a special genre of Ottoman devotional literature, and treated the choice of its texts and imagery.<sup>2</sup> The present article wishes to describe the copies preserved in the Oriental Collection and to compare their contents with those of other prayer books there and the Ottoman scroll A. Fodor had intended to edit.

The only comprehensive analysis of Muslim prayer-manuals in common use was conducted by Constance E. Padwick.<sup>3</sup> Her analysis, however, was based on various types of printed prayer books in common circulation during her time.

---

<sup>1</sup> A few sketchy paragraphs and the slides of a presentation entitled *An Arabic Amulet Scroll from the Castle of Ottoman Buda* in A. Fodor's legacy attest to his interest. The place and date of his presentation could not have been ascertained. The paper scroll, measuring 160 cm in length and 4 cm in width, was found in an octagonal amulet case made of bronze.

<sup>2</sup> Cf. especially the unpublished PhD dissertation of Bain (1999), and the studies of Bain (2001), Gruber (2010), and Witkam (2010).

<sup>3</sup> See Padwick 1961.

These are, on the one hand, much later than the manuscripts in the Library of the Academy, while on the other hand, she seems not to have studied manuals from Central Asia, the place of origin of several manuscripts treated here. In addition, the authorship of the prayer books included in Padwick's selection is generally ascribed to a famous person. This is not the case of the *En'ām-i şerīf*, which contains a specific selection of Qur'ānic verses, supplemented by some additional material. Some other prayer books in the collection, however, are attributed to known authors.

The recitation of *Sūrat al-An'ām*, the sixth chapter of the Qur'ān, is considered highly beneficial. Both Sunnī and Šī'ī *ḥadīṭ* collections contain reports to its special revelation in its entirety, make references to the angels who brought it down and to its healing function.<sup>4</sup> In addition to rare manuscripts that contain only this chapter,<sup>5</sup> it is much more common to find copies of manuscripts where this *Sūra* is supplemented by some other, shorter chapters which are usually recited together with *Sūrat al-An'ām*, since they are all considered having apotropaic or curing function.

### 3. The Muslim prayer books in the Library

#### 3.1 An overview

Although the number of hand written Muslim prayer books<sup>6</sup> in the Library's collection of Arabic manuscripts is small, they present a diverse picture.<sup>7</sup>

- From among these volumes, the earliest dated piece (Arab O. 074) is a mystical litany by al-Qārī' al-Harawī (d. 1014/1605), the Ḥanafī jurist of Herāt, entitled *al-Ḥizb al-a'ẓam wa-l-wird al-afḥam*. It was copied by Muṣṭafā aṭ-Ṭirawī on 1 Dū l-Qa'da 1103 [14 July 1692].

---

<sup>4</sup> On the circumstances of the revelation of this Chapter together with an abundant quotation of the relevant Sunnī and Šī'ī traditions, see aš-Šawkānī, *Faṭḥ* 407.

<sup>5</sup> For an exquisite example, see Derman 1998:48–49, copied by the famous Ottoman calligrapher, Şeyh Hamdullah (833–926/1429–1520).

<sup>6</sup> Our research is limited to the Arabic manuscripts. In addition to these, there are four prayers of one folio and nine prayer books and mystical litanies of various lengths among the Turkish manuscripts in the Library's collection. For their description, see Parlâtır *et al.* 2007:57–63.

<sup>7</sup> For further information on the Arabic manuscripts in the Oriental Collection of the Library of the Hungarian Academy of Sciences, see Dévényi *et al.* 2016.

