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Solomon's Temple as Metaphor: An Islamic Understanding

by

Ozayr S. Saloojee, B. Arch.

A thesis submitted to
the Faculty of Graduate Studies
in partial fulfillment of
the requirements for the degree of

(Master of Architecture)

**Carleton University
Ottawa, Ontario
09-17-01**

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the Faculty of Graduate Studies and Research
acceptance of the Thesis**

Solomon's Temple as Metaphor: An Islamic Understanding

submitted by Ozayr S. Saloojee, B.Arch.

**in partial fulfillment of the requirements for
the degree of Master of Architecture**

Chair

Department

Thesis Supervisor

**Carleton University
October 10th, 2001**

Abstract

This thesis investigates the Temple of Solomon as a metaphor in the Abrahamic traditions of Judaism, Christianity, and Islam. The emphasis was to trace the narrative thread of the Temple as it began in Judaism, shifts in Christianity, and again in Islam, in order to examine the architectural implications and Islamic understanding of such a metaphor. Paul Ricoeur's theory of metaphor serves as an initial method in parallel to a discussion of the structure, framework and language of the Qur'aan. The thesis explores the metaphor as a locational concern in Judaism, as body emphatic in the Christian tradition, and, finally, as the transformative power of the text in Islam. We conclude that Islamic sacred architecture is generative as a metaphor for Qur'aanic revelation.

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Introduction

The biblical description of the Temple of Solomon in Jerusalem has generated many diverse architectural speculations throughout our history. According to tradition, the Temple followed the designs of God and therefore could be interpreted as the archetypal work of architecture – a work that revealed a true order beyond the whimsical tastes of man and any temporal expressions of political power. In diverse times and cultures, mythical accounts of technological making and building demonstrated mankind's keen awareness of the problems involved in transforming a given "sacred" world for the sake of survival...¹

The architectural suggestions, dimensions, and descriptions of Solomon's Temple found in the scripture of the Old Testament are explicitly didactic as to the building of the Temple and of the rites around and within. The third book of Moses – Leviticus – offers a detailed picture of Temple practice, governance, and rules of sacrifice and offering. It is critical, however, to bracket any historical inquiry with a complementary and serious investigation of context. Subsequently, for example, the texts of the historian Flavius Josephus and Philo of Alexandria provide supplementary and at times, conflicting, information of the Temple.

This investigation explores the role of Solomon's Temple as metaphor, and specifically of the Islamic cognition of that exploration and of the architectural

potentialities and implications for such an understanding. We will trace the narrative thread of the Temple through the holy books of Judaism, Christianity, and Islam, and explore the Temple metaphor, and its shifts from Judaism to Islam. An initial hypothesis to assist as an investigative framework for the Temple inquiry posits that the emphasis of the Divine in the Judaic religious tradition is locational, or “site” oriented, “body-centric” for the Christian heritage and communicatively accentuated for the Islamic.

This inquiry necessarily focuses on the revealed text of the Qur’aan. The Islamic faith, as understood by its adherents, is the final, clarificatory text and Divine Message, begun at Creation, embodied through Adam, Noah, Abraham, Moses, Solomon, Jesus and culminating with Muhammad. For Muslims, the Qur’aan is the book that, in essence, completes the Judeo-Christian religious traditions.²

Paul Ricoeur’s theory of metaphor will be utilized as the initial diagnostic ‘in’ to the project. Ricoeur – particularly for the Islamic tradition – is appropriate, in that his theory of the generative metaphor dialogues with the structural and semantic nature of Arabic as a text and language. Arabic, both as a language and a text, is axiomatic and central to the Islamic understanding of the Qur’aan. This theory of metaphor becomes the nascent investigative tool for examining Solomon’s Temple as a metaphor. The parameters of this hermeneutic are subsequently initiated by Ricoeur’s theory of metaphor, and the architectural potentialities of this discussion are necessarily predicated on that metaphor being *generative*.

...could we not say therefore that the dynamics of metaphor consists in confusing the established logical boundaries for the sake of our detecting new similarities which previous categorization prevented our noticing? In other words, the power of metaphor would be to break through previous categorization and to establish new logical boundaries on the ruins of the preceding ones...in other words, the figure of speech which we classify as metaphor would be at the origin of all semantic fields...it is essential to the structure of the metaphor that the old and

the new are present together in the metaphorical twist...metaphor is a clear case where polysemy is preserved instead of being screened...³

The final section of the thesis will examine the potential architectural usage and implications of the Solomnic Metaphor – in particular how it can be applied to a perhaps fuller understanding of contemporary Islamic architecture.

The initial and ancient histories of Jerusalem offer a picture into a world composed through speculative composition and attempted reconstruction, primarily through often difficult to decipher, and at times largely conflicting, documents. Moving beyond the almost exclusive literary sources of Jerusalem's 'protohistory,' more commonly known as the Bronze Age (3000-1000 BC), religious literature and later, archeological fact become supplementary and complementary reconstructive tools for the Solomnic project. The texts of the Jewish historian, Josephus, were utilized as an historical map to assist in the assembly of archeological discoveries⁴ and as a literary foil against the wealth of information elaborated upon in the Pentateuch. The later discovery of the Temple Scroll (11QT as it is known by historians and scholars) among the collection of the Dead Sea Scrolls, provides a further layering of historical data to be added into an investigation of Jerusalem and the Temple. This exploration, however is concerned with the narrative of the Temple in the revealed texts of the Abrahamic faiths, and its implications for the study, and practice, of Islamic architecture.

It is fitting here to echo Karen Armstrong in her text, *Jerusalem: One City, Three Faiths*, where she notes that more so than any place in her experience, for Jerusalem, "history is a dimension of the present,"⁵ and this is an essential resonance of this investigation. Religious pluralism aside, this exploration into the metaphoric world of Solomon and the Temple is precisely that which Paul Ricoeur emphasizes when

elaborating and discussing his theories of metaphor - engaging a unique potentiality of knowing the future and of new categorizations of the past - by the marriage of old and new.

One of these myths is what the late Romanian-American scholar Mircea Eliade has called the myth of the eternal return, which he found in almost all cultures. According to this mode of thought, all objects that we encounter here on earth have their counterpart in the divine sphere... The rituals at a holy place are another symbolic way of imitating the gods and entering their fuller and more potent mode of existence. The same myth is also crucial to the cult of the holy city, which can be seen as a replica of the home of the gods in heaven; a temple is regarded as the reproduction of a particular deity's celestial palace. By copying its heavenly archetype as minutely as possible, a temple could also house the god here on earth... Jerusalem turned out to be one of those locations that "worked" for Jews, Christians, and Muslims because it did seem to introduce them to the divine...⁶

Of that evidence that has become available to us, H.J. Franken further notes that "Most of it seems to have been washed away with time, but some is still there to be dug up, both out of the soil and out of an enormous accumulation of later spiritual 'deposits' left there by the human mind."⁷

The Temple Mount

¹ Alberto Perez Gomez, "Juan Battista Villalpando's Divine Model in Architectural Theory," in *Chora Three: Intervals in the Philosophy of Architecture*. Alberto Perez Gomez and Stephen Parcell, editors. (Montreal: McGill-Queens University Press, 1999), 126.

² It is important to clarify a notion relevant to the discussion of the Qur'aan as a revealed text. There is, for Muslims, a fundamental relationship of life and living to the Qur'aan. This thesis emphasizes and extracts ideas based on the Qur'aan as a timeless, dynamic entity, rather than simply a text that is mapped onto historical circumstance and (at times, seeming) historical precedent and context in order to give life clarity. The Qur'aan will be used in the manner and sense that sees it as the final revelation, and as homogenous to the other revealed texts as elaborated upon in the following: "Indeed, We have revealed to you [O Muhammad], as We revealed to Noah and the prophets after him. And We revealed to Abraham, Ishmael, Isaac, Jacob, the Descendants (the 12 tribes of Israel, descended from Jacob), Jesus, Job, Jonah, Aaron, and Solomon, and to David We gave the book [of Psalms]..." Qur'aan, 4: 163.

³ Paul Ricoeur. "Word, Polysemy, Metaphor," in *A Ricoeur Reader: Reflections and Imagination*. Mario Valdés, editor. (Toronto: University of Toronto Press, 1991), 81-83.

⁴ H.J. Franken. "Jerusalem in the Bronze Age," in *Jerusalem in History*. K.J. Asali, editor. (England: Scorpion Publishing, 1989), 15.

⁵ Karen Armstrong. *Jerusalem: One City, Three Faiths*. (New York: Alfred A. Knopf, 1986), xiii.

⁶ *Ibid*, xx-xxi.

⁷ H.J. Franken. "Jerusalem in the Bronze Age," in *Jerusalem in History*. K.J. Asali, editor. (England: Scorpion Publishing, 1989), 17.

1.0 Chapter One: Judaism

1.1 The Temple in the Judaic Religious Tradition: Background

King David rose to his feet and said: "Listen to me, my brothers and my people. I had it in my heart to build a house as a place of rest for the ark of the covenant of the LORD, for the footstool of our God, and I make plans to build it. But God said to me, 'You are not to build a house for my name, because you are a warrior and have shed blood... Then David gave his son Solomon the plans for the portico of the temple, its buildings, its storerooms, its upper parts, its inner rooms and its place of atonement. He gave him the plans of all that the Spirit had put in his mind for the courts of the temple of the LORD and all the surrounding rooms...'

The Jerusalem Temple in the Judaic religious tradition has fundamentally informed the Jewish historical, religious and cultural project due to its perception and understanding as an identifying institution and as an historical and locational entity. This exploration will utilize the term 'Temple' to denote and connote the building constructed by Solomon whereas the temples of the post-exilic prophet Ezekiel and the Jewish convert Herod will be discussed as distinct from Solomon's Temple. It is necessary to establish this distinction in order to better excavate a more comprehensive understanding of the Temple within the Jewish and Christian traditions, and, consequently, to establish a case for and against precedent when the discussion turns to the Islamic cognizance of this specific enterprise.

David entered Jerusalem – how it is not elaborated upon in biblical text – and renamed the city "Ir David," the City of David. To concretize his claim of kingship and stabilize his tenuous leadership, he attempted to move the Ark of the Covenant from the western edge of his kingdom – Judah – to 'Ir David. David and his procession of thirty-thousand men began from the city of Kiriath Jearim and, when the oxen leading the cart stumbled, a man named Uzzah touched the Ark in order to steady it and was struck down by the anger of Yahweh. The Ark was then moved to the house of Obed-Edom and

remained there for three months before it allowed itself to be moved to 'Ir David. The Ark, as a potent and physical expression of Yahweh's power was moved to the tabernacle that had been prepared for it, south-west of the city, near the Gihon Spring.

...Three months later, David tried again. This time, Yahweh did allow the Ark to enter the territory of Jerusalem without mishap. David danced and whirled before the Ark, clad in only a brief linen garment, like a priest. Periodically, he stopped the procession and sacrificed a sheep and a goat. Finally the Ark was carried into the tent-shrine that had been prepared for it beside the Gihon Spring, with great ceremony and rejoicing. By deigning to dwell in the City of David, Yahweh gave an unequivocal sign that he had indeed chosen David to be King of Israel. Henceforth, Yahweh's choice of Zion as a permanent home was inextricably linked to his election of the House of David...²

David is soon inspired to build a suitable place of worship and residency for Yahweh. He tells Nathan the prophet of his desire to build a temple, but that evening, Nathan is visited by the word of God. God clarifies His peripatetic past existence and instructs Nathan to tell David that:

...The LORD declares to you that the LORD himself will establish a house for you: when your days are over and you rest with your fathers, I will raise up your offspring to success, who will come from your own body, and I will establish his kingdom. He is the one who will build a house for my Name and I will establish the throne of his kingdom forever. I will be his father and he will be my son. When he does wrong, I will punish him with the rod of men. But my love will never be taken away from him, as I took it away from Saul... Your house and your kingdom will endure forever before me; your throne will be established forever...³

King David further consolidates his power by defeating and conquering – at times with unbelievable brutality – his enemies and the surrounding nations. He destroys, among others, the Philistines, the Moabites, the Ammonites, the Arameans of Damascus.

JERUSALEM UNDER DAVID AND SOLOMON

- Present city walls
- Jebusite/Davidic city
- Solomon's extension

Jerusalem after David and Solomon, [after Armstrong]

At the height of his power, David's kingdom extended from east of Tyre (present day Sur, in Lebanon) south to Ashqelon on the Mediterranean coast to just south of the Dead Sea. His vassal states included the Damascus of modern day Syria and Moab and Edom (Jordan).

While the battle of the Ammonites raged at the siege of Rabbah, David, while walking on his palace rooftop in Jerusalem, noticed Bathsheba, the wife of his general, Uriah, bathing below. He was smitten by her beauty and sends a letter requesting her to attend to him. She lay with David and became pregnant by him. David later attempted to disguise this indiscretion but failed, and finally ordered his General Joab to place Uriah at the forefront of the battle, where he was struck. Nathan the prophet rebuked David, who repented, although the penalty for this transgression was the death of his son by Bathsheba. He comforted Bathsheba and she became pregnant again and gave birth to Solomon, who was also known as Jedidiah.

In 2 Samuel 24, in response to David's affront, Yahweh offers the King of Israel three options; three years of famine, three months of fleeing from one's enemies or three days of plague. David opts not to be placed at the mercy of man and Yahweh sends a plague that kills seventy thousand people. Apparently Yahweh was much agrieved at the calamity of Jerusalem and ordered the angel responsible for the destruction to stop. David saw the angel, standing with arms outstretched, at the threshing floor of Araunah the Jebusite (who some scholars have noted as the last Jebusite king of Jerusalem). David purchases the land from Araunah and together with him, inspired by the word of

God through Gad, built an altar to honour Yahweh. The plague of Jerusalem was averted; the site of Solomon's Temple is thus prepared.

The primary textual sources for the investigation into the Judaic Temple are the Pentateuch, which literally means, "Five Books," the *Neviim* ("prophets") and *Ketuvim* ("writings").⁴ Together, these three texts are known as the *T'nakh*.

Solomon's name first appears in the *T'nakh* in 2 Samuel 12:24-25,

"Then David comforted his wife Bathsheba, and he went to her and lay with her. She gave birth to a son, and they named him Solomon. The LORD loved him; and because the LORD loved him, he sent word through Nathan the prophet to name him Jedidiah."

Political disarray marks the next mention of Solomon in the Pentateuch. Adonijah, David's son by a woman named Haggith, attempted to claim the kingship as his own, after David had anointed Solomon as his successor. Just prior to his death, David asked his people to observe the laws of Moses, and Kings describes the beginning of Solomon's rule.

...I am about to go the way of the earth," he [David] said. "So be strong, show yourself a man and observe what the LORD your God requires: Walk in his ways, and keep his decrees and commands, his laws and requirements, as written in the Law of Moses, so that you may prosper in all you do and wherever you go, and that the LORD may keep his promise to me: 'If your descendants watch how they live, and if they walk faithfully before me with all their heart and soul, you will never fail to have a man on the throne of Israel.' ...Then David rested with his fathers and was buried in the city of David. He had reigned forty years over Israel – seven years in Hebron and thirty-three in Jerusalem. So Solomon sat on the throne of his father David, and his rule was firmly established..."⁵

Yahweh tells Solomon to ask for whatever he desires, and is pleased with the request for wisdom. Yahweh gives Solomon a "discerning heart" and "riches and honor – so that in your lifetime you will have no equal among kings,"⁶ so long as Solomon obeys Yahweh's statutes and commands, he will have all this and long life.

1.2 The Temple in the Judaic Religious Texts

In 1 Chronicles 22:5-10 David begins his preparations to build the Temple. The text of the *T'nakh* notes that:

...David said, "My son Solomon is young and inexperienced, and the house to be built for the LORD should be of great magnificence and fame and splendor in the sight of all the nations. Therefore I will make preparations for it." So David made extensive preparations before his death. Then he called for his son Solomon and charged him to build a house for the LORD, the God of Israel. David said to Solomon: "My son, I had it in my heart to build a house for the Name of the LORD my God. But this word of the LORD came to me: 'You have shed much blood and fought many wars. You are not to build a house for my Name, because you have shed much blood on the earth in my sight. But you will have a son who will be a man of peace and rest, and I will give him rest from all his enemies on every side. His name will be Solomon and I will grant Israel peace and quiet during his reign. He is the one who will build a house for my Name and He will be my son, and I will be his father. And I will establish the throne of his kingdom over Israel forever...

