MYSTICAL ILLUSTRATIONS FROM THE TEACHINGS OF SYAIKH AHMAD AL-QUSYASYI

A facsimile edition on paper and CD-ROM of a manuscript from Aceh (Cod. Or. 2222) in the Library of Leiden University
MANUSCRIPTA INDONESICA

VOLUME 5

MYSTICAL ILLUSTRATIONS FROM THE TEACHINGS OF SYAIKH AHMAD AL-QUSYASYI

A facsimile edition on paper and CD-ROM of a manuscript from Aceh (Cod. Or. 2222) in the Library of Leiden University

With introductions by

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Published by
Indonesian-Netherlands Cooperation in Islamic Studies (INIS)
in co-operation with
Legatum Warnerianum in the Library of Leiden University
LEIDEN 1995

ISBN 90-73006-07-4
Trefw.: Indonesische letterkunde.

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PRINTED IN THE NETHERLANDS
CONTENTS

Preface
A guide to the use of the CD-ROM, by Aad Janson

INTRODUCTION:
'Our Syaikh': Syaikh Ahmad al-Quasyasi. References to Ahmad al-Quasyasi in the manuscript. The provenance of the manuscript, by Roger Tol
Description of the manuscript. Description of the diagrams, by Jan Just Wiakam
References

FACSIMILE:
The mystical illustrations from the teachings of Syaikh Ahmad al-Quasyasi. Edition of a MS from Aceh (Or. 2222) in the Library of Leiden University.
PREFACE

This volume of *Manuscripta Indonesica* differs from the four previous ones in that the facsimile is presented on two different media. A black-and-white facsimile edition has been produced on paper and at the same time a full colour facsimile edition is presented on CD-ROM. This dual presentation is meant as an experiment for the reader and certainly was one for the editors of this volume and the series. Colour slides of all pages of the manuscript were digitalized by Kodak. This digital information was then slightly enhanced and converted to currently used image formats by Aad Janson and the results can be seen with the help of the shareware viewing program Graphic Workshop of Alchemy Mindworks, Inc. This software is included on the compact disk.

The images are available on compact disk in a number of commonly used formats, that are suitable for viewing and manipulation on both MS-DOS and Apple MacIntosh computers. Aad Janson has written an accompanying guide for the use of the CD-ROM and software, which was kept as short as possible, since the use of the compact disk is basically self-explanatory. Some experience with personal computers with programs running under Windows is assumed, however. The minimal system requirements for use of the CD-ROM are: a PC with 386 processor and Windows 3.1 or comparable Apple MacIntosh, a colour monitor capable of reproducing 256 colours, 4 Mb internal memory, a mouse or trackball and at least 5 Mb of free hard disk space.

In addition to the facsimile edition of the manuscript, this preface, the entire introduction and the separate guide are available on compact disk as well, both as images (in order to preserve the diacritics) and as text files (in ASCII format) but without the diacritics. No search software has been added, the compact disk being meant for reading and downloading only. The advantage of the CD-ROM is to avoid the high costs of colour printing, while allowing full colour viewing on a suitable monitor.

We wish to offer a word of thank to those who have helped us in the course of this project. Mr. Nico van de
INTRODUCTION

Wetering (Leiden University Library) first drew our attention to the viewing software that we eventually used. Dr. Nico Kaptein (Leiden) and Dr. Martin van Bruinessen (Utrecht) on several occasions shared with us their vast knowledge of Islamic religious literature from Indonesia. Alan Feinstein gave our English texts the finishing stylistic touch. We have benefited from their help and support.

The production of this volume was facilitated through a generous grant from the Royal Institute of Linguistics and Anthropology (KITLV) in Leiden.

Leiden, July 14, 1995

Aad Janson
Roger Tol
Jan Just Witkam
A GUIDE TO THE USE OF THE CD-ROM

This guide is meant to be an introduction to Graphic Workshop, 1,1n of Alchemy Mindworks, Inc., (GWS) a software program supplied here for viewing the images of the manuscript Cod. Or. 2222. GWS basically is a viewing program. Only the most important features of the program are described here. More detailed information can be found in the extensive manual that comes as a textfile, called GWS.WRI, with this program.

To use this CD-ROM, the following hard-and software are required:

- at least a 386 PC;
- at least 4 MB RAM;
- a harddisk with at least 5 MB free;
- at least a SVGA monitor, capable of displaying 256 colors;
- a mouse or trackball;
- Windows 3.0 or 3.1.

Users of Apple Macintosh computers can also use this CD-ROM, as long as their CD-ROM player can handle disks manufactured according to the ISO 9660 format. No Macintosh-compatible viewers are supplied.

CD-ROM CONTENTS

On this CD-ROM you find the following directories and files:

Images:

or2222jp (images of the manuscript in JPEG format)
INTRODUCTION

\texttt{or2222hm} (images of the manuscript in BMP format)  
\texttt{or2222ti} (images of the manuscript in TIF format)  
\texttt{introjpg} (images of the introduction in JPEG format)  
\texttt{introbmp} (images of the introduction in BMP format)  
\texttt{introtif} (images of the introduction in TIF format)

Text:  
\texttt{introman} (introduction to the manuscript; ASCII-textfile)  
\texttt{intrososf} (guide to the use of the cdrom; this text as a ASCII-textfile)

Software:  
\texttt{GWSW}: Graphics Workshop for Windows, 1.1n (GWS)

The graphic images of the manuscript pages are available in three different formats (JPG, BMP, TIF) so that the user can view them with a previously installed viewer without having to convert them first. More information about these formats can be obtained from the Graphic Workshop manual that comes as a file with this disk. The manual can be printed out after you have installed GWS on your harddisk and can be read and printed under Windows with Windows WRITE.