- These manuscripts also include two 18<sup>th</sup> century copies of *Dalā'il al-ḥayrāt*,<sup>8</sup> the celebrated mystical prayers for the Prophet Muḥammad by Muḥammad ibn Sulaymān al-Ġazūlī (d. 870/1465) of Morocco.
- In addition, there are two manuscripts of *En'ām-i şerīf*. One of these (Arab O. 041) was copied by 'Alī Badr Mādarīn, a disciple of as-Sayyid Darwīš Yūsuf. This manuscript is dated 2 Dū l-ḥiġġa 1147 [25 April 1735], while the other (Arab O. 036) was copied only two years later, in 1149/1736–37 by an unnamed person.
- Four more volumes can be added to the five manuscripts mentioned above. From among these, two undated, probably 18<sup>th</sup> century manuscripts (Arab O. 046 and Arab O. 048) belong to a specific Central Asian selection of the Qur'ān, known as *Haftiyak-i šarīf*.<sup>9</sup> These collections, used in the traditional elementary religious education of that region, contain a carefully selected group of easily memorisable, short chapters of the Qur'ān which were usually supplemented by various prayers (*du'ā'*). The selection of the *sūras* centred around five invariable elements (the so-called *panġ sūras*): 36 (*Yā-Sīn*), 48 (*al-Faṭḥ*), 55 (*ar-Raḥmān*), 56 (*al-Wāqī'a*), and 78 (*an-Naba'*) to which several others were added. This selection, however, never seems to have included *Sūrat al-An'ām* which sets it aside from the manuscripts of *En'ām-i şerīf*, used primarily in personal devotion and not in religious education. The remaining two volumes (Arab O. 018 and Arab O. 040) are undated prayer books which do not fall into any of the above categories. They both contain a selection of Qur'ānic passages followed by various other texts in Arabic and Ottoman Turkish.
- To the nine manuscripts listed above two undated collections may be added. The first one (Arab O. 047) is a composite volume containing five parts. (1) A selection of *ḥadīṭ qudsī* by al-Ġazālī (d. 505/1111) with a mystical intent (ff. 1r–55v); (2) *Munāġāt Rasūl Allāh ṣallā llāh 'alayhi wa-sallam* (ff. 56r–73v); (3) a Šūfī collection of prayers (ff. 74r–93v) that mainly contains texts used by the Šāḍiliyya order in addition to the basic text of the Ḥalwatī order, i.e. *Wird as-Sattār* by Sayyidī Yahyā al-Bākūbī aš-Širwānī, d. 869/1458; (4) an anonymous

<sup>8</sup> These are Arab O. 050, copied by a certain Ibrāhīm ibn al-ḥāġġ 'Abd ar-Raḥmān al-Ḥumaydī for his personal use on 22 Ramaḍān 1146 [25 February 1734] and Arab O. 054, which was made by a certain Ibrāhīm al-Adhamī in 1166/1753.

<sup>9</sup> On the peculiarities of these collections, see Togan 1939:168–169, Exk. § 50a and Efthymiou 2015:6–7.

epistle in Ottoman Turkish on Šūfī prescriptions from the Naqšbandī order, as well as advice on pious and mystical practices; and (5) an anonymous and undated collection of morning prayers (*Wird ṣubḥ*). The second collection of texts (Arab O. 051) is of slightly different kind, since it is an undated fragment (pp. 181–518) of a ritual textbook of the Mīrganiyya Šūfī order.<sup>10</sup>

### 3.2 Comparison of select items

Our further analysis will exclude those compositions which either have named authors (Arab O. 050, 054, 070) or belong to a Šūfī order (Arab O. 047, 051). In addition to the two unspecified prayer books (Arab O. 018, 040), only the manuscripts of *En'ām-i šerīf* (Arab O. 036, 041) and *Haftiyak-i šarīf* (Arab O. 046, 048) will be analysed.

The following table contains a comparison of the contents of the common elements of these six prayer books. In addition to the recurrent Qur'ānic passages, divine attributes, descriptions and names of the Prophet, the manuscripts also contain several additional texts which are uniquely found in only one manuscript.<sup>11</sup>

	<i>En'ām-i šerīf</i>		<i>Haftiyak-i šarīf</i>		<i>Ad'iya</i>	
	O. 036	O. 041	O. 046	O. 048	O. 018	O. 040
Q. 1		x	x		x	
Q. 6	x	x				
<i>Q. 36</i> <sup>12</sup>	x	x	x	x	x	x
Q. 44	x	x	x			
<i>Q. 48</i>	x	x	x	x	x	x
Q. 50	x	x				
Q. 53		x				
<i>Q. 55</i>	x	x	x	x	x	
<i>Q. 56</i>	x	x	x	x	x	
Q. 67	x	x	x	x	x	x

<sup>10</sup> For its contents in detail, see Dévényi *et al.* 2016:223–226. It is important to mention, however, that among many other religious poems, it also contains the text of *Qaṣīdat al-Burda* by al-Būṣīrī (d. 694/1296).

<sup>11</sup> These unique texts are not listed in the table, but their number is mentioned in the last line of the table, and their contents are also listed after it.

<sup>12</sup> Numbers in italics indicate those easily memorisable five chapters (*panḡ sūras*) of the Qur'ān which form the core contents of the manuscripts of *Haftiyak-i šarīf*.

