

Sword DHU'L-FAQĀR in Islamic Miniatures

Ibrahim M. Elassal
Researcher- University of Cordoba, Spain ;
Lecturer- Tourist guidance department, Sinai Higher Institute, Egypt

Abstract

DHU'L-FAQĀR is one of the most important swords all over the Islamic history, its fame extended to Islamic art including miniatures. The main argument around DHU'L-FAQĀR is to whom it belongs to; prophet Mohamed, Imam Ali, Ottomans or one of the twelve *Shī'ī* Imams as some sources claimed. Historical studies presented various analyses around such a point. This article is a trial to answer this debate through the gate of Islamic miniatures. DHU'L-FAQĀR is mentioned in more than an illustrated manuscript as the miniaturists were interested in episodes of Imam Ali's life and the prophet as well. The present study explains its compatibility in such paintings with the real depiction of the sword. The article gives a summarized historical background about the sword with exploring some illustrated examples of various manuscripts dating back to medieval epoch and XVII century.

Key Words

"Islamic miniatures - DHU'L-FAQĀR – Imam Ali – Islamic paintings – Art History – prophet Mohamed – Swords".

Introduction

Various theories and thoughts about the history of DHU'L-FAQĀR sword were offered and discussed throughout specific investigations, claiming its usage by prophet Mohamed and his cousin *Ali Ibn Abu-taleb*. Researchers who showed an interest in this topic are numerous like Hans Stoecklein, Tahsin Öz, *Abd El Rahman Zaky*, David Alexander, David Nicolle, and finally a research was presented to Cairo university as a master thesis in 2008 by Ahmed Helal who succeeded in belonging the semi-legendary sword at *Topkapi-Sarayi* to prophet Mohamed himself not to Ottomans as was known before.

On the other hand, no researches of Islamic art history have been involved in defining DHU'L-FAQĀR or investigating its development, importance and usage throughout art; this article is focusing on the large scale usage of such a sword by miniaturists in various Islamic illustrated manuscripts that presented the history of Imam Ali and his achievements, especially those who were keen on the Imam's military life. Thus, the article aims to recognize the compatibility between historical theories about the sword and the significance of its representations in Islamic illustrations.

The importance of the sword through different periods of Islamic history motivated the Islamic illustrators to give enough interest to DHU'L-FAQĀR reflecting its obvious attendance in Islamic military history. Imam Ali, generally, was enjoyed by a plenty of illuminations in Islamic painting history, reflecting his role and position in the *Shī'ī* belief. *Shī'ī* states in Islamic history and their extension and influence in different regions made the *Shī'ī* artistic command dominating the features in painting of Islamic world.

The study aims to compare between sword's known descriptions in historical references, and its form at miniatures' production, to assure its importance in the mentality of Islamic miniaturists. That's by studying different depictions from various manuscripts like *Siyar-inabi* "The Life of the prophet" which is preserved in Chester Beatty library in Dublin, a manuscript that its title refers to "Death of the Messenger" which is preserved in the museum of Turkish and Islamic arts in Istanbul, and manuscript of *Hyader Nameh* "Book of Alexander" which is preserved at the Egyptian National Library in Cairo, besides other samples of comparative analysis with selective illustrations of manuscripts like *Rawdat al-Safa* preserved in the Free Art Gallery at Washington and *Athar al-muzaffar* manuscript copy of Chester Beatty library.

Origin

Considerable references referred to the literal meaning of DHU'L-FAQĀR to be 'the possessor of many ridges' as *Abd El-Rahman Zaky* and *Suad Maher* mentioned.

Regarding the terminology of swords, neither translations nor interpretations could be found for the Arabic word "*Faqar*", but other definitions claimed that it refers to possessed narrow channels and holes found on its blade or it indicates the existence of a long channel in the mid of its blade running parallel to its edges to resemble the vertebrae of the backbone.

In other dictionaries, the literal meaning of "*faqra*" in English is "interval" and thus "*faqra*" would refer to "the interval between two grooves" or it could be interpreted as "the ridge that divides a fuller into two flukes". Sir Richard Burton in his famous book of the sword gave the reason of the existence of such fullers, which was to lighten its flexibility and decrease its weight, and at the same time increase its strength.

After appraising it among spoils of *Badr* war, prophet Mohamed approved its name as "DHU'L-FAQĀR" and from then onwards this sword became his favorite sword and accompanied him in all of his campaigns.

Importance

A wide fame and an outstanding indication distinguished DHU'L-FAQĀR from other known swords in Islamic heritage, a well-known speech "Hadith" of prophet Mohamed affected positively such announcement. The prophet said "No sword could match DHU'L-FAQĀR and no youth could match Ali", indicating its importance to the Muslim belief.