HOW TO INSTALL GWS

To install the GWS program choose \texttt{RUN} under the \texttt{FILE} menu options. Then type [\texttt{X:}]\texttt{GWSW\SETUP.EXE} (where [\texttt{X:}] represents your CD-ROM drive. You will then be prompted to install the files on your hard disk and you may either accept the default option of specify another directory. When prompted for a registration number, just leave the space blank and press \texttt{ENTER} to continue.
HOW TO USE GWS

Launch GWS by double clicking on the ‘GRAPHIC WORKSHOP’ icon. In the GWS program window there are five pull-down menu options:

File, Edit, Image, Thumbnail, Help.

There are also two rows of toolbar buttons.

After starting GWS you must first select the drive containing the images you want to view. First, click on File then choose Change directory from the pull-down menu. When prompted to choose a drive, select the drive of your CD-ROM disk (e.g. ‘D:) and a specific directory on that drive if you like. Whether or not you specify a directory, in the main window will appear rows of ‘thumbnails’, icons that represent image files, text files, executable programs, drives and directories. Note that it is possible to change directory or drive by double clicking on the "thumbnail" with the name of the desired directory or drive. An image file can be viewed by double clicking on the thumbnail icon of the image you want to see. (The speed with which the full image will appear depends on the speed of your CD-ROM drive, speed of the central processor unit of your computer, speed of your video card and the chosen graphic file format.)

Another way to choose images to view is to "tag" an image, or several images, by single clicking the thumbnail. You may also tag all the files by clicking the Tag All button on the toolbar. You will notice that the names of the thumbnails will be highlighted after being tagged, then click on the View button on the toolbar. The first of the tagged images will appear. If you have tagged more than one images pressing <ENTER> will access the next tagged image.

The image will appear in a full-sized window with a single command in the command line, Picture. Clicking on Picture will result in a pull-down menu with the following commands:
INTRODUCTION

**Next**
Accesses the next tagged file.

**Get Info**
Provides information about the size of the image file, how many colors it uses and what type of graphics file format.

**Save**
Allows you to save the image in another graphical format. For instance, if you are viewing a `.GIF` file, but want to save it as a `.BMP` (so that you can edit it with a program that can only handle `.BMP` files, for example). Click **Save** and choose `.BMP`. After supplying a new name for the file, with `.BMP` as file extension click the **OK** button to save the image under the new name and format.

**Adjust**
Allows you to adjust the colors of the image. You cannot use this option when dealing with a black-and-white image.

**Zoom**
Zoom allows you to enlarge the image. Note that the maximum enlargement will give a rather coarse result.

**Cancel**
Returns you to the main GWS window.

**Help**
Provides more extended help on viewing images.

Other buttons on the toolbar are self-explanatory: **Quit, About, Delete, Rename, Print** or **Help**. With the **Setup** button you can adjust the various set-up options, but it is recommended that you do not change them until after reading the GWS manual.
MANUSCRIPTA INDONESICA, VOL. 5

By clicking the **Convert** button you can convert the graphical format of the image, roughly as described above under **Picture** on the command menu, but you do not need to supply a new file name, as GWS will automatically supply a slightly altered version of the original file name. By converting files to a particular graphics file format (e.g. "JPG") you can economize on hard-disk space. Please note that it is not possible to store information on the CD-ROM, since it is "read-only".

The **Crop, Dither, Effects, Reverse** and **Scale** buttons all allow you to edit the original image. You can adjust the image by cropping away superfluous information at the edges of the image. For further information on the other editing (e.g. enlarging, changing colors, rotating, etc.), you are advised to consult the GWS manual and to experiment with one or two image files first. You will not have to alter the original file and the GWS program will always prompt you to provide file name and graphics file format choices for the file you are editing.

**Note:** As this software is distributed according to the conventions of "Shareware" it is recommended that you register your copy of GWS. More information on registering is available in the GWS manual file.
INTRODUCTION

'Our Syaikh': Syaikh Ahmad al-Qusyasi

As is evident from its contents, the text in this manuscript was produced in an environment of a mystical Islamic order, or tarekat. In several places in the text mention is made of Syaikh kita ‘our Syaikh’, who on other occasions is identified as Ahmad al-Qusyasi. This reference makes it possible to understand more clearly the setting of this manuscript. Leiden manuscript Or. 2222 is evidence of the long-standing influence and development of Islamic mysticism in Northern Sumatra, in particular of the Syattariyya order, which originated in India and came to the East Indies by way of Mekka and Medina, where Indonesians were initiated into it.

