

*mināʾī* began only in the 1930s. A. U. Pope, writing in the *Survey of Persian art* (1939-40), describes *mināʾī* as "simply a name given currency by the Persian dealers." Other authors of this period such as K. Erdmann and R. Ettinghausen use the term in quotations marks or qualify it as "so-called *Mināʾī faience*." More recently, however, the term *mināʾī* has gained acceptance among both scholars and their public, and qualifications are seldom used.

The precise mediaeval name of this ware is uncertain. It may have been "seven-colour ware", a term used by Abu 'l-Ḳāsim al-Ḳāshānī, a member of the family of potters who are thought to have produced both *mināʾī* and lustre-painted ceramics.

Certain examples of this ware have been repeatedly published, and a substantial quantity of it is found in public and private collections; overall, however, it is poorly documented. Only a few signed pieces have been noted: two by "Alī b. Yūsuf" and two by "Abū Zayd al-Ḳāshānī". Dated pieces are also rare, and curiously, four of the six published examples are dated to either Muḥarram 582/1186-7 or Muḥarram 583/1187-8. The authenticity of those dates was questioned already in 1939 by R. Ettinghausen, who noted that the dates were written over the glaze and should be subjected to technical examination before they were accepted as fact. Similar reservations were voiced by A. Lane. These caveats, however, have seemingly been largely ignored, for the objects continue to be cited in current publications and used as the foundation for a wider chronology.

Iranian authors of the 11th/14th centuries link the terms *mināʾī* and *mināʾ* to translucent or luminous substances such as the sky or wine vessels. Often, *mināʾī* is said to be blue. *Mināʾ* is also used as a technical term to describe a type of glass. The most detailed references are found in the *Tansūkh-nāma-yi Īlkhānī* by Naṣīr al-Dīn Tūsī, who describes *mināʾ* as a type of lead glass of which the best quality is made in Syria, Egypt and the Maghrib. Green *mināʾ* was most prized and was used to imitate emeralds as well as to make vessels that were sometimes decorated with inlays in precious materials. This suggests that *mināʾ* was cast rather than blown and worked as if it were stone.

Later authors use the terms *mināʾ* and *mināʾī* to describe glass vessels that had been painted and gilded. During the 18th and 19th centuries vessels of this type appear to have reached Iran from India or Europe, although some were also made locally. It is probable that the description of emerald glass as *mināʾ* led to the designation of polychrome glazed ceramics as *mināʾī*.

*Bibliography*: Naṣīr al-Dīn Tūsī, *Tansūkh-nāma-yi Īlkhānī*, Tehran 1348, 58, 59, 148, 218; A. A. Dehkhoda, *Lughat-nāma*, s.v. *mināʾ*, *mināʾī*; F. Sarre, *Persisch-islamische Keramik des XII. und XIII. Jahrhunderts*, in *Amtl. Berichte aus den Königlichen Kunstsammlungen*, xxx (1908), 70-1; H. Ritter, J. Ruska, F. Sarre and R. Winderlick, *Orientalische Steinbücher und persische Fayencetechnik*, Istanbul 1935, 27-8, 45; K. Erdmann, *A note on so-called *Mināʾī Faience**, in *Bull. of the American Institute for Persian Art and Archaeology*, iii (1935), 80-2; R. Ettinghausen, *Two signed *mināʾī* bowls*, in *ibid.*, v (1937), 29-32; idem, *Ceramic art in Islamic times. B. Dated faience*, in *Survey of Persian art*, ed. A. U. Pope, New York 1939-40, 1688-9; Pope, *Ceramic art in Islamic times*, in *SPA*, esp. 1596-8, 1627-9; A. Lane, *Early Islamic pottery*, New York 1948, 41-3; J. W. Allan, *Abu 'l-Qasim's treatise on ceramics*, in *Iran*, xi (1973), 115, 120; O. Watson, *Persian lustre ware*, London 1985, 23-5, 36-44, 60, 79, 84. See also KHAZAF. (P. SOUCEK)

**MINANGKABAU** or MENANGKABAU, the most numerous of the peoples of the island of Sumatra [*q.v.*] in the Indonesian Republic (1980 population estimate, 6 million). They inhabit the Padang highlands of west-central Sumatra, but there are also appreciable numbers of Minangkabau emigrants, including to Negro Sembilan in the Malay peninsula [*q.v.*]. Originally under Indonesian cultural and religious influence, as the centre of the Hindu-Malayan empire of Malayu, by the early 17th century much of their land had become Muslim through the influence of the Sultanate of Atjèh [*q.v.*] at the northern tip of the island. Although the Minangkabau are enthusiastic Muslims, they retain many of their former matrilineal practices in the reckoning of genealogies, marriage and inheritance, in flat contradiction to the *Shari'a*. They are also skilled farmers, with terraced agriculture on the hill slopes, and notable woodcarvers, metalworkers and traders, in this last respect rivaling the Chinese. In the movement for Indonesian independence in the earlier half of this century, they played a significant rôle, and several of the Minangkabau filled important government positions in the post-1949 republican period.

*Bibliography*: E. M. Loeb, *Sumatra, its history and people*, Vienna 1935, repr. Kuala Lumpur 1972; P. E. de Josselin de Jong, *Minangkabau and Negri Sembilan, socio-political structures in Indonesia*, Leiden 1951; R. V. Weekes (ed.), *Muslim peoples, a world ethnographic survey*<sup>2</sup>, London 1984, ii, 523-8 (with further bibl.). See also INDONESIA. iv. History, and v. Islam in Indonesia, and SUMATRA. (Ed.)

**MĪNĀR, MINARET** [see MANĀRA].

**MINBAR** (A.), the raised structure or pulpit from which solemn announcements to the Muslim community were made and from which sermons were preached.

1. Early historical evolution and place in the Islamic cult.

In contrast to the *mihrāb* [*q.v.*], the *minbar* was introduced in the time of the Prophet himself. The word, often pronounced *mimbar* (cf. Brockelmann, *Grundriss*, i, 161), comes from the root *n-b-r* "high"; it could be derived from the Arabic quite easily with the meaning "elevation, stand", but is more probably a loanword from the Ethiopic (Schwally, in *ZDMG*, lii [1898], 146-8; Nöldeke, *Neue Beiträge z. sem. Sprachw.*, Strassburg 1910, 49). Its case is therefore somewhat similar to that of *masjid*. It means "seat, chair" (e.g. Wüstenfeld, *Chron. Mekka*, ii, 8; *Aghānī*, xiv, 75) and is used, for example, for saddle (al-Ṭabari, *Gloss.*) and of a litter (*Aghānī*, xiii, 158; cf. Schwally). It is therefore identical with *madjlis* (al-Bukhārī, *Djum'a*, bāb 23), with *sarīḥ* (al-Mubarrad, *Kāmil*, 20; *Aghānī*, iii, 3), *takht* or *kursī* (Ibn al-Athīr, *Usd al-ghaba*, i, 214; cf. also Becker, *Kanzel*, 8). The use of the word for the pulpit is in keeping with its history.

When the *khutīb* [*q.v.*] spoke among the Arabs, he usually did so standing (cf. *Mufaḍḍaliyyāt*, ed. Lyall, xci<sup>23</sup>; al-Djāhīz, *Bayān*, Cairo 1332, i, 129, ii, 143) frequently beating the ground with bow and lance (*ibid.*, i, 198; Labīd, 7, 15, 9, 45); or he sat on his mount as did e.g. Ḳuss b. Sā'ida (*Bayān*, i, 25, 31, ii, 141). The Prophet did both of these things. In 'Arafa he sat on his camel during his *khutba* and on other occasions, when addressing the community during the early period, even as late as the day of the capture of Mecca, he stood (cf. Ḳur'ān, LXII, 11). The people sat on the ground around him (al-Bukhārī, *Djum'a*, bāb 28; *Idayn*, bāb 6). In the mosque in Medina, he had a particular place, as is mentioned in the stories

of the introduction of the *minbar*. Sometimes, we are told, he stood beside a tree or a palm-tree (al-Bukhārī, *Manāḳib*, *bāb* 25; ed. Krehl, ii, 400); as a rule however, beside a palm-trunk (*djūdḥ*, so Ibn Saʿd, i/1, 9, 10, 11, 12) and on a few occasions beside one of the pillars (al-Bukhārī, *Manāḳib*, *bāb* 25, ed. Krehl, ii, 401; al-Diyārbakrī, *Khamīs*, ii, 75). This is undoubtedly the original tradition: the Prophet stood beside one of the palm-tree trunks used as pillars in the mosque. For "beside" (usually *kāma ilā*; al-Bukhārī, *Buyūʿ*, *bāb* 32: ʿinda) "up against" (*kāma ʿalā*; already in al-Bukhārī, *Djumʿa*, *bāb* 26) is sometimes found later and for the column or trunk, we find a stump on which he sat.