	O. 036	O. 041	O. 046	O. 048	O. 018	O. 040
Q. 68–77						x
Q. 78	x	x	x	x	x	x
Q. 79–92						x
Q. 93				x		x
Q. 94			x			x
Q. 95				x		x
Q. 96				x		x
Q. 97			x	x		x
Q. 98				x		x
Q. 99				x		x
Q. 100				x		x
Q. 101				x		x
Q. 102				x		x
Q. 103			x	x		x
Q. 105			x	x		x
Q. 106–109						x
Q. 110			x	x		x
Q. 111			x	x		x
Q. 112	x	x	x	x	x	x
Q. 113	x	x	x	x	x	x
Q. 114	x	x	x	x	x	x
Q. 1	x			x	x	x
Q. 2 (1-5)			x	x	x	x
Q. 2 (255)						x
99 names of God	x	x	x		x	x
99 names of Muḥammad	x	x	x		x	
description of M.	x	x	x		x	x
description of the first four caliphs		x	x			x
number of unique texts	4	1	10	19	16	5

The unique texts in one of the *En‘ām-i şerīf* manuscripts (O. 036) include: (1) the benefit of the Prophet’s names and the names of the Seven Sleepers (*aşhāb al-kahf*) in Ottoman Turkish; (2) prescriptions concerning rituals and praying related to the Meccan pilgrimage in Ottoman Turkish with inserted prayers in Arabic; (3) a prayer before meals (*du‘ā’ ta‘ām*) in Arabic; (4) a recipe and a prayer for healing in Ottoman Turkish. In the other *En‘ām-i şerīf* manuscript (O. 041), only a few supplementary instructions on prayer can be found. These are in Ottoman Turkish and include the text of the prayers and *tasbīh* formulas in Arabic.<sup>13</sup>

In O. 046, a manuscript of *Haftiyak-i şarīf*, the additional texts include further Qur’ānic verses with special apotropaic and curing effects, and different prayers in Arabic and Ottoman Turkish. In the other manuscript of *Haftiyak-i şarīf* (O. 048), the additional texts are also for the most part different prayers in case of various illnesses in Arabic together with their commentary in Ottoman Turkish.<sup>14</sup>

In the prayer book O. 018, the pages following the core part of the manuscript contain several prayers in Arabic for various occasions, like e.g. eating, breaking the fast, wedding. In addition, this volume also contains several simple drawings, like those of the Banner of Gratitude (*liwā’ al-ḥamd*), *Ḍū l-fiqār*, the famous double-edged sword of ‘Alī, and a heart for a cure. The manuscript ends with various magical notes in Arabic and Ottoman Turkish. Ms O. 040 contains only a few additional prayers in Arabic with their comments in Ottoman Turkish. It includes, however, the image of the Seal of the Prophet.<sup>15</sup>

#### 4. The Ottoman amulet scroll as compared to the manuscripts

##### 4.1 An overview

The Ottoman amulet found in the Castle of Buda contains six panels:<sup>16</sup>

- a cypress tree;
- the popular description of Prophet Muḥammad (*Hilye-i şerīf*);
- the seal of Solomon (*Muhr Sulaymān*) together with Q 27:30–31;
- the seal of prophethood (*Muhr nubuwwa*);
- the seal of ‘Alī (*Muhr ‘Alī*);
- *Qaṣīdat al-Burda* by al-Būṣīrī (d. 694/1296)

<sup>13</sup> Cf. Dévényi *et al.* 2016:199–200 and 202.

<sup>14</sup> For their detailed description, see Dévényi *et al.* 2016:204–205, and 208–209.

<sup>15</sup> For a detailed description of all these additional texts, see Dévényi *et al.* 2016:210–211, and 216.

<sup>16</sup> The description is based on A. Fodor’s sketches for his presentation, cf. fn 1 above.

It is the centrality of the prophet Muḥammad which connects the amulet and the prayer books. The sections of the amulet show clearly that the Prophet Muḥammad stands in its focus, in addition to whom only Solomon and 'Alī are mentioned. Love for the Prophet and his veneration have been in the centre of Islamic piety and devotion.<sup>17</sup> In addition to the contents of the amulet, this is also aptly shown by the contents of the pocket-size, embellished prayer manuals.

#### 4.2 The cypress tree

None of the manuscripts contain images of a cypress tree, but it is no wonder, since these manuscripts contain only a few illustrations which will be described later.<sup>18</sup> The lack of the representation of cypresses in these manuscripts does not mean that similar manuscripts and other artefacts did not contain this element. On the contrary, cypresses are used as decorations of buildings,<sup>19</sup> and as accompanying visual elements of the Prophet's description (*Hilye-i şerîf*).<sup>20</sup> In the scroll, the cypress tree stands on a small mound, against a background with foliate decoration in gold.