Ahmad al-Qusyasi (following the spelling of his name used throughout in Or. 2222) is the name by which Sheikh Şafi al-Din Ahmad b. Muhammad b. Yûnus al-Madani al-Dagani al-Qususi is known in Indonesia. This Sufi mystic and scholar was born in Medina in 1583 and died in the same place in 1661. He was affiliated with at least eleven mystical orders, including the Naqsybandiiyya, the Qadiriyya, the Syattariyya, and the Kubrawiyya. He had a reputation as a popular teacher who attracted numerous students and played an important role in spreading the

1. Arabic words in transliteration are provided with diacritics and for Malay words the modern spelling system is used. However, in Malay Islamic manuscripts such as this one, the borderline between Arabic and Malay is often obscure. Consequently, in a number of cases, the romanization is necessarily arbitrary.
teachings of the famous mystic Ibn al-‘Arabī (1165–1240) to various parts of the Muslim world, including Sumatra and Java. One of his many students from the Indonesian archipelago who made up the community known as Čāwa, was Abdul Ra’uf of Singkel, Aceh (c. 1615–c. 1693). This famous mystic studied almost twenty years with Al-Quṣayṣī, from 1641 until the latter’s death in 1661.

Syaikh Ahmad al-Quṣayṣī was a prolific writer. He produced more than fifty works especially on ḥadīth, usūl and taṣawwuf. After his death in 1661 he was succeeded as leader of the Syatariyya order by his pupil Ibrahim al-Kurani (1615–1690), who rapidly became the leading scholar of Medina and ‘was the prime source of the intellectual life of Acheh in the 17th century’. Among the latter’s students from Indonesia was Syaikh Yusuf Makassar, who was to become an influential mystic in South Sulawesi, and the above mentioned Abdul Ra’uf of Singkel, his fellow former student. Abdul Ra’uf most probably was responsible for the rendering into Malay of one of al-Kurani’s works, called Qaṣd al-sabil. This was a commentary on a work by al-Quṣayṣī, al-‘Aqīda al-Manṣūma, which in rhyming verse stated his beliefs. The enormous influence al-Quṣayṣī had on Abdul Ra’uf is attested by the (only?) book in Arabic written by Abdul Ra’uf, Tanbih al-māṣī al-mansūb ilā ṭarīq al-Quṣāṣī, a manual based on the teachings of Ahmad al-Quṣayṣī. Furthermore, a peculiar text from West Sumatra was published by van Ronkel that contains a number of legendary tales about Abdul Ra’uf when he was studying with

1. See Azra 1992 for a detailed study of the transmission of Islamic knowledge and relations between the Arabic and Indonesian alama in Mekka and Medina in the seventeenth and eighteenth centuries.
INTRODUCTION

Ahmad al-Qusyasyi in Medina.¹ Other proof of al-Qusyasyi’s contemporary influence on Muslim affairs in Indonesia is attested by a manuscript containing two of his works that was copied at Banten, (West Java), in 1675, that is fourteen years after his death.²

Al-Qusyasyi was considered a direct descendant of the Prophet, but he never spoke about this himself. From his mother’s side he was descended from Tamīm al-Dārī, a prominent Medinese companion of the Prophet. As a young man he followed his father to Yemen in 1602, but could not accustom himself to life there and returned to Mekka alone. There he came under the influence of the teachings of Ahmad al-Syinnawi, whose daughter he later married. A peculiar event took place when he was kept hostage by the Governor of Mekka in order to extort money from him. But above all, al-Qusyasyi was to become an influential mystical with a lucid mind, testified by such statements about him as ‘I never saw anybody like my master Ahmad, he writes whatever he wants without the need to think about it’, and ‘His thoughts do not stop when the ink of his pen dries up’.³

Al-Qusyasyi’s influence on Indonesian mysticism has been profound and long-lasting, in particular through his successor al-Kurani and his successors who in turn initiated into the Syatariyya order (sometimes in combination with other orders) several generations of Indonesian seekers of knowledge in Arabia. His teachings may be

characterized as a synthesis of Indian and Egyptian Sufi intellectual traditions.\textsuperscript{1} Considering the Acehnese provenance of the manuscript edited here (see below), it is interesting to note that in his monograph on the Acehnese, Snouck Hurgronje pays ample attention to Ahmad al-Qusyasyi. He calls him a 'remarkable personage' and remarks 'that the «salasilahs» (i.e. spiritual genealogical tables, the «chains» of mystic tradition) of the most celebrated mystics in the Archipelago up to about 50 years ago generally have as their starting-point this Ahmad Qushashi of Medina'.\textsuperscript{2} Furthermore, he associates the Syattariyya order directly with Ahmad al-Qusyasyi: 'In Sumatra some even give their tariqah the special name of Qushashite; and it is only of late years that this Satariah, as it is usually called, has begun to be regarded as an old-fashioned and much-corrupted form of mysticism and to make place for the tariqahs now most popular in Mekka, such as the Naqshibendite and Qadirite'.\textsuperscript{3}

The teachings of Ahmad al-Qusyasyi seem to have been particularly popular in the Bencoolen area of West Sumatra, to judge from a remark made by Rinkes that there existed a special tarekat Qusyasiyya as a branch of the tarekat Syattariyya.\textsuperscript{4} However, Azra concludes that 'the Qushashiyyah tariqah was another name for the reformed Shattariyyah and became a unique Malay-Indonesian phenomenon. [...] The Qushashiyyah tariqah was found in many parts of the archipelago'.\textsuperscript{5} In addition, through his association with the Kubrawiyya order, his influence was noted in West Java.\textsuperscript{6} Generally al-Qusyasi seems to have had particular interest in Muslim affairs in the East Indies. He ordered his pupil al-Kurani to write a commentary to instruct the Muslims in the Archipelago in

4. Rinkes 1909:97. This was seemingly based on additional information provided by Snouck Hurgronje.
INTRODUCTION

the peculiarities of Islamic law, since he had heard that their knowledge was lacking on this subject. He also wrote a work containing answers to questions asked him by people from Johor.¹