Various passages record how the *minbar* was introduced, notably the following: Ibn Saʿd, i/1, 9-12; al-Bukhārī, *Ṣalāt*, *bāb* 18, 64, 91; *Djumʿa*, *bāb* 26; *Buyūʿ*, *bāb* 32; *Hiba*, *bāb* 3; *Manāḳib*, *bāb* 25; Muslim, *Masāʾid*, tr. 10; see also Wensinck, *Handbook*, s.v. *Pulpit*; *Uṣd al-ghāba*, i, 43 below, 214; Wüstenfeld, *Medina*, 62-3; Ibn Baṭṭūṭa, i, 275-6; the whole material is in al-Diyārbakrī, *Khamīs*, i, 129, ii, 75-6, and *Sīrat al-halabī*, ii, 146-7. The details are variously given. The *minbar*, we are told, was built of *tarfā* wood or tamarisk from the woods near Medina; the builder was a Byzantine or a Copt and was called Bākūm or Bākūl, but the names Ibrāhīm (*Uṣd*, i, 43), Maymūn, Ṣabāh, Kulāb and Minā are also given. He was a carpenter, but a slave of the wife of one of the Anṣār or (al-Bukhārī, *Hiba*, *bāb* 3) of the Muhājirūn. Others say he belonged to al-ʿAbbās. The suggestion is sometimes credited to the Prophet and sometimes to others. The palm-trunk is said to have whined like a camel or a child when the Prophet mounted his new seat, but was calmed by stroking and kind words from the Prophet. Most stories take it for granted that the *minbar* was primarily intended for the *khuṭba*; in some it is added that the object was to enable the large assembly to hear him (Ibn Saʿd, i/1, 10, 11). We are told also that the Prophet performed the *ṣalāt* on it and, during the *ṣuḍūd*, he came down from it. He also took care that the people could see his *ṣalāt* and follow him (al-Bukhārī, *Ṣalāt*, *bāb* 18; *Djumʿa*, *bāb* 26). This last tradition however presupposes the later custom of standing upon the *minbar* (note that the same idea of the palm-stump occurs in *Djumʿa*, *bāb* 26).

In this connection, it is interesting to note a tradition in Ibn al-ʿAṭhīr according to which the Companions asked the Prophet to take up a raised position, as many *wuḍūʿ* were coming (*Uṣd al-ghāba*, i, 43). Another tradition is in keeping with this, according to which the Prophet, when he was visited by a man named Tamīm, stood on a *kursī* and addressed him from it (*ibid.*, 214; cf. Lammens, *Moʿāwīya*, 204, n. 5). Here we have a seat of honour on which the ruler sits. This is undoubtedly in keeping with the character of the *minbar*; while the raised seat was in general use among the northern Semites, the Arabs usually sat on the ground, often leaning against a saddle. The raised seat was the special mark of the ruler or, what is the same thing, of the judge. We are told that Rabīʿa b. Muḫāshin was the first to sit on a *minbar* or *sarīr* when acting as judge (*Aghānī*<sup>2</sup>, iii, 3; al-Maḳrīzī, iv, 6-7). Al-Ḥadīdī, for example, when he addressed the people (hardly in the mosque) sat on a chair which belonged to him (*kursī lahu*: al-Ṭabarī, ii, 959) and when he tried and condemned his enemies, a *sarīr* was erected for him (*ibid.*, 1119); in the same way a *kursī* was placed for Yazīd b. al-Muḥallab when he issued his orders for a battle (*ibid.*, ii, 1107; see also Becker, *Kanzel*, 8).

If tradition usually suggests that the *minbar* was introduced exclusively for the *khuṭba*, this seems to be

a somewhat one-sided view. The *minbar* was primarily, as Becker was the first to point out, the throne of the mighty Prophet in his capacity as a ruler. In keeping with this is the tradition that it was introduced in the year 7, 8 or 9 (al-Ṭabarī, i, 1591; al-Diyārbakrī, *Khamīs*, ii, 75; *Uṣd al-ghāba*, i, 23). The Prophet used it for the publication of important announcements, for example, the prohibition of wine. That he should also make his public speeches to the community from the new seat was only natural. His *khuṭbas*, however, were not confined to the Friday worship, and he could still deliver a *khuṭba* without a *minbar*, e.g. at the festival on the *muṣallā* [q.v.], where Marwān was the first to put up a *minbar* (al-Bukhārī, *ʿIdayn*, *bāb* 6), and beside the Kaʿba after the capture of Mecca (Ibn Hishām, 823).

The Prophet's *minbar* is often called a *ʿwād* from its material (al-Bukhārī, *Ṣalāt*, *bāb* 64; *Djumʿa*, *bāb* 26). It consisted of two steps and a seat (*madjlis*: al-Diyārbakrī, *Khamīs*, ii, 75; al-Bukhārī, *Djumʿa*, *bāb* 23; *makʿad*: al-Ṭabarī, i, 1591). After the time of the Prophet, it was used in the same way by Abū Bakr, ʿUmar and ʿUṭhṡmān (see below). Its significance as a throne is seen from the fact that in the year 50, Muʿāwīya wanted to take it to Syria with him; he was not allowed to do so but he raised it by 6 steps. At a later date, ʿAbd al-Malik and al-Walīd are said to have wanted to take the Prophet's *minbar* to Damascus (al-Ṭabarī, ii, 92-3; *Khamīs*, ii, 75; Yaʿqūbī, *Taʿrīkh*, ii, 283; Ibn al-Faḳīh, 23-4; Wüstenfeld, *Medina*, 63). In the time of the Prophet, it stood against the wall so that a sheep could just get past (al-Bukhārī, *Ṣalāt*, 91). In the time of al-Muḳaddasī, in the centre of the Muḡhaṭṭā there was pointed out the position of the old *minbar*, above which Muʿāwīya was said to have built his new one (82; cf. Ibn Ḥawḳal, 26, and al-Ḳazwīnī, ed. Wüstenfeld, ii, 71). According to some *ḥadīths*, it was over the *hawḍ* of the Prophet (al-Bukhārī, *Ṣalāt fī Makka*, *bāb* 5; *Faḍāʾil al-Madīna*, *bāb* 5, 12 and *passim*). At a later date, new *minbars* were erected in the mosque (see Wüstenfeld, *Medina*, 64, 96).

That the Umayyads should have a *minbar* of their own was natural; they sat on it, just as their predecessors had done (cf. Goldziher, *Muh. Stud.*, ii, 42). Muʿāwīya took it with him on his journey to Mecca (*Chron. Mekka*, i, 333); he also had taken it to the festivals on the *muṣallā* (al-Yaʿqūbī, *Taʿrīkh*, ii, 265), just as Marwān used to do in Medina (see above); it was therefore still portable and indispensable for the sovereign when he wished to make a public appearance as such. In Ibn Djubayr's time, the *minbar al-khuṭba* in Damascus was in the central *makṣūra* (*Rihla*, 265). According to Ibn Khaldūn, Muʿāwīya was the first in Islam to use the throne (*sarīr*, *minbar*, *takht*, *kursī*) but he is clearly not referring to the *minbar* of the mosque (*Muḳaddima*, Cairo 1322, 205-6, *fayṣl* 3, 37).

The *minbar* taken to Mecca by Muʿāwīya remained there till the time of al-Raṣhīd; when the latter visited Mecca on his Pilgrimage in the year 170/786-7 or 174/790-1 a *minbar mankūsh* with nine steps was presented to him by the *amīr* of Egypt and the old one was put up in ʿArafa. At a later date, al-Wāṭhīq made *minbars* for Mecca, ʿArafa and Minā (*Chron. Mekka*, i, 333, iii, 114). The Meccan *minbar* was a portable one. It usually stood beside the *makām* but was put beside the Kaʿba during the *khuṭba* (Ibn Djubayr, 95, 97; cf. *Chron. Mekka*, iii, 429). According to al-Batanūnī, this custom was kept up until Sultan Sülaymān Ḳānūnī (926-74/1520-66) built a marble *minbar*, north of the *makām* (*al-Rihla al-Hidjāziyya*, 100).

It seems at first to have been doubtful whether

*manābir* should be put up in the provinces or not. According to al-Kuḍā'ī, 'Amr had a *minbar* made in al-Fuṣṭāṭ but 'Umar ordered him to take it away: he was not to raise himself above the Muslims so that they would have to sit below his heels (al-Makrīzī, iv, 6-7; Ibn Taghribirdī, i, 76; al-Suyūṭī, *Huṣn al-muḥādara*, i, 63, ii, 135). The idea obviously was that the throne belonged to the caliph alone. After 'Umar's death, however, 'Amr is said to have used a *minbar* (al-Makrīzī, iv, 8, 27). It stood there till Qurra b. Sharīk [q.v.] rebuilt the mosque. During the rebuilding, it was put in the Ḳaysāriyya, which was used as a mosque; only when the mosque was completed in the year 92/711 did Qurra put up a new *minbar*. Tradition, however, is uncertain. The *minbar* removed by Qurra perhaps dated from the time of 'Abd al-'Azīz b. Marwān, who had taken it from a church or had been presented with it by the Nubian king (al-Makrīzī, iv, 8; Ibn Taghribirdī, i, 78). Qurra's *minbar* remained till 379/989, when the Fāṭimid vizier Ya'qūb b. Killis replaced it by a gilded one. A large new *minbar* was placed in the mosque of 'Amr in 405/1014-15 by al-Ḥākim (al-Makrīzī, iv, 8; Ibn Taghribirdī, i, 78-9).

