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Photography among the Arabs before Islam Preparation

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Abstract

In this research, the topic of photography among Arabs before Islam was addressed, and the importance of this topic was centered on the scarcity of studies that dealt with it, within the limits of the researcher's knowledge, and the topic of photography among Arabs was addressed by description and analysis of all books and opinions that focused on many of its aspects, after the study was divided into two researchers, the first research dealt with: the reality of photography among Arabs before Islam, and then through the second research dealt with models of photography among Arabs before Islam. The study found that photography among Arabs was characterized by an Arab character that reflected the reality and environment of the Arabian Peninsula in particular, which was reflected in the decorated features of the people depicted in the statues. Arab photographers, like engravers, also embodied cult statues in the form of a human or animal. The drawings depicted on the walls of the Kaaba showed the interest of pre-Islamic Arabs in the art of photography. The Arabs of pre-Islamic Arabia also embodied images through the manufacture of statues, showing the diversity of style and subject matter. Stone sculptures in pre-Islamic Arabia were distinguished by being more realistic, more accurate and smaller in size. Metal figurines appeared in pre-Islamic Arabia more liberally than traditional stone figurines.

Keywords: Photography, Arabs, Graffiti Photography, Statues in Jahiliya.

Introduction

Since man inhabited caves, until he moved to the ages of civilization and urbanization after the caves, the presence of the image on earth was linked, as ancient man drew pictures on the walls of the caves in which he lived, as these pictures represented the nature of his life and the environment in which he lived, as he drew the animals that he raised and domesticated some of them, and with the beginning of the ages of human and social civilization, man developed the art of photography with this development, unlike ancient man, as he created it in drawing or sculpture.

Human societies have been interested in the image, especially in the history of ancient man. For Chinese philosophers, as the Chinese proverb says: “A picture is worth a thousand words,” and for Greek philosophers The image is from the gift of the artist's thought. The era we live in today is the era of the image, as described by critics and scholars. Today, the image is linked to the field of media in the sciences of religion, education, morals, creativity, and imagination. This is what was known about the past of Islamic civilization in the sciences of medicine and pharmacy, and preserved for us through its psychological manuscripts that date back more than eight centuries.

Returning to the image in ancient civilizations, the heritage of the ancient world, especially the Arab region, has enriched museums all over the world with images, whether

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drawing or sculpture, as they were the earliest in their offerings, and the closest human civilizations to this heritage, as some of them date back to five thousand years ago, such as the civilization of Mesopotamia, and the civilization Pharaonic and Arab countries, So he knew Arabs before Islam, the art of drawing and sculpture. This confirms that Antiquities of Najran and many other regions of the Arabian Peninsula.

And may Before Islam, Arabs acquired pictures, as they used them to decorate their homes. The photographers and makers of statues that they carved or made by placing gypsum dough in molds so that they would take the shape they wanted. These photographers and makers also made a living from this industry.

And Photography and the creation of swaying were mentioned in the hadith on the occasion of what was mentioned in it about Islam's hatred of photography and then its prohibition, as it hated photographing anything with a soul, such as photographing a human or an animal, or hated selling what was photographed, as some photographers asked: Ibn Abbas's opinion on photography Since photography was the profession of the questioner from which he made a living, he forbade him from it, except in the case of photographing trees or things that did not have a soul.

Given the importance of the subject of photography among the Arabs before Islam, in light of the scarcity of studies that addressed this topic, I decided to research the subject of photography among the Arabs before Islam through several topics. The first topic dealt with the reality of... Photography among Arabs Before Islam, the second section dealt with examples of photography among the Arabs before Islam.

The first topic

Reality photography Among Arabs before Islam

To research photography among the Arabs, we must consider the beginning of photography among the Arabs through two issues. First, we discuss the beginning of photography among the Arabs, and second, the external influences. (8th century - 3rd century BC).

First - The beginning of photography among the Arabs:

passion Man has been using photography, sculpture, drawing and engraving since ancient times. especially In the civilization of Mesopotamia, where They depicted animals on the walls of caves and caverns, as an objective equivalent to the fear that lurked around them, and they tried, through imitating them through painting and sculpture, to familiarize themselves with these animals and remove their danger from them.

And according to Their mythological thinking, as expressed by photography, sculpture, drawing and engraving, had an aesthetic capacity, as well as Benefits Social, as it reflects thinking social For humans The technician expressed His interactions With the environment, For example, it was Pottery is a social art, just like cylinder seals, so scenes known as forms express... women The dancers painted in colors on Samarra pottery surfaces indicate that the creative nature of the scenes depicted on the pottery surfaces must have arisen from a social problem.

