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# AL-SHAJARAH

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THE ARTISTIC COMPOSITION OF ARABIC  
CALLIGRAPHY IN THE *KISWAH* OF THE HOLY KAABA:  
A DESCRIPTIVE AND ANALYTICAL STUDY

*Duaa Alashari<sup>1</sup> and Abdelaziz Berghout<sup>2</sup>*

**Abstract**

*The Kaaba's Kiswah carries inherited aesthetics with an ancient historical and cultural character. The Kiswah of the Kaaba is one of the earth's holiest and most precious fabrics, as it covers the Sacred House of Allah and carries sublime sanctity meanings. It embodies Qur'anic verses, expressions of monotheism, and some of the most beautiful names of God, which have added to the honourable covering more solemnity, beauty, and Majesty. Therefore, this study aims to provide an accurate and detailed descriptive study of the totality of Arabic calligraphy and calligraphic formations in form and textual content during the reign of King Salman Al Saud. The study also aims to provide a complete analytical description of the written contents of the lines and calligraphic formations, the type of compositions, and the general structure of the compositions on all four sides of the Holy Kaaba. The approach followed in the study is the content analysis approach. The current study will be based on observation. The study found that the covering of the Holy Kaaba is based in its design on a group of Qur'anic verses selected by scholars. These lines were written intertwined within various calligraphic formations, woven in the clear Thuluth script, and combined with prominent letters to show the splendour of Arabic calligraphy and its aesthetics and the manifestation of the elements of Islamic securitization.*

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**Keywords:** Artistic, Arabic calligraphy, *Kiswah* of Kabba, analytical study, Islamic art.

## Introduction

The covering of the Kaaba has a long history throughout the ages and before the emergence of Islam, and it is considered one of the great Islamic rituals. For a long time, the manufacture of the Kiswah and its decoration has been associated with the names of the greatest calligraphers in the Islamic world, and they competed to obtain the honour of writing on it and creating everything that beautifies it because it is a masterpiece of Islamic art and because of its sanctification and greatness, as this work is an act of worship through which the servant approaches his mistress to earn a reward for it.<sup>3</sup>

The Kaaba dress, or Kiswah, is a textile piece made of pure black silk. Its manufacture currently goes through several stages, starting with the dyeing stage, in which the threads from Italy are dyed black, followed by the kiswah sewing stage, and then comes the hand embroidery stage, which is indispensable despite the availability of the latest machines. Modern sewing reached the stage of printing Quranic verses and Islamic decorations using the silk printing technique, which is then embroidered with silver threads coated with pure gold water, and then the sixteen pieces of the Kiswah are sewn using the largest sewing machine in the world.<sup>4</sup>

The Kiswah features diverse models and shapes of Qur'anic verses and calligraphic formations, written in a clear, symmetrical thuluth style in unique calligraphic structures. These formations are characterised by overlapping and interlacing, giving the cladding a beautiful and creative appearance and adding a touch of solemnity and prestige. The *kiswah* performs an aesthetic, reading, and spiritual function. In the aesthetic aspect, the Arabic letters combine to form a word, and the word performs a meaning through an artistic

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<sup>3</sup> Barakat, Muhammad Murad. *Arabic calligraphy is a philosophy of aesthetic rooting and artistic branching*. Horouf Arabiya magazine, Issue 12, issued by the Culture and Arts Symposium, Dubai, United Arab Emirates. (2004).

<sup>4</sup> Al-Thaqafi, Abu Marwan. *The Holy Kaaba*: Prepared from multiple sources. The First Travel Forum Book, The Travel Forum First Edition. (2007).

performance by the rules and principles of the Thuluth script. As for the reading aspect, it was evident in writing Qur'anic verses on the belt and door of the Kaaba, lamps, and lamps, and concerning the spiritual aspect, it was evident in circumambulating, worshipping, and praying at the Kaaba, which is founded on the principle of sincerity, because the Kaaba has a spiritual depth for worshipping God Almighty. About the manufacture of the *kiswah* is made by combining traditional methods related to the hand embroidery process, which is indispensable despite the availability of modern machines and techniques, as well as contemporary artistic methods by which writing is executed on the *kiswah* to embody an Islamic work in which the spirit, beauty and sanctity of calligraphy are evident. The Arab illuminates the honourable cladding.

Nassif Jassim defines calligraphic composition as “a formal organisation based on the literal or textual material that takes a specific geometric or non-geometric cover and is produced in the design of the design foundations for written composition and written construction, especially unity, balance and flexibility of the reading sequence according to the direction that has been determined and can also be relied upon in its creation.” Multiple methods, including symmetry, symmetry, or horizontal line extension”.<sup>5</sup>

The Kiswa is defined by Abd al-Qayyum Abd al-Rab al-Nabi saying, “It is what is used as clothing for covering and adornment, and it refers to covering something, that is, dressing it with clothes or covering it.”<sup>6</sup> The Kaaba was the first house established for people on earth and the qibla of Muslims. It is located in the heart of the Grand Mosque in Mecca, the place of birth of our great sage Muhammad. May God bless him and grant him peace and the place where the revelation was sent down to him.