We hear of no objections in other places to the *manābir* in the *amṣār*. In Madā'in as early as the year 16/637, Sa'd b. Abi Waḳḳaṣ erected a *minbar* in the mosque improvised in the Īwān of Kisrā (al-Ṭabarī, i, 2451, 9). In Baṣra, Abū Mūsā put up a *minbar* in the middle of the mosque. This was, however, found inconvenient because the imām had to cross from the *minbar* to the *ḳibla* "over the necks" of the (seated) believers. Ziyād then placed the *minbar* against the south wall (Yāqūt, i, 642). On the other hand, we are told that 'Abd Allāh b. 'Abbās (governor of Baṣra 36-40/656-60) was the first to mount the *minbar* in Baṣra (al-Djāhīz, *Bayān*, i, 179). When Ziyād had to fly from Baṣra, he saved the *minbar* which he put up in his Masjdīd al-Ḥuddān (al-Ṭabarī, i, 3414-15). The *minbar* was the symbol of the ruler, and the governor sat upon it as representative of the ruler. It therefore formed a feature of the Masjdīd al-Djamā'a, where the community was officially addressed. In the year 64/683-4, therefore, there were *minbars* in all the provinces. In this year, homage was paid to Marwān b. al-Ḥakam not only in the capital but in the other *manābir* in the Ḥijāz, Miṣr, Sha'm, Djazīra, 'Irāq, Ḳhurāsān, and other *amṣār* (al-Mas'ūdī, *Tanbih*, 307). Special mention is made of the fact that Ṭabariyya had no *minbar*.

In the 1st century and beginning of the 2nd one, we find the *wālī* in the smaller towns delivering the *ḳhuṭba* standing, with the staff only. But in 132/749-50 the governor 'Abd al-Malik b. Marwān had *manābir* put up in the *ḳurā* of Egypt (al-Makrīzī, iv, 8, 17 ff.; Ibn Taghribirdī, i, 350-1). When the *ḳhuṭba* became purely a religious exhortation and the ruler was no longer the *ḳhaṭīb*, the *minbar* became the pulpit of the spiritual preacher, and every mosque in which the Friday service was celebrated was given a *minbar*. At the same time, i.e. after al-Raṣhīd, the change was gradually completed and the preacher spoke, standing on the pulpit. *Ḥadīṯs* therefore came into existence, according to which the Prophet used to deliver two *ḳhuṭbas* on Friday, standing "just as is done to-day" (al-Bukhārī, *Djum'a*, *bābs* 27, 30) and 'Umar (*ibid.*, *bāb* 2).

The *minbar* was thus now quite analogous to the Christian pulpit. It is very probable that this latter also influenced its form. We have already noted above, regarding a *minbar* in the mosque of 'Amr, that it was said to be of Christian origin. The same thing

came to be said of the Prophet's *minbar* (Wüstenfeld, *Medina*, 63). Mu'āwiya made the Medina *minbar* larger, while the one brought by him to Mecca had only three steps and was of course portable. We again hear of portable *minbars* later, which did not exclude their being large (cf. above, on the *minbar* of Mecca). Thus the *manābir* in al-Maghrib are said to have been portable. Ibn al-Ḥādīdj regards this (the oldest) custom as *bid'a* and therefore ascribes it to al-Ḥādīdjādī (*Madkhal*, ii, 47, 13 ff.). The oldest *minbars* were all of wood. There is, however, one *ḥadīṯ* which says that the Prophet had a *kursī* of wood with iron legs made for the reception of Tamīm (*Uṣd*, i, 214, 8 from below; cf. Lammens, *Mo'āwīya*, 273, n. 3); it is however uncertain what relation this had to the *minbar*. A *minbar* of iron was made as early as the Umayyad period (Ibn Taghribirdī, i, 78, 8: *al-minbar al-ḥadīd*, probably correct in spite of Becker, *Kanzel*, 10, n.; cf. 79, 4, and see below); and also of stone (Goldziher, *Muh. Stud.*, ii, 42, n. 5, with a reference to Ibn Ḥadjar); later, they were also built of brick (Wüstenfeld, *Medina*, 64, 96). As a rule, the *minbar* stood against the *ḳibla* wall beside the *mīhrāb*. Al-Mahdī had tried to reduce the *manābir* to their original small size (al-Ṭabarī, iii, 486, 12; al-Makrīzī, iv, 12, 13 ff.), but he could not arrest the development. In the larger mosques several *manābir* were even built. Ibn al-Faḳīh, in about 300/912-13, already mentions five *minbars* in the mosque in Jerusalem (100, 8 f.). In the Sulṭān Ḥasan mosque in Cairo, four were planned and three erected, when a minaret fell down in 762/1361 and diverted attention to other work (al-Makrīzī, iv, 117, 18 f.).

The importance which the *minbar* already had in the time of the Prophet caused special reverence to be paid to it, and the sanctity of the mosque was concentrated round this and around the *mīhrāb*. The governor of Kūfa, Ḳhālīd b. 'Abd Allāh al-Ḳasrī (105-20/723-38), received a letter of censure from the caliph because he had prayed for water on the *minbar* (*Kāmil*, 20, 15). A false oath taken on or beside the *minbar* of the Prophet absolutely led to hell (Ibn Sa'd, i/1, 10, 3 f., 12, 19 f.; Ibn Ḥanbal, *Musnad*, ii, 329; cf. J. Pedersen, *Der Eid bei den Semiten*, 144, 147). Legends grew up which represented the Prophet seeing into the future from the *minbar* (al-Bukhārī, *Djum'a*, *bāb* 29) and being able to follow the battle of Muṭa [q.v.] from it (cf. al-Waḳīdī, tr. Wellhausen, 311; Ibn Hiṣhām, 796) and also telling how his prayers on the *minbar* were specially efficacious.

Just as the Ka'ba was covered (*kasā*), so was the same thing done to the *minbar*. 'Uṯmān is said to have been the first to cover the *minbar* of the Prophet with a *kaṭīfa* (*Ḳhamīs*, ii, 75, 1 from below). Mu'āwiya did the same thing when he had to give up his attempt to abolish it (*ibid.*, 76, 4; al-Ṭabarī, ii, 92, 4). It was not quite the same thing when al-Ḥākim rediscovered the already-mentioned iron *minbar* and covered it with gilded leather because it was covered with dirt (read: *kaḍhar*) i.e. rust (Ibn Taghribirdī, i, 79, 5 f.). Under the 'Abbāsids, a new *kiswa* was sent every year for the *minbar* of the Prophet from Baghdād; the sultans later did not renew it so frequently (Wüstenfeld, *Medina*, 64). We find other references to the covering of the *minbar* on special occasions (Ibn Djubayr, 149, 16). Ibn al-Ḥādīdj (*Madkhal*, ii, 74) demands that the imām should put a stop to the custom of putting carpets on the *minbar*.

*Bibliography:* In addition to references given in the article, see C. H. Becker, *Die Kanzel im Kultus des alten Islām*, in *Orientalische Studien Th. Nöldeke ... gewidmet*, Giessen 1906, i, 331-51 = *Islamstudien*, i,

450-71; Caetani, *Annali dell' Islām*, i, 533, 739, ii, 68-9, 87, 213-14; H. Lammens, *Mo'āwīa*, 63, 204-8, 273; J. Horowitz, in *Ist.*, xvi (1927), 257-60.

(J. PEDERSEN)

## 2. Architectural features: the Arab, Persian and Turkish lands.

As noted in 1. above, the *minbar* was in early times used as a seat by the ruler or his governor, from which he addressed the Muslims at the Friday worship, consonant with the use of mosques in the Umayyad period as places of political assembly also (see MASĀJID. I. E. 1, and J. Sauvaget, *La Mosquée Omeyyade de Médine*, Paris 1947, 134-5, 142-4). According to C.H. Becker, the change in the purpose of the *minbar* from the ruler's or governor's seat to the purely religious pulpit occurred towards the end of the Umayyad period (*Die Kanzel im Kultus des alten Islam*, in *Orientalische Studien Th. Nöldeke... gewidmet*, Giessen 1906, i, 344-7). Unfortunately, we do not have any examples or even descriptions of how *minbars* looked during the Umayyad period. Evidently it took some time before *minbars* were generally in use. In 132/749-50 provincial cities in Egypt were provided with *minbars* by order of Marwān II, and we may therefore presume that they became standard mosque furniture in other parts of the Islamic world as well.

Little is known of *minbars* during the 'Abbāsīd period. It is reported that the caliph al-Mahdī ordered Muḥammad b. Abī Dja'far al-Manṣūr in 161/777-8 to reduce the height of *minbars* to make them the same size as that of the Prophet (al-Makrīzī, *Khiṭaṭ*, Būlāḳ 1853, ii, 247). This incident would suggest that *minbars* at that time were high, a possibility borne out by the fact that the Great Mosque of Sāmarrā had, according to its *kibla* wall plan, a *minbar* which, on architectural evidence, was about 3.90 m high (J. Schacht, *An unknown type of Minbar and its historical significance*, in *Ars Orientalis*, ii [1957], 156). The only surviving *minbar* from the early period of Islam is in the Great Mosque of Ḳayrawān in Tunisia. Made of teak and measuring 3.31 m with eleven steps, it is a magnificent example of carved woodwork. It is said to have been brought from Baghdād by the Aghlabid *amīr* Abū Ibrāhīm Aḥmad (242-249/856-63), and was probably completed in 248/862-3 (K.A.C. Creswell, *Early Muslim architecture*, Oxford 1940, ii, 314, 317-19, pls. 89, 90). It is the earliest extant example to have the basic elements of a wooden *minbar*, that is, a platform with steps and a portal without a door at the entrance to the steps. The framework consists of upright and transverse strips of wood with rectangular and triangular panels fitted in by the tongue-and-groove technique. The framework is decorated with vine tendrils forming circular loops enclosing a vine leaf and bunch of grapes, a composition found in the tie beams of the Dome of the Rock in Jerusalem. Most of the panels on the *minbar* are geometric grilles, but on the eastern side there are ten very beautiful panels carved in arabesque. The naturalistic style of the design on these ten panels and, in particular, the pine cones encircled by vines, recall wooden panels found near Baghdād. In Creswell's view, the resemblance strongly suggests that the ten panels were carved there. E. Kühnel has pointed out that their ornamentation resembles that of the Umayyad palace at Muṣḥattā [q.v.] (*Die Islamische Kunst*, in A. Springer, *Handbuch der Kunstgeschichte*, Leipzig 1929, vi, 385). E. Diez remarked on the dissimilarity of the style of the naturalistic panels to the more abstract style of the early 'Abbāsīd period typified in the stucco and wood decoration in Sāmarrā, and believed that some of the

