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The Aesthetic of Arabic Calligraphy and Islamic Ornamentation in the Door of the Holy Kaaba in the Saudi Era: An Analytical Study

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Abstract

This article aims to identify the aesthetic of Arabic calligraphy and the Islamic ornamentation units embodied in the honourable door of the Kaaba in the Saudi era, according to a systematic analytical perspective, to reveal the effectiveness of the principles of artistic design that enhance the aesthetic of the Kaaba's door. The honourable Kaaba section contains many artistic and aesthetic values that added to its visual rhythmic beauty and luxury and enhanced the sense of aesthetic and spiritual artistic value for Arabic calligraphy and Islamic ornamentation units. In this study, the researcher will use the structural content analysis approach because this approach aims to study and analyze based on an external perspective. The researchers conclude that the aesthetic of Arabic calligraphy stems from the use of the apparent Thuluth style among the linear configurations of geometrical shapes in the door of the Kaaba.

Keywords: Aesthetic; Arabic Calligraphy; Islamic Ornamentation; The Door of The Holy Kaaba; Saudi Era.

1. Introduction

The Kaaba is the first house placed for people on earth to worship God Almighty, and it is the Qiblah of Muslims and occupies a great place in their souls. The door of the Kaaba has a long history throughout the Islamic ages. Throughout history, the door of the Kaaba has gained importance and status among kings and rulers by being beautified and decorated with the most beautiful Islamic decorations because it is an essential part of the Kaaba. It was said that the first door was made for the Kaaba, and Jurham made it at the end of its era. The door of the Kaaba is located on the eastern side of the Kaaba, and the doors of the Kaaba have changed several times throughout history. Concerning the Saudi era, two doors were made for the Holy Kaaba, one of which was during the reign of King Abdulaziz Al Saud, corresponding to the year 1363 AH. It is currently located in the Holy Kaaba, made of pure gold. In particular, the door of the Holy Kaaba is characterized by a unique aesthetic and spirituality embodied through the employment of Arabic calligraphy and Islamic decorative units of a botanical and geometric nature. In her study, the researcher will deal with analyzing the aesthetic characteristics of Arabic calligraphy and Islamic motifs that played a prominent role in the aesthetic of the door of the Kaaba, and because there was no previous study specialized in analyzing the artistic and aesthetic aspects of the current door of the Kaaba, according to the knowledge of the researcher, the researcher needed to give this aspect importance to his study. A descriptive and analytical artistic study to highlight the artistic aesthetic values and concepts that the Door of the Kaaba has in the Saudi era.

2. A brief history of the door of the Kaaba through the Islamic ages

The door of the Kaaba has a long history that extends as far as the Kaaba itself, and the accounts differ about who was the first to make the Kaaba a door, but the most likely established accounts are that Asaad Aba Karb Al-Hamiri, who is one of the kings of Yemen, was the first to cover the Holy Kaaba and also the first to make it. A door and a key. This is confirmed by Walid Al-Azraqi when he said, "And he made a door for it that was not classified until it was followed that it was he who made a Persian door and lock for it" (Al-Azraq, 1995), and also what is said is that Quraysh made a door for the Kaaba with two shutters, and this is what Ibn Fahd refers to, where he says, "The door that was on the Kaaba before Ibn al-Zubayr was built with two shutters, its length is eleven cubits from the ground to its highest point" (Ibn Fahd, 1982).

In the Islamic era, Abdullah bin Al-Zubayr, may God be pleased with him, made two doors for the honourable Kaaba, two doors attached to the ground, each with two gates. After him, Al-Hajjaj bin Yusuf Al-Thaqafi made a door for the Kaaba when he built the Kaaba. Throughout history, the door of the Kaaba had different specifications, and in the year 551 E. The Abbasid Caliph Al-Muqtafi made a door armoured with gold and silver, and on it was written the name of the Caliph Al-Muqtafi Al-Abbasid (1999) (Basalamah). King Al-Nasir Muhammad bin Qalawun, the Mamluk king of Egypt, made a door for the Kaaba and sweetened it for thirty-five thousand dirhams. In the year 1039 A.H., the Ottoman Sultan Murad Khan IV made a door to the Kaaba, and he made a silver ornament in it that weighed 166

pounds, and it was plated with Venetian gold worth a thousand dinars, and this door remained on the Kaaba until the Saudi era (1999 (Basalamah, 1999).