Painting and sculpture expressed religious needs to ward off danger by supplicating to the gods through offerings. "Among the precious pieces found in Uruk is a large marble vessel, now preserved in the Iraqi Museum. The vessel was decorated on the outside with scenes carved in high relief, representing a procession of naked priests carrying baskets of offerings to a temple

in Uruk. Some gods also appeared in it. These figures were carved with artistic skill highly distinguished by realism of expression. As reflected in the art of photography and sculpture in Mesopotamia, the reality of battles and the conflict that the country witnessed in addition to the role of women, where this was evident in the portrayal of Ishtar as a female figure in the Akkadian pantheon. It has been described as a male god eager for battles and conflicts and blood, in the reliefs, represent that among other figures, she is standing, with two quivers on her back and a sword on her side, and she is erect on top of a lion, holding its reins with her left hand.

And the people are creative. In the south in the art of decoration. In a hadith of the day of the conquest of Mecca that the messenger, may God bless him and grant him peace, he did not enter the Kaaba until he ordered the decorations to be removed and ordered the idols to be broken. Decoration here is engravings and pictures. Among the engravings found in South Arabia are engravings of animals, trees, and pictures of people engraved on stones, metals, or wood, and on gypsum panels, which were used for various decorative purposes. Among them are engraved stones on which are engraved bunches of grapes, branches, leaves, and the like. As archaeologists have found that some of them date back to the first centuries AD.

In Palmyra, where most of the urban activities date back to the centuries. The first AD, where many decorations appeared with an authentic oriental style, most religious and civil statues, sculptures, and murals remained largely subject to the rule of forward orientation and reliance on clear lines, and the emphasis on the spiritual presence of each individual person in each artistic arrangement without concern for the dramatic composition of each of the subjects:

There were also traces of statues and buildings found in the Hijaz before the advent of Islam. Written inscriptions and pictures engraved on rocks reflect the status of the person who engraved it...and he is from the Arabs, and among the pictures are scenes of a man hunting gazelles, or struggling to kill a lion or a predatory animal, or a knight riding his horse, or scenes of herds of wild or domesticated animals. It is worth studying and requires art lovers to study the expressive and artistic aspects.

Thus, Mesopotamian art and Arab art in general pre-Islam was a continuous series that reflected in the fields of photography, sculpture and engraving in a wonderful artistic way.

It was found in the Southern Arabian Peninsula, on high elevations (0.70-0.90 m). Its history dates back to the third millennium. It was made of limestone, it represents characters, and it was erected around some graves. Each one had a face, and each face had two large, round eyes. A very long nose, a wrinkled mouth, and a streaky beard. Vertically, with hands surrounding the face, and a dagger held diagonally or horizontally.

then, a thousand years later, he appeared. In Yemen strangely shaped statues. One of them in the form of a feminine (his height 17 cm), and he has a conical head and a fat body covered by the folds of a garment. Don't decorations; The other is in a male form. Small-headed with hollow eyes and long arms, and I wore it a long, upright-looking gown with pleats at the bottom. It also appeared as if wearing a belt diagonally. These small statues may have come in the context of agricultural construction first in the valleys of Hadhramaut and the mountains of Yemen. These figures appeared human in their appearance and characteristics.

The researcher believes that it is not necessary to know the pattern of people who lived there, the essence of our research here lies in the emergence of this sculpture as a pictorial art, as it appeared. These figures are human. In its forms and characteristics, which makes us here touch on the traditions of Vienna that are more deeply rooted. To the southern Arabian Peninsula, two

thousand years BC.

The Arabian Peninsula has sought At the beginning of the second millennium, To embody people in the form of small statues of bronze and baked clay, for example it was small bronze statue Represents a man stripped of his clothes sitting On an arched base, But baked clay statue It was represented A woman naked with her hands clasped in her lap.

The researcher believes that although this embodiment depicts these statues, However, it is difficult to believe that there is a local heritage. These statues represent, but it can Interpretation of diversity This is amazing Models Which appears to be Iranian and Mesopotamian, as a result of the expansion of the commercial horizons of the merchants of Dilmun, the Bahraini island. and the beaches adjacent to it, Mesopotamia and the Indus River Valley. These models have been confirmed by different cultures. The Arabian Peninsula, at all times, It is also Gave pictorial representations.