carved strips and panels may have belonged to an Umayyad *minbar* before being assembled in the present structure (*EP*, MINBAR, at iii, 500). The *minbar* has been subjected to damage and restoration and, particularly, it must have been restored after Ḳayrawān was sacked by the Fātimid caliph al-Mustanṣir in 441/1049-50 (H. Saladin, *La Mosquée de Sidi Okba à Kairouan*, Paris 1899, 8, 104). According to Creswell, in the repairs of 1907 the panels were replaced in a new order. The rectangular panels with geometric designs, which are of varying quality, are difficult to date, and whilst some are more recent, others appear to have been made at an early period (L. Golvin, *Essai sur l'architecture religieuse musulmane*, Paris 1970, 228).

In early Islamic times, some *minbars* were movable, which would at once indicate that they were made of very light material, probably wood. Judging from the form and size of the *kibla* wall in the Great Mosque of Sāmarrā, it must have had a movable *minbar* which was kept in a special room close to the *miḥrāb* (Schacht, *op. cit.*, 156). The *minbar* of the Ka'ba in Mecca was on wheels and was normally kept in the *makām Ibrāhīm* [q.v.], but was pushed out to stand beside the Ka'ba for the Friday sermon (Ibn Djabayr, *Rihla*<sup>2</sup>, ed. M.J. de Goeje, Leiden and London 1907, 95, 97). This was presumably the *minbar* donated by the 'Abbāsīd caliph al-Wāthik (227-32/841-7) (Schacht, *op. cit.*, 157). The practice of moving *minbars* in and out of the assembly area has actually survived in certain parts of the Islamic world, mainly in North Africa. Few early ones remain, but the existence of a recess to the right of the *kibla* wall of some Friday Mosques proves that the original *minbars* of these mosques were movable. The series of movable *minbars* begins with that of the Great Mosque of Sfax built in 235/849, which has a recess for the *minbar* (see Schacht, *op. cit.*, 149 ff., for this and further examples).

Since the *minbar* was a symbol of authority, where the governor sat as representative of the ruling power, it was therefore an important feature of the Masġid-i Dġāmi' when the community gathered to be officially addressed. Al-Muḳaddasī refers to the *minbar* as an object of high regard in Muslim communities. A township, for instance, could only be called a city if it enjoyed the right to possess a *minbar* and held public assemblies. He frequently categorises towns according to whether they had a *minbar* or not. The significance of a *minbar* was such that in Iran townships fought hard for the right to have one. Several references from al-Muḳaddasī indicate that the number of *minbars* in a city was a sign of its prosperity (193, 261-2, 267, 273, 282, 306, 309).

No *minbar* survives from the early period in Iran, but Ibn Funduḳ mentions that he saw a *minbar* in the Ādīna Mosque in Sabzawār dated 266/879 (*Tārīkh-i Bayhak*, ed. K.S.K. Ḥusaynī, Hyderabad 1968, 86). He also adds that the name of the ruler of Ḳhurāsān, Aḥmad al-Ḳhudġistānī, who held power there during the reign of the caliph al-Mu'tamid [see ḲHUDĢISTĀN], was written on it. The earliest surviving *minbar* in Iran is in the Dġāmi' Mosque of Shuṣhtar and is dated Ṣafar 445/May-June 1053 (N. Meshkati, *A list of the historical sites and ancient monuments of Iran*, tr. H.A. Pessyan, Tehran 1974, 109). It is an early example of a *minbar* decorated with star- and polygon-shaped panels, filled with arabesque interlace pattern, fitted by the tongue-and-groove technique covering the sides, a type of decoration which became popular in Egypt, Syria, Turkey and other parts of the Islamic world from the 5th/11th century onwards. No other *minbar* with this type of decoration is known in Iran

from the Saldjūk period. In central Iran, five *minbars* survive from the period of Saldjūk rule. All of these reveal the same structure as that at Kayrawān, namely, a flight of steps with posts at their entrance leading up to the speaker's seat, which consists of a platform supported on four posts. The *minbars* are on a smaller scale than that of Kayrawān, but the sides, consisting of carved rectangular panels, are similar (for a detailed description and analysis of these Iranian *minbars*, see J. Golmohammadi, *Wooden religious buildings and carved woodwork in central Iran*, Ph.D. diss., Univ. of London 1988, unpubl.). One of the earliest of these five is the *minbar* in the Masǧid-i Dǧami<sup>c</sup> in Abyāna, dated 466/1077. The second, dated 543/1148, is in the Imānzāda Ismā<sup>c</sup>il in Barz, and the third, dated 583/1187, is in the Masǧid-i Pā<sup>z</sup>in in Farīzhand. All these three *minbars* are in the Natanz region. The *minbar* in the Masǧid-i Dǧami<sup>c</sup> in Muḥammadiyya near Nā<sup>z</sup>in, and that called the Šāhib-i Minbar in a building attached to the Husayniyya in Farīzhand, have no dates, but they may be attributed to the 5th-6th/11th-12th centuries on account of the use of the bevelled technique of carving in the arabesque decoration, and in the case of the Šāhib-i Minbar, the style of the Kūfic inscription. A notable and important feature of these five Iranian *minbars* is the application of a so-called "bevelled" style of carving. This particular decorative technique was identified by E. Herzfeld as found on the stucco decoration of Sāmarrā (*Die Ausgrabungen von Samarra*, i, Berlin 1923, 5-8, 10-14). It consists of patterns cut at a deep slant giving contrast of light and shade. The patterns, often repeated and separated by curving lines, were covered with dots, notches and slits and rows of beads or pearls were frequently used as a decorative border. While this style and technique was first used in Sāmarrā during the 3rd/9th century, it survived in Iran, as R. Ettinghausen has pointed out, in a somewhat modified form, losing its repetitive arrangements, during the 5th-6th/11th-12th centuries (*The "Beveled Style" in the post-Samarra period*, in *Archaeologica orientalia in memoriam Ernest Herzfeld*, New York 1952, 76-81). This style of carving was outmoded in Egypt by the late 5th/11th century, but we can still observe it in other parts of the Islamic world right up to the end of the 6th-12th century, although the bevelling tended to be considerably shallower.

The *minbar* of the Masǧid-i Dǧami<sup>c</sup> in Abyāna is perhaps one of the most outstanding works of the bevelled style still surviving in Iran. Its panels are carved with deeply bevelled patterns, including abstract leaves with spiral tips, which can be traced back to the stucco decoration of Sāmarrā. Also noticeable on it is the use of the tongue-and-groove technique, which existed in the early days of Islam (see E. Pauty, *Les bois sculptés jusqu'à l'époque Ayyoubide*, in *Catalogue général du Musée Arabe du Caire*, 1931, pl. II, nos. 4627, 4630, and pl. IV, no. 4739).

Although the Barz *minbar* has bevelled panels, the decoration is mainly arabesque interlace, showing the influence of new decorative trends. This *minbar* is also notable for its balustrade, which is composed of a lattice grille made up of geometric patterns formed by small pieces of turned wood fixed to each other by the technique that is well-known in the *mashrabiyya* [q.v.] work of Egypt; this is the earliest known dated example of such work in Iran. The existence of these *minbars* is significant, since they pre-date the Mongol invasion; it was previously thought that all Saldjūk *minbars* were destroyed by the Mongols.

The bevelled style of carving can further be observed on the *minbar* in the Great Mosque of

Amādiyya in Irāk, dated 548/1153 (Ettinghausen, *op. cit.*, 74, Pl. X). Here polygonal panels set in a plain frame are decorated with semi-palmettes with spiral tips within curving scrolls. In Turkey there is a *minbar* from Malatya, which is now preserved in the Ethnographic Museum in Ankara (G. Öney, *Anadolu Selçuklu mimarisinde süsleme ve el sanatları*, Ankara 1978, 115). It has small polygonal pieces set in a plain framework carved in the bevelled style. The field of the panels is made up of deeply incised small scale arabesques with bevelled surfaces. It has been attributed to the 7th/13th century, but Ettinghausen has correctly pointed out that it must be earlier, namely dating from the 6th/12th century (*op. cit.*, 82). So far no other dated piece of woodwork carved with the bevelled style is known from the 7th/13th century; Ettinghausen's dating appears therefore justified.