It could be said that DHU'L-FAQĀR is considered the most famous sword in Islamic military history, as being the favorite sword of prophet Mohamed, and after his death, it passed to his beloved cousin and son-in-law, *Ali Ibn Abu-Talib*. Henceforth, it became a symbolic slogan of Islamic caliphates for both Shi'ites and Sunnis as well.

David Alexander claimed that DHU'L-FAQĀR has become a semi-legendary sword, throughout the whole Muslim heritage, because of many miracles attributed to this holy relic. The theory of Alexander is nearly true; due to the many stories that tell sword's miracles, even stories about its loss were mentioned by *Ibn Katheer* like the story of the Abbasid caliph who tested the cutting ability of this sword on a dog so the sword broke.

Its importance to Islamic history comes from being one of prophet's swords, though it was not the only one; prophet Mohamed swords were: *Al-Ma'thur*, *Al-'Adb*, *Al-Qadib*, *Al-Battaar*, *Al-Mikhdam*, and *Al-Rasub*. DHU'L-FAQĀR was distinguished by moving to the property of Imam Ali after his death.

According to Shī'ites' thoughts, DHU'L-FAQĀR enjoyed a duplicate importance due to its affiliation to their first imam 'Ali', which led to receive painted works related to him holding the sword, due to the concept of illustrating Ali in warrior battles that he was distinguished with, in Islamic miniatures.

Another story narrated concerning this sword that is gained an distinguished care by the Muslim community, when prophet Mohamed ordered his daughter Fatima - during the Battle of *Uhud* in 3 AH/ 625 AD to wash away the blood from DHU'L-FAQĀR.

Historical back ground of DHU'L-FAQĀR

Historically, DHU'L-FAQĀR was related to Queen *Belquees* of Sheba in Yemen, because it was claimed that it was one of the seven swords sent by *Belquees* to prophet *Sulaymān* as a gift. This supports the theory of having a Yemeni origin, in addition to the consideration of the Yemeni roots for all swords of prophet Mohamed. The great consideration for DHU'L-FAQĀR in the Muslim belief gave it a clear historical importance, especially was the way that prophet Mohamed prized it among the spoils of war at *Badr* as el Quran narrated. This sword was originally possessed to one of the noblemen of *Quraysh* tribe of in *Mecca "or Makkah"*.

It was claimed that this sword was given by archangel Gabriel to prophet Mohamed and by the latter to his son-in-law, *Ali bin Abu-Talib*, who cleft with it the skull of Marhab, the giant Jew warrior of *Khaybar*" *'xäjbär'*", fort.

DHU'L-FAQĀR and Imam Ali

DHU'L-FAQĀR was also strongly related with Imam Ali in a well-known story in the historical resources which is narrated in the context Trench in 5 AH / 627 AD, when prophet Mohamed gave this sword- DHU'L-FAQĀR - to his cousin and son-in-law, Ali, when the latter went out to duel with *'Amr ibn 'Abdī l-Widd al-'Amrī*.

Also, the legendary sword is related to Imam Ali in the battle of *Khaybar*" *'xäjbär'*", when prophet Mohamed announced that he would give it to a man who is loved by god and his prophet, thereby the sword, gained noticeable popularity in the *Shī'ī* regions and states that affected clearly its existence in Islamic miniatures.

During his caliphate, Imam Ali used it in a large scale like the unforgettable day of the Battle of *Siffin* in 36-37 AH /657 AD, when he could kill 500 men with DHU'L-FAQĀR.

The obvious strong relation between the sword and Imam Ali had continued after his death, when DHU'L-FAQĀR was inherited by his sons Al-Hassan, then by Al-Hussein who used it during the Battle of *Karbalā'* in 61 AH / 681 AD., and used by Ali's son "*Mohamed Ibn Al-Hanafīyyah*" as well.

DHU'L-FAQĀR stayed with members of Ali's lineage served and supported by *Shī'ī*. It continued with *Ahl al-Bayt* till passed to the Abbasid Caliph *Al-Muhtadi B'illah* (255-256 AH / 869-870 AD). Then it was inherited in the Abbasside caliphate as proprieties of prophet Mohamed till it passed between *Mamlūks* and Ottomans who gave a special care to such divine Mohamed's possessions that supported their existence in Islamic history.

Shape of DHU'L-FAQĀR.

