

The Painted Illustrations of the Story of Alexander Dhul-Qarnayn and the Construction of the Gog and Magog Dam (Analytical Study)

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Abstract: *This research aims to identify a story that many poets mentioned during their compilation of the story of Alexander the Great, which is "Alexander and the construction of the Gog and Magog dam (Alexander the two centuries), and to present the different opinions that dealt with this story and the intertextuality between these poets and each other, and the impact of the literary text on the images that The story explains, and the way the photographers in the different Islamic schools dealt with this story. The research deals with four main axes: the first deals with an introduction to the story the subject of the research, the second deals with the literary study of the story of Alexander and the construction of the Gog and Magog dam (Iskandar Dhul-Qarnayn), and the third deals with the descriptive study of the story's images, where four images were published. The fourth axis deals with the analytical study, which included drawings of living organisms, which consist of human drawings, animal drawings, and drawings of clothing such as cloaks, hats, shirts, pants, item or belts, head coverings, crown, turban, cap, footwear such as slippers and long-necked shoes, "boots", in addition to drawings of the aura and drawings of weapons such as the sword. And arrow and quiver and fees for landscape backgrounds and fees for flags.*

Keywords: Alexander, the Macedonian, Alexander Dhul-Qarnayn, a dam, Gog and Magog, Dhul-Qarnayn.

First: Introduction

The story of Alexander the Great¹ is considered one of the most famous stories of Persian literature, and the importance of this study is due to the fact that it is concerned with studying the relationship between Persian literature and arts, especially painting in manuscripts, if not expressive, and the Persian story was full of legends and novels, and it is the link between their past and their present. Persian poets competed in the systems of the lives of kings that contain anecdotal relics, which are known in our time as "epics" and they are lengthy systems in stories of heroism that mix It contains facts with dreams and reality with legends. These epics became an important historical reference for those who followed them in addition to their literary beauty. The most famous of all was the Shahnama². Ferdawsi³ was the first Persian poet who dealt with the story of Alexander in his Shahnama. But we do not neglect the Greek sources and books dealing with this story before him, from which Ferdawsi benefited and took some of the events of this story, and even strengthened it. The poets of this epic art were influenced by it and followed in the footsteps of its owner, and translations were followed, including in Arabic and Turkish, and various summaries in Persian prose⁴. Among the poets who were influenced by the Shahnama was "Abdul Kafi Ibn Abi Barakat", the author of the prose story "Iskander-nama"⁵, where the Persian prose story is the second work in Persian literature that talked about Alexander after the Shahnama, and

¹ For Alexander III, or Alexander the Great, or Alexander Dhul-Qarnayn, see: Al-Nuaimi, Vian Muwaffaq, and Al-Mashhadani, Yasser Abdel-Gawad (2013). History of Greece and the Romans in the Near East, 1st Edition, Dar Al-Fikr, pp. 83, 82, 81.

² Hassanein, Abdel Naim Mohamed (2015). Nizami Ganjawi, Alexandria: Bibliotheca Alexandrina, p. 20.

³ On the authority of Abu al-Qasim al-Firdawsi, one of the most famous poets of Iran and the pioneer of Hamas poetry in Persian literature, see: Hassanein, Shereen Abd al-Naim Muhammad (2014). The story of Alexander the Macedonian in Persian literature, the Arab Bureau of Knowledge, first edition, p. 8.

⁴ Zaghoul, Aref (2000). Selections from Persian poetry, formulated as poetry: Ikrima, Mustafa, and Al-Hamd, Abdel Nasser, Dar Al-Huda for Publishing and Distribution, p. 17.

⁵ Only a single handwritten copy of this Iskandarnama remains in the Tehran University Library under the number (1306) and it is located on 508 pages, the first and the last of which are lost. See: Hassanein, Sherin Abdel Naim Muhammad. The story of Alexander the Great in Persian literature, pp. 82-83-84.

at the same time it is also the first Persian literary work independent of Alexander They were followed in that epic work, "Nizami Ganjavi"⁶, who was influenced by Ferdawsi in many subjects, and even added to them what suited his identity and personality. They were followed by "Amir Khusraw Dahlawi"⁷, who was naturally influenced by the poets Ferdawsi and Nizami in his arrangement of his pentathlon "Beng Keng." His system was an imitation of Nizami Ganjavi's system "Iskandar Nama", but in a brief manner, and this is evidence of the extent of people's attachment to the personality of Alexander the Macedonian, as he is one of the historical figures, the great ones that made their way into various world literatures, including Persian literature, which encouraged poets to re-order them in response to their desires and to satisfy their tastes.

Some considered her to be one of the legendary figures, because of the strange events and paradoxes that accompanied her that were mentioned in the various history books. This king was mentioned in many historical sources such as al-Tabari and al-Bal'ami. He singled out a complete poetic story about his life, as we see the poet Nizami Al-Kanjawi wrote a complete system on the character of Alexander under the title "Iskander-nama", meaning the book of Alexander, in the hope that he would rise to the world. Aliyah "Aina Iskandari - meaning the mirror of Alexander", as well as other poets.

The personality of this hero differed in the Persian literary monuments, and we do not find it at the same pace. Some of them praised him and left his beloved biography of him, and some of them blamed him and promised him a barbaric, bloodthirsty killer who destroyed homes and killed adults and children, especially Zoroastrians, who call him "Kajstak" in Persian, meaning the cursed. Because of the burning of their sacred books and the destruction of their temples, and some of them elevated him to the ranks of the prophets, as the poet Nizami portrays him in his system.

We also find a contradiction in the picture drawn by Ferdawsi himself, sometimes praising him and sometimes blaming him on the tongues of the other characters in his epic. . Despite this, this character remains one of the most prominent figures that influenced the intellectual side of Persian writers, as it gained a wide space in Persian thought and literature, as it established the greatest empire known in history⁸. The following is a presentation of a story or event from among the events of the Alexander story, which was mentioned in the Persian systems.

