

The effect of Arabesque on the artist and European arts

Prof. Mahmoud Ibrahim

Professor of Islamic Arts Faculty of Archeology, - Cairo University

Prof. Abdel Aziz Salah Salem

Professor of Islamic Arts Faculty of Archeology- Cairo University

Researcher. Samar Al-Saeed Abdel-Fattah Al-Santawi.

Master's student at the Faculty of Archeology, Cairo University

Drsamar.santawy@gmail.com

Arabesque concept:

It is one of the real ornaments that characterizes Islamic art, it is a type of branches with modified sequential and interlaced drawings that resemble leaves and flowers engraved in an abstract way that diverges from their natural origin, making it difficult to recognize their true form. The pleasure of beauty in the content of Islamic decorative works is a pleasure of contemplative spirituality devoid of everything that stirs up human instincts, Bishr Faris says, "Arqash, the fruit of the Islamic yearning, is a purified fruit, and a submissive yearning is shaking in panic." The Arabesque art appeared in 3 AH / 9AD AD in the calligraphic decorations covering the walls of Samarra in Iraq, then it appeared in the Tulunid era, when it was transmitted by Ahmad ibn Tulun (245-270 AH / 868-883 AD) and appeared clearly in the soles of the arches at the Mosque of Ahmad ibn Tulun. The arabesque decoration passed down through the ages until it developed and was known as the Rumi decoration in the Ottoman era, and it remained so during the reign of Muhammad Ali and his family, although it contains the same arabesque elements, including leaves and branches, and then it was called Hatay, which is a decorative style based on floral drawings, and plant leaves centered in the Chinese way, the first to use this method was the country of East Turkestan, and then it spread.

The term arabesque was applied by the Europeans to the Arab-Islamic motifs when the artists of the European Renaissance began to study Islamic motifs, but it is an inaccurate word, so its verbal meaning in the sense of (Arabic) is inconsistent with its deep artistic connotation, and the strange thing is that there is no Arabic synonym approved by scholars, and the two words were used: tawshih and raqqah, and recently the appearance of arabsah and tawriq, which is a common term for the Spaniards, and it is undoubtedly derived from the plant decoration and tree leaves. By studying arabesque art, we realize that it has an Islamic religious value and meaning, as the repetitive forms symbolize the repetition of invitations and have a fixed center, and it is the one deity of the goddess invented by the Muslim artist to symbolize his own religious philosophy that is based on the oneness of God as he is _ Majesty _ the fixed center. Alois Riegl, in his book "Stilfragen" was the first to point out a specific definition of (arabesque) motifs, and personally he identified them as a type of plant motif, far from its natural origins, which appears in the form of successive forked and divisive rings. As for Herzfeld, he linked the arabesque and classical arts, as is the norm of most orientalists, in an article he wrote in the Islamic Encyclopedia. Dr. Afif Behansi also tried to link between Sufism and this type of decoration. He believes that these motifs are a resort by the Muslim artist to demonstrate his insistence to reach real existence. Dr. Hassan Al-Basha believes that

Muslims initially borrowed arabesques from classical art and then added what is commensurate with their spiritual values (1).

Types of decorations: First: plant motifs: They are divided into two parts:

Realistic floral motifs: This art reached its zenith in the nineteenth century.

Plant motifs modified from nature (arabesque): It is one of the true motifs that characterize Islamic art, it is a type of twigs and folded leaves with modified sequential graphics, which resemble leaves and flowers engraved in an abstract way, moving away from their natural origin, making it difficult to identify the shape. The original ones appeared on the walls of Samarra in Iraq during the ninth century AD then moved and developed and was called Rumi in the Ottoman era and during the era of the Alawite family, then it was called Hatay, and we note the influence of Chinese clouds on them.

Second: Inscriptions: They are among the most beautiful decorative elements, and epigraphic motifs assumed great importance, especially in Islamic art; Among the inscriptions written in the kufic script, the naskhi, the thuluth and in the Ottoman era; The use of a new type of Arabic calligraphy became common, which is the "tughra", in addition to the previous writing motifs, other types of writing decoration appeared, namely the Latin letters, and what is known as the "monogram" which was widely used.

Third: Geometric Shapes: Geometric motifs have played an important role since its inception for the first time, and although these decorations were known in the arts that preceded the emergence of Islam; Its use was limited to decorating the frames around decorative elements. Throughout the Islamic ages; Geometric motifs received great attention from Muslim artists, this interest also appeared by the Turks, and they used several types of lines, including straight, oblique, refracted, and zigzag lines, and they also used the square, rectangle, rhombus, circle, arc, and oval shapes, the Turks called the various geometric shapes that form multiple decorative formations, with lines overlapping with each other as "geometric arabesque".

