



# Italia Arabia

Artistic Convergences between Italy and Egypt, Lebanon, Syria and Iran



ESTATS DE L'EMPIRE DU GRAND SEIGNEUR  
DES TURCS

EN EUROPE, EN ASIE, et EN AFRIQUE  
divisé en tous ses

BEGLERBEGLICZ, ou GOUVERNEMENTS :  
ou sont aussi remarqués les Estats qui luy sont Tributaires.

*Dressé sur la plus Nouvelles Relations.  
Par le Sr. SASSON, Geographe Ordinaire de Roy.*



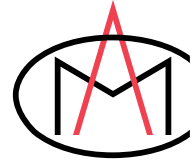






# ItaliaArabia

Artistic Convergences between Italy and Egypt, Lebanon, Syria and Iran



## CHELSEA ART MUSEUM

HOME OF THE MIOTTE FOUNDATION

CHELSEA ART MUSEUM  
HOME OF THE MIOTTE FOUNDATION  
556 WEST 22ND STREET  
NEW YORK, NEW YORK 10011 USA  
+1-212-255-0719  
WWW.CHELSEAARTMUSEUM.ORG  
CONTACT@CHELSEAARTMUSEUM.ORG

### **SPECIAL THANKS**

This exhibition would not have been possible without the support of the following:

#### **Sponsors**

Bugatti and Maxis Capital

#### **Galleries**

Agial Art Gallery, Antiquarium Ltd. Fine Ancient Arts Gallery, Antique Print Room, Art Space, Ayyam Gallery, Barry Lawrence Ruderman Antique Maps, Galerie Lahumière, Galleria D'Arte L'Incontro, Galleria La Torre Arte Moderna e Contemporanea, Galleria Tega, Grey Art Gallery New York University Art Collection, Lorenzelli Arte Milano, Pasquale Iannetti Art Galleries, Sackler Gallery, Safarkhan Art Gallery, Spaightwood Galleries, Zamalek Art Gallery

#### **Private Collections**

Stanley J Allen, Nader Ansary, Saleh Barakat (Agial Art Gallery), Rodolfo Bevilacqua, Ahmad El Dabaa, Layla Diba, Fabio Carapezza Guttuso (Archivi Guttuso), Marco and Hylde Marchetti (Galleria D'Arte Marchetti), Nicola Campigli, Oliver Hoare, Renato Missaglia, Sherwet Shafie Hassan (Safarkhan), Hamid Tavakoli (Art of Persepolis)

#### **Archives, Foundations, Libraries**

Arab Image Foundation, Archivi Guttuso, The Bridgeman Art Library, Luigi Bevilacqua Historical Archive of Ancient Weaving Mill, Italian Cultural Institute, Nasser D Khalili Collection of Islamic Art, Rubelli Historical Collection Venice, New York Public Library

#### **We would also like to thank the following individuals:**

Michael Beckerman, Lindsey Berfond, Stanley Boorman, Benedict Carter, Michele Champetier, Debbie Dickinson, Alana Esposito, Fedra Fateh, Clayton Kirking, Michel Kirkland, Gemma Lumley, Anne Maisonnier, Goli Metghalchi, Eric Roche, Pari Shirazi, Edward Sullivan, Roxane Zand

Design by Demetra Georgiou

© Chelsea Art Museum 2008

All rights reserved. No part of the contents of this book may be reproduced in any form by an electric or mechanical means (including photocopying, recording and information storage or retrieval) without written permission from the Chelsea Art Museum.



# Cross Cultural Dialogue: The Error of Terror?

Till Föllrath  
Chelsea Art Museum  
Home of the Miotte Foundation

With the exhibition *Italia Arabia*, the Chelsea Art Museum engages in a discussion around a timely subject in a world increasingly marred by international tensions. Indeed, much has been written on globalization's spawning international conflicts. Samuel Huntington's seminal theory on 'the clash of civilizations' (1993) divides the post-Cold War world order along predominant cultural and religious groups: Western, Orthodox, Latin, Muslim, Hindu, and Sinic, plus several other subgroups and so-called lone countries. The numerous conflicts that have erupted since the fall of the Iron Curtain have divided the world for half a century, appearing to corroborate Huntington's theory. The wars and subsequent break-up of Yugoslavia, the battles between Pakistan and India, civil wars in the former Soviet Union (such as Chechnya and Georgia) are all rooted in cultural-religious conflicts. Most notably over the past decade, the conflict between Muslims, especially Arab Muslims, and Non-Muslims seems to be accelerating. Huntington attributes this conflict to three factors endemic to Christianity and Islam alike: the belief that one's own religion is the "right" one, attempts of missionaries to convert "non-believers", and act of defining the purpose of human life in terms of a teleological philosophy. According to the theory, these factors prevent peaceful co-existence between the world's three dominant religions. The attacks on September 11, 2001 catapulted underlying tensions to the mass media and into the consciousness of mainstream America and the Western World at large. But is this conflict really a new phenomenon? The West has feared what it currently perceives as Eastern aggression ever since Islam expanded into Spain and the Ottoman Empire invaded Eastern Europe. However it was also the Western World that made monumental contributions to this conflict as evidenced by the Inquisition of the Catholic Church and The Crusades. Indeed, common perception dictates that divergent bloodlines separate these global communities. But is this the only truth?

