

Tracing the Historical Origins of Islamic Art from 622 to 662AD

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Abstract

This research aims to track the origination of Islamic art developed in the Islamic era in the time of the prophet Muhammad, peace be upon him, and the time of the early Caliphs (622-662). This research uses a historical approach to discover the emergence of Islamic art based on the chronology of that origination.

The research found that the first origination of Islamic art was in the era of the prophet Muhammad, peace be upon him, and not in later eras as some resources have mentioned, although that beginning was very simple. The beginnings of Islamic art arose from the need to use the art itself.

The first emergence of Islamic art was in the field of Islamic architecture, and it had begun in building mosques for the daily needs of Muslims for establishing prayers. Qebaa Mosque and the mosque of the prophet Muhammad in Al-Medina are the first evidence of the emergence of Islamic art. Arabic calligraphy also contributed to the emergence of Islamic art through writing the holy Quran and messages of the prophet Muhammad, peace be upon him.

Keywords: Islamic Art. Origins of Islamic Art. Arab Art. Orientalists. Arabic Calligraphy. Islamic Architecture.

1. INTRODUCTION

Islamic art is one of the richest arts, which has multiple fields, and, because of its abundance, products have been produced, which include most all areas of the arts such as architecture, calligraphy, painting, fabric, decoration, porcelain, wood, and metals. The reason behind this richness in Islamic art is largely extended on the basis of geographical and historical levels, as this art has been spread over several centuries, which began after the date of 622 (De Guise, 2011), when it was the migration of the prophet Muhammad, peace be upon him, from Mecca to Medina. This art also was extended in several countries and spread into Asia, Africa, and Europe.

Due to the large historical and geographical extension and due to the

multiple areas of Islamic art and the abundance of its products, which all have helped Islamic art to be a fertile field to stir up controversy in regards to many of its aspects (Alexandian, 2011). Perhaps the most important reason behind Islamic art controversy is that this art is not documented in theory and was not written about until modern times. The first who started writing about it are the Western Orientalists, who do not belong to the Arab and Islamic countries, and therefore some misunderstanding when dealing with topics of Islamic art. One of those controversial topics is about the emergence of Islamic art, as there are historical errors that have been in this aspect through attributing the first origination of Islamic art to the ages in which the Islamic civilization came into contact with world

civilizations that were prevailing at that time, as we shall see in this study.

2.PROBLEM OF THE STUDY AND ITS QUESTIONS

Islamic art is considered a broad-minded field for discussion that reaches controversy because the first who wrote about it and founded its researches, studies, and books were the Orientalists, whose opinions and theories about Islamic art have come from the postulates upon which the writers who came after them used, although all the accurate revisions for those views and theories prove that they are inaccurate. Fekry (1982) states that the first to compose a book about Islamic art were two French writers, Henri Saladin and Gaston Migon, with a title of *Manual d'art Musulmanin* in 1907. Then came the German writer Ernest Kuhnel in his book *Islamische Klienrust* in 1925. After this, one of the most important books of Islamic Art was authored by Maurice Sven Dimand, entitled *A Handbook of Muhammadan Art*, in 1930. It was a book in English, and its writer is one of the most interesting in Eastern and Islamic arts; he was responsible for Islamic art at the Metropolitan Museum.

Arabic books did not address Arab Islamic art with research and audit, but in later periods, as the first Arabic book speaking about Islamic art did not appear until 1948, entitled *Arts of Islam* by writer Zaki

Mahmoud Hassan, who followed the research footsteps of Dimand (Fekry, 1982).

The person who is interested in the majority of research and books that deal with Islamic art finds that it reemerges the Islamic art to the period in which Muslims went outside the borders of the Arabian Peninsula. The early era of the Umayyad has been specifically allocated as the first emergence of Islamic art at the hands of foreign artists, as we will see in the literature review. These opinions were not the opinions of Western writers and researchers, but many Arab writers also followed this view, which continued to be an axiom that authors and researchers followed until this era.

Through my tracking of the emergence of Islamic art, which I have been interested in since 2004, I found that those views on the emergence of Islamic art need more research and audit, since the emergence of Islamic art is older than the dates the researchers have identified. From here, the problem of this study appeared that it will address the subject of the real emergence of the Islamic art, and therefore this will lead us to the questions of this study as follows:

- When was the first emergence of the Islamic art?
- Was the emergence of Islamic art in early Islamic times at the hands of Muslims or that its emergence came in later eras in the

reign of the Umayyad specifically at the hands of foreign artists?

3.OBJECTIVES OF THE STUDY

This study aims to trace the emergence of Islamic art in early Islamic times. Specifically the days of Prophet Muhammad, peace be upon him, and the days of his Caliphs from 622-662.

4.THE IMPORTANCE OF THE STUDY

Many books and researches exist regarding the study of Islamic art, but these efforts still need to know the first origination of Islamic art, and it is problematic that many of the resources attribute the emergence of Islamic art to the late Umayyad era. So this research is intended to trace the origination of Islamic art since the beginning of the first Islamic era, in the time of the prophet Muhammad, peace be upon him, and the time of the early Caliphs “the era of the Caliphate Alrahidiya”.

The study comes to shed light on that very important period in the history of Islamic art, which the researcher believes to be the true origination of Islamic art. The importance of this study stems from the fact that there is a clear negligence by researchers both orientalist and Arabs of that important period of the Prophet Mohammed and his Caliphs, because the art achievements that we have reached are considered limited.