The researcher defines the Kaaba *kiswah* in this study as the apparent garment that covers the Holy Kaaba, woven from natural

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<sup>5</sup> Deli, Khudair and Farman, Adi. *The aesthetic theory of Arabic calligraphy in Islamic art*. Nabua Journal of Studies and Research, No. 12, University of Babylon, Race. (2015).

<sup>6</sup> Al-Attar, Ahmed Abdel Ghafour. *The Kaaba and the Kiswa from four thousand years ago until today*. Hajj and Endowments Publications, second edition, Mecca. (1977).

silk dyed black and embroidered with Qur'anic writings and Islamic decorations painted with gold threads. This honourable *kiswah* indicates the splendour of mastery, the beauty and the spirituality of Arabic calligraphy and is draped over the walls and door of the Kaaba, honourable from all four directions.

Therefore, this study aims to carry out a comprehensive and integrated analytical description of Arabic calligraphy and the calligraphic formations and Islamic decorative units present in the *kiswah* to reveal the aesthetic, artistic plastic values, and spiritual dimension inherent in the dress of the Holy Kaaba.

## Method

The researcher used the (phenomenological) content analysis approach because the results provided by this approach relate to the apparent form. This approach is based on objective description, and one of its primary goals is to study and analyse from the perspective of form. It is one of the methods of descriptive scientific research, which Pearson defined as “one of the methods.” Research is used to describe the apparent or explicit content objectively, systematically, and quantitatively. Samir Muhammad Hussein defined the concept of content analysis “as a research method used by the researcher in various research fields to describe the material to be analysed in terms of form and content”.<sup>7</sup> Based on the above, the methodology followed by the researcher in terms of studying the aesthetics of Arabic calligraphy and the calligraphic formations inherent in the dress of the Holy Kaaba, collecting information and then describing and analysing it is sufficient to reveal the values and aesthetic, spiritual, cultural and historical dimensions of the dress of the Holy Kaaba. The observation tool is one of the most important research tools the researcher uses to obtain information and facts related to the study case to be observed. Using this tool, the researcher determined what must be focused on, analysed, and recorded.

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<sup>7</sup> Abu Salman, Abdul Wahab Ibrahim. *Writing scientific research is a new formulation*. Tenth Edition, Al Rushd Library, Riyadh. (2012).



## Results and Discussion

The goal of the research is to shed light on artistic and aesthetic component of the Arabic calligraphic formations found on the Holy Kaaba's covering using a modern descriptive and analytical language. The artistic quality of Arabic calligraphy can only be realized within a linguistic, textual context with a vague meaning that is up to interpretation in order to yield an aesthetically pleasing constitution. In line with an analytical vision, this reveals the formal symbols of Arabic calligraphy within the framework of different calligraphic formations and highlights the qualities and expressive potential of Arabic calligraphy art, which has significantly enhanced the beauty and spirituality of the Holy Kaaba's garment and added numerous artistic, aesthetic, spiritual, cultural and facets to this. Take the Holy dress as an instance. The process of description and prescription aids the researcher to understand the artistic elements of the Kaaba dress and contributes to the revelation of divine order the understanding of the intricate nexus functional and aspects of divine design. Through these series of steps, the researcher can effectively extrapolate content. The textual nature of the artistic work conveys the artistic experiential journey through the expression of inherent in the linear Arabic lines embodied in the dress of the Holy Kaaba.

The Thuluth script, a collection of Qur'anic verses and monotheistic ideals is unique in Arabic aesthetic standards. The slow and sober accumulation of divine revelation.<sup>8</sup> Through the use of the Thuluth script in adorning the honourable *kiswah*,—its tangible value is made apparent because of demanding technical requirements and unparalleled calligraphic capabilities. In sum, the Thuluth script is the most appropriate script in calligraphy characterized by fluidity earning the moniker “the master of Arabic script.” On the other hand, it is touted as one of the most difficult Arabic scripts, due to its letters' accuracy and multiple turns to draw the letter (phrase seems problematic, consider revision). The letters of the Thuluth script possess consistency in drawing connected yet discrete letters. In respect to rotation, how do rotating letters mean to bestow softness

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<sup>8</sup>Daoud, Abdul Reda Bahia. *The expressive dimension in Arabic calligraphy*. Horouf Arabiya Magazine, Issue 19. Published by the Culture and Science Symposium, Dubai. (2007).

and liveliness? Extensibility means the ability of letters to extend. Elegance is intended to give a sense of elegance when drawing letters. Erection means the form embodied by ascending letters such as Alif and Lām. The quantities and what is meant by them are that the alifah does not exceed the lammah. Proportion means that all letters are in the same proportion according to the proportions and rules of the Thuluth script.<sup>9</sup>