Throughout history, commercial trade has precipitated cultural exchange. The Mediterranean Sea, as the body separating the Muslim and Christian worlds, has been crossed ever since mankind invented suitable means of transportation. Indeed, from 'The Eternal City,' Rome, it is quicker to fly to Tunisia, Morocco, and other Arab countries in North Africa than it is to cross the Alps into Germany. Unsurprisingly then, evidence of cultural exchange abounds: contemporary Spanish incorporates

many Arabic words, Islamic architecture is glorified throughout Southern European countries, and eighteenth century classical composers, such as Mozart, adopted Arabic sequences and melodies into their masterpieces. Fine artists and craftsmen from both regions have influenced one another throughout the centuries. This implies that neither religious nor cultural differences inherently engenders conflict; rather individuals destroy buildings and kill people citing these differences as an excuse for their actions. So what better way to rebel against the path leading to destruction than by deepening cross-cultural exchange? When people from different walks of life meet eye to eye and get to know one another they are more likely to go forth as friends instead of adversaries. Is it possible that the world suffers more from endemic ignorance than from a clash of civilizations?

The exhibition *Italia Arabia* arises out of the life-long commitment of Chelsea Art Museum's founders to foster cross-cultural dialogue. It is the Museum's mission to enforce a fundamental belief in human rights and to cultivate respect for the world at large. The work of Abstract painter Jean Miotte, featured in the permanent collection, embodies CAM's commitment to constructive cultural exchange. Abstract Art, aptly described as the figuration of the soul, is a universally accessible form of expression. As such, it is able to break through cultural boundaries to form a truly global language. In this way, it is similar to music; and like music, totalitarian regimes throughout history, including those lead by Hitler and Lenin, have felt threatened by its potential to bring people together and consequently forbid it in attempts to control populations. For precisely this reason the Chelsea Art Museum's permanent collection focuses on Abstract Art. For similar reasons, CAM believes that exploring the ongoing relationship between world-class Italian and Middle Eastern artists is a worthy endeavor. The remarkable way that these master painters learned from one another while still developing in unique ways refutes Huntington's fatalistic view. Furthermore, it suggests that a free-flowing exchange of ideas and a strong network comprised of individual human connections can transcend divisive differences.

In this spirit, the exhibition *Italia Arabia* seeks to promote cultural understanding. Given today's political climate with its preponderance of journalistic sensationalism and media's exploitation of cultural and religious conflicts, it is

a very timely exhibition. *Italia Arabia* promotes peaceful coexistence and offers suggestions on how to bridge perceived cultural divides. It is our hope that this exhibition will lead visitors to embark on a journey to overcome their prejudices, consider a nuanced perspective before succumbing to local stereotypes, and defy the misperception that cultural differences are insurmountable.



# From Pizza to Pitta: A Lasting Tale of Cultural Encounters between Italy, Arabia and Persia

Sam Bardaouil  
Curator  
Chelsea Art Museum  
Home of the Miotte Foundation

While I ponder the current state of the world, and the arts for that matter, Dickens's poignant words occur to me as most befitting:

"It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, it was the season of darkness, it was the spring of hope, it was the winter of despair, we had everything before us, we had nothing before us..."<sup>1</sup>

The year was 1859 and the tale was that of two cities. One hundred and fifty years later, the plot thickens. Then, Orientalism was in-vogue. Today, Edward Said's book on the subject is required reading in hundreds of universities and has been translated into more than thirty languages. In the mid-nineteenth century, photography was the new "science" and, according to Baudelaire, was meant only to aid the memory of the peintre-artiste. Not much later, Walter Benjamin was lamenting art's lost aura.<sup>2</sup> Today, images by the likes of Adams, Ray and Mapplethorpe have come to rival the chef-d'œuvres of an age long gone and this year marks the fortieth anniversary of John Cage's "Notations". In the 1850's Rosa Bonheur, trotted through Paris's abattoirs declaring, "I was forced to recognize that the clothing of my sex was a constant bother. That is why I decided to solicit the authorization to wear men's clothing from the prefect of police... The epithets of imbeciles have never bothered me..."<sup>3</sup> Today, the guerilla girls are still very much with us.

We, like those who came before us, have inherited the triumphs and despair of the past. As we continue to seek our place in the present, we labor to leave behind a legacy worthy of tomorrow. In this process of metamorphosis, we are at once purged and desecrated, flung free and held back, inspired and disillusioned: "we have everything before us, we have nothing before us..." And yet, as the hordes press forward, the ranks get tighter, and comrades and enemies rise and fall side by side. When Zola's protagonist Etienne Lantier, from *Germinal* (1855), flashes through my mind, I can think of no better image to describe him than Courbet's "Stone Breakers" (1849). Could the first independent salon of 1874 have materialized without the scandalizing Salon des Refusés that preceded it in 1863? Would Surrealism have developed in the same way had Breton not studied Freud? Could the shift of the cultural epicenter from Paris

to New York have been possible were it not for the Second World War? What is Video Art without Paik and Viola or Performance art without the happenings? Wouldn't BAM be 5.8 million dollars short had it not been for the staunch Catholicism of Giuliani? And so on and so forth...

In introducing his popular *The Story of Art* Gombrich declares, "There is no such thing as Art. There are only artists."<sup>4</sup> In so doing, he refocuses the core of art history from classifications and processes to the artist, the producer. Thus, Gombrich draws our attention towards the diversity of contexts and functions of art-production throughout history. For centuries, artists from a wide variety of cultures have interacted constantly through trade, patronage, technological advancement and diplomatic relations, even military campaigns.... "No man is an Island"<sup>5</sup> preaches the Jacobean Poet John Donne in "Devotions upon Emergent Occasions" (1642). No Artist is an island either. Various art forms, along with the geo-cultural climates that fostered them, influence each other today just as they always have. The artistic convergences between Italy and the Middle East exemplify this phenomenon and have led to the emergence of new trends in art theory and practice. **ItaliaArabia** is the visual representation of this long-standing tradition.

