in Spain was the Tuhfat al-hukham fi ruhat al-‘Uqud wa-l-‘ahham of Ibn ‘Asim al-Ghanmari (d. 1426), a treatise of the principles of the law in 1,698 rhymed verses, also known as al-Asmiyya, on which some commentaries were written.

In the Maghreb, in the center of Qayrawan, the Mudawwana led to the production of a significant corpus of commentaries and a number of supplements and extracts (Sezgin 1969, 470–471). The main examples are the al-Bahis al-Mudawwana and the Kitab al-Nawadir wa-l-qiyadat ’ala-l-Mudawwana of Ibn Abi Zayd al-Qayrawani (d. 996), who was his K. al-Nawadir used as his main source al-Mugabbajat al-Azabi. Ibn Abi Zayd al-Qayrawani, who had the reputation of being one of the most important Maliki scholars (and for this was called “Malik the Younger”), is the author of a standard and basic work of the Maliki school, the Risala, a précis of law, a widespread compendium of jurisprudence, and the clearest exposition of the Maliki law on which there are 15 commentaries.

The Mudawwana also inspired the Egyptian Ibn al-Hajib (d. 1249), who restated the precepts of the Maliki school in his Mushafar al-Fursi. A Mushafar (Summary) of this work was composed by Khalil ibn Ishaq (d. 365), a Maliki fahq of Egypt. The Mushafar of Khalil was the most renowned subject of teaching in the countries of the Maghreb and in the Maliki centers of the Muslim West, replacing to some extent the Ma‘watta of Malik and the Mudawwana of Sahih. The work of Khalil is concise, and its meaning is quite difficult if not obscure; thus, it has required a comprehensive comment on each sentence by its translators.

The Risala of Ibn Abi Zayd al-Qayrawani, the Mushafar of Khalil, and the Tuhfat of Ibn ‘Asim became the most authoritative handbooks of the Maliki school over time.

Agostino Cilardo

See also: Fiqh, History of; Fiqh, Modern Era; Hadith; Legal Schools; Shari‘a and Fiqh; Tabari, Muhammad ibn Jarir ibn Yazid al-

Further Reading

MANUSCRIPTS RELATING TO THE PROPHET
The best-known and most outstanding text treating the devotion of the Prophet Muhammad is Dala’l al-Khayrat (The Guide of Happiness) by the Moroccan mystic and activist Muhammad ibn Sulayman al-Jazuli (d. 1465). In manuscript form it is present in thousands of copies in public and private collections all over the world, and in print it is even more widespread. Extensive commentaries exist not only in Arabic but also in Turkish. Of these exist translations in other Islamic languages, such as Urdu. Jazuli, a Berber from Morocco, is one of the seven patron saints of Marrakech, but the text of his prayer has become fashionable in the entire Sunni world as far east as Java, Indonesia. It is a collection of prayers of the tahlia type in which the believer asks for God's blessing over the Prophet. This sort of prayer is sanctioned by the Qur'an: "Surely Allah and His angels bless the Prophet, O you who believe! call for (Divine) blessings on him and salute him with a (becoming) salutation." (33:56). The eulogy that is said after any reference to the Prophet Muhammad—"God bless him and grant him salvation"—is the most simple form of a tahlia.

It is Jazuli's genius that has realized the potential of this prayer of blessing and to conceive many more tahlia prayers accordingly, in both a literary agreeable and dogmatically acceptable way. But circumstances were favorable as well. The book was used as a collection of liturgical texts within the Jazuli branch of the Shadhiliyya brotherhood. In Jazuli's lifetime these served to keep his followers together not only in their struggle against the internal chaos in Morocco but also in forming squadrons of battling mystics who opposed the attacks of the Portuguese. Fighting the infidels is an aspect of the life of the Prophet Muhammad that could be followed by the believers.

