

## CHAPTER III

### FIGURATIVE CALLIGRAPHY PAINTING IN ISLAM

#### A. The Principles of Art in Islam

Islamic civilization came to the surface when there was a reciprocal relationship between Arabian and non-Arabian civilization. The essence of Islamic civilization is Islamic religion, while the essence of Islamic religion is *tawḥīd*. It is an act which confirms that Allah is one, the Absolute Creator and Primary.

*Tawḥīd* gives the identity for Islamic civilization. The level of civilization varies, from mild to radically depending on how the relationship with the essences and different elements and its functions. Traditionally and simply, *tawḥīd* is the believing and testimony that “there is no God except Allah”. Disclaimer gives rich and great meaning in the whole of Islam. In all the diversity, culture, knowledge, wisdom, and the entire history of Islamic civilization is summed up in the most sentences “*Lā ilāha illallāh*”.<sup>1</sup>

*Tawḥīd* is a common view about reality, truth, world, space, and time of human history. In reality consists into two elements, God and no God. It is The Creator and the creature. The relationship between both realities is ideational depend on the understanding power. All human was endowed with understanding, strong grace enough to understand the will of God that revealed through His words. The nature of the cosmos is created to serve the Creator. The world is the creation of an orderly “cosmos” not a chaos. In which there is the will of the creator of the patterns met with the inevitability of natural law. All beings are not willing unless the will of God. A person must reinvent itself, its society, its environment to be in harmony with the Lord’s pattern. Humans must be responsible for their actions.

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<sup>1</sup> Ismail Raji’ al-Faruqi. *The Cultural Atlas of Islam*, translator; Ilyas Hasan, (Bandung: IKAPI, 1998), p. 109.

As the essence of Islamic civilization, *tawḥīd* in the methodological dimension encompasses three principles; unity, rationalism, and tolerance. In the integral Islamic civilization, its constituent elements, both elements of the material, structural, or relational, all bound by one main principle is *tawḥīd*. *Tawḥīd* is the doctrine of oneness, transcendence, and the doctrine of the primacy of God, implies that Allah should be worshiped and served. Rationalism formed the essence of Islamic civilization. Rationalism does not mean prioritization sense of revelation, but rejecting the peak contradiction between of both. Smart Moslem is rationalist, because he emphasized the unity between the two truth sources, revelation and reason. As a confirmation of the absolute oneness of God, *tawḥīd* is confirming of the truth oneness, because God in Islam is the truth. His unity is sources of truth. God is the Creator of nature, of which man gets knowledge. The purpose of knowledge is the nature patterns that are creation of God. While the last principle of methodological dimension is tolerance, it is apparent acceptance of falsehood exposed to. It is relevant to ethics as a principle to accept what was required until non impropriety exposed to.<sup>2</sup>

*Tawḥīd* asserts that Allah the One Almighty created man in the best form, to worship and serve Him. This means that all humans on earth aim to comply with and carry out the commands of God. It also confirms the Caliphate of man on earth. God gave to man in the form of implementation of the mandate of the part of ethics of the will of God. In essence the mandate was realized in freedom. Wherever, the will of God is realized according to the needs of natural law, its realization is not a moral but a fundamental and utilitarian.

In the beginning, Islam does not need art, but along the course of time, the Muslims made the work of art as a medium for expressing his views. Art is in the process of discovery of the essential nature of meta-natural and present it in a real form. Art is not the imitation of nature's creation, and also not the depiction of sensory kind, which is perfectly

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<sup>2</sup> *Ibid.*, p. 112.

natural object reality. Art is a reading of the nature of essence instead of giving to the essence of nature and the tangible form accordingly.<sup>3</sup> From the definition and the analysis, art is the presumption found in the nature of what is not of nature. Which is not of nature is transcendent and only divine quality that meets this position. Because the essence of the a priori normative and beautiful, the human emotions that are specifically affected. This is why humans love beauty and is determined by its beauty.

*Tawḥid* is not opposed to artistic creativity, or against the enjoyment of beauty. In contrast, *tawḥid* blessed beauty and lifted. *Tawḥid* look at the absolute beauty only in God and in His will and His word. Starting from the premise “there is no God except Allah”, the artist can describe and express Allah. Through conventional way, they get rid of any object as far as possible from nature. Moslem artist realized that the Most Holy Gods cannot be visually depicted is the highest aesthetic purposes for human. Indescribable of God is God nature, which means infinity, absoluteness, and unconditional. Infinity in everything meaning cannot be expressed.

Islamic art is the part of Islamic culture and the only difference between the art of Islam and not-Islam is in term of intentions and ethical values contained in the work of art. Islam is *dīn-al-fiṭrah*, the entire teaching work in harmony with the basic instincts and human readiness, even the principles and rules that meet the basic need of human beings in accordance with various aspects of human events. In sūrah Ar-Rūm: 30 explain:

فَأَقِمْ وَجْهَكَ لِلدِّينِ حَنِيفًا ۗ فِطْرَتَ اللَّهِ الَّتِي فَطَرَ النَّاسَ عَلَيْهَا ۚ لَا تَبْدِيلَ لِخَلْقِ اللَّهِ ۗ ذَٰلِكَ الدِّينُ الْقَيِّمُ وَلَكِنَّ أَكْثَرَ النَّاسِ لَا يَعْلَمُونَ ۝ ٣٠

Translation: “Then set your face upright for religion in the right state-- the nature made by Allah in which He has made men; there is

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<sup>3</sup> *Ibid.*, p. 122. See also in Ismail Raji’ al-Faruqi, *Tawhid; Its Implication for Thought and Life*, translator: Rahmani Astuti, (Bandung: Pustaka, 1982), p. 205.

no altering of Allah's creation; that is the right religion, but most people do not know--.'<sup>4</sup>

Art distinguished human from other creatures. Art was created by human because they have an advantage, that the creative power. Animal and plant did not have it. The ability of creating work in human is the blessing of Allah, human talent in the art should be used to organize his culture life. All of activities in art of Islamic society was based on the last purpose, that to get the *Riḍa* of Allah and devoted to the God. All values submitted in His relation and the ability to surrender to the God, and also increase the devotion.