Second: Literary study of the story

Al-Firdawsi mentions to us another legend in which he supports the opinion of some Muslim commentators that Alexander is Dhul-Qarnayn⁹, who was mentioned in the Holy Qur'an. He says that Alexander headed towards the west and saw a city on the road that

⁶ His name is Jamal al-Din Abu Muhammad Elias bin Yusuf al-Kanjawi, and he is known as al-Hakim Nizami al-Kanjawi, one of the great storytelling Persian poets. It includes five wonderful Mathnawis: Makhzan al-Asrar, Khusraw and Sherine, Layla and Majnun, the Seven Surahs (Haft Beker) and Iskandar Nameh. Most of the Persian fictional poetry, and it is divided into two parts: the first is called "Sharfnameh", which is in which he spoke of Alexander as a conquering hero, and includes 6800 verses of poetry, and the second is called: "Iqbal Namah" as it is called "Khordnameh" and in which he spoke of Alexander as a wise and prophet and includes It contains 3680 verses of poetry, and he died in (1209 AD). Hassanein, Abdel Naim Mohamed. Nizami Ganjawi, pp. 21, 20.

⁷ He is Yameen al-Din and the Emir of the State Abu al-Hasan Khusraw al-Dahlawy, his name is "Khosro" and nicknamed "Yamen al-Din and the Emir of the State" and his nickname is "Aba al-Hassan" and his father is "Saif al-Din Mahmoud", he was born in (651 AH / 1253 AD).

Swailem, Adel Abdel Moneim, Literary and Artistic Study of the Manuscript of Five Khosrow Al-Dahlawy, located in the Egyptian House of Books, Master's Thesis, Faculty of Arts, Ain Shams University (1976), pg. 60.

Kafafi, Mohamed Abdel Salam (1972). In Comparative Literature Studies in Literary Theory and Narrative Poetry, Beirut, Dar Al-Nahda Al-Arabiya, pp. 60-62-63.

⁸ Hussein, Iyad Muhammad, Abbas, Amir Kazem, the character of Alexander the Great in Persian literature, Babylon Journal for Human Studies (2017), 7, No. 1.

⁹ See: Al-Quda'i, Muhammad bin Salamah bin Jaafar Al-Shafi'i. Eyes of Knowledge, Arts and News of the Caliphs, Edited by Al-Masry, Jamil Abdullah, Umm Al-Qura University, pp. 158-159. Ibn Katheer, Abi al-Fida Ismail bin Omar (774 A.H). Stories of the Qur'an, investigated by Ali Ahmed Abdel Aal, Cairo: Dar al-Kutub al-Ilmiyya, p. 329. Al-Basha, Hassan (1978). Islamic titles in

was very clean. Alexander asked them, "Do you have miracles like which he has not seen?" They complained to him about the actions of time, and said to him, "We have a very difficult problem. This high mountain that towers over the clouds is the source of our fatigue, pain and affliction. Because of the people of Gog and Magog, we have no sleep or mind when they attack our city." All of them have faces resembling a camel's face with hair, their chests and breasts, and their ears are huge as the size of an elephant, and their ladies give birth to a thousand children. Al-Firdawsi said that Alexander cared for them and their problem, so he built a dam separating them from the people of Gog and Magog.

Al-Firdawsi says in the process of building this dam: Alexander came to the mountain and looked at it, then summoned a group of philosophers, and ordered to bring blacksmiths and bring large quantities of copper, iron and heavy hammers, as they brought countless quantities of gravel, stones and firewood needed for construction, and the construction workers complied in front of Alexander. Skilled blacksmiths worthy of this work came from all parts of the world, and a group of experienced and knowledgeable people also attended in every region, and they built the two walls facing the mountain, and then distributed the iron next to each other at an arm's distance, and put a little copper in the middle, and poured all the metals at once on the two walls they became studded with metals from the base to the top and set fire to them, and mixed the metals with each other, so they melted with fire and built an impenetrable dam. Thus, the world was rid of Gog and Magog, and the earth reigned in calm and peace.

This story that Ferdawsi tells is similar to what is narrated by Islamic sources in mentioning that Alexander the Great was Dhul-Qarnayn¹⁰.

As for the prose story (Iskander nama), it agreed with Ferdawsi's story in Alexander's construction of the Gog and Magog dam. As for Nizami Ganjavi, he was also influenced by Ferdawsi's description in the Shahnama of the Gog and Magog people and did not add anything new to it, but he differed in a description of how to build the dam, and Nizami wanted to confirm the theory that Alexander is "Dhul-Qarnayn," and he says, "Then Alexander boarded the ship and headed to where the sun sets and traveled for three months. Then he reached a valley of yellow sands, and he traveled there for a month until he reached the end of it until he reached the Greater Sea (the Ocean), so he was driven from that deep sea, and it was The sunset is clear in that ocean, and the veils of water did not conceal its rays, its luster, and the astronomy, he does that every night and casts rays on the sea from the distant sun's eye, so it becomes evidence for us of the eye of the sun and the spring of sea water, which is the "muddy spring" in which the sun sets. My system was influenced in this by what was mentioned in the Holy Qur'an, where God Almighty says: "Until when he reached the setting of the sun"¹¹, It seems that my system was influenced by what was mentioned in the Holy Qur'an, where God Almighty says: "Until when he reached the setting of the sun, he found it setting in his spring of mud"¹².

Then Nizami moves us into his system (Iqbal Nama), which talks about the wisdom of Alexander for the reason that Alexander called him "Dhul-Qarnayn." He mentions to us many sayings that were received in this regard, namely that he was called "Dhul-Qarnayn" because he traveled the world from the East to the West, and in saying another, because he had two slithers frozen behind his ears, like horns. And in a third saying that he saw in a dream the connection of the horns of the ark by the sun, and in a fourth saying, historians mention that he was two centuries old.