It is later understood, in 1 Chronicles 28:2-11, that David received the plans of the Temple directly from Yahweh and that: "...David gave his son Solomon the plans for the portico of the temple, its buildings, its storerooms, its upper parts, its inner rooms and its place of atonement. He gave him the plans of all that the Spirit had put in his mind for the courts of the temple of the LORD and all the surrounding rooms...". Solomon built this Temple on the threshing floor of Araunah the Jebusite, where David built the altar that ended the plague in Jerusalem.

Solomon's story is documented in two places in the *T'nakh*: 2 Chronicles and 1 Kings. Both writings offer, to a large extent the same information about the Temple. There are some inconsistencies that come to light when comparing the two texts, however, these are essentially counting mistakes. It is important to re-emphasize in the context of the thesis being discussed that we are not concerned with the historical truth or historicity of these texts. Rather, it is the tracing of the Solomnic narrative that is central

to this investigation. For example, the text in Kings observes 3300 foremen who supervised the project, whereas the text in Chronicles places that number at 3600.

Solomon received a congratulatory message upon succeeding David as the King of Israel from his father's friend, Hiram of Tyre. Solomon, anxious to begin the Temple of Yahweh, replies to Hiram with the following:

You know that because of the wars waged against my father David from all sides, he could not build a temple for the Name of the LORD his God, until the LORD put the enemies under his feet. But now the LORD my God has given me rest on every side, and there is no adversary or disaster. I intend, therefore, to build a temple for the Name of the LORD my God, as the LORD told my father David, when he said, 'Your son whom I will put on the throne in your place will build the temple for my Name.'

So give orders that cedars of Lebanon be cut for me. My men will work with yours, and I will pay you for your men whatever wages you set. You know that we have no one so skilled in felling timber as the Sidonians.⁷

Hiram provides Solomon with his material and in addition to the logs of cedar and pine, he notes in subsequent correspondence to Solomon that :

"I am sending you Hiram-Abi, a man of great skill, whose mother was from Dan and whose father was from Tyre. He is trained to work in gold and silver, bronze and iron, stone and wood, and with purple and blue and crimson yarn and fine linen. He is experienced in all kinds of engraving and can execute any design given to him. He will work with your craftsman and with those of my lord, David your father."⁸

The text notes that 70,000 men were assigned to work as carriers, 80,000 as stonecutters and 3300-3600 as foremen. Construction began in the second month of the fourth year of Solomon's reign. While the construction of the Temple of Solomon is outlined in both Kings and Chronicles, the clearest description is in 1 Kings 5. There we are told that the exterior dimensions of the Temple were 60 cubits long, 20 wide and 30 high (approximately 27 meters, by 9 meters, by 13.5 meters). The text continues in pointed and particularized terms to describe the interior and finish of Solomon's construction.

Conjectural Plan of Solomon's Temple [after Armstrong]

Solomon's reign lasted approximately 40 years. Historians believe that he began his kingship in 970 BC and that Temple construction began in 966. Solomon, following the early political and religious act of David in bringing the Ark of the Covenant into 'Ir David, prepared a space of honour at the rear of the Temple for the Ark itself. David sanctified the city by moving the Ark inside it's walls. Solomon provided a dwelling for the Name of Yahweh, no longer the peripatetic deity of Moses in the Sinai, but accessible from the house constructed by Solomon. Biblical accounts note that Yahweh filled the

temple with His glory in the form of a cloud, and the feasting and celebrations continued for many days. In 1 Kings 8:10-12, we read that:

...When the priests withdrew from the Holy Place, the cloud filled the temple of the LORD. And the priests could not perform their service because of the cloud, for the glory of the LORD filled his temple. Then Solomon said, "The LORD has said that he would dwell in a dark cloud; I have indeed built a magnificent temple for you, a place for you to dwell forever..."

The Temple building had three divisions internal to it: the *Ulam* (vestibule), the *Hekhal* (Cult Hall), and the *Devir* (Holy of Holies). Historians have noted the similarity of the Judaic reconstruction of Solomon's Temple with the common architectural typologies of the region: "...Among the striking parallels...are two small temples of the Canaanite city of Hazor in North-Eastern Israel, destroyed by Joshua in the thirteenth century B.C...and the small Syrio-Hittite temple or royal chapel at Tel Tainet in Northern Syria, dating from the eighth or ninth century B.C."⁹

As described in the texts of Kings and Chronicles, the Temple was made of stones quarried from the hills surrounding Jerusalem. The interior was paneled and detailed with carved cedar and inlaid with gold, such that no individual stone could be seen from the inside. The floor was constructed of cypress boards. Solomon covered the floors of both the inner and outer rooms with gold and the walls were adorned with rich carvings of cherubim, palm trees and flowers. In the *Devir*, the Ark was flanked with two cherubim, "each ten cubits high...The wing of one cherub touched one wall, while the wing of the other touched the other wall, and their wings touched each other in the middle of the room. He overlaid the cherubim with gold."¹⁰

The Interior of Solomon's Temple, from a fourteenth century Spanish manuscript

The Temple of Solomon was primarily a house for Yahweh, an abode for the Divine Presence – the *Shechinah*, or that indescribable entity. Talmudic tradition posits an additional point for consideration – that of the *Even Shetiyah*, or the ‘Foundation Stone.’ Comay notes that in a fourteenth century rabbinical text, we can read,

The Land of Israel is the middle of the earth. Jerusalem is the middle of Israel. The Temple is the middle of Jerusalem. The Holy of Holies is the middle of the Temple. The Holy Ark is the middle of the Holy of Holies. And the Stone of Foundation is in front of the Holy of Holies.¹¹

Biblical accounts of Abraham also place the altar of his intended sacrifice of Isaac at this same site. The *Akeda* (lit. Binding – as Isaac's limbs were bound like an animal¹²) of Abraham becomes the floor of Araunah and then the seat of the Temple. One of the more conspicuous and still debated aspects of the Temple are the two columns known as Jachin

and Boaz. Historical accounts dimension the columns at 40 feet high, including the capitals, and approximately 6 feet in diameter. In addition there was a large brass bowl, 16 feet in diameter that stood on the backs of 12 carved oxen, grouped in threes and facing one of the cardinal directions. Comay further notes that:

The exact origin and significance of some of the Temple equipment has been the subject of much learned speculation. The pillars, Jachin and Boaz, have been variously described as fire altars, incense altars, symbolic trees of life or a symbolic gateway for the sun. The “molten sea” has been taken to represent the primal ocean of Mesopotamian mythology. The shape of the sacrificial altar has been compared to that of the Babylonian ziggurats, stepped pyramid temples, symbolizing the cosmic order. Much has also been read in to the shape of the Temple, and its orientation eastward facing the rising sun. Whatever these esoteric meanings may have been, there is no doubt that the physical splendour of its materials and craftsmanship made the Temple one of the architectural wonders of the ancient Near East.¹³

The Holy of Holies also became a reliquary for sacred and precious objects that connect the miracles at the time of the Exodus to the Temple and the Israelites of Jerusalem. It housed Abraham’s staff, a jar of manna – as a remembrance of God’s blessing of food during the Exodus into the Sinai, and the Rod of Aaron – that staff which burst into flowers, thus signifying Yahweh’s endorsement of Aaron for his ‘sacerdotal vocation.’¹⁴

The largest textual obstacle toward a consistent architectural depiction of the Temple lies in the textual discrepancies between two firmly binding sections of the Pentateuch – that of Kings and Chronicles. These discrepancies concern dimensions – in addition to the numerical inconsistencies mentioned earlier. The later consequent representations of the Temple are quite varied (see pages 13-16 for a short sampling).

For the Jews the Temple was not only part of past history, but was connected with Messianic hope, for at the advent of the Messiah it would be rebuilt, in the shape recorded for the Solomonic Temple. For this reason the interpretation of the measurements of Solomon’s Temple was of practical, although not necessarily immediate, importance as the actual date of the Messiah’s appearance is unknown.¹⁵

The textual discrepancies were previously noted by scholars and sages in the Babylonian Talmud, and later scholars attempted to harmonize these inconsistencies. Maimonides is dismissive of the Herodian Temple as a locus for Jewish history and therefore, it is the Messianic Temple, as yet to be built that is the third Temple, following Solomon and Zerubbabel. Solomon's Temple for the Jews is a consequence to, and projective of, site and law.

The texts of Josephus – although not central to this discussion – provide additory information regarding Solomon and the Temple – again, however, these accounts in *Jewish Antiquities book VIII*, serve as an enhancement and lengthened discussion of the Biblical account. Like the *Targum Sheni* commentary on Sheba however, it is important to note the sometimes free interpretation and at times, confused understandings of the Temple by Josephus.¹⁶ His texts however, are architecturally vivid and quite descriptive:

And so the king had the foundations for the Temple laid very very deep in the ground, the material being strong stones capable of resisting the wear of time, which would grow to the soil and be a base and support for the structure to be erected upon them, and which, because of their strength from below, would without difficulty bear the great mass resting on them and the precious ornaments, the weight of which would be no less that that of the other parts designed for height and massiveness and for graceful beauty and magnificence as well.¹⁷

Abraham Malahat further notes that the bond between that of Israel and the spiritual mission of its people – the Jews – is a supreme religious ideal, that is, it is **not** a right justifiable by birth, but one that has been determined by God¹⁸. The emphasis on the land of Israel as a unique gift of God is elaborated upon in the text of Genesis. The location of God's dwelling place seems to be determined in the first book of Moses.

Solomon's temple, Plan by T.H.A Busink, 1967

Solomon's Temple, Section by T.H.A. Busink, 1967

Solomon's Temple, Front Elevation by T.H.A. Busink, 1967

Solomon's Temple, Section by T. H. A. Busink, 1967

Solomon's Temple, Reconstruction by L.H. Vincent-A.M. Steve, 1956

Solomon's Temple, Reconstruction by B. Stade, 1887.

Solomon's Temple, Reconstruction by C. Watzinger, 1993

Judaic Scholars have argued that Abraham was necessarily the 'first' Jew as the relationship between Israel and Jews was determined by God in Genesis where He says:

The Lord had said to Abraham, "Leave your country, your people and your father's household and go to the land I will show you.

" I will make you into a great nation
and I will bless you;
I will make your name great,
and you will be a blessing.
I will bless those who bless you,
And whoever curses you I will curse;
And all peoples on earth
Will be blessed through you."¹⁹

This fundamental nexus between the land of Israel to the community of Jews is noted by Abraham Malamat in the text *A History of the Jewish Peoples*. He writes: "Abraham's obedience to this command marked a turning point in the history of civilization and the inauguration of a historical process whose outcome remains to be seen."²⁰ We return again to the *Even Shetiyah* – The Foundation Stone. The site of the Temple was prepared by David and Araunah; Talmudic tradition asserts that this Even Shetiyah is the root and seed from which the world has grown. It marks the place from which Jewish prayer travels upward to the Abode of Heaven and was given a physical and tangible presence when Solomon built the Temple for Yahweh. It is further posited that this stone is also the place where Jacob rested his head, and from where he dreamt of the ladder reaching to heaven.

The land of Israel is the middle of the earth. Jerusalem is the middle of Israel. The Temple is the middle of Jerusalem. The Holy of Holies is the middle of the Temple. The Holy Ark is the middle of the Holy of Holies. And the Stone of Foundation is in front of the Holy of Holies²¹

Yahweh – the *Shechinah* – is the center of this expanding ripple, and this ripple moves outward to the Ark, the Holy of Holies, and defines the Temple of Solomon; the ultimate geographic determiner.

1.3 Solomon and Sheba

The relationship between Solomon and Sheba is quite cursory in the text of the *T'nakh*. Sheba is mentioned several times – although the context is always the same – and is essentially in reference to her meeting with Solomon and bringing him gifts of spices, gold and precious stones and of her praising Solomon:

...The report I heard in my own country about your achievements and your wisdom is true. But I did not believe these things until I came and saw with my own eyes. Indeed, not even half was told me; in wisdom and wealth you have exceeded the report I heard. How happy your men must be! How happy your officials, who continually stand before you and hear your wisdom! Praise be to the LORD your God, who has delighted in you and placed you on the throne of Israel. Because of the LORD's eternal love for Israel, he has made you king, to maintain justice and righteousness...²²

The text of Kings continues that Solomon bestows upon Sheba all that she asks for, in “addition to what he had given her out of his royal bounty.”²³ These circumstances are again mentioned in the texts of 2 Chronicles and are subsequently briefly touched upon in Job and Psalms. Sheba's role in the Old Testament seems to anchor and concretize the sagacity and wisdom of Solomon – and to testify to the sheer magnificence of his kingdom. The *T'nakh* carries little information – although there is a vast consequent literature on Sheba, and one that “eventually transforms the Queen of Sheba into Lillith, queen of the demons, who strangled infants in their cradles, could be summoned with magic charms, and as a succubus coupled with men”²⁴ These supplementary texts – the largest being the *Targum Sheni*, a scriptural commentary on the book of Esther – were often compiled with a miscellany of the author's personal opinions, ideas and a varied mixing of folkloric stories. Some later Christian pseudo-epigraphic writings - third century - such as the Testament of Solomon, further extend the dimensions of Solomon's character; he has prophesied the coming of Christ and has a

vast range of magical powers included in his knowledge (1 Kings 4:29-34) that encompass control over demons. A large portion of this further elaboration is provided by gnostic texts in the Nag Hammadi library and Jewish Haggadic traditions.

The biblical Solomon is substantively more complex, although not as elaborated upon, as the tortured Saul or the sinning and repentant. He is beloved of Yahweh, and is granted great wisdom and riches until he sins through Idolatry by honouring the non-Jewish religions and deities of his wives. In this grievous violation of the commandment, “Thou shall have no idols nor graven images before me,” lies the reason for the plunder of the temple first by the Pharaoh Shishak (1 Kings 14, 25-28, 2 Chronicles 12, 1-11), and the Temple’s eventual destruction by Nebuchadnezzar in 587 B.C.E.

Solomon emerges as a figure in the Bible that is primarily known for his wisdom and wealth – and of his building the first temple dedicated to God – not including the Tabernacle of Moses in the Sinai. His ingeniousness at resolving disputes and his authorship, although sometimes disputed, of certain Biblical texts have anchored his place in Jewish history. However, even as someone divinely elected and chosen by Yahweh – “The LORD loved him; and because the LORD loved him, he sent word through Nathan the prophet to name him Jedidiah (2 Samuel 12, 24-5), Solomon remains a figure that is ultimately corrupted by a later idolatrous devotion to some other lesser Gods; Moloch, for example, a Babylonian deity, was favoured with child sacrifice.

The characters of Solomon and Sheba are important to this exploration, as the perception of them in the religious narrative prior to the advent of the Islamic narrative remains consistent. Solomon is a biblical figure whose reign is marked by a magnificent

building tradition, but who sins grievously against Yahweh by violating one of the commandments given to Moses.

Kings 11:9 notes:

The LORD became angry with Solomon because his heart had turned away from the LORD, the God of Israel, who had appeared to him twice. Although he had forbidden Solomon to follow other gods, Solomon did not keep the LORD's command...

The biblical figures of David, Solomon and Sheba in the *T'nakh*, and of Mary and Jesus in the Christian tradition undergo a very different representation in the Islamic religious tradition. Solomon is initially perceived as a righteous man, which drastically changes in Kings 11, where he takes wives from those tribes Yahweh warned the Israelites against. Solomon's devotions are said to have strayed from Yahweh, and as a result is tested with many enemies and wars.

¹ 1 Chronicles, 28:2-11.

² Karen Armstrong. *Jerusalem: One City, Three Faiths*. (New York: Alfred A. Knopf, 1986), 41.

³ 2 Samuel 11-16.

⁴ The Pentateuch is more commonly known as the *Torah*, and contains the five books of Moses: Genesis, Exodus, Leviticus, Numbers, and Deuteronomy. *Neviim* includes Joshua, Judges, Samuel, Kings, Isaiah, Jeremiah, Ezekiel, and the book of the 12. *Ketuvim*, for example, is comprised partly of the Psalms, Proverbs, The Book of Job, Chronicles, and the Song of Songs. The entirety of this textual compilation is known in Hebrew as the *T'nakh*. Hierarchically, the importance of the textual selections is always understood as beginning with the Pentateuch, followed by *Neviim* and concluding with *Ketuvim*.

⁵ 1 Kings 2:2-4, 10.

⁶ 1 Kings 3:4-14.

⁷ 1 Kings 5:3-6.

⁸ 2 Chronicles, 13.

⁹ Joan Comay. *The Temple of Jerusalem*. (New York: Holt, Rhinehart and Winston, 1975), p. 48.

¹⁰ 1 Kings 6:23-28. The cherubim would have been approximately 15 feet, or 4.5 meters tall.

¹¹ *Ibid* p. 49.

¹² Genesis, 22:9.

¹³ Joan Comay. *The Temple of Jerusalem*. (New York: Holt, Rhinehart and Winston, 1975), p. 51.

