

The visual Artistic vision of the Prophet Moses story in the Islamic manuscripts Art from the 7th to 11th centuries AH / 13-17 AD

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Abstract:

In our study of the art of manuscript illustrations, we note the multiplicity of aspects of the illustrated subjects, there are scientific, literary, historical and religious subjects. However, what we possess of manuscripts depicting religious scenes remain in many museums around the world now revealed to us a lot about manuscripts that dealt with religious subjects during the Islamic era, so we find some examples of manuscripts Religious figures include pictures of sacred figures, such as the manuscript "Jami al-Tawarikh" by Rashid al-Din Fadl al-Hamadhani in the 8th century AH/14th century AD, which is preserved in the Edinburgh Library in Scotland. And the Shi'ite, as well as the depiction of prophets and messengers in historical books as well as in religious stories, and this was accomplished at the request of senior rulers and powerful ones; This assures us that Islamic photography tended to depict the stories of the prophets as a way to spread ethics and cultural awareness or as a historical account of events, especially that these manuscripts were for state leaders and not for public figures; When focusing on the story of Moses and its development during the stages of photography in Islamic art, we note that the selected topics are the topics that were focused on in the Holy Qur'an, with the introduction of some new scenes also mentioned in the Old Testament (the Torah) and dyed them in an Islamic color, after the 8th century AH/14 AD, whose works were Art at that time was inspired by the stories of the Old Testament.

The research begins with an overview of the history of religious manuscripts in the Islamic world and deals with the purpose of depicting the scenes of the prophets and the artistic philosophy behind these topics. The research also studies and analyzes some models from the 7th century AH/13 AD to the 11th century AH/17AD, and explains the development that occurred on the plastic elements and the use of forms that turned into Symbols used as fixed symbols, once we see them we can identify the subject depicted.

Keywords:

Islamic painting ,Religious painting , Miniatures Art ,illuminated Miniatures ,Islamic Manuscripts

Summary:

The research deals with the method of the artist's implementation of religious positions, especially the story of the Prophet Moses, peace be upon him, in the art of decorated books (manuscripts) in Islamic Art. Whereas, religious subjects were not portrayed as a religious heritage or for the dissemination of religious teachings, but rather as a way to record historical events in history books or to spread ideal morals that are good for society through literature books, and therefore the patrons of this type of art were the ruling class, such as sultans and

princes, as the implementation of this type of depiction was carried out by artists in the royal art workshops in the sultans' palaces.

The research also mentions the tools and materials used in Islamic manuscripts and the types of dyes used in Islamic manuscripts with the inclusion of their scientific names and the method of preparing papers for drawing on them, as well as the method of distributing colours.

The artist relied on several sources from the beginning of his implementation of religious topics and considered them as his reference, such as the stories of the Old Testament and the Holy Qur'an, so he mixed them until he developed his own style.

The depiction of the themes of religious stories in Islamic art began in the 13th / 14th century AD, and soon these themes multiplied in Islamic art until they reached their peak in the golden age of the 15th century AD and continued to the 17th century AD. All the way to the stories of the prophets of Nishapuri and the manuscript of the Mirror of Holiness in the 17th century AD. The artist did not depict the sacred personalities as prophets according to a living model in front of him or a true description. Rather, he was satisfied with symbolizing the prophets with some special symbols, which later became indications for drawing a sacred figure such as the sacred flame and the veil of the face. The research includes different models and varied in terms of topics and dates.

Similarities and common features appear in all models, such as the continuity of dividing the page into two parts, one part is calm and serene and always has Moses, and the other part is full of scattered and violent movements and always expresses the event in the picture, as well as the kinetic diversity in people, each of them has a motor performance that distinguished him and expresses it.

At the end of the research, we note that the goal of depicting religious subjects is to publish religious preaching. Most of the drawings that contain religious subjects are not depicted as a religious template, but are worldly works carried out for the sake of the sultans and princes in the royal court; Religious photography also appeared in some Islamic countries and did not appear in others, and among those artistic centers that were interested in photographing this type of subject is (Iran - Turkey - India). In depicting the scenes, the story was depicted in a contemporary way for the time in which the manuscript was executed, and this is evident in the elements that carry with it the patterns of space and time in costumes, clothes and buildings, shedding light on the Prophet and his distinction through the aura or the face covering, which is a kind of prestige and respect for the personality. The image, and the sacred flame or aura was used more than the face covering, and that flame either covered the whole body or the head only, and the most used is the halo around the head, and it rarely appears devoid of the aura.