Regional traditions in the eighth millennium BC: The various tribes of the Arabian Peninsula in the first millennium BC were a complex social fabric, varying according to regions, lifestyles and languages. Most of these populations did not all speak the same language. In the north of the Hijaz, the Arabian Peninsula and the east, Arabic or Arabic-like languages prevailed. In eastern Jordan and around the Hijaz, they spoke northern Arabic languages such as the Hasa dialect, for example, while in the south, the Sabaean language was the written inscription.

The researcher may ask, based on this contrast and difference, how these tribes were able to distinguish themselves with similar architectural and pictorial traditions. If not On the face Select by Commercial caravan activities? And so, Lost Included Arabian Peninsula Several diverse cultures have largely remained autonomous, but it is difficult to encompass them all today. To answer this question, we can review these areas.

First, with regard to the Sabaean regions, the center of these regions is located at the outlet of Wadi Adhana. It was a large oasis, with which the city of Marib developed. Despite the many discoveries, Ancient Sabaean art of photography It remains Not well known. As he discovered in it Hundreds of marble reliefs - in the form of statue prominent And a statue High relief, depicting schematic faces and heads A and bearded faces, with beaded eyes that seemed to shine with strange glances, and with hairstyles of false plaster And Be These sculptures may It came from that Areas. however, And It made possible the Excavation the Modern to Clarification issue a task It revealed very limited architectural decorations, for example in the Great Temple of Bran., is not This is amazing The columns are decorated only with capitals on the top. extremities fake bricks, and did not The panels are decorated. The carvings are only of sitting goats. So The elements are certainly which was formed Of white limestone, veined marble, basalt, and desert-colored sandstone, it has increased In the diversity of those The paintings, as well Contributed Recordings which is colored in colored, panels Window lover incosmetic Those sculptures, However, this painting seemed Architectural In general More inclined to the carpet And

But Northern and Eastern Arabian Peninsula In In the northwest, There is an oasis It is called an oasis "Taima", and she Further south, in the oases of Mada'in Saleh and Al-Ula, It is located in human representations and she phrase Funeral portions she has Sketchy faces, oval or square-shaped eyes, And sometimes it carries Name of the deceased. In addition to those shares there was Neo-Babylonian Temple It is a temple located in Alhambra Palace, and Not far from "Tayma", It was about A small altar (where religious offerings and gifts were presented), And he

has Surfaces decorated with various religious figures and symbols (winged disc, star, etc.). In the eastern part of the Arabian Peninsula, the Iron Age (first half of the first millennium BC) witnessed some human representations. So the faces of these statues were small terracotta figurine and seals. And then, starting from the 4th century BC, found other miniatures depict riders or women in a seated position. Some of these statues were some are rather crude, others are casts or even Greek-inspired artifacts. The picture below illustrates this.