5.METHODOLOGY OF THE STUDY

This study is based on the historical method in tracking Islamic art and knowing its first emergence. The historical approach is the right approach for tracking historical events through historical and archeology evidence or through authorized sources, which will be utilized in this study.

The historical method in this study takes two aspects: The first is the references about the emergence of Islamic art by specialist writers and researchers and the second is the evidence that can be referred historically to the period between 622-662.

6.LITERATURE REVIEW

Gulino (2012) in his research “Islamic Art Notes” addresses Islamic art through three areas of arts in several chapters. She talks about the architecture, calligraphy, and luxury arts, which are intended to be carpet arts. She has attributed the beginning of the emergence of Islamic art in the field of architecture to Christian and Jewish heritage in the Middle East. The researcher states that Islamic art emerged outside the Arabian Peninsula.

She mentions that the first achievement of Islamic art is the Dome of the Rock (687–692).The author states that the Dome of the Rock is a simulation of the Basilica of San Vitale Church in Ravenna, Italy. In parts she deals with the calligraphy and luxury arts, or carpet, and she attributes their emergence to

Persian arts, and so the writer denies any emergence of Islamic art in the Arabian Peninsula at the hands of Muslims.

Ball (2004) in the research “*Introduction to Muslim Art*” deals with a group of Islamic art issues, including sources of Islamic art, Muslim and Byzantine art and the nature of Islamic art, and it also deals with some types of Islamic art.

The researchers consider Islamic art as an extension of European arts, especially Greek and Byzantine. The authors attribute the emergence of Islamic art to the beginning of the Umayyad period when Caliph Abdul Malik Ibn Marwan hired Byzantine artists to build and decorate the Dome of the Rock in 691. Then Waleed Ibn Abdul Malik hired Byzantine artists to build the Great Umayyad Mosque in 705.

Thus the authors argue that the emergence of Islamic art came out of the Arabian Peninsula in the lands of Palestine and Syria in particular.

Irwin (1997) in his study “*Islamic Art in Context: Art, Architecture, and the Literary World*” addresses three areas of Islamic art: art, architecture, and literature. Although the author attributes Islamic literature to the Arab civilization in the Arabian Peninsula, in the chapters about art and architecture, the author states that Islamic art and architecture are based either on Persian heritage or on Greek Roman-Byzantine, and therefore he attributes

the emergence of the Islamic visual arts and architecture to the heritage of Byzantine, which is the heir of the Greco-Roman civilization, and to the Sasanian, which is the heir of Persian civilization. The author also states that the culture of non embodiment and portraying humans and moving to the decorative arts is a Byzantine cultural heritage; he further states that Byzantine art in the sixth century has shifted from portraiture to decorative art, neglecting completely the Islamic attitude of the filming of humans and inducing the decorative trend, which does not conflict with the Islamic faith, as we will see later in this study.

Ali (1996) in the study “*Modern Islamic Art*” deals with modern Islamic art in several chapters, but in the first part of her discussion, she deals with the emergence of Islamic art. As with several researchers and writers, the researcher attributes the emergence of Islamic art to the Umayyad period in Sham, denying that Islamic art arose prior to that. The author says “Islamic Art born soon after the Islamic conquest and during the Umayyad Dynasty” (p. 10).

The word “born” here gives us an impression that Islamic art did not exist before the Umayyad period. She does not use words such as “developed,” “grew,” or “flourished,” but she uses a term that gives a feeling of the first emergence of the art in the

Islamic Umayyad period in the Levant, which is the “birth”.

Zaki (1984) in a book named “Arts of Islam” found that it is difficult to attribute any technical model to Arab Muslims, whether in architecture or in the field of antiques, or in any other area of art or technical fields at the beginning of the Islamic era. Zaki believes that artistic, architectural, decorative and even industrial areas were virtually non-existent among the Arabs in the Arabian Peninsula in the beginning of Islam. He also emphasized that Islamic Art grew up on the remnant of Eastern Christian arts in both Egypt and the Levant as well as the ancient Iranian art in the Arabian Peninsula and Iraq. However, Zaki also confirms that the first role of the first Muslims in the arts was only spiritual!

Zaki believes that the beginning of the Islamic art as an independent style began in the Umayyad period as the Arabs did not have any arts before the Islamic conquests outside the Arabian Peninsula, but after close contact with different civilizations outside the Arabian Peninsula, Muslims began to form their art.

Although the writer Zaki Hassan is one of the early Arab writers in the field of Islamic art, his point of view about the origins of Islamic art was not correct, as he attributed the emergence of Islamic art fully to cultures outside of the Arabian Peninsula, such as the Persian civilization and Romanian civilization

which he named Eastern Christianity. If this author's opinion is true, then why has there been an independent Islamic Art with a unique and distinctive characteristics that do not exist in the Persian art or Roman art? He has omitted the birth of Islamic Art in the Arabian Peninsula in the early Islamic era and he focused on Islamic art outside the Arabian Peninsula, and he proposed that Islamic art is an extension of previous civilizations arts.

Also, this writer completely omitted calligraphy, which is one of the most important fields of Islamic Art, which began its development independently as an art in the Arabian Peninsula. The clear reason for its development is its association with the Qur'an. Calligraphy is the only art that has been linked to the Arabs which is called “Arabic calligraphy” in Arabic and this gives clear evidence that this type of art came out of the Arabian Peninsula.

