







The Walters Art Museum  
600 N. Charles Street  
Baltimore, Maryland  
21201

<http://www.thewalters.org/>



<http://creativecommons.org/licenses/by-nc-sa/3.0/legalcode>  
Published 2009

NOTE: The pages in this book are ordered from right to left. This means that to view the pages in order, you should go the last page of the document and read what would be from “back-to-front” for a Western manuscript.

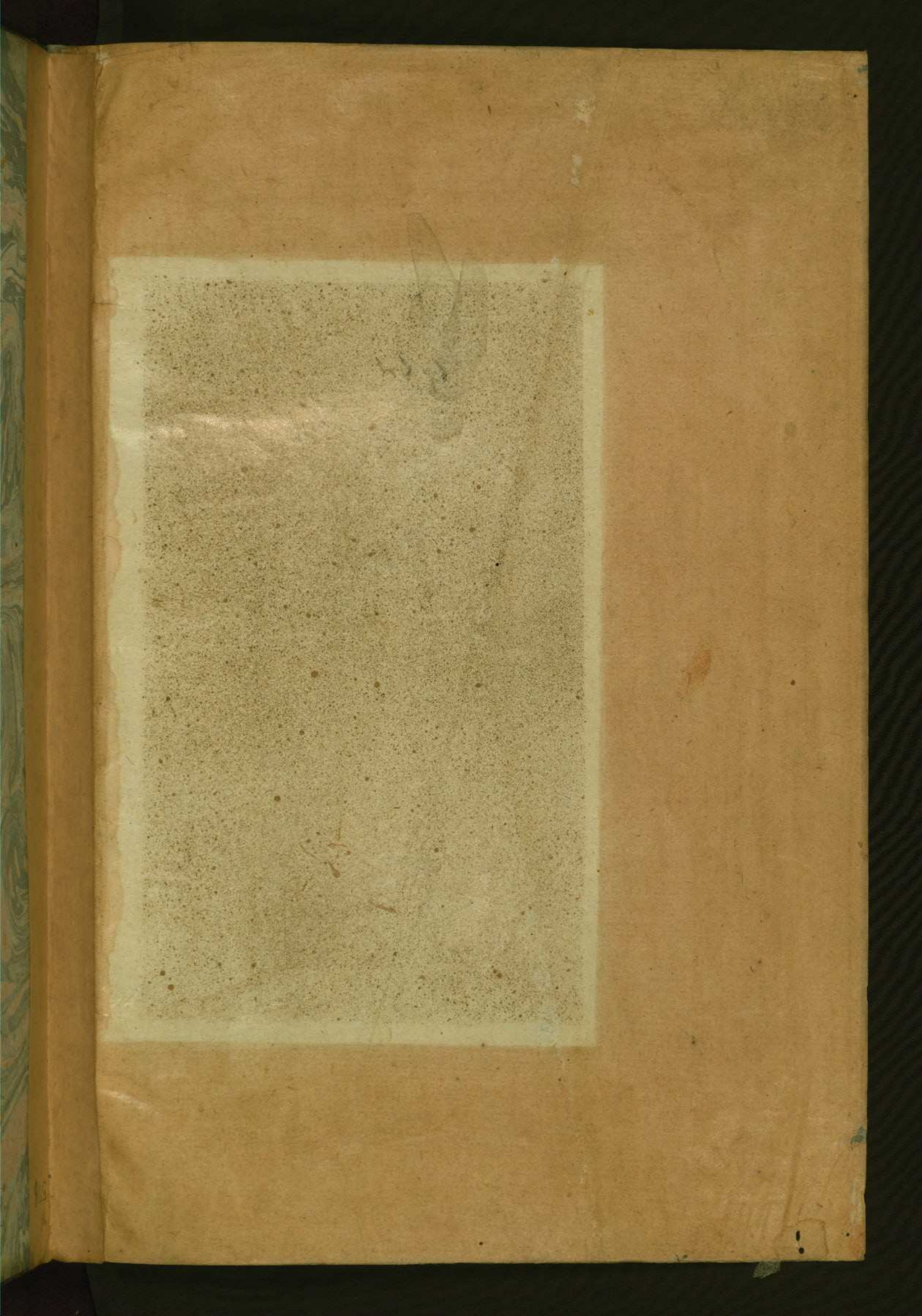
This document is a digital facsimile of a manuscript belonging to the Walters Art Museum, in Baltimore, Maryland, in the United States. It is one of a number of manuscripts that have been digitized as part of a project generously funded by the National Endowment for the Humanities, and by an anonymous donor to the Walters Art Museum. More details about the manuscripts at the Walters can be found by visiting The Walters Art Museum's website [www.thewalters.org](http://www.thewalters.org). For further information about this book, and online resources for Walters manuscripts, please contact us through the Walters Website by email, and ask for your message to be directed to the Department of Manuscripts.