The remarkable feature of the sword is being double pointed, though a strong argument arose between researchers, archaeologists and historians around this point; some of them confirmed being a double-bladed sword, while others confirmed that the blade wasn't double pointed as it was known. A third team of investigators connected the double pointed end with the dagger of *Abu-Lu'lu'ah Al-Majusi* who used it in the assassination of Caliph *Umar Ibn Al-Khattab* in 23 AH / 644 AD., claiming that this confusion is meant by *Shī'īs* for achieving belief's propaganda.

Also it was common in the Muslim community that DHU'L-FAQĀR is related to a dreamy vision of Prophet Mohamed few days before the Battle of *Uhud* (3 AH / 625 AD), think the blade of his sword was bisected in two from its point, and its end was cracked, the crack was interpreted to a loss of a man from prophet's family in that battle who was actually the prophet's uncle, *Hamza* the "Lion of Allah" as was called.

This story well spread in the Othman caliphate and artistic communities. Some investigators rely on such a story to confirm their view that DHU'L-FAQĀR was not originally double pointed, and it was converted to that after the battle of *Uhud*.

But it's settled in the mentality of artistic zones' production, that it's double pointed. In this respect Sir Richard Burton confirmed only one historical blade of this form which is DHU'L-FAQĀR.

What helped the concept of representing the sword in artistic works as a double pointed is the belief of *Shī'ītah*. All *Shī'ī* writings and documentation support strongly the concept of double pointed end blade. There are countless historical stories relating to the sword in *Shī'ī* writings; some of them claimed that when unsheathing DHU'L-FAQĀR from its scabbard and pointing it at his enemies, Caliph Ali would blind their eyesight, thus attributing magical powers to DHU'L-FAQĀR. These familiar *Shī'ī* stories about the sword affected drawing this sword in the miniatures.

Even the theory of considering DHU'L-FAQĀR with no double pointed end, is more acceptable and logic, we have to treat with the thoughts of the community which usually are considered the dominating factor on the artist production apart from the compatibility with the right facts. Such thoughts made all representations of the mentioned DHU'L-FAQĀR in painted manuscripts with double pointed ends and the majority appeared in miniatures of Imam Ali only as a clear *Shī'ī* influence.

No doubt that the Ottoman Sultans decided not to change this belief. There are also some Ottoman flags that date back to the 10th, 11th centuries AH with depicted DHU'L-FAQĀR as a two-bladed sword.

Another description by *Al Tabari*, through a narration between caliph *Harun Al Rashid* and *Al-Asma'I*, that the blade possessed eighteen ridges; nine on each face.

Compatibility with a real sword

Under inventory No. 2/3775 in the imperial treasury section in *Topkapi* Museum, a sword of DHU'L-FAQĀR is preserved, it is quite like its representation in Islamic miniatures, with double pointed edge.

Its blade is quite straight, double-edged and has a profile tapering towards the point, it decreases gradually through width of its middle. Each face of the blade contains a wide rectangular fuller running parallel to the edges of the sword divided into thin grooves by ridges. The thickness of the blade refers to be a very heavy for a single-handed sword, some inscriptions found on its sides.

Comparing this explanation with the examples found in the miniatures, we find the interest of miniaturists in representing the double pointed edge to remark the sword or to simply refer to DHU'L-FAQĀR.

The fuller, grooves and ridges aren't shown in paintings of the sword, in addition no inscriptions were found, because it's not the main topic of those miniatures to focus on, just a sword in the hands of Imam Ali.

Miniatures of sword DHU'L-FAQĀR

DHU'L-FAQĀR is one of the most enduring symbols in Islamic history, not mentioned in Qur'an and seems originally to have been nothing more than a tool of war. It is referred in innumerable inscriptions on coins, tombstones, amulets, flags, and in miniature painting as well.

The legendary sword enjoyed a unique importance to *Shī'ī* belief and thoughts relying on their view which regards the inheritance of prophet's property to Imam Ali. The Sunni viewpoint to various traditions, speech "*hadith*", in which Prophet Mohamed says that a prophet's property cannot be inherited.

As a result of the *Shī'ī* Influences on the production of Islamic painting, particularly the religious issues, Arabs were affected by calls of its representations' prohibition, Muslim miniaturists' belief relayed on the relation between DHU'L-FAQĀR and Imam Ali, and never presented the legendary sword in the hands of Prophet Mohamed though variety of illustrations relating to battles of the prophet were found. This refers to the full belief of the artists that the legendary sword passed to Imam Ali.

The extended influence continued to the Ottomans' school of art, and to the schools of Persia. Supporting by the view of Ottomans themselves the influence spread in their community and affected surely on the artist production.