In the Saudi era, two doors were made for the Holy Kaaba. The first door was made during the reign of King Abdul Aziz. May God have mercy on him, corresponding to the year 1363 AH. When a new door for the Kaaba was made of aluminium, the outer face was covered with panels of silver plated with gold. The door was decorated with the names of God and the writing of verses from the Qur'anic text. He wrote below the door what reads: "His Majesty King Abdulaziz bin Abdul Rahman Al Saud, King of the Kingdom of Saudi Arabia, ordered the construction of this door in the year 1363 AH" (Al-Hathy, 2002). Concerning the second door is the door currently located on the Holy Kaaba, and he had ordered it made by King Khalid bin Abdul Aziz. May God have mercy on him, and King Khalid, may God have mercy on him, in 1399 AH, noticed scratches in the door when he prayed inside the Kaaba, so he issued his directives to make a new door for the honourable Kaaba and that it be made of pure gold, as well as making a new lock similar to the specifications of the old lock. The door and lock of the Holy Kaaba were made in Sheikh Ahmad Ibrahim Badr's factory for gold jewellery in Makkah Al-Mukarramah (Al-Hathy, 2002).

3. Material and Methods

Due to the subject's relevance to the description of things rather than its connection to statistical processes, and also because the study of the aesthetics of Arabic calligraphy and decorative units in the door of the Kaaba is nothing but rules and procedures that are interacted with in what expresses the aesthetics of Islamic art, this research can be classified in terms of design within qualitative research. The (virtual) content analysis approach depends on the nature of the study and the goals it is trying to accomplish.

Language.

The researcher used the observation tool to gather the data for the current investigation. In this study, the most crucial and indispensable tool will be observation. The researcher used this technology because she had the necessary knowledge in this area and because of her prior work as a plastic artist interested in both traditional and modern Arabic calligraphy. The researcher believes that prior experiences are sufficient to provide the study with sound analysis and observation at the door of the Holy Kaaba to create an aesthetic state enriched with a contemporary artistic language. She has written numerous articles on the aspects of Islamic arts, particularly the art of Arabic calligraphy.

4. Results

The Thuluth font is one of the Arabic fonts of an aesthetic nature, and it played a crucial part in embellishing and beautifying the design of the door of the Holy Kaaba. The art of Arabic calligraphy was distinguished by many aesthetic qualities not present in other fonts, especially in Latin letters. This font has several appealing aesthetic qualities, the most significant of which is its flexibility and shorthand, which allow the artist to superimpose the letters on top of one another and create larger spaces to add decorative and adornment elements. The proportionality method, one of the most crucial aesthetic elements to highlight the aesthetics of linear formations of an engineering nature in the door of the Holy Kaaba, can be embodied by the artist through it. Proportionality is between the line, the point, the formation, and the design form of the overall linear composition; without it, the calligraphic composition would lack balance.

According to the researcher, a prerequisite for describing an artistic work as beautiful is the presence of the proportionality feature in designing the structure of linear formations of an engineering nature in addition to the Islamic decorative units. Next comes the characteristic of softness that distinguishes and uniquely Arabic calligraphy, which is one of the most significant aesthetic features in the art of Arabic calligraphy. And gentleness Toto achieves aesthetic design values, the art of calligraphy deals with the voluntariness of diverse aesthetic formations through bends, roundness, and periods. Through various Arabic letter directions, this conveys the internal movement in the structure of the linear formations, giving the formations an appearance that indicates vitality and grace. This is also clearly embodied in the Arabic sentence of lines on the door of the Holy Kaaba.

Wherein the letters transform into decorative parts to complete the design's aesthetically pleasing goal (Al-Hussaini, 2003). According to Abdul-Jabbar Hamidi, the Arabic letter's mobility and capacity to create beautiful artistic

structures calculated by design within phrases and sentences are its most appealing aesthetic attribute. Certain meanings in the Form are associated with the light, medium, or heavy composition in particular styles of Arabic calligraphy, like the third, adding aesthetic value to the Arabic letter's aesthetics. Based on the preceding, the researcher thinks that the Arabic calligraphy on the Holy Kaaba's door should be regarded as a component of the decoration because it has movement, mass, and rhythm. According to the researcher, Arabic calligraphy was distinguished by several aesthetic features in addition to the fact that it is regarded as a renewed heritage and is characterized by broad aesthetic horizons through which plastic artistic designs of the utmost beauty and creativity were expressed in the creation of the Holy Kaaba's door.

