



Revue des Sciences Humaines

جامعة القاضي عياض
UNIVERSITÉ CADI AYYAD
كلية الآداب والعلوم الإنسانية
Faculté des Lettres et des Sciences Humaines

RIVAGES

Revue scientifique à comité de lecture



N° 6 - 2021

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Revue scientifique à comité de lecture

N° 6-2021

Revue semestrielle, scientifique à comité de lecture, éditée par la Faculté des Lettres et des Sciences Humaines, Université Cadi Ayyad – Marrakech - Maroc

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Tél. 00212524302742 - Fax 00212524302039

Dépôt Légal : 2018PE0010

ISSN : 2605-6410

Le tableau en couverture est de l'artiste peintre Mahi Binebine.

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- le nombre de pages ne doit pas excéder 20 pages par article.
- Le chercheur mentionne, sous le titre de son travail, son nom, le nom de sa structure de recherche et de son institution d'appartenance.
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Publication de la Faculté des Lettres et des Sciences Humaines

Université Cadi Ayyad

Marrakech

Maroc

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Prologue

La philosophie arabe en terre d'islam a fait l'objet d'importantes études et de recherches au sein des universités et des cercles académiques. Cette préoccupation augmente encore de jour en jour, et ce pour plusieurs raisons : tout d'abord les chercheurs ne cessent d'approfondir les études, de jeter de la lumière sur certains points négligés ou ignorés et chercher à répondre à quelques questions suspendues ou tout simplement ébaucher de nouvelles perspectives...

La majorité des recherches publiées jusqu'à maintenant se sont focalisées sur la philosophie arabo-islamique de l'Orient. Certes ceci s'explique par la richesse de cet héritage de l'orient ainsi que l'importance des sages et les philosophes de cette région. De nos jours, nombreux sont les chercheurs qui essayent de continuer cette exploration et d'améliorer ce que les pionniers (orientalistes et arabisants) ont réalisé dans l'histoire de la philosophie en Occident islamique. Le Laboratoire de philosophie de la Faculté des lettres et des sciences humaines de Marrakech s'est engagé sur cette voie. C'est ainsi que les articles publiés dans ce présent numéro de la revue *Difāf* (Rivages) ainsi que dans les numéros qui seront publiés ultérieurement reprennent les actes du colloque international organisé par le laboratoire LPSS et *Aquinas and Arab International Work Group (AAIWG)*.

Les articles du présent numéro ont été collectés, revu par Jamal RACHAK en sa qualité de Directeur du LPSS et coordonnateur du projet *Néoplatonisme en occident islamique*, ainsi que :

Terence Kleven (*Central College, Pella, Iowa, USA*),

Janis Esots (*The Institute of Ismaili Studies, London, UK*)

Pour *The Aquinas and the Arabs International Working Group (AAIWG)*

Malheureusement, lors de la préparation de ce numéro, nous avons reçue une triste nouvelle, nous étions attristés tous par la perte de l'habile chercheur Janis Esots, qui avait l'habitude de sceller sa correspondance par cette phrase :

«ونرجو منكم الدعاء، الحقيق يانيس»

Tout mon souhait est de prier pour ce méprisable Janis. Nous prions pour que son âme repose dans la paix et la tranquillité et mes sincères condoléances en ce moment de deuil.

Jamal Rachak
Directeur du LPSS
Laboratoire Philosophie et Société du Savoir

Color and Design in *Ḍaḥīrat al-Muḥtāj* of *al-Šayḥ Muḥammad al-Mu‘īṭ al-Šarqāwī*

Khalid Zahri

Faculty of Uṣūl al-Dīn, Tetouan (Morocco)

ملخص

تهدف هذه الدراسة إلى الكشف عن الأبعاد الجمالية في التواصل المعرفي والديني، من خلال نسخ مخطوطة من كتاب ذخيرة المحتاج، للصوفي المغربي الشهير الشيخ محمد المغطى بن محمد الصالح الشرقاوي (ت. 1180 هـ / 1766 م). وقد اتخذ هذا التواصل عدة أشكال، لكن أهمها الطريقتان الآتيتان:

- 1 – الألوان: وهي تتغنى التعبير عن القيم الروحية والأحوال الصوفية.
- 2 – الرسوم والصور: وتهدف إلى تقريب المعاني الغيبية والأخروية إلى الأفهام.

Résumé

Cet intitulé vise à examiner le rôle des dimensions esthétiques dans la transmission religieuse à partir de certaines copies manuscrites du *kitāb Ḍaḥīrat al-Muḥtāj* composé par le célèbre mystique marocain *al-Šayḥ Muḥammad al-Mu‘īṭ b. Muḥammad al-Šāliḥ al-Šarqāwī* (m. 1180/1766). Cette transmission se manifeste par diverses formes ; nous nous en arrêtons sur ces deux manières :

- 1 - Les couleurs qui servent à transmettre des valeurs spirituelles, et exprimer des positions mystiques.
- 2 - Les illustrations ayant le rôle de concrétiser des connaissances métaphysiques ou eschatologiques.

Abstract

This paper aims to examine the role of aesthetic dimensions in religious transmission from some manuscript copies of *kitāb Ḍaḥīrat al-Muḥtāj*, written by the famous Moroccan mystical *Šayḥ Muḥammad al-Mu‘īṭ b. Muḥammad al-Šāliḥ al-Šarqāwī* (1180 H / 1766 CE). This transmission is manifested especially in two ways:

- 1 – Colors that serve to convey spiritual values, and express mystical positions.
- 2 - Forms and images having the role of concretizing metaphysical or eschatological knowledge.

Introduction

In my paper, I will highlight the presence of the Prophet Muḥammad in Islamic heritage according to a Moroccan *Ṣūfī* during the 12th century AH / 18th CE who is Al-Ṣayḥ Muḥammad al-Mu‘ṭā al-Ṣarqāwī. I would first like to briefly present his biography before presenting my analysis.

Al-Ṣayḥ Muḥammad al-Mu‘ṭā b. Muḥammad al-Ṣāliḥ al-Ṣarqāwī is among the most important and celebrated spiritual leaders in the *Mağrib*. He died in 1180 AH / 1776 CE and was buried in Abū al-Ja‘d¹, a city situated in the middle of Morocco. He was one of the al-Ṣarqāwiyya's *Ṭarīqa* masters after his father al-Ṣayḥ Muḥammad al-Ṣāliḥ al-Ṣarqāwī, a great reformist of the *Ṭarīqa Ṣarqāwiyya* which became influential in many urban centers such as Fez, Meknes, Salé, Rabat, and Marrakech.

He studied all the known sciences in his time, such as Quranic sciences, ḥadīṭ sciences, Islamic Jurisprudence, Arabic grammar and philology, and Taṣawwuf,² under the supervision of his father al-Ṣayḥ Muḥammad al-Ṣāliḥ al-Ṣarqāwī and others like Aḥmad b. Muḥammad b. Nāṣir al-Dar‘ī, Muḥammad b. Sa‘īd al-Ṭarābulṣī, etc.³

He authored some works on Sufism including:⁴

1 - *Ḥizb al-Isti‘āfāt al-Raḥmāniyya bi Laṭā’f al-Aḍkār al-Nūrāniyya*.⁵

2 - *Ḥizb al-Faṭḥwa al-Nūrwa al-Duḥūlfī Ḥaḍrat Mawlānā al-Ġaḥfūr*.⁶

¹ Al-Qādirī (Muḥammad b. al-Ṭayyib), *Ilṭiqāt al-durar wa Mustafād al-Mawā‘iz wa al-‘ibar min Aḥbār wa A’yān al-Mi‘a al-Ḥādiyya wa al-Ṭāniyya ‘Aṣar*, Dār al-ĀFāq al-Ġadīda, Bayrūt, 1403 / 1983, T.II, p.448.

