

## **The liberation manifestations in Islamic illustration from the Umayyad period till the end of the Safavid era.**

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Introduction;

Though there was no straight statement at the holy Quran that prevents illustration of lining things but some of prophet Mohamed words ( hadeeth) did talk about illustration and Islam, prophet Mohamed and his friends(sahaba) situation of it.

Many studies handled this issue that scientists attacked and their opinions about it split. Some thought it is completely forbidden, some thought it is hateful, some thought some of it is forbidden but other sides are allowed. The opinion of the religious jurists was stabilized and they gathered on confirming that, out of the fear that people would return to worshipping statues like they did before Islam.

(Hegal) is confirming that as came in the prophet Sunna- that the prophet 2 wives Om-Habiba& Om-Salama asked him about the illustrations at the Ethiopian churches, he answered that those drawings will complain about their creators to god at judgment day.

Such reasons had huge effect on determining the standards, which Islamic illustration was based on, the most important one of them is it is hateful to illustrate living things. Artist at this time totally kept away from simulating any creature that has soul whether human or animals. That wasn't at the Sunna doctrine only but it was at all doctrines as well including the Shiite doctrine.

As the purpose of prohibition was to keep people away from worshipping statues that they recently left, photos for decoration were allowed as long as they fit with moral and religious cautions.

Islamic illustration as described by (Thomas Arnold) and other famous historians, it was only about illustrating religious stories about holy personalities such as Jesus and Ibrahim. Also in Sufism illustration cared about morals as planting fear from hell and fire and encouraging people to obey and wanting the paradise, those pictures showed the idea of expressing the story without caring about focusing on faces features.

Though of all those uptight opinions, illustrators unleashed themselves in expressing their creativity free from all opinions, community standards and provisions. They illustrated nutidy, drinking, angels and messengers, they even illustrated prophet Mohamed himself as in (Al-Barak) photo that was shown in ( KhamsNezamy) writings which return to the 10<sup>th</sup> century Hijri. Which is totally rejected by Islamic dogma and the society traditions, but the artist as he believes is doing a creative process that contradict with the principle of obeying and caring about traditions. As being creative means he must stands against traditions, familiar and common. He is doing his best to reach furthest degrees of creativity so he is crushing stability, assurance and fixation, (Al-Sabakh 2003).

This thought was confirmed by the study that has been done by sociology scientists (Cattei and Butcher 1967) on a group of artists and creators to determine their characteristics , they found that they are completely deviated from common people and society standards.

It was interesting that though illustration was provocative to the values of the wide society, but it was totally accepted and welcomed by the country leaders and princes where this type of illustration was nourished at the Amoy and Abbasids mansions and castles as a reflection of prosperity and opening up to other communities cultures. Also in Egypt at the era of the Fatimid state, as it was mentioned in the Arabic school and Persian writings.

This study is concerned with most important works of walls illustrations that reflect the liberation manifestations in Islamic illustration at the Arabic region and Iran at the time of the Umayyad age till the end of the Safavid era which was the beginning of the collapse of the Persian illustratiin.