Arabic letters' artistic properties of flexibility and malleability allowed them to become an essential plastic element in Islamic art, as was visible on the door of the Holy Kaaba. Calligraphy has generally been embodied in Islamic art as an aesthetic plastic element with artistic forms and aesthetic trends with content and meaning. In other words, Arabic calligraphy is a special, independent, and distinctive art form compared to other decorative arts. According to Hanash (2013), it is based on an innovative cognitive approach to the Arabic letter. In the words of Zaki Hassan (Hassan 1956), "Arabic calligraphy reached a decorative field in human history and became an essential element of decoration in Islamic arts." Arabic calligraphy is also a component of Arabic plastic painting and a form of plastic art (Hanash, 2013). As a result, the Muslim artist used the total of the Arabic letter's plastic properties in numerous works for aesthetic and calligraphic reasons. Iyad Saqr demonstrates what it means: Arabic calligraphy is a crucial component of most works of art, particularly when producing manuscripts, and a tool for decorating and embellishing. Arabic calligraphy is an example of human creativity reflecting monotheistic philosophy (Al-Jabouri, 2005). The most noticeable and distinctive of the fundamental elements of most Islamic plastic artworks is Arabic calligraphy, notwithstanding its simplicity.

In the light of what has been mentioned above, the researcher believes that the Arabic fonts embodied on the door of the Holy Kaaba are characterized by plastic aesthetic characteristics, and the reason behind this lies in the diversity of the shapes of the letters and their proportionality and at the same time their similarity, as well as the diversity of their positions in the word, whether they are connected or separate, or at the beginning Or the middle or the end, each alphabet letter has its own Form in which it is formed based on its position in the word, and on the other hand, the flexibility of the Arabic letters and their ability to form and adapt into linear formations of a distinctive geometric nature that embody dimensions and aesthetic concepts, in other words, the Arabic calligraphy has Its aesthetic, artistic, spiritual, heritage and historical dimensions, which have a long history through the ages, are what gave the structural structure of the door of the Kaaba a unique character.

An expression of Muslim civilization, the art of Islamic themes is a crucial component of Arabic calligraphy. It is regarded as an example of abstract expressionist art that does not typically embody and incorporate the characteristics of ingenuity, innovation, thought, and the pursuit of truth. It is based on nature. Since tree leaves and flowers are the artist's inspiration and source, Islamic decorative components are fundamentally derived from them. Khayala is the source of the systems and foundations of the form elements used to create the viewpoint of the decorative forms (Al-Musawi, 2013). We mention the Kaaba, including the plant decoration derived from tree leaves and flowers, and there is a decoration that depends on geometric lines and geometric shapes such as the square and the circle.

Al-Musawi, 2013 quotes Shawqi Al-Musawi as saying, "Islamic arts were interested in crystallizing the features of Arab decoration with an idealistic tendency that formed distinctive aesthetic dimensions in their decorative and architectural products, describing that Islamic thought played an important role in defining the artistic and aesthetic frameworks in the decorative arts." Movement is regarded as one of the most significant aesthetic elements in Islamic art, and it forms the foundation of the ornamental unit's structure in the design of the Holy Kaaba's entryway. It is unquestionably the transition from a small item to a design or Form.

Repetition, renewal, alternation, intertwining, and symmetry between the structure of the decorative units of a plant character are also aesthetic qualities of Islamic decoration art. These qualities are embodied in the design of the decorative units in the Kaaba's right door, where these decorative plant units appeared in an overlapping, intertwined, balanced manner and were repeated regularly. And the Holy Kaaba's door is the easiest. As Roger Jaroudi said about the art of decoration, " It is an Arab art, aspiring to be a stereotypical expression of a decorative concept that combines at the same time abstraction and weight, and that the meaning of nature is musical derived

from plant elements, and the meaning of mental geometry derived from lines and shapes geometry, they always compose the corrected elements in this art" (Khalaf, 1998).

4. Discussion

An examination of the technical aspects of Islamic ornament and Arabic calligraphy

The Holy Kaaba's door is described in general as follows: The door's structural framework was constructed using the most up-to-date technical techniques, and it went through three main stages of production, beginning with the use of teak wood, followed by the process of fixing a steel frame over the wooden plank and ending with the placement of strips of pure gold alloys with Arabic and Islamic decorative patterns engraved and engraved on them, to achieve a high level of durability, quality, and beauty. Construction of the door's structural framework, on the one hand, and consideration of the decorative design inspired by Islamic design. The handling of every aspect of the Kaaba's door's overall design, on the other hand, in terms of output and functioning. The rectangular door of the Kaaba comprises two shutters— identical shutters or shutters of equal length—and is roughly three metres in length, two metres in breadth, and half a metre in depth. Five sections of the door were planned and constructed.