- Al-Qādirī (Muḥammad b. al-Ṭayyib), *Naṣr al-Maṭānī li Ahl al-Qarn al-Ḥādī ‘Aṣar wa al-Ṭānī*, in *Mawsū‘at A’lām al-Mağrib*, ed. Muḥammad Ḥağğī, Dār al-Ġarb al-Islāmī, Bayrūt, 1417 / 1996, T. VI, p. 2334.

- Al-Ḥawwāt (Abū al-Rabī‘ Sulaymān), *Al-Rawḍa al-Maqṣūda wa al-Ḥulal al-Mamdūda fī Ma‘āṭir Banī Sūda*, ed. ‘Abd al-‘Azīz Tīlānī, Mu‘assasat Aḥmad Ibn Sūda al-Ṭaqāfiyya, Fes, 1415 / 1994, T. II, p. 506.

- Ibn Sūda (‘Abd al-Salām b. ‘Abd al-Qādir), *Taḍkiratal-Muḥsinīn bi Wafayāt al-A’yān wa Ḥawādīt al-Sinīn*, in *Mawsū‘at A’lām al-Mağrib*, T. VII, p. 2390.

- Ibn Sūda (‘Abd al-Salām b. ‘Abd al-Qādir), *Iṭḥāf al-Muṭālī ‘bi Wafayāt A’lām al-Qarn al-ṭālīṭ ‘Aṣar wa al-Rābi‘*, in *Mawsū‘at A’lām al-Mağrib*, T. VII, p. 2387.

² Al-Ḥawwāt, *Al-Rawḍa al-Maqṣūda*, T. II, p. 504.

³ Al-Ḥuḍaygī, *Ṭabaqāt al-Ḥuḍaygī*, ed. Aḥmad Būmazgū, Maṭba‘at al-Nağāḥ al-Ġadīda, al-Dār al-Bayḍā’, 1427 / 2008, T.II, p. 384.

⁴ *Faḥras Maḥṭūṭāt al-Taṣawwuf*, Manšūrāt al-Ḥizāna al-Ḥasaniyya, Rabat - al-Maṭba‘a wa al-Wirāqa al-Waṭaniyya, Marrakech, 2010, T. 1, pp. 253 – 254, 268 – 269, T. II, pp. 276 – 277, 425 – 426.

⁵ Royal Library in Rabat (= RLR), n° 7246 (145 a – 150 a), 12719.

⁶ RLR, n° 1675 (1 - 7), 2431 (2 a – 8 a), 12719.

3 - *Ḥizb al-Laṭā'if wa al-Adkār wa al-Duḥūlfī Ḥaḍrat Mawlānā al-Ġaffār*.¹

4 - *Risālaft al-Taṣawwuf*.²

His massive encyclopedia, entitled *Ḍaḥīrat al-Muḥtāj fī al-Ṣalāt 'alā Ṣāhib al-Liwā' wa al-Tāj*, is the longest and one of the most celebrated books on the topic of sending salutations upon the prophet Muḥammad. It was widely circulated in the libraries of *Maġrib* and *Mašriq* and greatly praised by scholars of these two countries³ as recorded by 'Abd al-Ḥayy b. 'Abd al-Kabīr Al-Kattānī in his *Faḥras al-Fahāris*.⁴ His biographers note that Šarqāwī based this work primarily on a prophetic salutation formula that occurred to him (*ḥaḍarat lahu*) while he was in Fes and he followed the method of al-Šayḥ 'Abd al-Ġalīl b. Muḥammad Ibn 'Azzūm al-Murādī (960 H/1553 CE) in his book *Tanbīh al-Anām fī Bayāni 'Uluwwi Maqāmi Nabīyyinā Muḥammad 'Alayhi Afḍal al-Ṣalāt wa Azkā al-Salām*.⁵

Ḍaḥīrat al-Muḥtāj gives us a lucid idea of the central presence of the Prophet in the daily life and spiritual experience of Šarqāwī; hence the description that the love of the prophet permeated his flesh, bone, hair, veins and blood.⁶

It originally consisted of more than 70 volumes,⁷ and each volume

¹ RLR, n° 2431 (8 b – 11 b), 7246 (73 – 85). 12719 (1 a – 11 a), 13977 (1 – 8).

² RLR, n° 12286 (93 a – 93 b).

³ Their praises are gathered in a manuscript book intitled *Taqārīz ahl al-Mašriq wa Mišr wa Ifriqiyya 'alā Ḍaḥīrat al-Muḥtāj*, kept in RLR, n° 7958.

⁴ Al-Kattānī ('Abd al-Ḥayy b. 'Abd al-Kabīr), *Faḥras al-Fahāris wa al-Aṭbāt wa Mu'ḡam al-Ma'aḡim wa al-Mašyahāt wa al-Musalsalāt*, ed. Iḥsān 'Abbās, Dār al-Ġarb al-Islāmī, Bayrūt, 1402 / 1982, T. II, pp. 780 – 781.

⁵ Al-Qādirī, *Iltiqāt al-durar*, T. II, p. 447.

- Ibn Sūda al-Murrī, Muḥammad al-Tāwdī, *Al-Faḥrasa al-Kubrā*, ed. 'Abd al-M-aḡīd Ḥiyyālī, Markaz al-Turāt al-Ṭaqāfī al-Maġribī, al-Dār al-Bayḍā - Dār Ibn Ḥazm, Bayrūt, 1430 / 2009, pp. 205 – 206.

- Al-Ḥawwāt, *Al-Rawḍa al-Maqṣūda*, T. II, pp. 504, 505.

⁶ "Imtazaġat maḥabbat al-nabīyy ṣallā Allāh 'alayh wa sallam bi laḥmih wa 'aẓmih wa ša'rih wa 'urūqih wa damih", Al-Kattānī, *Faḥras al-Fahāris*, T. II, pp. 781.

⁷ Ibn Sūda, *Al-Faḥrasa al-Kubrā*, p. 206.

- Al-Ḥawwāt, *Al-Rawḍa al-Maqṣūda*, T. II, p. 504.

- *Faḥras al-Fahāris*, T. II, p. 780.

- Al-Kattānī ('Abd al-Ḥayy b. 'Abd al-Kabīr), *Tārīḥ al-Maktabāt al-Islāmiyya wa man Allāfa fī al-Kutub*, ed. Ahmed Chouki Binebine, Al-Rābiṭa al-Muḥammadiyya li al-'Ulamā', Rabat, 1434 / 2013, p. 239.

- Ibn Sūda, *Iḥāf al-Muṭālī*, T. VII, p. 2387.

- Al-Kattānī, *Faḥras al-Fahāris*, T. II, p. 780.

But according to al-Ḥuḍayġī and al-Qādirī, it consisted of more than 40 volumes :

- Al-Ḥuḍayġī, *Ṭabaqāt*, T. II, p. 384.

- Al-Qādirī, *Iltiqāt al-durar*, T. II, p. 447.

bears its own subject¹ and title, such as:

*Sifr First.*²

*Sifr second.*³

Sifr Aḥbār al-Awliyā' wa al-Ṣāliḥīn (News of the Saints and Righteous Book)⁴.

Sifr Aḥbār Bayt al-Maqdis wa Aḥādīṭ al-Ṣaḥra (News of Jerusalem and the Rock Book)⁵. *Sifr Ahwāl al-Qiyāma* (The Horrors of the Resurrection Book)⁶.

