

The Impact of Arab Islamic Heritage in Modern European Painting Researcher

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Abstract: *Islamic heritage plays a major role in providing the European world with a number of knowledge vessels in medicine, agriculture, geology, chemistry, astronomy, literature and the arts. In the arts, this effect and influence has been evident, especially in the painting, where many artists have emerged they expressed that influence by devising the characteristics and characteristics of the Islamic heritage, this was evidenced by the emergence of several works of art that challenged these heritage features stemming from the authenticity of the Arab-Islamic religion by different styles and materials of different European artists with different time periods. The aim of this research is to show and highlight the most important influences of the Arab-Islamic heritage in modern European painting. This study produced many results that show and illustrate these effects.*

Keywords: impact, Arab Islamic, heritage, modern European, painting

1. Introduction

The Arab-Islamic heritage is an enlightening platform for all knowledge. about it, its greatness and integrity is reflected in the importance of beauty as a high value in human life, as it dealt with him that the sense of beauty is inherent in the human spirit from the very beginning of its emergence. It tends to be beautiful and attracted to it, alienates from ugly and moves away from it. Aesthetic creativity is a fundamental dimension in the heritage of every society. It was impressed by the hearts of others.

Europeans briefed about the treasures of Islamic scientific and artistic heritage left by Muslims. Not only did they take this heritage, but they came to him passionate campaigns several orientalism to see the fresh environment in which these treasures were born, and as soon as their visions began their pens and brushes imagine the vision to transfer to their country. Europe then began to discover the Arab-Muslim heritage extensively, sending groups of scholars and artists.

The works of European artists were characterized by precision, richness, clarity and renewal in the selection of subjects away from pure imagination, and were also interested in drawing ancient monuments and buildings, ornaments, inscriptions and Islamic lines and charming mobilization efforts for that heritage. In these paintings, the reflection of the aspects of the Islamic East shows the simplicity, calmness and decorations of life and emphasizes the authenticity of Islamic heritage. These European works are important sources that help to read the history and the Islamic reality, even in the near future in many works, especially those places, buildings or customs and show their beauty, which has disappeared by time or human and contribute effectively in giving researchers in this field information to help them to find the facts that support them In scientific research. Hence, the researcher embodies several hypotheses for this research problem as he was able to formulate it with questions as follows:

- 1) How did the European artist look at Islamic heritage?
- 2) What are the most important topics addressed by the artist?

- 3) What are the technical treatments of the artist in his subjects?
- 4) Was the humanitarian presence there?
- 5) What are the aesthetic dimensions that the artist focused on?

The importance of research is in highlighting the Arab-Islamic environment in particular and its aesthetic heritage in general, which influenced European painters through the study, analysis and extrapolation of their paintings.

The aim of this research is to know (the impact of Arab-Islamic heritage in modern European painting).

The search limits can be divided into:

- 1) Time boundaries from 1845 to 1914.
- 2) Spatial boundaries: Arab-Islamic countries.
- 3) Objective Frontiers: The Impact of the Arab-Islamic Heritage on Modern European Painting.

2. Define Terms

The researcher was able to identify some of the terms contained in this study according to the method of scientific discreet research to be important pillars to increase the full knowledge of understanding the subject of the study. Including beauty in language, which means good in the act and manners, has beautified man. Ibn al-Atheer said: Beauty lies on the images and meanings, including the words of the Prophet: "God is beautiful, loves beauty," "The best deeds are full descriptions"⁽¹⁾, As for the definition of beauty in the term: when Gobo says: "Beauty, in most part, a continuous action and radiation from the inside to the outside, and the beauty of truth creates itself at all times, and in each of its movements, and that the living clarity, which is the star. The expression may have been deception and disguise "⁽²⁾. Orientalism in the language: is derived from the word which is the sunrise ⁽³⁾, and the east took in the bright sun⁽⁴⁾. Orientalism: Request for a Study in the East⁽⁵⁾. In the terminology is a science that studies the languages of the peoples of the East and their heritage, civilizations, societies, past and present⁽⁶⁾. Orientalists (a group of foreign historians and writers who devoted part of their lives to study and trace