Dimand (1930) in a study named “*A Handbook of Muhammadan Art*” came out in the form of a book is considered one of the most important researches, which has been relied upon by many writers and researchers as a primarily reference. This research is introduced in thirteen chapters. The first chapter is about the historical introduction, and the second chapter is about the sources of Islamic art. Chapters 3 to 13 address the types of and areas of Islamic art, each of them in a

separate chapter. Through the first and second chapters, the researcher addresses the origins and the sources of Islamic art, and the writer discovers that the first emergence of Islamic art was at the hands of foreigners outside the Arabian Peninsula from the Persians, Byzantines, Copts, and others. Dimand also denies that Muslims had any art in the Arabian Peninsula in the early Islamic age. Dimand says, "The Arabs in the era of Prophet Muhammad did not have any art of their own, but when they arrived in Syria, Iraq, Egypt and Iran, they found some arts and adopted them and they set up the Islamic Arts at beginning of the Umayyad 661" (p. 24). In these views, there are fallacies that will be discussed in the results and discussions part of this study.

Gaston & Saladin (1907) wrote a book "*Manuel d'art Musulman*", this book is considered one of the first researches and publications on Islamic art. It is dominated by historical perspectives rather than technical aspects; the book speaks about the life of the prophet Muhammad, peace be upon him, and his emigration from Mecca to Medina. It also speaks about the historical events that happened to Muslims since the beginning of the Islamic period. When the authors talk about the Islamic art, it becomes clear there is a link between the emergence of Islamic art and non-Arab civilizations that established Islamic art. The two writers attribute the emergence of the Islamic art to the Levant

(ancient Syria), so that there is negligence in regards to the emergence of Islamic art in the Arabian Peninsula in the era of the prophet, peace be upon him, and the Caliphs in Medina.

7.RESULTS AND DISCUSSIONS

Through the review of some previous studies, which focused on Islamic art and its emergence, which started in 1907 to contemporary studies, which have been stated in the previous section, we find that these studies, researches, and books suggest that Islamic art emerged out of the Arabian Peninsula at the hands of foreign artists and artisans in the era extending through the beginnings of the Umayyad rule. These views were clear since the first published research by two Frenchmen, Saladin and Gaston, in a book in 1907. But the confusion and contradiction is in the book by the American researcher Maurice Dimand, which was published in 1930, as he called Islamic art the Muhammadan art, according to the messenger Muhammad, peace be upon him. At the same time, the author says, "The Arabs in the era of Prophet Muhammad did not have any art of their own" (p. 24). Although Dimand was a great scientist and researcher in the field of Islamic arts, he is confused over the matter of the naming and the emergence of Islamic art in two ways. The first is in naming Islamic art as Muhammadan art (not a true name), even if some Orientalists used the name of the

Muhammadan religion for the Islamic religion, and thus they attribute anything related to Islam to Muhammadan, which is a clear systematic error. The naming of Islamic Art in Muhammadan Art does not give the correct meaning, as the Islamic Art is attributed to Islam as a religion and dogma and ideology and way of life. It cannot be attributed to anyone, even if a prophet, because basically Islam is not a religion of Muhammad, peace be upon him, but the religion of Allah and Prophet Muhammad, peace be upon him, carried the message to the people.

The other confusion is that he attributes the beginning of Islamic art to the periods in which the Islamic caliphate reached out of the Arabian Peninsula at the hands of foreigners, and here is a clear contradiction in the methodology used by the Dimand, in which he names that art as Muhammadan art; then he attributes its emergence to foreigners out of the Arabian Peninsula. One who studies Islamic history knows that Islam did not come out of the Arabian Peninsula, but after the death of the prophet Muhammad, peace be upon him; then how can this art, which was originated at the hands of foreigners outside the Arabian Peninsula, be attributed to the prophet Muhammad, peace be upon him?

Irwin (1997) attributes the emergence of Islamic art to Byzantine art in the period in which the Islamic state settled in the Levant

in the Umayyad period. He cites that Islamic decorative arts are basically Byzantine arts; he also states that the culture of nonhuman embodiment and photographing is Byzantine cultural heritage. Upon researching Byzantine technical achievements, we find that they are mostly religious arts that focus much on photographing human portraiture and photographing religious figures for ideological purposes, especially in the field of painting and drilling, which is contrary to what Irwin went beyond. On the other hand, the researcher found that there is religious reference in the Islamic Arts that urges not to paint or embody the living organism of the man or an animal, which made Muslim artist move to abstract decoration, so as not to collide with Islamic religious texts.

The study of Gulino (2012) uses the same approach, which is also used by most Western studies in that it attributes the emergence of Islamic art to Christian and Jewish heritage, which was spread in ancient Syria. The author states that the Dome of the Rock is one of the first evidences of art, which was built in the Umayyad period. The building of that mosque was a simulation of Basilica of San Vitale Church in Italy.

When the images of the two buildings are reviewed, I do not find a similarity between them, which gives an indication that the researcher's statements lack accuracy.

There is some incorrect information cited by even some Arab writers on the origins of Islamic Art. Some Arab writers and researchers said that the emergence of Islamic art was not in the Arabian Peninsula in the early times of the Islamic era, but it came in later times in the centuries that the Islamic caliphate came out to the countries of the Levant and Iraq. From those researchers, there are Zaki (1948) and Wijdan Ali (1996) who mentioned in discussion that the birth of Islamic art came from the outside of the Arabian Peninsula in the Umayyad period.