One of the samples showing a representation of DHU'L-FAQĀR in an illustrated manuscript is the miniature from Turkish manuscript of *Siyar-inabi* (The Life of the prophet) which is preserved in Chester Beatty library in Dublin, and dating back to 1594 AD., it represents a scene of *Badr* Battle (Fig.1), in this depiction prophet Mohamed and his companions fight against *Qurayshans*, DHU'L-FAQĀR is shown while being held by Imam Ali although the existence of prophet Mohamed in the same scene at the top of its right corner with veiled face accompanied with a flaming halo hiding his head as an interpretation of Aniconism, as an ordinary representation for divine characters.

DHU'L-FAQĀR is represented by its normal depiction with two points or double-edge, its width is fixed through its whole body and not gradually taper as described for the sword preserved at the Imperial Treasury Section in *Topkapı* palace Museum. The face of the blade is black with golden decorations in three main parts; beginning, end before the edge of the 2 points, and the edges themselves. Miniaturist showed a clear interest in its thickness and colors, so it is distinguished from all blades in the whole depiction.

Turkish text appeared on the body of the scene written in *Nasakh-a* script, which refers to the famous call of prophet Mohamed to Ali and *Hamza* to start the battle by killing leaders of the enemies, as the first common episode of *Badr* battle narrated by historians, texts don't refer to DHU'L-FAQĀR, though the artist keen to show it as a traditional depiction. As DHU'L-FAQĀR has double edges at its end, it has also a double representation in some miniatures related to Imam Ali like a miniature form manuscript of *Rawdat al-Safa* "Garden of felicity" which is preserved at the Free Art Gallery at Washington and dates back to 1572 AD, depicting Imam Ali while fights his enemy in the battle of *Badr* (Fig. 2).

It seems that the miniaturist reacted positively with the text that indicates bravery and courage of Imam Ali, so that Imam Ali is depicted with 2 swords of DHU'L-FAQĀR; one in his right hand to fighting with, while the other is signed, both are black, and famous double edged.

Double representations of the legendary sword reflect Imam Ali's imagery; having 2 swords in the battle is a historical fact in the fighting bibliography of Imam Ali, only one of them is DHU'L-FAQĀR not both as they are depicted in the scene.

Imam Ali is appeared in another miniature of the same manuscript *Rawdat al-Safa* of the Free Art Gallery at Washington and dating back to 1572 AD, depicts Imam Ali while beheads a foe in the attendance of Prophet Mohamed (Fig. 3). Imam Ali is appeared with two swords, one only is double end while the other has a normal swords' upper head, so only one of them is DHU'L-FAQĀR.

Other Turkish miniature lies on folio no. 9 recto of manuscript whose title refers to death of the messenger, it is preserved in the Turkish museum of Islamic arts in Istanbul, it depicts Imam Ali while fights his enemies in *Nahrwan* battle (Fig.4). Imam Ali appears on his horse with only a flaming halo around his face, holding the sword with his right hand in a very crowded scene with warriors from both armies.

About the sword DHU'L-FAQĀR, it is black without any decorated representations, with its normal double pointed end; the length of the blade is normal and looks like a single-handed sword, with a distinguished width indicating to its importance. The legendary blade is obviously clear in the hand of Imam Ali with a wide occupation comparing with the whole scene.

Various miniatures of DHU'L-FAQĀR are appeared in the manuscript of *Hyader Nameh* "Book of Alexander" which is preserved at the Egyptian National Library in Cairo (80-perisan history); the book narrates the legendary championships and exaggerating victories of Imam Ali against the eastern kings and mythic animals. Blade DHU'L-FAQĀR appears in many miniatures of this manuscript, as a common feature related to Imam Ali in his battles and wars.

Through the 95 illustrations of this Manuscript, following the features of Moghul India school of art, Imam Ali appears in around 50 miniatures of them including 14 ones with the representation of DHU'L-FAQĀR with same known shape and design of the bald, just obvious limited contrasts in thickness and length can be noticed. By analysis the shape and function of DHU'L-FAQĀR in those illustrations, following considerations are noted:

First: Appearing a super capability for the legendary sword in killing enemies and warriors through depicting their bodied while being divided into 2 main parts as an indication to the exaggerating power of the blade as in the miniature which lies on folio 36 recto (Fig. 5), where Imam Ali is appeared on his horse with all effects of Aniconism; flaming halo covers all his body features, not only face as usual, sword DHU'L-FAQĀR splits the body of a soldier with his common 2 pointed end.

In other miniature at folio 206 verso (Fig. 6), appears a space between the two cut parts of the body, a wider and larger space appears in other miniature that lies on folio 115 verso (Fig.7), all show Imam Ali achieves the victory by using DHU'L-FAQĀR.