The tahlia itamates that Jazuli wrote became classical ritual texts, first within the Shadhiliyya brotherhood in the Maghrib. They were then adapted by brotherhoods in the Mashriq as well. At some stage the prayer book became fashionable at the court of the Ottoman sultans, which resulted in the production of manuscripts of extraordinary beauty. Two special features make the Dala’l al-Khayrat even more remarkable. One is Asma’ al-Nabi, the list with "Names of the Prophet," a collection of 201 names of the Prophet Muhammad that was conceived by Jazuli along the lines of al-Asma’ al-Hassana, the well-known list of the 99 Beautiful Names of God. These 201 epithets are the basic material for a great variety of tahlia prayers. The Asma’ al-Nabi never gained the wide acceptance of the Beautiful Names but did gain enough acceptance to vouch for the emergence of separate booklets with only the 201 names of the Prophet Muhammad.

The other special feature of the Dala’l al-Khayrat is the set of illustrations. These showed at first the Prophet Muhammad's grave in Medina, the blessed garden (al-Rawda al-Muharrarah), and his pulpit (minbar). Together the two images are the pictorial expression of the Prophet's saying "Whoever stands between my grave and my pulpit, it is as if he is standing in Paradise." In his description of the Prophet's grave, Jazuli also mentions the empty alcove where Jesus will be buried after he has returned to Earth and has died there. From the mid-18th century onward, this set of images in Dala’l al-Khayrat was sometimes substituted with another set, that of
the mosques of Mecca and Medina as seen from a distance as institutions. The pictorial representation of these two focal points of Islamic devotion, Mecca for the House of God (Bayt Allah) and Medina for the tomb of the Prophet Muhammad, which together are thought to stand for the two parts of the Islamic creed, became widespread as well and was sometimes adopted in other prayer books. In modern scholarship, Dala'il al-Khayrat is often described as a book about the pilgrimage. This is an understandable mistake because of the illustrations of Mecca and Medina in many of its manuscripts and printed editions.

One such other prayer book that adopted the Mecca-Medina set and that was inspired by the illustrated manuscript of the Shahif al-An'am, a mawlid poem in Arabic from Southeast Asia. Another one is the Erram-i gerif (An'arn-i Sharif), a collection of devotional texts in Arabic that became fashionable in Ottoman high society. That prayer book, of which only calligraphic and illuminated and illustrated copies exist, derives its name from sura 6 of the Qur'an, surat al-An'am, which is usually the first sura in the collection. That sura is followed by a number of other ones and then follows a collection of hadith, or prophetic tradition, and at that usually follows a whole range of illustrations pertaining to the Prophet Muhammad and other subjects, often of eschatological relevance. In that second part of the Erram-i gerif one can see not only images of the Prophet's grave in Medina but also more personal items, such as images of the hand and the foot of the Prophet, his mantle (the same that gave al-Bustiri's Qasidat al-Burda its name), the basin and other utensils he used to perform his ritual ablutions, the seal (muhir) proving his prophethood, his prayer rug, his mat (hasir), his rosary, and sometimes even his own copy of the Qur'an (although that is totally unhistoric, as the Qur'an did not exist as a book during the Prophet's lifetime). This religious imagery has a connection with the quest of legitimacy of the Ottoman sultans. Objects as depicted in the images of the Erram-i gerif were assiduously collected by them and can still be seen in the Topkapi Palace Museum in Istanbul, including a tooth and a hair of the Prophet Muhammad.

Illuminated and illustrated manuscripts of Dala'il al-Khayrat have remained in use to the present time. There are so many manuscripts of it around that the rich can still afford to buy it in manuscript form. In Morocco a copy of the prayer book, which goes there by the name al-Dailil (The Guide), is in each and every Muslim household, and possessing a manuscript of it, rather than a printed edition, is considered very pious indeed. The Moroccan royal court organizes recitals of Dala'il al-Khayrat that are attended by the king. This is more than a simple act of piety, as the Moroccan dynasty claims descendance from the Prophet Muhammad. Therefore, Jazuli's prayer book sings praise not only of the Prophet of Islam but also of the dynasty's famous ancestor. When the present king, Mohamed VI, in 1999 ascended to the throne, a festive facsimile edition was published of an illustrated and illuminated (but unfortunately incomplete) manuscript of Dala'il al-Khayrat, which is kept in Morocco's National Library. Other facsimile editions of particularly beautifully executed manuscripts of the prayer book have been published as well.