Sifr al-Ġinān (the Paradises Book)⁷.

Sifr al-Ḥamd wa al-Takbīr (Praise and Magnification Book)⁸.

Sifr al-'Adad (Number Book)⁹.

Sifr al-'Arš al-Ma'nawī (The Moral Throne Book).¹⁰

Sifr al-'Ubūdiyya (The Worship Book).¹¹

Sifr al-Aḍkār (Mention of God Book)¹².

Sifr al-Aḥzāb (Parties Book).¹³

Sifr al-Asmā' al-Nabawiyya (Prophetic Names Book).¹⁴

Sifr al-Basātīn (Horticulture Book).¹⁵

Sifr al-Dā'ira al-Muṣṭafawiyya (The Selected Circuit Book).¹⁶

Sifr al-Futūḥāt al-Rabbāniyya min al-'Āyāt al-Qur'āniyya 'alā al-Qulūb al-Rabbāniyya (The Divine Conquests of the Quranic Verses on the Hearts of Light Book)¹⁷.

¹ Al-Qādirī, *Ilṭiqāt al-durar*, T.II, p. 447.

- Al-Kattānī, *Faḥras al-Faḥāris*, T. II, p. 780.

² RLR, n° 7867, 7955.

³ RLR, n° 7924.

⁴ RLR, n° 7867, 7874.

⁵ RLR, n° 7868 bis

⁶ RLR, n° 7884, 7913, 7941.

⁷ RLR, n° 7931 (47 a – 134 b), 7945, 7954.

⁸ Royal Library, n° 7867.

⁹ RLR, n° 7910 (150 b – 212 a).

¹⁰ RLR, n° 7930.

¹¹ RLR, n° 7878.

¹² RLR, n° 7905.

¹³ RLR, n° 7957.

¹⁴ RLR, n° 7946.

¹⁵ RLR, n° 7867, 7938.

¹⁶ RLR, n° 7927.

¹⁷ RLR, n° 10318.

- Sifr al-Laṭā'iffi Fawā'id wa Tarā'if* (The Benefits in Subtle and Fun Book).¹
- Sifr al-Madadwa al-Imdād* (Tender and Logistics Book).²
- Sifr al-Mi'rāj al-Hissī* (Sensory Ascension Book).³
- Sifr al-Naqṭiyya* (Secrets of Points Book)(V. I).⁴
- Sifr al-Naqṭiyya* (Secrets of Points Book)(V. II).⁵
- Sifr al-Taḥabbubwa al-tarahḥum*(Gravel and Compassion Book).⁶
- Sifr al-Taṇā' alā Arwāḥ al-Ṣāliḥīn*(Praise the Souls of the Righteous Book).⁷
- Sifr al-Taṣawwuf ilā al-Biqā' al-Munawwara* (The Longing for Medina Book).⁸
- Sifr al-Wilāda* (Birth Book).⁹
- Sifr al-Wiṣāl al-Qudsī* (Holy Communication Book).¹⁰
- Sifr al-Ziyāra bi Aḥbār al-Madīna al-Munawwara* (Visit with the News Medina Book)¹¹.
- Sifr al-Ziyārafti Sā'ir al-Šuhūrwa al-A'wām* (Visit in other months and years Book).¹²
- Sifr Ba'd Maḥāsin al-Nabiyy*.¹³
- Sifr Buḥūr al-Kamālāt al-Muḥammadiyya*.¹⁴
- Sifr Faḍā'il al-A'māl*.¹⁵
- Sifr Ḥalq Allāh Ta'ālā li Dāti Sayyidinā Muḥammad*.¹⁶

¹ RLR, n° 7876, 7897.

² RLR, n° 7886, 7909, 7916, 7944, 10579.

³ RLR, n° 4949, 7906, 7923.

⁴ RLR, n° 7918.

⁵ RLR, n° 7910 (10 a – 55 b).

⁶ RLR, n° 11097.

⁷ RLR, n° 7874.

⁸ RLR, n° 7925.

⁹ RLR, n° 7919, 7950.

¹⁰ RLR, n° 7915.

¹¹ RLR, n° 7869.

¹² RLR, n° 7901, 7903.

¹³ RLR, n° 7880.

¹⁴ RLR, n° 7890.

¹⁵ RLR, n° 7893, 7898, 7911 (1 a – 117 b), 7926, 7937, 7951, 11091.

¹⁶ RLR, n° 7867.

Šarqāwī's detailed biography is provided in *Yatīmat al-'Uqūd al-Wuṣṭāfi Manāqib Muḥammad al-Mu'tā'*¹ written by his copyist and student *Muḥammad b. 'Abdīl-Karīm al-'Abdūnī*, who first wrote down *Daḥīrat al-Muḥtāj* as dictated to him by Šarqāwī himself.

His brilliance in regard to visual imagery led him to utilize three different ways of connecting with his reader:

1 – Words.

2 – Colors.

3 – Forms and images.

He used the first way like all writers. However, the significant contributions lie in the designs and colors used throughout the *Daḥīrat al-Muḥtāj*.

My analysis will show that neither the choice of design nor color usage are arbitrary rather they accurately reflect in each case a wealth of information about the Sufi states which are to be experienced when contemplating each particular design. Thus the proper study of the physical manuscript itself is transformed into a spiritual experience revolving around the love for the prophet Muhammad.

In my analysis below, I discuss the choice of designs and colors in selected examples and shed light on the reasons for their usage. I focus only the following selected volumes of this book:

Sifr al-'Arš al-Ma'nawī.

Sifr al-Futūḥāt al-Rabbāniyya min al-'Āyāt al-Qur'āniyya 'alā al-Qūlūb al-Rabbāniyya.

Sifr al-Madadwa al-Imdād.

Sifr al-Ziyāra.

Sifr Buḥūr al-Kamālāt al-Muḥammadiyya.

Sifr MadḥĀl al-Bayt.

7907 (1 a – 45 a), 7908, 7909, 7910 (100 b – 149 b), 7910 (150 b – 212 a), 7911, 7912, 7913, 7914, 7915, 7916, 7917, 7918, 7919, 7920, 7921, 7922, 7923, 7924, 7925, 7926, 7927, 7928, 7929, 7930, 7931 (47 a – 134 b), 7932, 7933, 7934, 7935, 7936, 7937, 7938, 7939, 7940, 7941, 7942, 7943, 7944, 7945, 7946, 7947, 7948, 7949, 7950, 7951, 7952, 7953, 7954, 7955, 7956, 7957, 8014, 10318, 10579, 11091, 11097, 12488 (96 b – 100 a), 12732, 14031 (See their description in *Fahras Maḥṭūṭāt al-Taṣawwuf*, T. I, pp. 179 – 180, 349 – 398, T. II, pp. 475 - 476).

¹ This manuscript book is kept in National Library in Rabat, “305 k”. This biographical book was summarized by al-Makkī b. al-Mu'tā' in his book *entitled Iḥtişār Yatīmat al-'Uqūd al-Wuṣṭā* kept also in the same Library, “509 J”.