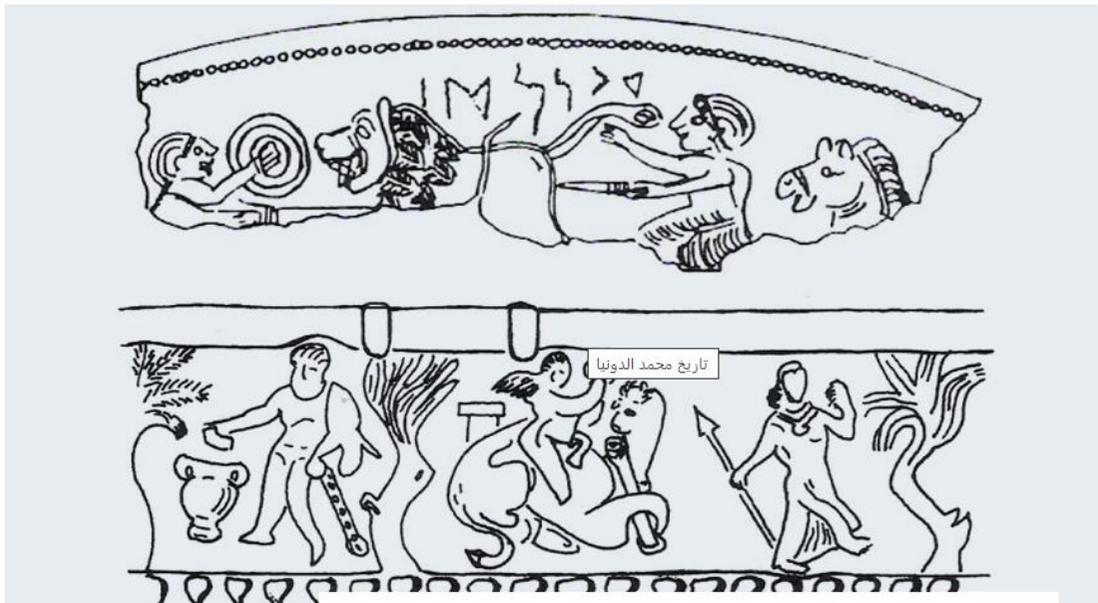


Image (1) Human representations in the Arabian Peninsula before Islam

We see from this drawing that the human representations in the semi-The entire Arabian Peninsula, heading towards general simplification. The faces appear and clothes photographer, far from being matching for the origin of the model, as if the normal features were enough to appear the essence of the object, as if the religious or funerary value transcends the realism of the figures. However, this art remains limited to funerary sculptures and small baked clay or bronze statues.

Secondly -External Influences for Photography(2nd Century BC - 3rd Century AD):

At the turn of the Christian era, new trends began to enter the Arabian Peninsula in its western region, as a result of navigation in the Red Sea, which developed and grew, and allowed the entry of foreign products and new tastes in photography, as the Romans had strengthened their control to the point that in 24 BC, they attempted to seize “Arabia Felix.” Southern, which was known for producing incense.

As for the eastern region, lost Alexander's sailors, Parthian merchants, and later Palmyrene merchants frequented the ports of the Arabian Gulf. While in the central regions, it was the great caravan routes crossed the deserts from east to west, via the villages located in it. The village of Al-Faw, Laila, As-Sulayyil and Al-Kharj. and he was there. Artists travel in all this peninsula, so that they can serve local princes, and train students. And in the same time, it has started to be traded. Castings of statues, small objects, and ornaments from workshop to workshop. As a resurgence began to appear in style rules clearly, which contributed to the prosperity of

theFormstheArtistictheNew. HoweverthatThe shapes seemed geographically confined to the edges of the Arabian Peninsula,That is, this development in these forms was isolated from its environment, and did not witness this great artistic outpouring..It was revealedExcavation in the village of Al-Faw, 280 km north of Najran, for these major currents.

Sculpting bronze statuesA traditional art formthatdevelopmentfaster than other art forms;soThe work of Arab bronze makersIn the southern regions of the Arabian PeninsulaOn the tradition of whatIt was producedThe Roman Empire, in large numbers,yourStatuesmonument, and another small one.And confirmsThis increase in productionWhat I showedExcavations. This was accompanied byIncreaseIn quantity, the level is developingalso.soThose artists, who lacked deep-rooted artistic traditions, wantedTo keep pace with modern tastes,They even dressed their characters in clothes.sometimes western style,CalJalabiyastheGreek-theRoman or UrduShe has severalFolds.Otherwise,Stone sculpture has not seen much renewal, andAbsolutely no access toThe mastery and grace of the movements of the Greek statues, except for the statues of the three kings of the "Awsan" Kingdom (in the south) who succeeded to rule it, which indicate some development:

The following image depicts statues of the kings of Ursan.