the heritage, historical, religious and social issues of the East⁽⁷⁾. The history of Orientalism dates back to the Middle Ages. It was helped by the Arab conquest of Andalusia, the seizure of the island of Saqila and other Mediterranean islands, their incursion into southern France, and their connection to the intellectual movement in Europe. It was also helped by the Crusades, which strengthened the East's connection to the West and informed Western scientists of new perspectives of thinking, and wide areas of culture, which they studied and considered. The fall of Astana was another reason for spreading Arab culture, as a result, Western scientists have learned about the munitions of Eastern thought. As a result, associations have been formed to study oriental sciences such as the Royal Asian Society and the Asian-French Society⁽⁸⁾. The Impact Language: The rest of the thing and plural effects. It is termed and named because it follows age. The Impact: News and Combination Effects. Effects: Flags have one effect⁽⁹⁾ (Ibn Manzoor, pp. 5-9). The effect is idiomatic: the result of the thing, and has several meanings: the first in the sense of the result, which is the outcome of the thing. The second in the sense of the mark, which is the attribute function of the thing. The third sense of the news, is called the words of the predecessor, not on their act. The fourth consequence of the thing, which is called the rule when the scholars⁽¹⁰⁾. As for the archaeologists: All that left man from the remnants of buildings and old buildings such as houses, palaces, temples and statues⁽¹¹⁾.

This study included an introduction that contained the problem of research and its importance and then the objectives and limits of the research and identify the most important terms in the title and body of this study. It also included two axes (theoretical and practical) dealing with the theoretical axis on: Characteristics of Islamic heritage. The beauty of the Arab-Islamic environment and its importance to Europeans. The practical axis includes the procedures of scientific research in the selection of the research community and the selection of the sample and then analyzed. Last but not least, this study concludes with a review of the findings, proposals and recommendations and a list of the most important sources and references used.

Attributes of Islamic Heritage

Islamic heritage is a product of the civilizational development of every age. In response to the values of the true Islamic religion and the characteristics of Arab morality, it is a mirror that accurately reflected the Arab mentality and Islamic thought that was essential in building the civilization of this nation. The Islamic civilization has its roots and origins from the civilization of the Mesopotamia and the Nile Valley, it is a stage of the development of the ancient Iraqi arts. The art of Mesopotamian civilization developed the architectural and decorative elements of Arab Muslims and introduced them into their buildings under the guidance of the open-minded Muslim mentality that plans, thinks and imposes its demands as required by the serious traditions of the Arab-Islamic civilization under the banner of the true Islamic religion. This creative mentality was purely Arab and Islamic⁽¹²⁾. Arab Muslims began collecting various old artistic styles and printed them with the character of their new religion. Arab Muslims have become a new art of their own conquered the world and distinguished from the

rest of the other arts, especially in the construction and design of mosques and huge palaces and decorated with geometric, vegetal and clerical decorations and various mosaics derived from ancient Iraq. The building of mosques and care for them first appeared at the beginning of Islam, where the Islamic faith required since its inception, the construction of mosques, was the mosque of the Prophet (peace be upon him) the first mosque built in Islam and was the beginning of the emergence and development of an Arab and Islamic architecture and authentic⁽¹³⁾.

