

Review of Pictorial Features of the Maqamat Hariri Manuscript: Available in the National Library in Paris (No. Arabe 5847)

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Abstract: Visualization of book has ancient history in arts. This Art can be an expression of faith, belief and world view in human civilization. Visualization began in the early centuries of Islam (seventh century) with scientific works and later was manifested in other non-scientific books as an advice to the student's books. The National Library of Paris contains valuable treasures of Islamic arts. Among the exquisite version of the library, the version of Maqamat Hariri number Arabe 5847 is a rare example of the art of the 7th century/13th century that is analyzed in terms of meaning and aesthetic in this paper. The version belonging to Baghdad school and contains more than fifty color image due to the importance and quality of images, 7 samples are selected and examined. Study of this work illuminates the art of visualization of books on early Islam. These books have gained little attention compared to other similar examples has been less explored. The objective of this research is to find and examine visual features and decorations used in decorating the 13th century manuscript in Baghdad that the result of it can provide favorable ground for the introduction of their unique manuscripts. Methods of this study are a descriptive- analysis and data collection methods are as the form of a library.

Key words: Visualization, school of Baghdad, maqamat hariri, national library of Paris, alvasety

INTRODUCTION

Very rare paintings can be described in manuscripts from the early years of Islam and what remain are some scientific manuscripts because it can be known in various forms of respect to human image and different animal forms in the Muslim world. In the early years of emergence of Islam, Muslims refrain from representing human and animal body. According to sayings when the idols of the Kaaba destroyed, the Prophet Muhammad (pbuh) reserves Maryam and Jesus picture from collapsing and it would establish a precedent in Islam that human picture and religious figures not prevented and if it is true that the motive of worship is not in it. It is a tradition to prepare the ground for imaging Islam. From the eighth century AD Art of visualization of scientific and non-scientific books, both in private and public life emerged strongly. "In the tenth century remarkable images of the human form was found in the stars book in Baghdad which was written in 965 AD" (Nuzhat, 2009).

During the Abbasid period valuable manuscripts in the fields of medicine, science and technology were written and many of these manuscripts were also translated and visualized. It must be said that the most valuable works of this period are visualized manuscripts. So "the city of Baghdad known as the center of

non-religious books were very important" (Talbot, 2011). Among most important symptom of the painting of man in Arab paintings in the 13th century Maqamat Hariri manuscript in Baghdad in 1237 AD is visualized. This version is the most important Arabic manuscript from which a lot of copy was done.

This research aimed to investigate visual and decorative features of Maqamat Hariri manuscript (635 AH/1237 AD) in the National Library in Paris, as an example of the art of manuscript of the seventh century AD, Baghdad school and manuscript visualization has characteristics and influenced by art of areas on this period. Research on Maqamat Hariri can be part of the history of art and civilization of Muslim lands in terms of described characteristics type and decorating style.

Visualization of manuscripts in the era of the abbasid caliphs:

In early centuries of Islam, painting can only be noted to some limited works in Iran, Iraq and Syria. "Maqrizi gain evidence in fifteenth century that the visualization school of the manuscript exists in the Fatimid period in Egypt and says there has been a great of version of visualized manuscripts in the library of the Fatimid caliphs. Although the example of manuscripts image school in Syria and Iraq don't remain before the thirteenth century, but historical sources show that there have been visualized manuscript in the 9th century. Muslims of this

period for gilding and write and visualization of their manuscript used Syrian Yaghoubi and Nestorian Christians had a tremendous reputation in their art" (Maurice, 2004).

In fact, we can say that Islamic painting from the early centuries of Islam influencing by different lands art undergoes its own evolution. Abbasi school durability can be viewed from 133-656 AH. In this course scientific, technical and literary manuscripts were visualized. Among these works, there are exquisite examples of manuscripts among which can be named *Dysqoryds* and *Resaayel Al-akhevan Al-safa*. "Abbasi school identifies a distinct and special style in Islamic painting, but a mixture of tradition and classic picture, Byzantine and Manichaeism, as well as a descriptive realism in different works can be discerned" (Ruyin, 2001).