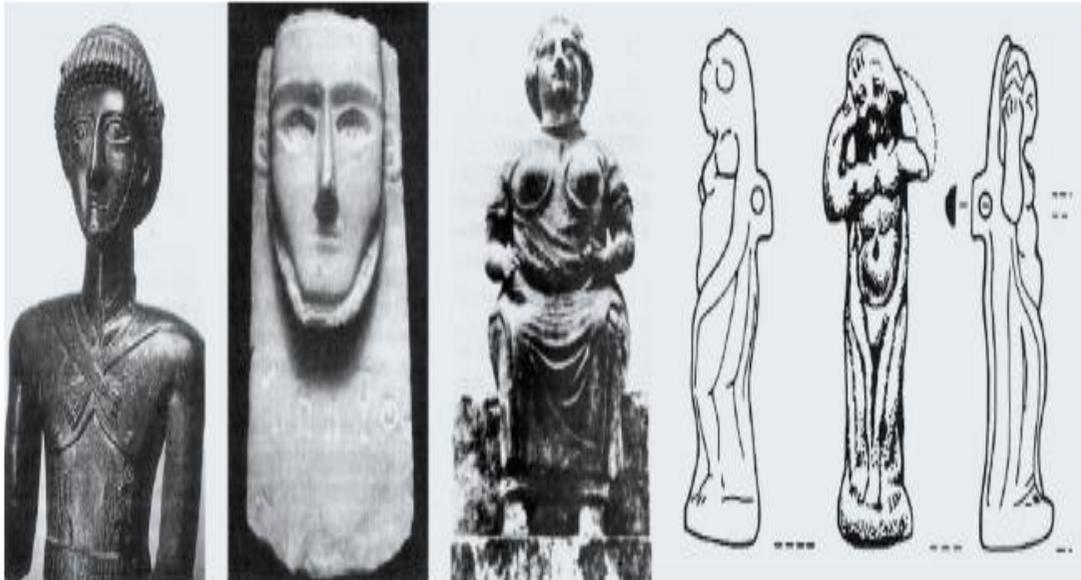


Photo (2) Statues of the kings of Ursan in the south

In the context of hunting scenes, images of hunters were rare in depictions of the southern Arabian Peninsula, i.e. inMaribandBoth hollow,While they were moreNumber inAll overPeninsula since the 2nd-1st century BC,This may be a result of the flourishing of Greek thought, methods and customs at that time..We find statues of fishermen decorating two bronze bowls.One of them is from "Maliha"And it is(Omani Peninsula) and another from "Dhura"any(Yemen), and their history is attributed, respectively, to the second century - the first century BC.,The second century - the third century AD.It appears inThe first bowl is for two people, one of themArmed with a spear, wearing a wavy robe and ridinghorseA,ButThe otherHe

rides Camel, unarmed, and wearing trousers. And decorated Yemeni bowl depicting two archers surrounding a bridled camel, within a rich floral decoration. The image below illustrates this:

It can be said that the pictures did not be limited on beauty, there were horses also, where was that? Common in the Arabian Peninsula until the beginning of the Christian era. But in contrast due to various local traditions, we notice that there is a depiction of two types of equipment, gear and costumes. The following image shows regional traditions between the 8th and 3rd centuries BC.

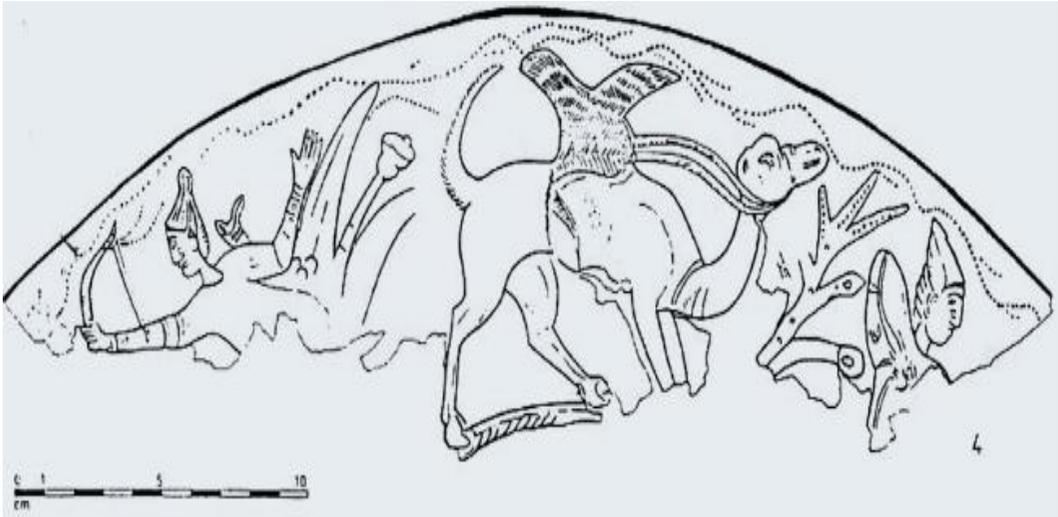


Image No. (3) Regional Traditions Between the Eighth and Third Centuries BC.

As for the statues small bronze in Southern Arabian Peninsula, it is as the East, she has common features. For example, statues of knights, it has different and varied sizes. very, as it appears horse and ram heads all are stripped of the ears, as I discovered female busts in Oman, through possibly local formations but with uncertain Hellenistic influences, with their female counterparts in loose robes. same the folds discovered in Yemen. These pieces are considered to be locally crafted products that imitate models that prevailed in all this is amazing the area from the Arabian Peninsula.