629



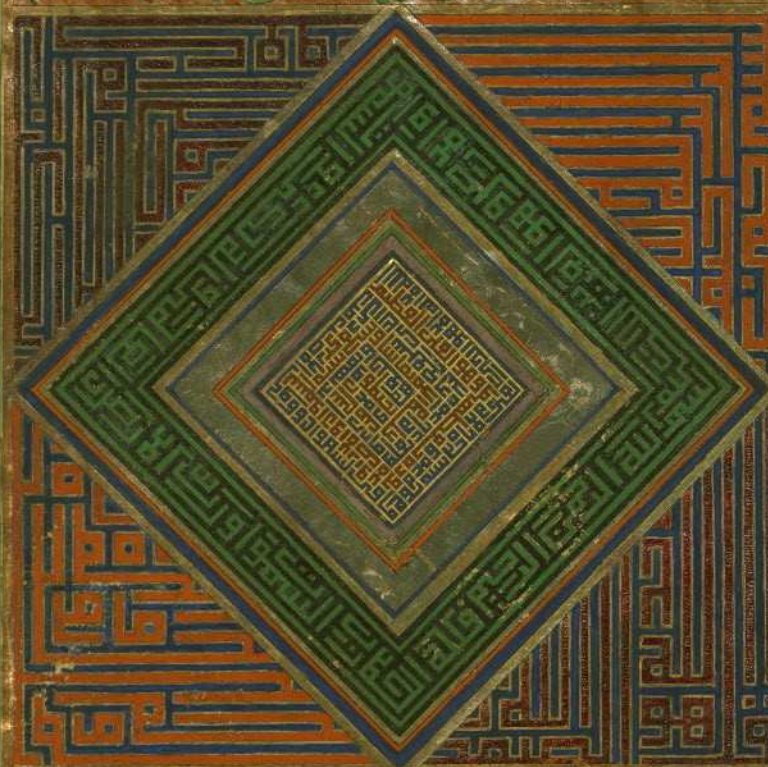


865  
'M





بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ



وَالْحَمْدُ لِلَّهِ رَبِّ الْعَالَمِينَ



دَلِيلُ الْإِيمَانِ خُذْنَا صِيَّتَهُ بِالْإِيمَانِ

عَلَيْهِ لَطَمْتُ فِيمَا لَمْ يَلِدْ لِي فِي لَيْسَ لِي  
شَيْءٌ فِي الْأَرْضِ وَلَا فِي السَّمَاءِ وَلَا يَمْنَعُ الْعَالَمِينَ  
وَلَا حَوْلَ وَلَا قُوَّةَ إِلَّا بِاللَّهِ الْعَلِيِّ الْعَظِيمِ لَعَقَبًا

مِنْ بَيْنِ يَدَيْهِ وَمِنْ خَلْفِهِ حَفِظُونَا

مِنْ أَمْرِ اللَّهِ اللَّهُمَّ خُذْ كُلَّ لَوْحٍ مِنْ أَمْرِكَ  
أَوْ أَنْزِلْنِي فِي كِتَابِكَ أَوْ لَسْتُ شَائِئًا فِي عِلْمِكَ الْغَيْبِ  
عِنْدَكَ لَسْتُ لَكَ أَنْ تَفْضَلَ عَلَيَّ يَا مُحَمَّدُ وَاللهِ