The historical links between Italy and the Levant are numerous, diverse and as ancient as the Silk Road. The first post-Islamic Arab influence in Italy began in the south as early as 652 CE, which marks the first Arab attempt, led by Mu'awiyah Ibn Hudaj, to expand into the Western Mediterranean region. However, not until the second quarter of the ninth century, was Muslim reign established in Sicily, where it was maintained until the late eleventh century. Unsurprisingly then, in 972 CE Ibn Hawqal described Palermo as "the city of three hundred mosques"<sup>6</sup> in his book *Al-Masalik Wa Al-Mamalik*, (Fig. 1) one of the most important geographical treatises of the tenth century. Decades later, despite the Norman reconquest, appreciation for, and incorporation of, Islamic culture and the Arabic language into court affairs and daily transactions, remained intact. In 1154, Arab cartographer Al-Idrissi's map, "The Tabula Rogeriana" (Fig. 2) emerged from the court of Roger II of Sicily, whose coronation mantle (Fig. 3) bears Arabic inscriptions with the hegira date of 528 (1133 CE).

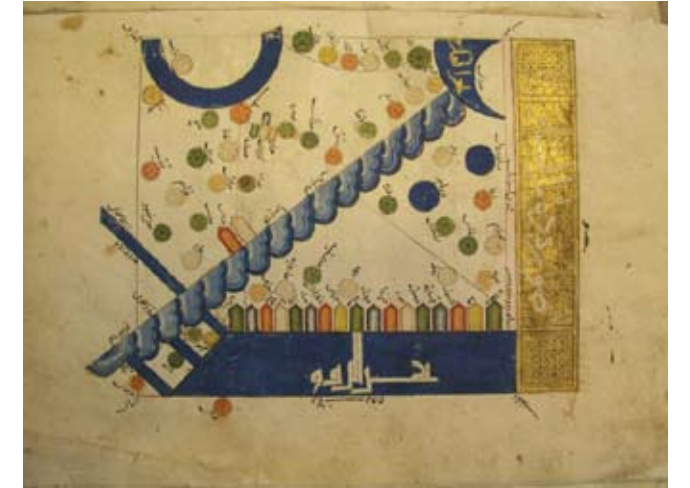


Fig. 1: Ibn Hawqal, *Ktat Al-Masalik Wa Al-mamalik*



Fig. 2: *The Tabula Rogeriana*, a ancient world map drawn by Al-Idrissi for Roger II of Sicily in 1154.



Fig. 3: Coronation mantle of Roger II. It bears an inscription in Arabic with the Hegira date of 528 (1133-34)



It was he who commissioned a number of Near Eastern artists to execute the ceiling of the Capella Palatina in Palermo, which depicts an array of dancers and instrumentalists, many of whom are playing the ‘oud. (Lute).<sup>7</sup> Additionally, the period of Roger II’s reign witnessed profuse translation of notable Arab medical, astronomical and philosophical manuscripts by major figures such as Ibn Sina (Avicenna), Ibn Abbass Al-Majusi, Ibn Zuhr and several others, from Arabic into Latin. Among these texts were ancient Greek writings, preserved only in Arabic during Europe’s “Dark Ages,” that the Arabs reintroduced to Europeans, thus laying the seeds for the Humanist Renaissance two centuries later.

Moreover, the artistic heritage and architectural richness of Venice remain the best example of historical ties between Italy and the Levant. Set within an expanse of ethereal emptiness, it strikes its beholder as an exotic place bursting forth from the Arabian Tale The Thousand and One Nights. For centuries, Venice shared the Byzantine aesthetic, also inherited by the Ottoman Empire. Through that link, elements of the Greco-Roman tradition found their way into the art and architecture of both powers, furthering the convergence of their visual heritages. Throughout times of war and peace, and often during rivalries spawned by jealousies, patrons and artists of both Republic and Empire competed against each other. However, in practice, the influence of each side on the other was more profound than either was prepared to acknowledge. This manifested itself in the arts of painting, architecture, and especially textiles. (Figures 4 & 5) The Venetian weaves, a symbol of wealth and refined taste, were so coveted by the Ottoman Sultans that they became staple fixtures in the background of royal portraits. (Fig. 6)

Alongside Venetian-Ottoman relations, the Crusades, beginning at the end of the eleventh century, brought new waves of travelers. In her book, *The Architectural History of Venice*, Deborah Howard describes the situation as follows: “These returned with a fuller knowledge of the world of Islam, often bearing with them rare oriental marbles, precious works of art and military trophies looted from the Muslims and from the weakening Byzantine Empire. Tinged with its exotic eastern flavor and embellished with spoils from the Crusades, the late Byzantine architecture of Venice reveals a new self confidence and individuality.”<sup>8</sup> In some cases, travelers referenced Islamic architecture



Fig. 4: Velvet Venetian 16th century, 179 x 63 cm  
Fig. 5: (right) Velvet Ottoman, 16th century 40 x 27 in



Fig. 6: Sultan Mahmud I of Turkey, 1696-1754, oil on canvas, Turkish School, 18th century, Topkapi Palace Museum, Istanbul, Turkey, The Bridgeman Art Library

