

in the town between the locals and the newcomers; hence Aḥmad 'Urābī [see URĀBĪ PAŠHA], originally from this region, was to find strong support from the citizens of the town at the time of his revolt in 1881.

*Bibliography:* 'Alī Bāshā Mubārak, *al-Khiṭaṭ al-tawfiqiyya*, xi, Būlāk 1887, 93-4; S. Mūsā, *The education of Salāma Mūsā*, Leiden 1961; S. Māhir, *Muhāfazāt al-Djumhūriyya al-'arabiyya al-muttahida wa-āthārūhā al-bākiya fi 'l-'aṣr 'l-islāmī*, Cairo 1966, 126-8; Muḥammad Ramzī, *al-Kāmiṣ al-djughrafi li'l-bilād al-miṣriyya*, repr. Cairo 1993, ii/1, 89-92.

(J.-M. MOUTON)

**ZĀKHİR**, 'ABD ALLĀH, polemicist, copyist, translator, printer and painter, born in Aleppo 1680, died at the Monastery of Mār Yuhannā, al-Shuwayr, Lebanon, 30 August 1748. The son of a Greek Orthodox goldsmith, Zākhīr learned his father's trade before studying with Christian scholars and the Muslim *shaykh* Sulaymān al-Naḥwī. He worked as a copyist for the Catholic missionaries in Aleppo amongst others, especially for the Jesuits, whose translations of works of theology and spirituality he also rendered into acceptable Arabic. After the Greek Orthodox former patriarch Athanāsīyūs Dabbās returned from Wallachia, having had two Arabic liturgical books printed there [see МАТВА'А. 1.B.1.], Zākhīr cooperated with him in setting up the first Arabic press in the Near East, using equipment, and with financial support, from Romania. Between 1706 and 1711, when it ceased working, this Aleppo press published 10 titles.

Zākhīr's polemical writings date from 1722 onwards, when the break between Greek Orthodox and Greek Catholics became open. Accepting Papal claims to supremacy, he refuted the Orthodox teaching on the issues that separated the two traditions. The target of Orthodox hostility, he left Aleppo for Lebanon, where he eventually settled at the monastery at al-Shuwayr. The press he set up there in 1733 was to function with interruptions until 1899; the first book it produced, in 1734, was *Mizān al-zamān*, a translation of an ascetic work by the Jesuit J.E. Nieremberg.

In his original writings and correspondence, Zākhīr demonstrates not only command of the 'arabiyya (he was a contemporary of Ḍjarmānūs Farḥāt [q.v.]) but also a well-developed rhetorical sense and capacity for argument; he was understandably feared as a polemicist. Though never ordained or a monk, he lived a life of asceticism and service to others, which earned him the title of *shammās* (lit. "deacon"). He is perhaps the first Arab painter to have left us a self-portrait, together with portraits of some of his contemporaries.

*Bibliography:* Zākhīr's biography by a disciple in *Masarra*, iv/6 (August 1913), repr. in *Masarra*, xxxiv/7 (1948) (special issue on the bicentenary of Zākhīr's death), 386-96; J. Nasrallah, *Histoire du mouvement littéraire dans l'Église Melchite du V<sup>e</sup> au XX<sup>e</sup> siècle*, iv/2, *Époque ottomane 1724-1800*, Louvain-Paris 1989, 111-37, with the bibl. given there, to which may be added Usāma 'Ānūti, *al-Ḥaraka al-adabiyya fi bilād al-Shām fi 'l-karn al-thāmin 'ashar*, Beirut 1985, index; B. Heyberger, *Les chrétiens du Proche-Orient au temps de la réforme catholique*, Rome 1994, index.