***Analytical description of the artistic, calligraphic and decorative composition embodied in the covering of the Kaaba.***

***Title: Kiswa of the Holy Kaaba***

***Calligrapher: Mukhtar Alam***

***Date: 2015- 2024***

***Location: The Grand Mosque, Mecca, Kingdom of Saudi Arabia.***

The covering of the Holy Kaaba carries inherited aesthetics of ancient historical cultural character. Its design is based on a group of Qur'anic verses selected by scholars. These lines were written overlappingly within various calligraphic formations, woven in the clear Thuluth script, and composed in prominent letters to show the splendour of Arabic calligraphy and its artistry, in addition to the manifestation of Islamic securitization. The covering of the Holy Kaaba is one of the holiest and most precious fabrics on the face of the earth, as it covers the Sacred House of God and carries sublime sanctity significance. It embodies Qur'anic verses, manifestations of monotheism, and some of the Most Beautiful Names of God, adding to the solemnity, beauty, majesty of divinity. This lies in the hidden contents of the sacred meanings. The Kaaba dress is a woven fabric of pure natural silk dyed black. The number of strengths of the fabric used is 47, while the thickness of the fabric is 1.37 mm. The Kiswa fabric is lined with white fabric made of durable natural cotton. On the plain Kiswa fabric are inscriptions woven with black threads to a lighter shade than natural black silk. These written inscriptions were woven using the jar card method and painted on them.

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<sup>9</sup> Ibid.

(لا إله إلا الله محمد رسول الله)، (سبحان الله وبحمده)، (سبحان الله العظيم)، (يا  
حنان يا منان)، (ياالله)

These phrases were repeated on the curtain of the Kiswa in all four directions surrounding the Kaaba, and they were all designed in a wonderful geometric frame in the outlines of triangles superimposed on top of each other and repeated in a geometric rectangular character, as shown in Pattern No. (1)



**Model No. 1:** An illustrative image of the geometric linear formations in the curtain of the covering of the Holy Kaaba. <http://www.emadphoto.com/#/makkah/>

The length of the kiswah cloth of the Kaaba is 14 meters, the width of its cloth on the side of the two corners is 10.78 metres, the width of the kiswah cloth on the Multazam ((الملتزم) side is 12.25 metres, the width of the kiswah cloth on the side of the Black Stone is 10.29 metres, and the width of the kiswah cloth on the side of Ibrahim Gate is approximately 12.74 metres. The total fabric of the Kiswah consists of 700 kilograms of pure natural silk imported from natural sources and dyed black, in addition to 100 kilograms of silver and 120 kilograms of gold-plated silver. In preparing the *kiswah*, the longest sewing machine in the world is deployed which reaches 16 metres and was made specifically for this purpose. It is responsible for matching all aspects of *the kiswah* and deploys laser beams to adjust the weight and straightness, place the materials, and fix the fabric with the lining. The golden belt surrounding the Kaaba is a

continuous rectangular piece with a ribbon character and several Qur'anic verses. It consists of 16 pieces, its length is 47 meters, and its width is 95 centimetres. It is installed at a height of 9 meters from the ground. The Qur'anic verses form the content of the belt. Which surrounds the Kaaba from the four sides, and the length of each piece is 240 centimetres, and its width is 95 centimetres. Qur'anic verses and Islamic decorative units were embroidered on these pieces using gold-plated silver threads, which amounted to approximately 10 thousand threads per meter.<sup>10</sup> As for all the Qur'anic verses, monotheistic manifestations, and the beautiful names of God written on the current covering of the Kaaba, they were drawn in the clear, complex Thuluth script and are the works of the Saudi calligrapher Abd al-Rahim Amin Bukhari may God have mercy on him and forgive him previously. As for the present time, the Meccan calligrapher Mukhtar Alam has assumed the duties of covering the honourable Kaaba. They supervised and implemented the writing of Qur'anic verses, making calligraphic compositions, and making Islamic decorations.

The Qur'anic verses, monotheistic manifestations, and Islamic decorative units were embroidered in a way that their letters protrude 2 centimetres above the level of the surface of the fabric for all calligraphic compositions to give a majestic aesthetic appearance to the holy verses and Islamic decorative units. In addition, under the main belt that surrounds the Kaaba from the four sides, there are two rectangular pieces and three lamps, except on the side of Bab al-Multazam (the eastern side), where there is one large piece called the dedication piece, bringing the total number of pieces that are located under the main belt (7).