Second: miniaturist of those depictions shows an interest to the sword by depicting its details clearly and is distinguished from all other blades in the battle's scene.

The sword appears as the only shown feature Imam Ali's figural representation, his figure is totally disappeared behind a flaming halo like a miniature of folio no.105 recto (Fig. 8).

Third: all representations of DHU'L-FAQĀR in this manuscript are with double pointed end on the shape of letter "V" at its edge. The sword appears with up normal thickness in some illustrations like a miniature of folio 167 verso (Fig.9) when Imam Ali fights and overcomes his enemies from kings of the east, and in other miniature of folio 239 verso (Fig.10), when Imam kills a huge dragon, it appears as a heavy weight one handed sword. The thickness and the huge size of the sword could be interpreted as an exaggeration of Imam Ali's power to reflect its value in his military life.

All representations of DHU'L-FAQĀR in the manuscript of *Hayder Nameh* come with the same gray color, its remarkable double pointed end, and it's never appeared except in hands of Imam Ali. Not only thin grooves and ridges were not found at any of its paintings and representations, but also no adornments are appeared.

Despite all miniatures of the legendary blade, in general, are related to Imam Ali, not all swords in his hands were DHU'L-FAQĀR; various depictions for Imam Ali in Islamic illuminated manuscripts are noticed without that double pointed end blade like – as an example - a Persian miniature form manuscript of *Athar al-muzaffar* "The Exploits of the victorious" dating back to 1567 A.D, preserved at Chester Beatty library, and represents Imam Ali accompanies prophet Mohamed in fighting to take the fortress of Qamus (Fig.11). Imam Ali is represented near the door of the fortress holds a black sword that is not the DHU'L-FAQĀR one, the blade appears with no double ended form.

Historically, the probability that Imam Ali did not fight with his legendary sword in this battle could not be true, because he was represented in the same fight with his normal sword depiction of DHU'L-FAQĀR in a another miniature from Safavid artistic school shows its double upper edges, in a folio from manuscript *Rawdat al-Safa* "Garden of felicity" of Free Art Gallery at Washington by *Mirkhwand*, dating back to 1572 A.D (Fig.12).

The legendary sword at *Qamus*' miniature of *Rawdat al-Safa*'s folio is distinguished by its little thickness at its double end comparing another depiction from the same manuscript shows Imam Ali in the battle of the camel (Fig.13) where DHU'L-FAQĀR is shown heavier and pass clearly from the flaming halo that veil Imam Ali's face.

Conclusion

Thirteen illuminated scenes from five different manuscripts are studied in this article to reach the goal of investigating by exploring the legendary sword of DHU'L-FAQĀR and to search for its compatibility with the real depiction at historical references. Through studying selected samples from manuscripts of; *Rawdat al-Safa* at the Free Art Gallery of Washington, *Athar al-muzaffar* at the Chester Beatty library of Dublin, *Hayder Nameh* at the Egyptian National Library of Cairo, what's referred to the death of the prophet at the museum of Turkish and Islamic arts in Istanbul, and *Siyar-inabi* manuscript of the Chester Beatty library in Dublin, the following issues of conclusion could be summarized as followings:

- First: according to Islamic miniatures, DHU'L-FAQĀR is the sword of Imam Ali which matches with the historical fact of dedicating this legendary sword to Imam Ali by prophet Mohamed.
- Second: through Islamic miniatures, the legendary sword is never represented without its remarkable feature of double pointed end; the mentality of miniaturists did not accept any of theories claiming that double end is a misconception. The double pointed end at DHU'L-FAQĀR's representations in Islamic miniatures is due the *Shīrī* writings and documentation which support strongly the concept of being double pointed end blade. Moreover, the Ottoman sultans' acceptance to this view.
- Third: No obvious difference is noted between representation of the sword in Islamic Miniatures and its usual depiction of real ones with application on the preserved sword in the Imperial Treasury Section in *Topkapi* Museum; both are depicted with the double pointed edge, while the fuller, grooves and ridges is difficult to be shown in Islamic paintings
- Fourth: The familiar depiction of the legendary sword is never shown in hands except ones of Imam Ali, even prophet Mohamed appears in the scene, like fig.1 where both are depicted with their swords at *Badr's* battle; the double pointed edge is appeared only in the hands of the Imam.
- Fifth: the only remarkable feature of the sword in Islamic miniatures is its double pointed end; without any appearance of grooves and ridges matching with the historical depiction of the sword.
- Sixth: most of the swords which appear in hands of Imam Ali in Islamic illuminations are DHU'L-FAQĀR; rare examples are with a depiction of a normal sword without its double edge like fig. no.11.
- Seventh: no fixed size for DHU'L-FAQĀR is illustrated in Islamic miniatures; it's shown with different sizes in length and width, the largest found one was depicted in the miniature of *Hayder nameh* at the national library of Cairo, fig. no.9.
- Eighth: the article presents five miniatures that are published for the first time by the permission of the National Library of Cairo from the manuscript of *Hayder Nameh*, the manuscript is studied from the linguistic point of view by the scholar *Sherien ElSayed* at Ain-Shams university without indicating to those illustrations.