The Umayyads renovated the Prophet Muhammad Mosque (peace be upon him) in 88 AH⁽¹⁴⁾. As well as the mosques of Basra, Kufa and Fustat Mosque in Egypt, it is clear that the foundations of Arab-Islamic art has been crystallized in the Umayyad era with the innovations and achievements that exceeded other nations. The best evidence of this is the Dome of the Rock Mosque, the Umayyad Mosque in Damascus and its architecture, geometric and vegetal decoration, inscriptions and mosaics. In addition to building many palaces in the (Badia Sham) such as Qusayr Amra and Mashta and the Palace of Heir Western and Eastern and Khirbet al-Mafjar and others⁽¹⁵⁾. However, Arab-Islamic art culminated in the Abbasid era, moving to other nations through them, bringing with it the new characteristics of Arab-Islamic art⁽¹⁶⁾. The Fatimids continued to follow the way of their Abbasid brethren in displaying Arab-Islamic art in its original spirit as well as the Ayyubids. This new art was transferred to Andalusia⁽¹⁷⁾, after it was opened by the Commander Tariq bin Ziyad⁽¹⁸⁾. This cultural and artistic prosperity continued and spread to the provinces that entered the capital of Islam and reached the far reaches of China, thus forming for the Arab Muslims the greatest empire in history.⁽¹⁹⁾

The importance of this study is illustrated by reference to some aspects and elements of Arab-Islamic architecture because of its importance in highlighting the civilization of the Arab Muslim nation and the extent of its impact on modern European painting.

The dome is an architectural form that has its roots in the civilization of the Mesopotamia and the Nile. It can be found domed buildings dome or cylindrical vaults, in the ancient buildings of the cities of Sumer, Assyria and Babylon and then moved with other art to the rest of the ancient East, and the Arab Islamic civilization had a major role in its evolution⁽²⁰⁾. The dome is one of the art of Alazj, an architectural term used to denote each roof constructed arched, and also used to denote the meaning of other terms, including necklace, energy, basement, apse⁽²¹⁾. As in Islamic architecture, the Mesopotamian valley was also a distinctive feature, and in Arab-Islamic architecture, The dome added to the building a sanctity and expressed the highness and greatness and concavity that occurs in the roof of the cellar and the dome leaves in the soul the deepest feelings and feelings of humanity and leads man to meditate, and one rarely finds such manifestations and reflections in flat buildings or in a series of columns even if they are decorated with various decorations⁽²²⁾.

The nodes are made up of several stones, each called a vertebra or brick. A node is what surrounds large or small

openings made up of symmetry of two or more identical arches. The arches took many different forms and types in different places, the pointed and half-circular arches and horseshoe shape were known in some of the shrines as interlaced arches, including the ones from the walls. The arches in their visible form are part of the religious architectural heritage, used as a decorative background in religious buildings⁽²³⁾. The main models known in the Islamic eras include: straight nodes, half-oval nodes, semi-circular nodes, horseshoe nodes, and pointed nodes. It is divided into three types, including the pointed knot, which consists of two brackets drawn from the center, and the pointed knot, which consists of four arches drawn from four centers, and the third, the Fatimid comet, which is a purely Islamic innovation⁽²⁴⁾.

The minaret is the subject of a Muslim call for prayer⁽²⁵⁾, the idea of minarets in the Arab-Islamic era may have been taken from the idea of a system used to make guards, war points or forts used throughout the Muslim world. As the Muezzin (who calls for prayer) during the era of the Prophet Muhammad (peace be upon him and his family and peace) choose a high place as the roof of the house. Therefore, Muezzin chooses it to call for prayer from these high places, as these towers and high beacons allowed to see the other, and it was named the lighthouse to set fire to it at night and smoke during the day⁽²⁶⁾. The minaret first took the shape of the projected square, and conical found in the country of Andalusia, Morocco, cylindrical and other spiral, as in the minarets of the Samarra Mosque in Iraq and Ahmed bin Tolon, which is the first in Egypt, one of the wonders that express the accuracy of the Arabs and their artistic taste to convert the simple zodiac, especially the minaret Qaitbay in Cairo⁽²⁷⁾.