References to Ahmad al-Qusyasyi in the manuscript

In order to get an impression of the teachings of Ahmad al-Qusyasyi as perceived by his Indonesian followers, all explicit references to him and his sayings are listed here.

f. 6v, vertically along the red line: *Inilah dā'ira tempat mengajarkan murid serta bay'a mengambil zikir pada gurunya dengan bercak Syaihk kita Ahmad al-Qusyasi.* 'This diagram is to teach the pupils the invocations from their teachers with the blessing of our Syaihk Ahmad al-Qusyasi.'

f. 10r, top left: *Dan beberapa serah Syaihk kita pada martabat tujuh dengan sifat diapuluh. Dengan martabat tujuh kata Syaihk upama benang arang jalan kita kepada Allah. Inilah tamsil Syaihk kita, Wallahu'alam.* 'Our Syaihk believes in the seven grades and the twenty attributes. On the seven grades, the Syaihk says that our way to God is like a measuring rope. Such is the parable of our Syaihk. But God knows best.'

f. 13v–14r: right, vertically: *Kata Syaihk Ahmad al-Qusyasi: 'Yang kamil–mukamil diupamakan laut yang amat dalam tia(dal) terkiara2 dalamnya'. Wallahu'alam.* 'Syaihk Ahmad al-Qusyasi says: «The most perfect is like a very deep sea, a sea of conceivable depths». But God knows best.'

f. 13v, inside large circle: *Ini diupamakan Syaihk kita: 'Ahadiyyat itu diupamakan kertas yang lapang artinya la ta'yin. Ikenyatil Tiada nyata kenyataannya hakikat wujud dalamnya'. Wallahu'alam.* 'This is a simile of our Syaihk: «Oneness is like an empty piece of paper, that is, unassigned. There is no manifestation of the essence of being».

¹ Rinkes 1909:56–57.
But God knows best.'

f. 14r: left, vertically: Diupamakan Syaikh kita: 'laut yang amat dalam tiada terkira2 dalamnya nabi dan wali pun tiada dapat mengira2'. Wallahualam. 'A simile of our Syaikh: «a very deep sea, a sea of unconceivable depths, which even cannot be estimated by the prophet and the saints». But God knows best.'

f. 19r, vertically: Ini dā'ira Syaikh kita Ahmad al-Qusyasi diupamakan alam dan laut dan darat dan masyrik dan maghrib seperti ġarra kelihat dan akan suatu šay'. Dan wallahualam. 'This diagram of our Syaikh Ahmad al-Qusyasi likens the world and the sea and the land and the east and the west with a visible particle and a thing (?). But God knows best.'

In the outer ring, beginning on f.19r: '[damaged] amat segera faham orang kata oleh Syaikh Ahmad al-Qusyasi diupamakan huwiyat al-mutlaq artinya ghayib daripada segala yang dan terbuni daripada segala yang terbuni dan batin daripada segala yang batin dan yang amat jauh daripada segala yang jauh diupamakan [...damaged].

'...I very quickly understood the simile by Syaikh Ahmad al-Qusyasi that the absolute essence means that which is hidden from everything (that is hidden), and that which is concealed from everything that is concealed, and that which is inside everything that is inside, and that which is far from everything that is far [...]''

f. 19v-20r: Dan kata Syaikh Ahmad al-Qusyasi: 'Inilah laut yang amat besar lagi amat dalam.' 'And Syaikh Ahmad al-Qusyasi says: 'This is a very big and deep sea.'

The provenance of the manuscript

A first clue to its provenance is given by the note that is pasted on the binding of the manuscript. It reads in
INTRODUCTION

translation:\footnote{1}{

\textit{`Mystical picture book’ according to the gentlemen Veth & Pijnappel originating from the private library of the Sultan of Aceh offered by the under(signed) to the Library of the Leiden Academy. Maastricht 21 April 1876} 
AvdWijck
1e It [...]\footnote{2}{

or of the manuscript might be identified as first lieutenant Jonkheer J.C. (not ‘A.’) van der Wijck, who as of 1 November 1873 was part of the fourth company, which was stationed in the mountains of Aceh.\footnote{3}{Regeeringsalmanak 1876:585,611.} Most possibly this officer took part in the military expedition of December 1873 that resulted in the capture in Kota Raja of the Sultan’s ‘palace’ (\textit{dalam}, also referred to as \textit{kraton}) on January 23, 1874.\footnote{4}{Atjèh 1917:78–79.} Thus, on that date, or immediately afterwards, the manuscript published here could have been found in the library of the Sultan.

Who then was the Sultan of Aceh in 1874? He was Sultan Mahmud Syah who acceded to the throne in 1870, at

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1. Bold letters are a later addition in black ink.
2. An abbreviation of two or three letters, which could not be deciphered.
3. \textit{Regeeringsalmanak} 1876:585,611.
4. \textit{Atjèh} 1917:78–79.
age of fourteen. In the same year that his palace was seized he died of cholera.\(^1\) Naturally, the manuscript could also have belonged to one of his predecessors. The experts who were consulted by van der Wijck in relation to the manuscript were well-known scholars in their field. P.J. Veth (1814–1895) and J. Pijnappel Gzn. (1822–1901) were professors (respectively of Ethnography of the Netherlands-Indies and of Malay) at the Rijksinstituut voor Indische Taal-, Land- en Volkenkunde which existed in Leiden from 1864 until 1877. In 1877 they became professors at Leiden University.\(^2\)

