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Materiality, Provenance, and Visual Culture in an Ottoman Edition of *Dalāʾil al-Khayrāt*

This poster presents preliminary findings from an ongoing master's thesis examining a 1332 AH/1913–14 Ottoman printed edition of *Dalāʾil al-Khayrāt wa-shawāriq al-anwār*, one of the most influential devotional texts in the Islamic world. Composed in the fifteenth century by the North African Sufi scholar Muḥammad al-Jazūlī (d. 1465), the work circulated widely across regions and media in both manuscript and printed forms. While previous scholarship has explored the manuscript tradition, devotional functions, and visual culture of *Dalāʾil al-Khayrāt*, comparatively little attention has been paid to Ottoman printed editions as material objects that preserve evidence of production, use, and transmission.

The central research question is: how can the material and provenance-based analysis of a single copy of *Dalāʾil al-Khayrāt* contribute to our understanding of late Ottoman religious printing and the transmission of Islamic devotional literature? The study is based on a copy preserved in the Museum of Islamic Art in Berlin and forms part of a master's thesis investigating the materiality, provenance, and visual culture of Ottoman printed editions of the text.

The research combines methods from book history, material bibliography, provenance research, and visual analysis. Physical features such as typography, binding, paper, marginalia, ownership marks, and institutional annotations are examined alongside comparisons with manuscript exemplars and other printed editions. Particular attention is given to illustrations of Mecca and Medina and to the ways visual conventions were adapted from manuscript culture to print.

Preliminary findings suggest that the edition reflects a hybrid production process in which printed books continued to rely on established manuscript models. The visual programme demonstrates the persistence of devotional imagery while adapting it to the possibilities of print technology. Furthermore, the book's provenance, from its acquisition by the art historian Ernst Kühnel to its later incorporation into the Museum of Islamic Art in Berlin, reveals broader patterns of collecting, institutional transfer, and engagement with Middle Eastern textual heritage.

By combining material, visual, and provenance-based analysis, the project demonstrates how the close study of a single printed devotional book can contribute to broader discussions of Ottoman printing history, Islamic book culture, and museum collections as sites of cultural memory.