The niche (Mihrab) is the competent place of the Imam (he who advances in front of people to pray). It is one of the most basic elements in mosque architecture, and niches are of two types: flat or hollow. It is said that the Prophet Muhammad (peace be upon him) when he wanted to build the mosque ordered it to be built with a palm trunk and made it a row to be the wall of the qibla, they made its jambs of stones, and jambs means side of a gap or cavity⁽²⁸⁾. The two mihrabs, which worked in the life of the Prophet Muhammad (peace be upon him) in the Medina Mosque and in the Mosque of Quba, were both simple and likely that the cavity evolved over time and grew deeper into a comfortable hollow shape⁽²⁹⁾. In their early models, niches resembled an inverted conch, especially in the upper part of the apse. In some mosques, the artist deliberately made the upper part of the apse in the shape of the oyster exactly⁽³⁰⁾. As seen in the Red Mosque in Cairo and the upper part of the mihrab⁽³¹⁾, a piece of red stone in the form of a conch, which is any of the verses of Arab-Islamic architecture or a piece of marble as it is in the mihrab mosque Alkhaski in Baghdad. The simple niches took place in Iraq, Sham, Egypt and African countries when they became more sophisticated in building mosques throughout the Arab countries since the middle of the first century AH⁽³²⁾.

Muqarnas are a distinctive element of Arab-Islamic architecture. The muqarnas cover the concave areas and the intersection of the sharp edges of the corners between the

ceiling and the walls and the lower balconies in the palaces, minarets, and the heads of the entrance to the lighthouse. It also eliminates the areas of sudden transition from the square of the dome base to the circle⁽³³⁾.

Muqarnas resemble beehives, hanging from each other over ceilings, corners, facades of buildings, or beneath the minaret basins. They art probably originated in Iraq and accompanied the Arabs on their travels and became a characteristic of Islamic buildings from India to Spain⁽³⁴⁾.

The muqarnas generally consists of a set of similar, different and complex contracts. It depends on the repetition and gradient of decorative shapes that are similar in shape but differ in size because the muqarnas occupies the corner of the square. Each side is surrounded by a deaf cap, which ends prominently in the form of the head of the nodes in the middle muqarnas. It was established on top of these two muqarnas energy similar to the first muqarnas, above and ahead, and through these regular interventions draw straight lines and sharp angled and obtuse angles and triangles and other geometric shapes to be in total pyramidal forms pushed forward to fill the existing corners in the corner of the building from the top and evolved Muqarnas on top of these two muqarnas energies, another muqarnas resembles the first one, above and ahead, and through these regular overlaps draw straight lines and sharp angled and obtuse angles and triangles and other geometric forms to collectively hierarchical forms pushing forward to fill the corners in the building corner from above. The muqarnas, developed by Muslim Arabs, evolved infinitely in later times. The Arab Muslim artist produced countless muqarnas in the Arab-Muslim world.⁽³⁵⁾

The pillar is the building upon which one of the parties to the nodes is based. The column consists of three main sections: the base and the body and then the head or crown. The crown is part of the pillar and is the piece above it. Muslim Arabs used buildings in the first era of their rule, which were found from columns in open countries⁽³⁶⁾ with their crowns or separate from them. The change in form, decoration and even material began from the fourth century of the Hegira, the tenth century AD. The column in the Arab-Islamic architecture took a special crown of Islamic belonging, and began to evolve and recite and diversify within the line drawn him and introduced the inscriptions and beautiful Arabic calligraphy. The Arab-Islamic architecture gave the crowns different shapes and ornaments and varied amazing, differed depending on the material made of them, or the country in which it was established or the Covenant sponsor to raise. This care and that interest and originality of civilization, added to human art in general and architecture in particular new masterpieces, distinctly different from all of the above⁽³⁷⁾.

The beauty of the Arab-Islamic environment and its importance to Europeans

Europe lived a dark age, especially after the fall of the Roman Empire in 476 AD Vtabal cities and closed the doors of schools and ignorance and prevalence was devastated by the Vikings, and other tribes that harbor anger and revenge on the Romans allowed looting, killing, ruin and destruction⁽³⁸⁾. After a period of time the West woke up from