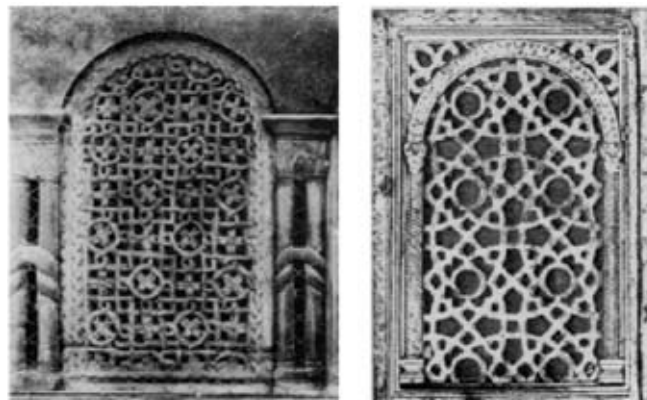


Fig. 7: From *The Architecture of the History of Venice*, by Deborah Howard

directly. (Fig. 7) Howard brilliantly illustrates this in her discussion of the additions made to the Church of Santa Fosca, Torcello: “Added in the aftermath of the First Crusade, the arcade seems to be an overt allusion to the Dome of the Rock in Jerusalem, then believed to be the Temple of Solomon...”

The historical connections between Italy and the Eastern Mediterranean transcend the Arabian Peninsula, crossing into the heart of Persia. Gabriele Caliari’s painting entitled “The Doge Marino Grimani Receiving the Ambassador of Persia” (Fig. 8) from the late sixteenth century, which now hangs in the Sala delle Quattro Porte at the Palazzo Ducale, is one of numerous examples attesting to the Italo-Persian association. However, the most studied historical figure within this context remains the miniature painter Muhammad Zaman. Sent by Shah Abbas II (1642 – 1667) to study painting in Rome, he promulgated the latest trends of composition and style within the Safavid court. According to an early article by Sir Casper P. Clarke, published in the *Journal of Indian Art*, VOL VII, 1896, number 57, “Zaman could have been part of an envoy of 12 artists sent to Rome by the Shah in the seventeenth century. While some died, and others converted to Catholicism and remained in Italy, Zaman adopted the Christian name Paolo”<sup>9</sup>, but returned to Iran. Many accounts of his life, faith and person, as well as his stylistic resemblance to some of the leading Italian baroque figures, make clear his assimilation of Italian artistic sensibilities. One striking example of this proximity in styles is evident in his miniature of Judith with the head of Holofernes (Fig. 9) and a print of the same subject attributed to Guido Reni, both from the middle of the seventeenth century. (Fig. 10)

The nineteenth century witnessed the unraveling of yet another chapter in cultural exchanges between Italy and Iran, which was then ruled by the Qajars: Lithography and Printmaking. This relatively new art form was introduced to the court through the Persian court painter Sani Al-Molk, who was sent to Rome to study Renaissance painting, but ended up discovering and mastering the art of lithography and printmaking.<sup>10</sup> Several other artists followed in Al-Molk’s footsteps and soon the traditional hand-written and illustrated Shah and Tarikh Nameh became available in print.<sup>11</sup> (Fig. 11)



Fig. 8: *The Doge Marino Grimani (ruled 1595-1605) Receiving the Ambassador of Persia* (oil on panel), Caliari, Gabriele (1568-1631), Palazzo Ducale, Venice, Italy, The Bridgeman Art Library



Fig. 9: *Judith with the severed head of Holofernes*, signed by Muhammad Zaman, Iran, Isfahan, circa 1680 opaque watercolours and gold on paper; mounted as an album leaf, 33.5 x 21 cm, Nasser D Khalili Collection of Islamic Art image/ copyright: Nour Foundation. Courtesy of the Khalili Family Trust.  
Fig. 10: (right) Guido Reni, “Judith with the head of Holofernes”, etching, on laid paper 276 mm x 181 mm, courtesy of Spaightwood Galleries Inc. Upton, Mass.

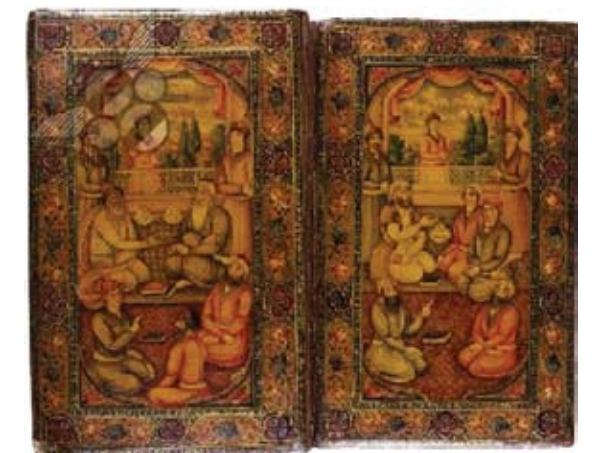


Fig. 11: *Sheikh Saadi discoursing with Nizami and attendants, Hafiz on reverse of book cover*, Qajar School, 1867



Thus, as we pass through the 1800's, the Italian-Middle Eastern connection begins to reflect the latest advancements in technology. Photography formed the next link in this chain of artistic convergences. According to Nissan N. Perez's "Focus East," there were about eleven Italian photographers living and working across the Levant around the year 1870.<sup>12</sup> They were probably the last of a waning flock of Orientalists, but became pioneering documentary-artists whose attraction to the Levant, with its natural beauty and monuments, enthused even the indigenous population and helped them recapture some lost passion for their heritage. Among this group, several figures stand out. Felix and Antoine Beato had a studio on the Rue du Muski in Cairo from as early as 1862. Giacomo Brogi, who eventually became the photographer of His Majesty King Umberto I of Italy, arrived in the Holy land in 1868. Upon his return to Italy, he offered the Pope Pius IX an album of holy places in Palestine. With all the buzz surrounding photography in the Middle East, it was only a matter of time before the locals learned the trade, whether by acquiring the tools and training from the expatriate Italian photographers, or by traveling to Europe themselves. For example, George Saboungi founded Studio Saboungi in Beirut in 1863, and worked there specializing in portraiture and genre scenes. The story goes, he learned the art and chemistry of photography from his brother Louis, who in turn had learned it in Rome in the mid 1850's.