The researcher believes that it is very difficult to determine the origin of things that it was previously shown that there are marginal (or other local) products that are not similar to pictures more classically, craftsmen from local provinces, not "foreigners," created and copied imported works of art. Thus, this list of Arabian Peninsula products, and that it is not possible to review all of them, it is to draw a general painting about the human representations in it this painting is very diverse and varied.

The Second Topic

Examples Of Photography Among Arabs Before Islam:

Pre-Islamic Arabs were renowned for their art of photography, evident in the drawings they painted on walls during the pre-Islamic era, particularly the walls of the Kaaba. These depictions glorified the statues they worshipped during the pre-Islamic era, in addition to the statues they made in human form and worshipped. To explore examples of pre-Islamic Arab photography, this study is divided into the following two sections:

Firstly-Graffiti:

Arabs were known for their graffiti in pre-Islamic and Islamic times, as their stories and poems spoke of it. The Holy Kaaba was also the best evidence of that, as its walls displayed images of their veneration of their statues and worship during the pre-Islamic era. When Mecca was conquered, those images were removed. After the conquest of Mecca, the Prophet (peace and blessings be upon him) sent Umar ibn al-Khattab and Uthman ibn Talhah with him and ordered him to open the Kaaba and remove the images and statues in it, but he left the image of Abraham (peace be upon him). He ordered him to erase it, and said: "May Allah fight them, they made him an old man who casts lots with arrows." So Omar was erased-May Allah be pleased with him - all the pictures were painted in colors and had a conical shape.

In a narration on the authority of Usama bin Zaid, he said: "I entered the Kaaba with the Messenger of God, may God bless him and his family and grant them peace, and he saw pictures in it. He ordered me to bring him a bucket of water. He began to wet the cloth and hit the pictures with it, saying: 'May God fight a people who make pictures of what they do not create.'" Al-Hafiz mentioned that Ibn Hajar in "Fath Al-Bari Sharh Sahih Al-Bukhari" in his explanation of the Conquest of Mecca, what can be understood from it is that some of those images remained because they were hidden from those who erased them.

It was also narrated on the authority of Ibn A'idh in Al-Maghazi that a picture of Jesus and his mother, peace be upon them, remained until one of the Christians of Assan who had converted to Islam saw them and said: "You are in a foreign land." Then, when Ibn Al-Zubayr demolished the Kaaba, they disappeared and no trace of them remained.

Ibn Jurayj also narrated that some of them found in the Kaaba, in the middle column next to the door, a three-dimensional statue of Mary, peace be upon her, and in her lap, a decorated and colorful son. Then it was destroyed in the fire. We said that the statue here refers to the engraved image, not the actual one. What indicates this is their saying, "decorated on the column," meaning depicted with paint on the column.

Frankish excavators in Yemen found inscriptions on the walls containing images of Yemeni men, including knights and men offering sacrifices to idols. Al-Hamdani mentioned in "Al-Iklil" that in front of the palace of one of the kings of Yemen there was a wall with a tile on it that had a picture of the sun and a crescent moon. Then, when the king came out and showed her, he would atone for her by placing his hand under his chin and then prostrating himself with his chin on her. There was also an ancient palace in Palmyra depicted on the walls.

There are also poems that mention and describe the types of images found in this palace. This poem is attributed to Al-Nabigha, as he describes in these images knights armed with weapons, and various types of animals such as foxes, elephants, lions, and others. The author of Lisan Al-Arab recited in describing a house depicted with various types of images, saying:

He argued with them
and danced
On him and the lion
Qusaqas

In it, the seducers are
depicted
And the elephant commits
the buttocks

Painting was common on the walls of bathrooms before Islam, as mentioned in the book “Hada’iq al-Namam fi al-Kalam ‘ala Ma Ralaqat al-Hamam” Shihab al-Din Ahmad ibn Muhammad ibn al-Hasan ibn Ahmad al-Haymi al-Kawkabani, a twelfth-century scholar, said that wall paintings were common in bathrooms before Islam. When Islam came, a group of scholars denounced them because they saw that the images of animals on bathroom walls were among the reprehensible things that had been painted before Islam and that they should be removed.