Then he mentioned the opinion of "Abu Ma'asher al-Balkhi", which he cited in his book Al-Olouf (the thousands), saying: "When Alexander died a long time ago, people did not believe that he died, so the Greeks, out of their love for him, drew a picture on a sheet of paper, and the painter perfected his drawing, so it seemed to match him completely. Then he drew two pictures. He has two angels, one on his right and the other on his left, so they appeared in the form of two horns radiating red and yellow rays on his face, and astrologers announced that God left him two angels on his right and left, and the story of Alexander affected in various parts of the transmission of this image from Greece to various directions, when the Arabs saw this The picture they painted of Alexander another picture to imitate it, and they thought that this drawing is not a king but a horn, and because of this confusion that they fell into, they called him Dhul-Qarnayn, then he mentioned another saying for the reason for his name, which is that a scholar told him that he had ears larger than the natural size. Nizami mentioned a story related to Alexander's ears, and it is clear that it is from the

history, documents and antiquities, Cairo: Dar Al-Nahda Al-Arabiya for Publishing, p. 159. Hamed, Ismail (2011). Alexander the Great and Dhul-Qarnayn, Cairo: Dar Al-Mashareq, pp. 127-129.

¹⁰ Hassanein, Sherine Abdel Naim (2014 AD). The story of Alexander the Great in Persian literature, pp. 63-64.

¹¹ Hussein, Abdel Naim Mohamed (2015). Nizami Al-Kanjawi, The Poet of Virtue, His Time, Environment and Poetry, pp. 331-424-432.

¹² The Noble Qur'an, Surat Al-Kahf, verse 86. Nizami has tended to interpret "Ham'a" as hot, and this agrees with the reading of Ibn Asim, Aamir, Hamza and Al-Kisa'i. They read "Ain Hama" i.e. hot, and it contradicts the reading of the rest in "Ain Hama" i.e. more Sludge is the black mud. Hussein, Abdel Naim Mohamed (2015). Nizami Al-Kanjawi, Poet of Virtue, His Time, Environment and Poetry, pg. 424.

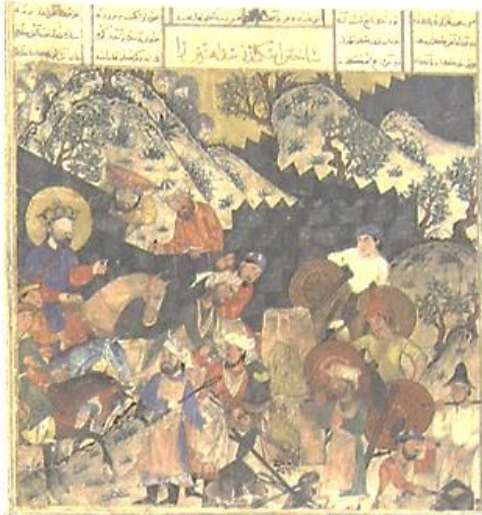
fabric of his imagination. Holy, and that It tends that Alexander is a Greek king named Dhul-Qarnayn due to the large size of his ears¹³.

As for Amir Khusraw Dahlawi, Alexander also appeared in the image of Dhul-Qarnayn, circling the world, east and west, to fight injustice, among the most prominent of his works is the construction of a dam in the East to eliminate Gog and Magog who were corrupters in the land. The story also depicted Alexander as he took on the dress of Dhul-Qarnayn until he reached the muddy spring, influenced by what Nizami Al-Kanjawi organized in that story¹⁴.

The artist expressed these events through the images that represent Alexander's construction of the Gog and Magog dam, and the artist succeeded in expressing those events that were compatible with the events of the literary story.

Third: The descriptive study of the story

Pl. 1: Alexander builds the dam of Gog and Magog¹⁵



Manuscript: Shahnameh (Tabriz).

Dated: 730 AH/1330 AD (Mughal).

Conservation place: Topkapi Palace Museum Library.

The description: On the left of the picture, Alexander the Great is shown riding on horseback, wearing a blue cape with short sleeves, with a red shirt under it, holding his horse's bridle, his face in a three-quarter position, with a beard and moustache, and wearing a golden crown with a yellow halo around his head, and next to him are two knights, each He rides his horse.

In front of him is a group of men doing some work to complete the construction of the fence or wall, and some of them hold a hammer and hammer it on something with his hand, and the other blows into the fire to melt the drop, and the other puts the iron inside a furnace in the middle.

Behind them is the construction of a wall consisting of rectangular blocks of black color and crowned from the top by a row of serrated balconies on the right. The fence extends to the top of the picture, and appears from behind the hills from above, and to the left stands a worker constructing the fence wearing an orange cap and a white multifold turban from which a blue cap comes out. Polygon with white lines, his face in a three-quarter position, with a beard and moustache, and the other with a bowl of building material over his head, wearing a yellow cap, beard and moustache. Behind them appear white hills with green grass and trees, and above the picture behind the hills stand the people of Gog and Magog, only their heads appear with thick hair and mustache and look at what is happening. The picture is topped with a group of Persian inscriptions inside the frame, and the picture is surrounded by a golden frame.

Pl. (2): Alexander in the land of Gog and Magog¹⁶.

¹³ Hassanein, Sherine Abdel Naim (2014). The story of Alexander the Great in Persian literature, pg. 162: 260.

¹⁴ Hassanein, Sherine Abdel Naim. The story of Alexander the Macedonian in Persian literature, pg. 218: 217.

¹⁵ Adamova, A. T. (2008). Mediaeval Persian painting, the evolution of an artistic vision, p. 25.

¹⁶ Okasha, Sarwat (1983). Persian and Turkish Photography, Cairo: The Arab Institute for Studies, p. 100.