The structure and decoration of the sides of *minbars* began to change towards the end of the 5th/11th century, when there appeared a new method of construction and design. This was to cover the sides with small pieces of wood in the shape of stars and polygons. The earliest known example of this type is the *minbar* of the Masǧid-i Dǧami<sup>c</sup> in Shuštār already mentioned. The new composition appears in its fully developed form on the Fāṭimid *minbar* of the Shrine of al-Husayn at Askalon, now preserved in the Museum of Hebron (L.H. Vincent and E.J.H. Mackay, *Le Haram el Khalil, sépulture des patriarches*, Paris 1923, 219-25, pls. XXV-XXVII). It is dated 484/1091-2. The entire surface of the sides is covered with elaborate geometrical patterns composed of small polygonal pieces of wood fitted into incised strapwork by the tongue and groove technique. The main elements of the pattern consist of hexagons, polygons and six-pointed stars. Each of the polygonal pieces is filled with interlaced arabesque designs. The carving, however, is no longer in the bevelled style, but executed in deep straight cuttings. Another interesting feature of this *minbar* is its balustrade grille composed as a *mashrabiyya*, making it a very early dated example of such work. The present canopy and door of the *minbar* are later, probably of the Mamlūk period.

During the Fāṭimid period in Egypt, the system of decoration was to continue appearing in two early *minbars*, that in St. Catherine's Monastery on Mt. Sinai dated 500/1106, and that in the Mosque of Amr in Kūs dated 550/1155 (C.J. Lamm, *Fatimid woodwork, its style and chronology*, in *Bull. de l'Inst. d'Égypte*, xviii [1935-6], 78). The latter example has a pavilion over the speaker's seat, and the decoration at the back of the seat recalls a *mīhrāb*. From the Fāṭimid period onwards, the *minbar* developed its standard form, having a domed canopy over the speaker's seat, a doorway and decorative elements consisting of stars and polygons made up of small carved pieces of wood. This form was to become standard in Syria and Turkey as well as Egypt. A good example of this type is the *minbar* of the Akṣā Mosque in Jerusalem, which was donated in 564/1168 by Nūr al-Dīn to Aleppo and later taken by Šalāh al-Dīn to Jerusalem (*ibid.*, 88).

A popular decorative feature of the 6th/12th century onwards, inlay work of ivory and mother of pearl, appears on this same *minbar* (M.S. Briggs, *Muhammadan architecture in Egypt and Palestine*, New York 1974, 216). Later on, Mamlūk *minbars* were noted for their elaborate inlay work, which included not only ivory and mother-of-pearls, but also ebony and bone. Such *minbars* are to be found in the mosques of Ibn Tūlūn and Šāliḥ Talā<sup>z</sup>ī<sup>c</sup> in Cairo (L. Hautecoeur and G. Wiet, *Les Mosquées du Caire*, Paris 1932, pls. 82, 85). Towards the end of the Mamlūk

period, we witness the decline of both carved and inlay decoration. The *minbar* from the Mosque of Kāʿit-Bay, now in the Victoria and Albert Museum in London, dated 872/1468-9, is a good example of these late Mamlūk works (V. and A., no. 1050-1869).

In Iran, star and polygon decoration was slow to become popular. Thus the *minbar* of the Masjid-i Djāmiʿ in Nāʾīn dated 711/1311-12 has sides still constructed with rectangular panels rather than stars and polygons (M.B. Smith, *The wood minbar in the Masjid-i Djāmiʿ, Nāʾīn*, in *Ars Islamica*, v[1938], 21-2, figs. 1-7). Part of its carved decoration consists of chains of lozenges or leaves, filled with comma-like volutes, which reflect a style that became popular in Iran during the 8th/14th century. It also has a lattice-work balustrade with a geometrical design made up of slats. This is an early example of this type of lattice-work in Iran, which was used for screens, windows, gateways and balcony balustrades. Another outstanding *minbar* from this post-Mongol period in Iran is that of the Masjid-i Djāmiʿ of Sūryān in Fārs, now preserved in the Irān-Bāstān Museum in Tehran (S.M.T. Muṣṭafawī, *Iklīm-i Pārs*, Tehran 1343 *sh*/1964, tr. R.N. Sharp, *The land of Pars*, Chippenham 1978, 5). According to its inscription, it was made in 771/1369. It is distinguished by the use on its sides of the star and polygon style, which was by that time applied in woodwork in Iran. Another feature of this *minbar* is the distinctly floral element of its carved decoration, which was later to become characteristic of the Timūrid period. The *minbar* of the Mosque of Gawhar Shād in the sanctuary of the Imām Riḍā in Maṣhad made in 840-50/1436-46 is a fine Timūrid piece. It is distinguished by profuse ornamentation of star and polygon patterns with tendrils carved in relief in the Timūrid style (Diez, *op. cit.*, 500). This *minbar* is unusual in Iran in having a canopy, in this case surmounted by a crown of stalactites (*EP*, *Mihrāb*, fig. 8, which shows the *minbar*).

Wooden *minbars* carved to a very high standard were also produced in Anatolia. Wood was plentiful there, so its use for mosque furniture is easily understandable. One of the earliest wooden *minbars* in Anatolia is in the Alaeddin Mosque, Konya, and is dated 550/1155 (J.H. Loytved, *Konia. Inschriften der Seldschukidischen Bauten*, Berlin 1907, 22-4). It is made of walnut wood, and apart from its intricately carved star and polygon decoration it has a balustrade grille with a Qurʾānic inscription on the rails and a cusped arch with panels over the entrance. It bears no particular resemblance, either in structure or decoration, to the Saldjūk *minbars* in Iran, and in fact is in the Syro-Egyptian form. *Minbars* of the Alaeddin type became increasingly popular in Anatolia during the 7th-8th/13th-14th centuries. A good example of these is the *minbar* of the Ulu Cami of Siirt, now in the Ethnographic Museum in Ankara, which is carved to a very high standard (E. Akurgal, *The art and architecture of Turkey*, Oxford 1980, 202). Similar *minbars* still kept in their original places are those of the Ulu Cami of Sivrihisar dated 670/1272, and that of the Eṣrefoğlu Cami in Beyşehir dated 696-8/1297-9. The tongue-and-groove technique, which is called *kündekārī* in Turkish, was applied to a full extent in the decoration of these *minbars*. It is remarkable, however, that in Anatolia a kind of false *kündekārī* was also frequently used, most likely for the reason that it cut the cost. Large panels were carved in polygonal patterns and mounted on the skeleton structure of the *minbar*. Sometimes the geometric patterns were made separately and glued on to the background. Small strips of incised wood were nailed between them to

give the appearance of strapwork and also to hide the joins in the panels. This method, however, does not prevent warping, and in time slits appeared between the panels. Examples of such false *kündekārī* technique can be seen on the *minbars* of the Alaeddin Mosque, Ankara (594/1197-8), the Ulu Cami, Divriği (626/1228-9), and the Ahi Elvan Mosque, Ankara 784/1382 (Akurgal, *op. cit.*, 202).

Although *minbars* were most commonly made of wood, they were also constructed of other materials, such as brick, ceramic and stone. Al-Muḥaddasī, 77, mentions one in ʿArafa (in the Hijāz) which was made of bricks. There is also an undated brick *minbar* in the 4th/10th century Tārīkhāna Mosque in Dāmghān, though it appears to be much later than the building itself. (R. Hillenbrand, *The mosque in the medieval Islamic world*, in *Architecture in continuity. Building in the Islamic world today. The Aga Khan Award for Architecture*, ed. S. Cantacuzino, New York 1985, 37). In central Iran, there are five known examples of ceramic tiled *minbars* dating from the period ca. 1445-1525 A.D. (B. O'Kane, *The tiled Minbars of Iran*, in *Annales Islamologiques*, xxii [1986], 133-53, pls. XXXVI-XLIII). All are decorated with variations on a design of eight and twelve pointed stars, which include patterns of light blue stems with amber and white flowers, and floral arabesques of amber and light blue on a dark blue ground. Some have inscriptions giving the name of the donor, or of holy figures or religious texts. The finest is in the Masjid-i Maydān in Kāshān and is decorated with mosaic faience of a standard far above average. One inscription on the left-hand side gives the name of the craftsman as Ḥaydar, the tile-cutter, and another inscription states the time of construction as being in the reign of Sultan Abū Saʿīd Gūrgān, which has led O'Kane to date the *minbar* to the year before Sultan Abū Saʿīd's death in 874/1469, when he was briefly ruler of the area. The *minbar* of the mosque of the *khānagāh* of Būndirābād is the largest of the five, and is dated by O'Kane to about the time of the repair works to the mosque itself, carried out in 848/1473. These tiled *minbars* belong to a period of growing use of tiles and mosaic faience in Iranian architecture. The taste for them did not last for long, probably because there was a need to retain mobility in certain circumstances. There are two late examples of tiled *minbars* from Khīwa, one in the summer mosque of the Old Arg, which is datable to the 1820s and the other in an unidentifiable building also probably 19th century. Both are low with four steps (O'Kane, *op. cit.*, 153).

There are a number of stone *minbars* in the Islamic world, such as those of the Shaykhū, Aksunḡur and Khāṭirī Mosques in Egypt. Perhaps the most famous is in the mosque of Sulṭān Ḥasan dated 757-64/1356-63 (Hautecoeur and Wiet, *op. cit.*, 103, 300, pls. 119, 132). The Mosque of Barkūk in the Cemetery of the Caliphs, dated 806-13/1403-10, has a fine stone *minbar* carved with intricate geometric patterns, the sides in particular having star and polygon designs similar to those on woodwork. It resembles the carved stone *minbar* in the Mosque of Shaykhū dated 750/1349 in having a door with a stalactite portal and canopy surmounted by an onion-shaped dome (*ibid.*, 261, 300, 314, 334, pls. 119, 157).