<sup>17</sup> On Muḥammad's role in Islamic piety, see primarily Andrae 1918 and Schimmel 1985. The expression of this love has been formulated in a number of ways from the popular celebrations of Muḥammad's birthday (cf. e.g. Kaptein 1993) to poetry (cf. e.g. Asani and Abdel-Malek 1995) and first and foremost in the prayer manuals (cf. Padwick 1961: esp. 137ff.).

<sup>18</sup> Bain (1999:129) found no representational or architectural images in the manuscripts of *En'ām-i şerîf* before 1170/1757, the date of ms OR 4251 of the British Museum. She (1999:130) considers the proliferation of images to be a sign of Sunnī reaction to the emerging Wahhābī fundamentalism. By the end of the 18th century, however, images of Mecca and Medina were also sometimes added to the manuscripts, in addition to other, devotional images. See, e.g. Derman 1998:92–93.

<sup>19</sup> Among others, cypresses adorn the facade of al-Azhar Mosque built in 1753 and can also be found on the 17th century Iznik style tiles in Cairo's so-called Blue Mosque, also known as Ġāmi' Ibrāhīm Āgā – with reference to its 18th century renovator –, or Ġāmi' Āq Sunqur – with reference to the emir who founded it in the 8th/14th century. Cf. <https://www.wmf.org/project/jama%E2%80%99al-aqsunqur-blue-mosque> where a part of the cypress tiles can be seen.

<sup>20</sup> See, e.g. the *hilye* from 1749 by Esmā İret Hanım (calligrapher) and Mehmet Şevki (illuminator) in the Istanbul Museum of Turkish and Islamic Art No. 2763, quoted by Uludas and Adiloğlu 2011:59.

#### 4.3 The popular description of Prophet Muḥammad (*Hilye-i şerîf*)

It was the famous Ottoman calligrapher, Hafız Osman (d. 1698) who established the custom of designing illuminated paper or sometimes wooden boards containing calligraphies of the physical description of Prophet Muḥammad. The text of the *hilye*, which until his time continued to be copied in *nashî* script, in an unassuming style, due to his efforts became associated with a fixed graphic form, which, however, lent itself to some variations. He defined ten sections (Fig. 1): (1) “head station” for the *bismillāh*; (2) the “belly” for the beginning of the *hilye* text; (3) the crescent – if present, it represents the moon, while the “belly” stands for the sun; (4–7) the four corners – usually occupied by four names; these can be the names of the four rightly guided caliphs, or four names of Muḥammad (Aḥmad, Maḥmūd, Hāmid and Ḥamīd) from among his *asmā’ aš-šarīfa*, etc.; (8) is set aside for a Qur’ānic verse in connection with Muḥammad (like Q 21:107, Q 68:4, or Q 48:28–29); (9) the lower part, which usually contains the end of the *hilye* text together with a prayer for the Prophet; this part might also include the calligrapher’s signature; (10–11) empty spaces which may be illuminated.<sup>21</sup>

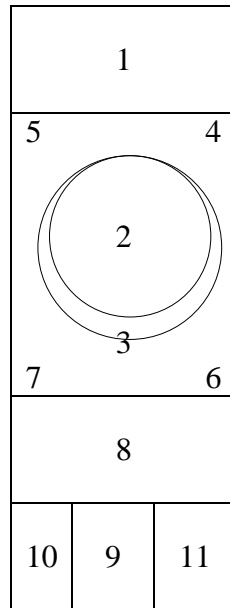


Fig. 1. The schematic arrangement of a *hilye*

<sup>21</sup> For a detailed description of *hilyeler*, see Derman 1998:34–37. Cf. also Behiery 2014.

The various texts usually take their origin in *ḥadīṭ*. There are several descriptions of the Prophet, one is attributed to Hind ibn Abī Hāla,<sup>22</sup> while another one is going back to 'Alī. The texts in our manuscripts are based on this latter version, which is mentioned with negligible variations by at-Tirmidī<sup>23</sup> and Ibn Hišām.<sup>24</sup>

In the scroll, the description of the Prophet is arranged in 30 squares. This is similar to the arrangement of the divine names and that of the Prophet in several manuscripts.