Manuscript: Timurid Poems (Yazd, near Shiraz).

Dated: 1407 AD.

Conservation place: Topkapi Sarayi Library, Istanbul.

The description: Alexander the Great is shown riding on horseback, wearing an orange shirt and dark purple pants, holding a mare's bridle, beard and mustache, his face in a three-quarter position, and he wears a gold-coloured crown. Also, he wears a brown shirt and black pants decorated with golden ornaments, and arrows are attached to his sleeves around his waist. In his left hand he holds an umbrella that he puts over Alexander's head and puts his finger in his mouth also. He is clean-shaven and has a mustache and his face is in a three-quarter position.

In front of Alexander stands another person wearing a black shirt decorated with golden ornaments and red pants, hanging a sword around his waist and holding a stick, and in front of him is a black tree with white flowers, behind a green tree, and some grass, flowers and plants scattered in the ground.

Alexander looks at a group of workers who are building the dam, as they are building bricks between two high mounds, one of which is stacking bricks,

He wears a blue cap and wears a black belt with his face in the three-quarter position, shaved beard and mustache, and wears a red bonnet, the other holds bricks with his hand wearing a red cap and wears a black belt, and his face is in the three quarters position, beard and mustache shaved, and the third puts a bowl on his head with it building material and wearing a black cape,

At the top of the picture, the people of Gog and Magog stand looking at what is happening in astonishment and astonishment, while they are naked and with thick curly hair, a beard and a thick mustache. We note that the artist depicted the horizon in golden color.

Pl. (3): Alexander builds a dam against Gog and Magog¹⁷.



Manuscript: Five Nizami.

Dated: 850 AH / 1446-1447 AD (Mughal).

Conservation place: Topkapi Saray Library in Istanbul - Samarkand School.

the description: In the foreground of the picture appears a group of hills in which plant weeds are spread. Behind these hills, Alexander's army appears, which is led by Alexander, riding on horseback, wearing a military uniform and a military helmet with a rotating shaft and a mask. Arrows in his waist, and behind him one of the soldiers holding an umbrella that ends with a roman-shaped stand above the shape of a bird and extending it over Alexander's head, and behind him a group of soldiers riding on horseback and

¹⁷ Stchoukine,ivan (1967). Sultan Ali Al-bavardi. un peintre iranien inconnu xv siècle, in: Syria, p. 309.

wearing military clothes and helmets with rotors, all of them masked, only their eyes appear, and some of them brandish their swords, and one of them holds a flag Behind the soldiers, and the flag is covered with inscriptions from above, from which we read the word "Sultan",

Below the inscription tape is a drawing of a fire-breathing dragon, and one of the soldiers in his military uniform and masked also stands and holds a sword in his hand and rests the blade of a sword on his shoulder with his face towards Alexander, and consults with him on a group of men in front of them, one of them on the left of the picture wearing a cap and a hood and holding a stick in his hand and in front of him another person wearing his cloak And a white turban with a beard and a mustache and holding a tool that blows the fire in front of him, and behind them a group of high hills with jagged peaks and trees and shrubs emerge from them, and on top of those hills stands the Gog and Magog people and only their heads appear, and they have thick curly hair, and the artist incorporated Persian writings Inside the photo frame from above and below.

Pl. (4): Alexander the Great builds the Gog and Magog dam¹⁸.



Manuscript: Five Nizami Nizam Ganjawi.

Dated: 885 AH - 886 AH / 1481 AD (Timuri).

Dimensions: (16 cm x 23.5 cm).

Conservation place: Walters Museum of Art.

The description: An image depicting Alexander the Great banning the dam of Gog and Magog, where Alexander appears wearing a brown cape and puts a white multi-folded turban over his head.

He stands over the dam he is building on a hill and bends down to take the building materials from the person standing under the building. Next to him is another person wearing a green cap and preparing building materials on his back. The background of the picture is a group of hills, the artist has incorporated Persian writings into the picture frame from above and below.

Fifthly: Analytical study

1. Drawings of living beings

- Humans

Through the study of the images, we find that the human drawings are present in all the images, and they represent the main element in the image and the essential in the story, as it revolves around this character (Alexander) the special event of the image, as he represents the main hero in the story and the main pillar in all the images, and he appeared in Most of the images are in the three-quarter position, except for (Pl. 4), which is depicted in half-position, and appeared in similar poses in most of the images, where he appears on horseback, except for (Pl. 4) where he is depicted building the dam himself.

Alexander's place varied in the images, as he was depicted in the foreground of the picture in most of the paintings in front of the dam where he started construction work (Pls. 1-2-3), while (Pl. 4) he depicted above the dam where he is in the construction process, in addition to some secondary characters that represent a part Important in the photograph also, such as the workers who build the dam, and they photograph in most of the paintings above the dam, where they perform the construction process, and in front of it, where they prepare the building materials (Pls. 1-3-4).

In addition to some of Alexander's men who accompanied him on that trip and were photographed in the three-quarter position and riding on their horses, except for (Palette 4), where the artist did not depict Alexander's followers, and contented himself with photographing Alexander building the dam himself and two workers helping him, in addition to photographing a people Gog and Magog, where he depicted them with their faces only, hiding behind the hills and looking at what is happening, (Pls. 1-3) As for (Pl. 2) the artist depicted the people of Gog and Magog in full, standing at the top of the mountain.

