

Arabs and Islamic Painting between Tolerance and Forbiddance (in Middle Ages)¹

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Abstract

Art is considered as one of the most problematic issues for Arabs from the religious point of view, especially oil painting which is the focus of this research.

In this research, we preferred to highlight the contradicted and wrong aspects strongly involved in this context which goes on between allowance (Hallal) and forbiddance (Haram).

Therefore, we tried to focus on those texts from the holly Koran regarding painting.

However, through our search we didn't find any trace for an absolute forbiddance.

As the masters of the Islam sciences or the so-called (Al Feqeh) say that;

" there is no forbiddance unless it is clearly mentioned , at least , in one clear text in Al Koran."

In other words, if there is no clear sign for the forbidden issue, it will still be allowed and to be dealt with under the allowance rules.

During our search, we will diagnose what have been mentioned in the (Hadeeth Al Sheriff)or the talks of the prophet Mohammed and the arguments occurred among the Islamic Feqih Masters to reach a conclusion that : what is not totally agreed is still a matter of argument.

Finally, we will find that forbiddance in the early stage of the Islam was resulted from the strong fear of returning back to the pre-Islamic worship (wathani) . As so, we could say that it was a temporary forbiddance connected to a particular time and circumstances and it was never been ultimate. One of the feqeh rules mentioning that: rules could be changed once time changes.

At the end of our research , we go on a quick reading of the Islamic art and its civilized achievements with all its abstract ornmetation which is essentially concerned with the idea of existence and the creator's singularity and on the ultimate in the lines.

through harmony and architectural agreement the Islamic art was full of components and units. It already added much to the human civilization in general.

¹ For the paper in Arabic see pages (327-338).

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