¹⁴ *Ibid*, 50.

¹⁵ *Ibid*, 39.

¹⁶ Please see Thackeray's translation of Josephus, in particular volume V, *Jewish Antiquities, Book VIII*, published by Harvard University Press in 1934. Thackeray notes Josephus' 'confused understanding' in the notes to page 605 (g) and consequently, 607 (d) and 609 (a). It is important not to devalue the work of Josephus and the enormous contribution to historical information, but simply to note the parallel information that is available.

¹⁷ H.St. J. Thackeray, M.A. *Josephus: In 9 Volumes, V. Jewish Antiquities, Books V-VIII*. (Cambridge: Harvard University Press, 1934), 605.

¹⁸ Abraham Malamat, "Part I: Origins and the Formative Period," in *A History of the Jewish Peoples*, H.H. Ben-Sassan, editor. (Cambridge: Harvard University Press, 1976).

¹⁹ Genesis 12, 1-3.

²⁰ Abraham Malamat, "Part I: Origins and the Formative Period," in *A History of the Jewish Peoples*, H.H. Ben-Sassan, editor. (Cambridge: Harvard University Press, 1976), 3-4.

²¹ Joan Comay. *The Temple of Jerusalem*. (New York: Holt, Rinehart and Winston, 1975), pp. 49-50.

²² 1 Kings 10, 6-9.

²³ *Ibid.*

²⁴ Lou Silberman, "The Queen of Sheba in Judaic Tradition" in *Solomon and Sheba*, James Pritchard, editor. (London: Phaidon, 1974), 65.

2.0 Chapter Two: Christianity

Christianity was about a person. Therefore it was also about the people connected with him: his mother...¹

To move from the Judaic understanding of the Temple of Solomon to the Christian, we will turn to the New Testament figures of Mary and Christ. They are explicitly related to the appropriation of the Solomnic Metaphor by the Christian religious tradition. This academic project is concerned with the Solomnic Metaphor and its unique perceptions by the three Abrahamic traditions of Judaism, Christianity and Islam. In the Christian tradition, we can trace the narrative threads of the Temple into the lives of Mary and Christ. As narrative characters – Christ in particular – they most directly illustrate how this metaphor shifts from the legal and site oriented significance of the Judaic tradition into the Christian emphasis on the body.

An important notion to clarify is the connection between the Solomnic Temple of the *T'nakh* and the Temple as it exists during the lives of Mary, Christ and the beginnings of early Christianity. The Temple as it exists during the nascent period of pre- and early Christianity is that of Herod. Herod as a biblical figure does merit some discussion and elaboration in the life of Jesus – this study however, focuses on the relationship of Jesus and Mary to the Temple.²

The most widely accepted narrative source on Jesus and Mary is the New Testament. The core of the New Testament are the Gospel of John and the Synoptic Gospels: Matthew, Mark and Luke. The Gospel of Mark, also known as the Marcan Outline, provides the essential basic framework of the Synoptic Gospels of Matthew and Luke. These synoptic texts share a fairly similar portrait of the life of Jesus.

The Synoptic Gospels and the other New Testament texts (The Gospel of John, Acts and the Letters of the seminal Christian figure Paul – which includes Romans, Corinthians, Thessalonians, etc.) are appended to the texts of the *T'nakh* and form the entirety of the Christian Bible. There are also a number of non-orthodox Gospels. Some may pre-date the four of the New Testament. These include, for example, the texts of the Gospel of Thomas, the Gospel of James, the Gospel of Mary, and a number of more 'geographically-centric' gospels: the Egyptians, the Nazoreans, the Ebonites. The wealth and availability of additional texts is in large part due to the proliferation of the dualist gnostic traditions that sprang up in and around the early Christian period.

The spiritual drive and focus of the Early Christian movements continually referenced the Old Testament and the works of Paul. The stories and traditions of the pre-Jesus life of the Jews elaborated upon in the texts of the *T'nakh* are a fundamental and inarguable component of Christian life. The Christian Tradition is seen as the sequential inheritor of the tradition of Abraham and Moses.

No matter how much the early Christians sought to distance themselves from Judaism, however, they remained inextricably bound to it and to its notion of revelation. Claims of Christian truth rested squarely on the Hebrew sacred texts: Jesus was the Messiah "promised beforehand through his prophets in the holy scriptures."³

Because Christianity saw itself as the natural heir to the Judaic tradition, the understanding of Solomon and Sheba was inherently the same for the early church as that of the Jewish praxis. Solomon as a Jewish figure and Solomon as a Christian figure are one and the same; the *T'nakh* texts that mention him are writings that are congruent and essential for the Christian tradition. Some later Christian pseudo-epigraphic writings of the third century and beyond, such as the Testament of Solomon, add subsequent layers to Solomon's personality. Many of the later writings are often not credible as historical

sources and tend to be dismissed as romanticized or folkloric literature. A large portion of these documents are provided by the gnostic texts in the Nag Hammadi Library and the Jewish Haggadic traditions.

2.1 The Virgin

God sent the angel Gabriel to Nazareth, a town of Galilee, to a virgin pledged to be married to a man named Joseph, a descendent of David. The virgin's name was Mary. The angel went to her and said, "Rejoice, you who are highly favoured! The Lord is with you." Mary was greatly troubled at his words and wondered what kind of greeting this might be. But the angel said to her, "Do not be afraid, Mary, you have found favour with God. You will be with child and give birth to a son and you are to give him the name Jesus. He will be great and will be called the Son of the Most High. The Lord God will give him the throne of his father David, and he will reign over the house of Jacob forever; his kingdom will never end."

"How will this be?" Mary asked the angel...⁴

...Not that he entered, but that he bowed down so close to her the face of a young man, this angel, that her gaze as she glanced up joined with his, as if all outside there suddenly seemed void...⁵

There is very little Biblical information on Mary. She appears in the texts of all the Gospels and is mentioned in the Pauline letters only in passing. The infancy narrative in Paul's texts are brief (see Romans 1:3-4, for example) and in Galatians 4:4-5, he notes that "But when the time had fully come, God sent his Son, born of a woman, born under law." The emphasis on Mary differs in the Gospels.

Of the Gospels, Mark presents the most brief and perhaps most dismissive portrait of Mary. There is no infancy narrative that attests to the Virginal birth and Jesus' family claims that he is insane (Mk, 3:20-21) and he is scorned by the people in his hometown (Mk, 6:1-6). This text is absent from Luke and partially present in Matthew. Mary appears again when she and Jesus' brothers come to visit him, but are made to be an object lesson and after he acknowledges them, he claims "Whoever does God's will is

my brother and sister and mother.”⁶ This same instance is found in the Synoptic texts in Matthew 12:46-50 and Luke 8:19-21 with minor differences.

The infancy narrative in Matthew emphasizes Joseph and his uncertainty with Mary’s miraculous conception. She is mentioned in name but the brief text concerns itself completely with Joseph and his state of mind (Matthew, 1:18-24). Luke presents the most sensitized picture of Mary, and is the only text that describes the angel Gabriel’s message to her that she is in God’s favour. Importantly, Luke’s text is the only one that directly links Mary to the Temple. Mary’s annunciation is paralleled and prefaced with the story of Zechariah and Elizabeth, and of the miraculous birth of John the Baptist. Both Elizabeth and Zechariah were descendents of Aaron and are consequently historically connected with the Temple; Zechariah is also a priest. The Davidic connection is further emphasized in the New Testament (Romans 1:1-3) and although the Marcan and Lukan genealogies differ, Jesus and Mary are understood to be descended from David and are historically connected to this ancestral house.

Mary and Joseph present the infant Jesus in the Temple on the eighth day after his birth as prescribed by Jewish law. The infant Jesus is glorified by a holy man named Simeon and the prophetess Anna. They both testify that the infant Jesus is the Lord’s promised salvation and the redeemer of Jerusalem. Both Mary and Joseph are amazed at the praise heaped on the infant. The Temple association continues as the boy Jesus grows. His parents would visit Jerusalem for the Passover feast each year and, on one occasion the boy Jesus goes missing. They find him:

After three days they found him in the temple courts, sitting and asking among the teachers, listening to them and asking them questions. Everyone who heard him was amazed at his understanding and his answers. When his parents saw him, they were astonished. His mother said to him, “Son, why have you treated us like this? Your father and I have been anxiously searching for you.”

“Why were you searching for me?” he asked. “Did you not know I had to be in my Father’s house?”⁷

The text of John notes that Mary is present when Jesus performs his first miracle of turning water into wine at the wedding feast in Cana. She notes to Jesus that there is no more wine, and in John 2:4, Jesus responds “ Dear woman, why do you involve me?...My time has not yet come.” The initial confusion over the miraculous nature of her son’s birth and intelligence has dissipated here – she is fully aware of Christ’s unique stature. She encourages the servants to do as her son says, and this is documented in the text of John as the first of Christ’s miraculous signs.

Mary [artist unknown]

The Virgin [artist unknown]

Detail, Virgin with Saint Anne, Leonardo Da Vinci, 1508

Annunciation, Sandro Botticelli, 1489.

Annunciation, Fra Angelico, 1439-1443

Annunciation, Dante Gabriel Rossetti, 1849.

Mary is mentioned finally in John at the scene of the Crucifixion, the text of which is absent from the synoptic gospels. She stands at the foot of the cross with Elizabeth and Mary Magdalene. In John 19: 25-27, we observe the following:

Near the cross of Jesus stood his mother, his mother's sister, Mary the wife of Clopas, and Mary Magdalene. When Jesus saw his mother there, and the disciple who he loved standing nearby, he said to his mother, "Dear woman, here is your son," and to the disciple, "Here is your mother." From that time on, this disciple took her into his home.

The final appearance of Mary in the New Testament occurs in Acts 1:14, where Mary kneels in prayer with the apostles.

Mary's life in the New Testament begins at or just before the Annunciation; of her past the text is silent. The gnostic and apocryphal texts provide more information about this part of her life – although even here the narratives are concerned largely with Christ. A large portion of the early life of Mary is to be found in the Greek Book of James, later known as the *Protoevangelium* during the Renaissance. Not considered to be an historical document, it tells a pre-annunciation tale of Mary and her parents. It takes liberal interpretive freedoms that are often completely incongruent with the texts of the Gospels. The *Protoevangelium* ascribes a virgin birth to Mary that echoes the Biblical story of Abraham and Sarah and suggests a much closer relationship of Mary to the Temple than is depicted in Luke's texts. James underscores Mary as a unique and precious child who – like Jesus – is presented to the Temple at her birth and is magnified and praised by the Priests. She dances on the Temple steps and becomes a handmaiden of the temple, living there until the age of 12, where she was "fed by the hand of an angel." As a romanticized narrative, the *Protoevangelium* presents a literary tale that encompasses a portrayal of Mary that departs from the text of the Gospels. Geoffrey Ashe notes that the

text of the *Protoevangelium of James* was denounced by St. Jerome as “a fabrication of heretics, apocryphal nonsense, idle dreams.”⁸ Like the commentaries on Esther, or the later elaborations that turns the Queen of Sheba into a ‘demon’ and ‘succubus,’ the *Protoevangelium of James* poses seriously divergent events from the Gospels. Ashe further notes that:

It is not history, and there is very little reason to suspect genuine tradition behind it. The author gives himself away by his gross ignorance of the setting.... furthermore, no young maidens were attached to the Temple. At the time when Mary would have been there, Herod the Great, King of Judea under Rome's aegis, was carrying out a grandiose rebuilding of the whole structure... The idea of a little girl in residence, with workmen tramping around her and gigantic blocks of stone rumbling past is simply comic... Even as scriptural romance, this first part of the *Protoevangelium* is feeble. The author's knowledge of the Gospels is sketchy, or perhaps he has only read them in spurious versions, which weaken his credit when his story is compared with the approved ones...⁹

The *Encyclopedia of Early Christianity* notes the following:

...Although the work was rejected as uncanonical by the *Decretum Gelasianum* in the sixth century, the *Protevangelium* has had a considerable influence in liturgy and art and is important as a principal source of Marian Doctrine. From it, there developed the Feast of the Presentation of Mary in the Temple and the devotion to St. Anne...¹⁰

The Gospels provide little comparative information on Mary but as a narrative datum they depict – Luke in particular – Mary as a sincere and devout follower. She lives with the most beloved of Jesus' disciples, and, later is seminal to the development of Christian theology beyond the New Testament era.¹¹ The *Protoevangelium* is not a historical source, but its influence in later 12th and 13th century Christianity is large. The development of Mary as a metaphor for the Temple is due in large part to this text.

Presentation of the Virgin in the Temple, Fra Carnevale, 1467

Presentation in the Temple, Giotto, 1305

Luke's portrayal of Mary is essentially the one that comes to dominate traditional and contemporary understandings of the Virgin.

She was grave and dignified in all her actions. She spoke little and when it was necessary to do so. She listened readily and could be addressed easily. She greeted everyone. She was of medium height, but some would say she was slightly taller than that. She would speak to everyone fearlessly and clearly, without laughter or agitation, and she was specially slow to anger. Her complexion was of the colour of ripe wheat, and her hair was auburn. Her eyes were bright and keen, and light brown in colour, and the pupils were of an olive green tint. Her eyebrows were arched and deep black. Her nose was long, her lips were red and full, and overflowing with the sweetness of her words. Her face was not round, but somewhat oval. Her hands were long, and her fingers also.¹²

She is innocent, shy, young and, after her annunciation by Gabriel, becomes the mother of God: sincere, devout, the 'Queen of Heaven;' she is Mary *Magnificat* and *Magna Mater*, the Great Mother. Parallels are drawn between Mary and Eve, as both were born without the stain of original sin. Mary becomes, through God's grace upon her, the chosen womb for God's incarnation upon this earth. She becomes the Temple, the Ark of the Covenant and the Holy of Holies: a vessel that housed, carried and surrounded the presence of God. Mary becomes the Temple made flesh.

2.2 Jesus

Jesus is also to be found as a teacher in a gnostic vein, as a rabbi from Galilee at odds with some of his rabbinic contemporaries, as a charismatic pietist, as a social revolutionary, as a key figure in the violent resistance to Roman rule, as a peripatetic philosopher in the Greco-Roman mold (Stoic, Pythagorean and/or Cynic), and as an eschatological enthusiast. Of course, that list of categories might be extended, and each of them has its own history and appeal...¹³

The gospels of Matthew, Mark, Luke and John present some strikingly unique portraits of Jesus. Although the texts share some parallel discussions, the picture of Jesus that emerges differs in each. Each text contains its own specific and unique sections.

What concerns us, however, is Christ's relationship to the Temple and how the metaphor is adopted and transformed by his life and words.

Matthew places emphasis on the text as a 'teaching gospel,' and a majority of the Gospel focuses on Jesus' ministry as a teacher. Sections 5-25 hinge on Jesus' sayings and parables. Mark's text is the smallest of the Gospels and Jesus is presented almost immediately through his baptism by John and temptation by Satan in the wilderness. The text is largely centered on Jesus' actions – his healings of the sick and demon possessed and other miracles. A substantial portion of Luke's text is centered in Jerusalem – and provides, among all the gospels, the most comprehensive description of the infancy narrative and a picture of Jesus' pre-ministry relationship to the Temple. John's text is chronologically different, although the emphasis is on Jesus as the Messiah, and contains several discussions of resurrection that are absent from the other Gospels. The following sections will deal specifically with Christ's relationship to the Temple.

2.2.1 The Infancy Narrative.

The texts of Matthew and Luke provide the most direct information on the infancy narrative in the Gospels. As we have noted in the previous section on Mary, Matthew places emphasis on Joseph, and of his coming to terms with Mary's conception. Luke however, details a more comprehensive picture and underscores Jesus' presentation in the Temple as an infant. This incident is elaborated upon in Luke 2:21-39. Jesus is blessed by the priests and confirmed by Simeon and Anna as the hope and salvation of the world. Luke continues with Jesus' presence in the Temple at the age of 12; his parents discover him there in the Courts of the Temple discussing and debating with the wise men and scholars. They are amazed and confused at this occurrence. In response to her

reprimand, Jesus says to his mother, “Why were you looking for me? Did you now know I had to be in my father’s house?” Luke 2:49. Luke provides the most encapsulated picture of Christ’s life as a youth, although historically his middle years (between this incident at the Temple to his Baptism by John) are blank in the Gospels.