(HILARY KILPATRICK)

**ZAKHRAFA** (A.), in Islamic art, "ornament, ornamentation". The word is connected with the noun *zakhraf* "gold" > "ornamental work" used in Qur'ān, XVII, 95/93, *bayt min zakhraf*, and there is an adjective *muzakhraf* "ornamented"; the origin of *zakhraf* seems to be in a deformation, via Syriac, of Grk. *zōgraphēō* "to paint", see Jeffery, *The foreign vocabulary of the Qur'ān*, Baroda 1938, 150.

Islamic ornament possesses certain qualities that, even if not exclusive to this art, are sufficiently distinct to be recognisable. One is that it is independent from the underlying structure, be it a building or an object of art. It therefore can easily be transferred from one material to the other, and from one technique to another. As in other civilisations, the ornament can be classified either by the elements of which it is composed or by the method by which it is organised. In addition, it can be interpreted symbolically, can communicate ideas or can have metaphorical qualities.

The most common elements are vegetal, geometric, epigraphic and figural. In order to create order and harmony—one of the most characteristic functions of Islamic ornament—it is organised by two principles: geometry and symmetry. To achieve this aim, the Islamic artist used a number of methods, the most typical being framing and linking. Plants may completely grow into each other and form an infinite pattern generally termed "arabesque" [q.v.].

The predominance of vegetal motifs in Islamic ornament hardly needs to be reiterated. Its development can broadly be divided into three main periods: the formative, roughly between the 7th and 10th centuries A.D.; the ornamental integration, from about the 10th to the later 13th centuries, and the final phases, from about the 14th to the 17th centuries. The first centuries are characterised by an enormous variety of motifs adopted from pre-Islamic civilisations. In the course of time, acanthus and vine leaves, palmettes, half-palmettes, lotus blossoms and grapes, to mention only the most common vegetal designs, were flattened out, became two-dimensional, and made into space for additional small ornamentation. Composed without background, divided only by bevelled lines, these ornaments create abstract designs that give the impression of uniform patterns, though their floral and vegetal origin is still recognisable. The best examples attesting to the transformation and integration of these elements into ornamental patterns stem from late 8th-century Syria and 9th-century Sāmarrā, from where they spread to Egypt and other parts of the Islamic world (Plate V, Figs. 1 and 2). Only Spain was less affected by these tendencies. Depending on Umayyad tradition, such as the mosaics of the Dome of the Rock [see KUBBAT AL-ŠAKHRA] or the eastern façade of Mshattā [q.v.], deeply carved and feathery leaves are folded over, so that the design becomes three-dimensional instead of being flattened out.

In the following centuries, the changes within plant ornaments occur primarily in the central Islamic lands. Of particular importance is the development of the arabesque. While its preliminary stages may already date from the 11th century, it reached its full scope only in the following two centuries, culminating in Asia Minor, where full use of the potential qualities of the arabesque is attested from works made in Konya (Plate V, Fig. 3). Because of the Mongol invasions, Central Asian motifs—lotus blossoms, peonies, composite flowers and the like—enrich the vegetal repertoire and remain a constant feature from the second half of the 13th century onwards. The earliest Chinese-inspired floral motifs seem to occur on ceramics, but were immediately adopted also in other media such as metal, wood, glass, textiles and manuscript illuminations. Assimilated to the Islamic tradition and taste, they became favourite motifs in Persian and Central Asian architecture, and by the second half of the 14th century, intricate and organically-growing floral patterns, transformed into flat, coloured faience mosaics,

become a common decoration on religious and secular buildings alike. Thanks to trade relations and wandering workshops, this vocabulary reached also Syria, Egypt and Turkey and brought about a new taste, which preferred a more exotic and less traditional floral repertoire. In the course of the 16th and 17th centuries, Ottoman Turkey in particular excelled in combining a multitude of stalks, buds and flowers from different origins, which in colour and composition remain unique (cf. the wares of Iznik [q.v.]).