*Sifr Haqīqat al-Ṭīna al-Ādamiyya.*¹
*Sifr Ma'ānī al-Ṣalāt 'alā al-Nabiyy.*²
*Sifr Madh Āl al-Bayt.*³
*Sifr Mafāhir al-Laylwa al-Nahār.*⁴
*Sifr Mafāhir al-Samāwātwa al-Arḍ.*⁵
*Sifr Manāqibal-Ḥulafā' al-Arba 'a.*⁶
*Sifr Manāqib al-Ṣaḥābawa Ahl Badr.*⁷
*Sifr Mawālī al-Nabiyy min al-Rijāl wa al-Nisā'.*⁸
*Sifr Mihrāb al-Arwāh.*⁹
*Sifr Šajarat al-Tawḥīd.*¹⁰
*Sifr Šamā'l al-Nabiyy (V. I).*¹¹
*Sifr Šamā'l al-Nabiyy (V. II).*¹²
*Sifr Šaraf al- Dāt al-Muḥammadiyya.*¹³
*Sifr Tafḍīl al-Ṭīna al-Ādamiyya.*¹⁴
*Sifr Ṭalab al-Šahāda.*¹⁵
*Sifr Ziyāratihī Ṣallā Allāh 'alayh wa Sallam,*¹⁶ etc.

Unfortunately, more than 14 volumes of the compilation have been lost.¹⁷

¹ RLR, n° 7882, 7910 (56 b – 100 a).

² RLR, n° 7883, 7934.

³ RLR, n° 7889, 7900, 7953.

⁴ RLR, n° 7907 (1 a – 45 a).

⁵ RLR, n° 7867, 7894, 7920, 7928.

⁶ RLR, n° 7888.

⁷ RLR, n° 7908.

⁸ RLR, n° 7940, 7952.

⁹ RLR, n° 7868, 7911, 7921, 7922, 7942, 7956, 12488 (96 b – 100 a).

¹⁰ RLR, n° 7899.

¹¹ RLR, n° 7891.

¹² RLR, n° 7948.

¹³ RLR, n° 7450, 7881, 7895, 7917.

¹⁴ RLR, n° 7910 (100 b – 149 b).

¹⁵ RLR, n° 7904, 7929.

¹⁶ RLR, n° 7887.

¹⁷ The Royal Library in Rabat keeps 56 titles in approximately 100 copies which are : 7450, 7867, 7868, 7869, 7871, 7872, 7874, 7875, 7876, 7878, 7879, 7880, 7881, 7882, 7883, 7884, 7885, 7886, 7887, 7888, 7889, 7890, 7891, 7892, 7893, 7894, 7895, 7896, 7897, 7898, 7899, 7900, 7901, 7902, 7903, 7904, 7905, 7906,

Sifr Mihrāb al-Arwāh.

Sifr Ziyāratihī Ṣallā Allāh ‘alayh wa Sallam.

It will divide this paper into two sections:

Section I: Colors and their significance.

Section II: Designs and their significance.

1. Colors and their significance

There is no doubt that colors evoke religious symbolism and spiritual connotations that vary according to different cultures and races. For instance, the Arabs during the pre-Islamic period and during the advent of Islam on the Arabian peninsula considered the color blue as the symbol of evil, the opposite of the Jews and Hindus who viewed blue as a sacred color. Particularly in Hinduism where blue is the color of the divinity Krishna.

The importance of colors and what they symbolize has also prompted some debates among Muslim mystics. For example, RūzbehānBaqī stated that red symbolizes passion “*‘išq*” while the founder of *al-Ṭarīqa al-‘Arūsiyya al-Asmariyya*, *al-Ṣayḥ ‘Abd al-Salām al-Asmar*, on the other hand, warned his disciples not to use red and black colors¹. RūzbehānBaqī’s opinion was based on the ḥadīṭ: “Whoever wants to look at the brightness of God, look at the red roses”². Nonetheless, ḥadīṭ scholars considered this hadith as fabricated and rejected³.

As Ṣarqāwī was a mystic, he employed and chose colors that reflected his spiritual states in blessing the Prophet Muḥammad. When he was in a state of contraction (*ḥāl al-qabḍ*), he used dark colors, like black, dark red, dark brown, as exemplified in the image below from *Sifr al-‘Arš al-Ma‘nawī*⁴:

¹ Maḥlūf (Muḥammad b. Muḥammad b. ‘Omar), *Mawāhib al-Raḥīm fī Manāqib Mawlānā al-Ṣayḥ Sayyidī ‘Abd al-Salām bni Salīm*, Tūnus, 1325 H, p. 123.

- Al-Asmar (‘Abd al-Salām b. Salīm), *Al-Naṣīḥa al-Ṣuḡrā*, published with *Mawāhib al-Raḥīm*, pp. 267, 280.

² Baqī (Rūzbehān), *Maṣrab al-arwāḥalfmaqāmwamaqām min maqāmāt al-‘arīfīn*, ed. ‘Āṣim al-Kiyyālī, Dār al-Kutub al-‘Ilmiyya, Bayrūt, 2005 / 1426, p. 272.

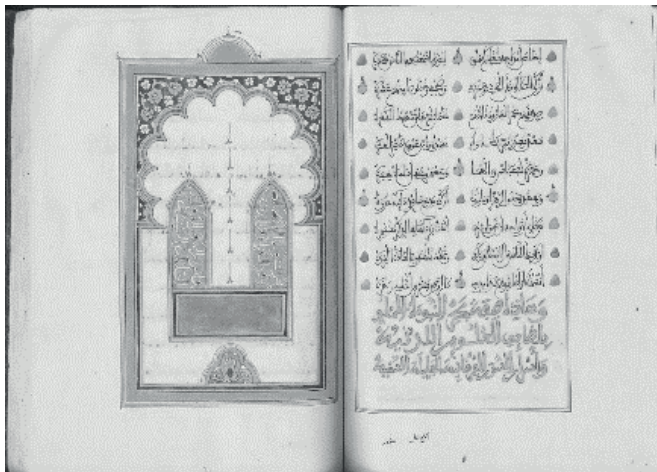
³ Ibn al-Ğawzī (‘Abd al-Raḥmān b. ‘Alī), *Kitāb al-mawḍū‘āt*, ed. ‘Abd al-Raḥmān Muḥammad ‘Oṭmān, Dār al-Fikr – Maktabat al-Qāhira, Cairo, 1388 / 1968, pp. 61 – 63.

⁴ *Sifr al-‘Arš al-Ma‘nawī*, RLR, 7930.



We notice the presence of the prophet is indicated here by using the dark red in writing his name "محمد" (*Muḥammad*) and the celebrated formula: *allahu-mma ṣalli 'alā sayyidinā Muḥammad wa 'alā āli sayyidinā Muḥammad* (God bless our master Muḥammad and the family of our master Muḥammad)

But when he was in an expansive state (*ḥāl al-baṣṭ*), always in blessing the Prophet, he used lighter colors, like white, yellow, orange, light green, as seen in the image blow from *Sifr Buḥūr al-Kamālāt al-Muḥammadiyya*¹:



¹ *Sifr Buḥūr al-Kamālāt al-Muḥammadiyya*, RLR, 7890.

It is important to note here that my understanding of *Šarqāwī*'s use of colors is not based on clear statements from the author in any volume of *Daḥīrat al-Muḥtāj*. Rather, this is my own interpretation based on my reflection and analysis of the place and time that the author used these colors. For example, *Šarqāwī* used bright colors to portray Paradise and utilized dark colors to represent Hell. Thus, the interpretation provided about the *Šarqāwī*'s philosophy of colors is not definitive. Rather, it paves the way for future research and analyses.