Figures:



Figure 1- Imam Ali With his Sword DHU'L-FAQĀR at the Battle of *Badr*, folio from manuscript *Siyar-Inabi*, 1594-95, Chester Beatty library of Dublin, CBL T419, F.225b, Turkish school of art.



Figure 2 - Imam Ali is fighting his enemy in the battle of *Badr*, a miniature folio from manuscript of *Rawdat al-Safa*, 1572 A.D., Free Art Gallery at Washington, number of preservation S1986.23.

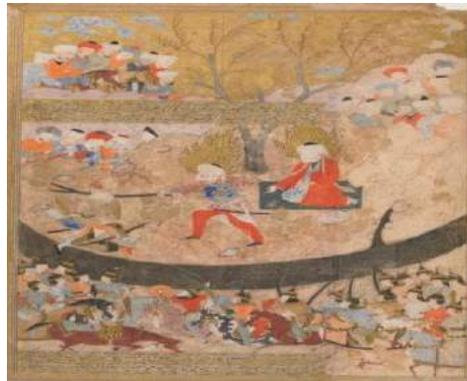


Figure 3- Imam Ali beheads a foe in the attendance of prophet Mohamed, manuscript *Rawdat al-Safa*, 1572A.D., Free Art Gallery at Washington, number of preservation S1986.238.



Figure 4- Imam Ali while Fighting in *Nahrwan* battle, copy of Manuscript "*Maqatal al-Rasul*", 9 recto, museum of Turkish and Islamic arts in Istanbul, number of preservation T-1958, Turkish school of art.



Figure 5- Imam Ali s fighting with his sword at one of the legendary battles, folio from manuscript *Haydr Nameh*, Egyptian National Library at Cairo, 80-Persian history, 36 recto, Century XVII, Moghul -Indian school of art.



Figure 6 - Imam Ali appears fighting with his sword against his enemies, folio from manuscript *Haydr Nameh*, Egyptian National Library at Cairo, 80-Persian history, 206 verso, Century XVII, Moghul -Indian school of art.



Figure 7- DHU'L-FAQĀR legendary power appears in one of Imam Ali's battles against Eastern kings, folio from manuscript *Haydr Nameh* , Egyptian National Library at Cairo, 80-Persian history, 115 verso, Century XVII, Moghul -Indian school of art.



Figure 8- Imam Ali is fighting using DHU'L-FAQĀR, folio from manuscript *Haydr Nameh*, Egyptian National Library at Cairo, 80-Persian history, 105 recto, Century XVII, Moghul -Indian school of art.



Figure 9- Imam Ali is fighting with DHU'L-FAOĀR at one of the legendary battles, folio from manuscript *Haydr Nameh*, Egyptian National Library at Cairo, 80-Persian history, 167 verso, Century XVII, Moghul-Indian school of art.



Figure 10- Imam Ali is fighting the legendary animals, folio from manuscript *Haydr Nameh*, Egyptian National Library at Cairo, 80-Persian history, 239 verso, Century XVII, Moghul -Indian school of art.

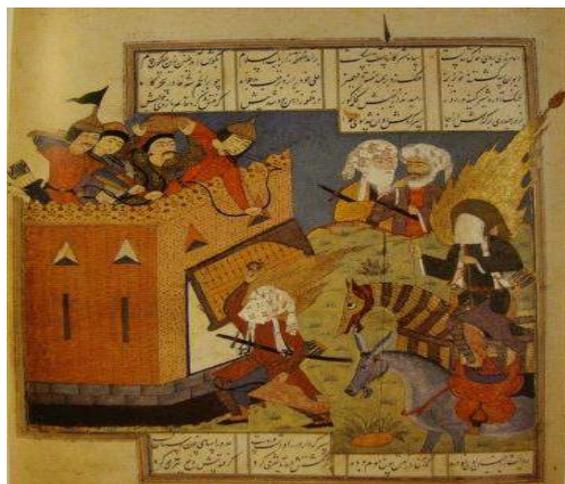


Figure 11- Imam Ali accompanies prophet Mohamed in fighting to take the fortress of *Qamus*, manuscript *Athar al-muzaffar*, 1567 A.D., preserved at Chester Beatty library, number of preservation CBL Per 235.