Although not used as ornaments on religious buildings or objects produced for religious purposes, animals and birds were part of the decorative repertoire from its very beginning. At first they reflect the same artistic traditions as the vegetal ornaments. Yet by the 9th century, first in Mesopotamia, and almost instantaneously in Egypt and Persia also, these animals become less realistic. Their bodies lose plasticity, details such as hair, felt or feathers are replaced by ornaments unrelated to their indigenous shape, and the whole figure is often adapted to the shape of the object it decorates. Or, following the bevelled style of Sāmarrā, the shape of a bird is transformed into an abstract pattern, composed of fully merged three-petalled lotus blossoms, half-palmettes and undulating stems (Plate VI, Fig. 4). In eastern Persia, this abstract style continued for some time, while in Egypt the animal figure become again more realistic. The number of species increases, and on portable objects of art fabulous, occasionally even grotesque creatures figure in the centre of an object as its major decoration. The fascination with imaginary animals, including Far Eastern dragons, unicorns, qilins and the like that appear after the Mongol invasion, culminates between the 12th and 14th centuries. In the following periods, realistic animal figures become less frequent, while Far Eastern creatures continue to appear in Persian and Turkish manuscripts (Plate VI, Fig. 5) and on tiles, textiles, rugs, etc.

As with the vegetal and figural motifs, so do squares, lozenges, circles, polygons and star patterns go back to much earlier civilisations. It was, however, the pre-occupation with geometric forms and their development into virtuoso intricacies which, together with symmetry, became a dominating feature in Islamic ornament. Rectilinear patterns constructed of squares divided either diagonally or inscribed within each other were employed by Islamic artisans since early Islamic times. Pattern of lozenges, polygons and stars formed by either raised or recessed bricks feature on 10th to 12th-century Persian brick buildings, and transferred to stone appear in Anatolian stone carvings and on 13th to early 14th-century Persian faience mosaics. By using glazed and unglazed bricks, terracotta tiles and faience mosaics, Persian artisans differentiated between the various forms and highlighted the stellar elements. A good example of tile and faience decoration is the ornamentation of the Madrasa Ghīyāthīyya at Khargird (846-8/1442-5) (Plate VI, Fig. 6), where dark blue and light brown faience mosaics accentuate the centre of the stars, while strips of light blue glazed brick or terracotta and white glazed cut tiles form the overall stellar grid. Similar ornaments were used for the decoration of Qur'an frontispieces, Egyptian 15th and early 16th-century *minbars*, or a wooden Turkish Qur'an box from the mausoleum of Sultan Selīm II. Another decoration generated by geometric forms are stalactites or *mukarnas* [q.v.]. In contrast to the patterns mentioned above, they are three-dimensional, and became one of the most conspicuous architectural ornaments created in

the Islamic world. Finally, signatures, foundation inscriptions, quotations from the Qur'an, proverbs and the like, often became the main and only decoration of buildings or objects of art. The latter, documented since the 8th century on ceramic, glass and metal objects, even precede inscriptions on architecture. In the course of the centuries, Islamic calligraphers invented a variety of styles, and the inscriptions became integrated into the rest of the decoration [see KHATĪ]. Limited in time and material is a script in which either the whole letter or part of it assumes a human or animal form. Except for the ornithomorphic script, which appears for the first time on 10th-century eastern Persian ceramics, it is limited to metalwork, produced between the mid-12th and late-13th centuries. Beginning with the early 14th century, inscriptions, written in either *naskhī* or *thuluth* styles, became a dominant feature in architecture as well as in minor arts. Mamlūk dignitaries favoured a radiating arrangement of the script which, set in roundels or polylobed medallions, was meant to glorify their names and titles. Perhaps the first sultan who used this device was al-Nāṣir Muḥammad b. Ḳalāwūn [q.v.] in the early 14th century (Plate VII, Fig. 7). These epigraphic roundels were equally favoured by high officers and other members of his dynasty. By the 15th century, only a few Mamlūk rulers continued to write their names and honorary titles in a radiant composition. They re-appear, however, in Ottoman epigraphic roundels of a religious content. The ornamental qualities of the script were fully exploited in epigraphic panels in which the words, made up of unadorned Kūfīc letters, form a regular geometric design. This script was exclusively used for religious inscriptions, repeating the name of the Prophet, the names of the Imāms and various saints, or else the Muslim creed or *shahāda* [q.v.]. After the mid-13th century, these decorative panels enjoyed considerable popularity in Anatolian, Egyptian and Persian architecture, wood carvings and manuscript illuminations, and this popularity has continued up to the present day.