The baby Jesus presented in the Temple, Fra Angelico, 1425-30

2.2.2 The Christ and the Temple

The Temptation by Satan

Jesus’ interaction with Temple – after his baptism by John – occurs at several instances in the text of the Gospels. One of the first occurrences takes place during his temptation by Satan in the wilderness; this is mentioned in each of the synoptic texts but

is absent from John. It is noted as the second temptation by Satan in Matthew 4:5-7 and the third in Luke 4:9-12. Mark 1:13 notes Jesus' temptations but only notes that "...he was in the desert forty days being tempted by Satan. He was with the wild animals, and angels attended him." Satan brings Christ to the highest point of the Temple, and asks Jesus to throw himself down, trusting in God to save him. The text of Luke is as follows:

The devil led him to Jerusalem and made him stand on the highest point of the temple. "If you are the Son of God," he said, "throw yourself down from here. For it is written:
 "' He will command his angels concerning you to guard you carefully; they will lift you up in their hands, so that you will not strike your foot against a stone.'"

Jesus rejects Satan thrice, and thus freed, returns from the desert.

The Money lenders and Traders

Jesus entered Jerusalem, knowing it was dangerous for him to do so. This is documented in the synoptic texts, but only Mark notes that after entering the city, Jesus went directly to the Temple, and giving the lateness of the hour, retired to a house in Bethany (Mark 11:11). The synoptic parallels are Matthew 21 and Luke 19:28-44.

Jews were forbidden to pay the Temple tax with traditional Roman coins, as the coins had the 'graven' image of Caesar upon them. Moneychangers operated out of the Temple to supply observant Jews with plain coins – for a profit. Jesus was angered that the Temple has become a 'den of robbers' and, we observe in Luke 19:45 that,

Jesus entered the Temple area and drove out all who were buying and selling there. He overturned the tables of the money changers and the benches of those selling doves. "It is written," he said to them, "My house will be called a house of prayer, but you are making it a den of robbers."

All four gospels note this incident, with some textual differences. The Marcan version notes that Christ says "Is it not written, My house will be called a house of prayer for all nations, but you have made it a den of robbers," (Mark 11:17). The Matthean text

of 21:12-13 echoes the version described in Luke. John 2:12-17 notes that Jesus fashions a whip out of cords and drives the traders from the temple, condemning their commodification of God's house. He "made a whip out of cords, and drove all from the temple area, both sheep and cattle; he scattered the coins of the money changers and overturned their tables..." Jesus is angered that his Father's house has become a bazaar.

Christ driving the Traders from the Temple, El Greco, c. 1600

Christ the Teacher

Christ is also seen to be a teacher in the Temple in all of the Gospel texts. In Matthew, he is described as healing the lame and blind at the Temple, and instructing the people of Jerusalem; the high priests and elders of the Temple question his authority,

The Purification of the Temple, Jacopo Bassano, date unknown

(Matthew 21:23-27). The congruent text in Mark is found in 11:27-33 and in Luke 20:1-8. Luke notes in 19:47 that “Every day he was teaching at the temple. But the chief priests, the teachers of the law, and the leaders of the people were trying to kill him. Yet they could not do it, because all the people hung on his words.” Jesus’ teaching in the Temple is evidenced in Matthew, Mark, and Luke. In Luke, Jesus’ teaching occurs after his cleansing of the Temple.

Death and the Resurrection

Jesus prophesies his betrayal, his death and the destruction of the Temple and Jerusalem at a number of instances in the four Gospels. He notes in the synoptic texts (Matthew 24:1-2, Mark 13:1-2, and Luke 21:5-6) the destruction of the Temple in response to his disciples remarking on the beauty of its adornments, stone and gifts. In Matthew, Jesus’ attention is called to the Temple precinct, in Mark a disciple comments on the magnificent stone and remarkable building, and in Luke, the disciples are observing the adornments when Jesus responds with “As for what you see here, the time will come when not one stone will be left on another; every one of them will be thrown down,” Luke 21:6.

The text of Matthew notes that following Peter’s Confession of Christ, and just prior to the Transfiguration, Christ speaks of his imminent death and torture at the hands of his captors (Matthew, 16:21). The text of Luke 9:22 confirms the Matthean description of Jesus’ death and of his rising again after three days. Following the Transfiguration, the text of Matthew 17:22 notes that “The Son of Man is going to be betrayed into the hands of man. They will kill him, and on the third day, he will be raised to life.” The parallel in Luke is the same, but does not note the betrayal. The synoptic texts note again

in Matthew 20:17, Mark 10:32-33, and Luke 18:31 the instance of Jesus predicting his death. These predictions occur before his entry into Jerusalem. Jesus predicts that he will be condemned and handed over to the Gentiles, who will mock, abuse and flog him, and that three days later he will rise. This premonition is further elaborated in Matthew 26:10-12 and Mark 14:3-9, where Jesus is anointed with oil by a woman in house he is staying at. At first the disciples are angered by this act, but Jesus tells them that he is being prepared for burial.

The Gospel of John

After he purifies the Temple of the money-lenders and traders, and when asked by the Jews by what miracle can he prove his authority, Jesus notes:

“Destroy this temple and I will raise it again in three days.” The Jews replied, “It has taken forty six years to build this temple, and you are going to raise it in three days?” But the temple he had spoken of was his body. After he was raised from the dead, his disciples recalled what he had said (John 2:19-22)

This statement is brought as evidence against him in his trial before Caiaphas, as noted in Matthew 26:59-61, and Mark 14:55-59, “We heard him say, “I will destroy this man-made temple, and in three days will build another, not made by man.” A similar circumstance plays out when Jesus is led to his death. On the cross he is mocked by onlookers that claim “You who are going to destroy the temple and build it in three days, save yourself! Come down from the cross, if you are the Son of God!” This text is found in Matthew 27:40 and Mark 15:29.

Jesus’ physical connection to the Temple begins just after his birth, and continues throughout his later life. The Temple becomes a symbol of what Jesus perceives as the corruption of the tradition brought by Moses and Abraham and a complete mockery of the Covenant. Mary houses the physical incarnation of God and God’s presence in her.

In John it becomes clear that Jesus is now referring to the Temple of his body. As Mary is the beginning of the Christian Solomnic Metaphor, Jesus is the end. John notes in 1:14 that "The word became flesh and lived among us." At the last supper (congruent in Matthew 26:26-29 and Mark 14:22-26), Luke writes in 22:19, "This is my body given to you." In Matthew 12: 6: Jesus exclaims, "I tell you that one greater than the Temple is here!" Subsequent in Matthew 12:40 we read that:

For as Jonah was three days and three nights in the belly of a huge fish, so the Son of Man will be three days and three nights in the heart of the earth. The men of Nineveh will stand up at the judgement with this generation and condemn it; for they repented at the teaching of Jonah, and now one greater than Jonah is here. The Queen of the South will rise at the judgement with this generation and condemn it; for she came from the ends of the earth to listen to Solomon's wisdom, and now one greater than Solomon is here."

After Mary, Christ becomes the Temple – the metaphor shifts from the Judaic emphasis of site to the Christian emphasis of the body.

¹ Geoffrey Ashe. *The Virgin*. (London: Routledge and Kegan Paul, Ltd., 1976), p. 35.

² For a substantive and thorough discussion of Herod, please see Peter Richardson's text, *Herod: King of the Jews and Friend of the Romans*. (South Carolina: University of South Carolina Press, 1996.) The relationship of Antipas to Jesus can be found in Chapter 12: 'The Herods and Christianity.'

³ John Corrigan, Frederick M. Denny, Carlos M. N. Eire and Martin S. Jaffee, editors. *Jews, Christians, Muslims: A Comparative Introduction to Monotheistic Religions*. (New Jersey: Prentice-Hall, Ltd., 1998), p. 28.

⁴ Luke 1:26-34.

⁵ Rainer Maria Rilke. "Annunciation to Mary," in *The Life of the Virgin Mary. Translated with an Introduction and Notes, by C.F. McIntyre*. (Connecticut: Greenwood Press, 1947), p. 9.

⁶ Mark 3: 31-5.

⁷ Luke 2:46-49.

⁸ Geoffrey Ashe. *The Virgin*. (London: Routledge and Kegan Paul, Ltd., 1976), p. 77.

⁹ *Ibid*.

¹⁰ Everett Ferguson, editor. *The Encyclopedia of Early Christianity*. (New York: Garland Publishing, 1998), p. 955.

¹¹ *Ibid*, p. 733.

¹² Geoffrey Ashe. *The Virgin*. (London: Routledge and Kegan Paul, Ltd., 1976), p. 79. Ashe further notes that Augustine, who lived much earlier than Epiphanius, noted that "...if she was Jesus' only human parent, all his physical heredity came from her. So they must have been very much alike, and we can picture her as a feminine version of the man in the Shroud: above average height, with a longish face and calm, reposeful beauty." (page 80).

¹³ Bruce Chilton. *The Temple of Jesus: His Sacrificial Program within a Cultural History of Sacrifice*. (Pennsylvania: Pennsylvania State University Press, 1992), 91-92.

3.0 Chapter Three: Islam

The story of Solomon and the Temple appears only once in the Qur'aan (See appendix A). To understand the Temple as an Islamic metaphor, it is necessary to bracket this discussion with a contextual exploration of the Qur'aan as the fundamental entity in Islam – the Divine *Ipissima Verba* of God.¹

The Islamic understanding of Solomon's Temple departs from the Judaic notion of the Temple as 'site' and 'law,' and from the Christian emphasis on the Temple as the Body. We will, however, explore the roles of Mary and Christ as they are understood within the context of the Islamic religious tradition. This discussion will epilogue the contextual framework of the Qur'aan and will preface the discussion of Solomon and the Temple. It is important to underscore here that Islam is understood to be the sequential inheritor of the tradition of Abraham and Moses and is the completion and finalizing of the religious traditions of Judaism and Christianity. We observe in the Qur'aan the words of God:

Indeed, We have revealed to you [O Muhammad], as We revealed to Noah and the prophets after him. And We revealed to Abraham, Ishmael, Isaac, Jacob, the Descendents (the 12 tribes of Israel, descended from Jacob), Jesus, Job, Jonah, Aaron, and Solomon, and to David We gave the book [of Psalms]...²

The Qur'aan acknowledges the scripture given to the past prophets of the Old and New Testaments, as it acknowledges a noble lineage of prophets that begins with Adam and culminates in Muhammad, the last of the prophets.

3.1 The Qur'aan

The Qur'aan and the figure of Muhammad are intricately and inseparably connected. The Qur'aan was revealed to him; the revelations brought by the Archangel

Gabriel through the command and will of God. It is therefore **through** him that this text was revealed. The text was revealed over a period of twenty-three years that began when the Prophet was forty years old.

*Makkah*³ had become haven for a pantheon of gods and goddesses, the House of God (*Ka'ba* in Arabic) built by Abraham and his sons now housed the idols of the polytheistic tribes of the Arabian Peninsula. Muhammad would often retreat to quiet place of reflection at *Jabal an-Nur* (Mountain of Light). At his place of reflection in the cave of *Hira*, Muhammad felt an awesome presence in the space with him and felt as though he was held tight, constricted. He was commanded by an other-wordly voice, "*Iqra!*," – "read" or "recite." He replied "I do not know how to read." The insistent voice said a second time, "*Iqra!*" and Muhammad again repeated in the negative. The third time, Muhammad answered "What shall I read?" Gabriel then says, "Read! In the name of your Lord who created; Created man from a clinging clot. Read! Your Lord is the Most Generous, Who taught by the pen. Taught Man what he did not know," 96:1-5.

The first revelation of the text of the Qur'aan begins with the imperative, "recite" and continues to note that it is through the pen that man will be taught. The Qur'aan is fused with Arabic. The Qur'aan is an eternal, dynamic and non-fixed entity therefore makes Arabic a divine language, the language of revelation. The text of the Qur'aan says in *sura* ('chapter') 7, *ayah* ('verse') 157:

Those who follow the Messenger, the unlettered prophet, whom they find written in what they have of the Torah and the Gospel, who enjoins upon them what is right and forbids them what is wrong...and relieves them of their burden and the shackles which were upon them.

Islam, through the Qur'aan, honours and acknowledges the original teachings, prophets and revealed scripture of the Judaic and Christian teachings. It is a uniquely

Islamic position that necessitates – in the pronouncement of the testaments of faith – an honouring and importantly, a belief in the prior religious traditions. The axiomatic message of Islam is that of *Tawhid* – the Oneness of God. Faruqi notes that the “understanding of the Qur’aan knows of no hermeneutical problems such as affect the Bible. The only hermeneutic the Qur’aan knows is lexicographic.”⁴ There is no difference of deeper or ideological concern and content; early Islam saw the development of an extensive and rigorous science and study of Qur’aanic *tafsir* (exegesis). The secondary source is the Prophetic Tradition – the *Sunna* – of the Prophet. It records his sayings, actions, opinions and is recorded and transmitted through the *Hadith* (‘sayings’), which are also subject to a complex and rigorous methodology that determines the chain of narrators and the consequent ‘strength,’ or ‘weakness’ of the oral tradition and its acceptability as a reliable source. The *Hadith* source, though important, can only be secondary to the Qur’aan and as an expository and explanatory source is a fundamental co-component for the majority of Muslims.

3.2 Mary (*Maryam*) in the Islamic Tradition

Jesus and Mary are mentioned numerous times in the text of the Qur’aan. Mary is the title and subject of 1 of the 114 chapters (*surahs*) of the text of the Qur’aan and Jesus is usually mentioned in the context of Mary. The chapter on Mary, *sura* 19, is phonetically unique in the Qur’aan and is unified according to its recitation and reading; it is a very rhythmic selection of prose. Mercy is the prevalent theme in this chapter, one of the names of God, *ar-Rahman* – the Ever and Most Merciful – is mentioned over 15 times in this text.

Mary

Sura 19 presents an initial structural similarity with the Gospel of Luke, in that the story of Mary is first prefaced with the story of Zakariyyah (Zechariah). He [Zechariah] is presented as a noble man and prophet – a priest at the temple – who is entrusted as Mary’s guardian in the temple. Zechariah is amazed as the bounty of sustenance miraculously increases while Mary lives at the Temple, 3:37. The Qur’aanic text, 3:38, emphasizes that it is Mary’s virtuousness that inspires Zakariyyah to supplicate to God – he is saddened that there is no one in his life to inherit his religious knowledge and prophethood – to bless him and his wife with a child. A child is miraculously born through God’s intercession, and is named Yahya (John).

The text gives a full and complete account of Mary’s encounter with archangel Gabriel in 19:17-21:

And she took, in seclusion from them, a screen. Then We sent to her our Angel [Gabriel], and he represented to her as a man. She said, “Indeed, I seek refuge in the Most Merciful from you, [so leave me] if you should be fearing God. He said, “I am only the messenger of your Lord to give you news of a pure son.” She said, “How can I have a son while no man has touched me and I have not been unchaste.” He said, “Thus [it will be]; your Lord says, ‘It is easy for Me, and We will make him a sign to the people and a mercy from Us. And it is a matter [already] decreed.’”

The text continues with Mary’s distress during childbirth, and God’s consolation with food and sustenance. We learn that Mary’s father and mother were good people, not unchaste, and read further testimony to the beauty and strength of her character. A parallel narrative occurs in the third *sura*, called *Ali-‘Imran* – The Family of Imran. Imran is depicted here as the father of Mary – and relates the story of Zechariah, and of Mary’s annunciation. There is some textual elaboration. The text of *Ali-‘Imran* expands on Gabriel’s last words to Mary as compared to 19:17-21. In 3:49, we read that:

And I will make him a Messenger to the Children of Israel. He will say: "I bring you a sign from your Lord. From clay I will make for you the likeness of a bird; I shall breathe life into it and it shall become a [living] bird, by God's leave. I shall give sight to the blind, heal the leper, and raise the dead to life, by God's leave. I shall tell you what to eat and what you store up in your houses. Surely that will be a sign for you, if you are believers.

Mary has a special honor in that a *sura* is named after her, and she is further praised in 3:42-3, "And [mention] when the angels said, "O Mary, indeed God has chosen you and purified you and chosen you above the women of the worlds. O Mary, be devoutly obedient to your Lord and prostrate and bow with those who bow in prayer." She is revered in Islam as a righteous woman, one of those granted Paradise – but Islamic reverence departs from the Christian worship of Mary the "Mother of God". Indeed, for Islam, Christ is a remarkable man, blessed with gifts from God and endowed with the unique prophetic role as the Messiah, but he, as all the prophets in the Islamic world-view, is a created being, a mortal man. This position is emphasized in 3:84, where the text of Ali-'Imran says:

Say, "We have believed in God and in what was revealed to us and what was revealed to Abraham, Ishmael, Isaac, Jacob, and the Descendants, and in what was given to Moses and Jesus and to the prophets from their Lord. We make no distinction between any of them."