the darkness of its dark ages and found itself in front of the civilization of the Arab Nation. They rushed to seek relief from him all the arts, literature, and various sciences. This was in the late 11th century AD. They drank from certain books and translated from the Muslim writings everything that had fallen into their hands and they mimicked the various Islamic arts throughout the ages. They survived to comply with the compassionate orders of the Nation of Islam and they had suffered injustice at the hands of the Vikings⁽³⁹⁾. Not only did the Europeans of the Arab conquerors, but they wanted to break the waves of the seas and oceans to the Arab-Islamic environment in order to stand on its secrets, and irrigate the sources of its art, treasures, and bounties, and sunbath of its shimmering nature leaving their European environment bleak gray, was the orientalist campaigns. The Islamic environment was painted in the paintings of several European artists, most notably Rembrandt (1606-1669), who resorted to simulate the realistic image of the Arab-Islamic environment in order to achieve a real oriental climate in the world of painting such as: (Arabesque, decoration, fashion, decoration, carpet, Ornamental instruments, etc.), Peter Paul Robbins of the classical school which was concerned with depicting the agony and suffering of Christ and his followers and his disciples of saints and apostles. When the nineteenth century came, the Romantic School was born as a natural reaction to the classical school, which has always clung to the old tradition. The school of romance helped the artist in particular to overcome the old instinctive behavior by symbolically expressing it and represents the level of ambition through time as well⁽⁴⁰⁾. The Romantic School believes that the artist's mission is to emulate the approach of nature, harmony with the universe and in the pursuit of diversity and pluralism⁽⁴¹⁾. The romantic artist found his place in the Arab-Islamic environment. This happened when the Salon of 1824 exhibited the first paintings of Delacroix inspired by the East, as well as Theodore Jericho (1791-1824), and Antoine Jean Gro (1771 AD-1835), who painted Napoleon Bonaparte in his outstanding distinctive attire. , And graceful Arabian horses⁽⁴²⁾. After that, the Impressionist School appeared in a new dress that violated its predecessors from the schools where the history of fine arts witnessed a great change that changed its course, it was preached the birth of the Impressionist School as a revolution against the inherited and different artistic values. After the photographic machine (camera), in the record of human history and active use in all things, in 1863, It became too much for the artist to imitate this deaf machine, which led this artist to violate it radically, leaving the halls of painting, houses and palaces heading to the living nature, speaking in different colors and changing due to the change of light sources represented by the movement of the perpetual sun. He began to imitate the reflection of sunlight falling on the surfaces of objects by oil colors and many different types of brushes, as he dispensed with the palette, where these colors were placed directly on the surface of the painting with special care and a well-thought-out goal resulting in works of art resonance The brilliance of colors and the severity of their contrast and harmony not to look at the anatomy or take care of the proportions as was prevalent in the previous schools above. In the same time period, in 1863, the painting (lunch on the grass), the artist Edouard Manet surprised visitors and amazement and alienated them

as having come out of the ordinary, because the presence of a naked woman in the middle of two men painted by the artist in a new style and clean and clear colors raised the ridicule of the Visitors. By 1872, the painting "The Impression of the Sunrise" was presented to the artist Claude Monet.

The Impressionist artist took from the development of science and from the vocabulary of nature such as trees, rivers, seas, birds, animals and human activities such as hunting, horse racing, dancing, practicing agriculture, harvesting and grazing ... Vocabulary and titles of all the technical subjects, which may get rid of the old templates and freedom from the commitment to transfer the outside world and discoveries of the importance of the feelings of emotional sentiment and access to subjectivity and ultimately lead to play dazzling sometimes so that there is consistency between work and meaning together so that the work of art does not turn into artificial signals weaken From the originality of the expression, The content is complementary to the form felt and seen by the artist and interacts with him according to his own perceptions after passing the internal laboratory to a stand-alone form on the relationships of lines, colors, light, texture and surfaces composed of that form and that sense producing a sprawling art work⁽⁴³⁾. As he began to look at all the sciences and began to analyze the sunlight using prism and the structures of various mechanical machines ..., this school paved the way for the emergence of schools, methods and techniques of many art was the cornerstone of it emerged the method of punctuation and division ..., and the brutal, expressive, Cubist, abstract, surreal and future. Most of the artists of these schools from the Islamic East and the arts took subjects for their many works of photography.