The most common means of creating an overall pattern was by means of frames and borders, which outlined the primary motifs and set them into medallions, panels, cartouches and arches, giving the pattern an inner cohesion. Due to the survival of antique elements in Syrian, Egyptian and Coptic art, niches and arcades remained a relatively frequent feature until the end of the Mamlūk period. In other instances, round enclosures or arches were provided with lobed outlines, a feature that entered Islam from China long before the Mongol invasion. They often formed continuous bands, decorating objects of art and architectural monuments alike. In patterns where the decorative elements completely eliminated the background, the basic design was repeated in a reciprocating fashion, applicable to larger surfaces as well as to closed panels and frames. Carved with slanting outlines or painted on flat surfaces, they remained in vogue up to about the 14th century, often differentiated by their colour (Plate VIII, Fig. 8). Other methods of creating coherent overall designs involved placing different geometric forms next to each other; determining the structure of a pattern by continuously crossing and overlapping bands, or creating a three-dimensional design by arranging up to four decorative schemes one on top of the other.

Ornaments, however, also communicated—either explicitly or implicitly—certain ideas. Their interpretation remains equivocal. Yet it would seem that, aside from being aesthetically attractive, some of these orna-

ments evoked additional connotations. Among these one may suggest that fruit-bearing trees were recharged with ancient connotations of fertility, conveyed blessings to the deceased in the afterlife and had associations with Paradise. Flowers seem to have conveyed notions of well-being, while arches and arcades, because of their formal resemblance to the *mīhrāb* [q.v.], were occasionally charged with religious symbolism. As in the domes of Late Antiquity, which were decorated with whorls and stars, domes were now given cosmological symbolism, transforming a cupola or ceramic bowl into the vault of heaven. This is further enforced by Persian poems, in which the vault of heaven is called *tās-i ngūn* lit. "upturned bowl", i.e. "heaven", or *tās-i sipīhr* "bowl of heaven". Other ornaments with metaphorical qualities are fish and water creatures (Plate VIII, Fig. 9), imitations of jewellery, or animal wheels. It has, however, to be reiterated that our quest for understanding the meaning of ornaments is still at its beginning and awaits future studies in depth.

*Bibliography:* E. Baer, *Islamic ornament*, Edinburgh 1998. Cf. G. Necipoğlu, *The Topkapı scroll. Geometry and ornament in Islamic architecture. With an essay on the geometry of the muqarnas by Moḥammad al-Asad*, The Getty Center for the History of Art and the Humanities, Santa Monica 1995. (EVA BAER)

**ZĀKHŪ**, local pronunciation Zākhō, a Kurdish town on the Lesser Khābūr river [q.v.] in northern 'Irāk, situated about 8 km/5 miles from the Turkish border and 20 km/12 miles from the Syrian border (lat. 37° 2' N., long 42° 8' E.). It became world-famous after the Gulf War (1990) when thousands of Kurdish refugees, fearing retaliation by the 'Irākī army, tried to escape to Turkey but eventually were resettled in Zākhū or near it; as a result, by 1992 Zākhū's population rose to about 350,000 (?), compared to only about 30,000 (?) in 1950.