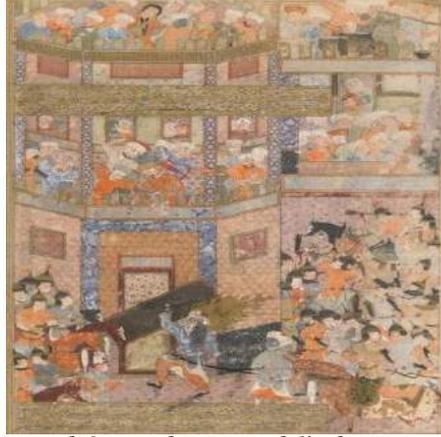


Figure 12-Imam Ali while lefts the gates of *Qamus* fortress, a folio from manuscript *Rawdat al-Safa*, Free Art Gallery at Washington, number of preservation S1986.238, *Mirkhwand*, 1572 A.D.



Figure 13- Imam Ali in the battle of camel, a folio from manuscript *Rawdat al-Safa*, Free Art Gallery at Washington, number of preservation S1986.238, *Mirkhwand*, 1572 A.D.

المُلخَص العَرَبِي:

إبراهيم العسال

يُعد سيف" ذو الفقار "أحد أهم السيوف وأشهرها في التاريخ الإسلامي بصفة عامة، تلك الشهرة التي وصل تأثيرها إلى الفنان المسلم فظهر ذلك جلياً على المنمنمات الإسلامية التي اهتم مصوروها بسيف" ذوالفقار ". إلا أن نسب سيف" ذوالفقار " من الناحية التاريخية قد شهد جدلاً واضحاً فهناك من ينسبه إلى النبي محمد صلي الله وعليه وسلم، وهناك من ينسبه إلى الإمام علي كرم الله وجهه، وهناك من ينسبه إلى العثمانيين، وهناك من ينسبه إلى بعض الأئمة الإثني عشرية في العقيدة الشيعية؛ ولذلك فيبقي السؤال الرئيسي الذي يطرحه البحث :إلى من يُنسب سيف" ذو الفقار"؟، وهل استطاعت المنمنمات الإسلامية الإجابة عن هذا التساؤل أم لا؟. يعرض البحث إجابة عن هذا التساؤل من خلال دراسة بعض نماذج المنمنمات الإسلامية في المخطوطات المصورة والتي أظهرت السيف الأسطوري وخاصة في تلك المخطوطات التي اهتمت بحياة الإمام علي والذي يظهر في جانب كبير منها تصاوير النبي محمد صلي الله وعليه وسلم؛ كما يتطرق البحث إلى وصف لسيف" ذو الفقار "وهل يتطابق وصفه في المنمنمات الإسلامية مع الوصف التاريخي للسيف والموجود فعلياً في متحف طوبكابي سراي في إسطنبول. أيضاً يعرض البحث مقدمة تاريخية عن السيف واسمه وأصله ونشأته ووصفه ونسبه من خلال دراسة خمسة مخطوطات تنتمي إلى العصور الوسطى والقرن السابع عشر تحكي مواقف مختلفة ظهر فيها سيف" ذو الفقار".

الكلمات الدالة : المنمنمات الإسلامية - سيف ذوالفقار - الإمام علي - السيوف - التصوير الإسلامي.