3. Applied Axis

A. Research community

The study included the works of European artists who introduced Islamic architecture and its characteristics in their works of art influenced by it. The researcher was able to obtain it from the following sources:

- 1) Technical books, manuals and locally available resources.
- 2) Public institutions.

B. The research sample and the justification for its selection

The sample was intentionally selected according to the chronology of each work within the duration of the research limits based on the following justifications:

- 1) Its validity for analysis in terms of the existence of the original painting or in terms of its clarity.
- 2) The large presence of Islamic artistic influences therein.

The research sample challenged one work by European artists influenced by Arab-Islamic architecture and environment:

Artist: Eugene Delacroix.

Artist: Auguste Renoir.

Artist: Henri Matisse.

Artist: Paul Klee.

C. Search Tool

The researcher adopted an analysis of the sample of the research sample of the work of European artists on the results of the theoretical axis.

D. Approach to the tool

The researcher adopted the descriptive analytical approach, which includes an analytical structure and a system developed for the work of the sample of research to the specificity of the research, which moves within a critical framework.

E. Analysis of research sample models

The works of European artists were analyzed within the modern art school, which contains clear influences of Arab-Islamic architecture and environment in their drawings.

Artist: Eugene Delacroix.

Artist: Auguste Renoir.

Artist: Henri Matisse.

Artist: Paul Klee.

**Model (1)**

Name of Work: Sultan of Marrakech during bid farewell to Moulay Abdel Rahman.

Artist: Eugene Delacroix.

Work measurement: 3.84 m × 3.43 m.

Material: Oil + Convars. **Date of work:** 1845 .

Venue: Auguste Museum / Toulouse / France.

This theme expresses an Arab-Islamic social norm that has been and continues to be prevalent until now, namely the farewell ceremony of guests. Delacroix, in a romantic and realistic expression, is able to accurately depict the features of the faces. On the horseback of the white horse, which is mixed with black, the guest wearing a yellow cloak, with a hat covering half of his white turban, smiling, is a sign of satisfaction and thanks to his depositors, a characteristic that has characterized the Arabs since ancient times, and stands in front of his horse, the Sultan of Marrakech, who wishes him access to His family in peace, the sultan wears a turban and a yellow cloak with a sword woven on two red-tailed braids. The guest and the Sultan of Marrakech are surrounded by soldiers with white turban and red turban.

They are dressed in white clothes with their spears ready to bid farewell to their dear guest. They are crowded outside their fort, built by Arab Muslims, who were proficient in this type of architecture (fortresses and castles of war), and this fort is characterized by its magnitude, thickness and grandeur of the door with a semicircular arch surmounted by an umbrella carried by a soldier over the head of the guest prince, a green color mixed with blue from The outside (and the ocers), the reddish inside, It seems that its green exterior color, as if it follows the walls of the castle, and this balance shows the accuracy of the artist in the homogeneity of the colors of the elements of his work.

The general atmosphere of the painting is overwhelmed by warm eastern colors with clear skies. Here, the artist balanced the colors as he made most of the elements, warm colors, while making the vacuum of the sky cool color, which gives a sense of balance.

It is clear that the artist derived his subject from the Arab-Islamic environment (in Marrakech) there are features of faces, textiles, the wall, colors, the castle and its door with a semicircular arch, all authentic Arab, and this shows the definitive evidence of the impact of the artist Delacroix this original art, especially Islamic architecture.

**Model (2):**

Work name: Harem maid.

Artist: Auguste Renoir.

Work measurement: 123 cm x 69 cm.

Material: Oil + Convars. **Date of work:** 1870 AD.

Venue: National Art Gallery / Washington.

Working Number: 5400.

Source: Le Classiques DEL Art, 1985.