*Tawḥid* becomes the principle basis in art, increasing human dignity by not leaving the values of humanity. When human becomes artist, he do the work was based on the last purpose that with obedient and obey the Gods blessing. The concept of Islamic art and its demeanor should be based on the concept of *tawḥid* and devotion to the God entirely, because the most important role of the arts for the Islamic society lies in his skill in strengthening of *tawḥid*. The main foundation of Islam is *tawḥid* (monotheism, oneness of Allah SWT) that relate to *Al-Khaliq* and His creatures.<sup>5</sup>

There are two types of *tawḥid*<sup>6</sup>; first, *tawḥid Rububiyah* is the belief of the oneness of Allah as *al Rabb*-its relationship with creation, improvement, regulatory, and guidance-and all of His creation and human in his capacity as the caliph. Second, *tawḥid Uluhiyyah* is the belief of the oneness of Allah as *al-Ma'bud*, the capacity of human relationship as *'abdullah*.

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<sup>4</sup> 'Abdullah Yusuf 'Ali, *The Holy Qur'an Text and Translation*, (Kuala Lumpur: Islamic Book Trust, 2005), Sūrah Al-Rūm (The Roman Empire): 30, p. 494.

<sup>5</sup> Nurul Makin, *Kapita Selektta Kaligrafi Islami*, (Jakarta: Pustaka Panjimas, 1995), cet. Ke-I, p. 173.

<sup>6</sup> Yustiono, dkk, *Islam dan Kebudayaan Indonesia Dulu, Kini dan Esok*, (Jakarta: Yayasan Festival Istiqlal, 1993), Cet. Ke-I, p. 33.

Allah is transcendental, grips and apart from anything else in the universe, which is His creation. Al-Qur'an is the guidance for the human which insists on transcendentalism. In the Sūrah al-An'ām: 103

لَا تُدْرِكُهُ الْأَبْصَارُ وَهُوَ يُدْرِكُ الْأَبْصَارَ وَهُوَ اللَّطِيفُ الْخَبِيرُ ١٠٣

Translation: "Vision comprehends Him not, and He comprehends (all) vision; and He is the Knower of subtleties, the Aware."<sup>7</sup>

It was explained again in the Sūrah ash-Shūrā: 11

فَاطِرُ السَّمَوَاتِ وَالْأَرْضِ جَعَلَ لَكُمْ مِنْ أَنْفُسِكُمْ أَزْوَاجًا وَمِنَ الْأَنْعَامِ أَزْوَاجًا يَذُرُّكُمْ فِيهَا لَيْسَ كَمِثْلِهِ شَيْءٌ وَهُوَ السَّمِيعُ الْبَصِيرُ ١١

Translation: "The Originator of the heavens and the earth; He made mates for you from among yourselves, and mates of the cattle too, multiplying you thereby; nothing like a likeness of Him; and He is the Hearing, the Seeing."<sup>8</sup>

The soul of art must be submitted with the human nature, because the freedom of the soul in the form of art is in sanctity of nature, which has been given by Allah for human. The function of art is not different with ration, so that human realizes the connection with nature, God, and the spiritual and realize the greatness of God and the uniqueness of His creations.

Art in Islam has always instilled a sense of humility to Allah, besides give peace to the soul of human as Allah creature, which is created by nature who loves art and beauty. Art in Islam is not the slogan "art for art" but art for Allah, for human beings, creatures and universe that glows in *tawhīd*, which is the acceptance of and witness to the oneness of Allah. So, the art is based on the *tawhīd* can inculcate piety, faith, and increased intellectual.

Islamic art connected the beauty as the value that depended on Islamic whole itself. Art that has the highest value is the push toward faith, righteous and morality. Islamic art is realizing of righteous (Al-Qur'an)

<sup>7</sup> 'Abdullah Yusuf 'Ali, *op. cit.*, Sūrah Al-An'ām (The Cattle): 103, p. 156.

<sup>8</sup> *Ibid.*, Sūrah Al-Shūrā (Consultation): 11, p. 597.

and it is a manifestation of function of the caliph is the actualization of the God's natures, which is the Most Beauty, the Most Good, and the most right and sure in the human limits. Islamic art is an activity that starts in sincerity, and aims to get the blessing of the God, happiness in the world and Hereafter, God's mercy for others and nature, and as an expression of remembrance of human to God, remember His names, appreciation of truth, His majesty and Power.<sup>9</sup>

Islamic art is emanated from God revelation, as in ordinance and His law. It means he should be under the environmental and regulatory of Gods revelation. This is what distinguishes the arts of Islam and not Islam. Islam is the way life, wherever and whenever Islam into the life of person or group, during that time, it becomes a guide of behavior patterns, ways of thinking and acting.<sup>10</sup> At the time of birth of Islam as a religion, this is contact with the manifestations of art with a very limited, especially in the field of fine arts. Art that vary according to place and time trying to adjust to Islamic tradition, as well as Islam that does not concern faith and worship can adjust to the arts and local traditions. Essentially as a universal and eternal religion, however when it comes to culture and art can vary in terms of the legal obstacles faced. In general, it can be solved after a problem arises. It is based on the Qur'an and hadith.<sup>11</sup>

In Islamic culture, the aesthetic movement has real as the symbolization of the deepest teaching from religion. Theological and religious doctrine transformed into metaphors and symbols of aesthetic, which is found in almost every tradition and character of artistic expression. Transforming the beauty of the Qur'an in melodic sound art (*tilawah, qira'ah*), and music (*qasidah, sama'*), and spiritualized letters

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<sup>9</sup> Yustiono, *op. cit.*, p. 40.

<sup>10</sup> *Ibid.*, p. 1.

<sup>11</sup> *Ibid.*, p. 13.

into fine art (calligraphy, arabesque), that concentrating on the pronunciation effect transcendence.<sup>12</sup>

## B. The Object of Painting in Islamic Painting

In the Islamic culture, development of art is not as good as other cultures, especially in the painting. But, in the middle century the development of painting is very awesome in Islamic culture. It can be seen by:<sup>13</sup>

1. Elementary principal of Islamic painting
  - a. Qur'an and some important books; the page was decorated with flowers and pictures, that formed arabesque<sup>14</sup> with golden color.
  - b. Historical books, like *Syah Nama*, it was decorated with the Kings Pictures, hero, dislodgement, battle field, dragon killing, and the pictures relate to Prophet Muhammad stories.
  - c. The pictures of fiction story, like five books of roman, by *Nizam* and *Jamik*.
  - d. Hand paintings, which is battle field, mosque and mountain. Even the Persian miniature was met the picture of Prophet Muhammad on *Buraq*, flying to the sky in the *mi'raj* night.
  - e. The pictures of animals; birds, horses, deers, camel, and donkeys.
  - f. The pictures of the Kings, which is commanding on the throne, people who high rank and famous noble, all of this were used to show the beautiful clothes and the greatness of it.
  - g. Garden, park and waterfall.

