



## Funeral Scene from al-Ḥarīrī Maqāmāt al-Ḥarīrī (1054-1122)

This illustration for the 11th Maqama of al-Hariri portrays a funeral procession, showing some Medieval Arab funerary procedures. The body of the deceased has been washed and wrapped in a white shroud (*kafan*) and carried by a procession of men to the tomb, where it will be placed facing Mecca. Processions often took place at night in imitation of the Prophet's funeral. The only women in the scene, who are wearing colored clothing, are professional mourners. In the background are two domed mausoleums (*qubba*), common monuments for saints and wealthy Arabs.

Card prepared by Andy Freeland '12, Arthur Brown '12, and Jonathan Hahn '12.

Mausoleum with domed tower (*qubba*) of the kind that became common after the 2nd/9th century

These men are part of the procession and are displaying *sabr* or stoic composure

Professional female mourners, making an extravagant display of emotion.

The first two lines of the inscription are the *basmallah* (in the name of God, Most Gracious, Most Merciful) and the second two are likely the name of the deceased.

Female mourners.

The men who are placing the body in the tomb are either the closest or most prominent relatives of the deceased.

A man holding either a light source or incense.

The body is wrapped in three layers of cloth as a burial shroud (*kafan*).

Tools for digging the grave.





## Abu Zayd in the Tavern in Anah from al-Ḥarīrī Maqāmāt al-Ḥarīrī (1054-1122)

This illumination depicts the wine-making process in a public tavern. A man is filtering wine through a strainer. The jars that are stacked in the upper right and lower left of the illumination are wine jars, which are pointed at the bottom, and can only stand upright with support or when stuck in the ground. This explains why the wine jars are leaning to one side. The jars were coated in bitum and sealed with clay. After the jars were opened, the wine was filtered and put into drinking vessels.

Card prepared by Asiya Gaildon '14, Tyler Gebauer '14, and Maggie Schnell '14.

Wine jars, or *dinan*—they are pointed at the bottom and can only stand upright with support or when stuck in the ground. This explains why the wine jars are leaning to one side. The jars were coated in bitum and sealed with clay. They were opened with a special tool called a *mibzaka*. Sometimes the wine jars were painted, in which case they were called *dinan madhuna*, and sometimes they were labeled for the type of wine they contained.

This man is playing the *oud*.

A girl, who appears to be chained and laden in dirt, is mashing grapes with her feet.

a wine strainer, called a *nagud* or *rawuq*. After the wine jars were opened, the wine was filtered and put into drinking vessels

The white-haired man that is the central figure of the illumination is Abu Zayd al-Sarujī, the protagonist. He is talking to our narrator, al-Ḥarīth ibn Hammam.





## al-Ḥārith Invited to the Meal from al-Ḥarīrī Maqāmāt al-Ḥarīrī (1054-1122)

In the pre-Islamic Bedouin society, camels served not only as beasts of burden or mounts in cross-desert treks, but also as one of the most reliable and bountiful sources of nutrition in a tribe's diet. An adult female camel can easily meet the dietary needs of a family of four through milk production alone. A generous host would rarely refrain from slaughtering and cooking a camel for his guests.

This illumination depicts a “tent party” where the camel is being killed for food at a social gathering.

*Card prepared by Andria Hall '13, Mark Hermanson '14, Brian Klaas, and Steve Moran '13.*

The man is cutting the camel's throat with a knife, and he seems to be indifferent with a neutral expression on his face, while the camel writhes in apparent pain. The camel's legs are bound, and his expression of pain is exaggerated by the extended tongue:

Though all the figures are dressed in colorful robes, the person carrying the serving dish is dressed in a patterned blue robe that is very highly detailed. The vibrant indigo color of the server's robes indicate that this garment was probably quite expensive, suggesting that this person was either personally wealthy or served a wealthy employer.

Eating a camel was thought to bring people together, but also to bring them closer to the divine. Camel meat was one of the foods endowed with baraka, a quality associated with blessing and sacrament.

The man leaving with the bowl of freshly prepared meat was dressed nicely and probably leaving to give it to someone of importance. The meat was probably seasoned and this meal was a form of hospitality.