وَلَسْتُ نَجِيًّا مِنْ كَلَامِكَ وَكَافِرًا مِنْ سِحْرِ رُوحِهِ

سِتْرُ الْعَرْشِ مَسْبُورٌ عَلَيْنَا

وَعَيْنُ اللَّهِ نَاطِقَةٌ الْبِنَاءِ حَوْلَ اللَّهِ وَبِعَوْنِ اللَّهِ لَا  
يَقْدِرُ عَلَيْنَا وَلَا يَضِلُّ تَوْفُّ الْبِنَاءِ وَاللَّهُ مِنْ وَرَائِهِمْ  
مُحِيطٌ بِهِمْ قُرْآنٌ مُجِيدٌ فِي لَوْحٍ مَحْفُوظٍ

فَاللَّهُ خَيْرٌ حَافِظًا وَهُوَ أَرْحَمُ

الرَّاحِمِينَ إِنَّ وَلِيَّ اللَّهِ الَّذِي نَزَّلَ الْكِتَابَ  
وَهُوَ يُؤْتِي الصَّالِحِينَ حَسْبِيَ اللَّهُ لَا إِلَهَ إِلَّا  
هُوَ عَلَيْهِ تَوَكَّلْتُ وَهُوَ رَبُّ الْعَرْشِ الْعَظِيمِ

إِنِّي تَوَكَّلْتُ عَلَى اللَّهِ رَبِّي وَرَبِّكُمْ مَا

حَمْدُكَ يَا حَمْدُكَ يَا حَمْدُكَ يَا حَمْدُكَ

الْأَمْرُ وَجَاءَ النَّصْرُ فَعَلَيْنَا لَا يَصْرُونَ  
حَمْدُكَ يَا حَمْدُكَ يَا حَمْدُكَ يَا حَمْدُكَ  
غَافِرُ الذَّنْبِ وَقَابِلُ التَّوْبِ شَدِيدُ الْعِقَابِ


ذِي الطُّولِ الْأَلَاهِ الْأَكْبَرِ


الْمُصِيرِ لِسْمِ اللَّهِ بَابُنَا بَارِكْ حِطَانَنَا  
يَسِّرْ سَقْفَنَا كَهَيْعِصِ كَفَايُنَا عَمِيقِ  
حَمَانِنَا قِ وَالْقَرَارِ الْمَجِيدِ وَقَانِنَا فَنِيكَفِيهِمْ

اللَّهُ وَهُوَ السَّمِيعُ الْعَلِيمُ

لَقَدْ حَوَّلَ الْقَوْلَ عَلَيْنَا أَكْثَرُ

فَهُمْ لَا يُؤْمِنُونَ   
أَنَّا جَعَلْنَا فِي آغَاثِهِمْ  
أَعْلَافًا وَهِيَ إِلَى الْآذَانِ لَهُمْ مَغْشُوبٌ   
وَجَعَلْنَا مِنْ بَيْنِ أَيْدِيهِمْ سِدًّا وَمِنْ خَلْفِهِمْ سِدًّا

 فَاعْتَسَيْنَاهُمْ فَرَحًا يُحْضِرُونَ

شَهِتَ الْوُجُوهَ شَهِتَ الْوُجُوهَ شَهِتَ الْوُجُوهَ  
وَعَنَى الْوُجُوهَ لِلْحَيِّ الْقَيُّومِ وَقَدْ جَاءَ مُحَمَّدٌ  
ظُلُمًا  طَهَ طَهَ طَهَ خَمْسُونَ مَرَّةً الْبَحْرُ

لِيُنْفِيزَ مِنْهُمَا بِرُوحٍ لَيْسَ غَيًّا

وَأَمْسَحْهُمْ عَلَىٰ مَكَانَتِهِمْ فَلَا

يَسْتَطِيعُونَ الْمَضَىٰ لِلْيَا وَلَا الْجَمْعَ عَلَيْنَا  
وَلَوْ نَشَاءُ لَطَمَسْنَا عَلَىٰ أَعْيُنِهِمْ فَاسْتَبَقُوا  
الْعُرَاطَ فَأَنَّىٰ يُصِرُّونَ وَلَوْ نَشَاءُ لَمَسَخْنَاهُمْ