**ItaliaArabia** indeed! As an entire millennium of literary, political, commercial, and artistic exchanges was drawing to a close at the beginning of the twentieth century, the world as it was known was also coming to an end, never to be the same again. Humankind plunged into the horrific Great War, followed by the even more gruesome Second World War. The paradigm of truth began to shift as the trumpets of post-modernity lurked around the corner. The theme of Man vs. the Machine resonated in a variety of expressive media. John Heartfield's 1935 photomontage "Hurrah die Butter Ist Alle" (Fig. 12) and Chaplin's Modern Times (1936) deconstructed modern man's sense of betrayal by technology and captured his yearning for a life of organic simplicity. Vertov's revolutionary words, "I am the machine that reveals the world to you as only I alone am able to see it..." set the scrutinizing tone that underlines much early twentieth century philosophy and finds a mouthpiece in plays such as Kafka's "The Trial" (1925) and "The Castle" (192). Artistic conventions crumbled due to the growing



Fig. 12: John Heartfield, *Hurrah, die Butter ist*, 1935

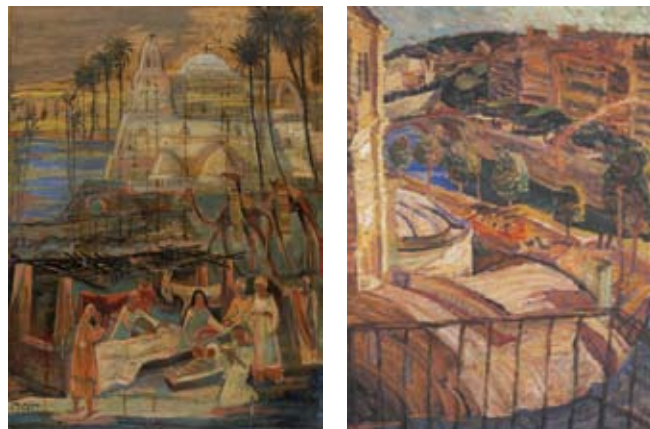


Fig. 13: Raghieb Ayyad, *The Nativity*, 1961, oil on wood, 75 x 70 cm, courtesy of Private Collection

Fig. 14: (right) Ferruccio Ferrazzi, *Il Tevere da Via Ripetta* Medium, Oil on Canvas 1915



Fig. 15: Sheikh Saadi discoursing with Nizami and attendants, Hafiz on reverse of book cover, Qajar School, 1867

skepticism toward the "old world" and the search began for a new medium of expression capable of going beyond the semantics of literary analysis. Consequently, movements such as DADA and the Theatre of the Absurd burgeoned within the visual and performing arts respectively. Soon after, a young John Cage played his music and recited his poetry and only a few years after that, Nam June Paik asked his sitting Buddha to speak and explain his eternal archaic smile to a video camera.

In the meantime, so much was changing in the Eastern Mediterranean. Once great, the Ottoman Empire was relegated to the margins of the New World Order and referred to with derision as "The sickly Old Man." Eventually the Empire was dismantled completely and new Arab states emerged from its ashes. Each of these states, including Lebanon, Syria, Jordan, underwent a mandate phase during which one of the victorious Allied nations oversaw the growth of the so-called "developing" country into a self-sufficient, independent nation. In Iran the Qajars were replaced by the Pahlavis, who were in their turn overthrown and exiled by the bearers of the Islamic Revolution. Meanwhile, Italy was trying to assemble its remnants under a newly declared republic. Its Fascist government affiliated with Nazi Germany was defeated and a new constitution was put into effect. In this post - Second World War period, a great deal of European art bore Socialist markings and the trend moved towards reinventing a less sentimental, Classical tradition, to express aesthetic, liturgical, and political concerns. Italy was no exception and in the decade or so that followed, a new generation of artists began to shape the face of the next phase in Italian visual art. The same can be said about the artists in the Middle East.

Despite the inclusion of around one hundred historical manuscripts, miniatures, cartographic documents, musical instruments and textiles, the crux of **ItaliaArabia** lies within its modern and contemporary art selection. Cicero, the Roman Orator, once remarked, "If I do not know my past, I am forever a Child".<sup>13</sup> With Cicero's insight in mind, the range of historical elements assembled here contextualizes the story of twelve distinct modern (contemporary?) Arab and Persian masters, These artists are protagonists in their own right, but also serve as catalysts through which the modern and contemporary visual arts scene was ushered into the Middle East. Still, no hero is complete without a

muse, an object of affection, a valiant companion, a super weapon, and sometimes even a nemesis. And this is where the modern Italian masters enter the story, bestowing significant stylistic and /or thematic influence over one or more of the Middle Eastern artists, either directly or indirectly.