In addition to the largely Kurdish Muslim population, Zākhū had also a Christian community (Nestorians and Chaldaeans, Armenians, etc. totalling ca. 5,000 persons in 1992), and a Jewish community (about 350 families before their emigration en masse to Israel in the early 1950s). However, according to the table in M. Chevalier, *Les montagnards chrétiens du Hakkari*, 285, the estimates of various travellers vary widely. Each community lived usually in a separate quarter, close to its house of worship (4 churches, 2 synagogues, and a few mosques). The Kurds spoke the Kurmāndjī dialect of Kurdish [see KURDS, KURDISTĀN. v.], whereas the Christians and the Jews spoke Neo-Aramaic, each community having its own dialect. Zākhū's commercial and communal life centred around the river, which was, before the advent of motorised vehicles, the main route for the transport of materials from central Kurdistan to the Tigris plains, so that Zākhū was an important shipping centre. About seventy Jewish families in the town were loggers and raftsmen who transported goods and wood to Mawṣil and beyond on large rafts made of logs tied together alone or over inflated sheepskins [see KELEK]. Other typical occupations included peddlers, butchers, weavers (mostly Christians), dyers (Jewish), shop owners (mixed), carpenters, farmers (mostly Kurds), teachers and government officials (mostly Christians). Zākhū may be an old town, and probably identical with the *bēt zākhū* ("House of Victory") mentioned in an 11th-century Syriac manuscript (Budge, 183; cf. Fiey, 261, 880: "B[ē]t Zāhō"). Zākhū has three modern bridges, but a fourth one, made of huge stones and associated with a legend, is popularly assumed to be from the 'Abbāsīd period. The oldest syna-

gogue there had an inscription dated 5568 (= 1798). Social and commercial relations between the communities were generally good, with the Jews feeling secure under the protection of the local *Shemdin aghas*.

*Bibliography:* E.A. Wallis Budge, *The histories of Rabban Hormīzd the Persian and Rabban Bar-Idtā*, London 1902, 183; D.N. MacKenzie, *Kurdish dialect studies*, London 1962, ii, 347-67 (Kurdish texts and legends about Zākhū); J.M. Fiey, *Assyrie chrétienne*, Beirut 1965-8, see index, 880; Y. Sabar, *The folk literature of the Kurdistan Jews. An anthology*, New Haven 1982 (introd. includes details of Jewish life in Zākhū); M. Chevalier, *Les montagnards chrétiens du Hakkari*, Paris 1985; Sabar, *The Christian Neo-Aramaic dialects of Zakhō and Dihok*, in *JAOS*, cxv (1995), 33-51 (includes report of visit after the Gulf War).

(Y. SABAR)

**AL-ZAKKĀK**, 'ALĪ B. AL-ḲĀSİM b. Muḥammad al-Tudjībī al-Fāsī, Abu 'l-Hasan (d. 912/1507), famous Mālikī jurist, whose *laqab* is explained in the sources as being unconnected with the trade of making skin vessels for holding wine. He studied *Ḳhalīl's Mukhtaṣar* with Muḥammad b. Ḳāsim al-Ḳawrī al-Miknāsī al-Fāsī (d. 872/1468) and al-Mawwāk al-Gharnāfī (d. 897/1492), whose *al-Tādī wa 'l-iktīl* he also transmitted. Al-Zakkāk is the author of an *urđūza* [see *RADJAZ*] in which he explained the basic principles of the Mālikī legal school, entitled *al-Manḥađī al-muntakhab ilā usūl al-madḥhab* (ms. National Library of Madrid); a commentary was written by Maḡyāra (d. 1072/1662). He also wrote a famous *Lāmiyya*, known as *al-Zakkākīyya*, of which many mss. are preserved. It was edited by Merad ben Ali, *La Lamiya ou Zaqqāqiya du juriconsulte marocain Zaqqaq, manuel marocain de jurisprudence musulmane*, Casablanca 1927; a commentary was written by Aḡmad al-Mandjūr (d. 995/1587). The *Lāmiyya* shows the existence of solutions in which the 'amal fāsī was adopted. In the last years of his life, al-Zakkāk was *khātib* in the mosque of al-Andalus at Fās. Some of his descendants were also famous scholars.