3.3. Jesus

Jesus is esteemed in the Islamic tradition as a noble prophet to the land of Israel, as a unique human being blessed with remarkable gifts by God, and as the prophesied Messiah at the end of the ages. The Christian (Catholic) tradition posits Jesus' divinity and the trinity – of Father, Son, and Holy Spirit. Islam emphatically denies Jesus' divinity. The Qur'aan repeatedly attests to his prophethood and humanity (5:17, 5:72, 9:30-1) and to his pronouncement of the unity of God, (3:51, 4:172, 5:116-7, 43:63-4).

There are a number of Qur'aanic verses that further note his blessedness by God and note that he indeed was given the scripture of the gospels. The text of the Qur'aan notes his role as a messenger to Israel at a number of instances. The writings in *Surah al-Mai'dah*⁵ provide a series of short, vivid narratives that encapsulate Jesus' humanity and belief in God, and, in addition, to his role as messenger to Israel. In addition, there are a number of textual instances that refute the Crucifixion, including 19:30, 19:35 and 4:

157-8 in the chapter called, *an-Nisa'* – The Women – where we read:

And [for] their saying, "Indeed, we have killed the Messiah, Jesus, the son of Mary, the messenger of God." And they did not kill him, nor did they crucify him; but [another] was made to resemble him to them. And indeed, those who differ over it are in doubt about it. They have no knowledge of it except the following of assumption. And they did not kill him for certain."

The Qur'aan declares and maintains the Solomnic ancestry of David, through Mary's father, 'Imran. This genealogy is emphasized by a number of Qur'aanic verses, with the text of 6:84-87 listing Jesus among such others as Noah, David, Solomon, Job, Joseph, Moses, Aaron, Elijah, Jonah, and Lot. Jesus was a messenger to Israel telling the Jews to renew the covenant that God had established through previous prophets and revelation.⁶

There is a vast subsequent literature of Jesus related Hadiths that emerge from the later records of the Prophetic Traditions. These elaborate on instances in Jesus' life that are correspondent to his character and personality as elaborated upon in the Qur'aan. In addition to expanding moments in his life, they add a dimension to the prophecies of the end of the ages. Qur'aanic and Hadith literature note the strong connection between Jesus and Muhammad, as historically and chronologically, there were no prophets between them.

It was transmitted by ‘Abdullah ibn ‘Umar that the Prophet Muhammad, may God bless him and give him peace, said, ‘ I dreamt at night that I was at the Ka’ba, and I saw a dark man like the most handsome of dark men you have ever seen. He had hair reaching to between his ears and his shoulders, like the most excellent of hair you have ever seen. He had combed his hair, and water was dripping from it. He was leaning on two men, or on the shoulders of two men doing tawaf [circumambulation] around the Ka’ba. I asked, “Who is this?” It was said, “The Messiah, son of Mary.”’

Abu Hurayra reported that God’s messenger, may the peace and blessings of God be upon him, said “I am the nearest of kin to Jesus, son of Mary, in this world and in the next. The prophets are brothers, sons of one father by co-wives. Their mothers are different, but their way of life is one. There has been no prophet between us.”⁸

3.4 Jerusalem (*al-Quds*)

Historically, Jerusalem holds a special import in Islamic tradition, although it is not mentioned by name in the text of the Qur’aan. The Qur’aan ascribes to it a great beauty and it is a site much blessed by God. Before the historical settling of the land of Palestine one of the Islamic *Hadith* traditions notes that the Second or Farthest Mosque was built 40 years after the *Ka’ba* was constructed.⁹

Sura 23:50 notes that “We made the son of Mary and his mother a sign that sheltered them within a high ground having level [areas] and flowing water.” Verse 22 in the chapter titled *Maryam*, notes: “So she conceived him [Jesus] and she withdrew with him to a remote place.” In these instances, the text “high ground,” and “remote place,” could refer to the area around Jerusalem. The words ‘high ground’ and ‘remote place’ are understood by scholars to be *mutashabihat*.¹⁰

The 17th chapter of the Qur’aan, *al-‘Isra* – the Night Journey¹¹ – tells of the journey of the Prophet Muhammad to Jerusalem and his ascension –*Mi’raj* – to heaven from the Temple Mount. Verse 1 notes that, “Exalted is He who took his Servant [Muhammad] by night from *al-Masjid al-Haram* [the sanctuary of the *Ka’ba*], to *al-*

Masjid al-Aqsa, [the ‘distant’ mosque, the Temple in Jerusalem] whose precincts we have blessed, to show him of Our signs. Indeed, He is the Hearing, the Seeing.” The ascension literature for the night journey of the Prophet is voluminous. Traditional *Hadith* sources note that it is at the Temple mount that the Prophet ascended on *al-Buraq* [a winged steed] to the heavens. As he progressed through each layer he met some of his predecessors: Adam on the first, John and Jesus on the second, then Joseph, Enoch, Aaron, Moses, and finally, Abraham. Eventually he nears God, and the text of Chapter 53 – *an-Najam*, the Star – notes in verse 9 that he [Muhammad] was “...at a distance of two bow lengths or nearer.” It is here that Muhammad is bestowed the gift of prayer for his nation, and he is also, according to tradition, given an account of the fall and destruction of the Temple. He returned to *the Masjid al-Aqsa*, and leads the prophets of past generations in prayer. He is also instructed to tell the people to change the orientation of their prayer from Jerusalem to *Makkah*, towards the first house.

Islamic eschatology maintains that Jerusalem and the area of the Temple Mount will be the gathering place of the resurrected nations of the earth, and the site of the Temple will be the location from which the Horn – the clarion calls of angels – that signals the Day of Resurrection is heard. Jesus will fight and defeat the Anti-Christ at the gates of Jerusalem and will reign as a righteous ruler until he dies a natural death. Jerusalem, as emphasized by the Qur’aan is important historically and spiritually for Muslims. Given that Islam underscores the prophetic lineage from Adam to Muhammad, it consequently articulates Jerusalem and the Temple Mount as a religiously important site revisited throughout *prophetic* history.

The Muslims of the first generation conquered Jerusalem after a siege of four months in the year 636 A.D, during the second Caliphate, that of 'Umar ibn al-Khattab, a companion and close friend of the Prophet. Peace with the inhabitants of the city was conditional on the conclusion of treaty by 'Umar himself. He entered the city and ensured that no churches or places of worship were to be destroyed.¹² The Temple area (treated as a garbage dump by the Christian leaders of the city) was cleansed by 'Umar and his men. The Caliph led a prayer near the niche of David, to re-dedicate the Temple ground as a place to God.

The Prophet presented with an image of the temple, Miniature Painting, [Istanbul]

8th century representation of the Ka'ba and precincts, artist unknown

The Ka'ba during the annual Hajj - Pilgrimage

The Temple Mount, Masjid al-Aqsa at the top right hand corner, photograph 1820

Qubbat al-Sakhra – The Dome of the Rock, Jerusalem

3.5 Solomon and Sheba

The narrative of Solomon's meeting with Sheba – *Bilqis* as she is known in the Islamic tradition – is noted in *surat an-Naml* – The Ant – which is the 27th chapter of the Qur'aan. The title of the chapter is taken from Solomon's dialogue with the Ant as his army marches home after they perform the pilgrimage to the *Ka'ba* in *Makkah*. The chapter begins with a brief description of the meeting between Moses and Pharoah – and serves as a narrative counterpoint to the meeting between Solomon and Sheba. Chapter 27 continues with the Divine Voice confirming that David and Solomon were given knowledge and were righteous men. The Qur'aan asserts Solomon's ability to understand the language of the insects and the animals and notes that he has been taught the language of the birds. Hadith literature relates that at the funeral of his father David, Solomon called the birds to form a canopy over the heads of the king's mourners to shelter them from the heat of the sun. He asks for a bountiful kingdom in chapter 38, *surah Sad* – 'One of the Abbreviated Letters' – and says in verses 35-39:

"My Lord, forgive me and grant me a kingdom such as will not belong to anyone after me. Indeed, you are the Bestower." So We subjected to him the wind blowing by his command, gently, wherever he directed. And [also] the devils [of jinn¹³] – every builder and diver. And others bound together in shackles. We said, "This is Our gift, so grant or withhold without account."

Solomon's mastery and power as a builder is noted in 34:12-14, where the Qur'aan says:

And to Solomon [We subjected] the wind – its morning [journey was that of] a month – and its afternoon [journey was that of] a month, and We made flow for him a spring of liquid copper. And among the jinn were those who worked for him by the permission of his Lord. And whoever deviated from among them from Our command – We will make him taste of the punishment of the Blaze. They made for him what he willed of elevated chambers¹⁴, statues, bowls like reservoirs, and stationary kettles. [We said], "Work, O family of David in gratitude." And few of My servants are grateful.

The Qur'aanic narrative further notes that as Solomon returns from the pilgrimage to *Makkah* an ant warns her fellow companions to hide in their underground dwellings, lest they be trampled by Solomon and his entourage. Solomon hears her words and smiles – he praises God that he has been blessed with these gifts of understanding, and reassures the ant of his awareness of their presence and his cautiousness to avoid their homes, 27-15-19.

The bird known as the hoopoe was sent ahead of the group to find water, and Solomon is angry that he has not yet returned. The bird arrives in short order with the news of the people of the kingdom of Sheba – a people of sun-worshippers, with a Queen who presides over them from her great throne. The message continues that they have been diverted from their worship of God by Satan, and that “He [Satan] has made their deeds pleasing to them,” (27:23-25). Solomon issues a message and upon receiving it, the Queen tests Solomon with a reply and entourage that includes gifts and gold. The king is dismissive, stating that what “God has given me is better than what He has given you. Rather, it is you who rejoice in your gift.” The messengers are returned home, and Solomon asks those gathered around him in verses 39-40:

“O assembly [of jinn], which of you will bring me her throne before they come to me in submission?” A powerful one from among the jinn said, “I will bring it to you before you rise from your place, and indeed, I am for this [task] strong and trustworthy. Said one who had knowledge of the Scripture, “ I will bring it to you before your glance returns to you.” And when Solomon saw it placed before him, he said, “This if from the favour of my Lord...”

One of Solomon's court, one with ‘knowledge of the scripture,’ who defies time and space retrieves the Queen's throne for Solomon in the blinking of an eye. Her throne is disguised as a test to determine her intelligence and honesty – would she concede that there is a power greater than the sun that she worships? As she acknowledges the

impossibility of the semblance of the throne to her own, she acquits herself of this particular trial, and professes her belief in God.

She is requested to enter Solomon's building¹⁵ marveling at the nature of Solomon's armies and courtiers – which include birds, lions and animals. Walking on a polished floor she believed to be made of water, she lifts up the hem of her skirt so her dress will not get wet. The text of verse 44 is a vivid and completely architectural description:

She was told, "Enter the palace." But when she say it, she thought it was a body of water and uncovered her shins to wade through. He said, "Indeed, it is a palace whose floor is made smooth and clear with polished glass." She said, "My Lord, indeed I have wronged myself, and I submit with Solomon to God, Lord of the Worlds."

The Queen submits to God upon seeing Solomon's mastery, and acknowledges a higher power. Ibn Kathir's *Qasas ul-Anbiya* ' notes that

When Bilqis arrived, she was welcomed with ceremony. Then, pointing to the altered throne, Solomon asked if her throne was similar. She looked at it again and again. In her mind she was convinced that her throne could not possibly be the one she was looking at, as hers was in her palace; yet, she detected a striking similarity and replied: "It is as if it were the very one, and resembles mine in every respect," and Solomon judged her wise and intelligent. He invited her into the great hall, the floor of which was laid in glass and shimmering. Thinking it was water, as she stepped onto the floor, she lifted her skirt slightly above her heels, for fear of wetting. Solomon pointed out that it was made of glass... She had never seen such things before. Bilqis realized that she was in the company of the ruler of a great kingdom, and a messenger of God. She repented, gave up sun worship and accepted the faith of God. It was finished; Bilqis saw her people's creed fall apart before God. She realized the sun which her people worshipped was nothing but one of God's creatures.¹⁶

Solomon's death is related in chapter 34, verse 14, where it says:

And when We decreed for him [i.e. Solomon] death, nothing indicated to them [jinn] his death, except a creature of the earth eating his staff. But when he fell, it became clear to the jinn that if they had not known the unseen, they would not have remained in humiliating punishment.

Hadith tradition notes that a termite gnawing at the bottom of the staff supporting Solomon took years to work through the diameter of Solomon's staff – and thus the jinn remained at work, labouring and building for years until his great body fell. Only then did they realize that his death had occurred long before.

Sheba in the Islamic religious tradition is depicted as a noble and honourable woman. She tests Solomon with her first message and delegation in order to determine his intent. Solomon does the same – her trial is over the semblance of the throne in his temple to hers. After seeing the majesty of Solomon's kingdom, she repents and joins Solomon in his faith. The meeting between them is civil and courteous and contrasts with Pharaoh's meeting with Moses – Sheba is an intelligent, righteous woman, and Solomon the wise and virtuous ruler.

The Solomon of the *T'nakh* and Christian Bible is markedly different from the Solomon of the Islamic religious tradition. Where the Solomon of the prior traditions commits idolatry, the Solomon in the Qur'aan is portrayed as a sensitive, repentant and always God-fearing ruler. He is presented in the Qur'aanic narrative as quite distinct from his representation in the Judaic and Christian tradition. He is freed from the idolatrous violation of the commandment of God and is transformed by his dedication to God. Sheba, too, is presented as an intelligent, honourable woman who accedes to a power that confirms to her, through her interaction with the Temple, that Solomon is a messenger of God. The Solomnic metaphor shifts this power of revelation and transformation from the Temple as place to the Qur'aan itself – as the *Ippissima Verba* of God.

We have noted how the Temple in the Judaic tradition was a sheltering place for the *Shechinah* – The Divine Presence of God, and how it shifted in the Christian belief first to Mary and then to Christ. For the Islamic tradition, a Temple existed in the Solomnic age – but it becomes secondary to the Qur'aan. It is neither location nor body that houses God, but the text of the Qur'aan – not as a tangible space or physical entity, but the encapsulation of a Divine essence in the message of a Book.

The Qur'aan, then, is the axiomatic reality of Islam. It is the book in which the Divine message of God is contained. For the Christian tradition John 1:14 states, "In the beginning was the Word, and the Word was with God, and the word was God...The Word became flesh and made His dwelling among us." For the Islamic tradition, the *Logos* is the Qur'aan. Seyyed Hossein Nasr writes in his text *Ideals and Realities of Islam* that, "The efficacy of canonical prayers, litanies, invocations, etc. is contained not only in the content but also in the very sounds and reverberations of the sacred religion."¹⁷ The primary revelation then is appropriate, in that the first word revealed to the Prophet was "*Iqra*'."

"The text of the Qur'aan reveals human language crushed by the power of the Divine Word...The Qur'aan displays human language with all the weakness inherent in it becoming suddenly the recipient of the Divine Word and displaying its frailty before a power which is infinitely greater than man can imagine."¹⁸

The text of the Qur'aan asserts its power when we read in chapter 41:44:

Had We sent this as a Qur'aan (in a language) other than Arabic they would have said: Why are not its verses explained in detail? What! A Book not in Arabic and a Messenger not an Arab?" Say: "It is a guide and a healing to those who believe; and for those who believe not there is a deafness in their ears and it is blindness in their eyes; they are as it were being called from a place far distant."

The text, for the Islamic tradition, becomes the Temple – just as the Ark and the physical precinct of Solomon's Temple held the Divine, so then did the flesh of the body for the Christian tradition.

¹ Isma'il R. al Faruqi and Lois Lamya al Faruqi. *The Cultural Atlas of Islam* (New York: Macmillan Publishing Company, 1986), p. 100.

² Qur'aan, 4:163.

³ The transliteration of Arabic into English often presents phonetic problems or inconsistencies in interpretation or understanding, particularly because Arabic is understood to be a divine language. Mecca is a loose English approximation of the Arabic word, whereas *Makkah* is closer and will be used through the text of this writing. In addition 'Madinah' will be used instead of the more common 'Medina'

⁴ Isma'il R. al Faruqi and Lois Lamya al Faruqi. *The Cultural Atlas of Islam* (New York: Macmillan Publishing Company, 1986), p. 105-6.

⁵ *Al-Mai'dah* translated into Arabic means "The Table," which refers to the table spread of food that was requested by Jesus' disciples.

⁶ See 19:19-33.

⁷ *Al-Muwatta al Imam Malik*, 49: 2.2.

⁸ cited in the Hadith traditions of Bukhari and Muslim.

⁹ For a larger discussion on the parallel histories and traditions that emerge from the literature available, please see Muhammad al-Khateeb's text *Al-Quds: The Place of Jerusalem in Classical Judaic and Islamic Traditions*. (London: Ta-Ha Publishers, 1998).

¹⁰ See section 4.2 in Chapter Four.