2. Designs and their significance

Šarqāwī employed specific designs for three reasons:

1 - To represent a metaphysical idea in a concrete form as seen in the selected images:

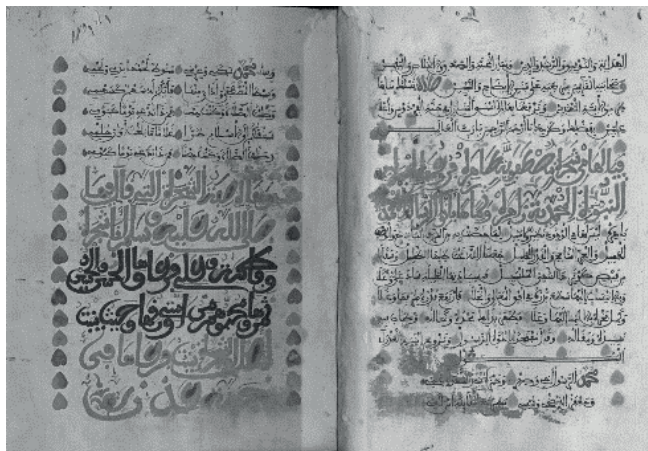
a. The ocean of prophethood: He described what he called "بحر النبوة" (*baḥr al-nubū'a*) / the prophethood's ocean, in the previous picture.

b. The tree of prophet's family: He drew an image of **the prophet's family tree** "شجرة أهل البيت" (*šaḡarat ahl al-bayt*),¹ as described in the well-known hadith:

"أنا شجرة، وفاطمة وعلي فرعاها، والحسن والحسين ثمرها، ومحبوهم من أمتي ورقها".

«I am a tree, Fatima and Ali are its branches; al-Hasan and al-Husayn are their fruits; and those who love them from my nation (ummah) are its leaves».

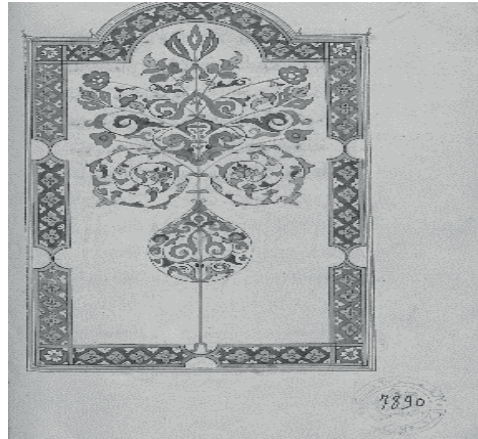
In this image, the bottom square represents the Prophet Muḥammad, the two first branches `Ali and Fāṭima, and the two second branches al-Hasan and al-Husayn.



¹ *Sifr Mihrāb al-Arwāh*, RLR, 7912.



c. He also envisioned the *šajarat al-tawḥīd* (شجرة التوحيد)¹, or the tree of divine unity/ the tree of the oneness of God:



This image can also be understood as a pictorial representation of the Qur'anic verse:

(ألم تر كيف ضرب الله مثلا كلمة طيبة كشجرة طيبة أصلها ثابت وفرعها في السماء)²

¹ *Ibidem*.

² *Qur'ān*, 14 : 24.

« Do you not see how God makes comparisons? A good word is like a good tree whose root is firm and whose branches are high in the sky »¹.

2. In contrast to the first aforementioned point, he also used images to represent the concrete as abstract ideas as illustrated in the following two examples:

a. In *Sifr al-Ziyāra fī Sā'ir al-Šuhūr wa al-A'wām*², he moves beyond realism and represents the Prophet Muḥammad as 110 abstract and surprising forms. I have chosen from them the following figures:



¹ *The Qur'an*: tran. M. A. S. Abdel Haleem, p. 160.

² *Sifr al-Ziyāra fī Sā'ir al-Šuhūr wa al-A'wām*, RLR, n° 7901.





b. He created images representing the believer "المؤمن" (al-mu'min), as mentioned the hadith qudsi:

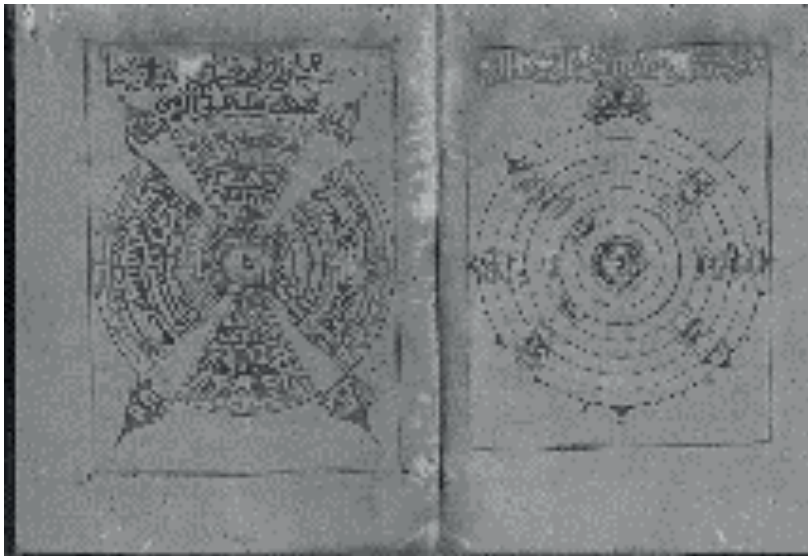
"لم تَسْغِني أَرْضِي وَلَا سَمَائِي، وَلَكِنْ وَسَّغِني قَلْبِي عَبْدِي الْمُؤْمِن"¹،

« My sky and my earth cannot contain me, but the heart of my worshipper servant can contain me ».

The three following figures illustrate this concept of the heart of a believer rendered into an abstract shape:²

¹ Al-‘Ajlūnī (Ismā‘il b. Muḥammad), *Kaṣf al-Ḥafā’ wa Muṣṣil al-Ilbās ‘Ammā Iṣṭahara min al-Aḥādīṭ ‘alā Alsinat al-Nās*, ed. Aḥmad al-Qallās, Mu’assasat al-Risāla, Bayrūt, 1399 / 1979, T. II, pp. 255 – 256.

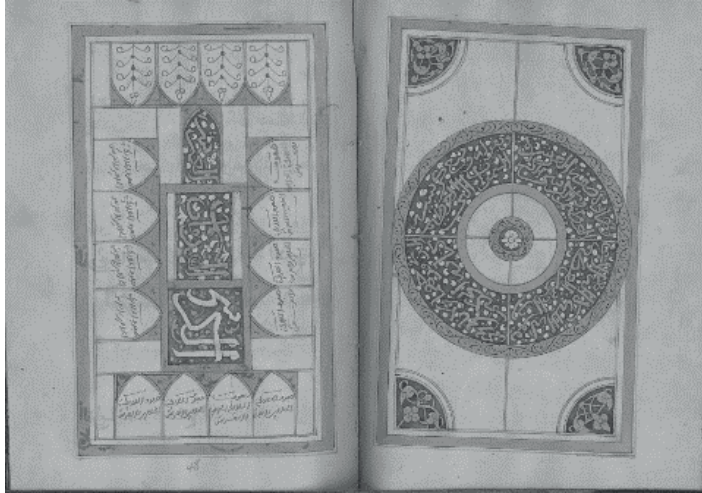
² *Sifr al-‘Arṣ al-Ma‘nawī*, RLR, n° 7930.



These images are intended to clarify the Ash‘arite principle that faith (al-īmān) is housed in the heart by explaining artistically the aforementioned Holy hadith.