- Animals

¹⁸ The Walters Art Museum, Baltimore, U. S., Date of viewing (19/2/2020)

<https://art.thewalters.org/detil/17323//>

Horse drawings¹⁹ had the largest share in the depictions of the story, as they appeared in all the images, and only the images of that story appeared, and appeared in the side position in all the paintings, and the images of all the horses on top of their backs were saddled with a back cover to protect the horse's back, and the colors of the horses varied between black and white And brown, gray and yellow, and horses appeared realistically close to nature, the artist took into account the anatomical proportions, and this is due to what Muslim artists took from Chinese artistic methods such as mimicking nature and mastering the drawings of various animals and birds,

It is known that the Near East, since ancient times, was rich in the use of animal ornaments, and these decorations were inherited by Islamic arts. distorted or unnatural, and it may be difficult to distinguish the animal that the artist intended to draw or make a masterpiece in its shape, after they were influenced by the accuracy of the Chinese in drawing animals and birds, and since the eighth century AH they have imitated nature in a true way, so animal drawings in Islamic artifacts gained a great deal of perfection and tenderness Flexibility²⁰, as can be seen in the drawing of horses. The painters were influenced by some formations in the old schools, which appears in the style of drawing horses in half.

Clothing

Abaya

This word refers to a type of short cloak, open from the front, and it does not have sleeves, but it has necklines to pass the arms, and the cloak is the dress of the Bedouins and at all times is almost a face, and it may be worn over the cloak²¹, and the slits referred to by Douzi are closer here to the form of short sleeves, the sleeves are open from the front, and sometimes they are closed from the front by buttons, then a belt comes on them as in (Pl. 1). The abaya appears here decorated with golden decorations on the chest and shoulders.

Domes



Fig. (1) shows the shape of the vaults

Al-Quba' by opening the qaf and the ba': an Arabized Persian word, and its origin is in Persian "qaba'i", which means in Persian "a garment open from the front", and in Arabic, al-quba' in al-fath is the clothes that he wears and the plural "vaults" and the vaults of his dress, i.e. pieces of it, and the vaults, meaning his clothing. And the cloak is elongated, and its origin is from the basement, which is that you gather something with your hands to meet its ends, and it was said that the first to wear the qib' was "Suleiman, peace be upon him." Al-Qadi al-Ma'afi said that it is one of the clothes of the foreigners in most cases, and the quba in Egypt is synonymous with the kaftan, which is a men's garment with two bands, It is worn over clothes, and a belt is girded over it, then the robe is worn over it.

And according to Dozi: the qiba is a long dress closed from the front and completely recessed in the position of the neck, resembling some resemblance to the clothes of the Armenians. Beautiful singing, the qiba is a garment that is worn over clothes or over a shirt, and it is draped over it²², the qiba appears in (pls.1-2-3-4). It is a wide garment that is very narrow from the top and is tightened under the right arm and is covered with a belt and is devoid of decoration.

The T-shirt

¹⁹ On horses, see: Youssef, Israa Salah al-Din Mahmoud, Hunting and Hunting scenes through depictions of manuscripts of the Indian Mughal School, an artistic archaeological study, Master's thesis, South Valley University (2013), p. 255.

²⁰ Hassan, Zaki Mohamed (2014). China and the Arts of Islam, Egypt, Hindawi Foundation for Education and Culture, pp. 43-44.

²¹ Dosey, Rinehart (2012). Detailed Dictionary of Arab Clothes Names, Beirut: Arab House of Encyclopedias, p. 259.

²² Ibrahim, Rajab Abdel-Gawad (2002). The Arabic lexicon of clothing names in light of dictionaries and documented texts from pre-Islamic times to modern times, Cairo: Dar Al Afaq Al Arabiya, p. 379.

The shirt with the opening of the qaf is a garment sewn with a sleeve that does not open up and is worn under the clothes and is only made of cotton, linen or wool. It was mentioned in the Holy Qur'an, and he had entered it through the contact of the Arabs with the Romans in the Levant, and the origin of the word: camisa, and the second era in which this word entered our language is the modern era and this time not through the Roman people but through the French, but another Jeffery sees The Greek word is taken from Indo-European, then it was transferred from Greek to Syriac and Abyssinian meaning: strengthener or body preserver.

At Dozi, the Orientals wear the shirt over the pants and not under the pants, as is the custom of the Europeans. The men's shirt in Egypt is made of tulle, linen, cotton, conductive gauze, silk, or striped silk and cotton. As for women's shirts, they are made of silk or linen. Or the colored feather. As for the shirts of the rich, they are embroidered with the fringes and openings. As for the shape of the shirt, it has two wide violins that go down to the wrist, and the shirt hangs down to the legs²³. The shirt has several forms, the first shows only the sleeves and is narrow and is worn under the cloak as in (panel 1), and the second has its lower ends inserted into the trousers and is tightened from the middle with a belt, as in (panel 2).

Shorts

The "salwar" is an Arabized Persian word, and its origin is in the Persian "shalwar", which means: the clothing of the private parts to the bottom of the body. And at Douza: Pants were commonly used in Andalusia, and in Morocco this dress is also used, and the men in the city of Fez wore hemp trousers each of them hanging down to the ankles of his feet and it was very narrow from the bottom²⁴, and the pants appeared in (Pls. 3-2).

Al-Band or belt:



Fig. (2) shows the shape of the leather belt

The belt with breaking the H, the belt, and the belt, and the belt, and the belt: the name of what he strapped with, and the plural of the belt and the belt: the belt, the man was belted and the belt: then he tightened the middle with a rope, and in the hadith it forbade a man to pray without a belt, and the belt is a strap of leather or something that wraps around the middle, and there are types there is a belt The oriental, with the chest and pockets, that the European pilgrim was wearing upon his return from Palestine²⁵. According to Dozi, the belt is made of Mosuli, wool or silk, and it is tightened over the kaftan. This word has not recently entered the Arabic language, as Ibn Battuta mentioned it in writing²⁶, and the belt appeared in the images of the story (Pls. 1-2-3-4).