No history of Modern Art in Egypt can be complete without mention of Ragheb Ayad (1892 - 1983). Studying at the Accademia di Belle Arti in Rome between 1925 and 1930, he was in close contact with Ferruccio Ferrazzi, whose quality of brush stroke, sensibility of composition and color palette left a significant mark on the young Ayad. The teacher's impact on his student is quite apparent upon a comparison of Ayad's *Nativité* (Fig. 13) with Ferrazzi's *Il Tevere da Via Ripetta*. (Fig. 14) Cairo has always hosted a considerable number of Italian artists, some since Darb El-Gamamiz opened an art school of in 1908. In the 1920's, a sizeable Italian community resided in Alexandria, including Ottorino Bicchi who founded an academy in 1929, Giuseppe Sebasti who directed of the Ateliers of Alexandria founded in 1935, and several others.<sup>14</sup> Following the revolution lead by Abdel Nasser 1952, the dominant artistic style in Egypt shifted to a social realism. A number of artists formed what came to be known as "The Modern Group," which, in the words of one of its members, Hamed Owais, came together because, "We believed that revolutionary ideology should be reflected in art. We, the Group, rejected Surrealism because it was essentially rebellion, or an art which did not aim at the consciousness of people at large. For us, art expressing the Egyptian identity had to be attached to the existing social structures, like labor and the fellahin" (L. Karnouk's *Modern Egyptian Art*, 2003). Owais continues on to describe how he drew inspiration from the works of Italian social realists: "These anti-fascist Italian painters gave me the clue I have been searching for. I knew then what I had to do"<sup>15</sup>. Accordingly, there is a proclivity to gage Owais' work alongside that of Giuseppe Migneco. The latter's *Raccogliatore di Limoni* oozes with social propaganda in portraying a lemon collector in a heroic, even statuesque manner. Achieved through its diagonal composition and distorted proportions, it exudes a sense of spiritual heroism akin to that found in Owais's painting *The Seamstress* (1951).

Ties between Lebanese and Italian art are rather intricate in nature, and, like many things there, seem inextricably



linked to politics. Relations between the Medicis and the Emirs of Mount Lebanon, in particular Fakhr Al-Din Al- Ma'ani (1572 – 1635), are extensively documented in several historical as well as recent publications ranging from the Chronicles of Ahmad Al-Khalidi Al-Safadi (d. 1624) and Eugène Roger's *La Terre Sainte* (1646) (Fig. 15) to Maurice Chéhab's *Le Costume au Liban* (1943). Myriad engravings of the Emir have also been made, such as Olfert Dapper's "Capture of Mustafa" from *Naukerige Beschryving van Asia* (1677) and Henri Bonnart's (c. 1642-1711) "Emir Fehrrredin Prince des Druses," which was found at the Bibliothèque Nationale in Paris. One publication in particular, *The Codice Medico del Regio Archivio di Firenze*, contains several letters concerning the Lebanese Prince and his reception by Cosimo de Medici at the Palazzo Pitti in 1613. The Ottoman governor Ahmad Hafiz discovered Fakhr Al-Din's secret alliance with Cosimo<sup>16</sup>, orchestrated earlier by the latter's Father, Ferdinando I. This forced the Emir to seek refuge at the Medici court and consequently to reside in the apartment of Pope Leo X at the Palazzo Vecchio. Eventually, Fakhr Al-Din returned to Lebanon in 1618, bringing with him several physicians, artists, and architects whose influence on traditional Lebanese architecture and visual traditions has been the subject of inquiry by several studies over the last few decades.<sup>17</sup>

Many years later, Daoud Corm (1850 – 1930) became the first Lebanese artist on record to study in Italy. He did so under Roberto Bompiani at the Accademia di San Luca in Rome from 1871 until 1874. His work is confined almost entirely to the decoration of churches and liturgical buildings. Around the same time, another Lebanese artist, Habib Srour (1860-1938), was training at the Regio Istituto di Belle Arti, also in Rome. These pioneering forays into Italy marked the beginning of a new trend and from this point forward spending time in Italy became a sort of "rite of passage" for numerous Lebanese artists. The work of Paul Guiragossian (1926-1993), an Armenian-Palestinian who made Lebanon his home for many years, turned his attention towards abstraction and experimented a new language of reductionism. In 1956, he won first prize at the Italian Biennial which, included a scholarship to study at the Accademia di Belle Arti di Firenze. His painting "Untitled" (1997) (Fig. 16) can be interpreted as a subconscious revisiting of the *tableau dorées* and the mixed media works of Bianco, specifically, his "Tridimensionale #13" (1960) (Fig. 17).



Fig. 16: Paul Guiragossian, *Untitled*, 1997, oil on canvas, 90 x 60 cm, courtesy of Private Collection



Fig. 17: Remo Bianco, *Tridimensionale no. 13*, 1960, china su polimaterico, 60 x 49.5 x 5 cm, courtesy of Renato Missaglia

Guiragossian's contemporary, Aref Al-Rayyess (1928) lived in Florence in the 1950's and the 1960's and shared a similar affinity for geometrical reduction and figural abstraction. His "Untitled" (oil on panel, c. 1960) shares striking similarities with several works by Severini such as the *Dancers* and *Commedia Dell'Arte* series from the 1950's. In the case of Hussein Madi, (b. 1938) there is a profound confluence of European and Islamic styles that is at once, bold and subtle. Madi studied at the Accademia di belle Arti and at the Accademia di San Jacomo in Rome in the 1950's. On one hand, his work recalls a freedom of line pioneered by Guttuso and the compositional logic found of Turcato. On the other hand, his belief in a divine universal order injects his work with principles of harmony that are derived from the abstract designs of Islamic art. The coalescence of these two styles gives rise to a unique aesthetic marked by a meticulousness rarely seen in other art of the region.<sup>18</sup>