"Arab school of painting were greatly influenced by the Byzantine model particularly realistic tendency in Mesopotamian schools confirms this point" (Ruyin, 2001). Baghdad as the Abbasids center of the painting is known. Abbasid dynasty with the support of Iranian Muslims came to power and this was the influence of Iranian art that become more visible in visualization Baghdad school. When the government came to the Abbasids the capital moved from Damascus to Baghdad and before it was the period of the Sasanian and this led to Iranian culture in Islamic civilization manifested.

"Abbasid caliphs from as early as 750 AD both politically and in terms of art were highly Iranian character. So when the doctor Ettinghausen said "The Iranian character in Iraqi paintings on Abbasid is beyond measure" not surprising" (Oleg, 2006). On the other hand, the effect of Manu arts in visualization of manuscripts of this period can be seen. "After the spread of Manichaeism in Iran was prevented, the religion among the Uighur Turkish tribes in the Middle Asia was introduced and became the official religion of them. In the 8th century, a large number of Manichaean fled Iraq were deployed to the 9th century so that grace by Caliph Ma'mun (813-833 m/198-218 AD). But in the tenth century, Muslims began to harass and torment them so that historians have mentioned that era, in the year 923 (311 AD) fourteen big bag of Manichaeanism manuscripts in Baghdad were torched and gold and silver droplets dripping down from the massive fire. Remains of painting school of Mani in miniatures of the 13th century in the Iraq, miniatures of the 14th century in Mughal period are obvious. Several visualized manuscripts and separate pages remained from the thirteenth century that is usually attributed to the school of painting Abbasid or

Iraq. The center of school of painting definitely was Baghdad that by the year 1258 (7-656H.) fell by the Mongols and retained their cultural importance in the Islamic world" (Maurice, 2004).

MAQAMAT HARIRI

In Arabic literature, Maqamat refers to those written by prose poem that for the first time in the fourth century by Bediuzzaman Hamadani in Arabic literature were emerged and in which writer express the stories about begging tries to demonstrate the power of literature and art. Hariri is the most famous writers of his era which also has authored several works. "In the year 446 AH/1054 AD was born in the village of functions Basra in Arab family" (Firuz and Hassan, 2007).

Maqamat Hariri manuscript is a famous Arab manuscript that describes the story of two fictional character named "Harith ibn Hammam" and "Abu Zayd Serug". This book consists of fifty Maqameh that was written in Arabic between the years 495-504 AD and into all European languages have been translated. "The main issue of Maqameh is volubility adventures and avarice of begging trickster named Abu Zayd that trying to deceive people with his warm words and make them beg. In this work the author is asked to disclose bad sequel materialism, their audience on caring become aware of the tricks of charlatans" (Ibid). "Hariri in the introduction to the manuscript said that the manuscript wrote by referring and request of one authority but he is not explicitly refer to the name of someone who has encouraged him to write manuscript. Ibn Khallikan says: In the year 756 in Cairo I saw a version of Maqamat which was entirely in script of Hariri. He had written at the back of version in his script that it has written for Minister Jalal al-Din Ibn Sadaghe. Ibn Sadaghe has ministry official from 512 to 516 AD. It is also possible that Hariri as Ministry of Ibn Sadaghe wrote his name on a version of the Maqamat.