Rectangular pieces and (17) lamps. These lamps include the following inscription:

(الحمد لله رب العالمين)، (الله أكبر) يا حي يا قيوم، (يا رحمان يا رحيم)

Knowing that all of these calligraphic compositions were written in small, lamp-shaped, iconic forms surrounded by a decorative frame, in addition to the presence of four square-shaped *samdādas* below the

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<sup>10</sup>Al-Daqen, Muhammad. *The covering of the Kaaba is the greatest throughout history*. Al-Gabalawi Press. Riyadh, Saudi Arabia. (1986).

main belt (which means the complete Surah Al-Ikhlās. *سورة الإخلاص*)  
These samdādas are distributed on the corners of the Kaaba,  
specifically below the main belt. As shown in Model No. (2).<sup>11</sup>



**Model No. 2** A detailed picture of the southern side (between the two corners) showing the inscriptional band (the main belt), the rectangular linear formation that is located under the main belt, and the three lamps represented in the iconic linear formation, along with a partial picture of the Samadiyat distributed on the corners of the Kaaba in the honorable covering of the Kaaba.

[http://www.emadphoto.com/#/makkah /](http://www.emadphoto.com/#/makkah/)

The researcher describes that there has been some correspondence in the directorial body between Qandil (قنديل) (يا رحمان) and Qandil (يا قيوم) (قنديل). In the external decorative frame surrounding the composition and at the top of the composition, the Alif was decorated like the lantern motif, using the method of decorative interlacing. As for the lantern (الحمد الله) It was framed with two frames: the first frame was a thin, plain line devoid of decoration, while the second frame that

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<sup>11</sup>Al-Mawjan, Muhammad Hussein. *The covering of the Holy Kaaba is majestic and beautiful*. Publisher: Ministry of Endowments and Islamic Affairs, Kuwait Center for Islamic Arts at the Grand Mosque, Kuwait. (2012).

surrounded it was decorated. The spatial arrangement of the lanterns was horizontal, with all the lanterns placed on one line level. Qandil came ((يا رحمان)) First, then Qandil (الحمد لله). Finally, Qandil (يا قيوم) All lanterns have Arabic calligraphy embroidered in gold, as well as the decorative frame in an identical manner, while the lantern . (الحمد لله) It was different, as the first frame surrounding the composition was embroidered in silver, as shown in Model No.(3) .



**Sample No. 3:** An image of the iconic linear formations (lanterns) in the covering of the Kaaba, illustrating the textual and decorative content of the three lamps. <http://www.emadphoto.com/#/makkah>  
The image was modified by the researcher

Regarding the outer frame of the lamp (الله أكبر), It is different from the external appearance of the three lamps in that it is devoid of a decorative frame because it is bordered by a plain frame and without the embodiment of any decorative elements. The date of manufacture was placed inside to distinguish it from similar lamps, knowing that the three lamps used the calligrapher's name, year and place of manufacture. At the same time, Qandil (الله أكبر) is different in that only the year of manufacture was used. The place and name of the calligrapher were not mentioned, as these five lamps are among the lamps that were created during the reign of King Salman bin Abdulaziz in the year 2016 and were written by the calligrapher of the covering of the Holy Kaaba, the distinguished professor Mukhtar Alam, and as shown in Model No. (4).



**Sample No. 4.** An image of an iconic calligraphy composition in the Kaaba covering, illustrating the textual content of the “Allahu Akbar” lamps <http://www.emadphoto.com/#/makkah/>

As mentioned earlier, several new pieces were created in 2016 during the reign of King Salman bin Abdulaziz, including placing five gilded lamps arranged on the side adjacent to the Black Stone, specifically from the highest Corner of the Black Stone up to the flat of the bottom, and inside it was written (God is Great) and these The five lamps were installed on top of each other so that there were equal spaces between each lamp and the other in a coordinated manner. The aim of placing additional gilded lamps is to indicate the beginning and end of the circumambulation. He also introduced the placement of a gilded decorative band with lush Islamic motifs surrounding the black stone, measuring 100 centimetres, 129 centimetres high, and 15 centimetres thick. In addition to a gilded decorative belt in the shape of a rectangle extending along the side of the Kaaba above the Yemeni Corner, six meters long and 15 centimetres thick, to differentiate between the Yemeni Corner and the Black Stone, and also a gilded decorative band designed in a circular shape surrounding the Yemeni Corner, measuring 115 centimetres by 92 centimetres and 15 centimetres thick. Gilded rings were also installed to secure the cladding. The researcher notes that all of these new pieces are identical in terms of the external appearance of the decorative units represented by the Islamic securitization system, especially in the decorative strip surrounding the Black Stone and the Yemeni Corner, knowing that all of the new gilded ornaments were embroidered with prominent embroidery, as shown in Model (5).



