

# The Calligraphic Inscriptions of the Miniatures of Kaaba in the Light of Selected Iranian Manuscript Exemplars from 8 A.H /14 A.D to 10 A.H/16 A.D: Artistic Study in Form and Content

Dr. Ahmad Samy Badawey Zaid

Lecturer, Department of Archaeology, Faculty of Arts, New Valley University, Egypt.

[Dr.ahmadsamy@art.nvu.edu.eg](mailto:Dr.ahmadsamy@art.nvu.edu.eg)

## Abstract:

God has chosen Mecca to be the location of His Sacred House, so Muslims from all over the earth go there. The Sacred Mosque and Kaaba have received the attention of photographers during the Islamic era so that there are many Miniatures executed in Iranian manuscripts depicting the Kaaba and the Sacred Mosque with all their architectural and decorative details. The Iranian artist has not forgotten to clarify the inscriptions executed on the Kaaba. The research aims at studying the calligraphic inscriptions executed on the Kaaba through selected exemplars of the Iranian manuscripts from the 8<sup>th</sup> Hijri Century until the 10<sup>th</sup> Hijri Century. Taking into account the diversity in the written inscriptions executed on the covering of the Kaaba in terms of form and content, the research tackles selected Miniatures that represent the Ilkhanian Mongolian period, the Timrod period, and the beginnings of the Safadi period. The study deals with the inscriptions in the light of an artistic reading and analysis of the form and content to show how the photographer is committed to reality.

The research is based on the descriptive and analytical approach of the inscriptions on the drawings of the Holy Kaaba - the study period - where I read the written texts and identify the script executed on them and its form, then dealt with the content of the writings and compare the writings executed on some models of antiques and contemporary buildings, and identify the extent of the reality of those inscriptions or not and make comparison. Contemporary pictorial school and to identify the extent to which these inscriptions are realistic or not, and to compare with the miniatures of the contemporary pictorial school, and I have selected examples from the depictions of manuscripts in Iran in that period to know the extent of development in the writings in terms of form and content after the sectarian change and considering the Shiite sect the official doctrine of Iran in the Safadi era.

## Introduction:

### preamble:

**The first topic:** the descriptive study and reading of the writings carried out on the drawings of the Holy Kaaba in the depictions of Iranian manuscripts from the 8th century A.H / 14 A.D until the 10th century A.H / 16 A.D.

**The second topic:** an analytical study of the writings executed on the drawings of the Holy Kaaba in the miniature of manuscripts.

### Research problem:

The Iranian photographer was interested in drawing the Grand Mosque. We have received a large group of Iranian miniatures belonging to the study period, including drawings of the Holy Kaaba. The Iranian artist did not neglect the decoration of the Kaaba with types of

inscriptions; The research problem is represented in a number of questions, namely: What are the technical characteristics of these inscriptions? What are the types of fonts used in the inscriptions? What is the purpose of them? Were those inscriptions affected by the reality of the artist who was living during that time?

### **Previous studies:**

The subject of the Two Holy Mosques received great attention from photographers in Islamic era, and therefore they were inspired by in the drawings of Islamic manuscripts, and thus it received attention from researchers and students of Islamic arts, but the studies that dealt with the drawings of the Grand Mosque through Islamic manuscripts paid full attention to the architectural description and the historical development of the architecture of the Grand Mosque without addressing the written elements that decorated it, both in terms of form and content and the extent of the reality of those inscriptions, as well as studies that dealt with the writings executed on the images of manuscripts, including studying the written texts on the drawings of the Sacred Mosque, so it required a study that takes care of those writings and study them in terms of form and content and to identify the extent of their realism.

### **Research Methodology:**

The research is based on the descriptive and analytical approach of the inscriptions on the drawings of the Holy Kaaba - the study period - where I read the written texts and identify the script executed on them and its form, then dealt with the content of the writings and compare the writings executed on some models of antiques and contemporary buildings, and identify the extent of the reality of those inscriptions and make a comparison. Contemporary pictorial school and to identify the extent to which these inscriptions are realistic or not, and to compare with the miniatures of the contemporary pictorial school, and I have selected examples from the depictions of manuscripts in Iran in that period to know the extent of development in the writings in terms of form and content after the sectarian change and considering the Shiite sect, the official doctrine of Iran in the Safadi era, **and the research is divided to:**

#### **Introduction:**

#### **preamble:**

**The first topic:** the descriptive study and reading of the writings carried out on the drawings of the Holy Kaaba in the depictions of Iranian manuscripts from the 8th century A.H / 14 A.D until the 10th century A.H / 16 A.D.

**First:** Examples of the written texts on the drawings of the Kaaba in the 8th AH/14th century AD.

**Second:** Examples of the written texts on the drawings of the Kaaba in the 9th/15th century CE.

**Third:** Examples of the written texts on the drawings of the Kaaba in the 10th AH/16th century AD.

**The second topic:** an analytical study of the writings executed on the drawings of the Holy Kaaba in the miniature of manuscripts.

**First:** the types of fonts.

**Second:** The content and implications of the writings.

**Third:** The extent to which the writings are realistic.

### **Research determinants:**

The research deals with the written texts executed on the drawings of the Holy Kaaba in Iran on selected models of manuscript illustrations from the 8th AH/14th century AD until the 10<sup>th</sup> AH/16th centuries AD. Until the 10<sup>th</sup> AH/16th century AD to deal with the formal and substantive development of the writings executed on the paintings of the Kaaba accompanying the doctrinal changes in Iran in that period, and it relied on selected models of the images covering the study period, taking into account the diversity and excluding the similar models in form and content.

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