This work represents a woman lying on her back with her head raised up on a pillow resting on her left hand, putting her right hand on her right thigh, which forms with the leg at the knee, resembling a convex arch, while her left leg is more stretched. There are two golden earrings in her ears with gold jewelry as she looks and sweeten the top of her head and an indigo ring on her left toe (ring finger). She wears a garment decorated with floral motifs with a golden end at the legs area. This dress is predominantly white, orange, red, indigo and blue. The pillow under her left hand is predominantly blue and red. It appears that there is a carpet under the woman with floral decorations, The pillow that supports her head is a white and red color and this pillow depends on a cushion, perhaps a couch with a mat decorated with some plant decorations and some curved lines in black, red, white and yellow.

It seems that there is a small table at the feet of this woman decorate her entourage decorations perhaps vegetarian, and pottery of olive color with a fruit dish, with some fruit maybe orange, and there is a carpet on the floor of the whole room decorated with some plant decorations, it is also clear that some decorations The geometric decorates the wall of the room (dark olive color), which is separated from the floor of the room some of the rugs of red, oak and white.

The artist deliberately showed balance in this work, where she appears in the corner formed at the base of her left hand, corresponding to the angle of the knee of her right leg. On her legs are symmetrical. The woman's head also corresponds to the pottery on the other side of the painting, as well as her palms, which she faces in almost one direction. The tip of her gold-colored dress on her legs is symmetrical. However, her reliance on the ground and her head on the pillow and her hand have all balanced the body completely. There is a balance in colors, for example, the red color on the right corresponds to another in the left and another front of the painting and another in the back.

This work is inspired by the environment of the Arab-Islamic Middle East, where the Islamic architecture (the harem room from the inside), the textiles represented by the woman's dress, tuvas and rugs, show the geometric motifs as well as the ornate shoe, her head and ears, and the pottery vessels (olive green).



Model (3)

Name of Work: Mosque.

Artist: Henri Matisse.

Work measurement: 27.5 cm x 21.5 cm. **Material:** Oil.

Date of Work: 1912 - 1913. **Venue:** National Art Gallery / Washington.

Source:. Le Maroc de Matisse, 2000

While in this painting artist Henri Matisse introduces the Islamic architecture represented by the elements of the dome and minaret as a subject of great importance to him and the Arab Muslim man. This subject consists of a relatively large semi-circular dome with a blue color in the shadow area and yellowish white in the bright and green at the top (lighthouse), Based on a geometrical, perhaps quadruple, structure, to its right is a small minaret with two yellow spots. The body of the minaret appears to be white with yellow. It is seen that the color of the mosque is blue and its door in the far left is dark green at the top of the wall of the door. A yellow wall appears in front of the green door. A piece of blue stone appears on a green floor that extends to the middle of the plate slightly to the right to a depth that ends with an orange-white door arched at the end with a semicircular arch surrounded by a green wall topped with a green wall. Topped with a greenish-white sky in the middle to light yellow on the upper left. On the right side is a blue wall arched towards the dome, suggesting that this view is portrayed from a huge door overlooking it.

The cool colors of this painting gain calm and stability arising from the sanctity of the place that suggests them, and the presence of orange color on the middle door and in the ground with green some lines around the dome and some places as well as the presence of yellow with him on the wall beside the dome on the left, they give the painting a kind of permanent movement as in Everyday life.

The work is almost balanced. Space corresponds to the floor of the painting and symmetrical colors, but the size of the minaret is not compatible with the size of the small dominating dome, but their height earns them a kind of balance. Especially because they occupy the middle of the work of their importance.

Henri Matisse wanted to tell us that he did not enter the decorative elements in the previous works in textiles, crockery and walls, which he quoted from Arab-Islamic art just because he admired them, but to say that I am influenced by all the influence of Arab-Islamic art and all its elements and here I enter one of the achievements of Arab Muslims, the sacred dome, the minaret and its quiet colors for the greatness of its body and sanctity and is the identity of the Muslim man who created it geniusly, which derived its elements from the true religion of Islam.