¹¹ This *sura* is also known by the name *Bani 'Isra'eel*, 'The Children of Israel'

¹² Muhammad al-Khateeb's text *Al-Quds: The Place of Jerusalem in Classical Judaic and Islamic Traditions*. (London: Ta-Ha Publishers, 1998) p. 129.

¹³ The *jinn* in Islamic eschatology are those creatures created from smokeless fire and capable of defying time and space – whereas the angels are created from light and humanity from dust. They were made to be subservient to Solomon because of their mischievous, reckless and sometimes dangerous behaviour towards the human creation of God, and were fettered and shackled such that they would serve. William Chittick notes that the Jinn share the characteristics of the human and angelic realms and the Arabic words that describe them are translated as "image" (*mithal*) or "imagination" (*khayal*), and that they appear in forms best described as "appropriate" (*munasib*). See William Chittick's essay, "Your Site Today is Piercing," in *Death and Afterlife*, Hiroshi Obayashi, editor. (New York: Praeger, 1992), p. 132-134.

¹⁴ Noted Muslim commentators have said that these could be palaces, dwellings, home, and places of prayer.

¹⁵ The arabic terminology for 'palace' is *Qasr*. The arabic word used here is probabilistic – and can be understood as 'Temple,' 'Hall,' 'Palace,' 'Space,' and 'Territory.'

¹⁶ Ibn Kathir. *Qasas ul-Anbiya*, "The Stories of the Prophets" (Egypt: Al-Nour Publishing, 1997), p. 296-7.

¹⁷ Seyyed Hossein Nasr. *Ideals and Realities of Islam*. (London: Aquarian, 1994), p. 47.

¹⁸ *Ibid*.

4.0 Chapter Four: Ricoeur and the Qur'aan

4.1 Introduction

This discussion will utilize Paul Ricoeur's theory of metaphor as outlined in his essay, "Word, Polysemy, Metaphor: Creativity in Language," [WPM] as a means to explore the Solomnic Metaphor. Being consistent with the semantic and structural framework of Arabic, Ricoeur's theory is well suited to this exploration and is used as an inchoate tool to explore and uncover. This is not meant to be an exhaustive examination of Ricoeur's theory, nor is it a search for a theory of language [architectural or otherwise] to decode the Solomnic metaphor. The "problem of the unity of human language"¹ asserted by Ricoeur is not at issue for the text of the Qur'aan. Ricoeur's assertion that the metaphor is generative (i.e. dynamic) and not 'fixed,' is consistent with the Arabic of Qur'aanic revelation; the text of the Qur'aan is fluid and layered. To assist in the exploration of the Solomnic Metaphor in an Islamic [i.e. Qur'aanic] framework, it will be necessary to examine in more detail the broad overview presented in section 3.1

4.2 Ricoeur and Metaphor

Ricoeur, in WPM, presents a strategy for understanding metaphor. The primacy of his work on metaphor, as profiled and explored in his text, *The Rule of Metaphor*, and in WPM, is "concerned with aligning three levels of discourse: the word, the sentence, and the text."² Ricoeur details his essay with a four-point strategy that present a method for examining metaphor.

- i. The sentence as the bearer of creativity.
- ii. Potential creativity of the word.
- iii. Polysemy and its potential range of strategy.

iv. Poetic discourse as metaphor.

Ricoeur begins by asserting the temporal nature of language. Language, as sentence and discourse, is a temporal process that exists in time – it appears and disappears. He notes that the inherently self-referential nature of language – which is determined by traditional linguistic utility of tense, verb, pronoun, etc. – leads to the distinction between the speaker and, consequently, the one who hears. Discourse requires more than one person. Ricoeur concludes that the sentence is the bearer of all meaning.³ He notes that from this arises the challenge of the distinction between the ‘signifier’ and the ‘signified’ or expression and content. Ricoeur continues:

Discourse is infinite because sentences are events, because they have a speaker and a hearer, because they have meaning, and because they have reference. Each of these traits has an infinite character. With the event comes the openness of temporality, with the speaker and hearer the depth of the individual fields of experience, with meaning, the limitlessness of the thinkable, and with reference the inexhaustibility of the world itself. On all these counts language as discourse appears as an open process of meditation between mind and world.⁴

Ricoeur next discusses ‘word’ and ‘polysemy,’ and he defines polysemy as that “property of words in natural language having multiple meanings,” and that “polysemy means one name with several senses.”⁵ He further clarifies that words possess two characteristics: economy (at the level of code), and a sensibility to context (at the level of the message). Context is subject to the linguistic environment, the behavioural patterns of the ‘speaker’ and ‘hearer,’ their common situation, and the “horizon of reality surrounding each situation.”⁶ This parallels Aristotle’s commentary of the Greek word *hermeneia*, from which hermeneutics develops. Interpretation as a decoding of message in a polysemic context, poses the problem of ambiguity, equivocity and misunderstanding.⁷ Ricoeur defines ambiguity as discourse opened to several interpretations, equivocity as interpreting hesitating between interpretation, and

misunderstanding as the combination of ambiguity and equivocity applied to the communicative processes.⁸ Following these definitions, he concludes his discussion of the creative potentials of polysemy by cautioning:

Such is the balance of advantages and disadvantages of a polysemic language. On the one hand, it satisfies the principle of economy, which is the basic principle for all kinds of languages, at the same time that it allows the contextual game to draw an infinite variety of meaningful effects from this economic structure. But, on the other hand, it delivers language to the precarious and haphazard work of interpretation and therefore to the risks of ambiguity, equivocity, and misunderstanding.⁹

Ricoeur outlines three methodologies or processes of language that arise from polysemy: ordinary language, scientific language and poetic language. He clarifies that the essential goal for ordinary language is the communication of common situations in everyday life. This communication is governed by the discourse of question and answer, such that there is no semantic confusion in the dialogue. The aim of scientific language is necessarily reductive – its primary aim is to eliminate any possible confusion or intended information – as he notes, “it is to ensure identity of meaning from beginning to end...it’s aim is argumentation.”¹⁰ The primary aim of scientific language is “a strategy that would no longer aim at reducing polysemy, but at eradicating it,” and that it is “a defensive measure of ambiguity.”¹¹ The result then is complete systematization and classification of language. By first taxonomizing language, we then move to the next step which is the introduction of a new vocabulary of technical terms whose central role is to quantify. Scientific language is specific, it does not possess any speculative or probationary potential.

As an initial definition of metaphor, Ricoeur posits that metaphor is a semiotic tactic that capitalizes upon the creative nature of language. He prefaces this by noting that the traditional rhetorical treatment of language has implied that metaphor is nothing

but a lexical embellishment of language – it is decoration and has no informational value.

Aristotle, he notes, would beg to differ:

...while the proper use of all those various poetic devices is important, by far the greatest thing for a poet is to be a master of metaphor. Such mastery is the one thing that cannot be learned from others. It is the mark of genius (*euphuia*), for to be good at metaphor is to be intuitively aware of hidden resemblances...¹²

Metaphor is not simply an issue of resemblance, but it is a unitive process that provides a type of concordance of ideas that may initially seem distant or remote.

Ricoeur notes that there is a paradox that emerges from this coalescence of the units of the metaphor. In “The Metaphorical Process as Cognition, Imagination, Feeling,”

Ricoeur argues that the distinction that arises is the challenge of reconciling a semantic theory of metaphor with a theory of imagination and feeling. This results in an experientially based element that dialogues in a kind of tension with the semantic – a tension of lexis (diction, elocution, style, etc) and imagination – and results in a new interpretation predicated upon the old.

What a reader receives is not just the sense of the word, but, through its sense, its reference, that is, the experience it brings to language, and, in the last analysis, the world and temporality it unfolds in the face of this experience.¹³

Ricoeur notes in WPM, that for the structure of metaphor to succeed, it is essential that the “old and the new are present together in the metaphorical twist.”¹⁴

Importantly, Ricoeur notes on pages 82-83 that a “...discourse which makes use of metaphor has the extraordinary power of redescribing reality.” Furthermore, this ‘redescription’ of reality “...can be called the *picturing function* of metaphorical meaning,” and as Aristotle noted, the power “...of such good metaphor consists in their ability to ‘set before the eyes,’ the sense that they display.”¹⁵ Ricoeur concludes:

...the power of metaphor would be to break out through previous categorization and to establish new logical boundaries on the ruins of the preceding

ones...metaphor would be at the origin of all semantic fields, since to contemplate the similar or the same – and we know now that the similar is also the same – is to grasp the genus, but not yet as genus....¹⁶

4.3 The Language and Structure of the Qur'aan

Rather, the Qur'aan is like Christ for the Christians, who is himself the word of God brought into the world through the Virgin Mary. She, therefore, plays a role analagous to that of the soul of the Prophet; both are pure, immaculate, and virginal before the Divine Word.¹⁷

The Qur'aan – as noted generally in chapter three – is the divine word of God revealed through the intermediary of the Archangel Gabriel to Muhammad, the last messenger and Prophet in the lineage of the prophetic tradition that began with Adam. It is the verbatim word of God, revealed over a period of twenty three years that began when the Prophet was forty years of age. Muslims see the Qur'aan as a prototype of language – it is the language of revelation, God's word is imprinted onto the pages of the Book. Its most common name, al-Qur'aan is derived from the same source of the very first word revealed by Gabriel to Muhammad, "*Iqra*," and means, in a close translation, "The Recitation." The root words for Qur'aan and '*Iqra*' also form the root composition for *Qari'* – one who recites the Qur'aan – among the most noble of traditions and practice in the Islamic world. It is also commonly known as *al-Furqan*, "The Discernment," and also as *Umm al-Kitab*, the "Mother of the Books." The first sounds heard by the newborn and the last words heard before the soul departs the body are the words of the Qur'aan.¹⁸ In verse 75, chapter 17 in the Qur'aan, we read that, "Indeed upon Us is its collection in your heart and to make possible its recitation." In 2:121 the text notes: "Those to whom We have given the Book recite it with its true recital;" in 7:206, the text is as follows, "So when the Qur'aan is recited, then listen to it and pay attention, that you may receive mercy."

The Qur'aan is not sacred exclusively through its origin, language or meaning, but also in its form and character. Qur'aanic illumination and calligraphy revelations in their own right. It is the resonance of the revealed text, the physical presence of the Book and the message held within, that comprise the heart of the Islamic religious tradition.

The field and study of Qur'aanic exegesis and classical hermeneutics is a vast topic – it is impossible to outline even the broadest perspectives of the classical science of *tafsir* at this instance.¹⁹ It is important to our discussion however, to explore two essential concepts of Qur'aanic interpretation – the distinction between the 'definitive' and 'probabilistic' verses of the Qur'aan, and the etymology or origin-structure of words and their relation to meaning – as we have noted with, for example, 'Qur'aan,' '*Iqra*,' and '*Qari*.'

The probabilistic verses in the Qur'aan are known in Arabic as *qatti* or as the *ayat mutashabihat* – defined by the 10th century Islamic scholar al-Tabari as – “similar in vocal utterance, differing in meaning.”²⁰ The definitive verses are known as *thanni*, or the *ayat muhkamat*, and al-Tabari notes that aside from what is clearly known as lawful and what is prohibited in Islam (*al-halal wal haram fil Islaam*), the *muhkamat* can be further broken down into five categories:

- i. Promise and Threat (*wa'd wa wa'id*).
- ii. Recompense and Punishment (*thawab wa-'iqab*).
- iii. Command and Rebuke (*'amr wa-zajr*).
- iv. Information/aphorism (*khabar wa-mathal*).
- v. Exhortation and Admonition (*'iza wa-'ibar*).

The Qur'aan testifies to this distinction between the *muhkamat* and *mutashabihat* in chapter 3, verse 7 that:

It is He who has sent down to you [O Muhammad], the Book; in it are verses which are precise [ayat um-muhkamat] – they are the foundation of the Book – and others unspecific [wa ukhru mutashabihat]. As for those in whose hearts is away from the truth, they will follow the unspecific, seeking discord in an interpretation suitable to them. And no one knows it's true interpretation, save God.

There is a branch of scholarship that emerges from the definitive verses of the Qur'aan and the definitive recollections and sayings of the *Hadith* literature. This science, called '*usul al-fiqh*', is, broadly, a science of law, points of law, and jurisprudence. While critical to the Islamic legal tradition and to issues of dogma or orthodoxy, it must be balanced with a spiritual and non legalist partner – one of the names of the Book translates from Arabic as "The Balance," and the Prophet has noted in a transmitted hadith that Islam is the 'middle-way.' The tendency to extremes is, unfortunately, commonplace in contemporary religious practice – and consequently is applied to the Qur'aan as a strategy for aligning the messages of the Book with one of these positions – the spiritual and the legalist.

The language of the Qur'aan becomes the fountainhead for the Arabic literary structure, it informs the poetry, the spoken language of communication, the artistic enterprises, etc. The science of Lexicology – which establishes the meanings and etymology of words – is seminal to understanding the Qur'aanic language. Arabic is a language which is extremely layered. Not only do sentences or verses have either a probablistic or definitive context, but words themselves can offer, through their unique etymologies and root structures, innumerable levels of complex meaning, possibility, and

combination. This affects not only concerns such as “chair,” “lion,” “milk,” or “light,” but also verb and pronoun structure. Al-Faruqi notes that:

13 names belong to milk, 13 to honey, 32 to light, twenty-four to the year, 29 to the sun, 50 to various kinds of clouds, 52 to darkness, 64 to rain...350 to the lion...Add to this the fact that Arabic is unique in having several hundreds of words that carry a meaning and its opposite at the same time, making usage and context determine which meaning the hearer should perceive as that intended...Some words carry three or more meanings at the same time. Lexicologists have reported 150 words with three meanings, 150 with four, another 150 with 5 and so on up the scale until they reach 35 meanings for the word *'ayn* (eye) and 60 for the word *'ajuz* (old person).²¹

As an example, the Arabic word *hikma*, which is translated very loosely as ‘wisdom,’ when understood etymologically actually means something closer to “that tether which binds the animal to the tree.” To fully excavate the meaning of this statement, however, one has to understand the nature of (a) the tether, (b) the animal, and (c) the tree. This means exploring the etymological, ontological, and semantic characteristics of these constituent elements. Once these characteristics are identified, one has to know the context of the word usage – verse, chapter, period of revelation, location etc.

Arabic and Ricoeur’s definition of metaphor are parallel in the manner in which they suggest the possibilities of uncovering a new meaning predicated upon the old. Arabic as a language is expansively polysemic, but the revealed nature of the Qur’aan provides an initial framework to help avoid issues of ambiguity, equivocity or misunderstanding. The Qur’aan suggests a strategy of knowing the text as one of two possible conditions that allow for definitive understanding of content and a speculative examination that is always bracketed as a necessary moral enquiry – rooted in *adab* (etiquette) and fundamentally in *Tawhid* – the Unity and Oneness of God. In chapter 112, a very short *sura* known as *al-Ikhlās* or *Tawhid* – unity – God says, “Say He, God is One,

God the Eternal Refuge, Not begetting, not begotten, And having for an equal no-one.”

An examination of the Solomnic narrative in Islam will proceed now from the previous discussion in chapters 1 to 3 and will be informed by Paul Ricoeur’s understanding of metaphor as generative.

¹ Paul Ricoeur. *Freud and Philosophy*. (London: New Haven University Press, 1970) p. 4.

² S. H. Clark. *Paul Ricoeur*. (London: Routledge, 1990), p. 120.

³ Paul Ricoeur, “Word, Polysemy, Metaphor: Creativity in Language,” in *A Ricoeur Reader: Reflection and Imagination*, Mario J. Valdes, editor. (Toronto: University of Toronto Press, 1991), p 67-68.

⁴ *Ibid*, p. 68-69.

⁵ *Ibid*, p. 70.

⁶ *Ibid*, p. 70.

⁷ Please see Umberto Eco’s, *Interpretation and Overinterpretation*. (Cambridge: Cambridge University Press, 1992) for a more detailed discussion on the problems of a fixed and infinite semiosis.

⁸ Paul Ricoeur, “Word, Polysemy, Metaphor: Creativity in Language,” in *A Ricoeur Reader: Reflection and Imagination*, Mario J. Valdes, editor. (Toronto: University of Toronto Press, 1991), p. 72.

⁹ *Ibid*.

¹⁰ *Ibid*, p. 74.

¹¹ *Ibid*.

¹² *Ibid*, p. 80.

¹³ Paul Ricoeur, cited in Don Ihde’s essay, “Text and the New Hermeneutics,” in *On Paul Ricoeur: Narrative and Interpretation*. Don Wood, editor. (London: Routledge, 1991), p.130.