Apart from the Dala'il al-Khayrat, two more classical Arabic texts play up to the present time an important role in the devotion of the Prophet. First there is the work al-Shifa bi-Tari'if Huqqa al-Mustafa (The Cure, Being an Acknowledgment of the Rights of the Chosen Prophet). It was conceived by al-Qadi 'Iyad ibn Musa ibn 'Iyad al-Yahsibi (d. 1149), a scholar of prophetic tradition who was born in Ceuta in the Maghrib. The Shifa is not a prayer book but instead is a hagiography of the Muhammad in which the unattainable position of the Prophet is set forth. As such, it is the final stage in a development over several centuries during which the Prophet Muhammad in the appreciation of the believers grew from a "man from among you" (Q 7:63, 7:69) into the infallible and inviolable Messenger, which he is now. Al-Qadi 'Iyad thus gave a new impetus to the devotion of the Prophet and thereby stood at the foundation of the emergence of prayer books such as Dala'il al-Khayrat. But al-Qadi 'Iyad was a scholar, not a mystic, and although his biography of the Prophet was spread over a large number of manuscripts, also in the Mashriq, it never became a cult text in the sense of Jazuli's Dala'il al-Khayrat and al-Bustiri's Burda.

The text that has remained over the course of time a widely beloved text in praise of the Prophet Muhammad is al-Burda (The Mantle) by the Mamluk poet Muhammad ibn Sa'id al-Bustiri (d. 1294–1297). The title of his poem is a reference to the Mantle Ode to the Prophet, composed by the Prophet's contemporary Kāb ibn Zuhayr (d. 645). The popularity of al-Bustiri's Burda continues today not only in often beautifully executed manuscripts now in libraries and museums or in immeasurable printed editions but also in audio and video formats, as the beauty of the poem is not only appreciated when one reads it but also, or possibly even better, when one hears and sees it being sung or recited—almost like the Qur'an itself. The poem contains more than 160 distichs; the exact number varies. After the traditional romantic opening, al-Bustiri indulges in self-abasement and then contrasts his own miserable life with that of the Prophet Muhammad, whose miracles are enumerated. The poem has become popular beyond imagination. It has been
translated in many Islamic languages from Sus Berber on Morocco’s Atlantic coast to Acehnese in Southeast Asia, and there exist at least 100 commentaries and glosses. The number of tadhkim, taisils, etc., which is the process whereby another author expands the original distich into couplets of five, six, or more lines, has never been established.

When al-Bustīrī saw the Prophet Muhammad in his dream, he recited the poem to him, upon which the Prophet gave al-Bustīrī his mantle, just as the Prophet had done to Ka‘b ibn Zuhayr in real life. There are innumerable manuscripts of the text, some of great calligraphic value, such as the one ascribed to the famous calligrapher Yaqūt al-Musta‘ṣimī (d. 1298). Its popularity never waned, as indicated by the many printed editions and the audio and video versions. Words, phrases, and sentences from the poem have been used for the making of talismans and other magical texts. As this is done with Qur’anic words as well, one can easily imagine to which level of sanctity the Burdā has ascended.

Al-Bustīrī’s Burdā has become, together with Jāzuli’s Dala’il al-Khayrāt and several other texts, such as al-Salāt al-Madākhishīyya by Ibn Māshīsh (d. 1228) and al-Bustīrī’s Qasīda Hamzijīyya (which did not become as famous as his Burdā), part of the corpus of ritual texts concerned with the devotion of the Prophet Muhammad. They have become important as ritual texts within the mystical brotherhoods, where the primary goal of the individual mystic, union with God, has gradually become overshadowed by the devotion among the mystical collective that became directed toward Muhammad. The numerous manuscripts of these and similar texts that in the course of the centuries have been produced testify as to the continuous piety toward God’s Messenger.