The Friday mosque of Harāt had a marble *minbar* of great beauty, which now no longer exists, carved for it at the end of the 9th/15th century by the stonemason Shams al-Dīn (*Khulāṣat al-akhbār*, part of Khwāndamīr's general history describing Harāt, ed. G. Iʿtimādī, Kābul 1345 *sh*/1966, 12). A.D.H. Bivar

has drawn attention to the stone *minbar* of the Muẓaffarid Aḥmad dated 789/1387-8 in Sirdjān (see KITĀBĀT, pl. XXIII, 29).

The earliest stone *minbar* in Anatolia is in the Alaeddin Mosque in Niğde dated 620/1223. The *minbar* is simple with no decoration except arabesques carved on the stone balustrade (A. Gabriel, *Monuments turcs d'Anatolie, Kayseri-Niğde*, Paris 1931, i, 120, 122, pl. XXXVI). Marble and stone *minbars* were mainly popular in the Ottoman period. The Mosques of Bāyazīd and Mehmed Paṣha in Amasya, both dated 891/1486, have fine marble *minbars* of high-quality workmanship. The *minbar* of the latter is particularly notable for its rich floriated decoration (Gabriel, *op. cit.*, ii, 37-8, 43, pls. VI-2, VII-2). The most interesting *minbar* is in the Selimiye Mosque in Edirne dated 961/1574, and is superior in its size, beauty and the quality of its workmanship. It is carved from a single block of stone, and the side is dominated by an equilateral triangle containing a sun disc. The fretted border and balustrade are composed of traditional polygonal designs and the conical canopy decorated with ceramic tiles. The stone *minbar* in the Sokollu Mosque in Istanbul dated 980/1572 also has a tiled canopy, as well as a lattice balustrade in stone imitating those in woodwork (G. Goodwin, *A history of Ottoman architecture*, London 1971, 264-5, 274, pls. 253, 261; O. Aslanapa, *Turkish art and architecture*, London 1971, 223, 225, pls. 174, 178).

*Bibliography:* Given in the text.

(J. GOLMOHAMMADI)

### 3. In India.

In the various building styles of India (as defined in HIND, vii) the typology of the *minbar* is very variable, from a crude construction of three simple stone steps to elaborately carved canopied structures of nine steps or more. Stone is always the preferred material, even in the brick-building region of Bengal; however, the absence of any structural *minbar* in many well-preserved old mosques may suggest that wooden *minbars* were also known, although no early examples have survived.

Dihlī sultanate. In none of the earliest mosques is there an original *minbar* (that in the Djāmā'at-Khāna at Nizamuddin, the oldest mosque still in worship, is a modern replacement; old photographs, however, show a simple *minbar* of three stone slabs). This pattern is maintained up to the Lodī period, to judge by a very few extant examples in Dihlī (e.g. mosque at Bafā gumbad; mosque at the *bā'olī* known as Rāḍjon kī bā'in); only in the special case of the 'idgāh attributed to Mullā Ikbāl Khan is there a more elaborate structure, a tall stone platform level with the top of the *mihrāb* arch whence the voice of the *khatīb* might reach the great concourse gathered for the 'id assembly. Outside Dihlī itself, the *minbar* of the Djāmī' mosque of Irič, 815/1412, is a massive stone structure of seven steps, the last extended to a square platform supported on pillars.

Among the regional styles, no early mosques remain in the Panḍjāb.

Bengal shows excellent early examples of canopied *minbars*; the earliest, in carved basalt, in the Bafī masjid in Čhōtā Pandu'ā [see PANḌU'Ā, Čhōtā] of the early 8th/14th century, has nine steps leading to a domed upper chamber, with arched openings on three sides and what appears to be a *mihrāb* representation against the western wall of the prayer-chamber. This design was followed in the great Ādina masjid of Ḥadrat Pandu'ā [see PANḌU'Ā] of 776/1374-5, where as Ravenshaw's photograph shows (J.H. Ravenshaw,

*Gaur: its ruins and inscriptions*, London 1878) the *mihrāb*-like decoration on the western wall is carved with the representation of a hanging lamp, and the outer surface carved with geometrical diaper patterns. Similar but plainer is the *minbar* of the nearby Kuṭb Shāhī (Ravenshaw's "Golden") mosque, 993/1585. Further instances of this type occur; but there are also many simple *minbars* of three simple stone slabs. One late aberrant *minbar*, in the mosque of Muḥammad b. Tipū Sultān, 1258/1842, consists of three polished stone steps occupying half of the central *mihrāb*, space having been severely limited by the neo-Palladian design of this building.

In the few remaining buildings of the Djawnpur sultanate, in Djawnpur itself, in the Djāmī' mosque at Itāwā, and in the Afhā'ī kangūra mosque at Kāshī, Banāras, the *minbar* takes the form of a massive stone structure of nine steps up to a square stone platform, with no trace of there ever having been a canopy. The typological similarity to the Irič example mentioned above points to a geographical rather than a dynastic determinant of style.

The favourite style of *minbar* in the Guḍjarāt sultanate is again the massive stone nine-stepped structure, although as Aḥmad Shāh's mosque, the earliest in Aḥmadābād (816/1414), shows, the upper platform was covered by a canopy; the canopy may be taken entirely from a Hindu temple *mandapa*, supported by pillaged pillars, although even when purpose-quarried stones are used they are often elaborately carved in accordance with the characteristic richness of the Guḍjarāt style. The steps may further be enclosed by stone sides to form hand-rails, again with carved surfaces. In many mosques the canopies have been removed, probably when many fine stone buildings were plundered during the early years of Marāthā rule in the early 12th/18th century. A feature found in many Guḍjarāt mosques is the presence of a low square platform in front of the lowest step of the *minbar*; its original purpose is not clear, but it is not uncommon now to see it covered with mats and used to seat young students when the mosque is in use as a Qur'ānic school.

In Mālwa the canopied *minbar* is again the preferred style, as exemplified in that of the early mosque of Malik Mughīth at Māndū, 835/1432, where the upper platform is surmounted by a square roof resting on pillars which appears to be temple spoil, with projecting eaves and a parapet surmounted by a row of shield-shaped merlons; to the west the wall takes the form of a *mihrāb* of black polished basalt, with the characteristic Mālwa row of merlons in low relief. This is surpassed by the magnificent *minbar* of the Djāmī' mosque (completed 858/1454), perhaps the finest in the sub-continent: eleven steps lead to the upper platform, originally railed on north and south; the three open sides are of the same shape as the arches of the *mihrābs*, slightly ogival; the canopy itself has its eaves supported by sinuous brackets, of the same shape as those in the Djāmī' mosque of Dhār and of Hūshang's tomb in Māndū; above the row of merlons there is a marble dome of the characteristic Mālwa shape, i.e. stilted below the haunch by being raised on a cylindrical drum. Here, as in the Guḍjarāt mosques, there is again a square low platform at the foot of the *minbar* steps. At Čānderī [q.v.] the *minbar* of the Djāmī' mosque is typologically similar, but without the sinuous brackets and more solidly built (now whitewashed); that of the great 'idgāh similar but plainer, and of only eight massive steps (the even number is unusual).

In the Deccan, however, the *minbar* is usually of

the plain pattern of three modest stone steps; so at the first Bahmanī mosque, the *Djāmi*<sup>c</sup> mosque of Gulbarga (769/1367), and others in Bidar. In the massive *ʿidgāh* at Bidjāpur [*q.v.*], certainly of Bahmanī date, the *minbar* has nine stone steps leading to an open platform; in the arched opening of the west wall behind it is a flight of smaller steps leading to the top of the wall. In the buildings at Bidjāpur (and Gōgī) of the ʿAdil *Shāhī*s, the most ornate of the Deccan styles, the *minbar* remains of the simple pattern of three (occasionally five) stone steps, and the same is true of the *Ḳuṭb Shāhī* mosques of Ḥaydarābād.

Throughout the Mughal period, the *minbar* is of the stepped uncovered type. Sometimes, as at the *Djāmi*<sup>c</sup> mosque in Fathpur Sikrī, the massive red sandstone steps have small pierced screens at their sides; in the time of *Shāh*djāhān, when many modifications were also made to earlier buildings, the *minbar* is often a simple structure of three steps but built of polished, sometimes also inlaid, marble, and a few have a chair-like back slab which may carry a brief inscription. The *Djāmi*<sup>c</sup> mosques of Dihlī (*Shāh*djāhānābād) and Agrā each have a central platform, approached by steps, in the *yahn*, outside the prayer-chamber, which may fulfil the functional purpose of the *minbar* when there is a vast concourse of worshippers to be addressed, even though there is a *minbar* in its normal position within the prayer-chamber.