Although the writer Zaki Hassan is one of the early Arab writers in the field of Islamic art, his point of view about the origins of Islamic art was not correct, as he attributed the emergence of Islamic art fully to cultures outside of the Arabian Peninsula, such as the Persian civilization and Romanian civilization which he named Eastern Christianity. If this author's opinion is true, then why has there been an independent Islamic Art with a unique and distinctive characteristics that do not exist in the Persian art or Roman art? He has omitted the birth of Islamic Art in the Arabian Peninsula in the early Islamic era and he focused on Islamic art outside the Arabian Peninsula, and he proposed that Islamic art is an extension of previous civilizations arts.

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After reviewing and through tracking the historic achievements of Islamic art, the researcher found that artistic achievements were achieved in the period of migration of the prophet from Mecca to Medina in 622, and the most important of these achievements was the building of mosques as the history books confirm, as will be seen.

Islamic architecture represents the first step of Islamic art. It also represents the true cradle of most Islamic art, which offers a glimpse of its beautiful architecture, and, through its evolution, there has been the development of other types of arts (Alam, 2013).

Islamic architecture in its inception was not representing art from which Muslims seek excellence, which happened at a later time, but its inception was for the urgent actual needs; it was associated mainly in the beginning with mosques. Mosques represent a high value in the lives of Muslims. In them, the prayers are held, delegations are received, and invasions, battle and armies are planned. The mosque has a high moral value, which is represented in permanent meetings among

Muslims. So the beginning of the Islamic art was linked to the mosque, which makes it the basis of Islamic art.

Some analysts believe that the Qebaa Mosque in Medina is the first Islamic artistic antiquity. It was built after the prophet migrated to Medina and was characterized by simplicity. Bakhit (1967) says, "If we go back to the historical context of Islamic civilization, we can say that the Islamic art was developed since the first year of the migration of the prophet"(p. 21). The author describes the moments of appearance of simple Islamic art; he states that, "The first emergence of Islamic architecture was when the Prophet migrated from Mecca to Medina and stayed on the outskirts of Medina and ordered the construction of Qebaa Mosque on the 8th of Rabi-ul-Awwal in First year of immigration, corresponding to September 20 in 622 AD" (p. 21).

Following this was the building of the Prophet's Mosque in Medina, which was more sophisticated and had new art with architectural features that were required for Muslim prayers. When the prophet, peace be upon him, came to Medina on the twelfth of Rabi-ul-Awwal in, the first year of immigration corresponding to September 24, 622, he first ordered to construct a mosque in the place where his camel stopped (Termathi, 2000).

On the authority of Abdullah bin Zubair, may Allah be pleased with him, who said: "the messenger of Allah, peace be upon him,

came to Medina and his camel stopped between Jaafar bin Muhammad bin Ali's house and El Hassan bin Zaid's house." The people came to him and said: "O messenger of Allah the landing." His camel continued, and he said: "Let it, it is ordered. Then it went to place of the rostrum, the messenger of Allah peace be upon him landed from his camel ... till he said the messenger of Allah peace be upon him spent twelve nights until he built a mosque" (Attabarani, n.d).

The Prophet's Mosque in the era of Prophet Muhammad, peace be upon him, was simple and austere, and was devoid of decorative motifs, but it shaped the general basis in Islamic mosques design. The Prophet's Mosque area is of about 35.6 meters long, and 30.5 meters wide. The walls of the mosque are about 3.6 meters high. The roof, which was supported by palm trunks, was made of palm leaves and clay in the north-western side of the mosque. When the prayer direction was changed to the Kaaba in Makkah, Muslims covered the southwestern part of the roof of the mosque. Also, a platform was added for a speech on the recommendation of the Prophet Muhammad peace be upon him (Alfi, 1984).

The Caliph Othman expanded the Prophet's Mosque in the reign of the state, and he increased capacity of the mosque. Carved stones were used to decorate the Prophet's Mosque for the first time in its history (Alzahrani, 2004).

The beginning of Islamic architecture was in the Prophet's Mosque. Although it was simple, it established the beginnings of the traditional form of Islamic architecture, which was not known before and featured the wide courtyard of the mosque and the semicircular

niche and rostrum, which of course were simple and fitting with the available material resources to the Muslims at the beginning of the Islamic era.