عَلَىٰ مَكَانَتِهِمْ فَمَا اسْتَطَاعُوا

مُضِيًّا وَلَا يَرْجِعُونَ بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ  
يَسْ وَالْقُرْآنِ الْحَكِيمِ إِنَّكَ مِنَ الْمُرْسَلِينَ  
عَلَىٰ صِرَاطٍ مُسْتَقِيمٍ نَزِيلَ الْعَزِيزِ الرَّحِيمِ

لَنُنْزِلَنَّ قُرْآنًا مِّنَ الْبَاقِ وَأَوَّاهُمْ فَهُمْ عَافُونَ

وَهَبْ لَنَا رِجَاطِيْبَكَ كَيْتَ

كَمَا هُوَ فِي عِلْمِكَ وَأَنْتَ هَا عَلَيْنَا مِنْ خَيْرٍ  
رَحْمَتِكَ وَفَضْلِكَ وَأَحْمِلْنَا بِهَا أَجَلَ الْكَرَامَةِ مَعَ  
السَّلَامَةِ وَالْعَافِيَةِ فِي الدُّنْيَا وَالْآخِرَةِ

أَنْتَ عَلَى كُلِّ شَيْءٍ قَدِيرٌ

اللَّهُمَّ يَسِّرْ لَنَا جَمِيعَ الْكَرَامَةِ أَمْوَرًا مَعَ الرِّاحَةِ  
لِقُلُوبِنَا وَأَيِّدَانِنَا وَالسَّلَامَةِ وَالْعَافِيَةِ فِي دِينِنَا  
وَدُنْيَانَا وَكَرِّ لَنَا أَنْبِيَا فِي سَفَرِنَا وَخَلِيفَةً فِي أَهْلِنَا

وَأَطْمِئِنَّ عَلَى وُجُوهِ أَعْدَائِنَا

وَالسَّمَاءِ وَالْمَلِكِ الْمَلِكِ وَبِحَجَرِ

الدُّنْيَا وَبِحَجَرِ الْآخِرَةِ إِنَّكَ عَلَى كُلِّ شَيْءٍ قَدِيرٌ  
وَسَخِّرْ لَنَا كُلَّ شَيْءٍ بِأَمْرِ يَدِكَ مَلِكُ كُلِّ شَيْءٍ  
كُلُّ شَيْءٍ كَلِمَتِكَ كُلُّ شَيْءٍ كَلِمَتِكَ

أَنْصُرْنَا فَإِنَّكَ خَيْرُ النَّاصِرِينَ

وَأَفْتَحْ لَنَا فَإِنَّكَ خَيْرُ الْفَاتِحِينَ وَأَغْفِرْ لَنَا  
فَإِنَّكَ خَيْرُ الْغَافِرِينَ وَأَرْحَمْنا فَإِنَّكَ خَيْرُ  
الرَّاحِمِينَ وَأَرْزُقْنَا فَإِنَّكَ خَيْرُ الرَّاغِبِينَ

وَاهْدِنَا وَنُجِّنَا مِنَ الْقَوْمِ الظَّالِمِينَ

# عَرَبُ الْعَدْلِ الْغِيُوفِ قَدْ لَبَّيْ

الْمُؤْمِنُونَ وَزُلْزِلُوا زِلْزَالًا شَدِيدًا  وَإِذْ يَقُولُ  
الْمُسَافِقُونَ وَالَّذِينَ فِي قُلُوبِهِمْ مَرَضٌ مُأْوَدًا  
وَرَسُولُهُ الْأَعْرُورُ  فَتَنَّا وَأُفِّرْنَا وَنَجَّلْنَا