*Bibliography:* For general stylistic discussion, and for many illustrations, see *Bibl.* to HIND, vii, above. To this should now be added T. Yamamoto, M. Ara and T. Tsukinowa, *Delhi: architectural remains of the Delhi sultanate period*, i, Tokyo 1967 (in Japanese); Catherine B. Asher, *Inventory of key monuments*, in G. Michell (ed.), *The Islamic heritage of Bengal*, UNESCO, Paris 1984; J. Burton-Page, *Mosques and tombs*, in *Medieval Ahmadabad = Marg*, xxxix/3, 30-119. For Irič, see J.F. Blakison, *The Jami Masjid at Budaun and other buildings in the United Provinces = MASI*, xix, Calcutta 1926. Information on Itāwā and Banāras from personal photographic collection. (J. BURTON-PAGE)

#### 4. In East Africa.

Several different types of *minbar* are to be found on the East African coast. One type is apparently peculiar to it. In the Middle Ages and up to the 19th century the greatest number of Friday mosques had a stone *minbar* consisting of two steps and a seat. At Kisimkazi, Zanzibar, there is only one step and a seat, while at Kua, Juani Island, Mafia, and at Mgao Mwanja, on the Tanzanian mainland, there are three steps and a seat. In all these cases the lowest step is very shallow, and is known in Swahili as *kiapo*, or place for taking solemn oaths. The person taking the oath stands on the lowest step, and touches the *minbar*. A brief account of Swahili oaths is given by Mtoro bin Mwenyi Bakari of Bagamoyo, Tanzania, in C. Velten, *Desturi za Wasuaheli*, Göttingen 1903, 273-7, but without explanation of the ritual.

The later Friday mosque at Ungwana, Kenya, built ca. 1500-50, is alone in its period in having seven stone steps and a seat at the top, with masonry sides formerly surmounted by a wooden handrail. In recent times similar stone *minbars* have been constructed in mosques in the Lamu archipelago.

Only two wooden *minbars* are known. This does not arise from any distaste for wood, but because it is vulnerable to the white ant, ubiquitous in eastern Africa. The wooden *minbar* in the Friday mosque at Lamu is dated by an inscription 917/1511, and that at

Siu 930/1523, both of these being in Kenya. At Magogoni, a small village near Dar es Salaam, Tanzania, a portable *minbar* is used on feast days. It consists of a simple wooden upright chair constructed on a flat pedestal, the latter projecting to form a step in front, and the space between the legs being enclosed to form a cupboard. It is of recent and rough construction.

In a number of Friday mosques, however, the *minbar* takes the form of a recess, or of a raised platform within a recess built out behind the *kibla* wall. It may be reached by a staircase within its recess, or by a staircase from inside the *mīhrāb*. The *minbar* thus resembles a window on the right-hand side of the *mīhrāb*. It is sometimes provided with a balustrade for the preacher to lean on. Where the staircase leads out of the *mīhrāb*, it is sometimes connected with a room or office for the use of the *imām*, for whom often an external door is also provided. The dating of *minbars* of this type is uncertain, but local tradition, which is probably correct, assigns their construction to the end of the 19th and the beginning of the 20th century.

*Bibliography:* J.S. Kirkman, *Gedi: the Great Mosque*, London 1954, 2, 6 and pl. 11A; J. Schacht, *An unknown type of Minbar and its historical significance*, in *Ars Orientalis*, ii (1957), 149-73, with numerous illustrations; Kirkman, *Ungwana on the Tana*, The Hague 1966, 28, 34, 35; P.S. Garlake, *The early Islamic architecture of the East African coast*, London 1966, 85-6 and pl. XIII, figs. 4, 21, 23, 24, 42, 43, 44, 45, 52, 53, 55, 56, 69; G.S.P. Freeman-Grenville and B.G. Martin, *A preliminary handlist of the Arabic inscriptions of the Eastern African coast*, in *JRAS* (1973). (G.S.P. FREEMAN-GRENVILLE)

**MINDANAO** [see PHILIPPINES].

**MINE, MINERAL, MINERALOGY** [see MA<sup>c</sup>DIN].

**MINAEANS** [see MA<sup>c</sup>IN].

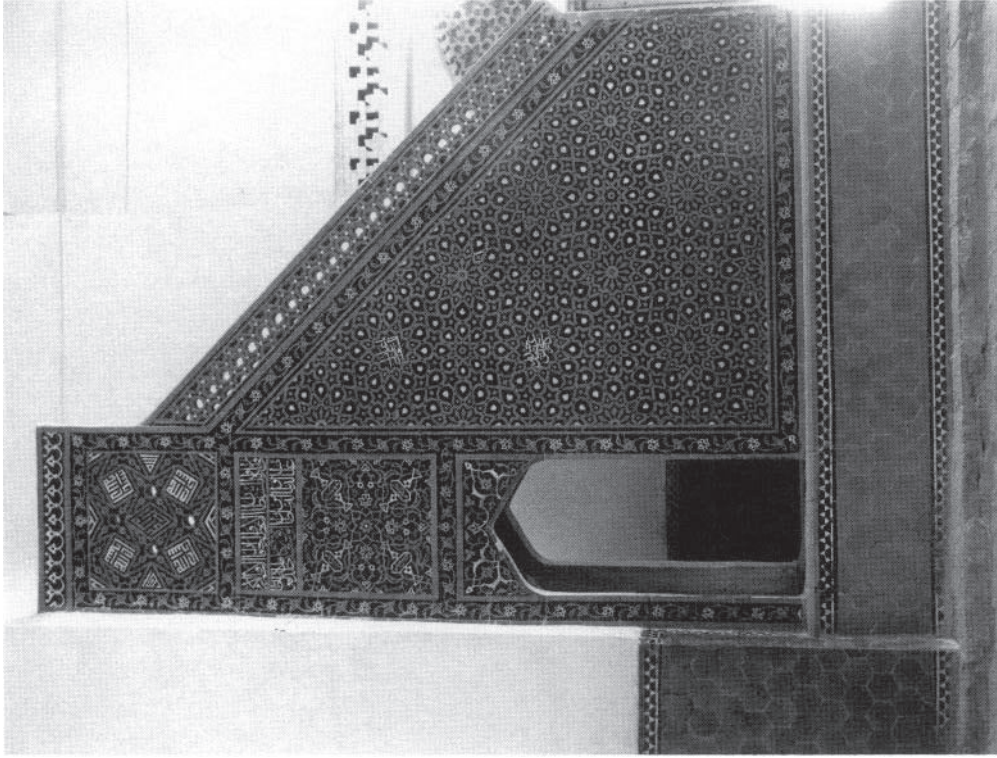
**MINGLĪ GIRĀY KHĀN** [see MENGLĪ GIRĀY].

**MINIATURE** [see TAṢWĪR].

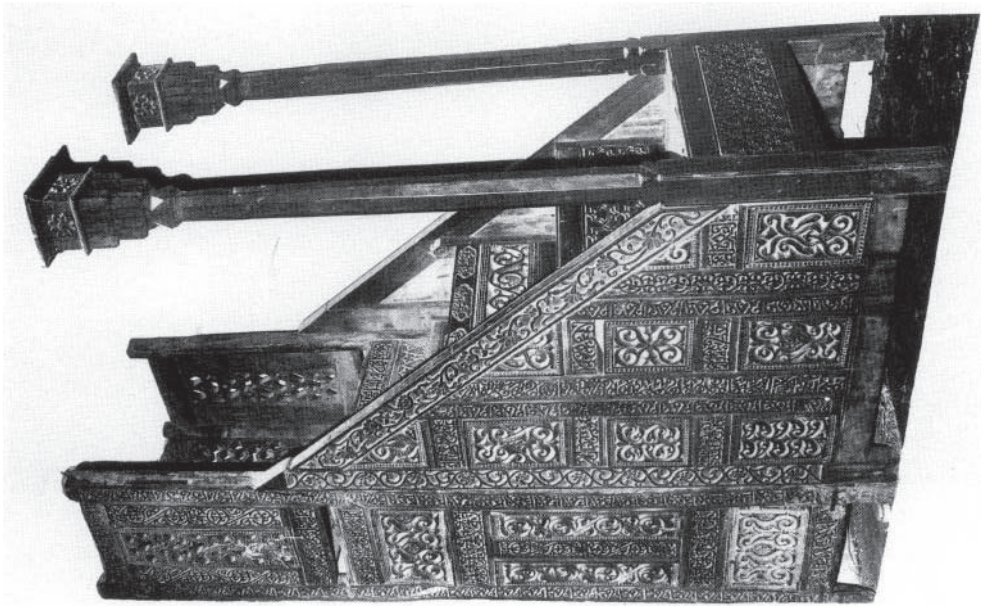
**MINICOY**, an isolated coral atoll, the southernmost of the Indian Lakshadvīp group [see LACCADIVES], situated in the south-eastern Arabian Sea, off the coast of Malabar [*q.v.*] in lat. 8°7'N, long. 73°19'E. The atoll comprises two islands—the main, inhabited island of Minicoy (known to its inhabitants as Maliku), and the much smaller, uninhabited islet of Vilingili, marked on British Admiralty maps as “Small-pox Island” (a reference to its former use by the islanders as a quarantine station)—as well as extensive coral reefs enclosing a broad lagoon. Maliku Island, an elongated crescent forming the southern and eastern rim of the atoll, is just over 6 miles/9.6 km long, but only half-a-mile/0.8 km across at its widest point; the total land area is about 1,120 acres/500 hectares, whilst according to the 1971 *Census of India*, the population totalled 5,342 persons (2,433 male and 2,909 female).