\textit{Description of the manuscript}

Cod. Or. 2222 is paper manuscript bound with cloth covers. It consists of 23 folios, of which ff. 1r and 23v are pasted to the cover. European folio numbers are written in blue pencil in the right top corner of each verso side of the paper. The paper measures 16 x 10.5 cm, and within these limits there are several sizes of the area used for the text and the diagrams. The paper is machine-made, which dates the manuscript after around 1840. Blind ruling is visible on many pages, meaning that the paper originally was intended and prepared for a text manuscript rather than for a collection of diagrams. The paper may have been purposely given a slightly brownish colour. It would seem that at least two copyists were involved. One copyist wrote with a rather thick pen and his Arabic script is somewhat uncouth in appearance, though by no means of inept. His writing can be seen on ff. 1–6a, on the two pages which are pasted between ff. 18r and 18v, and on f. 23r. The other copyist used a fine pen and his handwriting is much more adroit. He writes both in Arabic and Malay. It is not clear whether the pictures were executed using this same division of labour.

1. \textit{Atjeh:} 52, 54.
INTRODUCTION

The texts in Arabic and Malay are generally executed in black ink, but in the figures occasional use is made of red ink for words and phrases as well. The figures consist of mainly circular shaped elements (all drawn by a pair of compasses) and are executed in red, ochre and black inks of colours which one frequently encounters in Indonesian manuscripts. The manuscript is evidently of Indonesian manufacture and was certainly not imported from the Middle East. On the composition of the quires the following can be remarked. Ff. 1 and 14 form together one sheet. Inside this sheet two smaller quires are fixed, one of two sheets (ff. 2–5) and one of four sheets (ff. 6–13). A final quire consisting of five sheets (ff. 15–23) concludes the slim volume. It should be noted that f. 18 in fact consists of two leaves which are glued together. In this final quire, the sheets consists of respectively ff. 15–23, 16–22, 17–21, 18r–20, 18v–19, where ff. 18r and 18v are in fact the recto and verso sides of two different leaves. Part of the glue between these two leaves has been undone and some rather primitive diagrams, for stylistic reasons apparently not belonging to the much more sophisticatedly executed picture book, become partly visible.

The cover consists of a piece of grey-brownish cloth, with a small printed repeating floral motive. On the outside of the front cover a piece of paper cut from an exercise book is pasted. It contains a description of the provenance. It also contains the registration number of Leiden University Library (nr. 2222) and the shelf mark of that same library (488). On the outside of the back cover are two more stickers with the library's shelf mark. The cloth is folded double in order to give the cover more substance and strength. Leiden library stamps are on ff. 1v and 23r. There is one major difference between the facsimile and the original that should be noted here. The manuscript is a booklet of 16 x 10.5 cm, which may have been designed for pocket use. However, since most illustrations are executed on double pages, the facsimile shows these double pages as one continuous picture, and has, because of that, become a book in oblong format of somewhat over 16 x 21 cm. The right halve of each double page is counted as the verso side of the previous leaf, the left halve of each double page is counted as the following recto page.

xxi
Description of the diagrams

It is far from easy to give an interpretative description of the diagrams contained in Or. 2222. The structure of the figures is hardly ever very clear, and the diagrams will therefore be discussed here in a descriptive way only. It is assumed that most diagrams are executed on a double page, meaning that each opening of the book gives one single diagram even if it consists of separate elements on each page. Several elements are frequently repeated. Most diagrams consist of compound circular shapes or of separate circles interconnected by lines. On the whole, the diagrams make a sophisticated impression. They have been executed in a clear and regular way. All this makes the pictures, if they may be called so, attractive to look at, even if one does not always comprehend why they were made precisely as they are. Short texts in Malay and phrases in Arabic have been written inside or alongside the diagrams and the connecting lines. In these texts occasionally Ahmad al-Quššāšī is mentioned with quotations from his sayings or his works. These sayings have been collected and translated in this introduction. Other frequently encountered elements are terms used in Islamic mysticism. The seven marātīb (in Malay martabat tujuh), the twenty divine attributes (in Malay sifat duapuluh), the terms for God's unity, uniqueness and unicity and others are encountered on almost every page. The diagrams seem, however, not to have been drawn for educational purposes only, as is the case, for example, for the diagrams in the well-known Kitab Sifat Duapuluh of which numerous manuscripts and popular printed editions exist. The diagrams in Or. 2222 seem, rather, to have been made for the purpose of meditation and contemplation. To those ends the repetition of important words and the gazing at beautifully made abstract shapes are meaningful activities. Finally, it should be said that not even the axis of orientation of the drawings is always clear. For practical reasons it is assumed that the manuscript, which apparently should be turned around and around by the reader, has several orientations, and that these are indicated by the direction of writing of the texts in the drawings. In the following a survey of the contents of Or. 2222 is given. Occasional irregularities in the spelling of Arabic words, as one often encounters in Indonesian manuscripts, have been silently corrected.
INTRODUCTION

f. 1r. Pasted to the cover and assumed to be blank.

