

style became known to those to whom access to original sources was difficult. One of the most interesting pattern-books is the rare volume by Francesco di Pellegrino,¹ whose examples are wholly derived from Islamic models. From this and contemporary pattern-books of the same kind—such as those by Peter Flötner, Virgil Solis, Martinus Petrus, and others—it is instructive to turn to the designs by Holbein, in whose drawings for silver-smiths and workers in other crafts Muslim inspirations are skilfully welded into an original style.

In the seventeenth and eighteenth centuries Dutch and English enterprise was reaping the fruits of Vasco da Gama's adventure into the Indies. A new stream of trade flowed in ever increasing volume directly from the Orient, and influenced crafts closely connected with everyday life, which, attracting an increasing demand, were now being organized in ways that foreshadowed modern industrial developments. From Muhammadan Asia came many seemingly insignificant things which, becoming necessities, have found not only European favour but spread throughout the civilized world. Cargoes of cottons and 'chintzes' printed with gaily coloured patterns brought a new vogue in textiles, which, developed in the 'persiennes' of Paris, gave ladies in the time of Queen Anne pretty dress fabrics, and, later, brought wealth to Manchester. New 'shawls', as their name tells us, came from Persia. Certain forms of tea- and coffee-pots, imitated perhaps from Moghul ewers brought back from India by opulent nabobs, were still common on Victorian breakfast tables, and have persisted in modified shapes until to-day.

Ever since the beginnings of Islam, Western piety, learning, commerce, and curiosity have found each something to its taste

¹ A Florentine painter and sculptor who worked at Fontainebleau for Francis I, known in France as Francesque Pellegrin. His book, *La Fleur de la science de Pourtraicture: Patrons de Broderie, Façon arabicque et ytalique*, is dated 1530. A facsimile edition with an introduction by Gaston Migeon was published in Paris in 1908.

in the products of Muslim skill; but in knowledge of their technical excellence and their beauty master craftsmen such as Odericus of Rome, who in 1286 wrought Islamic patterns upon the inlaid marble pavement of the Presbytery of Westminster Abbey, and William Morris, who wove another into his velvet in 1884, together with a host of others before, since, and between them, have time and again refreshed Western art from a fund which has been to us rather an annuity than a legacy.

A. H. CHRISTIE.

ISLAMIC ART AND ITS INFLUENCE ON PAINTING IN EUROPE

THERE is no evidence of any Muhammadan paintings having been brought to Europe before the seventeenth century, and Rembrandt is believed to have been the first painter in the West who was sufficiently interested in Oriental art to make copies of some pictures that had reached Holland from the far East—portraits of members of the imperial family of Delhi.¹

Any direct influence of the pictorial art of the Muslim world upon any individual artist in Europe is therefore excluded; still less is there evidence that any great movement in the art of painting in Europe has been stimulated by influences from the Muslim East; it is impossible, for example, to trace to Islam any new direction in pictorial art similar to that which manifested itself in Italian painting in the fifteenth and sixteenth centuries as the result of the revived interest in classical art. Such Muhammadan influences as are traceable, tend, therefore, to be superficial; but they make their appearance in Europe at quite an early period of the Arab domination in the waters of the Mediterranean. From Oriental fabrics were copied several

¹ F. Sarre, *Jahrbuch des Kgl. Preussischen Kunst-sammlungen*, 1904, p. 143.

representations of animals, such as appear in the eleventh-century manuscript of the commentary on the Apocalypse by Beatus in the Bibliothèque Nationale,¹ and in several other manuscripts, especially those of the school of Limoges during the early Middle Ages; but the effect of the direct contact of the Christian world with Muhammadan culture and of the importation of objects of Oriental art, was never so marked in painting as it was in sculpture, architecture, or metal-work. It exhibits itself chiefly in the adaptation of Oriental motifs for ornamental purposes and is for the most part confined to subordinate details. These decorative motifs, though brought to the notice of western artists by the importation of Muhammadan silks and other objects of Muhammadan manufacture, were not confined to such characteristic features as were devised by the followers of Islam themselves, but included also those which Muhammadans had taken over from their predecessors; and among such artistic heritages from the past are several conventional designs of great antiquity, such as the Chaldean sacred tree, which passed on, through Sāsānian art, into the Muslim period. This tree of life, in accordance with the primitive type, was often flanked by two beasts facing each other, but the Christian artists often omitted the central feature of the design, the sacred tree; among other primitive, pre-Muslim designs are the two animals, one the prey of the other, and animals with two heads and a single body. They occur more frequently in sculpture than in painting, and in the latter case were possibly often copied from similar carvings on capitals and bas-reliefs in churches.² Of the presence of Muslim artists working for Christian patrons on the continent of Europe during the early

¹ Lat. 8878 (J. Ebersolt, *Orient et Occident*, p. 99, Paris, 1928).