3 – He draws on the chapter of Islamic eschatology "مبحث السمعيات في علم الكلام" (*mabḥaṭ al-sam'iyāt fī 'ilm al-kalām*) which discusses the Hereafter, hellfire, and paradise, into a tangible concept, such as these slides¹ :

The Throne and the Footstool / *al-'arṣwa al-kursī* (العرش والكرسي)²



The tree of Tūbā / *šāğarattūbā*³

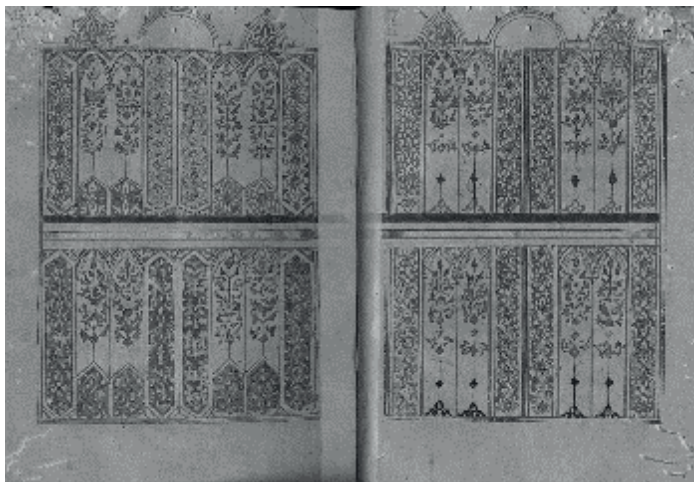


¹ We have to figure out here the metaphorical meaning, not the literal meaning.

² *Sifr al-Mi'rāj al-Hissī*, RLR, 7906.

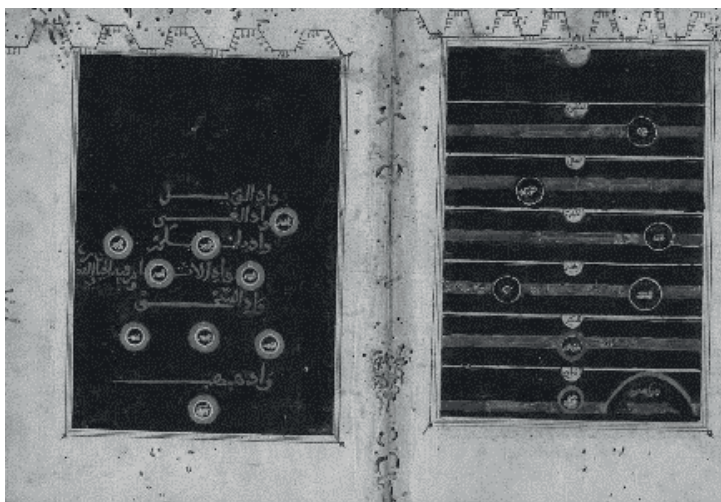
³ RLR, 7885.

Paradise / *al-ğanna*



As we may have noticed, several images of the aforementioned tree of divine unity are to be found in this image of Paradise. It can be also understood as an explanation of the hadith showing that *al-tahlīl* is among Paradise's plants¹.

Hellfire / *ğahannam*²



¹ Ibn Māğah (al-Ḥāfiẓ Abū 'Abd Allāh Muḥammad Ibn Yazīd al-Qazwīnī), *Sunan Ibn Māğah*, ed. Muḥammad Fu'ād 'Abd al-Bāqī, DārIḥyā' al-Turāṭ al-'Arabī, 1395 / 1975, T. II, p. 1251, ḥadīṭ n° 3807.

² *Sifr Ahwāl Yawm al-Qiyāma*, RLR, 7884.

On the right side, we see the levels of Hell:

Al-Hāwiyya (الهاوية) ;

Al- Sa'īr (السعير) ;

Al-Ġahīm (الجحيم) ;

Al-Hutama (الحطمة) ;

Saqar (سقر) ;

Laṣā (لظى) ;

Ġahannam (جهنم).

On the left side, we see the valleys of Hell:

Wādī al- Wayl (وادي الويل) ;

Wādī al-Ġayy (وادي الغي) ;

Wādī Yalamlam (وادي يللم) ;

Wādī al-Ātāmfiḥī al-ḥayyātwa al- 'aqārib (وادي الأثام فيه الحيات العقارب) ;

Wādī al-Saḥq (وادي السحق).

Mekkahin the mirror of al-Šarqāwī's system

Mekkah is represented in documents that portray the Islamic patrimony in three ways:

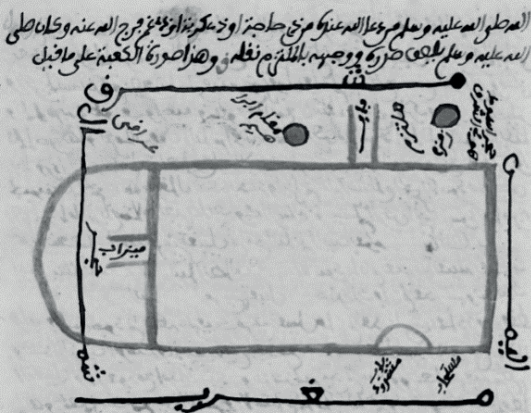
a. Juridically;

b. Spiritually / Mystically;

c. Theologically.

a. Juridically

For instance the book titled '*Umdat al- Ṭālibīn li Fahm Alfāz al-Muršid al-Mu'in* of Muḥammad b. Aḥmad al-Murābiṭ al-Adūzī al-Samlālī, as we see in this manuscript copies kept at the Royal Library in Rabat :

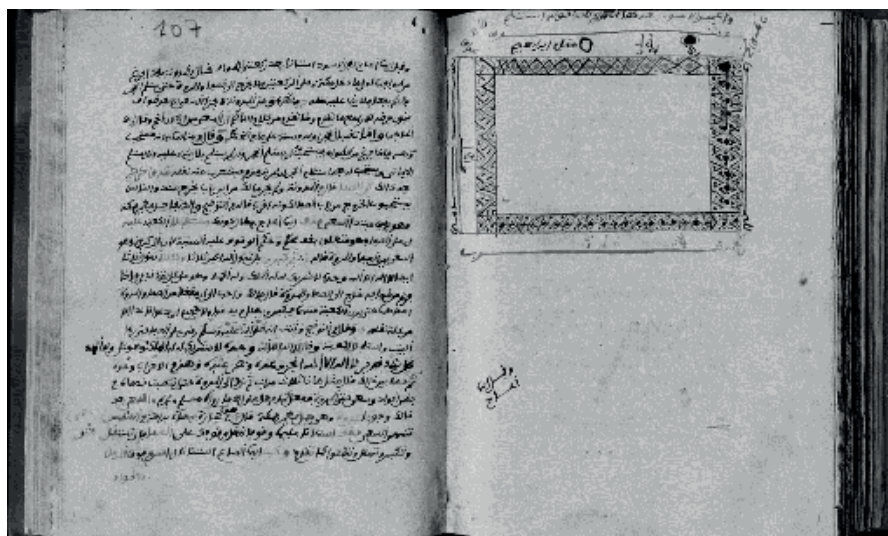
[illegible]

Copy « 2740 » :