*Bibliography:* Ibn al-Ḳādī, *Djadhwat al-iktibās*, ii, 476-7, no. 532, and *Durrat al-ḥijāb*, iii, 252; Aḡmad al-Mandjūr, *Fihris*, Rabat 1976, 57; Aḡmad Bāba, *Nayl*, 211; Ben Cheneb, *Étude*, 123-4, no. 70; Brockelmann, II, 264; S II, 376; Zirīkī, iv, 320; Kaḡhāla, vii, 169; J. Berque, *Ville et université. Aperçu sur l'histoire de l'école de Fes*, in *Revue Historique du Droit Français et Étranger*, lxiv, no. 116 (1949), 90; M. Hajji, *L'activité intellectuelle au Maroc à l'époque Sa'dide*, 2 vols. Rabat 1976-7, i, 171; F. Rodríguez Mediano, *Familias de Fez (siglos XV-XVII)*, Madrid 1995, 62, 199, 225, 260-1. (MARIBEL FIERRO)

**ZAKĀKŪM** (A.), a tree that figures in Islamic eschatology as growing in Hell, with bitter fruit which the damned are condemned to eat. It is mentioned in the *Ḳur'ān* three times (XXXVII, 60/62; XLIV, 43; LVI, 52).

The lexicographers explain it as an evil-smelling tree that grows in the Tihāma, but also as a medically beneficial one that grows in the Jordan valley around Jericho; and as a foodstuff of the Arabs, composed of fresh butter with dates (see Lane, 1239a-b). Richard Bell, *The Qur'ān translated*, ii, 556 n. 1, cited as a parallel the same word in Syriac meaning "the hogbean"; Bell must have taken from Payne Smith, *Thesaurus Syriacus*, col. 1148, *zkmw*/*zākōmā*, citing the agricultural treatise *Geoponika*, 115 l. 20, in which *zkmw* are something dried in front of a fire before eating, and where the word is probably a corruption of *kwm*



Fig. 1. Vine plant in plaster in audience chamber (*diwān*), Khirbat al-Mafjar, ca. 725-30.

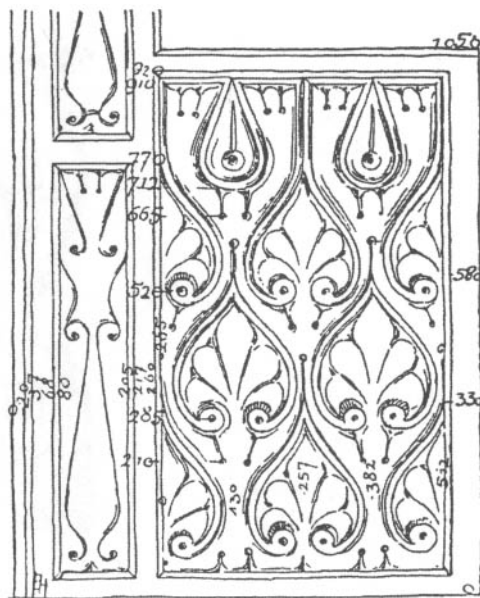


Fig. 2. Overall patterns of palmettes, lotus buds and trefoils aligned vertically. From house at Sāmarrā, ca. mid-3rd/9th century.