Headgear



The forms of head coverings that appeared in the pictures varied, due to the diversity of the characters and layers that appeared in the study pictures, and they varied between:

The crown



Fig. (3) shows the shapes of the crown

An Arabized word, which is in the old Persian "tek" and took from it the plural cracker: crowns and crowns, and the verb crowned and crowned, and its meaning is a type of head covering for decoration, varies according to time and place. The first Arab to wear

²³ Ibrahim, Rajab Abdel-Gawad. The Arabic Dictionary of Clothes Names, pp. 404-405.

²⁴ Ibrahim, Rajab Abdel-Gawad. The Arabic Dictionary of Clothes Names, pp. 234-235.

²⁵ Ibrahim, Rajab Abdel-Gawad. Arabic Dictionary of Clothes Names, p. 132.

²⁶ Dosey, Reinhart (2012). Detailed Dictionary of Arab Clothes Names, p. 123.

the crown was Al-Dahhak, and the Arabs knew the crowns for the first time before Islam, as the Persian kings sometimes gave their followers from the Arab kings crowns to indicate their rank, but the crown remained strange to the Arabs, and they rarely wear it and there is a hadith which reads “Turbans are Arabs’ crowns”.

The crown did not appear as a ritual of royalty except during the Abbasid era, because they adopted the Persian traditions in this regard. The Caliph wore the crown in processions and on major feasts. The Fatimid Caliph’s crown in Egypt was a turban studded with jewels, the color of which was white, and in it was a great gem known as an orphan weighing seven Dirhams, and the honorable crown was tightened by a special employee, and the crown was among the clothes that the Caliph or the sultan put off over his workers or ambassadors and others, and the dress of the Sultans of the Othman family was also called the crown, and the Ottoman sultan put on his head a large turban and a crown,

The crown became a special religious affair when the dervishes adopted it as a garment for the head, so for each of the dervishes ways became a crown with its own color and shape. The word crown has different metaphorical uses: The crown of the state and the crown of the king. The honorific titles that include this word became popular in the later eras, especially in the Mamluk era²⁷. The shape of the crown appeared in the illustrations (Pl. 1-2), where Alexander appears wearing a golden crown in both pictures.

Turban



Fig. (4) shows the shapes of turbans

The turban in the tongue: the turban by breaking the eye from the head wear is known, and the plural is turbans and turbans, and the turban is an Arab dress, as the nature of desert life called for covering the head, and the Arabs called the turban a piece of cloth that was wrapped around the head alone, or a piece of cloth that wrapped several laps around the cap And the turban is usually white, and the city of “Al-Abla” in Persia was famous for making turbans, and the turban varies according to the sect that wears it or the religion.

Scholars were distinguished by their large turbans, and in Egypt and Syria in the Mamluk era, orders were issued to the Jews to wear blue turbans, and the Samaria turbans were brown or on white hats, and they called it a turban or a roll. The Sultan of Egypt, King Al-Ashraf Shaaban (764 AH to 778 AH / 1363-1376 AD) was the first to order By distinguishing the nobles with the green turban, and the Coptic writers in Egypt used to wear white turbans, but why did the Sultan force them to wear colored turbans?

During the reign of al-Hakim, by Amr Allah al-Fatami, he issued an order that Jews and Christians should wear black turbans, and the turban in general was a head covering consisting of a woolen fez dyed red, and a thin cap called the hood should be placed under it, in order to protect the fez from sweat, and over the turban a turban whose color varies according to the sect, or religion²⁸, and the turban appeared in the depictions (Pls. 1-3).

Hood



Fig. (5) shows the shapes of the hood

Dozi mentions that the hoodie is the hat that is placed under the turban (shaqat al-baz), and it is synonymous with the word tarboush, which is the kalutah (taqiyya, ethnic) that is surrounded by a slit of fine linen to compose or round the turban. Douzi mentions that there are many evidences that prove that the ancient Arabs did not wear the kalutah under the turban, and he believes that it is possible that the monks and nuns in Constantinople wore the caps²⁹.

The cap in the Arabic language means (a head covering of various colors and shapes), and it was mentioned in ancient Arabic poetry, and there is evidence that confirms that some Muslims often wore two caps or two kilts (a cap and a fez). On his head was another hat made of Zardakani. The Romans in the city of Lattak were distinguished by the long hats, including red and white. The Turkish hat was long and defined by the head.

²⁷ Ibrahim, Rajab Abdel-Gawad. The Arabic Dictionary of Clothes Names, pp. 88, 87.

²⁸ Ibrahim, Rajab Abdel-Gawad. The Arabic Dictionary of Clothes Names, pp. 334-335.

²⁹ Dosey, Reinhart (2012). Detailed dictionary of the names of clothes among the Arabs, pg. 324, 323.

The bonnet was decorated with gold and encircled with precious wool. The hood was commonly used in Andalusia, at least in the days of the Umayyad dynasty³⁰. The caps appeared in all the depictions of the story in different forms, whether it was singular, “that is, it is placed without a turban around it” as in (Pls. 1-2-3). The cap surrounded by a turban also appeared, as in (Pl. 1).

Foot wear

Slippers



Fig. (6) shows the shape of the slippers

The khuff with the inclusion of kha and the accentuation of the fa': an Arabized Persian word, and its origin is in Persian “kafash” and its meaning is a type of leather shoes over which another shoe is worn, and the plural is slippers, and the general specification of it is for women.

Dozi tells us that slippers were used in the era of the Prophet "peace and blessings of God be upon him" and that he was wearing slippers except during Hajj, and slippers were worn in the past in Egypt by both men and women, and the slipper was called by this name because of its lightness and ease, and it differs from the shape of the shoe in that the slipper It surrounds the foot without the leg³¹, and the slipper appeared in some depictions of the story (Pl. 2). Its colors were varied, so it appeared in gold, which was worn by Alexander, and appeared in red, and was worn by one of Alexander's men.