**Model No. 5** A detailed picture of a gilded decorative band surrounding the Black Stone, a decorative band extending along the side of the Kaaba above the Yemeni Corner, and also a decorative band surrounding the Yemeni Corner in the Kiswah of the Kaaba. <http://www.emadphoto.com/#/makkah/>

Image modified by the researcher

In addition to the introduction of another gilded decorative strip surrounding the gutter of the Kaaba specifically, it is located at the bottom of the gutter, measuring 170 centimetres by 77 centimetres in a triangular geometric shape, as shown in Model No. (5). Based on what was previously mentioned, it is clear that the total number of gilded pieces contained in the Kiswah is 53 pieces. It is gilded, and it is worth noting that the calligrapher, Mukhtar Alam, is the one who makes the *kiswah* decorations and supervises their production.<sup>12</sup>

*A complete analytical description of the content of the written contents of the lines and calligraphic formations, the type of compositions, and the general structure of the compositions present on all four sides of the Holy Kaaba.*

**First: The eastern side (which has the Kaaba Gate):**

The full text of the script: the first piece:

[بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ: وَإِذْ جَعَلْنَا الْبَيْتَ مَثَابَةً لِّلنَّاسِ وَأَمْنًا وَاتَّخِذُوا مِن مَّقَامِ إِبْرَاهِيمَ

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<sup>12</sup> Ibid



مُصَلَّى [القطعة الثانية] وَعَوَّدْنَا إِلَىٰ إِبْرَاهِيمَ وَإِسْمَاعِيلَ أَن طَهَّرَا بَيْتِي لِلطَّائِفِينَ  
وَالْعَاكِفِينَ وَالرُّكَّعِ السُّجُودِ [البقرة:125] [القطعة الثالثة] وَإِذْ يَرْفَعُ إِبْرَاهِيمُ الْقَوَاعِدَ مِنَ  
الْبَيْتِ وَإِسْمَاعِيلُ رَبَّنَا تَقَبَّلْ مِنَّا إِنَّكَ أَنْتَ السَّمِيعُ الْعَلِيمُ [البقرة:127] [القطعة الرابعة  
رَبَّنَا وَاجْعَلْنَا مُسْلِمِينَ لَكَ وَمِن دُرِّيَّتِنَا أُمَّةً مُّسْلِمَةً لَّكَ وَأَرِنَا مَنَاسِكَنَا وَتُبْ عَلَيْنَا إِنَّكَ أَنْتَ  
التَّوَّابُ الرَّحِيمُ<sup>13</sup> ] [البقرة:128]

**The under the belt of the eastern side:** the piece of dedication and manufacture “This kiswa was made in Mecca and presented to the Holy Kaaba by the Custodian of the Two Holy Mosques Salman bin Abdulaziz Al Saud, may God accept it from him.” In addition, several three lamps with the words “Praise be to God, Lord of the Worlds” written inside them (58 cm God is Great (58cm x 72cm).

**Type of composition:** A long written strip with a rectangular shape, designed according to the three-line system known as the heavy composition system, and executed in the compound clear thuluth script. As for the calligraphic piece that is located below the belt, it is a rectangular geometric shape, and it was also designed according to the triple line system and executed in the complex Thuluth clear script, in addition to the iconic diagnostic system that represents the lantern shape, and the writing was executed in the complex clear thuluth script.

**General Authority for Composition:** The calligrapher adopted the bar format using the triple (heavy) line overlay system to accommodate the text's number of words. The calligraphy items were distributed in a sequential reading manner within the total area with a horizontal path, and the horizontal amount was made approximately the size of the font used, starting from right to left. The compositions were executed with gold-plated threads on a black background. The calligrapher invested the aesthetic qualities of the Thuluth letters and the inflectional and ornamental movements in the design process to build an interconnected textural unit. A decorative frame of Islamic floral decorative units surrounded the main written strip. These decorations linked the four rectangular strips within a frame—one bar. In addition to the written strip that is located under the main belt,

<sup>13</sup> Quran Al-Baqarah:125-128

it was embodied in a rectangular geometric form, where the calligraphic vocabulary was organized in a sequential reading manner according to the rules and proportions of the Thuluth script, and plastic movements were added to fill the void and to provide a link between the structure of the textual composition, and the frames of the composition with a floral decorative frame.

As for the three lamps between the striped rectangle, the calligrapher adopted an iconic shape that represents the shape of the lamps to build his calligraphic composition. The compositions were organized on two levels, taking into account the reading sequence of the text and the word God was placed at the top of the calligraphic composition, and all the calligraphic compositions executed under the belt of the eastern side were executed with threads. Gold plated with gold water and framed with an Islamic floral ornamental frame.