f. 1v–2r. Double-page figure of symmetrical structure, looking somewhat like a human face, executed in red and ochre with black outline. The base of the drawing consists of three triangles inside one another, with flourishes on top that are reminiscent of Arabic script. Inside the circles is an Arabic text written in black ink, "nur, nur Allāh, nur Muḥammad," 'Light, the Light of God, the Light of Muḥammad' and if read in a circular way, with the end connected to the beginning, the additional meaning of 'Muḥammad is Light' comes out. The upper half holds together two circles containing Arabic words in black and red ink, which can be read in two ways: Huwa Allāh, Đāt, Ḥaqqā, 'He is God, Essence, Truth', or: Huwa Đāt, Allāh Ḥaqqā, 'He is Essence, God is Truth'.

f. 2v. A single-page figure, consisting of three rows of five circles each containing Arabic words. Horizontally the top row, and vertically the left column of circles contain seven divine attributes, from right to left and from top to bottom: ḥayāt, ʾilm, irāda, qudra, sam, baṣar, kalām Allāh, 'life, knowledge, wish, power, hearing, sight, word of God'. The remaining four circles in the middle row contain the names of worlds: ālam al-rūḥ, ālam miṭāl, ālam aṣām, ālam insān', 'the world of the spirit, the world of the images, the world of the (heavenly) bodies, the world of mankind'. Underneath these explanations are written in Malay. The lower four circles contain the same words as on f. 2r, nur Allāh, nur Muḥammad, Muḥammad, Nūr.

On ff. 3r–4r is a prayer in Arabic in black ink with rubrics. The Prophet Muḥammad and the four rightly guided caliphs (though not in chronological order of their reign) are addressed.

ff. 4v–5r contain drawings of two niches (mihrāb), executed in red. The drawing should probably be turned 180 degrees. In the niche on f. 4v is a heavily set and stylized form of the word ʾādā, which is followed by the words Muḥammad and Allāh. It can be meant as a simultaneous invocation to both of them. The niche on f. 5v contains in the centre the invocation to the Prophet, ʾādā Rasūl Allāh, and in the side-borders similar invocations are given to
the four rightly guided caliphs, Abū Bakr, 'Umar, 'Uṯmān and 'Alī, again not in chronological order.

ff. 5v–6r contain two hexagonal panels each filled with a combination of concentric circles inside. Both the panels and the circles contain words in Arabic. The circle on f. 5v contains the words Huwa, ḥādīs, ḥaqīqa, the inside of the panel is inscribed with the same words as on f. 2r, nūr Allāh, nūr Muḥammad, Muḥammad, Nūr. The border parts are inscribed with the names of the four worlds, as on f. 2v. The circle inside the hexagon on f. 6r contains the words Allāh, ḥaqīqa, Muḥammad, the inside of the panel is empty. The border parts are inscribed with the words: Makka Makka Rasūl Allāh and Madīna Nūr Muḥammad Allāh.

ff. 6v–7r contain a symbolic drawing of the divine throne, the 'irṣ Allāh, with an elaboration on the šahāda, the Islamic profession of faith. In the central part of the drawing the šahāda is written: Lā ilāha illā Allāh, the words being connected by a line of dots, and in the outer part, the first element of the šahāda is repeated by means of references to the same seven divine attributes which were already mentioned on f. 2v: wa-lā ḥayyā, wa-lā 'ilmā, wa-lā qādirā, wa-lā murids, wa-lā samīdā, wa-lā baṣīrā, wa-lā mutakallimā. Inside the figure reference is made in Malay to 'our Syaikh Ahmad al-Qusyasi'.

ff. 7v–8r contain in the centre a combination of concentric circles, of which the central part is void, with text in Malay on the subject of gāyib, invisible. Below this combination of circles are two sets of concentric circles which are interconnected. These contain the Arabic words nūr Allāh and nūr Muḥammad. Underneath these (on f. 8r), mention is made of the four worlds, as on f. 2v, with explanations in Malay. On f. 7v are the three terms of unity, the words Aḥādiyya, Wahda and Wāḥidiyya marked out in red, in the same style as the four worlds on the opposite page. These are explained in Malay as respectively hakikat Allah namanya, hakikat Muḥammad namanya and hakikat Adam namanya.

ff. 8v–9r contain a double-page figure which can be read in several directions. The double page is divided in four
INTRODUCTION

parts by diagonals from the four corners, crossing in the center. In the centre-fold of the double page are three circles with respectively the Arabic words ḥadīyya, ṭahda and ṭahdīyya with the same explanation as on f. 7v. In addition, there are two larger circles with text, on each page. On f. 8v the circle contains the Arabic words wuṣūd idāfī ṭūḥ al-arwāh followed by Malay translation, the circle on f. 9r contains the Malay explanation of mystical terms. Alongside the diagonal lines the Arabic mystical terms are written in red ink, with Malay explanation added usually in black ink. The Arabic terms are: ḥayāt, ʿilm, qua[r], ʿirādā, ʿara, bayān, ṭalām (f. 8v); ṭahda, nūr Allāh, ʿālam ṭūḥ, ʿālam miṭāl, ʿālam aqṣām, ʿālam insān (f. 8v); ṭūḥ al-quds, wuṣūd idāfī, wuṣūd ṭahmānī, ṭūḥ al-arwāh (f. 9r).