² A long list of these has been compiled, see André Michel, *Histoire de l'art*, t. i, 2^{me} partie, pp. 883 sqq. (Paris, 1905); A. Marignan, *Un historien de l'art français*, Louis Courajod (Chap. IV, L'influence orientale sur les provinces du nord et du midi de l'Italie) (Paris, 1899).

Middle Ages, such as those who decorated the Palatine Chapel at Palermo for Roger II (1101-54), there appears to be no evidence.¹

During the period of the Crusades more frequent intercourse with the Muslim East facilitated the importation of objects bearing specifically Muhammadan decorative motifs, and in the country of those centres of commercial communication with the East—Genoa, Pisa, and Venice—these motifs became introduced into paintings. Consequently, an interest in the Oriental world, stimulated largely by curiosity and the fascination of the unfamiliar, manifests itself in the early products of the Sienese school of painting, and becomes more prominent in Tuscan art. Turbaned figures and Oriental physiognomies make their appearance in such Italian pictures as early as the second half of the fourteenth century; such foreign personages generally take a subordinate place in the representation of a sacred scene, and it is in the accessories that Oriental influence make themselves especially felt, e.g. in the copying of Persian and other carpets, the clothing of even the more important persons in Oriental stuffs, and the introduction of exotic animals, such as leopards, apes, and parrots. In details of landscape, also, it is possible to recognize details of trees and foliage that appear to be deliberate imitations of Oriental designs.

A borrowing of a particularly Oriental character occurs in the frequent adaptation of Arabic letters for decorative purposes. This is one of the first examples of the direct influence of Muslim art on Christian workmen to attract the attention of European scholars, and since Adrien de Longpérier published his article, 'De l'emploi des caractères arabes dans l'ornementation, chez les peuples chrétiens de l'occident', in the *Revue archéologique*, in 1846, an increasing number of instances have been collected, the richest collection of which is to be found in the

¹ A. Pavlovsky, 'Décorations des plafonds de la Chapelle Palatine' (*Byzantinische Zeitschrift*, ii, 1893).

learned articles of Mr. A. H. Christie in the *Burlington Magazine* (vols. xl and xli, 'The development of ornament from Arabic scripts'). Such an ornamental use of Arabic characters appears in Italian painting as early as Giotto (e.g. on the right shoulder of the figure of Christ in the Resurrection of Lazarus, in the Arena Chapel, Padua). Fra Angelico and Fra Lippo Lippi (Fig. 73) were especially fond of this kind of decoration, and employed it even for the sleeves of the Virgin and the borders of her robe—obviously entirely in ignorance of the origin of such shapes. The source of their knowledge of this script must be sought in the many pieces of silk and other fabrics brought into Europe from the East, or in lamps and other brass vessels.

THOMAS ARNOLD.

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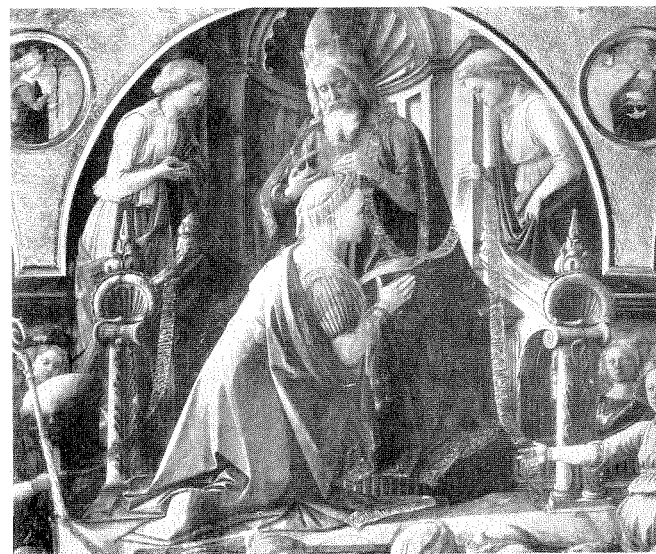
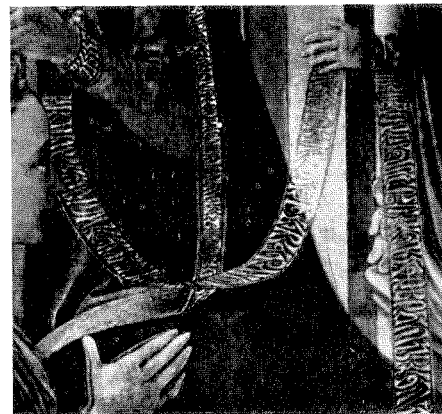


FIG. 73. THE USE OF ARABIC LETTERING FOR DECORATIVE PURPOSES

The central scene from Fra Lippo Lippi's 'Coronation of the Virgin' (Uffizi, Florence). Above, an enlargement of part of the scene, showing Arabic lettering on the scarf held by the angels