In Al-Azraqi’s books in “News of Mecca and What Came to It of Monuments,” it is mentioned that when the people of Quraysh rebuilt the Kaaba, along with the Coptic carpenter Baqum, they decorated its walls and ceiling from its interior and its pillars, and placed in the latter images of the prophets, images of trees, and images of the angels. There was in it an image of Abraham, the friend of the Most Merciful, as an old man who straightens with arrows, an image of Jesus, son of Mary, and his mother, and an image of the angels, peace be upon them all.

It is believed that the Arabs did not know about drawing on walls in the pre-Islamic era except in the lands of Yemen and the regions connected to the Romans and Persians, such as Al-Hirah and the land of the Ghassanids and Nabataeans, and then in Mecca itself before Islam, where it was a meeting place for different currents, and the Arabs who were influenced by what they saw in their travels and commercial journeys would meet. However, what has reached us of pictures on the walls of Arab buildings in the pre-Islamic era is very little, as the relics that were found in the lands of Yemen are almost all ruins, conical statues, and prominent engravings.

Second - The Embodiment of Statues in pre-Islamic Times:

Statues in pre-Islamic times were made of metals, and they were among the most minor arts development among the Arabs before Islam. If it was more realistic and more accurate, as the artist is freed from many restrictions, it was present in stone statues after he had absorbed the technique of making them. Then metal statues came in many forms, including human statues of men, women and children, animal statues, and even statues of... For birds and fish. As the decoration methods of these statues varied and diversified, and even... Multiple cases and situations photographed in it. Until I became more realistic and vivid, especially those produced by the southern and central parts of the Arabian Peninsula.

We have previously indicated that the making of statues represents a branch of photography, and there is no doubt that it existed among the Arabs. This has been proven by the abundance of the making of statues in the pre-Islamic era, and the pronouncements of their poets in comparing women to dolls, which are images of ivory and other things that they made. Their idols were extremely numerous in a way that should not be underestimated. There were approximately three and sixty idols around the Kaaba on the day the Prophet, may God bless him and grant him peace, opened it.

This type of statues was also widespread in other parts of the Arabian Peninsula. They even went so far as to disdainfully worship them that even in one of their neighborhoods there was an idol.

Many of them even made their own idols in their homes, as every house in Mecca had an idol that they worshipped. If one of them wanted to travel, the last thing he would do in his home was to touch it. And if he returned from his travels, it was what he did when he entered his home, and they would not allow it either.

It is unlikely that such a large number of these statues were all brought from distant countries, given the difficulties of travel and the roughness of the road that the transportation process faces. However, we do not deny that they may have brought some of them from the Levant at the beginning of their worship of them, as the first to start bringing them was “Omar ibn Luhay” when he introduced the worship of those statues depicted in the form of a human among them. However, it is certain that they made them themselves, and gave them several names, such as Al-Uzza, which was three tamarisk trees that they worshipped. And like the stones that they also worshipped and offered sacrifices and offerings to, they called them idols.

In addition to embodying and depicting it in the form of a human, they also gave it names such as: “Wadd, Sawa, Ya’uquf, Yaghuth, and Nasr.” The statue of Wadd was in the form of a great man, indeed the greatest of men. Two garments were engraved on him, and he was wearing one garment and another. He was girded with a sword, and his shoulder held a bow, and in his hands was a spear with a standard and silver arrowheads. Then came the pre-Islamic era after them, and they called the statues depicted in the form of a human being and worshipped them by other names such as (Hubal, Isaf, Naila, Manat, Al-Lat, Al-Uzza), and other names. Their statue that they worshipped and called “Hubal” was made of red agate in the form of a human. After his hand was broken, the Quraysh caught up with him and made him a hand of gold. As for Isaf and Naila, it was claimed that they were a man and a woman, then they were transformed.

In the book “Al-Rawdh Al-Anuf” by Al-Sahli, in the mention of Al-Qalis, which is a house of worship in Sana’a, he mentioned that inside it were two wooden idols, one of them a statue of a man sixty cubits tall, and the other a statue of a woman, whom they claimed was his wife, and they attributed what happened to them to them.

The idol they worshipped was made of wood, gold or silver in the form of a human being, and if it was made of stone it was called an idol. It was said that the image of the idol was made of marble, ivory or the like, and it was said that they included every image without restriction, and the idol was made in the form of a human being from stones. It was also said that the word “idol” is only given to what is not made of rock, such as copper and the like, or every body made of wood, stones or earthly gems in the form of a human being, which is set up and worshipped. It was also said that the doll is an idol, and the image is made of marble, or that which is engraved from ivory or the like, as the Arabs used to liken women to it, because it is exaggerated in decorating and improving it.