### **Second: The Northern Side (Hajar Ismail side):**

The full text of the written tape: The first part: In the name of God, the Most Gracious, the Most Merciful:

[الْحَجُّ أَشْهُرٌ مَّعْلُومَاتٌ فَمَنْ فَرَضَ فِيهِنَّ الْحَجَّ فَلَا رَفَثَ وَلَا فُسُوقَ وَلَا جِدَالَ فِي الْحَجِّ  
 [البقرة:197] [القطعة الثانية] [وَمَا تَفْعَلُوا مِنْ خَيْرٍ يَعْلَمُهُ اللَّهُ وَتَرَوُودُوا فَإِنَّ خَيْرَ الزَّادِ  
 النَّقْوَى وَاتَّقُونَ يَا أُولِي الْأَلْبَابِ] [البقرة:197] [لَيْسَ عَلَيْكُمْ جُنَاحٌ أَنْ تَبْتَغُوا فَضْلًا مِنْ  
 رَبِّكُمْ فَإِذَا أَفَضْتُمْ مِنْ عَرَفَاتٍ فَاذْكُرُوا اللَّهَ عِنْدَ الْمَشْعَرِ الْحَرَامِ] [البقرة:198] [وَادْكُرُوا  
 كَمَا هَذَاكُمْ وَإِنْ كُنْتُمْ مِنْ قَبْلِهِ لَمِنَ الضَّالِّينَ ثُمَّ أَفِيضُوا مِنْ حَيْثُ أَفَاضَ النَّاسُ وَاسْتَغْفِرُوا  
 اللَّهُ إِنَّ اللَّهَ غَفُورٌ رَحِيمٌ] [البقرة:198-199]<sup>14</sup>

**Type of composition:** The overall composition of the belt is a rectangular band with an overlapping plane of the heavy triple line system. The writing is executed in the combined clear thuluth script.

**The general form of calligraphic compositions:** The general form of the calligraphy strip is a horizontal rectangle. The calligrapher adopted the rectangular form with a striped pattern to distribute the textual vocabulary contained in the Qur'anic text. The words were

<sup>14</sup> Quran: Ibid, 197-199

distributed horizontally to accommodate the entire area with a horizontal path. All of them were executed in the clear, complex Thuluth script and contained grammatical formations to fill the internal space between the structure of the written texts. They were embroidered with threads coated with gold water in relief on a black caliph. They were framed with a decorative frame of straight lines and Islamic floral decorations. They were all embroidered with golden threads and surrounded the Qur'anic texts with the flag. All these Qur'anic texts are dominated by overlaying, and interconnection.

**The under the belt of the northern side:** The Almighty said: In the name of God, the Most Gracious, the Most Merciful [Inform My servants that I am the Forgiving, the Most Merciful] [Al-Hijr: 49] God Almighty said [And when My servants ask you about Me, then indeed I am near. I answer the call of the supplicant when... Aan [Al-Baqarah:186]:

نَبِيٌّ عَبْدِي أَنِّي أَنَا الْعَفُورُ الرَّحِيمِ [الحجر:49] قَالَ اللَّهُ تَعَالَى [وَإِذَا سَأَلَكَ عِبَادِي عَنِّي  
فَأَنِّي قَرِيبٌ أُجِيبُ دَعْوَةَ الدَّاعِ إِذَا دَعَانِ [البقرة:186]

next to three lanterns Books were distributed alternately, inside which were written Praise be to God, Lord of the Worlds (58 cm The main one is a linear, geometric, square composition containing the entire Surah Al-Ikhlās (85 x.85)

**Type of composition:** Under the belt on the northern side, there are two inscription bands in a regular geometric rectangular shape written using the complex Thuluth Jalis script, in addition to the iconic diagnostic system represented in the form of a lamp written in different texts, all of which were executed in the complex Thuluth Jalis script.

**The general structure of calligraphic compositions:** The composition is a contour of two regular rectangles in the form of a bar with an overlapping plane using the compound clear thuluth script. The composition of the textual structure was designed utilizing line processing, and a balance was created between the sizes of the letters and the spaces. The spaces were filled with inflectional and ornamental movements in addition to the decorative frame, which surrounded the linear composition and gave the composition a

rectangular, geometric shape. The iconic figures next to the two rectangles were formulated as lamps, the letters of which were written using the Thuluth script in various texts. As for the compositions, O Ever-Living, O Ever-Living, and O Most-Merciful, O Most Merciful, the similarity is apparent in the directing idea of the composition's form, as the calligrapher used the letter Alif to connect the top of the composition to obtain In the shape of a geometric rhombus. In addition to the overall similarity in the decorative frame that framed these two compositions, as for the iconic composition that was represented in the form of a lamp similar to the two adjacent compositions, this third composition contained the phrase "Praise be to God, Lord of the Worlds," and the composition was designed in a symmetrical form, and the right side matched the left. In addition, the word Majesty had a prominent position at the top of the calligraphic composition and was framed by a decorative frame embroidered with prominent embroidery, and all the calligraphic compositions were written in gold and embroidered in relief on a black background.