There are the regions Moslem that was viewed as the primary region of the center place of painting and drawing, it is Iran, India and Turkey. Moslem Tiongkok stayed to drawing and painting according

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<sup>12</sup> Hamdy Salad, *Agama Seni Refleksi Teologis dalam Ruang Estetik*, (Yogyakarta: Yayasan Semesta, 2000), p. 25.

<sup>13</sup> Oemar Amin Hoesin, *Kultur Islam Sejarah Kebudayaan Islam dan Pengaruhnya dalam Dunia Internasional*, (Jakarta: Bulan Bintang, 1975), p. 365-373.

<sup>14</sup> Arabesque is picture or a floral decoration, leaves, animals and geometric patterns in the fabric of intricate and detailed.

to habit of other Chinese not Moslem. When the generation of Hulagu Khan believes in Islam at Baghdad, Tiongkok people in painting get the influence of Islamic colors.<sup>15</sup>

## 2. Al-Hariri's Book

Al-Hariri is linguist and Islamic poet in the 12th century AD, 446-516 H. = 1054-1122, he comes from Basra. He is the writer of *Maqamat* that famous. In his book there is a collection of stories and poems, which became an important figure is *Abu Said*. He showed the animal and vegetable pictures. Since the 10th M. century, Islamic people began drawing people and animals, because of the belief that God may not be transferred to the pictures.<sup>16</sup>

## 3. National Epic

Most of Islam people came from pagan; the nation used art for religious purposes. Islam art was first grown in the mosque, which is embodied in the pulpit. Art cannot be returned to their home that is magical (imitation of God), because the Islamic intellectual has strong. Islam occupied the art for the real function; it is for beauty not for idolatry, sacrifice, and properties.

Syah Nama is the first pictorial book that was written by Islamic great poet, Firdausi<sup>17</sup> born close Tus in Khurasan at 935 AD., and died at 1020 AD. The real name of Firdausi is Abu'i Kasim Mansur. Syah Nama is epic-national book, which is drawn by hero and king pictures. More than 30 years Abu'i Kasim Mansur prepared the book. Actually, Syah nama regarded as more than ordinary book. Even, Greece

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<sup>15</sup> Thus colors is called Islamic blue color–Muhammeden's blue-seen in the carvings of high quality Chinese ceramics until the time of *Kublai Khan*. See on Oemar Amir Hoesin, *op. cit.*, p. 365.

<sup>16</sup> *Ibid.*, p. 365

<sup>17</sup> Firdausi is the same pseudonym for literary art essays. Since the 10<sup>th</sup> century AD, a Moslem artist did not put their bane role in their work, because they make the work not to make them known to the world, but solely to the art. When compare for today, the artist put their name iin their workas, because as an account of the work. While Moslem artist did not put their name, because they do not need to be accountable to the people and society, but they are responsible to the God. see, Oemar Amin Hoesin, *Kultur Islam Sejarah Kebudayaan Islam dan Pengaruhnya dalam Dunia Internasional*, (Jakarta; Bulan Bintang, 1975), p. 367.



believed that for create the great book was expected by god helping. This book has brought and gave a damn of people to draw and sculpt; therefore European called it geni-great.<sup>18</sup>

#### 4. Arabic letters as decoration

Habitually of European decorated household items with Arabic letters, whereas they did not know at all the letter. This condition explained that European in creating work is just imitatively. The imitatively was caused they interested for the beautiful value that is in.

Part of Europe has brought the influence of Arabic writing to Europe is the Italia painter, Giotto di Bondonne (1266-1337 M.). He is the founder of Fiorentine School of Art. Resurrection of Lazarus is his famous work that decorated Arabic letters on the Prophet Isa's shoulder. That painting was saved in Chapel di Padua.

The other famous painter from Italia is Fra Angelico. He is also as the Christian padre. Before he became padre, his name is Giovanni de Fiesote (1387-1445 M.). He was very awing the Islamic art, when he paints, feel like uncompleted if did not add the Arabic letter as the decoration. The famous painting has been saving in Museum of San Marco di Florence.<sup>19</sup>

When this period expires, result that very little cultural history to produce works of art, because of it appears calligraphy.<sup>20</sup> In the cultural environment, calligraphy has two aspects; calligraphy as the alphabet that becomes a symbol for writing the letter or word, and calligraphy from the existence is as the result of aesthetic process. As the alphabet for writing letter, calligraphy relates to mind and as the result of aesthetic process. Calligraphy is a work that can accommodate the idea of painter. Idea, mind and aesthetic experience was expressed by painter is very large, and only definite on the mind, idea and imagination of painter.

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<sup>18</sup> *Ibid.*, p. 367.

<sup>19</sup> *Ibid.*, p. 373.

<sup>20</sup> Yustiono, *op. cit.*, p. 20.

### C. Classical Figurative Calligraphy Painting

Classic text is writings have been known and used by the nations who have had culture and the oldest civilization in this world, like Babylonian, Egyptian ancient, Chinese, Phonics, Romans and Arabic.<sup>21</sup> Writing is the ancient way that used by people to express the feeling, thinking and hoping in streaks or scratches. Writing is the communication media was known in the culture and civilization of people.<sup>22</sup> Writing is as symbol of language called script or *khaṭ*.<sup>23</sup>

The development of *khaṭ* or calligraphy in Islamic history experienced some obstacles, but it does not make the nations which incidentally rapid development of calligraphy to give up. Like in the Ottoman, in the 14<sup>th</sup> century system of government is not stable, but they could defeat Mameluk rulers and melt almost of Arabic world. And also in the Islamic art history showed their love of calligraphy, even they created kind of models pure “indigenous writing”. Persian could develop the *ta’liq* and *nasta’liq* writing, which is used to create the big masterpiece. Calligraphy of animal nature which came in the 15<sup>th</sup> century, which used *thuluth*, *naskhi*, *ta’liq* and *nasta’liq* used to create shapes like animal.<sup>24</sup> The part of top is occupied vertical letters, sometimes composed in the form of a human figure.<sup>25</sup>

Calligraphy style that has served the calligraphers has profound religious values. The beauty of letter strung together with other letters composed in the form of humans, animals and plants with the various meanings. The classical styles as will the author describes a typical style of the Middle East, like Persian and Turkey. Classical style stressed to the meaning of work than just the displaying, whereas the modern style stressed in the displaying.