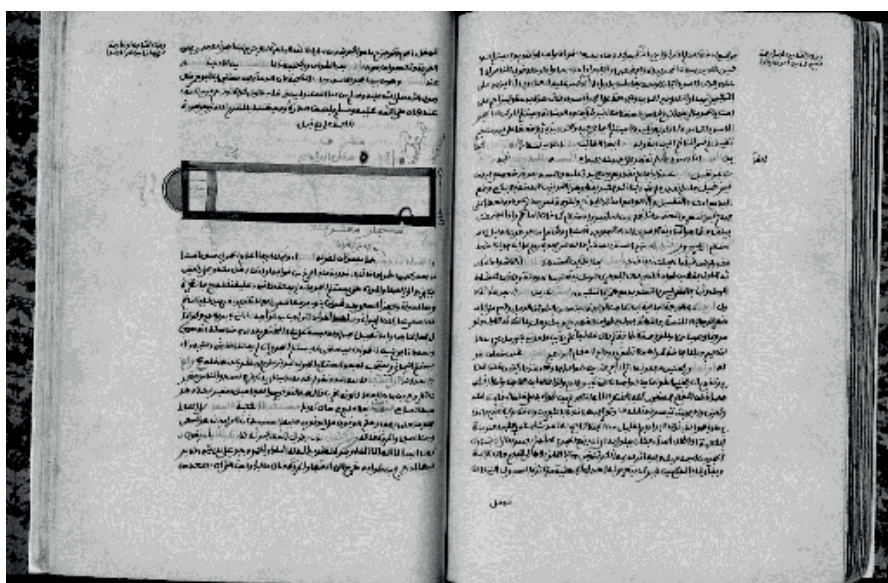


Copy « 6228 » :

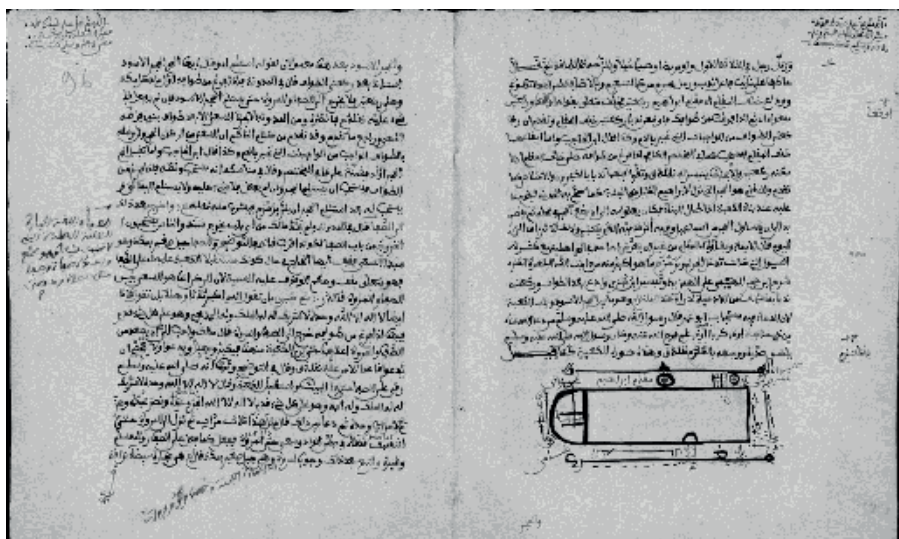




Copy « 7018 » :



Copy « 11465 » :



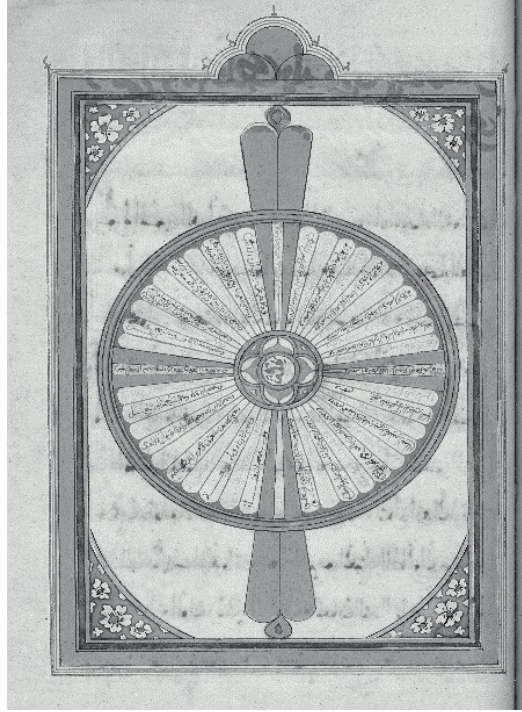
Copy « 11809 » :



But *al-Šarqāwī* added two other ways for portraying Mekkah: the spiritual/mystical and the theological:

b. Spiritual and mystical imagery

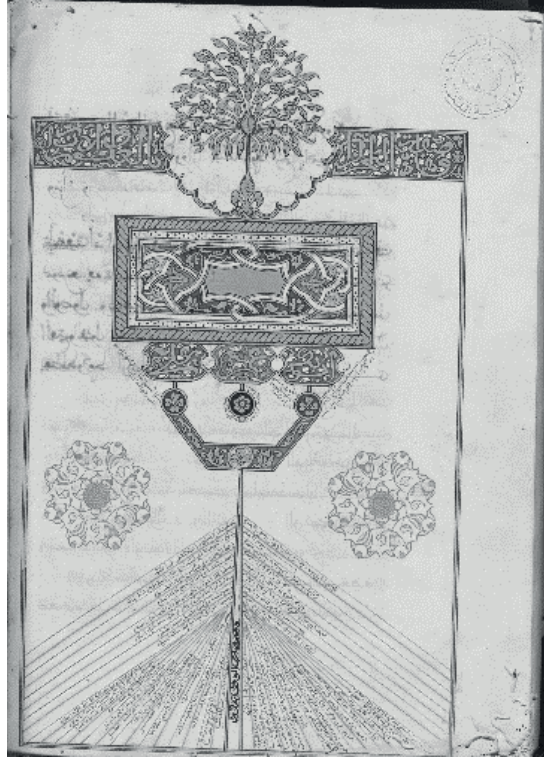
For example, this representation shows the Prophet's Ocean (*al-Baḥr al-Nabawī* / البحر النبوي) and the rivers which branch out from this Ocean¹ :



The author created this picture representing, the Prophet's Ocean and the Original *Ṣūfī* Pathways "الطرق الصوفية الأصلية" (*al-ṭuruq al-ṣūfīyya al-aṣliyya*) branching out from it (on the top of the picture), and the Time Owner "صاحب الوقت" (*ṣāhib al-waqt*) from whom all the sub-*Ṣūfī* Paths "الطرق الصوفية الفرعية" (*al-ṭuruq al-ṣūfīyya al-far'īyya*) branched out from² :

¹ RLR, 7890.

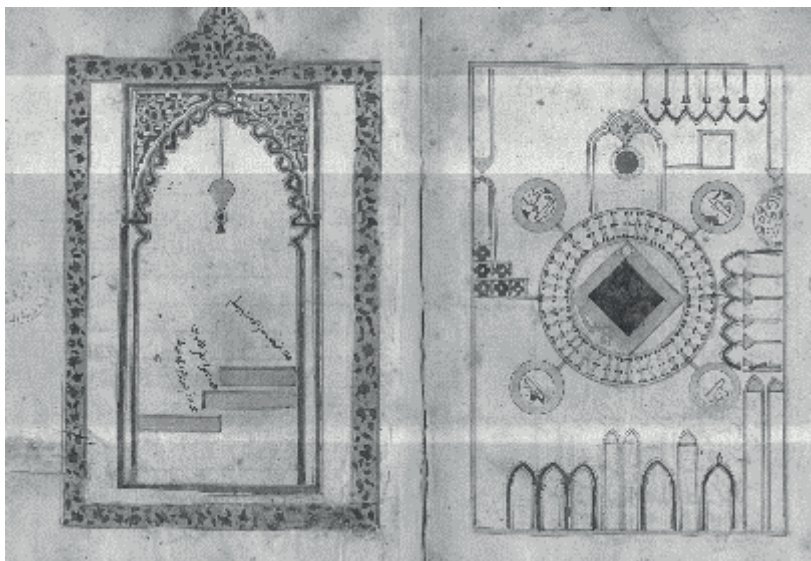
² RLR, 7885.