See also: Burdā; Mawlid; Insād; Praise Poetry

Further Reading


MAPPILA ART AND LITERATURE
See Art and Literature, Mappila

MAQASID AL-SHARIA
See Shar’a, Goals and Objectives of

MAWILD

Mawlid, along with its linguistic cognates milad and mawlid, refers to the event of the Prophet's birth and the associated celebrations performed by Muslims in honor of this momentous occasion in their religious history.

Language and History

Linguistically, the term mawlid (pl. mawalid) may semantically refer to the place of birth, the date of birth, and the event of the birth of any individual. With regard to the Prophet, the place of birth is undisputedly Mecca, but scholars differ with regard to the date of his birth. Shi‘ites tend to set the date as the 17th of the Islamic month Rabī‘ al-Awwal, whereas Sunnis tend to prefer the 12th of the same month. In many respects, of much more significance for Muslims is the event of the Prophet's birth, since it marks the entry into the phenomenal realm of the religion's primary and most important personality. In this context, although the intensity of mawlid celebrations is focused around the month of Rabī‘ al-Awwal, the celebration of the Prophet's birth is an activity that can be enacted at any time, as remembering and celebrating the Prophet's personality is deemed a laudatory act throughout the year.

The history of the mawlid as a celebration is much more difficult to trace; the Prophet himself, when asked the reason for his fasting on Mondays, responded by saying that he was born on a Monday. Similarly, it is reported that Islam's second caliph, ‘Umar ibn al-Khattab (d. 644), when considering the event to mark the beginning of the Islamic calendar, took into consideration the Prophet's birth as a possible option. Thus, the significance of the event was well established, and it is suggested that the Prophet's birth was first formalized during the 'Abbasid period by al-Khayzuran (d. 789), the mother of Harun al-Rashid (d. 809), who transformed the Prophet's birthplace in Mecca into a place of devotion. Given the particular emphasis that Shi‘ism lays on the prophetic household, it is not surprising that this tradition was followed by celebratory activities during the reign of the Fatimids, and in addition to the celebration of the Prophet's birth, similar mawalids were held in honor of his daughter Fatima and son-in-law ‘Ali. These festivities remained mostly within the court of the ruling elite, however, and it was not until another century later that the mawlid entered the public sphere and soon became a feature of Sufi activities, particularly in Cairo. Consequently, the celebration of the Prophet's birth spread globally throughout Muslim societies and became a ubiquitous feature of their religious practice.
Muhammad in History, Thought, and Culture
An Encyclopedia of the Prophet of God
Volume 1: A–M

COELI FITZPATRICK AND ADAM HANI WALKER, EDITORS

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How to Use This Book

Contributors

To compile a meaningful encyclopedia on any subject is an enormous and complex endeavor for which one's ambitions and hopes are humbled by the realities of the undertaking. As is inevitably the case, the availability of appropriate specialists is a lottery shaped by the existing commitments, projects, and health of the academic pool from which the editors could draw assistance. This was certainly the case for Muhammad in History, Thought, and Culture: An Encyclopedia of the Prophet of God. At times the logic of least or famine prevailed, and the editors were faced with an abundance of riches on one topic, while the pursuit of a particularly desired topic was difficult and in certain cases even unsuccessful.

Nevertheless, despite these challenges, many fine scholars were able to support the project with the exceptional quality of their contributions and insight. Focusing on the strengths of the available specialists, these two volumes balance a desire to address the key areas of the subject matter with an ambition to showcase the latest research on the Prophet Muhammad. The range of scholarship is enhanced by the diversity of the contributors, who consist of both women and men as well as accomplished professors and young and cutting-edge academics, all heralding from countries and institutions scattered across the globe. Readers will therefore benefit from the wide-ranging content of these volumes and the insight of some of the leading and most exciting specialists in their respective fields.