Boots



Fig. (7) shows the shape of the bot

It is a name from Middle English and Old French “bote” and it means: a protective covering made of leather, rubber or cloth for the foot and part of the leg, and it is a penalty that reaches at least to the wrist of the foot. This type of shoe has been used in Iran since an early period, and this type of shoe was the most used in footwear and was used by kings and sultans as a suitable dress for them on official occasions, as well as during wars and hunting, as it was used by women and people from the public, servants, guards, soldiers and knights³². This type of footwear appeared in the depictions of the story (Pl. 1), where some men who are building the dam are shown wearing long-necked boots.

5. Corona

The halo linguistically and idiomatically: in the language is a singular noun and a combination of halo, which means the circle of the moon or the circle of light that surrounds the celestial body. The element appeared and developed in artworks with religious subjects in the beginning, then subjects that included the sultan and princely sessions until they appeared more often, and the purpose of drawing them appears as an expressive means that conveys to the beholder an idea of the main person in the picture, and also has an aesthetic decorative purpose because it took forms Multiple stages of development it has gone through.

A number of researchers believe that the origin of the aura first appeared in the continent of Asia, as Buddhist art knew it in the province of Jindar on the northwestern border of India at the end of the Hellenistic era and the beginning of the Christian era, and it appeared in the arts of the followers of Mazdak, as well as in the Zoroastrian religion, then it was widely used in Byzantine art. It was rarely used in Christian figurative arts at first, but it soon became a sacred emblem in the Byzantine Church and was widely used in Christian figurative arts. in the picture.

Then the aura moved to the Arab and Islamic arts, as the opinions of specialists differed about the time period in which the aura was used for the first time. Those who were working for the Abbasid caliphs, Muslim and Christian artists worked together with these caliphs, and they imitated the drawing of the aura from the Byzantine illustrated books, and the meaning of the use of the aura was

³⁰ Ibrahim, Rajab Abdel-Gawad. The Arabic Dictionary of Clothes Names, pg. 403,402.

³¹ Ibrahim, Rajab Abdel-Gawad. The Arabic Dictionary of Clothes Names, pg. 153, 152.

³² Ibrahim, Rajab Abdel-Gawad. The Arabic Dictionary of Clothes Names, p. 82.

different. It was found to highlight the faces of people, as it does not indicate sanctification as in Christianity, as it is considered a decorative element in Islamic painting or for the purpose of drawing attention as it appeared around people, birds and plants³³.

Its forms varied. After Muslim artists increased their contact with Chinese arts, and knew Buddha statues in Central Asia, they sometimes painted them with irregular shapes, so they appear oval, but from them extends flames or rays of light, and it is no surprise that they had developed in the Middle East, and sometimes departed from their shape. Whatever the case, the Muslims abandoned its use for a period of time, until it returned to India at the hands of the Portuguese Jesuit fathers who brought to that country many Christian images. According to the images of emperors in the drawings of the Indian Mughal school³⁴, the halo appears in some depictions of the story (Pl. 1), where a golden-colored circular halo surrounds Alexander's head.

6. Weapons

Some drawings of weapons appeared in the pictures of the story, which were carried by Alexander's men to defend him during their journey to build the dam of Gog and Magog. Some of these weapons appeared, such as swords, arrows, and quiver of arrows in which the arrows are placed, and these weapons appear in (Pl. 3, 2, 1).

Swords



Fig. (8) shows the shape of the sword

The sword is in the language, with which it is struck, and the plural is swords, swords, and swordsmen, and the people compete and they compete, i.e. they clash with swords³⁵.

There is no doubt that the sword enjoyed a high and great fame, as it is one of the most famous weapons as an offensive machine, which was used in war battles in different eras, as the Arabs used it before and after Islam, until it was said that he was the prince of white weapons and the noblest in their hand, this is in addition to the great love of the Arabs for the sword They called him by many names.

These names were attributes, in addition to that, the sword differed in shapes, including long, short and wide. The Arabs considered swords the most famous weapons, and they were brought from abroad, the most famous of which are the Yemeni, Indian, Sulaymaniyah and concrete swords, and they are known as antique swords, but these swords are more cut in the soft, if they come across Iron or dry land was smashed, and the Roman swords were more durable than them, because they were good at watering them until the iron was dried, and soldiers used to hang it in the side, and it is worth mentioning that the Islamic countries were importing these materials from India and merchants transported them to Damascus to make Damascene swords.

The sword consists of a blade or blade and a handle or a quorum. It is the last weapon used by the Arabs in battle. Al-Tusi mentioned that the era of Saladin witnessed a development in the manufacture of swords, reaching a high level of sophistication and complexity by introducing multiple materials into their composition³⁶.

Arrows

The arrow is one of the tools of shooting with the bow, which is closely related to it. The arrow is called by several names, such as arrows and crossbows. It was made of spring and arrows. Arrows must be correct, moderate and round, and its length and shortness according to the proportions of the shooter. It is round or armored if it is wide and has various types, and the arrow is a phrase On a thin stick made of solid trees about an arm's length, the rider takes it, sculpts it and straightens it, then imposes circular assignments on it to ride on its top a pointed iron blade. The bow's rib" and what surrounds the bow is called "the bow tooth" and what is above the handle of the bow is called "the bow head" and what is below it, which is to the left of the archer, is called "the bow man."

- Quiver:



³³ Hassoun, Latif Tayeh, Al-Badri, Shaima Jassem. The Aura in the Decorative Arts, Journal of the College of Basic Education for Educational and Human Sciences, Babylon University, No. 37, (2018), pp. 450,449.

³⁴ Hassan, Zaki Mohamed (2014). China and the Arts of Islam, Egypt, Hindawi Foundation for Education and Culture, pp. 54, 55.

³⁵ Ibn Manzoor, Abu al-Fadl Jamal al-Din Muhammad ibn Makram (1955). Lisan Al-Arab, investigation: Abdullah Ali Al-Kabeer and others, new edition, Dar Al-Maaref, p. 2172.