On the right and left sides of the door are four semi-rectangular inscription strips that make up the upper portion. Above it, there are two circles. On the right and left sides of the door, in addition to the written cassettes, are Quranic passages. The phrase "In the Name of God, the Most Gracious, the Most Merciful" is included on the first cassette: {Enter it in peace and security} ((Al-Quran 15:46). As for the second tape, it says: God made the Kaaba, the Sacred House, a standing place for people, the sacred month, the gifts, and the necklaces. This is so that you may know that God knows. What is in the heavens and what is on the earth, and that God is All-Knowing of all things (Al-Quran 5: 97). About the third scriptural tape includes the Almighty's saying: "My Lord Admit me with an entrance of truth, and bring me out with an exit of truth, and appoint for me from You a supportive authority (Al-Quran 17: 80) And as for the fourth tape, it includes his saying: How much mercy is upon Himself(((Al-Quran 6: 54) And also His saying: Your Lord, call upon Me, I will respond to you (Al-Quran 40: 60) About the written content of the two circles, the circle that is located on the right side of the door contains the word of Majesty (God is His Majesty) and as for the circle that is located on the left side of the side, it includes the name of the Messenger of God - May God bless him and grant him peace, as shown in Form No. (1).



Model No. (1) A detailed picture of the inscription strips and decorative units surrounding the Arabic calligraphy executed in the upper part of the door of the Kaaba.

(Photo by Iyad Al-Husseini)

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Two dazzling suns are on the right and left sides of the door's second section. Numerous foliate designs surround it, emphasizing the aesthetic value of the Arabic calligraphy on one side and enhancing the artistic appeal on the other. On the right side of the door, it featured the sun and the phrase "There is no god but God." The sun, on the other hand, features (Muhammad as the God-sent Messenger). Given that it is situated

in the corner of the two suns, more precisely on the floor of the units, it has been considered in the design of these two suns that it has a conspicuous and circular shape and is surrounded by ornamental plant units. The decorative two rings of the Kaaba door protrude from the door's surface by eight centimetres in the Form of a leaf, as shown in Model No. (2).



Model No. (2) A detailed picture of the door handles and the writings executed on the two upper suns of the door of the Kaaba (Photo by Iyad Al-Husseini)
<http://www.emadphoto.com/#/makkah/>

The Almighty's words: "God forgives sins; indeed, He is the Forgiving, the Most Merciful" ((Al-Quran 39:53)) appear in the inscription band of the door's third section, which is exactly like the inscription band that appears in the door's first section. The lock of the honourable Kaaba is located beneath this ribbon composition. It has a distinctive heritage character and various monotheistic lines engraved in a little font. At the level of the location, there is also a decorative strip. Form No. (3)'s illustration of the lock.



Model No. (3) A detailed picture of the Kaaba door lock and the inscriptions made with the two strips in the third part and the middle of the door.
 (Photo by Iyad Al-Husseini)
<http://www.emadphoto.com/#/makkah/>

Two geometric squares may be found in the fourth section of the Kaaba door, specifically beneath the latch. A circle can be found inside each square. In the centre, on two noticeable discs, is the full Surah Al-Fatihah. Similar to the output body of the decorations around the two suns, these two circles are surrounded by beautiful plant units in Form No. 4.



Form No. (4) A detailed picture of the writings executed in the linear composition of a square geometric nature in the fourth part of the door of the Kaaba.
 (Photo by Iyad Al-Husseini)
<http://www.emadphoto.com/#/makkah/>

Two written tapes are positioned in the door's left and rightmost portions, respectively, in the fifth and final section of the Kaaba. The first recording is a brief written tape with terms that describe the artistry. Al-Aziz Al Saud on the 22nd of Dhul-Qidah in the year 1399 AH), and he put on the left flap the phrase: (Ahmed Ibrahim Badr made it in Makkah Al-Mukarramah, designed by Munir Al-Jundi and the calligraphy Abd Al-Rahim Amin.

As seen in Form No. (5) the second inscription tape reads, "This door was made during the reign of the Custodian of the Two Holy Mosques, King Khalid bin Abdulaziz Al Saud."



Model No. (5) A detailed picture of the writings executed in the fifth part of the current door of the Holy Kaaba showing Arabic calligraphy and floral ornamentation.