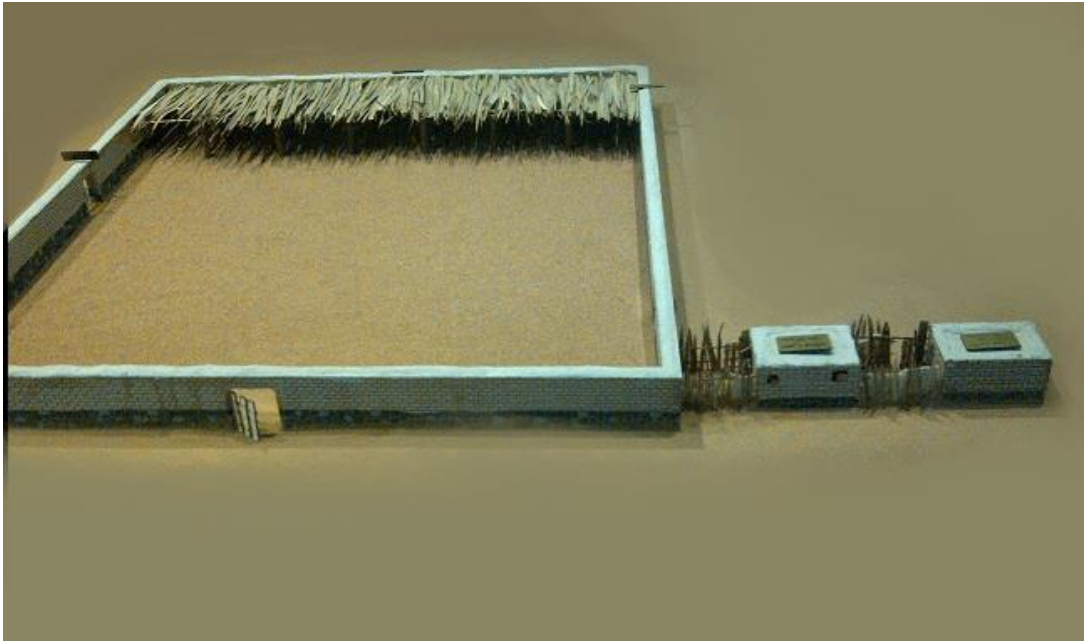


Fig. (1): Model of the Prophet's Mosque

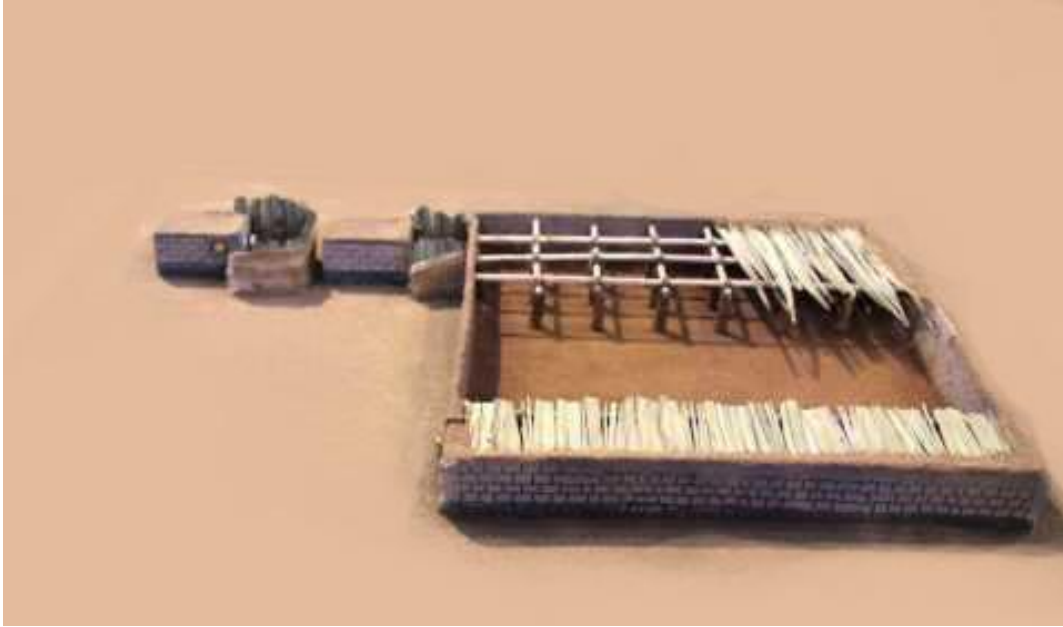


Fig. (2): Model of the prophet's Mosque, the second phase.

In addition to Islamic architecture, calligraphy is one of the early Islamic arts. The emergence of Islam represents an actual breakthrough for Arabic calligraphy on all sides. The culture had begun to move from oral traditions to writing. Calligraphy had a role in transferring thought of the Islamic religion through correspondence, which was made between the prophet, peace be upon him, and leaders and rulers, but the factor that had a prominent role in the quick evolution of calligraphy is using it in the writing of the Quran when the prophet, peace be upon him, ordered so.

The interest in Islamic calligraphy and writing is clear from the early Islamic era, as the Quran at its beginning urged to read and

learn. Allah says: "Recite in the name of your Lord who created. Created man from a clinging substance. Recite, and your Lord is the most Generous. Who taught by the pen. Taught man that which he knew not" (The Holy Quran. Al alaq. 1-5).

Allah Almighty has sworn with pen in another Sura (verse), which is titled with its name and has many connotations, Allah says: "Nun. By the pen and what they inscribe" (The Holy Quran, Alqalam. 1-2).

For all of this, Muslims have been interested in writing and calligraphy since the advent of Islam. The prophet, peace be upon him, has swapped prisoners of the battle of Badr by making them teach a number of Muslim children to read and write to set them free.

The revelation of the Quran has come sporadically. The companions of the prophet, peace be upon him, has kept the holy Quran in two ways. The first through keeping the memories of those who have that ability. The second through writing on the patches, stones, leather, and what was available for surfaces that can be written on and kept. The writing of the Quran may not be in the minds of the companions, but after the prophet, peace be upon him, commanded some of his companions to write the Quran.

The prophet, peace be upon him, had a few dozen writers of the holy Quran, according to some Arab researchers, and 40 people according to the Orientalist (Bahnasi, 2001).

The prophet, peace be upon him, had writers and calligraphers who were writing letters to the leaders and rulers, inviting them to Islam and making treaties with them. In a hadith of the prophet, peace be upon him, he said good hand writing makes the right more clear; therefore it is a clear call to improve hand writing and decorate it, and this shows the interest of the prophet, peace be upon him, with Arabic calligraphy and efforts to improve it since the beginning of the Islamic era.