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<sup>21</sup> C. Israr, *Dari Teks Klasik Sampai ke Kaligrafi Arab*, (Jakarta:Yayasan Masagung, 1985), p. 3.

<sup>22</sup> *Ibid.*, p. 3.

<sup>23</sup> *Ibid.*, p. 4.

<sup>24</sup> D sirojuddin AR. p. 154-155.

<sup>25</sup> *Ibid.*, 156.

The following are the expression of classical figurative calligraphy painting:

1. The expression of figurative calligraphy painting in the form of *'abid* in praying



Source: <http://duniacoratcoret.blogspot.com/2013/04/kaligrafi-islam-berbentuk-manusia.html>

In general, the aesthetic value in this calligraphy painting becomes the basic. In creating the painting with the form of figure “man”, the painter played the letters as good. The Arabic letters are lengthened or shortened, widened or narrowed, given additional processed, arch, or signs and additional filler to make it conform to the shape of the non-calligraphic, geometric, plant, animal and human.

Based on the formal analysis, the dynamic and condition was painted in the painting explained the value that more than beautiful, which want to be explained by painter. Because, basically in the contain work of art is not only about

the story, but there is an idea that want to be informed. The painter displayed the figure of servant with his feet and lifted his hand up; an expression of relief petition due to inability to pay the punishment for sin and the wrong that was done to Allah. It can be proved by in harmony of *lafadh* in the calligraphy. The prayer contained in the Qur'an Sūrah al-Baqarah: 286

رَبَّنَا لَا تُؤَاخِذْنَا إِنْ نَسِينَا أَوْ أَخْطَأْنَا رَبَّنَا وَلَا تَحْمِلْ عَلَيْنَا  
إِصْرًا كَمَا حَمَلْتَهُ عَلَى الَّذِينَ مِنْ قَبْلِنَا رَبَّنَا وَلَا تُحَمِّلْنَا مَا  
لَا طَاقَةَ لَنَا بِهِ وَاعْفُ عَنَّا وَارْحَمْنَا

Translation: "Our Lord! Do not punish us if we forget or make a mistake; Our Lord! do not lay on us a burden as Thou didst lay on those before us, Our Lord do not impose upon us that which we have not the strength to bear; and pardon us and grant us protection and have mercy on us, Thou art our Patron, so help us against the unbelieving people."<sup>26</sup>

A calligraphy *lafadh* from surah al-Baqarah: 286 is described human is weak creature and always does wrong except the God's willing. An expression of relief petition due to inability to pay the punishment for sin and the wrong that was done to Allah and will give liability and heavy loads. Because only the God we ask for forgiveness, He is Merciful and Kind.<sup>27</sup> Sometimes, forget was caused by lack of attention to what the interest, and forget anything that does not interest him. Among men and another punish each other for failing. Similarly, the error, it is as a result of underestimating something and less of careful. In the *shari'at* of religion, a person is obliged to replace

<sup>26</sup> Abdullah Yusuf 'Ali, *op. cit.*, Sūrah Al-Baqarah (The Heifer): 286, p. 53.

<sup>27</sup> Ahmad Musthafa Al-Maraghi, *Tafsir Al-Maraghi*, translator; Bahrun Abubakar, Lc., K. Anshari Umar Sitanggal, Drs. Hery Nur Ely, (Semarang: PT. Karya Toha Putra, 1993), cet. Ke-2, p. 149-153.

something that is damaged due to his fault, either forgot or intentionally grounded, still he had to replace it.

It can be Allah will punish people in the Hereafter for the sins that have been done in the world, although the reasons forgotten and wrong to act that is forbidden. But, actually the wrong and forgetting are two things that can be expected to receive forgiveness, if the person who made a mistake has struggled mightily and hold firmly to the principles of his religion does not do it anymore. And Allah will not impose a burden on his creatures, but according to their ability. After that, he prayed, the prayer will strengthen the soul with God's grace expecting for fear Him. Thus, the problem complained to Allah is the bright light that expels darkness, caused by negligence.<sup>28</sup>

However, in the verse also explains that Allah would not impose a burden on His servants, except in accordance with their capabilities. They will receive the reward of good deeds and the sins of the crimes done. He is very easy of *Shari'at* and does not burden the servant to the weight, as He had imposed on people before. But it could be Allah will give liability and heavy loads. So, as a human being must be grateful to Allah. Prayer is an expression of a sign of gratitude for favors that have been given by Allah.

From the explanations above can be understood that factors causing the absence of punishment for forgetting and by mistake was due to receive forgiveness from Allah. And factors causing the absence of heavy loads and difficult is because getting *maghfirah* and grace of Allah. And in praying should wholeheartedly and take shelter

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<sup>28</sup> *Ibid.*

under His shade. If Moslems want to prepare them and fight as hard as possible to run on predetermined rail God, then He will forgive and answer his prayers.

## 2. The Expression of Figurative Calligraphy Painting in The Form of Lion



Source: <http://ekaharyanto.blogspot.com/2012/10/kaligrafiberbentuk-tumbuhan-hewan-dan.html>

Lion painting is filled with words of flattery for Ali ibnu Abi Thalib.

أَسَدُ اللَّهِ الْعَالِبُ عَلِيُّ بْنُ أَبِي طَالِبٍ كَرَّمَهُ وَجْهَهُ وَرَضِيَ اللَّهُ  
تَعَالَى عَنْهُ

Translation: “Lion God who wins Ali ibnu Abi Thalib, May Allah exalts his face and blessing him”.