(Photo by Iyad Al-Husseini)

<http://www.emadphoto.com/#/makkah/>

Regarding the door's ornamental strip, it has been developed with additional plant motifs that infiltrate the linear formations of an engineering nature to have a uniform quality of the decoration. Pure gold plates with engraving and engraving were installed about the sides of the door, and the upper, right, and left sides of the door were artistically designed by the decorative design derived from the design of the door. These pure gold plates were ten centimetres thick and were made of teak wood. One of God's most beautiful names is (Oh wide, oh preventer, oh useful), and on the right side, there are six circles of the same size and shape with different writing that reads (O All-Knowing, O All-Knowing, O Forbearing, O Great, O Wise, O Merciful), among other things. The writing on the left side of the door was in the same Form as the writing on the right side, but it contained a different message. There were six circles, each with the words "Oh rich, oh singer, oh praiseworthy, oh glorious, oh glory, oh helper", as it does in Form No. (6).



Model No. (6) A general view of the writings executed on the sides and the door of the Holy Kaaba, illustrating the combination of Arabic calligraphy and floral Islamic motifs on the upper and left sides.

(Photo by Iyad Al-Husseini)

<http://www.emadphoto.com/#/makkah/>

Technical analysis of the door of the Holy Kaaba

The dominance of the golden colour in the overall design scene, which bestowed the door's design with sacred and spiritual values, allowed the aesthetic values to be seen in the Holy Kaaba door. Muslims refer to the distance between its physical and spiritual position as a heavenly tint. The concept for the door's design was based on colour harmony, proportion, balance, diversity in geometric shapes, and abstract plant themes. While the idea of infinity was established through the numerous plant ornamental pieces, which were integrated inside the decorative strips and encircled the linear forms to fill the spaces, diversity and beauty were found within the overall design structure. Despite the presence and profusion of decorative plant components in the design, Arabic and plant motifs are all in the same colour.

Meaning that sovereignty was attained by utilizing Arabic calligraphy within various geometric shapes, symmetry, contrast, and balance occurred in the distribution of decorative vocabulary and linear formations of a geometric nature on the right a, and the actual sovereignty occurred through the employment of the Thuluth line in all calligraphic formations with different textual contents taken from the verses of the Holy Qur'an, phrases of monotheism, and the names of God. Yet the concurrent use of the line's style added an aesthetic and spiritual layer to the door's overall design. The distribution of geometric shapes across the entire design of the Kaaba door was based on the principles of symmetry and repetition, which produced stability. The geometric lines greatly aided the embracement of the religious passages.

The Thuluth line was used in the design of the door as an aesthetic and semantic term on the one hand and the other hand to create a unity between the design of the curtain of the door of the Kaaba and the door of the Kaaba itself. This was done because it expresses the essence focused on the sanctity of the Quranic verses endowed with aesthetic and spiritual energy. A clear contrast was developed to separate the output body of the Arabic calligraphy from the decorative elements to produce tactile values through recessed, conspicuous, and detailed engravings. Decorative. According to Shawqi Al-Musawi (Al-Musawi, 2013), the ornament is a structural design with a visible expression. Given the information mentioned earlier, it follows that the decorative features that accompanied the Arabic calligraphy were embodied, which improved the door of the Kaaba's structural beauty from an aesthetic standpoint. The character we see is rectangular, exuding grandeur and majesty, while the circular forms of a brilliant nature convey the notion of light and overflow—2013's Al-Musawi.

The door's design and the upper and side sides' circular shapes created a sense of solidity, tranquillity, and infinity. Through the process of technical analysis, it was made clear that the Arabic lines present in the Thuluth line and the Islamic motifs of both types, botanical and geometric, which were embodied in the design of the door, created from this door a great and rare Islamic masterpiece. Additionally, this door, with its contents and decorative elements of sacredness and spirituality being a part of the Thuluth line, also created a great and rare Islamic masterpiece.

5. Conclusions

The researcher came to several conclusions, the most important of which were that this door is the second door of the Holy Kaaba in the Saudi era and that Arabic calligraphy and Islamic decorations possess numerous aesthetic qualities that qualified them to be embodied as an essential element to beautify the door from one side and the other. Through the scientific research of the Holy Kaaba door, it was obvious how many different written texts there were between Quranic passages, statements of monotheism, and some of the names of God, giving it a distinctive and peculiar Islamic touch. The Holy Kaaba's door and its sides, as well as the geometric shapes, varied within the design structure. The Holy Kaaba came in several forms that were similar in shape (circular, square, and rectangular), and each of these geometric shapes has a particular significance and symbolizes a distinct meaning. The decorative plant units also varied between the various elements of Islamic securitization.

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Conflict of Interests

The authors declare no conflict of interest.

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