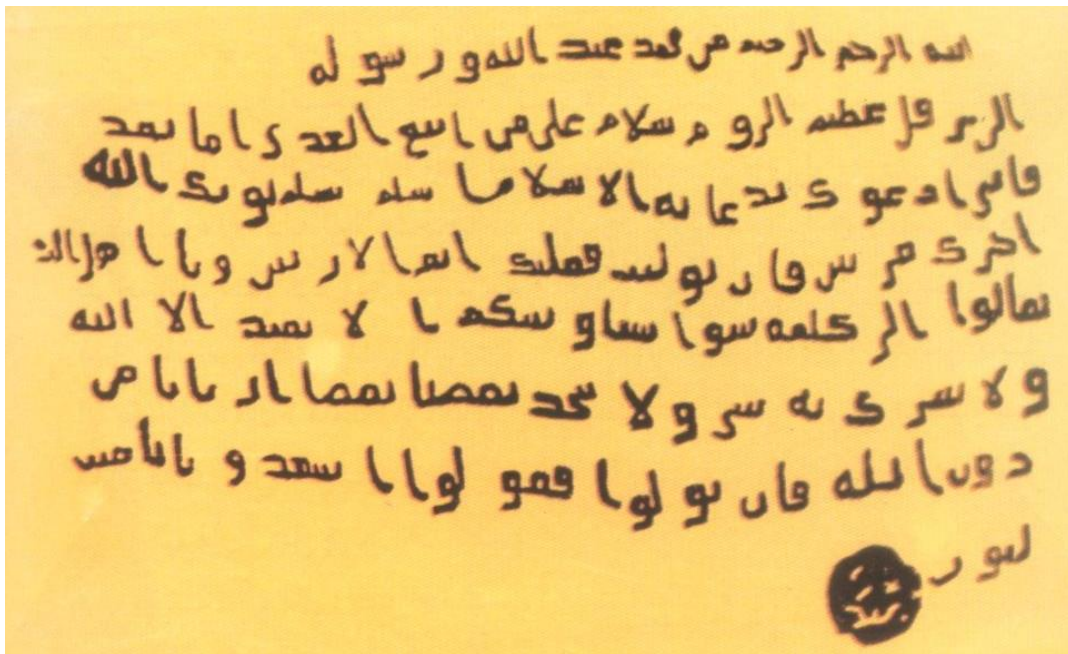


Fig. (3): The message of the Prophet peace be upon him to Hercules using an old calligraphy.

If Islamic architecture is one of the most outstanding areas of Islamic art, then it is possible to link Islamic art in its infancy to

religious, practical, and functional aspects. Islamic architecture has emerged as a place for prayer and worship; this is confirmed by history when the prophet settled in Medina and ordered the construction of the mosque. These historical events themselves emphasize the supposed interdependence between Islamic art and the religion of Islam. This is confirmed by the first origination of the arts, which were approved by the prophet then and blessed by him at other times. We find that Arabic calligraphy, which is one of the prominent features in the field of Islamic art, was at the beginning used in the Islamic state to invite leaders and rulers and people to the Islamic religion. Then it was used in writing the Quran. This had a significant impact on the development of calligraphy, which made it prominent and independent.

Islamic civilization required the presence of many interfaces, which were represented in all areas. Islamic art is one of those interfaces required for the development and prosperity of civilization (Grabar & Robinson, 2001). This development took place outside with a shortening of time. When we trace the origins of Islamic Art, at the beginning of the first Islamic era, in the time of the prophet and the Caliphs era, we do not notice the diverse and effective presence of Islamic art. For several reasons, the researcher finds the following:

1. Muslims were busy in missionary work and Islamic conquests.
2. The lifestyle of the prophet and his companions was dominated by asceticism in life and being far from luxury and loving the life. This is confirmed by the prophetic

tradition, which was narrated by Aa'ishah, who said when the prophet entered and found a picture of a bird on the door, he said: "Change them, for whenever I enter the room I see them and it brings to my mind (the pleasures) of worldly life" (Muslim, n.d. p. 1666).

3. The presence of early Muslim in areas within the Arabian Peninsula where it lacks basis for sophisticated or diverse arts.

This does not mean there were not different artistic practices in the first Islamic era, although they were simple and limited, but it is certain that history books had not given adequate attention to them. So the researcher does not find documentation of the decorative crafts, industries, and products of the time, despite the large probability of their existence. What confirms the potential presence of them is the hadith of Ibn 'Abbaas when a man came and said to him: "My sustenance is from my manual profession and I make these pictures. Ibn 'Abbas said, I will tell you only what I heard from Allah's messenger, I heard him saying, Whoever makes a picture will be punished by Allah till he puts life in it, and he will never be able to put life in it. Hearing this, that man heaved a sigh and his face turned pale. Ibn 'Abbas said to him, What a pity! If you insist on making pictures I advise you to make pictures of trees and any other unanimated objects" (Bukhari, n.d. p. 2223).