In its focus on the life, history, and cultural influences of the Prophet, this encyclopedia is the first work of its kind and thus presented the contributors with an exciting and unique opportunity to introduce their specific areas of interest within the wider context of the subject matter. The result is that the reader is able to appreciate and understand how different subjects, which sometimes appear quite foreign to one another, share various common interests. For example, while the Prophet's Night Journey commands an entry of its own, it is a subject that is mentioned in many of the other entries for various interesting reasons.

Target Audience

Muhammad in History, Thought, and Culture seeks to make the Prophet Muhammad accessible to a diverse readership, whether the reader is a layperson or a serious student. The encyclopedia seeks to complement a solid introduction to each subject area with an accessible summary of the latest scholarly understanding of each given subject. Thus, the task of the contributors was a challenging one, for the
ability to take complex subjects and make them accessible to a wide and diverse audience is a skill in its own right! Nevertheless, some subjects necessitate a more in-depth review given their complexity, particularly when placed into the context of a volume on the Prophet Muhammad. For example, the sira, or biography of the Prophet, is central to the subject matter of the volume, and so the editors felt that it required a more in-depth analysis.

Entries

When readers think of an encyclopedia, they do not typically think of a book that would be read cover to cover, as with other types of books; rather, an encyclopedia is a tool to which one can turn in search of answers to a specific question (e.g., “What is shari'a law?”). These volumes certainly encourage this type of use, but the editors have hopes that ultimately they will be read cover to cover. The contributors to the entries in the present volumes have set about their tasks with the understanding that they would be providing readers with valuable information on the life and influence of the Prophet Muhammad. Some of the topics covered here have been the subject of scholarly inquiry since the earliest manifestations of Islamic self-inquiry. This would apply, for example, to the topic of the hadith of the Prophet, or prayer. The current entries therefore try to take stock of the history of a subject, giving readers a sense of the subject in a way that brings them up to date. Other topics will be new. For example, the entry “Honeybee” included here may be the first of its kind. Whether it is a subject with a long history in scholarship or a new candidate in the field of the study of the Prophet, readers will surely find true gems in the entries. A “See also” list of cross-references to related entries has been included at the bottom of each entry. Readers can browse the book to get a sense of the far-reaching impact of the Prophet. In most cases, the editors have used English translations for subject headings. However, in certain instances, the Arabic subject would be the more commonly known (e.g., shari'a, hadith, sunna) and is therefore used as the heading proper. Nevertheless, the English equivalents are still included in the volume and simply direct the reader to the corresponding Arabic heading. Each entry also has a list of further reading references to help aid the reader in finding useful information resources to provide a more detailed understanding of the topic. These entry bibliographies are complemented by a significant bibliography at the end of volume two. Readers will also find a number of helpful sidebars written by the editors to accompany some of the entries that provide more helpful information related to the entry. The chronology will help readers track important dates in the life of Muhammad and the development of Islam to the end of the Ottoman Caliphate, and the detailed subject index will help readers find information within entries.

Style, Transliteration, and Dating

Arabic words and names form a significant part of the volume but are heavily cross-referenced with their corresponding English meanings throughout. Readers will also find the glossary, though not extensive, to be a helpful aid in navigating through Arabic terminology, as it contains the most frequently used words. The transliteration of Arabic, Turkish, and Urdu words follows a consistent pattern. Arabic diacritics have been omitted, with the exception of the ‘ayn (‘) and hamza (‘). We have also omitted double vowels upon transliteration (e.g., we use al-Ghazali, not al-Ghazaali). In-text references to the Qur'an follow the example "(Q 73:20 = Quran sura 73, verse 20)."

With regard to dating, the Gregorian calendar has been applied throughout the volume, although the reader will occasionally encounter Hijra dates. Wherever mentioned, the Hijra date is either identified as such or will precede the Gregorian date (e.g., 124/742 = 124 AH/742 CE). Whole centuries will follow the same pattern (e.g., third/ninth century).

Coeli Fitzpatrick and Adam Hani Walker
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