"Maqamat with meeting the narrator of stories Harith ibn Hammam with Abu Zayd Serug in Sana'a and begins referralsthem with each other. Harith sees Abu Zayd on the lectures and advice people, but when he realizes that he is a liar tricks with the incident, Hariri writes his first Maqameh and wrote his first name Sananieh. After this, Harith went on his journey, Abu Zayd seen several times in different places with her wife, child or beggars woman in the judge field in the meetings of rulers and meetings of scholars and sometimes with old clothes and in form of an old woman beggar and sometimes under



Fig 1: Abu Zayd and listeners

the guise of preachers and when the narrator stories, that is Harith, emerged craftiness and deception Abu Zayd, a disabled worker and sought to reap the benefit of their labor. The last meeting of the two, while both old and elderly was at a mosque in Basra. It is here that Abu Zayd in the crowd declares repenting their sins. Chosen lonely and the time spent in asceticism and worship (Firuz and Hassan, 2007). In Maqameh twenty-eighth Fig. 1 Hariri quotes a story that narrator of Maqameh namely Harith travel to Samarkand and remove the dust and fatigue of travel on a Friday, then go to Mosque Jamee and sits down lecture of Imam.

Khatib said words in praise of Allah to the people that God is unique and there is no partner for him. He closed his eyes on world property and just for the sake of God prepared himself to next trip was his words to the worshippers. Harith found these words absolutely flawless. Out of curiosity gets close to him and discovers that he is Abu Zayd. After Harith and Abu Zayd know each other, invite Abu Zayd Harith to his house, and tell his secrets with him. As night Abu Zayd arrived he provides wine cups. He is surprised by this action and Harith says: Do you drink wine? You are the leader of this people? Abu Zayd replied: I'm Khatib and Imam in the morning and in the evening I will have fun. Swearing Abu Harith doesn't say her secrets with someone and continue each in their own way.

"The first version of the Maqamat Hariri visualized in 1222 and the last of them in 1337" (Oleg, 2006). This book has ten versions which one version in the library of "Leningrad", one in the National Library "Vienna" three versions at the National Library "Paris", three versions at the Museum "Great Britain", a version at the "Istanbul" and the tenth version in the library, "Bodleian Oxford" is maintained. Six visualized versions belong to thirteenth-century and four versions are also belong to

the fourteenth century that their images derived from early versions of the images. Two versions of Maqamat belong to the life of Hariri.

Review image of maqamat hariri at national library in paris (arabe 5847): This literary work is visualized in different periods; however, each of these versions has specific features of their time and reflects personal artist and patron tastes. The most famous manuscripts which are now kept in the National Library in Paris in 1237 AD/635 AH by Yahya bin Mahmoud Alvasety duplicated and visualization as well. In this version there are more than a hundred painted images. This version of Maqamat Hariri contains actual depictions of daily life and displays social life of the Arabs in the seventh century AH. "This version in term of history culture demonstrate how life of medieval Islamic history has great value. The books show mosques, libraries, pharmacies, courts and shops how decorated, how weddings has been held and inflatable boats that were used at that time for sea travel what's form". In Maqamat Hariri Arabs everyday life shown in different places in the seventh century AD. "Examples of this manuscript has special charm because include a controversial subject and Amazing images of happiness" (Tablot, 2011).

Alvasety is outstanding painter of Abbasi School. "He helps rough, simple and exaggerated design illustrated modes and emotions of men well. In representations of animals and objects has reluctant to realism and the colors used accurately" (Ruyin, 2001). Maqamat version was formerly in the collection of Schaeffer and had kept in the National Library in Paris. This book contains live images and realistic in contemporary life in certain areas. "Although we are used painter in revealing the truth, decorative effect of these images have not diminished, especially those with joint compounds are used in a style they created the school of the 13th century Baghdad. The origin and beginning of many of customs in Iranian paintings seen in the Mongol and Timurid period such depicting several rows of pictures of people who were standing near each other and horse pictures in different scenarios (Fig. 2) and drawing dresses with a few lines.

The effect of these paintings has been higher by applying different colors. No doubt Alvasety was dexterity painter that combines style and expressions of Iranian and East Christian has created a new style in Islamic painting" (Maurice, 2004). Since the Arabs did not have a significant visual culture, inspired civilizations works also having common features with Sassanid art, Manu and Byzantine has Islamic manifestation.