That hadith gives a clear indication of the presence of artistic practices in the first Islamic era. The Caliph Omar bin Al-Khattab ordered the construction of a mosque in Jerusalem after he entered it and took its keys,

which was the beginning of the emergence of Islamic art in Palestine. Also, the third Caliph Othman Ibn Affan ordered to write the Quran and collect it in a single book, which contributed to the interest in Arabic calligraphy of the holy Quran service. Caliph Othman cared much in writing the holy Quran; he called the most important writers and calligraphers to write the Holy Quran. The version of the holy Quran in

Bermngaham University may be the Quran, which was written by Othman bin Affan, as the researchers in the university emphasized that this version of the Quran was written in the period 568-645, according to the carbon radiation. This period is the presence of the Prophet and the era of the Caliphate Alrashdia. The discovered Quran was written in beautiful handwriting.

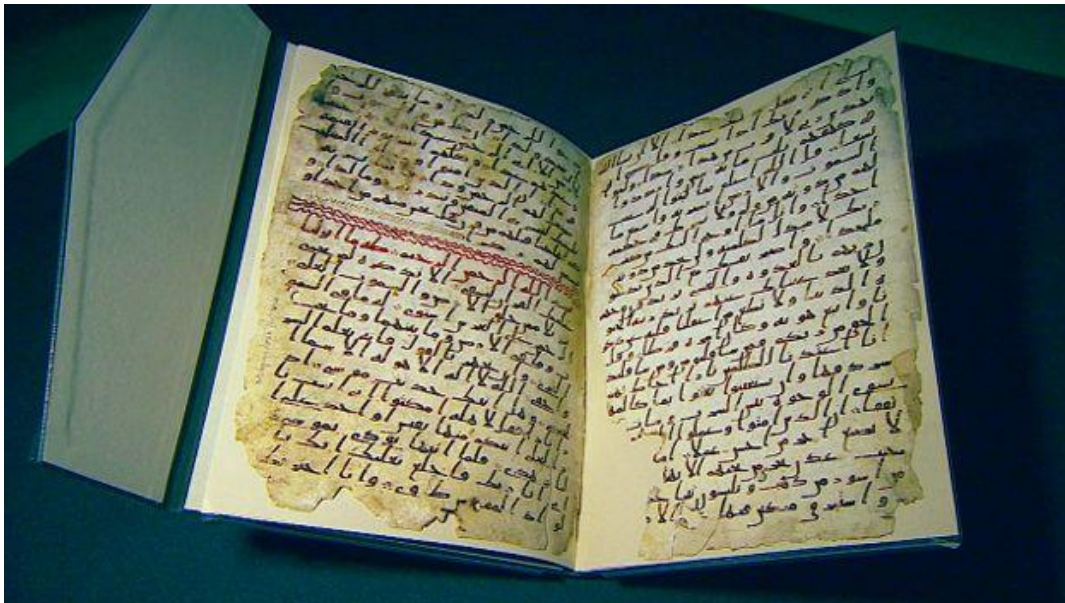


Fig. (4): Quran dating back to 568-645 AD

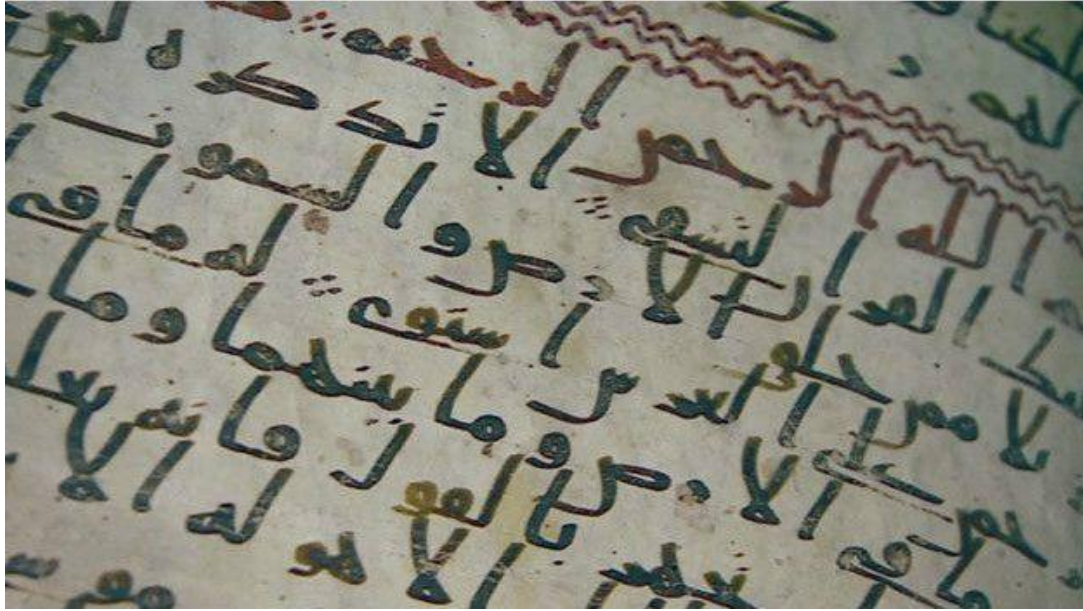


Fig. (5): An enlarged image of a copy the holy Quran at Birmingham University.

It was also proven that he ordered the expansion of the Prophet's Mosque. The stones of which were carved with decorations that were used in the construction.

In the days of Othman IbnAffan in the year 29 AH, 659 AD, people complained that the mosque was narrower on Fridays, so he extended it significantly and built a wall with stones carved with threads, and the columns were built with carved stones. The roof was made of teak (Bahnasi, 2001).

From this, the evolution of Islamic art coincided with the expansion of the Islamic state that when its capital became Damascus after the age of Caliphs. It was developed in many aspects because it was linked with past civilizations, as well as it had more qualifications to compete in all the areas it entered.