Model (4)**Work name: Tunisian city of Kairouan.****Artist: Paul Klee.****Date of work: 1914.****Source: <http://fr.wahooart.com/@/8LT4A4-Paul-Klee-Vue-de-Kairouan>**

The formations of domes, bows, and repeated triangles in this subject attracted the attention of the artist, In addition to the cube shape, which contains a dark color in the front and under the ladder and right side tree with twigs arched behind high in order to give the theoretical extension to the end of the painting and its beginning through the combinations of triangular and square shapes In order to embody that movement as if it were a piece of Arabic carpets, The gradual increase in the light value from light to dark in the process of equilibrium in the formation of the formal unity of the subject, as well as the rhythms of the kinetic domes, arches and triangles gave a balanced harmony, especially in this Islamic edifice of symmetrical and corresponding and proportional forms that gain comfort and durability and enjoyment for those who do not feel Bored.

The artist Paul Klee tried to balance the work of art in terms of the distribution of large mass forms in the center of the painting and left to create several geometrical surfaces with flexible lines and sometimes sharp separating these surfaces between them and suggest these surfaces to a number of private houses that also contain such lines but relatively small as Doors, windows and other large lines represent the covers of these houses where they are in the form of a triangle (pyramid).

It is seen in this painting that these houses are compact and overlapping almost all attached to the mosque, The basic representation that the artist wanted to express was socio-architectural-religious. These houses are similar in structure to the building, as they represent the city (Kairouan) visited by the artist Klee and he wanted to emulate it as it is but with his own vision, he feels like he was born in this place.

It is clear from this work that the artist introduced the vocabulary of Islamic architecture represented by arches and domes and repetition in the branches of the tree and symmetrical triangles and columns and balanced flat surfaces. Moreover, the mass of the work suggests a great decoration in an Islamic carpet.

4. Conclusion**Results**

After this blessed journey, several results emerged that contributed significantly to the treatment of the most important hypotheses that were made for this research problem:

- 1) The European artist tried to highlight the architectural aesthetic features as subjects of sovereignty and outstanding leadership and its great sanctity as it represents the symbol of worship for Muslims (Model: 3, 4).
- 2) The artist (European) dealt with some aspects of life that Muslims in general used to exchange in visiting and honoring guests (Model: 1).

- 3) The artist used the pencil to plan his various subjects on oval-colored drawing sheets (especially for water colors) as the outer limits of the subjects and then begins the process of dictating those subjects with the appropriate water colors to highlight and simulate the reality that he has dealt with in his work (Model: 4).
- 4) The artist was interested in the human presence due to the importance of the Muslim man in such subjects as it related to his religion, creed and rich history (Model: 1, 2).
- 5) The aesthetic dimensions that the artist concentrated in his paintings these are through the themes that dealt with the daily life of the Muslim, The oriental colors distributed in the clothing and the backgrounds of the paintings, as well as the loose garments with anointing and the distinctive oriental Arabic characteristic (model: 1, 2). In addition to the warm and cold colors and transparency in other locations through the embodiment of realism in the holiness of the religious theme and show domes and large minarets and arches similar and repeated wonderfully, and the use of colors recognized in Islamic architecture such as golden, yellow, blue, green, white and red and the emergence of various walls with different cornices and cushions Which demonstrate the holiness of the place designed by great Arab Islamic hands (model: 1, 3, 4).

Recommendations

- a) Supporting, revitalizing and caring for the Islamic heritage through deepening the authentic religious and cultural sense and preserving the inherited artistic values.
- b) Encouraging the revival of Islamic heritage, especially the architectural artistic aspect, being part of the identity of Islam and Muslims.

Proposals:

The researcher suggests a study on:

- a) "The impact of Islamic heritage on the behavior of Muslims"
- b) "Aesthetic scenes realistic in the Koran and its reflection in the collages"
- c) "The role of Islamic heritage in the development, creativity and sophistication in the modern era.

Footnotes

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- 18) Tabari, 1399 AH / 1979 AD, p. 82.
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