He mentioned that these statues were of righteous people, erected for them in their councils, and were named after them. After some time, they were forgotten and taken as gods to be worshipped instead of God. As in “Wadd, Suwa’, Yaghuth, Ya’uq, and Nasr,” which were idols of the people of Noah, peace be upon him, to the Arabs. When the first of them died, a picture was made of him and they glorified him because of his position in the religion. They continued in this state until the successors were born. They said: These fathers only glorified their fathers because they provide sustenance, benefit, and harm. They took them as gods.

It was narrated that the valley of Markha near Ma’rib was struck by a great flood, revealing caves containing mummified bodies, statues, women in Yemeni appearance, statues in the form of

cows written on them in Himyaritic, and coins of gold and silver, stones, and agate pieces that were carried to the markets of Yemen, where the Indians bought them.

It was narrated in "Muruj Al-Dhahab" in a report attributed to Mansur Al-Ta'i that he saw the grave of "Hatim Al-Ta'i" in "Tungah." And he saw a great pot of the remains of the pots from which he used to feed people, placed on one side of the grave, and to the right of his grave were four stone slave girls, and to his left were four stone slave girls, all of them with disheveled hair, standing on his grave as if they were mourning over him, and whenever he passed by them he was fascinated, and if he approached them he found them to be stones. It is clear from this that the statues of these slave girls were extremely well crafted and precise.

In the Dictionary of Countries, by Yaqut al-Hamawi, it is mentioned that when they built the palace of Ghumdan in Yemen, they made a council chamber of colored marble at its top, and placed a statue of a lion on each of its corners. When the wind went behind it and came out of its mouth, a roaring sound could be heard from it like the sound of wild beasts.² Some of them recited a poem describing this palace.:

Twenty ceilings, their thickness is
not less

And from marble, a belt and a belt
Or a lion's head made of copper, a
bird roaring

It rises to the heavens,
cracking

And from the clouds, he is
wrapped in a turban
And in every corner there is an
eagle's head

And I also recite for Abu Al Salt:

In Ras Ghamdan, a house from
you, lawful
Has anyone seen what they have
achieved?
You see a statue on every corner
of it

Drink in good health, the
crown is high upon you
A palace built by his father,
Al-Qil Dhu Sharh
Marble logic is the most
important thing for him

If excavation had been possible in Yemen as it was in Egypt, in terms of excavation and digging for its antiquities, enormous civil antiquities would have been discovered that had been buried beneath them, especially after the flood that swept through Wadi Markha near Ma'rib, where excavators uncovered mummified bodies and statues of men and women in the Yemeni city of Sahn, and statues in the form of cows, written on them in Himyaritic.³

We previously mentioned that the Messenger-When he entered the Kaaba, he ordered Omar to erase the pictures in it, and he smashed the statues that were inside it while he was chanting takbir. Some of those pictures were painted with paint, and some were cone-shaped, meaning in the shape of a human (statue). Abu Talib, the uncle of the Prophet, may God bless him and his

² Yaqut al-Hamawi, Dictionary of Countries, Egypt, Vol. 6, 1323, p. 301.

³ Ahmed Taymour Pasha, Photography among the Arabs, previous reference, p. 51.

family and grant them peace, referred in his famous verse to the pictures and statues that were at Safa and Marwa, saying:

I swear to God, God is not
unaware
If they surround him in the
morning and evening
barefoot
And what they contain of
image and similarity.

And the House is the right of the
House from the heart of Mecca
And with Hajj, the black ones
when they wipe it

And Abraham's place in the rock is
moist

And the rounds between the two
rak'ahs to the row

We see that the letter “ya” was deleted from the word “statues” to become “tamathal,” and his saying “with the black stone” has “zakharaj al-kaf” which is the deletion of the letter “nun” from “mafa’ilun” which is after “wad” from “aswad.”

He also provided evidence that the Arabs in the pre-Islamic era used to erect statues on raised bases, from the words of Al-Nabigha Al-Dhuybani about Al-Mutajarradah, the wife of Al-Nu’man:

Like the sun on the day of its rising
in the happiest
Joy be upon him who sees her, he
bows down and prostrates
It was built with bricks and tiles

She appeared between the two
curtains of the whole
Or a diver's pearl shell
Or a raised marble doll

The woman here in this verse is like a doll for whom a high structure was built and she was carried in it, which is more protective for her and more protective of her body.

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