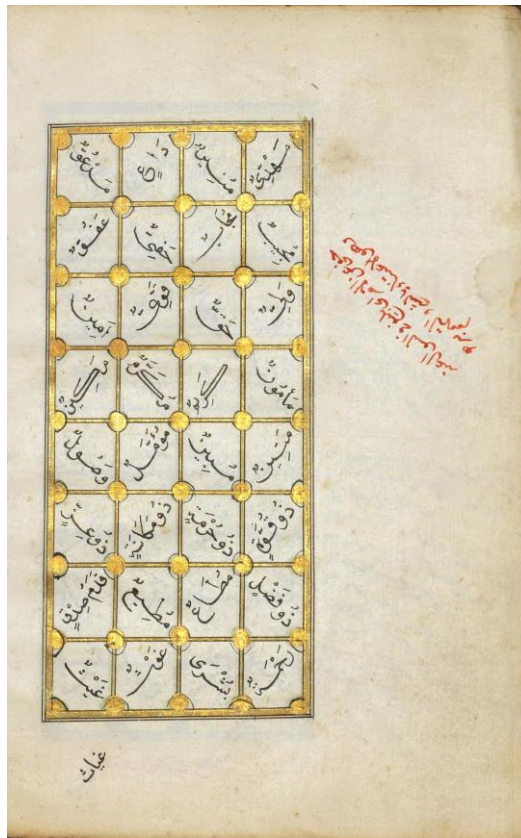


Fig. 2. The names of the Prophet Muḥammad, Arab O. 050, f. 9v

<sup>22</sup> Cf. al-Ṭabarānī, *al-Mu'gam al-kabīr*, Vol. 25, No. 29.

<sup>23</sup> at-Tirmidī, *Sunan, Kitāb al-Manāqib, Bāb mā ḡā'a fī šifat an-Nabī*, No. 3638, where he mentions that this a report the chain of which is not continuous ("ḥādā ḥadīṭ laysa isnāduhu bi-muttaṣil").

<sup>24</sup> Ibn Hišām, *Sīra*, II, 51-52.

In the present collection, the following instances can be found of a similar arrangement of these names: Arab O. 050 (*Dalā'il al-ḥayrāt*) the names of the Prophet (ff. 8v–11v),<sup>25</sup> Arab O. 046 (*Haftiyak-i šarīf*, ff. 36v–41v), and Arab O. 041 (*En'ām-i šerīf*). In the last manuscript, the divine names are placed in golden squares (ff. 55v–57r), but the names of Muḥammad are listed in a tabular format with golden dots used as dividers (ff. 57r–58r).<sup>26</sup>

The manuscripts generally contain only the central part of the *hilye* boards. Their overall quality influences the rendering of the Prophet's description. Irrespective of the style of the writing, the text is always fully dotted and vowelled.

In O. 036 (ff. 60v–61r) the text is written in two golden crescents (one per page) surrounding the sun. Their background is filled with a blue flower motif. The characteristic traits of the Prophet are divided by golden circles. The crescents are enclosed in golden frames which – in addition to the central part – also contain a head station and a section at the bottom set aside for a Qur'ānic verse or a *ḥadīṭ* in connection with Muḥammad. These contain the following texts:

f. 60v: head station: *bismillāh ar-raḥmān ar-raḥīm*

f. 60v: bottom part: *wa-mā arsalnāka illā raḥmatan li-l-'ālamīn* (Q. 21:107)

f. 61r: head station: *lā ilāha illā Allāh Muḥammad rasūl Allāh*

f. 61r: bottom part: *lawlāka lawlāka la-mā ḥuliqat al-aflāk (ḥadīṭ)*<sup>27</sup>

Similarly to O. 036, the text is written in two golden crescents (one per page) surrounding the sun in O. 041 (ff. 61v–62r). The characteristic traits are divided by golden circles coloured with red and blue. The crescents are enclosed in golden frames where spaces have been left for text to be entered both at the top and the bottom. These have, however, remained unfilled.

In O. 046 (ff. 56r–57v) the text is arranged in three circles (one per page) surrounded by floral motives on a golden background. Golden circles divide individual characteristics and golden brush strokes fill the space between the lines.

In O. 018 (ff. 42v–44v) the text is arranged in six white circles (two per page) on a coloured (green) background in a simple red frame.

<sup>25</sup> In the other manuscript of *Dalā'il al-ḥayrāt*, the Prophet's names (ff. 8r–10r) have a tabular arrangement in a thick golden frame, the individual names are divided by golden circles decorated by red and blue dots.

<sup>26</sup> As for Arab O. 036, the other copy of *En'ām-i šerīf*, all of these names are arranged in a tabular format (ff. 56r–59v) and are divided by golden signs. The same holds true for the layout of the divine names in Arab O. 040 (ff. 51v–53r). As for the divine names and the names of the Prophet in Arab O. 018 (ff. 35v–37v and 37v–42r), they are arranged within a ruled red border into three columns divided by narrow red lines.