Little is known of the early history of Minicoy, which—in contrast to the more northerly, Malayalam-speaking, Dravidian-populated islands of the Lakshadvīp group—was settled by Indo-European, Divēhi-speaking Maldivian people, probably in the first centuries A.D., though whether these early settlers migrated directly from Malabar, or via Sri Lanka and the neighbouring Maldives Islands [*q.v.*] remains uncertain. It is clear, however, that until the mid-10th/16th century the people of Minicoy remained culturally and politically attached to the Maldives, sharing a common ethnic origin, language, script, and religion; thus archaeological evidence indicates the former presence of Hinduism and Bud-





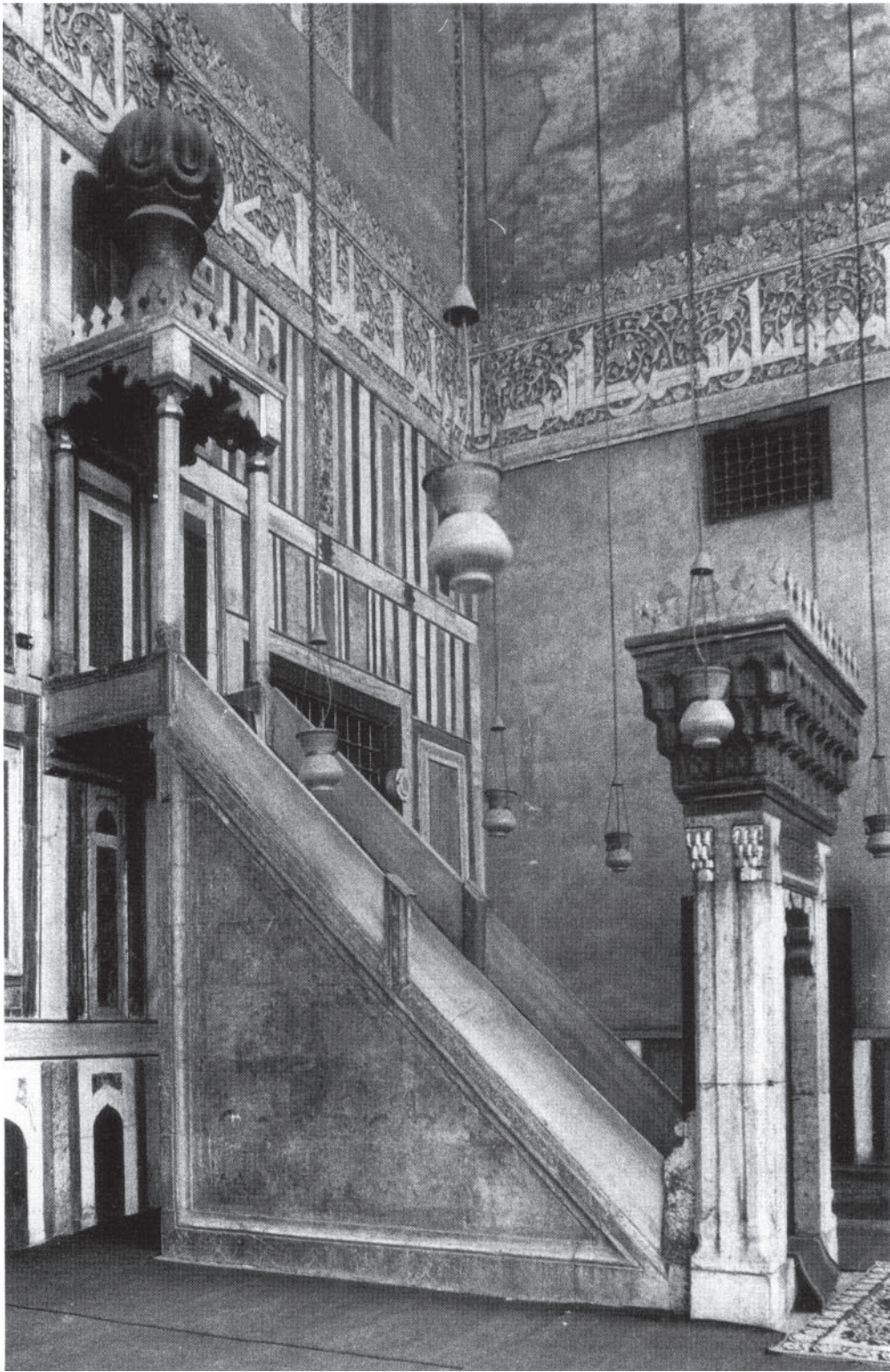
2. Ceramic *minbar* of the Masjid-i Maydān, Kāshān (Photo.: B. O' Kane)



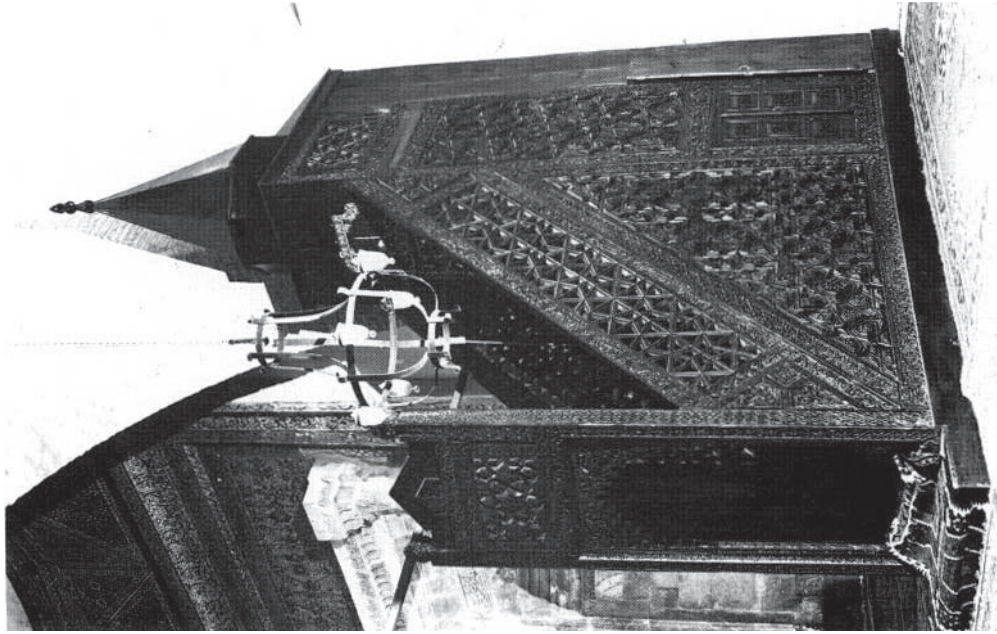
1. *Minbar* of the Masjid-i Djāmi, Abyāna (Photo.: J. Golmohammadi)



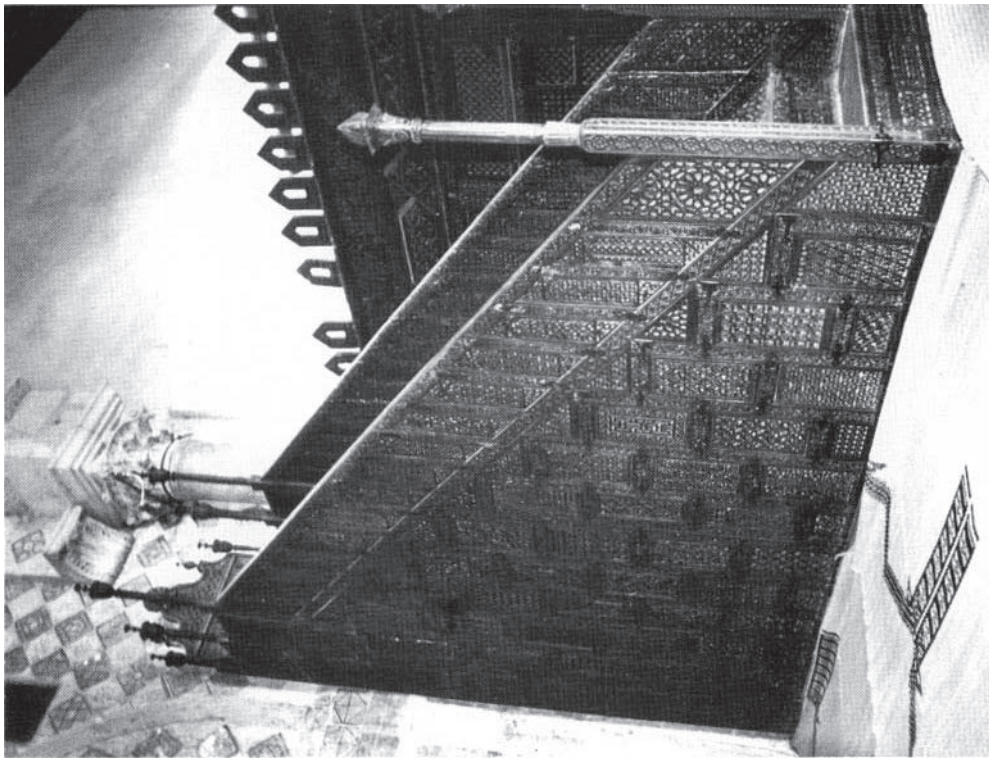
3. *Minbar* of the Shrine of al-Ḥusayn at ‘Asḩalān (Photo.: B. O’Kane)



4. *Minbar* of the Sulṭān Ḥasan Mosque, Cairo (Photo.: B. O'Kane)



6. *Minbar* of the 'Alā' al-Dīn Mosque, Konya (Photo.: Mevlana Museum. Konya)



5. *Minbar* of the Sīdī 'Uḡba Mosque, Kayrawān (Photo.: J. Golmohammadi)