¹⁴ Paul Ricoeur, “Word, Polysemy, Metaphor: Creativity in Language,” in *A Ricoeur Reader: Reflection and Imagination*, Mario J. Valdes, editor. (Toronto: University of Toronto Press, 1991), p. 83.

¹⁵ Paul Ricoeur, “The Metaphorical Process as Cognition, Imagination, and Feeling” cited in *On Metaphor*. Sheldon Sacks, editor. (Chicago: University of Chicago Press, 1981), p. 143.

¹⁶ Paul Ricoeur, “Word, Polysemy, Metaphor: Creativity in Language,” in *A Ricoeur Reader: Reflection and Imagination*, Mario J. Valdes, editor. (Toronto: University of Toronto Press, 1991), p. 85.

¹⁷ Seyyed Hossein Nasr. *Islamic Spirituality*. (New York: Crossroad Publishing Compnay, 1987), p. 4.

¹⁸ *Ibid*, p. 4-5.

¹⁹ Please see Rippin’s text: *Approaches to the History of the Interpretation of the Qur’aan* (Oxford: Clarendon Press, 1988), Kenneth Cragg’s *The Event of the Qur’aan and it’s Scripture* (London: George Allen and Unwin, Ltd., 1971 and Faruqi’s *The Cultural Atlas of Islam* (New York: Macmillan Publishing Company, 1986.) for an initial foray into Qur’aanic hermeneutics (or it’s lack thereof). Malik Ben Nabi’s text: *The Qur’anic Phenomenon: An Attempt at a Theory of Understanding the Holy Qur’an* (Indiana: American Trust Publications, 1983) is another useful text.

²⁰ Jane Dammen McAuliffe, “Qur’aanic Hermeneutics,” cited in *Approaches to the History of the Interpretation of the Qur’aan*, Andrew Rippin, editor. (Oxford: Clarendon Press, 1988), p. 51.

²¹ Isma’il R. al Faruqi and Lois Lamya al Faruqi. *The Cultural Atlas of Islam* (New York: Macmillan Publishing Company, 1986), p. 238.

5.0 Discussion

The Solomnic Metaphor: An Islamic Understanding

If, then, the universe is the effect of some act; that act itself, the effect of a Being, and of a need, a thought, a knowledge, and a power which belongs to that Being, it is then only by an act that you can rejoin the grand design, and undertake the imitation of that which has made all things. And that is to put oneself in the most natural way in the very place of the God.

Now, of all acts the most complete is that of construction.¹

(Paul Valéry, *Eupalinos, or, The Architect*)

We have observed the shifting of the Temple metaphor as it begins in Judaism, is re-defined in Christianity and is further transformed in the Islamic understanding. David moves the Ark into 'ir David and thus consolidates his reign, but anchors the earthly abode of the *Shechinah* in this place. The Christian (Catholic) tradition diverges from the Judaic notion of the Temple. It adopts the Temple-Body metaphor, which sacralizes the human as the dwelling of the Divine. The architectural representations of the synagogue and church highlight these particular emphases.² The Islamic understanding of the metaphor is predicated upon the notion that the Qur'aan – as a revealed Book – is the inheritor and completion of Judaism and Christianity. The Islamic tradition does not proceed directly from the Christian, but rests in the central message of the text of the Qur'aan, and redefines the notion of the Temple as understood in Judaism and Christianity.

This investigation seeks to explore the notion of Solomon's Temple as a metaphor – and particularly, of that metaphor as understood in the Islamic religious tradition and what architectural possibilities such an understanding may provide. To anchor this metaphor in architecture, it is important to initially propose a notion of Islamic

architecture. It is critical to note however, that Islamic architecture is an invariably intricate phenomenon related to a Divine message. It should not be unilaterally defined.

There is no distinction in Islam between the sacred and the secular, between church and state – Islam is comprehensive in its world-view. Islam is a world-view. The Mosque was the traditional seat of the community, and was not simply a place of worship. The mosque, as the sacred architecture of Islam is the heart of the community, and is the apex of the architectural tradition in Islam. The term ‘mosque’ is derived from the Arabic ‘*masjid*’ (pl. *masajid*), which means literally “place of prostration” and derives from the same root as “*sujjud*” or prostration, the central, ultimate act in prayer.

The central tenet of Islam is the Divine Unity of God, expressed in the *shahada*, the testament of faith, as “*La ilaha, ill-allah*,” “There is no God, but God,” and encapsulated *in toto* in the text of the Qur’aan. Muhammad’s character is the physical manifestation of the reality of the Qur’aan, his presence embodied in the *Hadith* and *Sunnah*, and as a grace in the hearts of Muslims.

The fundamental goal of Islam then is the contemplation of God (*dhikr*) and a fulfillment of ‘*ubudiyyah*.’³ The sacred architecture of the mosque is the material fulfillment of a place of worship, and the spiritual realization of connecting the mosque back to nature, the entirety of which God has decreed as being created as a mosque and a place of prayer. The mosque, as the apex of Islamic architecture, does not find its origins within a purely secular or profane science or methodology – to do so would dismiss the spiritual component of Islam. Fundamental to an understanding of Islam is a recognition of the balance between the legalist and the spiritual. Seyyed Hossein Nasr notes that, in general,

Islamic art is the result of the manifestation of the Unity upon the plane of multiplicity. It reflects in a blinding manner the Unity of the Divine Principle, the dependence of all multiplicity upon the One, the ephemerality of the world and the positive qualities of cosmic existence or creation about which God asserts in the Quran, "Our Lord! Thou createst not this in vain." (3:191) This art makes manifest, in the physical order directly perceivable by the senses, the archetypal realities and acts, therefore, as a ladder for the journey of the soul from the visible and audible to the Invisible which is also Silence transcending all sound.⁴

Through the recitation of the Qur'aanic verses in prayer, one is connected not only to the sacred nature of God's decree, but is returned to an inner reality and beginning known as *al-fitrah* (the initial disposition of the human to God). The ritual motions of the Islamic prayer emphasize this spiritual connection – regardless of geographic location, prayer is oriented towards the *Ka'ba*, the foundation of which was laid by the Archangel Gabriel. The *Ka'ba* sits as the locus of earthly Islamic prayer.

The body postures from *qayyam* [standing] to *ruku'a* [bowing] to *sujud* [prostration] progressively establish the spatial orientations and ultimately the place. During the *qayyam* the lateral plane of the body defines the parallel of the boundary wall that is behind the *qibla* wall that is in front. As the torso descends into the *ruku'a* and is held up by arms bracing the knees, a plane is defined that locates the man, the mihrab, and the *Ka'ba*. Finally the body reaches the state of *sujud*, as the forehead, hands, knees and feet define a heptagonal piece of the earth. As praise to "Lord the High" is uttered three times, the upright axis between man, the enlivened earth, and God – the one whose throne encompasses the cosmos – is finally established. At that time, as the individual *musalla* [prayer carpet/area] becomes the global mosque, the man for a brief moment has connected to the Divine. For an instant, all materiality has disappeared. But as he raises his head, and as he returns to the world of shapes and forms he finds himself sitting in the center of the Cordoba Mosque, or in the courtyard of Sultan Hassan, or perhaps under the dome of the Süleymaniye.⁵

The components of Islamic architecture stem from the Divine Oneness of God, articulated in the text of the Qur'aan, and are enlivened by the act of prayer. It is through prayer that the connection to the Divine is established. The sacralization of the earth was determined when God gave Muhammad the gift of prayer. Muhammad is said to have

Cordoba Mosque, Prayer Hall – Spain (Frishman and Khan, 1994).

Suleymaniye Mosque, Prayer Hall, Istanbul Turkey (Frishman and Khan, 1994).

Sultan Hassun, Courtyard – Cairo, Egypt, photograph by the author

Woman at Prayer, India, (Frishman and Khan, 1994).

Man at Prayer, Friday Mosque, Yemen, (Frishman and Khan, 1994).

prayed in front of the Throne of God, then, after descending to the *Masjid al-Aqsa*, leads the assembled prophets in prayer. Etymologically, 'Throne' in Arabic is '*Arsh*, and floor, or ground, is *f'arsh*. Semantically then, the floor of the mosque and throne of God are intricately connected through and in prayer.

What the Qur'aan does not expand upon is how to make, or create. The Qur'aan is not prescriptive about art or architecture, but through it's 'inner' qualities (*batin*) and its *haqai'iq*, the Qur'aan reveals the principal realities of the cosmos.⁶ It is through this sacred, interior science that architecture is realized.

The Qur'aanic story of Solomon provides a trove of information about the creation of architecture, the most telling of which is the entrance of Sheba before Solomon and his court. The architectural splendour implied in the descriptions of 27:43-44 make the Queen aware of, and commits her to, the Divine Presence. Solomon of the Qur'aan is free of the idolatry of Solomon of the T'nakh and the Temple is free of the corruption of commercialization that Jesus decried in the Bible. The verse that describes the floor as glass is *mutashabihat*, and therefore unspecific. While there have been many different interpretations on this particular verse, these variations must be understood as approaching a 'meaning' that is comprised of infinitely diverse, but not opposing, interpretations.

The *tafsir*, *Tafhim al Qur'an*, by the Islamic religious leader Abu A'la Mawdudi, notes that Solomon told Sheba it was a "glossy floor of glass" (27:44). The *tafsir* by Muhammad Faruki Azzam Malik notes that it is a floor "trained smooth with glass," whereas the Qur'aan used for this discussion (Saheeh International Publication) notes that the floor was transparent, and water flowed underneath. In Ibn 'Arabi's text *Fusus al*

Hikam, the Queen of Sheba uncovers her legs as she walks over what she believes to be a pool of water. Solomon tells her that "...this is a palace, paved with crystal."⁷ The central message of the story is the same, yet the possible interpretations of this verse are many. This polysemy is what Ricoeur posits as the generative nature of successful metaphor; the understanding of the text is not fixed, and subsequently, neither is the Temple that this text describes.

The Temple in the Judaic tradition exists as a physical and historical entity. It is the center of the world, and the Wailing Wall is that place from which the Divine is accessed through prayer. For the Islamic tradition, the Solomnic Temple exists only as a metaphor. But that metaphor is ultimately bracketed with the moral and ethical rigours of Islamic belief in the Unity and Oneness of God. There is no definitive prescribed architectural form – what is important is the message. The infinite discourse that Ricoeur speaks of as a temporal event occurs with each recitation of the Qur'aan, and with each recitation of the Story of Solomon, the possible interpretation of the above verse changes. This changing mental imagery of the floor and palace can be noted by what Ricoeur notes as "a being pertaining to language".⁸

The language of the Qur'aan is, to use Ricoeur's terms, quasi-scientific and quasi-ordinary, particularly in relation to the *muhkamat* – where the clarification is for the practices and actions of everyday life – and for the elimination of polysemy in terms of absolute realities.

This metaphor, this Temple of the mind, is contingent upon the language of the Qur'aan – one that in the *mutashabihat* language provides for a multitude of

interpretations and architectural possibilities. These possibilities lie in the recitation of the verses that initiate a discourse with the Divine.

The revelation of the Qur'aan was auditory before becoming crystallized in a written text. The Prophet first heard the term iqra' and only later recited the first revealed verses on the basis of their audition. The whole experience of the Qur'an for Muslims remains to this day first of all an auditory experience and is only later associated with reading in the ordinary sense of the word. There is an ever-present, orally heard, and memorized Qur'an in addition to the written version of the Sacred Text, an auditory reality which touches the deepest chords in the souls of the faithful, even if they are unable to read Arabic.⁹

The later chronological stories of the Qur'aan, both the historic and eschatological, provide an alternate context for Solomon. The Temple that resulted from the Covenant with Abraham is not the Temple understood by the Qur'aan. The Temple of the Qur'aan transcends placement or location, as demonstrated by Sheba's spiritual transformation. The architecture of the Temple becomes a metaphor of Qur'aanic revelation.

5.1 Implications

The Solomnic metaphor has a narrative context, but this context serves to emphasize the Qur'aanic moral position. This narrative exists as a revelation in the time of the Prophet in the Arabian Peninsula, and is bracketed by the story of Moses and his meeting with Pharoah and of the people of Thamud – who also had a great civilization manifest through their buildings – in the Qur'aan. The story of Moses serves as a counterpoint to the courtesy and civility of the meeting between Sheba and Solomon, while the narrative of the people of Thamud notes that their arrogance brought about the destruction of their great civilization.

Architecture in the "revealed" history acquires an essential moral dimension and cannot be treated free of the intentions underlying it. The architectural achievements of David and Solomon as well as those of Pharoah and nations of Aad and Thamud are recognized but placed on the opposite sides of the moral

divide. While the former are in submission (Islam, tasleem) towards God, the latter are in denial (kufr) and thus in rebellion against God. On one hand the architectural magnificence is a “sign” of God and their rule a domain of justice. On the other hand the arrogant disbelief of Pharoanic Egypt, Aad and Thamud pollutes their achievements and earns the heavenly wrath and destruction.¹⁰

What, then, are the possibilities – architectural or otherwise – that emerge from an Islamic understanding of the Solomnic Metaphor? The result of a purely prescriptive, point-by-point enumerated methodology runs the risk of classifying and typologizing an architecture that is rooted in the sacred, a product of the sacred, and a process of the sacred – all of which are understood as infinite, timeless and shifting. It is not fitting, for example, to use a scientific language to construct or deconstruct the meaning of a poem – its power lies in the multiplicity of its meanings.

One of the central challenges in Islamic art and architecture has been the tendency of academic scholarship to be written from a detached, exterior perspective. The texts of art historians and academics such as Oleg Grabar (*The Formation of Islamic Art, The Shape of the Holy, The City in the Desert, The Mediation of Ornament*), Sheila Blair and Jonathan Bloom (*The Art and Architecture of Islam 1250-1800*), Richard Ettinghausen (*Islamic Art and Archeology, Islamic Art*) and J.M Rogers (*Islamic Art and Design: 1500-1700, The Spread of Islam*) have contributed to a largely archeological, geographical, stylistic and socio-political exploration of Islamic Architecture.¹¹ A more ‘interiorized’ study of Islamic architecture is needed in order to explore the balance, inherent to Islam, between the scientific and the poetic. The Solomnic metaphor is dependent on an interpretation of the text that is not geographic, formal or stylistic. This interpretation honours the revelatory characteristic of the narrative by respecting its source. This is not to say, however, that the work provided by ‘orientalist’ scholarship is not valuable. On the contrary, the wealth of information that for example, Robert

Hillenbrand has provided in his text, *Islamic Architecture: Form, Function and Meaning* is encyclopedic, and extraordinarily useful. Nor does this mean that the alternate scholarship suggested here is universally appropriate. Islamic scholarship on issues such as these often tends to focus on an excessively glorified past, or pedantic descriptions on when, what, where, and how you are allowed to go to the mosque.

The challenge for orientalist and traditionalists is precisely what the Solomnic Metaphor attests to as the primary focus for the Judaic, Christian, and Islamic religious worlds. The challenge for Islamic architecture is to overcome an excessive and overly historicized reading and interpretation of the Qur'aan and its context. The Qur'aan, is **not** prescriptive, and does not advocate a regionalist or historicist architecture to 'solve' problems of context or identity. This approach to architecture results in a culture that cannot situate itself in a new environment and does not allow for the multiplicity that the Qur'aan suggests. As Nasr notes in *Islamic Art and Spirituality*, "Islamic art is the result of the manifestation of Unity upon the plane of multiplicity."¹² The power and eloquence of Islamic architecture – as evidenced in the Solomnic Metaphor – is the potential for transformation, what Ricoeur has noted as "the power of metaphor...to break out through previous categorization and to establish new logical boundaries on the ruins of the preceding ones."¹³ Islamic architecture, if it is to be inspired by the Qur'aan, cannot be a fixed entity situated only in a historical discourse – to resort to this is to deny the transformative nature of the text.

In addition, I would offer that there needs to be a revisionist examination of traditional attitudes to Islamic architecture. Just as the text of the Qur'aan 'revised' the history of Solomon and clarified the narrative in the light of the classical age of Islam, the

architectural history of Islamic tradition should be studied under a combined aegis of the *zahir* (manifest) and the *batin* (hidden)¹⁴ The traditional architectural representations of mosques across the Islamic world can be mined for architectural potentialities and possibilities in new contexts, and these possibilities, when understood within the Qur'aanic framework – transcend specificity, but are bracketed with a moral logic and a human transformation (see appendix B and C).

¹ William McClung. *The Architecture of Paradise: Survivals of Eden and Jerusalem*. (Los Angeles: University of California Press, 1983), p. 47.