<sup>27</sup> This *ḥadīṭ* is generally considered to be forged, see aš-Šawkānī, *Fawā'id*, 326: “*qāla š-Šaḡānī mawḍū'*”.

In O. 040 (ff. 69v–70r) the text is written in two golden crescents (one per page) surrounding the sun. The text lines are written in white clouds, the characteristic traits of the Prophet are divided by golden circles. The colour of the background is orange. The crescents are enclosed in golden frames which also contain a head station and a section at the bottom. The texts of these sections do not always correspond to the main text:

- f. 69v: head station: *Allāh ġalla ġalāluhu*
- f. 69v: bottom part: *Muḥammad 'alayhi s-salām*
- f. 70r: head station: *Abū Bakr raḍiya Allāh 'anhu*
- f. 70r: bottom part: *'Umar raḍiya Allāh 'anhu*<sup>28</sup>

#### 4.4 The seal of Solomon (*Muhr Sulaymān*)

The scroll contains a simple hexagonal image of King Solomon's legendary signet ring, known as the seal of Solomon, surrounded by verses 30–31 from *Sūrat an-Naml* (Q 27), referring to King Solomon:

Q 27:30 *innahu min Sulaymān wa-innahu bismillāhi r-raḥmāni r-raḥīm*

Q 27:31 *allā ta'lū 'alayya wa-tūnī muslimīn*

None of our manuscripts contain this image. The pentagonal or hexagonal image of this ring often appears in Arabic manuscripts of *En'ām-i şerīf*, although usually of a slightly later date than our two manuscripts.<sup>29</sup> This seems to be connected to Bain's observation (1999:129) according to which the earliest manuscript of *En'ām-i şerīf* containing representational imagery dates from 1170/1757, slightly more than two decades later than our manuscripts.<sup>30</sup>

#### 4.5 The seal of prophethood (*Muhr nubuwwa*)

Only one of the prayer books (Arab O. 040) contains (f. 64v) the image of the seal of the Prophet (*Muhr Muḥammad*, Fig. 3), but it bears a close resemblance not only to the graphical representation of this seal in the Ottoman amulet, but also to its text. In the amulet, the image of the seal is composed of one big and four smaller circles below it. All the circles contain four inner semi circles containing inscriptions praising the Prophet Muḥammad. The empty spaces between the semi

<sup>28</sup> The characteristic traits of these caliphs can be found f. 70v.

<sup>29</sup> A well-documented example for this can be found on p. 337 in MS Victoria 1995-014 from the McPherson Library in Victoria B.C., see Bain 1999:114–116 and Witkam 2010:119. The manuscript was copied in 1201/1786–87, and Solomon's seal is “shown as a five-pointed star set in circular form” (Witkam 2010:119).

<sup>30</sup> Cf. fn 17 above.

circles are filled with the names of the first four caliphs. In the manuscript, the *šahāda* is not written in the main circle – as it is in the amulet – but is repeated above and underneath the circle. Fodor could decipher Q 68:4 in the circular band of the amulet, and the same Qurʾānic passage (*innaka la-ʿalā ḥuluq<sup>in</sup> ʿaẓīm<sup>in</sup>*) is written at the top of the main circle in the manuscript. The four smaller circles contain the names of four archangels, Ġibrāʾīl, ʿAzrāʾīl, Mīkāʾīl and Isrāfīl. The same names surround the circular band of the amulet.