ff. 9v–10r contain a double-page figure consisting of four concentric circles (alternately executed in red and ochre) in the middle, separated from one another by circular bands of text. In the central circle the term ṭahda is explained in Malay as nama ilmunya, sifatnya yang nyata dalam satnya Allāh jua. The inner circular band contains the terms, ḥadīyya, ʿama, ṭalām, ṭasr, ḥayāt, ʿilm, ṭirādā, qua[r]. The following circular band contains the Malay explanation of the terms nūr Allāh, ṭūḥ idāfī, ʿālam miṭāl, ʿālam ṭūḥ, ṭūḥ al-quds, nūr Allāh, ṭūḥ al-arwāh, ʿālam insān, ʿālam aqṣām, wuṣūd ṭahmānī. The following circle contain the following Arabic terms provided with a Malay explanation: huwiyyat al-muṭlaq, ḍāb al-ḥuwāb, ḍāb al-huwiyya, wuṣūd muṭlaq, huwiyya kabi[r]. These are followed by explanations of a number of other terms: ḥadīyya ḥa[qi]qat Allāh, wuṣūd; the ṭalīyya sifāt are qadīm, ba[d̄], mukālafatu hu bi-al-hawāditi, qiyyāmu bi-nafsihi, ṭahdāniyya, and this is followed by the seven attributes which we have seen already, but now in the form of the active participle, the sifāt ma[nawīyya]: ḥayy, ʿalīm, qādir, murid, sami, baṣīr, mutakallim. In the four corners of the pages are explanatory texts in Malay on these terms, one with mention of ‘our Syaikh’.

ff. 10v–11r. A double-page figure. The division of the double page consists of four rows of circles. The upper row (f. 10v) consists of the three ‘unity words’: ḥadīyya, ṭahda and ṭahdīyya repeated twice, with for each series a different explanation in Malay. The second row (f. 10v) consists of two circles with the texts ʿālam ṭūḥ and ʿālam
miṭāl. The third row (f. 11r) is just one circle, larger than the others in this figure, with the texts huwīyyat al-muṭlaq and ma'nā ġāyib written crosswise through one another. The fourth and lowest row (f. 11r) consists of two circles interconnected by a line. These circles are not filled with text, but by black ink.

ff. 11v–12r. A double-page figure consisting of concentric circles and a ring with text, out of which six separate circles are formed. The central circle has the Arabic words ahḍiyya ḥaqīqat Allāh with Malay explanation, the ring is divided in six equal sections, containing the Arabic words asrafa [!] nūr Allāh, rūḥ al-quds, rūḥ idāfī, waṣūd raḥmānī, rūḥ al-arwāh, nūr Allāh. In the centre of the page, near the margins are two circles with the words waḥdaa, explained as hakikat Muḥammad and wāḥidiyya, explained as hakikat Adām. Further explanation in Malay is given outside these two circles. In the four corners of the double page are four circles, containing the words 'ālam aḡsām, 'ālam rūḥ, 'ālam insān, 'ālam miṭāl.

ff. 12v–13r. A double-page figure, consisting of a central circle in which the phrase huwīyyat al-muṭlaq is written and the three grammatical forms gāyib, ġāyib and magzyūb (incorrect spelling for gūyūb?). Outside this central circle six small circles appear, standing for waḥdaa and ahḍiyya (f. 13r) and the four worlds, 'ālam aḡsām, 'ālam rūḥ, 'ālam insān, 'ālam miṭāl. At the outer side of each page are the enumerations of the seven attributes, on f. 12v as the nouns (ṣifāt maʿnātī), on f. 13r as the adjectives (ṣifā maʿnawiyya). The centre-piece of this double page is shared (accidentally or on purpose?) with the next double-page figure, by way of a semicircular opening in the paper.

ff. 13v–14r. A double-page figure consisting of one large set of concentric circles, with three separate circles inside, and four circles outside, in the corners, which are interconnected two by two. The three inner circles contain the words huwīyyat al-muṭlaq (central), ahḍiyya (explained as hakikat Allāh) and waḥdaa (explained as hakikat Muḥammad). Inside the large circle are Malay explanations ascribed to 'our Syaiḥ' on the three terms mentioned in the inner circles. Outside the large circle are more explanations in Malay. The two outer circles in the corners of f.
INTRODUCTION

13v contain the words huwwiyat al-muṭlaq and ġayb al-ġuyūb with explanations in Malay. The two outer circles on f. 14r contain elaborations on hakikat Allah.

ff. 14v-15r. A double-page figure consisting of two strings of 13 circles in total, diagonally arranged over the double page. Seen from the central circle the following sets of terms are mentioned. From and including the central circle down to the right, the four worlds: ʿālam rūḥ, ʿālam miṭāl, ʿālam aḏsām, ʿālam insān. From the central circle up to the right, the three kingdoms: ḥayawānī, nabātī, ǧamādī. From the central circle down to the left: ǧismānī, nūrānī, rūḥānī. From the central circle up to the left: wāḥidiyya, wahda, ahadiyya.

ff. 15v-16r. A double-page figure consisting of one large circle, containing three smaller circles, positioned in line, while on the outer border of the large circle seventeen half circles are attached, giving the whole the appearance of a large flower with petals. A separate circle is added on either page. All circles contain text in Arabic and Malay. The middle circle of the three inner circles is damaged and the text it must have contained is not legible anymore. Inside the large circle the meaning of the terms bāṭin and huwwiyat muṭlaq are explained. The two other smaller circles contain the explanations of the terms ġayb al-huwwiyya and ġayb al-ġuyūb. The half circles on the outer border contain references to the divine attributes, both in the form of adjectives (qadīm, ḥayy, ʿālim, murīd, qādir, samī, baṣīr, mutakallim) and substantives (ḥayāt, ʿilm, irāda, qudra, samī, baṣr, kalām, ʿuẓūd, baqāʾ). The separate circles on either of the two pages contain the mention of ahadiyya (f. 15v) and wahda (f. 16r).