Aesthetic value is shown in the painting can be seen from the painter shrewdness in assembling the Arabic alphabets, arranged and connected till similarly with form a

lion. *Lafadh* of **علي الله** used as the eyes and mouth, the tail from **ع (عنه)** and **ر** that is united and extended.

Besides, there are the heroism values that want to be shown by painter, the symbol of lion described the strong and powerful in war, and brave without doubt.

Sayyidina Ali was one of the closest companions to the Prophet, his intelligence and courage has been seen since childhood among the *Quraysh*. While still child, he had opposed the *Quraysh* leaders who booed the Prophet Muhammad PBUH. When the Prophet migrated and the *Quraysh* had a sword to kill him, Ali slept in Prophet's place and wearing coats worn of Prophet. In the battle war, he is a respected fighter, either in *Badr* war, *Uhud* war, or *Khandaq* war. His name is often praised after he managed to break through the gets of the fortress of *Khaibar*, which is the last defense of the Jews. Almost all wars were followed by him, except *Tabuk* war, because he represents the Prophet to keep the Medina. Towards the Prophet pilgrimage, Ali was given the task to carry out the mission of peace to Yemen, and he did well.<sup>29</sup> Therefore, do not be surprised if he was dubbed the Lion of Allah.

Ali bin Abi Thalib was a man of prowess in the military and war strategy. As for intelligence, Prophet praised Ali with the words "I was a capital of knowledge and Ali is its gate".

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<sup>29</sup> Restricted on June 28<sup>th</sup>, 2014, from: <http://www.keren.web.id/kisah-10-sahabat-yg-dijamin-masuk-surga-4.html>.

3. The Expression of Figurative Calligraphy Painting in The Form of *'Anqa*



Painter: Turkey artist (19<sup>th</sup> century)

Source: <http://ekaharyanto.blogspot.com/2012/10/kaligrafiberbentuk-tumbuhan-hewan-dan.html>

*Lafadh* of *basmalah* (بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ) used *khat Thuluth*. It also located on the crown. Being in the neck was written the *lafadh* *Yā Rahmān Ya Rahīm* (يا رحمن يا رحيم).

The several of calligraphy paintings with “*basmalah*” showed the interesting of Moslem artists to the *lafadh* of “*basmalah*”.

*Basmalah* is substance of the Qur’an, secret of the entire Qur’an is composed of 6666 verses, 114 surah, and 30 chapters were summed up in a surah *al-Fatiḥah*. According to al Hafidz bin Sulaiman bin Ibrahim al Qunduzy that the secret of all surah *al-Fatiḥah* was summed up in *Basmalah*,



and the secret of *Basmalah* was summed up in *ba'*. And it was summed up in the point under *ba'*.

Confidential discussion of the point under *ba'* reminds the theory of big bang by philosopher of Platonism. In this case, the philosopher and the Sufis have logic equations that the origin of the incidence of macrocosm and microcosm itself comes from an all-solid point of God creation. Because so dense, it is then an explosion of particles and fragments then undergo enlargement (expanding universe), which in the Qur'an is mentioned in the Sūrah Al-Dhārīyāt: 47

وَالسَّمَاءَ بَنَيْنَاهَا بِأَيْدٍ وَإِنَّا لَمُوسِعُونَ ٤٧

Translation: "And the heaven, We raised it high with power, and most surely We are the makers of things ample."<sup>30</sup>

The only different between the philosopher and the Sufis is the origin of the creation of the universe. The philosophers argued that the origin of the universe has been happening by itself (*creatio ex nihilo*). Meanwhile, according to the Sufis *al-a'yan al kharijiyah* (external entities) was a continuation of *ta'ayyun awwal*. It was the processing of *Ahadiyah* to *Wahidiyah*. Namely of the God as *sirr al-asrar* (the secret of the secret) then wants to know Himself and introduced Himself through natures and His Names. It is difficult to understand Allah as *Rabb* and *Ilah* without *marbub* and *ma'luh* who worship Him. It is difficult to understand Allah as the Creator without creature.

This is similar to the meaning of calligraphy painting in the form of a bird, which is to be conveyed by painter. In the Iran art, the form of a bird like above is called "*'anqa*".

<sup>30</sup> 'Abdullah Yusuf 'Ali, *op. cit.*, Sūrah Al-Dhārīyāt (The Winds that Scatter): 47, p. 654.

'*Anqa* (العنقاء) is a mysterious big bird in Islamic mythology. '*Anqa* has the long neck. According to ancient manuscripts in the form of ancient Arabic text in the Middle East, the legend about this bird was told to have very large body, so that he was able to bring the elephant with his sharp claws. This source said that '*anqa* bird was believed as the noble beings who created by Allah. Al-Kisa'i told that this bird lived in a high mountain namely Falaj. When this bird was flying, he could close the sun like sky. His fur has a variety of colors, and his neck like a camel. '*Anqa* identified *Simurgh* of Persian and *Phoenix* of ancient Egypt.

Narrated in one source,<sup>31</sup> that there is a group of birds from all over the world gathered in an assembly, they were restless and curious, who is the king of all birds in this universe. Hud-hud bird responded to these questions, that the king of the whole birds is called *Simurgh*. He explained that the King of *Simurgh* lived in behind of Qaf mountains, thousands of land and sea stretching all the way to His place. When meeting him must break free from shame, arrogant and dissenter and He would bestow a light for those who are able to escape the shackles, for verily He is close to us, but we were far from Him.

Narrated in a night, the Emperor *Simurgh* flew in the darkness of night and a fur falls to earth. It made the entire population of earth was amazed and surprised by seeing the beauty and eloquence. Hud-hhud bird said to them that "if a feather is not falling, there is no creature called a bird". He went on to continue the conversation, that to reach the palace of *Simurgh*, they have to band together, cooperate with each

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<sup>31</sup> Restricted at September 26<sup>th</sup>, 2014, from: <http://mantiquthair.wordpress.com/> at.

other and should not precede each other. However, the journey to the palace of *Simurgh* was not easy, which must pass through thousands of obstacles, sufferings, pains, and misery.