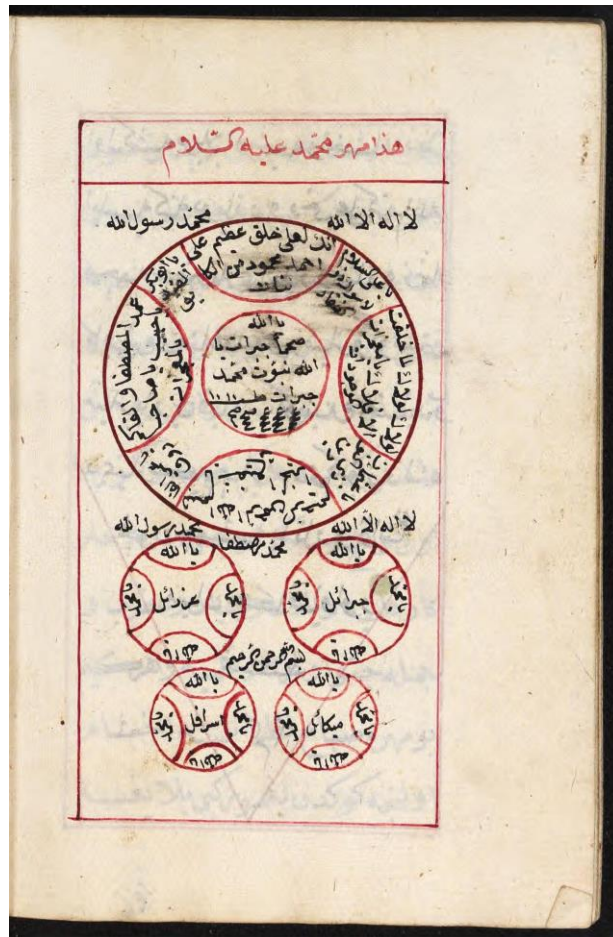


Fig. 3. The seal of the Prophet Muḥammad, Arab O. 040, f. 64v.

#### 4.6 The seal of 'Alī (*Muhr 'Alī*)

This seal does not figure in any of the manuscripts, which is, however, not to say, that later prayer manuscripts would not contain this image. In the scroll, this seal is represented by a circle containing a 4 by 3 magic square filled with the words of *Sūrat al-Ihlās* (Q 112:1-4).

#### 4.7 *Qaṣīdat al-Burda* by al-Būṣīrī (d. 694/1296)

This poem, conspicuously absent from manuscripts of *En'ām-i šerīf* occupies three quarters of the scroll. Its lines are written diagonally which greatly enhances its artistic value. Several similar scrolls containing this poem have survived.<sup>31</sup> The place occupied by this poem in the devotional life of persons and communities alike has been thoroughly analysed by Stetkevych (2006 and 2010).

In this small collection of different types of Arabic prayer manuals, only the ritual textbook of the Mīrganiyya Šūfī order (Arab O. 051) contains this important devotional poem.

### 5 Conclusion

Building on the same tradition, the amulet and the manuscripts served different purposes. This is also reflected by their contents. In our view the amulet is centred on al-Būṣīrī's poem, which occupies its major part. The preceding panels serve as a build-up towards this climax, in order to protect the wearer of the amulet.

The prayer manuscripts analysed above also present a diverse picture. Some of them follow special genres (*En'ām* or *Haftiyak*), while others belong to unspecified collections of prayers (*ad'iya*). All of them, however, focus on special passages of the Qur'ān. These passages are supplemented with a narrower or wider choice of supplementary devotional texts. So, although there is some resemblance between the amulet and the devotional texts, their difference seems to be greater than their similarities, since both their starting points and their aims are different. While the amulet was meant to be worn, the devotional texts were put together to be recited.

---

<sup>31</sup> An exquisite example is the much larger (675 by 13.7cm) scroll from the late 13th/early 14th century which – in addition to this poem and the 99 divine names – also contains several prayers. For a full description, see Sothebys, Lot 52, Arts of the Islamic World, 09 October 10:00 am Bst, London 2013 [last accessed: 09 June 2016] <http://www.sothebys.com/en/auctions/ecatalogue/lot.52.html/2013/arts-of-the-islamic-world-113223>.,

## REFERENCES

## A. Primary sources

- Ibn Hišām, *Sīra* = ‘Abd al-Malik Ibn Hišām, *as-Sīra an-nabawiyya*. Edited by ‘Umar ‘Abd as-Salām Tadmurī, 4 vols. Beirut: Dār al-Kitāb al-‘Arabī, 1410/1990.
- aš-Šawkānī, Fath = Muḥammad ibn ‘Alī ibn Muḥammad aš-Šawkānī, *Fath al-qadīr al-ġāmi‘ bayna fannay ar-riwāya wa-d-dirāya*. Beirut: Dār al-Ma‘rifa, 2007.
- aš-Šawkānī, Fawā'id = Muḥammad ibn ‘Alī ibn Muḥammad aš-Šawkānī, *al-Fawā'id al-maġmū'a fī l-aḥādīṭ al-mawḍū'a*. Beirut: Dār al-Kutub al-‘Ilmiyya, 1995.
- aṭ-Ṭabarānī, *al-Muġam al-kabīr* = Sulaymān ibn Aḥmad aṭ-Ṭabarānī, *al-Muġam al-kabīr*. Edited by Ḥamdī ‘Abd al-Maġīd as-Salafī, Beirut: Dār Iḥyā' at-Turāṭ al-‘Arabī, 1983. 25 vols in 23.
- at-Tirmidī, *Šamā'il* = Muḥammad ibn ‘Īsā at-Tirmidī, *aš-Šamā'il al-muḥammadīyya*. Edited by ‘Izzat ad-Da‘ās. Beirut: Dār al-Ḥadīṭ, 1408/1988.
- at-Tirmidī, *Sunan* = Muḥammad ibn ‘Īsā at-Tirmidī, *al-Ġāmi‘ al-kabīr*. Edited by Baššār ‘Awwād Ma‘rūf. Beirut: Dār al-Ġarb al-Islāmī, 1996.