# هَذَا الْحَرْكَ سِحْرُ الْبَحْرِ

وَسَحَّجَتِ النَّارُ لِأَهْلِهَا وَسَحَّجَتِ الْجِبَالُ وَالْجُدُ  
لِدَاوُدَ وَسَحَّجَتِ الرِّيحُ وَالشَّيَاطِينُ وَالْجِنُّ وَالْأَنْسُ  
لِسُلَيْمَانَ وَسَحَّجَتِ الْبُرَاقُ وَالْقَمَرُ لِمُحَمَّدٍ عَلَيْهِ السَّلَامُ

# وَسَحَّجْنَا كُلَّ بَحْرٍ هُوَ الْفَيْضُ

هَذَا عَازِبُ الْبَحْرِ لِأَهْلِ الشَّيْخَانِ

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ  
يَا اللَّهُ يَا عَلِيَّ يَا عَظِيمَ يَا جَلِيمَ يَا عَلِيمَ  أَنْتَ رَبِّي  
وَعَلِمَكَ حَسْبِي فَعِمْ الدُّنْيَا رَبِّي وَنَعْمَ الْحَمْدُ

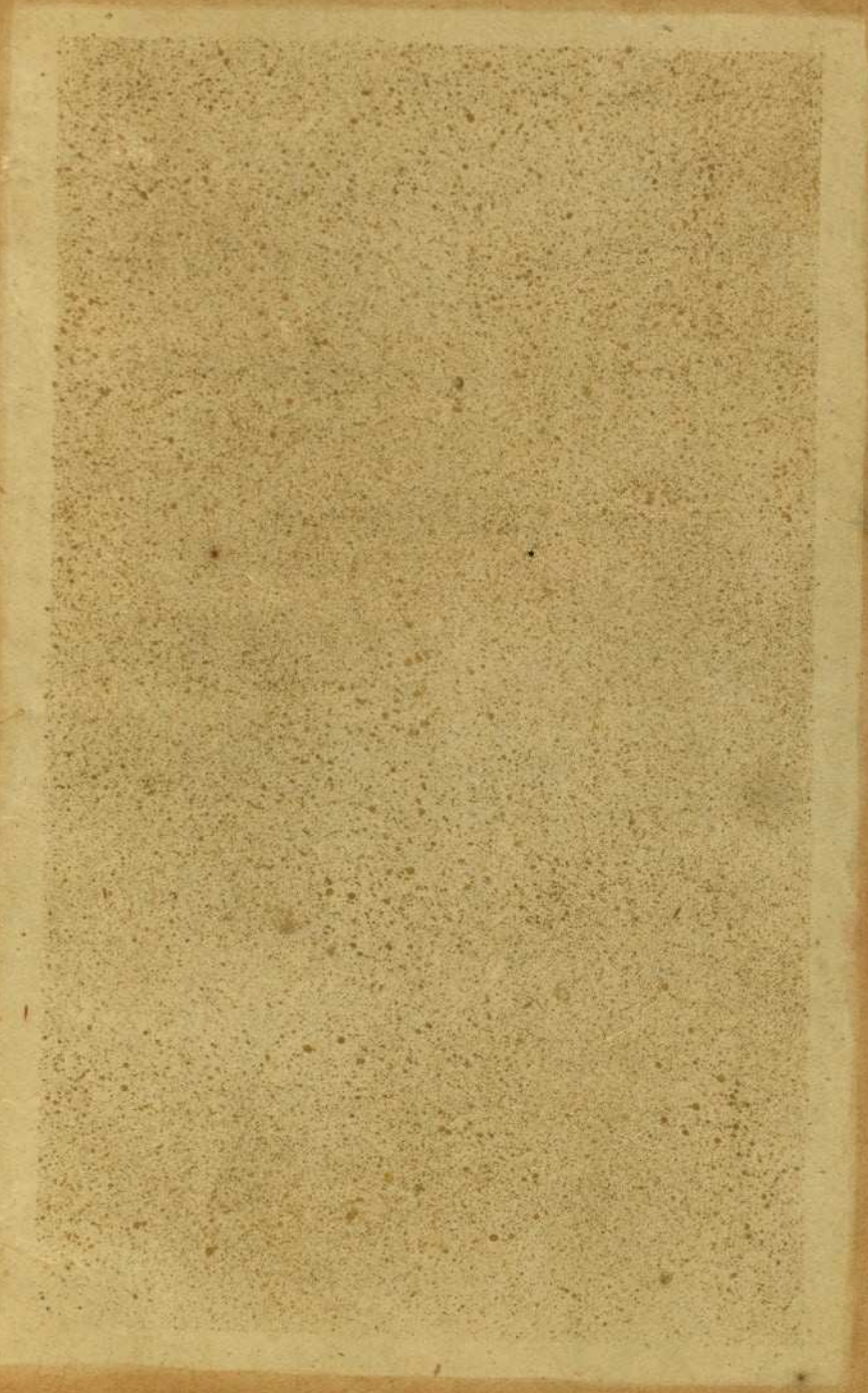
الْحَسْبُ حَسْبِي نَصْرُ سَيِّدِي

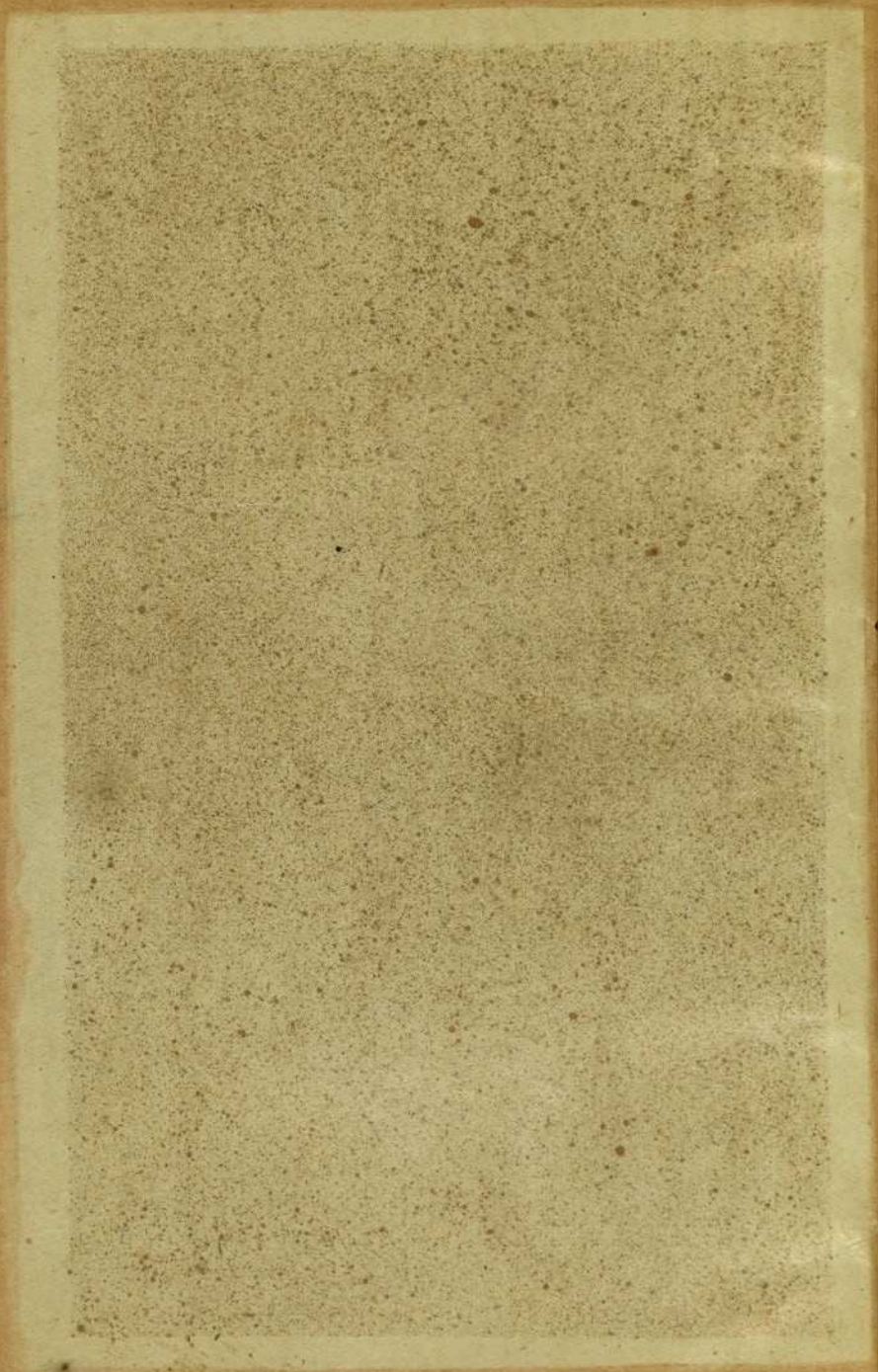
وَأَنْتَ الْعَزِيزُ الرَّحِيمُ  نَسْأَلُكَ الْعِصْمَةَ فِي  
الْحَرَكَاتِ وَالسَّكَاةِ وَالْكَلِمَاتِ  
وَالْأَوْدَادِ وَالْخَطَرَاتِ مِنَ الشُّكُوكِ وَالظُّلُومِ