At the end of the research, we can say that Islamic art, especially in the illustration, did not leave any of the topics that could be transformed into a work of art unless he did it in accordance with his philosophical vision and his own artistic vision stemming from the site where the artwork was executed with the addition of symbols and elements of its own that make it unique and distinguished among the arts of other civilizations.

Results:

- 1- There were no manuscripts related to the story of Moses, peace be upon him alone, but some scenes from his life were depicted within other scenes and stories from the lives of other prophets and stories of two historical heroes and kings.
- 2- Drawings that contain religious themes are not depicted as religious moulds, but are worldly entertainment works carried out for the sake of the sultans and princes in the royal court; To tell a story that is related to and affects human life, as its function is to add a moral value or a life lesson through the use of symbolism and philosophical content as well as the elements that form direct concepts, and not an act of the afterlife or an educational religious work or a work to sanctify specific people.
- 3- Some scenes received more attention than others from the story of Moses and were filmed in a larger amount than their counterparts from the other scenes, such as (Moses' stick turned into a snake – Moses eliminated Awj – Moses and Quran), and the common factor between these topics is the divine miracle that occurred in Each of them, therefore, confirming this on the artist's choice of topics that generally approximate myths, miracles, and strange things far from reality, which confirms the artist's interest and emphasizes the ethical, societal and recreational aspect of those works, away from the religious aspect.
- 4- The artistic centers that were interested in photographing this type of subjects are (Iran – Turkey – India). All the artistic models in our hands did not come out of those geographical locations, despite the varying number of works. Most of them depicted the story of Moses, Iran, followed by Turkey. As for India, the works that the story of Moses, peace be upon him, included a small number of those that depicted Christ.
- 5- The golden age of religious depiction in Islamic manuscripts is the 10th century AH / 16 AD when manuscript photography reached a high quality and a high level, especially among the Persians and Turks. As for the 11th century AH / 17 AD, Western influences began to enter and followed Western pictorial methods in terms of perspective and colours, as we note in a manuscript Dastan of Christ and other manuscripts, especially those executed in India.
- 6- Depicting the story in a contemporary way of the time in which the manuscript was executed, away from adhering to the chronological and historical template of the real story, and this appears in the costumes, clothes and buildings.
- 7- Most of the scenes are external scenes in natural places, such as in the scene of the confrontation of witches, the drowning of Pharaoh, the destruction of Quran and the burning serpents. They were photographed inside the palace.
- 8- The most frequent and used configuration is the design that consists of a mountain background that covers most of the image area from the front in the foreground, over which the main events of the scene revolve, and behind that mountain there is a group of people stand spectators and the sky appears at the top and forms a small area.
- 9- Shedding light on the Prophet and distinguishing him through the aura or the face covering, which is a kind of prestige and respect for the depicted character, and the aura or the sacred flame was used more than the face covering, and that flame either covered the whole body or the head only, and the most used of them was the aura around the head and rarely appears free from the areola.

10- Most of the pictures are depicted inside frames of specific shape, which are often square or rectangular, and the artist may take some elements outside the frame to add an aesthetic feature to the picture.

11- The development of the artistic style from the 8th century AH / 14 AD, which relied on calligraphy and its use in its various densities as a basic formative factor, followed by colour in the first place with the dominance of the heroes on the vertical and horizontal space of the image, so the characters came in a larger area and more important than the background, and with the development of time and the emergence of artistic schools such as Timurid and Safavid, There became a specific model that the artist adheres to, as a unified plastic template for some subjects, especially the theme of the miracle of the snake in the period from the 9-10 AH / 15-16 CE centuries, when people became smaller and increased in numbers. The artist took care of the background and decorated it with plant shapes and textures such as rocks, herbs and water; It was followed by the 11th century AH / 17 CE, in which Western art began to enter the Islamic world and the introduction of some new rules such as the engineering perspective, background and anthropomorphism with shadow and light.

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