## B. Secondary sources

- Andrae, Tor. 1918. *Die Person Muhammeds in Lehre und Glaube seiner Gemeinde*.
- Asani, Ali S. and Kamal Abdel-Malek. 1995. *Celebrating Muḥammad: Images of the Prophet in Popular Muslim Poetry*. Columbia: University of South Carolina Press.
- Bain, Alexandra. 1999. *The Late Ottoman En'am-ı şerif: Sacred Texts and Images in an Islamic Prayer Book*. PhD thesis, University of Victoria.
- \_\_\_\_\_. 2001. "The *En'am-ı Şerif*: Sacred Texts and Images in a Late Ottoman Prayer Book". *Archivum Ottomanicum* 19.213–238.
- Behiery, Valerie. 2014. "Hilya". *Muhammad in History, Thought, and Culture: An Encyclopedia of the Prophet of God*, ed. by Coeli Fitzpatrick and Adam Hani Walker, 2 vols., Santa Barbara, Calif.: ABC-CLIO, LLC.
- Derman, M. Uğur. 1998. *Letters in Gold: Ottoman Calligraphy from the Sakıp Sabancı Collection, Istanbul*. New York: The Metropolitan Museum of Art.
- Dévényi, Kinga, with Munif Abdul-Fattah and Katalin Fiedler. 2016. *Catalogue of the Arabic Manuscripts in the Library of the Hungarian Academy of Sciences*. Leiden: Brill, Budapest: MTAK.

- Efthymiou, Marie. 2015. "The Qur'ān Manuscripts in the Al-Biruni Institute of Oriental Studies, Tashkent, Republic of Uzbekistan. An Overview". *Journal of Islamic Manuscripts* 6.1–16.
- Ernst, Carl W. 2009. "Muḥammad as the Pole of Existence". *The Cambridge Companion to Muhammad*, ed. by Jonathan Brockopp, Ch. 6. Cambridge: Cambridge University Press.
- Gruber, Christiane. 2010. "A Pious Cure-All: The Ottoman Illustrated Prayer Manual in the Lilly Library". In: *The Islamic Manuscript Tradition: Ten Centuries of Book Arts in India University Collections* edited by Christiane Gruber. Bloomington – Indianapolis: Indiana University Press.
- Parlatır, İsmail, György Hazai and Barbara Kellner-Heinkele. 2007. *Catalogue of the Turkish Manuscripts in the Library of the Hungarian Academy of Sciences*. Budapest: Library of the Hungarian Academy of Sciences.
- Kaptein, N. J. G. 1993. *Muḥammad's Birthday Festival*. Leiden: E. J. Brill.
- Padwick, Constance E. 1961. *Muslim Devotions: A Study of Prayer-Manuals in Common Use*. London: SPCK.
- Schimmel, Annemarie. 1985. *And Muhammad is His Messenger: The Veneration of the Prophet in Islamic Piety (Studies in Religion)*. Chapel Hill, NC: The University of North Carolina Press.
- Stetkevych, Suzanne Pinckney. 2006. "From Text to Talisman: al-Būṣīrī's *Qaṣīdat al-Burdah* (Mantle Ode) and the Supplicatory Ode. *Journal of Arabic Literature* 37.2.145–189.
- \_\_\_\_\_. 2010. *The Mantle Odes: Arabic Praise Poems to the Prophet Muḥammad*. Bloomington
- Togan, Ahmed Zeki Validi. 1939. "Ibn Faḍlān's Reisebericht". *Abhandlungen für die Kunde des Morgenlandes* 24.3.
- Uludas, Burcu Alarслан and Fatos Adiloğlu. 2011. "Islamic Gardens with a Special Emphasis on the Ottoman Paradise Gardens: The Sense of Place between imagery and Reality". *Online Journal of Communication and Media Technologies*. 1.4.44–96. <http://www.ojcm.net/articles/14/143.pdf> [last accessed: 16 December 2015].
- Witkam, Jan Just. 2010. "The Islamic Manuscripts in the McPherson Library, University of Victoria, Victoria B.C.". *Journal of Islamic Manuscripts* 1.1.101–142.