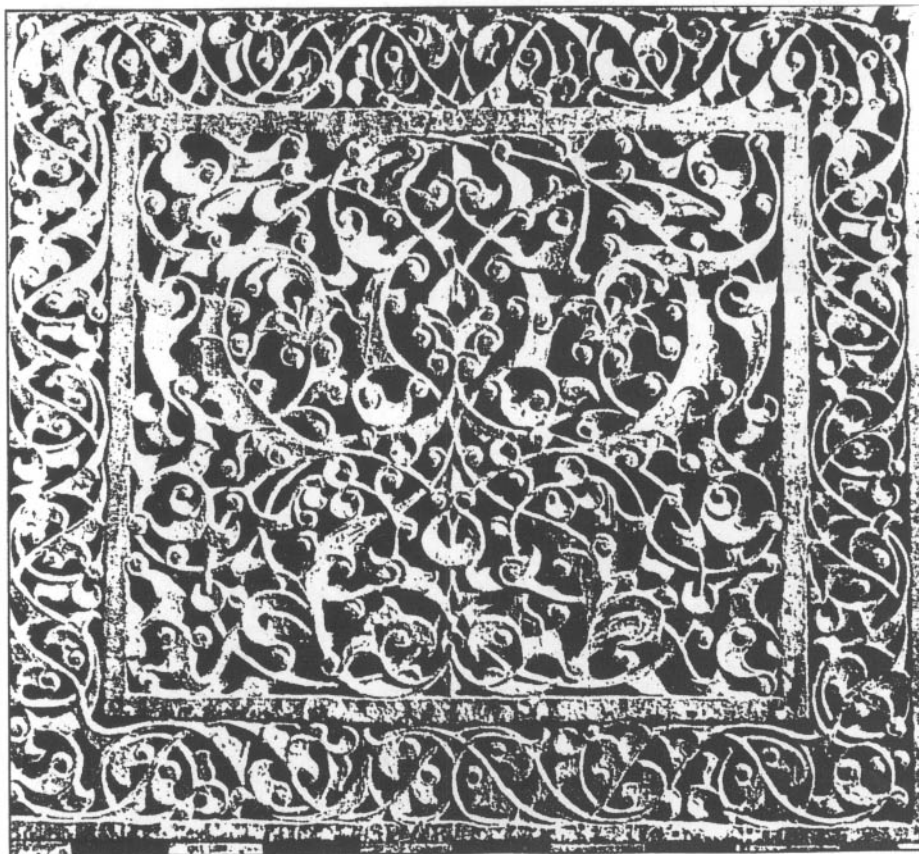


Fig. 3. Qurʾān stand elaborately carved with arabesques, ca. 1278-9, Konya.



Fig. 4. Bird carved in wood. Egypt, Tūlūnid period. Paris, Musée de Louvre, Inv. MAO 459.



Fig. 5. Coloured drawing of dragons on foliage. Ottoman, mid-10th/16th century. The Cleveland Museum of Art 44.492.

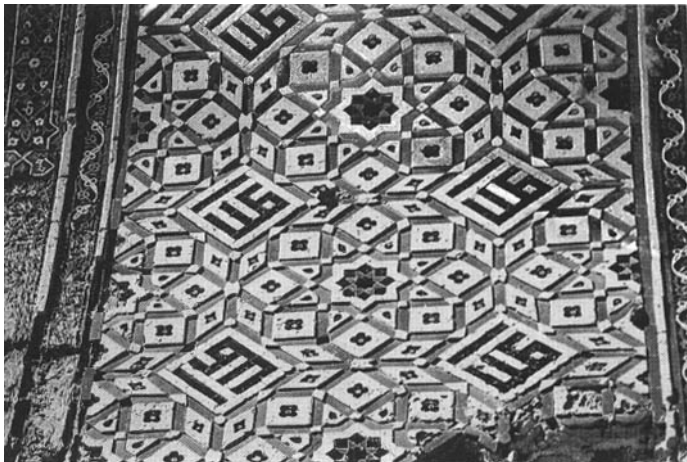


Fig. 6. Tile and faience decoration from the Madrasa Ghiyāthiyya, 846-8/1442-5.



Fig. 7. Radiating inscription. Incense burner of Muḥammad b. Kaḻāwūn. Egypt or Syria, 693-741/1294-1340.  
The Nuhad es-Said Collection.



Fig. 8. Border pattern with reciprocating motif. Sultān Khān, begun 629/1231.



Fig. 9. Fish pond ornament at bottom of early 14th-century Persian brass bowl. Naples, Museo Nazionale, Inv. H.3253.