Syria or "Bilad Al-Sham" as it is known historically, also sent its share of artists to study in Europe, although their travels are not as well documented. The two artists represented in **ItaliaArabia** are among the most gifted of their generation remain influential. Fateh Al-Moudarress, who studied at Rome's Accademmmia di Belle Arti from 1954 to 1960 transcends the distinct disciplines of figural and abstract painting as we know them, creating an elaborate style that has, according to Italian author and curator Martina Corgnati, "a surrealist, fantastic vein influenced by icons and classical art." His earthy palette and dense textures, coupled with an interest in ancient female deities of love and fertility, aligns him with the Italian master Massimo Campigli. The similarities are so acute that it leads one to suspect an actual encounter between the artists, or at least direct study during Moudarress's years in Rome, which correspond to Campigli's stay in the city from 1951 to 1963. A fellow student of Moudarress at the Accademmmia di Belle Arti, Louay Kayali is another genius whose style set the tone for much of the art produced in the region over the following few decades. While in Italy, he won several prizes including the gold medal for foreign artists at the Ravenna Contest in 1959. In 1960, he was selected, along with Moudarress, to represent Syria at the Venice Biennial. He returned to Syria the following year to assume a position as an arts teacher at several Damascus state schools. To this day, Kayali remains one of Syria's most controversial artists. Ahead of his most of his

contemporaries, fellow artists and cultural practitioners often attacked his work. Today, however, he stands out amongst his peers and is lauded one of the most significant modern artists of the Middle East.

**ItaliaArabia** would be incomplete without the inclusion of some of Iran's noteworthy modern artists who, like their Arab counterparts, studied at various art schools in Italy. While this exhibition features works by Praviz Tanavoli, Faramarz Pilaram and Nasser Ovissi, these are certainly not the only 20th century Iranian artists who enjoyed a taste of *la dolce vita*. Marco Gregorian, Bahman Mohassess, and Mansoureh Housseini are just a few others who come to mind. Indeed, the longstanding tradition of artists leaving Persia to pursue artistic training in Italy continued to prevail throughout the Twentieth century. Earlier in this essay, I elaborated on the example of Zaman. However, cultural exchanges between Perisan and European civilizations date back to the time of the Greeks and Etruscans in the Sixth century BCE.

Still it is worth singling out a particularly significant transfer of cultural and artistic practice brought about in the nineteenth century by the introduction of Italian book illustration and print making to the Iranian, and subsequently the entire Middle Eastern, cultural milieu. Qajar rulers Mohammad Shah (1834–1848) and Nasser Al-Din Shah (1848-1896) sent cultural emissaries sent to Rome, among them the court artist Sani Al-Molk (1814-1866). After spending three years in Italy learning about Renaissance painting and discovering the art of lithography and printmaking, Al-Molk returned to Iran in 1850. Upon his return he introduced these new illustration techniques to the region, landing him the position of Chief of the Governmental Printing House, which published the weekly newspaper *Doulat-e Elliyeh-e Iran*. Several other artists subsequently studied lithography in Rome and before long, books illustrated using this technique begin to emerge in Iran. One such example is Mirza Motaleb Esfahani's illustrations in the book *Tarikh Nameh Khusravan* written by Jalal Al-Doleh. As the new publications lent themselves easily to mass circulation, for the first time, larger segments of the population gained access to images of art which had previously been available only to the privileged few. Thus, the system of artistic patronage began to change, augmenting society's awareness of "the image" as a vehicle for individual and social expression. Accordingly, a tension



developed between the “personal” and the “collective,” the “accessible” and the “unattainable,” becoming a defining factor of modern Iranian art that is often shrouded with an ambiguity similar to its historical cultural premises. This is strongly evident in the works on view here. Tanavoli’s assemblages and sculptures and Ovissi’s flirty lightness, despite its calligraphic references, and Pilaram’s golden collages, all exemplify that delicate equilibrium between fragility and Strength, between accessibility and aloofness.

As this outline draws to an end, I hope that it has instilled a genuine regard for and a new, or renewed, interest in cultures different from our own, in our otherwise segregated lives. If anything, **ItaliaArabia** ultimately confirms that open dialogue and a thirst for learning nurture a culture of innovation, where tolerance ensues. We are living through times that are ironically marked simultaneously by fundamentalism and total apathy. The “politics of fear” only leads to a more severe polarization of people, nations and thoughts, and to combat it, we need now, more than ever, to cultivate a mentality of honest dialogue. Each of the nearly two hundred pieces on display in this exhibit testifies to the benefits of open mindedness. Each work echoes the constant search for meaning that defines the nature of our humanity. Every painting reflects the eternal urge to belong to something transcendental, but also to rebel against all systems and question all norms. Each of the artists represented here mirror our individual searches for home, be it a physical space or an idea.

It is indeed the best of times and the worst of times. But there is always the promise of a new beginning...

<sup>1</sup> Charles Dickens, *A Tale of Two Cities*, Signet Classics, 1997

<sup>2</sup> Walter Benjamin, *Das Kunstwerk im Zeitalter seiner technischen Reproduzierbarkeit: Sonderausgabe Drei Studien zur Kunstsoziologie*, Suhrkamp, 2003

<sup>3</sup> Anthony F. Janson, *History of Art*, 7th Edition, Prentice Hall Art, 2006

<sup>4</sup> E. H. Gombrich, *The Story of Art*, Phaidon Press, 2006

<sup>5</sup> John Donne, *Devotions Upon Emergent Occasions*, Anthony Raspa (editor), OUP, 1987

<sup>6</sup> Ibn Hawqal (born Ubayd Allah Ibn Ahmad Ibn Khurdadhbah, *Kitab Al-Masalik Wa Al-Mamalik* (Bibliotheca Geographorum Arabicorum), Brill, 1889