 وَلَا وَهَامَ السَّائِرَةِ لِلْفُلُوبِ

وقف عن ملك الدوراء وفضل محمد بن عبد الله  
السلطان السلطان السلطان ابو الحسن والموت  
مصطفى خان لا الاله امام مصباح الافعال ومبا عنة المحمديه  
الامال والاداعي له وله الجاح ابراهيم المصنف  
الحسين الحسيني عمه له

M-1-8











The Walters Art Museum  
600 N. Charles Street  
Baltimore, Maryland  
21201

<http://www.thewalters.org/>



<http://creativecommons.org/licenses/by-nc-sa/3.0/legalcode>  
Published 2009

Seals, apparently of the Sultan and the inspector, are erased.

*fol. 7b:*

*Title:* Illuminated finispiece with doxological formulae and Qur'anic inscriptions

*Form:* Finispiece

*Text:* Central lozenge contains the Throne Verse (2:255); frame around the lozenge in green and black contains the basmalah followed by Qur'anic verses (45:36-37); triangular segments contain the following Square Kufic inscriptions: (top right) basmalah, (bottom right) Qur'an (112:1-2), (bottom left) Qur'an (112:3-part of 4), (top left) Qur'an (112:4, remaining to the end)

*Label:* The top and bottom panels of this illuminated finispiece are inscribed with the basmalah and ḥamdalah in white thuluth script. The Qur'anic verses in the central panel are written in Square Kufic.

**Provenance**

Waqf entry in the name of Sultan ʿUthmān Khān III (reg. 1168-71 AH / 1754-57 CE), son of Muṣṭafā II, signed by Ibrāhīm Ḥanīf, inspector of awqāf (fol. 2a); seals of the Sultan and the inspector erased

**Acquisition**

Walters Art Museum, 1931, by Henry Walters bequest

**Binding**

The binding is not original.

Late eleventh century AH / seventeenth CE or twelfth century AH / eighteenth CE; gold-sprinkled pink paper over pasteboard (with flap, misbound on wrong side); central lobed medallion in gold-tooled black goatskin with floral design; matching design on flap; pastedowns of marbled paper

**Bibliography**

Brockelmann, Carl. *Geschichte der arabischen Litteratur* (New York; Köln: E.J. Brill, 1996), 1: 584; S1: 805.

