

Prophetic Hadiths, Rulings, and Scriptures from the Holy Quran on Timorese buildings (771-911 / 1370-1506)

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Abstract:

Timorese generally succeeded in using mosaics and ceramic tiles to decorate buildings from the outside

inside, domes, transition areas, inputs into walls, niches, some platforms and tomb structures, so that it is difficult to find an architecture or facility without ceramic tiles or mosaics,

and was decorated with various types of decoration, including the inscription, which occupied a prominent place, where all buildings are decorated with these writings.

The research aims to shed light on these non-Qur'anic writings, from the Hadiths of the Prophet, where it turns out that some of them are true and weak, and there are also attributed to the proverbs and not the Hadith. Some of them are adapted from the verses of the Qur'an, Shiite writings are from the words of Imam Ali, found at the Timurid stat, and also show the decorative method used in these writings on buildings.

The artist succeeded in combining the Hadiths and the Qur'anic verses and used them together in the decoration of buildings that were covered with ceramic tiles in the implementation of the inscriptions mentioned above on the buildings, and used more than one color in the implementation, often used two different colors, which is predominantly degree A light color such as white, green and yellow, while the artist performs the floor in dark, often blue, to make the writings clearer, and therefore perform aesthetic purpose along with the purpose related to its content.

Keywords:

Hadiths; Writings; Judgment; Timurid Buildings

An Introduction:

Archaeological writings played a clear role not only on Timurid buildings, but also on other buildings of various shapes and types, throughout the Islamic world, east and west, in the different historical eras, and these writings were characterized by diversity, both in form and content, so that they became an important phenomenon. Among the phenomena of Islamic art. The importance of using Arabic calligraphy in the decorations of the facades of Islamic architecture is due to the originality of this use. If it was possible to find similarities in the arts with other decorative uses, the Arabic calligraphy is a unique feature that characterized the decoration of Islamic buildings of all kinds.

The Arabic calligraphy has helped confirm the identity of Islamic architecture and give it a distinctive character that distinguishes it from the buildings of other arts. It has also been able to preserve the identity of the various Islamic peoples in these buildings and their facades, through the use of the methods and types of local Arabic fonts created by the hands of calligraphers in every country to beautify The facades of Islamic buildings in it, as well as the methods and techniques of implementing Arabic calligraphy on the architectural facades were

a factor in determining the identity of those facades. For example, colored ceramic tiles with small squares were used in the region of the Islamic East countries to cover their brick buildings to preserve and beautify them.

It is known that Islamic architecture has witnessed a new phenomenon since the fifth century AH / eleventh century AD, which is the recording of some advice, which are either quotations from some honorable hadiths of the Prophet, in addition to quotations from the Holy Qur'an on the walls and niches of religious establishments, or are given in the form of some ruling Proverbs and verses from poetry, and the first beginning was in Iran, and soon the hadiths became more common in the decoration of mosques and the antiques in them, and the sayings of Imam Ali bin Abi Talib and some wisdom and proverbs were added to them.

The artist succeeded in mixing between the hadiths of the Prophet and the Qur'anic verses and used them side by side in the decoration of the buildings that were covered with ceramic tiles, where the Muslim artist realized that the Arabic calligraphy represents an abstract element of its artistic characteristics, which makes it a pliable decorative element that achieves the goals and artistic aesthetic values. The Arabic calligraphy was employed to connect the parts of the facades by distributing it within the decorative frames, which connect the vertical levels with the horizontal or the dome, and decorate most of the external surfaces of the buildings.

Research Aims:

He published a group of Arabic inscriptions on Timurid buildings, which were written on ceramic tiles.

Presentation and division of these writings into propaganda writings, hadiths and writings that include wisdom, sermons and some poems.

Analysis of these writings and the importance of writing them, especially the emergence of a group of them that includes Shiite expressions.

Research Importance:

Recognizing through these writings the prevailing thought at this time and how the beginning of the promotion of Shiite thought, which later became prevalent in the Safavid period, as well as the diversity of the contents of these writings from the presence of sermons and poems that immortalized the impact and remained circulated and passed down through generations.

Research Methodology:

First, dividing the writings according to their type into religious writings, honorable prophetic hadiths, ruling writings, Shiite writings, and poetry.

Results:

Through the study, it becomes clear that the large and enormous areas of the inscriptions that overlay many different architectural elements on the Timurid buildings (the subject of the study), so that almost no element of the architectural elements is devoid of the implementation of many inscriptions, which is a phenomenon almost unique to the buildings in Iran and Asia Al-Wusta differs from other contemporary buildings in many regions of the Islamic world.

The inscriptions on the buildings had a special situation represented in the artist's keenness to find a proportion and proportion between the inscription and the place where this inscription was executed. The high altitudes and the wide areas of the buildings imposed on the artist to carry out writing in large sizes, especially the higher the place designated for carrying out the writing to make it easier for the viewer to read it. The ratio was one of the most important factors that the artist used in formulating his writings, which he addressed to beautify the architectural elements and give them that distinctive character of Islamic architecture>

The artist also used more than one degree of color in the implementation of his writings, as he often used two different colors in the implementation of these writings, which are often light in color, while the floor is in dark color, with the aim of clarifying the writing about the floor, and this manipulation of colors also led to giving character Aesthetic and decorative to be eye-catching.

The research shows that although Persian calligraphy is a purely Iranian innovation, it was little used on buildings, as it ranked second after Arabic calligraphy, and the reason for this is due to the nature of written texts executed on buildings, which included various religious writings, Arabic calligraphy is appropriate For its implementation on the Persian line.

It also appears through the research that the employment of writing on these surfaces was based primarily on its contents and not only on its form. The choice of the location of the inscriptions was often affected by their content. For example, we find the selection of writings related to death and mentioning the merits of the dead, which are related to their existence. On the walls of tombs and mausoleums, writings of praise on the roofs of palaces, and writings related to worship such as prayers on the facades of mosques, and so on.

This study indicates that the artist is a type in choosing the texts of the epigraphic inscriptions, he did not stop at the writing of Quranic texts, the names of God and religious writings. It comes to him with the content of the writing that he implements.

The study showed that the writings of hadiths and rulings recorded on the buildings played the role of "preaching and guidance." The hadiths engraved on the walls of mosques are seen by the crowds of worshipers sitting in the mosque, and they must wander with their eyes around the mosque, and enjoy reading the verses and hadiths engraved on its walls, which contribute to presenting a kind From religious awareness and instructions to the seated worshipers, and then it has been taken into account that they are related to the place from hadiths urging prayer and building mosques.

Some hadiths were written with the aim of achieving political propaganda for the sultan, urging people to obey him as he is "the shadow of God in the earth." Among them is the hadith "The Sultan is the shadow of God in the earth," and some of them are writings that are slogans for the Sultan that are associated with him, such as the slogan of Timur Link, which was written on the facades of his palace, "Justice." The foundation of the king and the emblem of kings.

Finally, the research revealed the existence of hadiths with Shiite content and writings from the sayings and sermons of our master Ali bin Abi Talib, peace be upon him, on some of these buildings, which may have existed as a kind of political propaganda for the Timurid rulers as being patrons of all religious sects, or they may have been made in regions that embrace Shiism.

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