Fig. 2: Vocalist and camels

Images of this book are based on configuration, even if the text does not have such images; each icon is a character in the image accordingly. The figures placed in varied position. What draw your attention to the images of this version are hand and body gestures. Hand movements and body position all contribute in some way to transfer concept. Considerable flexibility in configuration can be seen that in the proportion of time is unprecedented. Artist's representation of the human figure and face occurred in perspective, silhouette, three-quarters and has even behind the image. Faces have expression states and internal states of the characters are visible for face. Footprints lack of attention to facial expressions can be found in the initial portrayal of Iran. The artist also pay special attention to the facial details; rather elongated nose and oval face covered with a black beard. The figures are thick and coarse; dark-colored was considered as one of the elements of Arabic art.

Animals depicted quite realistic with dynamic movements. Other than the obvious differences in size, the animals compared to similar large animals that are larger in size. Dress with classic method is designed. Servants and slaves with short abba and at times with long shoes, braided hair are shown. There is not much success in drawing women and children.

Sufi or beggar dressed in rags, short shy and long pants and long thin scarf around the neck is drawn. There is no discernible pattern to the protagonist. Turbans involved in drawing garment are an element of Islamic art. The details and shading wrinkles garment of clothing with decorative purpose of this book is graphic features that show the influence of Byzantine art. The iconography contracts and Manichaean garment making can be distinguished in the pictures (Fig. 3 and 4).

Plant designs arabesques like we saw earlier in Manichaean and Sassanid art, decorated some of the clothes and also in the decoration of architectural



Fig. 3: Abu Zayd preaching in Samarkand



Fig. 4: Abu Zayd preaching



Fig. 5: Al-Harith in the slave market

elements, such as curtains used (Fig. 5-10). Details robes and cover and their faces showed the social status of individuals. Figure 1 and 5 show the difference obviously in garment processing. In Fig. 5, a boy at the top of the box was driving wheel and plows the land and nobles gather in the garden in the below box and have entrusted to poetry and music. A boy wearing short dress



Fig. 6: Part of the Figure 5 salve with a halo around the head



Fig. 7: The Mysterious Island



Fig. 8: Abu Zayd preaching, Left is part of the Figure 8

is different from others clothes depicted in the work. While, the groups of poets with clothes and different intakedepicted.

Figure 5 shows Harith that intended to buy a slave go to the slave market where he also falls in Abu Zayd tricks. The difference in the type of coating and paint faces and even sit in the states is quite apparent. Class divisions are visible in the works of realism.

Very beautiful composition, happy, transparent colors are effective in manner. Use various colors of red, blue, orange, green and ocher and other colors caused attractive works. The manuscript without background

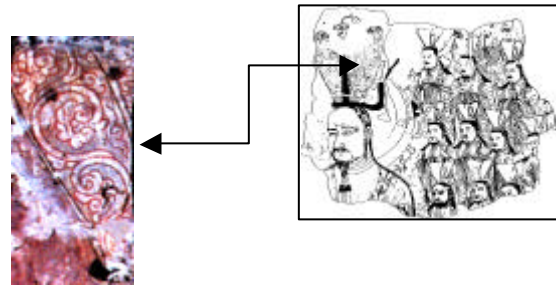


Fig. 9: Turfan, Manichean painting, cave shôchû, 9th century AD

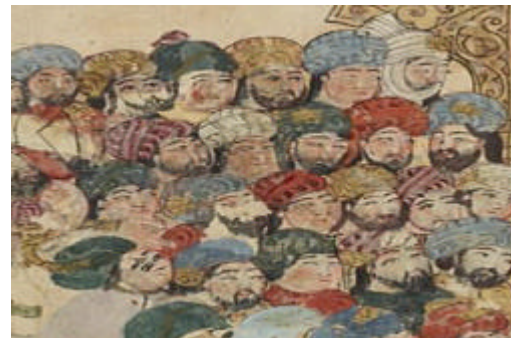


Fig. 10: Part of the figure 9

images on paper immediately prepared. "In some projects, such as the eastern islands (Fig. 7), a new combination, a new landscape can be seen and this scene must have at least one very important step in the development of landscape painting seen in Islamic art". Landscape is usually very simple and by drawing one or two tree is displayed. The role of trees is quite traditional and composition is such that people are trapped in the plains. Decorative elements such as palm leaves and pomegranate and pine tree adorn the pictures of the book that is common in schools of Baghdad.