Actual consciousness of Islamic art in the Umayyad period in Syria began when it had direct contact with the effects of different civilizations and taking and developing from them. Muslims did not reject the art patterns that existed before they came, but that was inconsistent with their faith and their religion, but they have benefitted from those patterns and from the craftsmen and artisans who have the professional experience and performance. A few years passed, and Muslims could direct those arts and artistic styles according to their visions and perceptions, which helped the Islamic art to take its own character and distinguished it from all other arts. Syria may have the precession in the advanced origination of Islamic art as the Umayyad made Damascus the capital of the Islamic state. Therefore, that positioning had its prominent impact in the evolution of the Islamic art in the region, which gave it artistic

leadership in almost all areas. But Islamic architecture remains one of the most important evidences of the emergence of Islamic art, which is represented in the Dome of the Rock, built during the reign of Abdul-Malik bin Marwan at the beginning of the Umayyad period.

Not a long time passed before the first stage took hold; when the first generation of the sons of the land of Islam exercised traditional art. Islamic art moved to its second phase. New features for these arts emerged and made it distinct despite the different traditions in the overdeveloped area of land where Islam has spread from China to the Atlantic (Bahnasi, 2001).

It is axiomatic that Islamic art had an insignificant beginning, but it is remarkable that this art was rapidly developed, which reduced the time distance between the construction of the Prophet's Mosque and the Dome of the Rock, in that the mosque of the prophet was built in the first year of immigration 622 AD and the Dome of the Rock was built in the seventy-second year of immigration 691 AD. That means that the chronological age between these two monuments is seventy-one years. With an emphasis that the construction of the Prophet's Mosque in its beginning was traditionally simple, but the Dome of the Rock was a sophisticated and fancy building since its beginning, which makes it a distinct Islamic monument. Islamic art, through this example, has been able to shorten the time in a period that the development was measured by centuries.

In conclusion, the emergence of Islamic art was simple and classic, and it was based on what might be called old Arabian style in the field of architecture, calligraphy, and some various industries. Islamic art started with architecture, which was represented in the construction of the Qebaa Mosque and the Prophet's Mosque, and then in the field of calligraphy in which the prophet needed correspondences between him and the rulers and leaders, and it was used later to write the Quran. Then Islamic art began its evolution when the capital of the Islamic state moved to Syria, which created the organized beginning of the Islamic art, which took styles and techniques from the art of different civilizations. It did this in a new special manner that had the qualities and characteristics that reflect the impact generated by Islam.

After reviewing all the previous evidences, it became clear that Islamic Art grew up in the era of Prophet Muhammad, peace be upon him, and later in the era of the Caliphate Alrashdia. However, Islamic Art was not very sophisticated in that period for the following reasons:

- Muslims were busy in publishing the Islam message and the Islamic conquests.
- The life of Prophet Muhammad, peace be upon him, and Caliphs dominated by asceticism, simplicity and away from luxury.
- The presence of the early Muslims was in the areas within the Arabian Peninsula which lacks the advanced artistic achievements.

All of these reasons have made the slow emergence of Islamic art in the era of Prophet Muhammad, peace be upon him, and his Caliphs. However, the evidence mentioned earlier in this study confirms that the emergence of Islamic Art was in Medina at the time of the Prophet and his Caliphs.

8.RECOMMENDATIONS

- Conducting more research on Islamic art because it is an art that was not written about until its later stages, although the art is more than 1400 years old.
- Reviewing and criticizing the Orientalists' books about Islamic art because they are considered the theoretical foundations on which the understanding of Islamic art is based. Some of them undoubtedly have inaccuracies because the books on the achievements of Islamic art may not know the Islamic culture and religion in which these arts belong to.
- Establishing research centers for Islamic art in the country, as our country lacks the presence of any center specializing in Islamic art.
- Creating a scientific journals belonging to one of the Saudi universities or scientific bodies, which are interested in the topics and researches about the Islamic Art.

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تتبع النشأة التاريخية للفن الإسلامي من ٦٢٢-٦٦٢ م.

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ملخص

هذا البحث يهدف إلى تتبع نشأة الفن الإسلامي خلال العصر النبوي الشريف وخلال عصر الخلفاء الراشدين (٦٢٢-٦٦٢). نظراً لأن بعض المتخصصين ينسبون الفن الإسلامي إلى حضارات أخرى غير إسلامية. ويستخدم هذا البحث المنهج التاريخي لمعرفة النشأة الحقيقية للفن الإسلامي وفق الأساس الزمني. وخلص البحث إلى أن نشأة الفن الإسلامي كانت في عهد الرسول ﷺ وليس في عصور لاحقة كما تشير بعض المراجع. وكان أول ظهور للفن الإسلامي بسيط وتمثلت في بناء المساجد وذلك تلبية لاحتياجات اليومية للمسلمين. وقد مثل مسجد قباء والمسجد النبوي بالمدينة أول الشواهد على نشأة الفن الإسلامي كما كان للخط العربي دور واضح في نشأة ذلك الفن وتطوره نظراً لارتباطه بتدوين القرآن الكريم وكتابة الرسائل التي كان يبعث بها النبي ﷺ وغيرها من الاستخدامات.

كلمات مفتاحية:

الفن الإسلامي. نشأة الفن الإسلامي. الفن العربي. المستشرقون. الخط العربي. العمارة الإسلامية