² Please see H.A Meek. *The Synagogue*. (London: Phaidon Press Limited, 1995)

³ 'Ubudiyyah is a very difficult term to translate into English. The most commonly used English equivalent is 'worship.' The term 'ubudiyyah,' however is not to be understood as purely objective – and when using the word 'worship,' it is imperative to understand it within the entirety of the Islamic religious and spiritual system. It is worship in terms of *Tawhid*, cosmology, law, *al-akhlaq* (character), discourse, etc.

⁴ Seyyed Hossein Nasr. *Islamic Art and Spirituality*. (Albany: State University of New York Press, 1987), p. 7.

⁵ S. Gulzar Haider. "Islam, Cosmology, and Architecture," cited in *Theories and Principles of Design in the Architecture of Islamic Societies*. M.B. Sevcenko, editor. (Cambridge: Aga Khan Program for Islamic Architecture, 1988), p. 78-79.

⁶ Seyyed Hossein Nasr. *Islamic Art and Spirituality*. (Albany: State University of New York Press, 1987)

⁷ Muhyi-D-Din Ibn 'Arabi. *Fusus al-Hikam*, Titus Burckhardt and Angela Culme-Seymour, translators. (Gloucestershire: Beshara Design Center, 1975), p. 91.

⁸ Paul Ricoeur, "The Metaphorical Process as Cognition, Imagination, and Feeling" cited in *On Metaphor*. Sheldon Sacks, editor. (Chicago: University of Chicago Press, 1981), p. 145.

⁹ Seyyed Hossein Nasr. "Oral Transmission and the Book in Islamic Education: The Spoken and Written Word," in *The Book in the Islamic World: The Written Word and Communication in the Middle East*.

George N. Atiyeh, editor. (Albany: State University of New York Press, 1995), p. 57.

¹⁰ S. Gulzar Haider. "Islamic Architecture and Cities" in *Great Civilizations*, UNESCO, Vol. V, awaiting publication.

¹¹ For a more comprehensive elaboration of this point – including an expanded list of scholars and texts of this dual aspect of scholarship, please see S. G. Haider's introduction to the second edition of *The Sense of Unity: The Sufi Tradition in Persian Architecture*. Nader Ardalan and Laleh Bakhtiar. (Chicago: ABC International Group, 2000), XIX-XXVII.

¹² Seyyed Hossein Nasr. *Islamic Art and Spirituality*. (Albany: State University of New York Press, 1987), p. 7.

¹³ Paul Ricoeur, "Word, Polysemy, Metaphor: Creativity in Language," in *A Ricoeur Reader: Reflection and Imagination*, Mario J. Valdes, editor. (Toronto: University of Toronto Press, 1991), p. 85. The Islamic scholar and community leader Hamza Yusuf Hanson once remarked in a lecture that "To continually glorify and return to the exploits of the past is to be full or satiated on a meal that someone else has eaten."

¹⁴ For a thorough text on this subject, please see Nader Ardalan and Laleh Bakhtiar's *The Sense of Unity: The Sufi Tradition in Persian Architecture*. (Chicago: ABC International Group, 2000).

Conclusion

This thesis began with an investigation of the Temple of Solomon as it is perceived by each of the monotheistic traditions of Judaism, Christianity, and Islam. The investigation traced the thread of the Solomnic metaphor through these religious traditions. Our goal was to determine the architectural implications of this metaphor for Islam.

The essential framework began by suggesting that the emphasis of the Divine in each of these traditions would be site or location-centric for the Judaic tradition, body-centric for Christianity and text/recitation based for Islam. Each of these particular emphases would be traced through the revealed texts of each tradition. The metaphor was examined through the *T'nakh* texts of Kings and Chronicles, and followed with the life of Christ and Mary in the Four Gospels of the New Testament. It was necessary to give a structure for metaphor and Paul Ricoeur's elaboration of metaphor as a generative tool for establishing new logical meanings based on previous traditions was used. Subsequently, we explored and elaborated upon the structure of the Qur'aan as a revealed text and of Arabic as a revealed language in order to connect Ricoeur's proposition to the language of the Qur'aan.

Ricoeur's elaboration meshed with the Qur'aanic structure of the *muhkamat* and *mutashabihat*. Ricoeur's observation of discourse as an eternal entity parallels the Islamic understanding of the Qur'aan as a timeless, dynamic text, rather than a text mapped onto circumstance or historical instance.

We observed that the architectural origins of Islamic art and architecture are rooted in the esoteric and spiritual traditions of the Qur'aan – and, as such, are connected

to the Divine Unity and Oneness of God with the ultimate goal of man being a fulfillment of *dhikr* and '*ubudiyyah* to his Lord.

The architectural possibilities that emerged from the discussion in chapter 5 suggest that any understandings of Islamic architecture must be anchored in an exploration of the Qur'aan and it's underlying meanings and messages. Furthermore, that the scholarship of the tradition of Islam needs balance in terms of exterior and interior perspectives. Additionally it is critical to revise and re-examine the traditional and contemporary understandings of Islamic history – particularly for the architect, designer or patron, and to believe that new or different contexts provide a tremendous opportunity to develop another aspect of the architectural tradition in Islam. All these points, of course, are to be bracketed by the moral and ethical umbrella that permeates the text of the Qur'aan and its narratives.

This is an initial exploration of the Solomnic Metaphor, and the examination of the Solomnic metaphor has been limited by focusing on the text of the Qur'aan. The literary tradition in Islam springs from the Qur'aan – poetry, prose, etc, and the supplementary writings of other mystics, scholars and poets are a fertile ground for further examination. The epic compilation known as the *Mathnavi* of the Sufi Jalaluddin Rumi, for example, is widely considered to be a remarkably poetic *tafsir* of the Qur'aan. The writings of Ibn 'Arabi provide new levels of interpretation and possibility for this project. This is not merely restricted to the Islamic religious tradition. There is a vast ancillary textual tradition for both the Christian and Judaic religions, and a study and exploration of the Gnostic texts, such as the Testament of Solomon, or the *Midrashic* and *Mishnaic* auxiliaries to the *T'nakh* would prove further enlightening.

Another possible avenue of exploration is to explore, from an exclusively etymological perspective, the words that comprise the metaphors of building, constructing, or locating in the text of the Qur'aan. This study would focus exclusively on the language of the Qur'aan to move to a more revealed idea of building. An additional study would be to examine the influence of the initial hypothesis of site, body, and text with a specific historical study of synagogue, church, and mosque. This investigation could offer a credible continuation to this particular study or suggest a different route to pursue. Yet another avenue to explore the Solomnic metaphor would be an analytic study of its representation in art – painting, illuminated manuscript, miniature painting, etc.

The bulk of research and exploration on the Temple has been based primarily on archaeology and therefore has focused on the Herodian Temple and the Jewish tradition. Subsequently, the work that results is generally an effort to provide a contextual history for the study of Jerusalem and the Holy Land and its culture, politics or social fabric. Islamic studies of Jerusalem or the Temple Mount are more in aid of understanding the Dome of the Rock (*Qubbat as Sakhra*) or the Mosque of *Al-Aqsa*, all of which architecturally post date Solomon and the revelation of the Qur'aan. These studies focus very briefly on the eschatological significance of the Temple.¹ Soucek, Hillenbrand, Ettinghausen, and other noted academics have often focused on the historic as opposed to the spiritual or the esoteric paths.

This path in its length is unlike the existing distances that people cover by feet according to their strength and weakness: it is rather a spiritual path that is tread by hearts which cover it with thought according to the faith and insight of the seeker. Its origin is a heavenly light (*nur samawai*) and a divine look (*nazar Illahi*) which descend on the heart of the servant who uses it to see the reality of both worlds.²

The Dome of the Rock, Jerusalem

The Al-Aqsa Mosque, Jerusalem

Plan, Dome of the Rock

Section, Dome of the Rock

What is striking is the extent to which the traditions of Judaism, Christianity, and Islam have interpreted a common narrative character, and the extent to which they seem to have coalesced in the Islamic tradition. The Solomnic metaphor exists due to the Qur'aanic text. It is dependent in a unique way on a space of prayer and orientation. The connection with the Divine is achieved through man and woman's recitation of the text of the Qur'aan, and for an instant in prayer, establishes a link to realms of angelic ephemerality.

¹ See Oleg Grabar. *The Dome of the Rock*. (New York: Rizzoli International Publications, 1996), his *The Shape of the Holy: Early Islamic Jerusalem*. (New Jersey: Princeton University Press, 1996, and his essay "The Umayyad Dome of the Rock in Jerusalem," in *Ars Orientalis: The Arts of Islam and the East*. Michigan: Freer Gallery of Art, Smithsonian Institution, vol 3., 1959.

² Abu Hamid Muhammad al Ghazali, quoted in Mustafa Abu-Sway's article "The Development in al-Ghazali's Epistemology," *Intellectual Discourse*, Malaysia: IIUM Press, Vol 2, No 2, p.174.

Appendix A

Sura An-Naml, The Ants, verses 27:15-27:44

Source: *The Holy Qur-an: English translation of the meanings and the commentary.* Revised and edited by The Presidency of Islamic Researches, IFTA. Saudi Arabia

- 15 We gave knowledge to David and Solomon: And they both said: "Praise be to Allah, Who has favoured us above many of His servants who believe!"
- 16 And Solomon was David's heir. He said: "O ye people! We have been taught the speech of birds, and we have been given of everything. This is indeed grace manifest (from Allah)
- 17 And before Solomon were marshalled his hosts, - of Jinns and men and birds, and they were all kept in order and ranks.
- 18 At length, when they came to a valley of ants, one of the ants said: "O ye ants, get into your habitations, lest Solomon and his hosts crush you (underfoot) without knowing it.
- 19 So he smiled, amused at her speech: and he said: "O my Lord! So order me that I may be grateful for Thy favours, which Thou has bestowed on me and on my parents, and that I may work righteousness that will please Thee: and admit me, by Thy Grace, to the ranks of Thy righteous servants."
- 20 And he took a muster of the birds; and he said: "Why is it I see not the Hoopoe? Or is he among the absentees?
- 21 "I will certainly punish him with a severe punishment, or execute him, unless he bring me a clear reason (for absence).
- 22 But the Hoopoe tarried not far: he (came up and) said: "I have compassed which thou hast not compassed, and I have come to thee From Saba with tidings true."
- 23 "I found (there) a woman ruling over them and provided with every requisite; and she has a magnificent throne."
- 24 "I found her and her people worshipping the sun besides Allah: Satan has made their deeds seem pleasing in their eyes, and has kept them away from the Path,-so they receive no guidance,-
- 25 "So that they worship not Allah who brings them forth. What is hidden in the heavens and the earth, and knows what ye hide and what ye reveal.
- 26 "Allah!-there is no God but He!-Lord of the Throne Supreme!"
- 27 (Solomon) said: "Soon shall we see whether thou hast told the truth or lied!
- 28 "Go thou, with this letter of mine, and deliver it to them: then draw back from them, and (wait to) see what answer they return"...
- 29 (The Queen) said: "Ye chiefs! Here is-delivered to me-a letter worthy of respect.
- 30 "It is from Solomon, and is (as follows): 'In the name of Allah, Most Gracious, Most Merciful:'
- 31 "'Be ye not arrogant against me, but come to me in submission (to the true religion).'"

- 32 She said: "Ye chiefs! Advise me in (this) my affair: no affair have I decided except in your presence."
- 33 They said: "We are endued with strength and given to vehement war: but the command is with thee; so consider what thou wilt command."
- 34 She said: "Kings, when they enter a country, despoil it, and make the noblest of its people the meanest thus do they behave."
- 35 "But I am going to send him a present, and (wait) to see with what (answer) return (my) ambassadors."
- 36 Now when (the embassy) came to Solomon, he said: "Will ye give me abundance in wealth? But that which Allah has given me is better than that which He has given you! Nay it is ye who rejoice in your gift!"
- 37 "Go back to them, and be sure We shall come to them with such hosts as they will never be able to meet: We shall expel them from there in disgrace, and they will feel humbled (indeed)."
- 38 He said (to his own men): "Ye Chiefs! Which of you can bring me her throne before they come to me in submission?"
- 39 A stalwart of the Jinn said: "I will bring it to thee before thou rise from thy council: indeed I have full strength for the purpose and may be trusted."
- 40 Said one who had knowledge of the Book: "I will bring it to thee before ever thy glance returns to thee. Then when (Solomon) saw it placed firmly before him, he said: "This is by the grace of my Lord!-to test me whether I am grateful or ungrateful! And if any is grateful, truly his gratitude is (a gain) for his own soul; but if any is ungrateful, truly my Lord is Free of all Needs, Supreme in Honour!"
- 41 He said: "Disguise her throne. Let us see whether she is guided (to the truth) or is one of those who are not rightly guided."
- 42 So when she arrived, she was asked, "Is this thy throne?" She said, "It seems the same." And knowledge was bestowed on us in advance of this, and have submitted to Allah (in Islam)."
- 43 And he diverted her from the worship of others besides Allah: for she was (sprung) of a people that had no faith.
- 44 She was asked to enter the lofty palace: but when she saw it, she thought it was a lake of water, and she (tucked up her skirts), uncovering her legs. He said: "This but a palace paved smooth with slabs of glass." She said: "O my Lord! I have indeed wronged my soul: I do (now) submit (in Islam), with Solomon, to the Lord of the Worlds."

Appendix B

Manifold of Islamic Architecture (S.G. Haider)

	<i>Dwelling</i>	<i>Functional</i>	<i>Constructive</i>	<i>Aesthetic</i>
Cosmology [Islam] I1	I1 X A1	I1 X A2	I1 X A3	I1 X A4
Power [Islam] I2	I2 X A1	I2 X A2	I2 X A3	I2 X A4
Law [Islam] I3	I3 X A1	I3 X A2	I3 X A3	I3 X A4
Spirituality [Islam] I4	I4 X A1	I4 X A2	I4 X A3	I4 X A4

Expanded Manifold (S.G. Haider)

Perspective on Islam [I]	Architectural imperative [A]	Symbol Crossing	Building
Cosmology	<i>Dwelling</i>	I1 X A1	Holy Ka'ba; the global orientation of mosques; places of pilgrimage, sacred sites
Cosmology	<i>Functional</i>	I1 X A2	Mosque courtyard; dome; Observatories, Ottoman cemetery
Cosmology	<i>Constructive</i>	I1 X A3	Muqarnas, Cordoba mosque colonnade, lantern/mihrab vaulting
Cosmology	<i>Aesthetic</i>	I1 X A4	Calligraphy, arabesques; infinite or mandala-like geometries
Power	<i>Dwelling</i>	I2 X A1	Minaret; minbar, Tomb of Sultan Hassan, tomb towers of C. Asia
Power	<i>Functional</i>	I2 X A2	Muslim city, palace, bazaar, mosque, palace gate
Power	<i>Constructive</i>	I2 X A3	Comparison between Alhambra and the city of al-Ba'ajin, Fatehpur Sikri
Power	<i>Aesthetic</i>	I2 X A4	Throne Room, Fatehpur Sikri, Baghdad Kiosk, Topkapi
Law	<i>Dwelling</i>	I3 X A1	Inward quality of a Muslim house, threshold as address, courtyard as heart
Law	<i>Functional</i>	I3 X A2	Privacy encroachment, sharing of common walls, roof
Law	<i>Constructive</i>	I3 X A3	Typology of mosques, elements of mosque: entrance, ablution, mihrab, minbar
Law	<i>Aesthetic</i>	I3 X A4	Unadorned white mosque, mashrabiyya, privacy screen, geometric/arabesque work
Spirituality	<i>Dwelling</i>	I4 X A1	Ziyarat, Takiiyyahs, Places of pilgrimage, memorials, markers or indexes
Spirituality	<i>Functional</i>	I4 X A2	Gateway, threshold to a mosque, mihrab, minbar, reflective for ablution
Spirituality	<i>Constructive</i>	I4 X A3	Splitting wood to make a Rehle – a seat for the Book, A Muslim city with Courtyards.
Spirituality	<i>Aesthetic</i>	I4 X A4	Mihrab of the Cordova Mosque, the Courtyard of Sultan Hassan

Appendix C

Image sampling of Mosques around the world. [images sourced from Khan and Holod's, *The Mosque and The Contemporary Mosque*]

Great Mosque, Djenne, Mali, (Frishman and Khan, 1994).

Pearl Mosque, Red Fort, Agra, India, (Frishman and Khan, 1994).

Umayyad Mosque Courtyard, Damascus, Syria (UNESCO)

Ziyada – Interior Walled Compound of the Ibn Tulun Mosque, Cairo, Egypt (Frishman and Khan, 1994).

Overhead View of the Sousse Mosque, Sousse, Tunisia (UNESCO)

New Gurna Mosque, New Gurna, Egypt, (Frishman and Khan, 1994).

The Prophet's Mosque, Madinah, Arabia, (Sourced from Internet)

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