ff. 16v-17r. On either page is a circle of moderate size with text inside. The circle on f. 16v contains the text: hakikat Allah ahadiyya nama zayuna and is surrounded by thirteen of the divine attributes: wahdiyya, qiyaṁahu bi-naṣsihi, muḵālafatahu bi-al-ḥawādīq, baqāʾ, qadīm, ʿuẓūd, mutakallim, baṣīr, samī, murīd, qādir, ḥayy, ʿālim. The circle on f. 17r contains the text hakikat Muḥammad wahda nama ilmuyña and is surrounded a series of oppositions, the elements of which are also terms of the attributes: qudra wa-lā murīd, irāda wa-lā qādiran, ʿilm wa-lā ʿāliman, ḥayāt wa-lā ḥayyan, kalām wa-lā mutakallim, baṣr wa-lā baṣīran, samī wa-lā samīan.
ff. 17v-18r. A double-page composition, consisting of a number of smaller circles. On f. 17v is a circle with six half circles, petal-like. Its centre contains the text: hayāt artinya hidup [...], while the half circles contain six divine attributes: kalām, 'ilm, irāda, qudra, sami', baṣr. Another circle is attached to this one, with the text: wahda ilmunya sifat yang tujuh. In the centre, on the fold, is a similar composite circle with six half circles, now the attributes in the form of adjectives. In the central circle one reads: hayy artinya yang hidup, within the petals: mutakallim, 'ālim, qādir, murīd, samī', baṣīr. In the central fold and on f. 18r are two circles which are connected with a line. These contain the explanation of the terms wuqūd and abadiyya. Yet another circle contains the explanation of the attribute qadīm. F. 18 consists of two leaves pasted together, now not separately numbered. These two pasted pages have been partly separated and an earlier version of a text with circles has become visible. This text, which has a much more simple structure than the texts presented here may have been used for purposes of zikir. It seems improbable that this 'hidden' text was ever part of the series of diagrams of Or. 2222.

ff. 18v-19r. A double-page illustration, containing a large combination of concentric circles in the middle of the double page, with two diagonals pointing from the middle towards the four corners of the paper where they end in a circle. The four circles do not contain text, but are either filled with black ink or are provided inside with a flower-like ornament. On either page the two circles in the corner are connected by a double line. The central part of the concentric circles is damaged, and part of the following diagram (ff. 19v-20r) is visible. This may have been done on purpose, however. In the segments of the inner concentric circles which are formed by the diagonal lines, mystical terms are explained: asrafi, nūr, Allāh, rūḥ idāfi, rūḥ al-quds, wuqūd rahmānī, rūḥ al-arwāh. The outer concentric circles contain a reference to Ahmad al-Qusasyi. On f. 18v the double line connecting the two outer circles is provided with the three terms of unity: abadiyya, wahda, wāhidīyya, with explanation in Malay. The two opposite circles are provided with the term 'ālam Lāhū, and a text in Malay in which Ahmad al-Qusasyi is mentioned. At the top of the page is a reference to the metaphysical world 'ālam rūḥ (f. 19r) and 'ālam miṭāl (f. 18v).

xxviii
INTRODUCTION

ff. 19v-20r. A double-page composition of two large concentric circles, containing inside, if the page is turned 180 degrees, a pagoda-like composition made up of semi-circular elements. A short text mentioning 'our Syaikh Ahmad al-Qusyasi' is below the base of the pagoda-like structure. The corners of each page are filled with floral ornaments, of which only the one in the top corner of f. 19v is developed whereas the other three have retained a sketchy shape.

ff. 20v-21r. Two pages which contain one (f. 21r) or more (f. 20v) circles with references. The main circle on f. 20v contains a reference to nūr Allāh, with further references on three sides. Further to the right one sees the words of unity, written in red, aḥādiyya, wahdā and wāḥidiyya, with mention of hakikat Allāh, hakikat Muḥammad and hakikat Ḥādīm. On top and below this circle are two smaller circles with references to the different worlds and spirits. The main circle on f. 21r contains a reference to nūr Muḥammad, with a number of explanations in Malay radiating out of it.

ff. 21v-22r. Two diagrams each consisting of a number of circles, not necessarily belonging together, but clearly executed along similar lines. F. 21v contains the word Allāh in red ink, out of which come the three words of unity aḥādiyya, wahdā and wāḥidiyya, and the four worlds ʾālam rūḥ, ʾālam aḡsām, ʾālam insān, ʾālam miḥlāl, not necessarily to be read in that order. F. 22r contains a circle with the words Allāh Muḥammad in red, out of which four circles sprout that contain references in Malay, i.e. on the four elements, earth, wind, fire and water (from right to left).

f. 22v contains a single-page diagram. It consists of a circle, towards the inner margin. In it is the first half of the šahāda. Out of it come seven lines. Three of these point to the three unity words, aḥādiyya, wahdā and wāḥidiyya, and the four others point to the names of the four worlds: ʾālam al-rūḥ, ʾālam miḥlāl, ʾālam aḡsām and ʾālam insān.
On f. 23r are some simple drawings in red ink, apparently added later and clearly not structurally belonging to the mystical picture book. Apart from a number of words, ornamented scriptures of nur Allâh and nur Muḥammad can be discerned.

F. 23v is pasted to the textile cover and is probably blank.
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