Bibliography

- Alexander, David G., DHU'L-FAQĀR and the Legacy of the prophet, Mirath Rasul Allah, *Gladius*, XIX (1999).
- Alexander, David G., Two Aspects of Islamic Arms and Armour. Metropolitan Museum Journal 18. The Metropolitan Museum of Art (New York 1984).
- Al-Waqid, Mohamed, Al Maghazi (The Invasions), Oxford Translation, Part 1, 3rd edition, (Beirut 1989).
- Andrew, Thomas, Indian Painting, from Oxford Collection, (Oxford 1994).
- Andrew, Thomas, Painting from Mughal India, Bodlian Library, (Oxford 2008).
- Arberry, Arthur John, Classical Persian Literature (New York 1958).
- Arnold, Thomas, Painting in Islam: A Study of the Place of Pictorial Art in Muslim Culture (New York 1965).
- Bahari, Ebadollah, Bihzad, Master of Persian Painting (New York 2001).
- Barry, Michael, Figurative Art in Medieval Islam and the riddle of Bihzad of heart (Washington 2004).
- Beach, Milo Cleveland, The Grand Mogul, Imperial Painting in India, 1600-1660 (Washington 1978).
- Beach, Milo Cleveland, The Imperial Image Painting for the Maghul Court, (Washington 1982).
- Burton, Sir Richard, The Book of the Sword, Dover Publications (New York 1987).
- Grabar, Oleg, Master Pieces of Islamic Art, the decorated page from the 8th to 17th century (New York 2009).
- Grabar, Oleg and Blair, Sheila, Epic Images and Contemporary History: The Illustrations of the Great Mongol Shahnama (Chicago 1980).
- Guest G.D., Shiraz Painting in the Sixteenth Century (Washington 1948).
- Hussein, Ahmed Helal Ahmed, The Arab Sword in the Islamic World from the Dawn of Islam until the Mongol Invasion in AH 656 / 1258 CE with Comparison to the non-Arab Swords contemporary to it: An Archaeological and Historical Study, Master's Thesis in Islamic Archaeology, Cairo University, Unpublished (Cairo 2008).
- Flakerud, Ingvild, Visualizing Belief and Piety in Iranian Shi'ism, 1st Edition (Tehran 2010).
- Milstein, Richard, Miniature Painting in Ottoman Baghdad (Istanbul 1990).
- Mittwoch, E., "Dhu'l-Fakar" in "Encyclopaedia of Islam": New Edition vol. II (C-G) Edited by: B. Lewis, Ch. Pellat and J. Schocht, Fourth Impression, E. J. Brill (Leiden 1991).
- Nasser D. Khalili, Islamic Art and Culture, Timeline and History, American university in (Cairo 2004).
- Nicolle, David: The Armies of Islam 7th-11th centuries, Colour Plates by Angus McBride. Edited by Martin Windrow. Osprey Publishing (London 1990).
- O'kane, Bernard, Early Persian Painting, Kalila and Dimna Manuscripts of the late 14th Century, American University in (Cairo 2001).
- Okada, Amina, Imperial Mughal Painters, Indian Miniatures from 16th & 17th (Centuries 1992).
- Oakeshott, R. Ewart, A Knight and his Weapons, Dufour Editions Inc., Chester Springs (Pennsylvania 1997).
- Robinson, Basil William, Islamic Painting and the Arts of the Book (London 1976).
- Schmitz, Barbara, Islamic Manuscripts in the New York Public Library (New York 1992).
- Sims, Eleanor, Peerless Images Persian Painting and its Sources (London 2001).
- Titley, Norah M. , Persian Miniature Painting, and its Influence on the art of Turks & India, The British Library (London 1983).
- Vriere, J., Art of Islam, Heavenly Art Earthly beauty (Amsterdam 2000).
- Welch, Stuart Cary, Art and Culture. 1300-1900, MetroPolitan Museum, (New York 1986).
- Wright, Elaine, Islam, Faith. Art. Culture, manuscripts of the Chester Beatty Library (Dublin 2009).
- Yücel, Unsal, Islamic Swords and Swordsmiths. Translated by: Research Centre for Islamic History, Art and Culture, (IRCICA) (Istanbul 2001).
- Zaky, Abd El Rahman: Archaeological Studies about the Sword in the Middle East during the Islamic Period. PhD Thesis in Islamic Archaeology. Faculty of Arts- Cairo University, un published (Cairo 1954).

Arabic References:

- أحمد بن الحسين البيهقي، السنن الكبرى، المجلد الثالث، دار الكتب العلمية، 2003.
- إسماعيل ابن كثير، البداية والنهاية، 14مجلد، القاهرة، طبعة دار المعارف، 1421هجرية.
- أبو جعفر الطبري، تفسير جامع البيان عن تأويل آي القرآن، الجزء 2، طبعة بيروت، 1975.
- ابو جعفر الطبري، تاريخ الأمم والملوك، المجلد الرابع، لبنان، 1975.
- سعاد ماهر، السيف المنسوب إلى الرسول صلى الله عليه وسلم والموجود مع مخلفات الرسول بمشهد الإمام الحسين رضوان الله عليه بالقاهرة، مجلة كلية الآثار، جامعة القاهرة، العدد ١٩٧٥، ١م.
- عبد الرحمن زكي، صناعة السيوف الإسلامية في الشرق الأدنى في العصور الوسطى، المجلة التاريخية المصرية، العدد 5، 1956.
- عبد الملك بن هشام المعافري، السيرة النبوية، تحقيق مصطفى الباي الحلبي، المجلد الثاني، القاهرة، 1955.
- محمد الحاكم النيسابوري، المستدرك على الصحيحين، الجزء 2، دار الكتب العلمية، 2002.
- محمد عبد الحميد سالم، طلائع بن زوريك، حياته وأشعاره، رسالة ماجستير، كلية دار العلوم، جامعة القاهرة، 1974.