A logical relationship between the text and the image of the other features of this version are the signs of Manichean art. (Cf. Fig. 11-14). Image inserted in the middle of the screen as up and down, the image covered by the text. Few cases are covered in full-screen image. At such times many characters make up the atmosphere of the story and the characters in the picture may be extended up to twenty-configuration (Fig. 4 and 8).

An architectural background with details forms hero space. More important is that the artist attempted to create depth in the background is used this type of composition means use of architecture in the background in the visualization works was introduced in the 13th century and architecture rarely combined with the



Fig. 11: Part of the figure 8, Compare with Figure 9



Fig. 12: Part of Figure 4 Compare with Figure 10, 13 and 14

scrolls inhabited by birds and animals, 6-7th century activities of the character but in the Byzantine and Iranian miniatures paintings were common.

The importance of some of the images in this book is that in scenes two floors of a building displayed simultaneously (Figure 4, 5 and 8). In Fig. 5, the scene was portrayed Harith in the center of the slave trade. In the box below shows the main characters in the story above transaction takes place. The main difference of the picture with samples of version is in two distinct iconographies from each other, the structure is a center of slave trade.

The first distinct is that Abu Zayd from the right enter into the box and partly out of the picture and the scale and size are different from other people in the scene, another strange about this picture there is a halo around the head of one of the slaves that the halo around the head is influenced by Byzantine art (Fig. 10).

Here's aura can only be a means of emphasizing character and with common sense it is not used. Here, slave character insists that his speech will have a profound effect on Harith and he again trap into AbuZaydtrick. Story characters environment is a natural environment and human built.

Architectural space, external and internal and synchronization of the two is derived from Iranian art. Natural environments, such as a simple Manichean art have been working and little attention pay into



Fig. 13: a Manichean picture of Picture Books

background. Paintingsfeatures of this period is that the role and shape of animals and people is so much bigger draw. Due to the symmetry, division and overall atmosphere of work, composition, framing and the mixture corpus to the box isIranian art features". The effect of Sasanian painting and traditions of Byzantine artsseen in the works as well" (Richard and Oleg, 1999).

The realism of the image needs with the demands and tastes of the urban middle class was compared. The book was narrated by a person collective and images were also used to display to the public. Although images of this book are not large but the color suitable switching platform enables the large size that is detectable from a certain distance.

CONCLUSION

Islamic painting from the early centuries of Islam with influences from different lands art has undergone its own evolution. In thirteenth-century secular books has a special place. Maqamat Hariri's manuscript can be considered as one of the few works that have unique characteristics, showing different social classes and strata and scenes of everyday life of the people is a good feature.

This manuscript features miniature paintings check with the schools of Baghdad. Attention to social issues in the manuscripts of this period was the beginning of a new stage in the Islamic visualization. Applied art in this book is not specific to a particular court or specific order or public's tastes. Color, composition, portraiture, decorative elements and other functional elements are indicator of the work belongs to the school of Baghdad.

Baghdad school is under the influence of Byzantine art, Manichean painting, Middle Asia and Iranian art. Works of this period is in direct contact with Iranian painting and its roots. Depicting animals in reminiscent had attacked the paintings of Sassanid era and Byzantine elements shown in the drawing dress. Painting is a combination of Sassanid art, Byzantine, Manu and Abbasi. Notes on the paintings include the use of colors, fonts and other elements of the specified configuration, visualization bodies in different states, twist attributes for clothing decoration, body wrapping and animals on each other and use the elements of architecture in order to instill character depth and space, animals are attacked and the use of animals in a manner quite realistic and in rows along both simple and landscape making with a few individual plants. Also in this version can be configured to the representation of women in the art of this era was unprecedented.

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