Fourth: drawings of living things: including:

Animals and birds:

It was used less frequently compared to plant motifs, due to Islam's hatred of depicting living creatures, and in succession of ages, animals were clearly used in the decoration of the nineteenth century collectibles.

Baroque and Rococo decoration:

It means the rough-shaped pearl, or the uncommon exotic, and this style was transmitted to Egypt, during the reign of Muhammad Ali and his sons, as the pattern appeared clearly in the palaces of the nineteenth century and early twentieth century AD, including various artifacts. As for the art of "Rococo", it is ahead of the Baroque, which tends to use curved and cylindrical lines instead of straight lines. The term rococo is derived from the English word "Rock", or the word "Tocaille or" Rocaille "meaning" shell ", meaning the shell does not have regularity, a trend that prevailed in Europe during the period from 1730 AD to 1780 AD.

Arabesque transfer crossings to the European West: Before recognizing the Arabesque trace, it is necessary to know the crossings through which it moved to the west of Europe, including the European pilgrims' route to Jerusalem and Western travelers and other crossings, **namely:**

- 1- Spain, Sicily and southern Italy.
- 2- Trade.
- 3- Crusades.
- 4- The translation movement from Arabic into Latin.
- 5- The Ottoman Empire.

The orientalist and Western scholars had the lead in studying the impact of Islamic art in Europe since the first quarter of the nineteenth century, including: (Smith 1820 AD - Two Films 1830 AD - Longerea 1846 AD - Emile Berto 1895 AD - Emil Mal 1911 AD, 1923 AD - Moreno 1919 AD - Glock 1921 AD - Sole 1924 AD - Delatore 1923 AD - Devonshire 1928 AD)

Then many have studies followed, including:

Groppé: Islamic Elements in Venetian Architecture in the Middle Ages 1966 AD.

Drawings from Rembrandt, quoting from Indian Islamic miniatures, 1904AD.

Born: The First European Self-Movement Machines, 1937.

Erdmann: Europe and oriental carpets.

Follbach: The Holy Waste and Its Oriental Containers 1937 A.D.

Eitinghausen: Leather of oriental books and their influence on the art of binding in Europe, 1959.

Buchtal: Notes on Islamic Enamel Minerals and their Impact on the Latin West, 1946 CE.

Matkovsky: The Influence of Islamic Art in Poland.

De Longier: The use of Arabic letters in decoration among the Western Christian peoples, 1845 CE. Reich: Mameluke inscription in an Italian drawing from the fifteenth century, 1940 CE.

Jiraz Bhawi: Eastern Influences in Western Art, 1965.

Arnold, Christy and Briggs: The Heritage of Islam, Book, (the First) 1931AD, translated by Zaki Muhammad Hassan, Cairo 1936AD (The Second) 1973AD (Shacht and Bosworth).

The effect of arabesques on the European artist:

The Western artist was impressed by the Islamic civilization, and among the examples in which he clearly shows the extent of the Western influence with Islamic art is the western artist's view of the Kufic script as a decorative element. Therefore, he was transferring the Kufic writing without knowing its meaning, and Christi referred to this in his article on Islamic arts and their impact on Western arts was published in the book "The Heritage of Islam". An example is the door of a cathedral whose decorations resemble the Kufic script.

Dalu Jones says: Europe has always admired arabesque, and this name has come to be associated with intricate paper designs.

Leonardo Da Vinci

Leonardo da Vinci was born on April 15, 1452, in Vinci, Italy. Leonardo da Vinci was a great believer in the laws of science and nature, which appeared to a large extent in many of his works. It has a layout for an Islamic decoration.

Pablo Picasso

He was born in 1880 AD in Malaga near the Kasbah, which is the remaining Arab fortress in Spain, where Apollinaire said: We cannot deny the Islamic Picasso dynasty, and it was in his old concept that appeared in Islamic African art that spread in his country for nearly 800 years, so Picasso adopted those characteristics, the most important of which is the abstraction of the human form, and of his natural features.

Mondrian:

Mondrian's abstraction is very close to the Arabesque, which is the modern plastic theory on which his art is based in its essence on the concept of arabesque.

At a time when the Arab rag was devised to connect the shapes with continuous uniform lines, carrying with them an internal movement of movement, the right angles in the squares of Mondrian were interpreted by the coherence of their distances to a live movement that transmits something from the dead form of the living concept.

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