But not all birds agreed to go to the palace of *Simurgh*, which for various reasons, either because of the high of position, melodious voice will be missed by other and the beautiful coat will be lost. Then Hud-hud bird gives motivation, why should shelter of the arguments to extinguish the spirit of lust. Though the journey to the palace of *Simurgh* is a sacred journey, so why should indecisive and afraid of prejudices. Finally, set out a variety of birds throughout the universe to the palace of *Simurgh*. Having traveled quite a long time, many are wondering, so start feels a sense of lazy and indecisive. Thus, some birds decided not to continue the journey.

Few birds are able to survive in this journey, but the obstacle came back, very strong wind made their beautiful feathers falling, valor mighty of bird began to fade, the position and high rank was no longer unthinkable. Various diseases were present so that their bodies emaciated. All worldly attributes that once girded and proud now no remaining loose, there was only the totality of the helplessness and resignation. They float in the ocean of *iradatullāh* and drowned in a wave of mortal. Finally, they reached the palace of *Simurgh*, and unexpectedly the voice addressing them from the palace, “*Salāmun qaulam min rabbir rahīm*”, then they get into the palace, and opened thousands of hijab. They were wide-eyed look very stunning beauty, the beauty of which cannot be described by words.

When the veil lifted, it is encountered form themselves. They were amazed, as if they were in front of a mirror, so that there is a form of them. The palace of *Simurgh* like a mirror so whoever got to the court he will not see the form unless his form alone. To reach that level, one must get out of the inside of them, so that he becomes a personage of *insān al-kamīl* and finally they understood the nature of himself after passing through the stages of *fana' billāh* until reaches the peak of *baqa' billāh*, so there goes the properties of servant and eternal in the Godhead.<sup>32</sup>

From the story above could be understood that curiosity arises about the Creator made them (birds=creatures) did a search that was not easy. They have to go through various tests, trials and obstacles that heavy. However, because they have a strong determination and desire and also deep longing to the Creator made them not despair and keep looking. Their search was not vain, finally they were able to open thousands of veils that cover their view of the creator and they felt an indescribable joy after met with the Creator.

*Basmalah* and 'anqa bird in the painting is the symbol of the origin of creation. Allah SWT as the creator who possesses *Rahmān* and *Rahīm*, and that makes the beings in the universe. As in the story above, it was told that the birds in the universe came from the radiance of love and affection, which is out of the tails of the *Simurgh*. And because of a very deep longing to the Creator made man as a creature wants to meet and return to Him. Everything is coming from Allah and will come back to Him.

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<sup>32</sup> *Ibid.*

4. The Expression of Figurative Calligraphy Painting in the Form of *Tughra*



Source: <http://ekaharyanto.blogspot.com/2012/10/kaligrafi-berbentuk-tumbuhan-hewan-dan.html>

This form of calligraphy is called *tughra*. *Khat* of *tughra* was expected to grow from a combination of *Diwani* and *Ijazah (Rayhani)*.<sup>33</sup> Other source states that *khat* is often used *Nas'hi, Thuluthi* dan *Rayhani*.<sup>34</sup>

*Tughra* is a custom calligraphy that was designed by the calligrapher as symbol of the Turkish Ottoman Sultans. It is useful to seal, official signature personal of Sultan, and the like purpose.<sup>35</sup> The original word of “*tughra*” was used by the majority of Moslem caliphs, among others: The Sultan of Egypt Mameluke, like *Muhammad ibn Qaladun* (w 752/H). There are source that say that the word of “*tughra*” is derived

<sup>33</sup> D. Sirojuddin AR. *Seni Kaligrafi Islam*, (Jakarta: Pustaka Panjimas, 1985), p. 157.

<sup>34</sup> Nurul Makin, *op. cit.*, p. 90.

<sup>35</sup> *Ibid.*, p. 90.

from the language of original Tartar, it intended as the name and nickname of wise Sultan, who used it is the third Sultan of the Ottoman fortune, *Murad I* (761-792/H). In a book *Turklerde Dini Resimler* by Malik Aksel, Istanbul 1967, mentioned that “*tughra*” is a symbol for a *Humayuni* bird (*Humayuni* is Ottoman Emperor) Isthori hallowed by the Sultan *Aughaz* (plural of *Agha*) that is derived from original form of *thugral* which means “umbrella”. It means Eagle-like bird wings.<sup>36</sup> Besides from being a seal and signature of Sultan, with *tughra* also printed the official Royal rings.<sup>37</sup>

*Tughra* is the pure medium in the real meaning was caused by free discretion, as liberal artists who demand complete freedom in determining the shape and spacing. Thus their writing becomes cumbersome and difficult to read except for people who have special knowledge and ingenuity in following the text of the calligrapher. That exposed to two choices, in *tughra*, the painter concerned on the beauty of moving opposites, between reality and vague. But, actually in *tughra* world, there is full development which often reach the limit uniqueness. However, it remains authentic bequeath amazing shape.<sup>38</sup> In its development, “*tughra*” is not only inscribed to write the name of Sultan or calligraphers themselves, but to write *jalalah* too; like *basmalah* and *tawḥid* sentence.<sup>39</sup>

Painter did not use the name of one Sultan, but using the *lafadh Basmalah*. No part of the Qur’an which is considered by Moslem people, exceeding *basmalah*, because the *lafadz* was read in the beginning of each surah (except At-

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<sup>36</sup> D. Sirojuddin, *op. cit.*, p. 156.

<sup>37</sup> Kamil al-Baba, *op. cit.*, p. 159.

<sup>38</sup> *Ibid.*, p. 160-161.

<sup>39</sup> Nurul Makin, *op. cit.*, p. 90.

Taubah). And Moslems always refrain *basmalah* every start the work (eating, drinking, working, and other activities).<sup>40</sup> It was proved that the concerns of Moslem artists in shaping and contemplate the creative ideas shows the beauty cannot be separated from the clear radiance of faith.<sup>41</sup>

5. The Expression of Figurative Calligraphy Painting in the Form of Guava Fruit



Source: <http://ekaharyanto.blogspot.com/2012/10/kaligrafi-berbentuk-tumbuhan-hewan-dan.html>

قَالَ اللَّهُ تَعَالَى: إِنَّهُ مِنْ سُلَيْمَانَ وَإِنَّهُ بِسْمِ اللَّهِ الرَّحْمَنِ  
الرَّحِيمِ

Translation: “Surely it is from Solomon, and surely it is in the name of Allah, the Beneficent, the Merciful.”<sup>42</sup>

<sup>40</sup> Kamil al baba, *op. cit.*, p. 141.