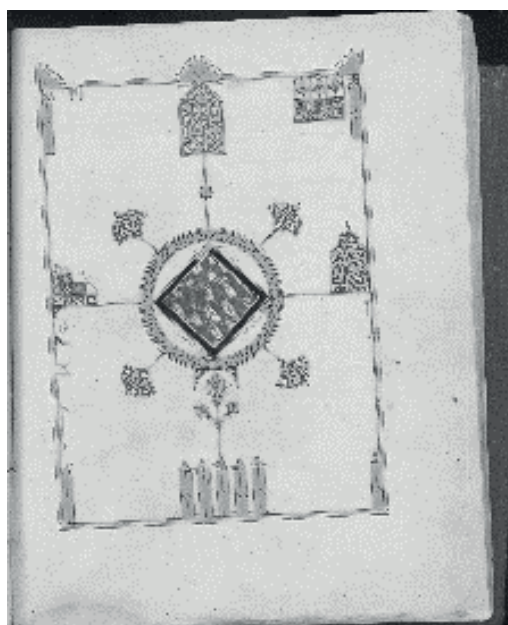
c. The Theological Representation

The Qur'ān and the *hadith* literature portray **Mekkah** as a symbol of the unity of all Muslims and a sign of the Oneness of God. This idea is portrayed in the aforementioned *al-Šarqāwī's Daḥīrat al-Muḥtāj*. In these pictures **Mekkah** is surrounded by four forms representing the four Schools of Islamic Jurisprudence: *Mālikī*, *Ḥanaḥī*, *Šāfi'ī* and *Ḥanbalī*. These images portray the manner in which the *madāhibfiqhiyya* (the major Sunni legal schools) though distinct are all unified in the Oneness of God:

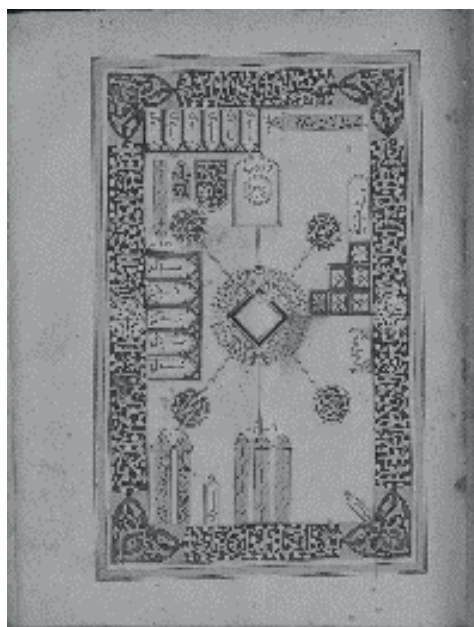
Copy « 7886 » (Sifr al-Madadwa al-Imdād):



Copy « 7887 » (Sifr Ziyāratihī Ṣallā Allāh ‘alayhwa Ṣallam):



Copy « 10318 » (Sifr al-Futūhāt al-Rabbāniyyamin al-ʾĀyāt al-Qurʾāniyya ʿalā al-Qulūb al-Rabbāniyya):



In another volume, *al-Šarqāwī* presents a picture portraying **Mekkah** surrounded by the Prophets, Messengers and the Prophet's family's names. He called this picture *Šifat Qalb al-Muṣṭafā* ¹(صفة قلب المصطفى). As I mentioned before, It describes that the love of the prophet permeated his flesh, bone, hair, veins and blood



¹ *Sifr Madh Āl al-Bayt*, RLR, 7889.

Conclusion

After presenting and analyzing the selected images and designs from *Daḥīrat al-Muḥtāj*, I would like to raise some issues regarding the matter:

a- Šarqāwī uses these images and designs in order to draw closer to God through His Messenger.

b- We are confronted with a crucial question: What is the source of Šarqāwī's philosophy of colors? Is it the result of his own creative imagination? It is difficult to answer this question because he does not explicitly address this issue in *Daḥīrat al-Muḥtāj*.

c- Another question that arises is where did he receive his artistic training? Who inspired him to use this method of expression?

These difficult questions may remain unanswered especially because his primary residence was in Tadla, in central Morocco, an area which is not known for scholars who specialize in the arts of drawing and carving.

d- Šarqāwī was a pioneer, and in some respects, his drawings and designs were too early for his time. Unfortunately for him, he lived in a society that was not ready for his idea of artistic innovation that could be considered as one of his greatest achievement.

مجلة العلوم الإنسانية

ضفاف

مجلة علمية محكمة

العدد السادس - 2021

إصدار كلية الآداب والعلوم الإنسانية
جامعة القاضي عياض - مراكش - المغرب

شروط النشر

- مجلة ضفاف مجلة علمية محكمة تعنى بنشر الأبحاث والأعمال التي تدخل في مجال العلوم الإنسانية.
- مجلة فصلية.
- تنشر المجلة مقالات ودراسات وأبحاثاً أصيلة لم يسبق نشرها ولا تقديمها للنشر.
- تخضع الأعمال المقترحة للنشر لشروط البحث العلمي المتعارف عليها من حيث التوثيق وذكر المصادر والمراجع المعتمدة.
- تعبر الأبحاث المنشورة بالمجلة عن آراء أصحابها.
- تقدم الأبحاث في نسخة مطبوعة ونسخة إلكترونية.
- تلتزم المقالات بالمعايير التقنية للنشر بالمجلة، فتكتب المقالات العربية بخط 14 Sakkal majalla والمقالات بالحرف اللاتيني بخط 11 Times New Roman.
- تكتب الهوامش أسفل الصفحة بخط 10 Times New Roman.
- ينبغي ألا تزيد صفحات البحث عن 20 صفحة.
- يذكر الباحث اسمه واسم بنية البحث والجامعة-المؤسسة التي ينتمي إليها في الصفحة الأولى.
- يقدم الباحث ملخصاً لبحثه مستقلاً عن المقال.
- يكتب ملخصاً للبحث بلغة غير اللغة التي كتب بها.
- تخضع المقالات والبحوث المقدمة للمجلة للتحكيم، ويلتزم الباحث بإجراء التعديلات التي يقترحها المحكمون في أجل أقصاه 15 يوماً بعد توصله بها.
- تحتفظ المجلة بحقوقها في عدم نشر أي بحث لا يستجيب لشروطها.
- لا ترد الأبحاث إلى أصحابها نشرت أو لم تنشر.
- تحتفظ المجلة بحقوق التأليف وإعادة النشر الورقي أو الإلكتروني للمقالات المنشورة بها.
- المقالات المقدمة للنشر لا يجب أن تنتهك حقوق مؤلفين أو ملكية أطراف آخرين.

شكر

تتقدم هيئة تحرير مجلة "ضفاف" للعلوم الإنسانية
بخالص تشكراتها لكل من ساهم في إغناء هذا العدد،
كما توجه شكرها الجزيل للأمانة الأجلة الذين لم
يتروا في قراءة المقالات وتقييمها وتحكيمها.

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مجلة العلوم الإنسانية

ظفاف

مجلة علمية محكمة

صفاف

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العدد السادس - 2021

مجلة فصلية علمية ومحكمة تصدرها كلية الآداب والعلوم الإنسانية

بجامعة القاضي عياض - مراكش - المغرب

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الإيداع القانوني : 2018PE0010

ردمك : 2605-6410

لوحة الغلاف للفنان ماحي بنبين

تعبر المقالات عن آراء أصحابها فقط



جامعة القاضي عياض
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