<b>Genre</b>	Devotional
<b>Language</b>	The primary language in this manuscript is Arabic.
<b>Support material</b>	Paper Gold-sprinkled paper; tan tinted paper for margins
<b>Extent</b>	Foliation: 8
<b>Collation</b>	Catchwords: None
<b>Dimensions</b>	21.5 cm wide by 31.5 cm high
<b>Written surface</b>	12.0 cm wide by 20.0 cm high
<b>Layout</b>	Columns: 1 Ruled lines: 9 Text divided into five compartments: three compartments across the written surface and two compartments indented with panels 2 cm in width on each side; framing lines in blue, black, gold, green, and orange
<b>Contents</b>	<i>fols. 1b - 7b:</i> <i>Title:</i> Ḥizb al-baḥr <i>Incipit:</i> يا الله يا علي يا عظيم... <i>Hand note:</i> Written in a number of fully vocalized scripts, including thuluth, naskh, muḥaqqaq, rayḥān, and tawqīʿ <i>Decoration note:</i> Full-page illuminated finispiece (fol. 7b); polychrome text (black, blue, gold, and red) divided into compartments using a number of scripts; polychrome text frame; illuminated rosette verse markers with colored dots
<b>Decoration</b>	<i>fol. 2a:</i> <i>Title:</i> Bequest statement with erased seals <i>Form:</i> Bequest (waqf) statement <i>Label:</i> This bequest (waqf) statement in the name of Sultan ʿUthmān Khān III (reg. 1168-71 AH / 1754-57 CE) is signed by Ibrāhīm Ḥanīf, inspector of awqāf.

<b>Shelf mark</b>	Walters Art Museum Ms. W.578
<b>Descriptive Title</b>	Prayer
<b>Text title</b>	Ḥizb al-baḥr <i>Vernacular:</i> حزب البحر
<b>Author</b>	<i>Authority name:</i> Abū al-Ḥasan al-Shādhilī (d. 656 AH / 1258 CE) <i>As-written name:</i> Abū al-Ḥasan ‘Alī ibn ‘Abd Allāh al-Shādhilī <i>Name, in vernacular:</i> ابو الحسن علي بن عبد الله الشاذلي
<b>Abstract</b>	<p>This illuminated manuscript is of the well-known prayer called Ḥizb al-baḥr (Litany of the sea) by Abū al-Ḥasan al-Shādhilī (d. 656 AH / 1258 CE), the founder of the Shādhilīyah sufi order. It was copied in the eleventh century AH / seventeenth CE in Ottoman Turkey. The text, on gold-sprinkled paper with tan tinted margins, is written in a variety of large-size scripts, including thuluth, muḥaqqaq, rayḥān, and tawqī‘, vocalized in black and blue. Illuminated rosettes with colored dots serve as verse markers. There is a bequest (waqf) statement (fol. 2a) in the name of Sultan ‘Uthmān Khān III (reg. 1168-71 AH / 1754-57 CE), signed by Ibrāhīm Ḥanīf, inspector of awqāf. The illuminated finispiece (fol. 7b) is inscribed with the basmalah and ḥamdalah in white thuluth script in horizontal panels that frame a central lozenge containing Qur'anic verses in green and black Square Kufīc. The binding of gold-sprinkled pink paper over pasteboard with central lobed gold-tooled medallion dates to the late eleventh century AH / seventeenth CE or the twelfth century AH / eighteenth CE. The fact that the flap is on the wrong side suggests that the manuscript may have been rebound at a later stage.</p>
<b>Date</b>	11th century AH / 17th CE
<b>Origin</b>	Turkey
<b>Form</b>	Book

This document is a digital facsimile of a manuscript belonging to the Walters Art Museum, in Baltimore, Maryland, in the United States. It is one of a number of manuscripts that have been digitized as part of a project generously funded by the National Endowment for the Humanities, and by an anonymous donor to the Walters Art Museum. More details about the manuscripts at the Walters can be found by visiting The Walters Art Museum's website [www.thewalters.org](http://www.thewalters.org). For further information about this book, and online resources for Walters manuscripts, please contact us through the Walters Website by email, and ask for your message to be directed to the Department of Manuscripts.



A digital facsimile of Walters Ms. W.578, Prayer  
Title: Hizb al-baḥr



Published by: The Walters Art Museum  
600 N. Charles Street Baltimore, MD 21201  
<http://www.thewalters.org/>



<http://creativecommons.org/licenses/by-nc-sa/3.0/legalcode>  
Published 2011