<sup>41</sup> *Ibid.*, p. 142.

<sup>42</sup> ‘Abdullah Yusuf ‘Ali, *op. cit.*, Sūrah Al-Naml (The Ants): 30, p. 459.

The aesthetical value of the painting is shown with the uniqueness of calligraphy painting is shaped like a guava fruit. *Qālallāhu Ta'ālā* dan *Innahu min sulaimāna wa innahu* was shaped as the leaf, while *Bismillāhirrahīmānirrahīm* was shaped like guava fruit. While from the form of painting, the painter chose fresh guava fruit that as if freshly picked. The symbol of guava fruit in the painting is the gift.

Besides the aesthetic value, in the calligraphy painting has the meaning. It is about the meaning was contained in the verses of the Qur'an. The verses tell the story of Prophet Solomon and the Queen Balqis. That prophet has heard there is a Queen who ruled a kingdom in the country of Saba'. From Hud-hud<sup>43</sup> bird who became army of Prophet Solomon. The Queen was awarded everything and has a very large throne. She and her followers worshiped the sun, and Satan has made they looked beautiful of their deeds. Prophet Suleiman ordered the Hud-hud bird to send a letter to the ruler of the country Saba'. Then, Hud-hud bird sent the letter to Queen Balqis. The Queen received the letter and soon gathered the officials and the advisors. She told that she has received the precious letter, which contains:

إِنَّهُ مِنْ سُلَيْمَانَ وَإِنَّهُ بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ أَلَا تَعْلَمُونَ  
عَلَيَّ وَأَتُونِي مُسْلِمِينَ

Surely it is from Solomon, and surely it is “*Bismillāhirrahīmānirrahīm*” in the name of Allah, the Beneficent, the Merciful, that exalt not you against me and

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<sup>43</sup> Hud-hud bird is a kind of bird that can be trained pigeons to carry the letter or mild stuff. Hud-hud bird is one of Prophet Suleiman soldiers, who have the ability and privilege that exceeds the capabilities of other type-species. See, M. Quraish Shihab, *Tafsir Al-Misbah: Pesan, Kesan dan Keserasian Al-Qur'an*, (Jakarta: Lentera Hati, 2002), p. 218.



come to me in submission, because I did not do anything except for Allah as the ruler of the Lord and the only one worthy of worship.<sup>44</sup>

Queen Balqis requested the consideration to officials and her advisors first, before deciding to come and obey to the Prophet Solomon. They argued for the war, but all the decisions were returned to the Queen. After consideration of all aspects and takes into account the content of the letter and its delivery method, the Queen did not choose to fight, but she sent a lot of gifts, valuable, and interesting to him and royal officials. It showed the Queen's desire for good relations with the Prophet. But, these gifts were rejected by the Prophet Solomon. Feeling threatened by the refusal of the gift of the Prophet Solomon, finally the Queen and her thousands followers came to the palace of Prophet Solomon. But, before the Queen Balqis arrived, the Prophet ordered to his followers to bring the Queen's palace is located in the country of Saba'. A person who has knowledge of *al-Kitab* was the one who managed to bring the Queen's palace in the country of Saba' before prophet is flashing. Finally, the Queen's palace has been front of prophet Suleiman. The requesting of Prophet Solomon aims to demonstrate the power of Allah and His grace, which has been delegated to the Prophet Suleiman, and at the same time test the accuracy of the Queen of Saba' of the palace herself. After knowing and acknowledging the greatness and miracle of Prophet Solomon, Queen Balqis submits to Allah and acknowledges that the Prophet Solomon is the messenger of Allah.

From the story of Prophet Soloman and Queen Balqis contained in verses of the Qur'an can be understood that is

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<sup>44</sup> *Ibid.*

depicted in the form of the guava fruit is a symbol of Prophet Solomon precious gift to the Queen Balqis. The best of the great gift that contained the great sentence “*Basmalah*”, which means that Allah is the Beneficent, the Merciful, is the only one who deserved to be worshiped and adored.

6. The Expression of Figurative Calligraphy Painting in the Form of *'Abid* in *Taḥiyat*



Painter: Walid Mahdi

Source: <http://duniacoratcoret.blogspot.com/2013/04/kaligrafi-islam-berbentuk-manusia.html>

"أَشْهَدُ أَنْ لَا إِلَهَ إِلَّا اللَّهُ وَأَشْهَدُ أَنَّ مُحَمَّدًا رَسُولُ اللَّهِ"

Translation: "I testify that there is no God except Allah, and Muhammad is the messenger of Allah."

Lafadh *Syahadatain* was painted in the form of 'abid in *tahiyat* is a consequence of testimony and complete submission, and obedience to Allah with knees to the Him.

The sentence identified that he is a Moslem; it means he has the responsibility (moral) as the Moslem.<sup>45</sup> Someone is called Moslem not only after only said *syahadatain* (اشهد ان لا اله الا الله و اشهد ان محمد رسول الله), but also working in commands and avoid His prohibitions. Islam has been built on five pillars; testifying that there is no god but God, and that Muhammad is the Messenger of God; saying prayers, paying *zakat* (the poor's due); making the pilgrimage to the House of God in Mecca and fasting in the month of Ramadan.<sup>46</sup>

And Prophet was saying:

عَنْ أَبِي عَبْدِ الرَّحْمَنِ عَبْدِ اللَّهِ بْنِ عُمَرَ بْنِ الْخَطَّابِ رَضِيَ اللَّهُ عَنْهُمَا  
 قَالَ سَمِعْتُ رَسُولَ اللَّهِ صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ يَقُولُ بُنِيَ الْإِسْلَامُ  
 عَلَى خَمْسٍ: شَهَادَةِ أَنْ لَا إِلَهَ إِلَّا اللَّهُ وَأَنَّ مُحَمَّدًا رَسُولُ اللَّهِ  
 وَإِقَامِ الصَّلَاةِ وَإِيتَاءِ الزَّكَاةِ وَحَجِّ الْبَيْتِ وَصَوْمِ رَمَضَانَ. (رواه  
 البخاري و مسلم)

Translation: "Islam was founded on five pillars; (1) acknowledges that there is no God except Allah and Muhammad is the messenger of Allah, (2) establish prayers, (3) issued alms, (4) do Hajj to Baitullah, (5) and fasting in the Ramadan month." (H. R. Bukhara and Muslim).<sup>47</sup>

<sup>45</sup> Islam is the way of life, wherever and whenever Islam into the life of a person or group, at the same time it became the principle guideline of each behavior, way of thinking and acting. See, Yustiono, *op. cit.*, p. 1.

