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Penyunting Ahmadrashidi bin Hasan, Abd. Rasid Bin Ismail & Rosli Zakaria

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THE STYLES OF ILLUMINATION IN AL-QUR'ANS OF THE MALAY WORLD

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Abstract

This paper about the styles of illumination in Al-Qur'ans from the Malay world. The benchmark of each style is deriving from formidable regional identity with a distinctive style such as Aceh, Java, Terengganu and Middle East. Various criteria employ in analyze the illumination decoration in manuscript and to investigate the influences of illuminated Al-Qur'an from other part of the world to the Al-Qur'an of the Malay world. The research concentrated on existing collection of illuminated Qur'an in museums and galleries. Anticipation from this research will establish the styles of illumination in Al-Qur'ans of the Malay world and perceive their own distinctive style, towards greater insight of the art in the Malay Manuscripts.

Author keywords: Style; Illumination; Al-Qur'an; Malay world

BACKGROUND OF THE STUDY

Style is used as an instrument to measure the period and location of an artwork and also to trace a particular group of art movement. It is the system of form that contains values and expressions full of meaning. Style is also mirrors the personality of the artist as well as that of the group. In addition, style can also explain the approach of an artist or a group. Furthermore, it is the means of expression and communication in identifying values of religion, social and morals based on certain factors. (Meyer Schapiro: 1994).

While illumination is the art of decorating manuscript with illustrations, or initial letter with ornamental designs and usually painted in color of gold and silver.

Color is used towards the same ends as form. Gold was the initial element, and after a short period of fluctuation, that is by, the middle of the fourth/tenth century, blue had been given a marked precedence over both green and red, and it was soon raised to the level of parity with gold in the East, whereas in the West gold retained its original supremacy with blue as second. (Martin Lings: 1976)

Some scholars mentioned that the naming of this book with the name of the Qur'an because it encompasses all the knowledge from the previous scriptures, even covering the gist of all of knowledge. Allah describes the Qur'an in several properties, including: Nur (light), Huda (guidance), Syifa (medicine), Rahmah (mercy) and Mau'izah (advice). Allah has ordained the Qur'an as evidence until the Day of Resurrection, and when Allah desires a thing, He simplified the path towards it. (Drs. Mudzakir AS.:2009)

Islamization of the Malay people has been associated with the efforts of the Islamic Sufi scholar, who ultimately succeeded in forming the philosophy and meaning of Divinity in a traditional Malay art. The Malays were introduced with the Arabic script, through the teachings of the Qur'an and other proceedings of reading resources, Malay become accustomed with the use of the Arabic alphabet. This demonstrates that the Arabic calligraphy has mastered the art of writing that inspired the development of Malay literature. (Raja Fuziah Raja Tun Uda and Abdul Rahman Al-Ahmadi : 1997).

A style of illuminated al-Qur'an stands as a mark of excellence of Islamic art, just before the erosion of the Islamic empire. In the beginning, its personality celebrated calligraphy in its many forms and variations, and as interest and experimentation grew, the integration of decorative visual elements began. Initially, the visual elements were just to highlight certain features of the Quran, for example, a pendant or more appropriately, a mark of illumination (signifying the Light of Allah), was fashioned to indicate the beginning of a Surah. This later grew into full-frame illumination, marking the maturing of the art form.

PROBLEM STATEMENT

This area of study was spearheaded by D'zul Haimi Md Zain followed by Annabel Teh Gallop and later Ali Akbar, thus had identified some distinctive artistic style of the illuminated Qur'ans in the Malay world.

Aceh style can be recognized from a selected format in which multiple frames ornament, decoration single headline, text decoration and ornaments extended the borders. Among the hallmark of double frame Aceh is elongation outside the field of decorative side on the right and left fields of writing, as well as two 'wings' type of tendrils flanking the arch at the vertical sides outside the frame. The palette is red, yellow, black and white that by letting the certain parts discolored to allow the background paper apparent. Motif generally is plaited or twisted rope border, and curly tendrils that surround all four sides of the text field are reserved white. (Annabel Teh Gallop: 2006).