### **Third: The Western Side (adjacent to Bab Ibrahim):**

**The full text of the written tape:** The first part: In the name of God, the Most Gracious, the Most Merciful:

[وإذ بَوَّأْنَا لِإِبْرَاهِيمَ مَكَانَ الْبَيْتِ أَنْ لَا تُشْرِكْ بِي شَيْئًا وَطَهَّرَ بَيْتِي لِلطَّائِفِينَ وَالْقَائِمِينَ  
وَالرُّكَّعِ السُّجُودِ ] [الحج:26] [وَأَذِّنْ فِي النَّاسِ بِالْحَجِّ يَأْتُوكَ رِجَالًا وَعَلَى كُلِّ ضَامِرٍ  
يَأْتِينَ مِنْ كُلِّ فَجٍّ عَمِيقٍ ] [الحج:27] [لِيَشْهَدُوا مَنَافِعَ لَهُمْ وَيَذْكُرُوا اسْمَ اللَّهِ فِي أَيَّامٍ  
مَعْلُومَاتٍ عَلَى مَا رَزَقَهُمْ مِّنْ بَهِيمَةِ الْأَنْعَامِ فَكُلُوا مِنْهَا ] [الحج:27] [وَأَطْعِمُوا الْبَائِسَ  
الْفَقِيرَ ثُمَّ لْيَقْضُوا تَفَثَهُمْ وَلْيُوفُوا نُذُورَهُمْ وَلْيَطَّوَّفُوا بِالْبَيْتِ الْعَتِيقِ ] [الحج:29]<sup>15</sup>

**Type of installation:** The overall composition of the belt is in the form of a rectangular band, with an overlapping plane of the heavy triple line system, and the writing is executed in the clear Thuluth complex script.

<sup>15</sup> Quran; Al Haj: 26-29.

**The General Authority for Calligraphy Compositions:** The bar composition contains Qur'anic texts sequentially. The letters of the formations were written using the clear thuluth script with the superimposed system of the heavy triple line. The calligrapher treated the composition of the textual structure in line processing with a sequential reading sequence for the meaning of the text. The calligrapher relied on the overall text arrangement and its segmentation. The rectangular strip's overall shape is according to the Qur'anic text sequence.

**The under the belt of the western side:** God Almighty said, In the name of God, Most Gracious, Most Merciful [And give good news to the believers that for them from God is a great bounty] [Al-Ahzab: 47] And God Almighty said [And whoever does evil or wrongs himself, then seeks If one flees from God, he will find God Forgiving, Merciful. [An-Nisa:110]

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ [وَيَبَشِّرِ الْمُؤْمِنِينَ بِأَنَّ لَهُمْ مِّنَ اللَّهِ فَضْلًا كَبِيرًا] [الأحزاب: 47]  
وَقَالَ اللَّهُ تَعَالَى [وَمَنْ يَعْمَلْ سُوءًا أَوْ يَظْلِمْ نَفْسَهُ ثُمَّ يَسْتَغْفِرِ اللَّهَ يَجِدِ اللَّهَ غَفُورًا رَّحِيمًا]  
[النساء: 110]

Next to three lamps that were placed and inside them were written, Praise be to God, Lord of the Worlds (58 cm The Four Kaaba There is a complete composition of Surah Al-Ikhlās, measuring (85cm x 85cm.

**Type of composition:** Under the main belt are two writing strip formations in a regular geometric rectangular shape. The writing was executed using the combined Thuluth Jalis script and the iconic diagnostic system, represented in the form of three lamps with different texts written inside them, all executed in the complex Thuluth Jalis script.

**The general appearance of the linear compositions:** The composition is a contour of two regular rectangles in the form of a strip with an overlapping plane using the clear, compound thuluth line, in addition to the decorative frame that surrounded the linear composition and gave the composition a rectangular, geometric shape. As for the iconic figures located next to the two rectangles, it was formulated in the form of lamps, and their letters were written

using the Thuluth script in various texts. As for the composition, O Living, O Sustainable, and O Most Merciful, O Most Merciful, the similarity is apparent in the directive idea of the composition, where the calligrapher used the letter Alif to connect the top of the composition to obtain a specific geometric shape, in addition to The overall similarity is in the decorative frame that framed these two compositions. As for the iconic composition, which was represented in the form of a lamp similar to the two neighbouring compositions, this composition contained the phrase “Praise be to God, Lord of the Worlds.” The composition was designed in a symmetrical form. The right side matched the left, in addition to The word “Allah” had a prominent position at the top of the calligraphic composition. The composition was framed by a decorative frame embroidered with prominent embroidery, and all the calligraphic compositions were written in gold and embroidered in relief on a black background.