³⁶ Othman, Mervat (2010). Military fortifications and tools of combat in the Ayyubid era in Egypt and the Levant during the time of the Crusades, 1st Edition, Dar Al-Alam Al-Arabi, Egypt, pp. 249,248,247.

Fig. (9) shows the shape of the quiver of arrows

The bowls of arrows are called a quiver, and their plural is jabab and jaab, which is wider than the quiver. The quiver is sometimes made of leather and sometimes made of wood. It is a box or flat box that expands at the mouth, with one side straight and the other sloping towards the end, and it is equipped with straps or belts of leather to carry it. On the shoulder, it was used to carry the bow and arrow together³⁷.

7. Landscape Backgrounds

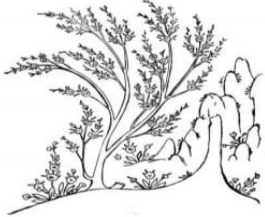


Fig. (10) shows the shape of the hills and trees

All the pictures for the study were taken in the open air, as the process of building the Gog and Magog dam was carried out in the desert, where Alexander built the dam between two mountains to prevent the people of Gog and Magog from leaving. In which the horizon line was expressed, which appeared in golden color in most of the images (Pl. 1-2-4).

The foreground or floors were expanded to include some elements of the depiction, some of which were carried out by the construction process or the preparation of building materials as in (Pl. 1), and some plant bundles are spread around them, and there are also some introductions in which flowers, plants and trees spread along with some people such as Alexander and some of his men as in (Pl. 2), and the floors appeared in dark green and black, as in (Pl. 2), and were executed in white or cream in (Pl. 1).

There were many forms of landscapes between mountains, hills and rocks, where the photographer was interested in highlighting the slopes and hills in the picture, and these heights had an important function for the Iranian artist and photographer, as they freed him from drawing complete people, which gives the picture a very exciting effect, and it is a very skillful trick that was known Senior photographers how to compose between them in an integrated unit that gives the viewer an image as close to reality as possible. In (Pl. 1) we find the artist's pictures of mountain peaks in white in the background of the picture, which have rounded tops spread by green plant bundles as well as trees, as we find in (Pl. 2)) The artist depicted the mountains in purple, and the mountain peaks ended with spongy arches devoid of vegetation. In (Pl. 3) we find hills and spongy mountains as well, in which plants and trees are spread. As for (Pl. 4), the artist depicted the hills on both sides of the picture, and their colors varied between white, blue and violet.

8. Flags

Drawings of flags and banners appeared in (Palette 3). It appears as a stand or a long pole at the end of which resembles a candle, with near its end the banner, which is rectangular with a port in the shape of a dragon from which the flames come out.

Conclusions

- It can be said that what was mentioned in the literary systems, especially the Persian, about the character of Alexander "Dhul-Qarnayn" raises questions about the personality of Alexander the Great, because of the contradictory events and narrations that were mentioned in them, and perhaps this is due to their reliance on narrators and some unreliable sources in reporting the events, and on Despite this, it does not demean it, nor does it diminish its historical, literary and artistic value.
- The first who composed this epic poetry is Ferdaws in writing "The Shahnama." Then the rest of the poets who came in several such as Nizami and Amir Khusraw Dahlawi imitated it, but they differed in some events, whether by increase or decrease, as the author's personality and the dramatic plot in the context of events prevailed over them.
- In most of the illustrations, the artist succeeded in expressing what was mentioned in the literary text, especially the photographers who illustrated the story in the Shahnama or Five Nizami, as if he was familiar with the literary text before starting to portray the story.
- The illustrations for the story were carried out in some different art schools, such as the Mughal school as well as the Timurid school, and the artist was able to show the characteristics of those schools through the illustrations.
- Through the images, we find that this event, which represents Alexander's construction of the Gog and Magog dam (Iskandar Dhul-Qarnayn), was depicted in different art schools, and each artist took care of a part of the event and clarified and photographed it.
- In the Mughal school, we find the artist in (Pl.3) who depicted Alexander and his men in full military attire, as if they had gone out to conquer or invade and not to build the Gog Magog dam, carrying flags, swords, and arrows on horseback. The construction of the dam, where he depicted them on the left of the picture, and they are two workers preparing building materials, while it is in (Pl. 1) that it belongs to the Mughal school.

³⁷ Othman, Mervat (2010). Military fortifications and tools of combat, p. 261.

- The artist focused on the workers who are building the dam. The workers occupied the front of the picture and photographed Alexander and his men on the left of the picture. This picture is the closest to the literary story that confirms the presence of a large number of workers who complied in front of Alexander to build the dam.
- As for the Timurid school, some events differed from the Mughal school (Pl. 4), where we find that the artist here depicted Alexander himself building the dam, and we note the small number of people in the picture, while we find in (Pl. 2) that the artist also focused on Alexander and one of the His men, as he photographed them in the foreground of the photograph, which indicates the different style of each photographer, and the characteristics of the school to which the photograph belongs.
- We note that all the images were executed in the open, and the introduction expanded in all the images except (Pl. 4) in which we notice the interest in the middle and the back at the expense of the introduction.
- The introduction appeared in different colors in the drawings, where it was executed in white or cream (pl. 1), and some plant bundles were spread over it, and it was executed in dark green and black in (pl. 2), where plants, trees, flowers and plant bundles were spread, and some few plant bundles were spread. In the foreground (pl. 3), it shows the spongy hills that cover some parts of Alexander and his knights.
- As for the back of the picture, which represents the people of Gog and Magog, they appear behind the hills in all the paintings except (Palette 4), where the artist did not depict them in the picture like the rest of the pictures, and the horizon line appears in the background of the picture, and it was depicted in golden color in the pictures, and all pictures were abandoned from Clouds appearing in the sky.
- Animal drawings in all the images for research were limited to drawings of horses only.