The illuminated Qur'an from Java, display the remarkable variety of color, shapes, patterns and forms. Although the red and yellow color still presence, but one of the most unusual illuminated Qur'an from Java marked the use of blue pigment, from the deep indigo to the lighter blue. The double frame illumination of Java combines triangular shapes on the outer side of the text field, with a large rectangle which surrounds on the edge of the page. (Annabel Teh Gallop and Ali Akbar: 2006). Both Gallop and Ali gave a very general account of identifying the styles of the Acehnese as well as the Javanese Qur'ans. The total numbers of Qur'ans under study were not mentioned to justify the claim of group styles. Perhaps individual style is more appropriate. These Qur'ans needed further research in establishing a particular style.

Decorative motifs in the Malay world can be categorized in a number of specific groups. This is due to the different styles that exist in those decorations. Among the major groups are;

1) The frame format of tendrils in the U format.

2) The tendrils on the outer wall (jidar).

3) Decoration without tendrils.

4) Decoration at the edge of leaflet.

5) A group of an independent decoration.

6) A group of geometric decoration.

The characteristic of decorations in the Qur'an of the Malay world can be identified as follow; Color- red and gold is frequently used, beside, blue, green and black. Format - overall composition is more emphasis on simple, accurate and serene. The layout is in the form of a rectangular and vertically. As well as organic form format set in the border area. The tendrils motif was the most common applied in decorated Qur'an. (D'zul Haimi Md Zain:2007).

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Gallop is focusing her research on the general characteristics of styles that led to particular areas. Whereas, D;zul Haimi elaborate the criteria of styles in the categorization of illumination in the Qur'ans of the Malay world in all aspects and comprehensive. Therefore, this research will be conduct in greater depth of the criteria which have been laid out by D'zul Haimi Md. Zain. Hence, establishing the different styles found in the Malay world.

AIM AND OBJECTIVES OF THE RESEARCH

The aim of this study is to establish the styles of illumination in the Qur'ans of the Malay world. The objectives of this study are to analyze the illuminated Qur'ans and investigate the influences from other part of the world to the illuminated Qur'ans of the Malay world.

SCOPE AND LIMITATIONS OF THE STUDY

The study will focus on the existing collection of illuminated Qur'an housed in museums and galleries of South East Asia. Particularly in in the Bayt Al-Qur'an Istiqlal at Jakarta, Islamic Art Museum Malaysia in Kuala Lumpur and Pusat Dakwah Islam in Brunei. Nevertheless, identifying Qur'ans from the state galleries or museum will also be done whenever the new arises.

SIGNIFICANCE OF THE RESEARCH

This study is will contribute to the body of the knowledge in the field of Islamic Art in particularly the Malay world. The material will be published as a reference to higher learning as well as to the general publication.

LITERATURE REVIEW

Color is used towards the same ends as form. Gold was the initial element, and after a short period of fluctuation, that is by, the middle of the fourth/tenth century, blue had been given a marked precedence over both green and red, and it was soon raised to the level of parity with gold in the East, whereas in the West gold retained its original supremacy with blue as second. (Martin Lings: 1976)

Decorative Arts of the Qur'an meaning everything that is done by the person called mudhahib who decorates manuscript for the purpose of beautifying the Quran. Appearance of the art illuminated Qur'an of the Malay world lies in the structure of the composition. A simple structure, easy and tranquil characteristic is presented. Various layout and format of the Malay flora motif were used. Generally, the glory of the art of the Qur'an in the Malay world can be seen in the layout of the illuminated pages. The layout refers to some great traditional illuminated Qur'an from the Middle East. In fact, the Qur'an in the Malay world has distinctive approach to the form and meaning of the local culture. (D'zul Haimi Md. Zain et al: 2007). Illumination is typically decorating three sections of the Qur'an that is at the beginning, middle and end of the Quran. In terms of calligraphy, the uniqueness of the manuscripts Malay world appears in the "ornate calligraphy" or "flora calligraphy". The illuminated Qur'an reached its higher points during the Safavid era.Some influences can be found in the Malay world Qur'an.