<sup>46</sup> Maulana Wahiduddin Khan, *Islam the Voice of Human Nature*, (New Delhi: Goodword Books, 2000), p. 35.

<sup>47</sup> Aminah Abdullah Dahlan, *Hadist Arba'in Annawawiyah dengan Tarjamah dalam Bahasa Indonesia*, (Bandung: PT. Alma'arif, 1985), p. 15-16.

The negation sentence (لا اله الا الله) explained the *tawḥid*, the oneness of Allah. He is the creator of the primary and absolute, and different with His creations, it is because transcendence.<sup>48</sup> Deeper, that there is nothing whatever like unto Him, and that He beyond depiction, and none could reach Him.<sup>49</sup> It showed that not only spoken in oral, but also in its implementation. Because, His commands to man basis in terms of the physical world and there are benefits as well.

In the Sūrah al-Hajj: 62.

ذَٰلِكَ بِأَنَّ ٱللَّهَ هُوَ ٱلْحَقُّ وَأَنَّ مَا يَدْعُونَ مِن دُونِهِ هُوَ  
ٱلْبَطِلُ وَأَنَّ ٱللَّهَ هُوَ ٱلْعَلِيُّ ٱلْكَبِيرُ ٦٢

Translation: “That is because Allah is the Truth, and that what they call upon besides Him-- that is the falsehood, and because Allah is the High, the Great.”<sup>50</sup>

In the Sūrah Muhammad: 19, Allah said:

فَاعْلَمْ أَنَّهُ لَا إِلَهَ إِلَّا ٱللَّهُ وَٱسْتَغْفِرْ لِذَنبِكَ وَلِلْمُؤْمِنِينَ  
وَالْمُؤْمِنَاتِ ۗ وَٱللَّهُ يَعْلَمُ مُتَقَلَّبَكُمْ وَمَثْوَىٰكُمْ ١٩

Translation: “So know that there is no god but Allah, and, ask protection for your fault and for the believing men and the believing women; and Allah knows the place of your returning and the place of your abiding.”<sup>51</sup>

The sentence of *Laa ilāha illaLlāh* (لا اله الا الله) has two pillars; *An-Nafyu* (negation), it negates all of worshiped that was impressive and worshiped by mankind, except Allah SWT. (لا اله). And *Al-Istinbāt* (determine), it determines with confidence that the only one worthy of worship is Allah SWT. (الا الله).

<sup>48</sup> Isma’il Raji’ Al-Faruqi, *Tauhid... op. cit.*, p. 204.

<sup>49</sup> *Ibid.*, p. 205.

<sup>50</sup> ‘Abdullah Yusuf ‘Ali, *op. cit.*, Sūrah Al-Hajj (The Pilgrimage): 62, p. 404.

<sup>51</sup> ‘Abdullah Yusuf ‘Ali, *op. cit.*, Sūrah Muḥammad: 19, p. 632.

And the second sentences is *Anna Muhammadan Rasulullāh* (أَنَّ مُحَمَّدًا رَسُولُ اللَّهِ), acknowledging inwardly and outwardly that Muhammad is the servant and the messenger of Allah, who was sent to mankind as a whole, and practice all the consequences. That is obeying his orders, confirmed his words, away from his ban and do not worship of Allah except as prescribed. This second *Syahadat* also has two pillars; there are *'abduhu wa rasuluhu* (the servant and the messenger of Allah). Both deny the *ifrath* (exaggeration) and *tafrith* (understatement) on the Prophet right. He is the servant and the messenger of Allah. The most perfect man has created that came from the human being generally, who got the message to complete the human moral.

From some expression of figurative calligraphy painting above, it concluded that in creating the work of art, Moslem artist did not only display the beauty value (aesthetic), but also the message that was contained in the figurative calligraphy painting for the public art. It can be proved between model (form if painting) and sentences (calligraphy writing) have in harmony each other. Posts contain praying illustrated in the form of *'abid* is praying. It contains the meaning that human is weak creature and always does wrong. Therefore, humans need forgiveness from Allah. Posts of *'Ali Ibn Abi Thalib* was illustrated in the form of lion. It describes and contains the meaning of braveness and heroism of Ali in defense of Allah religion. The post of "*basmalah*" in the form of *'anqa*' bird has the message about *rahmân* and *Rahîm* of Allah. And the other post of "*basmalah*" in the form of *tughra* has the meaning about a wise. Pieces verses of Qur'an about Prophet Suleiman As., in the form of guava fruit that has the meaning the best gift is following Islamic religion. *Syahadat* was illustrated in the form of an *'abid* is *tahiyat*. It contains the meaning the expression of totally submission to Allah.

Basically, to create a work, artist has the inspiration. Therefore, art appeared the special and unique expression. This applies also to the calligraphy painters; they made Allah as an inspiration in making the works. The figurative calligraphy painting is described the Majesty, Power, and oneness of Allah SWT., the art was created is the manifestation of *tawhīd*. Therefore, *tawhīd* has the important role in this case; it becomes the important principle in creating the works.

In the history of painting, especially in the living creature painting, that got the bad response in the Islamic culture, such as the opinion of Imam An-Nawawi, he argued that paint the living creatures are forbidden. Although not all scholars agree with Imam An-Nawawi, because some of scholars do not prohibit paint the living creatures with some conditionals; not to paint something exalted by other religions, painting is not for sacred, painting is not to rival of God's creation. Like the opinion of M. Abduh and Yusuf Qardhawi. But, in paint of living creatures, Moslem artists chose to distance themselves from the protrusion elements of movement or distance of its nature. Therefore, it is often the Islamic calligraphy tend to be abstract. Because, they painted by their feeling artistic inspiration that hold on Islamic ethic. So, their works are good and can be accepted by public art. Besides, the works are good, the messages are good because abide the ethics of painting and the *Shari'at* of Islam.