#### **Fourth: The Southern Side (between the two corners):**

**The full text of the written tape:** The first part: In the name of God, the Most Gracious, the Most Merciful:

﴿قُلْ صَدَقَ اللَّهُ فَاتَّبِعُوا مِلَّةَ إِبْرَاهِيمَ حَنِيفًا وَمَا كَانَ مِنَ الْمُشْرِكِينَ﴾ [آل عمران: 95] [إِنَّ  
أَوَّلَ بَيْتٍ وُضِعَ لِلنَّاسِ لَلَّذِي بِبَكَّةَ مُبَارَكًا وَهُدًى لِّلْعَالَمِينَ] [آل عمران: 96] [فِيهِ آيَاتٌ  
بَيِّنَاتٌ مَّقَامُ إِبْرَاهِيمَ وَمَنْ دَخَلَهُ كَانَ آمِنًا] [آل عمران: 97] [وَلِلَّهِ عَلَى النَّاسِ حُجُّ الْبَيْتِ  
مَنْ اسْتَطَاعَ إِلَيْهِ سَبِيلًا وَمَنْ كَفَرَ فَإِنَّ اللَّهَ غَنِيٌّ عَنِ الْعَالَمِينَ] [آل عمران: 97]<sup>16</sup>

**Type of composition:** The overall composition of the belt is in the form of a rectangular band with an overlapping plane of the heavy triple line system, and the writing was executed in the combined clear thuluth script.

**The General Authority for Calligraphy Compositions:** The strip composition contains Qur'anic texts in a reading sequence. The letters of the compositions were written using the clear Thuluth script with the overlapping system of the heavy triple line. The calligrapher treated the composition's textual structure in a line-by-line manner

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<sup>16</sup> Quran: Al Omran: 95-97.

with a sequential reading sequence for the meaning of the text. The calligrapher relied on the overall text arrangement. It is divided into the rectangular strip's overall shape according to the reading text's sequence.

**Under the Belt of the Southern Side:** God Almighty said, In the name of God, the Most Gracious, the Most Merciful [That is, and whoever honours the rituals of God, they are from the purity of hearts [[Al-Hajj: 32] God Almighty said, [And indeed, I am a Forgiver of whoever repents and believes and does righteousness, then You will be guided [Taha:82].

قال الله تعالى بسم الله الرحمن الرحيم [ذَلِكَ وَمَنْ يُعِظْكُمْ شَعَائِرَ اللَّهِ فَإِنَّهَا مِنْ تَقْوَى  
الْقُلُوبِ] [الحج:32] قال الله تعالى [وَإِنِّي لَعَفَّارٌ لِمَنْ تَابَ وَآمَنَ وَعَمِلَ صَالِحًا ثُمَّ اهْتَدَى  
]]<sup>17</sup>[طه:82]]

Besides Therefore, three lamps were placed inside which were written: Praise be to God, Lord of the Worlds (58 cm Specifically, under the main belt, there is a square geometric composition containing the entire Surah Al-Ikhlās (85 x85 ).

**Type of composition:** Under the belt, there are two inscription bands in a regular geometric rectangular shape, written using the combined Thuluth Jalis script, in addition to the iconic diagnostic system, which is represented in the form of three lamps written in different scripts, all of which are executed in the complex Thuluth Jalis script.

**The general structure of the calligraphic compositions** is a contour of two regular rectangles in a strip. The calligrapher treated the structure of the linear compositions linearly and created a balance between the sizes of the letters and the spaces. The spaces were filled with inflectional and ornamental movements, in addition to the decorative frame surrounding the calligraphic composition, which gave the composition a rectangular shape. The shape. The iconic figures next to the two rectangles have been formulated as lamps, and their letters have been written using the Thuluth script in various texts. As for the compositions, O Living, O Subsisting, and O Most Merciful, O Most Merciful, the similarity is apparent in the directive

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<sup>17</sup> Quran: Al-Hajj: 32.17

idea of the composition's form, where the calligrapher invested the letter Alif to connect the top of the composition to obtain a geometric shape, in addition to the overall similarity in the decorative frame that framed these two compositions. As for the iconic composition, which was represented in the form of a lamp similar to the two neighbouring compositions, this composition contained the text "Praise be to God, Lord of the Worlds," and it was The composition is in a symmetrical form, and the right side matches the left. Essentially, the word "God" had a prominent position at the top of the calligraphic composition and was framed with a decorative frame embroidered with prominent embroidery. All the compositions were written in gold and embroidered in relief on a black background.

## **Conclusion**

Through what was previously presented, the study concluded that the design of Arabic calligraphy and linear formations embodied in the covering of the Holy Kaaba has creative and aesthetic aspects, in addition to the plastic components and artistic methods of the linear formations with which the covering of the Holy Kaaba was decorated with its multiple embroideries and patterns. It also became clear to the researcher that the Arabic letters, especially the Thuluth script letters that appear on the Kaaba dress, have a latent potential and ability to be formulated into calligraphic structures and formations of their independent entity, which made them used in the field of plastic art as aesthetic vocabulary. The study also concluded that the collection of Arabic calligraphy, the linear formations embodied in the honourable cladding, combined the functional, aesthetic, and spiritual aspects into a great artistic textile piece characterized by balance, unity, and artistry, as the method of treating the linear formations was done by organizing the elements in accordance with sound artistic foundations.





# AL-SHAJARAH

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