Starting from the largest Muslim dynasties Mamluk, Ottoman, Safavid and Mughal, these three dynasties has contributed many excellent examples of illuminated al-Qur'an to the Malay world. The movement of mudhahib and khattat from one are centre to the other had also contributed in the

maturity of the design. Basically, the illuminated al-Qur'ans of the Malay world can be divided into three parts. They are front part, middle part and the back part. (D'zul Haimi Md. Zain: 2007).

The Chinese Qur'ans used extensively the cloud motifs, whereas the Qur'an from the Malay world used mostly filigree motifs. The Chinese Qur'an too have decorations on pages like opening page, cover and central, and marginal decorations on the side of the Qur'anic text. Often a two illuminated page will contained Surah al-Fatihah and a number of verses from Surah al-Baqarah.

There are many different aspects that can be used to analyze the illumination of the Qur'an in Southeast Asia. Sources from decorative architectural frame format, a wide selection of colors, a decorative motif, and text genres where the illumination is found, whether in the Malay region or coming from foreign influence. The Acehnese style can be defined in terms of preferred formats decorated double frames, the Terengganu style is more elaborate, and the undulating arches on the frames around the text and Patani style also double frames of the text block. (Annabel Teh Gallop: 2012).

However, for the Qur'an from the Philippines, the opening pages only contains surah al-Fatihah is written on two pages. The choice of motif of is the floral motifs such as found in the Qur'an from Turkey, geometric motifs as in Al-Qur'an from North Africa, and filigree motifs or architectural motifs in the Qur'an from the Malay world. Selected motifs contribute to the diversity of decorative motifs of the Qur'an and indirectly reveal the identity of the local Muslim community. (Rosmahwati ahmad Zakaria: 2011)

RESEARCH METHODOLOGY

This research is more favorable to the qualitative data's accumulation. To build and develop this research, the art historical approach or framework will be used. Streams of the Western tradition philosophy will be explored and utilized in the study. However, the Islamic approach is pertinent in this research and also focusing on the Islamic aesthetic.

At this instant, the researcher will adopt and adapt the existing method designed by D. Nor Azlin Hamidon in her research on Islamic Art.

	Panofsky	Al-Ghazzālī	
	Human could attain knowledge by three levels and the process can be stopped at any level.	Human has five continuous process to attain knowledge and should not stop at any level.	
HISTORY OF TRADITION	 Physical senses and emotion (They are the tools of understanding art works through recognizing motifs and gestures. This could be possible by using practical experience) Human mind (It is a tool to analyze art works through composition of motifs and to categorize into themes and concepts accordingly. It is supported by the knowledge of literary sources) Synthetic intuition 	 perceived by physical senses) 2) Imaginary spirit (It records information gained through senses and keeps the image to be transferred to intellectual spirit) 3) Intellectual spirit (It understands ideas outside the scope of senses and imagination) 4) Discursive spirit (It searches and collects data and reorganizes it as premises; so as to bring out conclusions as knowledge. The process of deducting and reorganizing is infinite) 	PHYSICAL TRUTH
		5) Transcendental prophetic spirit (Through this essence, the unknown elements, laws and wisdoms (<i>hikmah</i>) are revealed from the metaphysical world through revelation and intuition (<i>ilham</i>), together with the worldly knowledge, as well as the afterworld)	SPIRITUAL TRUTH

Illustration1

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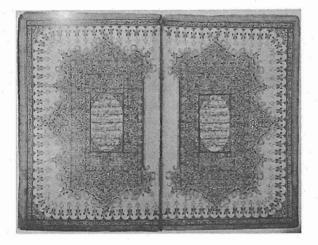
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APPENDIXES





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