<sup>7</sup> Gabrieli, Francesco; Umberto Scerrato, *Gli Arabi in Italia. Cultura, contatti e tradizioni*, Garzanti Scheiwiller, 1993

<sup>8</sup> Deborah Howard, *The Architectural history of Venice*, Yale University press, 2004

<sup>9</sup> A. A. Ivanov, *The Life of Muammed Zamin: A Reconsideration*, Iran, Vol. 17, 1979

<sup>10</sup> Yhaya Zoka, *Zendegi va Asar-e Ostant Sani Al-Molk*, Markaz Nashr Daneshgahi, 2003

<sup>11</sup> Mahshid Modares, *European Artists in Iran during the Qajar Period*, *Golesatn Honar Quarterly*, No. 18, Summer 2007

<sup>12</sup> Nissan N. Perez, *Focus East: Early Photography in the Near east (1839-1885)*, Harry N. Abrams, 1988

<sup>13</sup> Cicero (Marcus Tullius), *On Old Age On Friendship On Divination* (Loeb Classical Library No. 154), 1923

<sup>14</sup> Martina Corgnati, *Italia Italy: Arab Artists between Italy and the Mediterranean*, Skira, 2008

<sup>15</sup> L. Karnouk, *Modern Egyptian Art*, AUC Press, 2005

<sup>16</sup> Gulru Necipogulu, *Muqarnas: An Annual on Islamic Art and Architecture*, Brill 1994

<sup>17</sup> Freidrich Ragette, *Architecture in Lebanon: the Lebanese House during the Eighteenth and Nineteenth Centuries*, Caravan Books, 1974

<sup>18</sup> Hussein Madi, *The Art of Madi*, Saqi Books, 2005



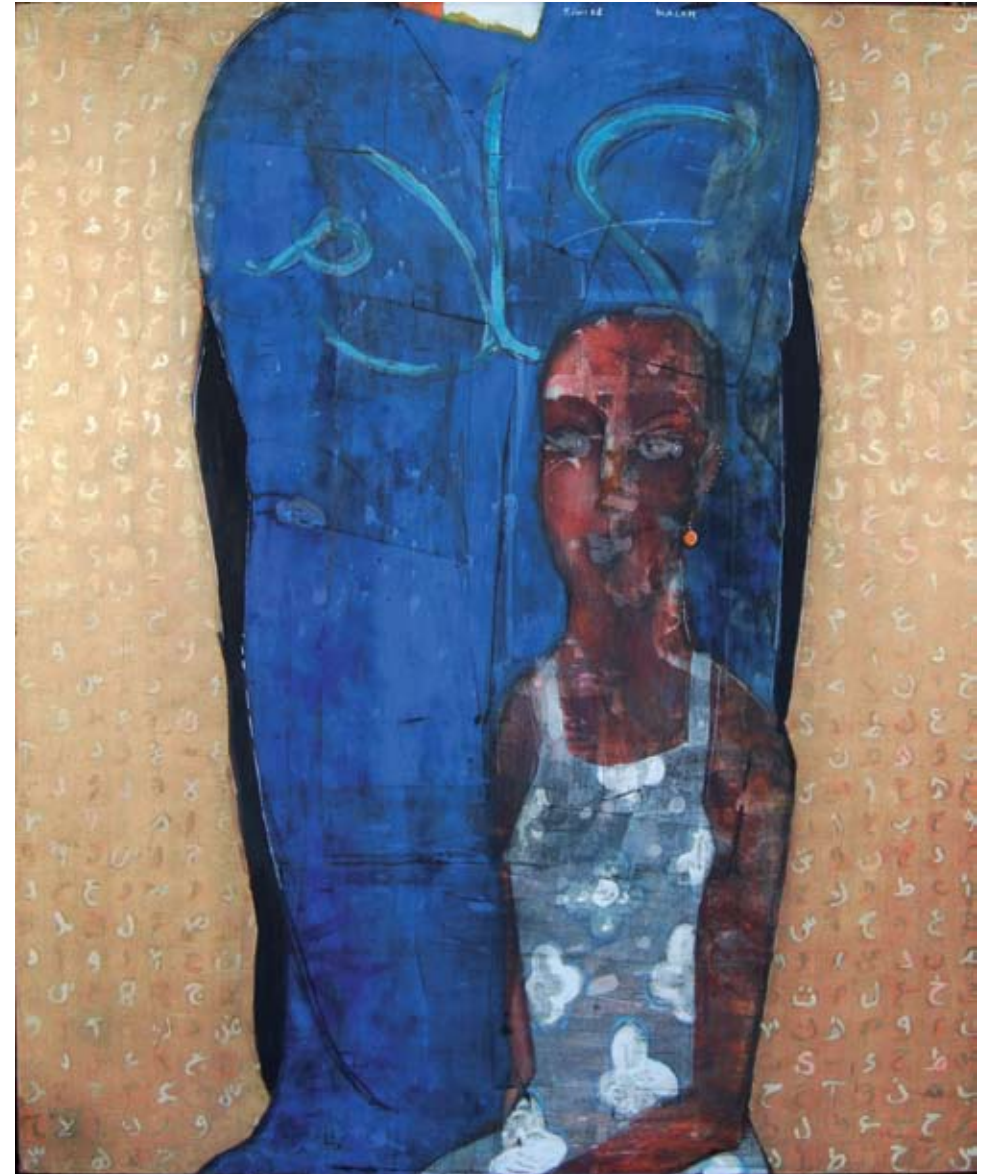


Modern &  
Contemporary  
Art Works



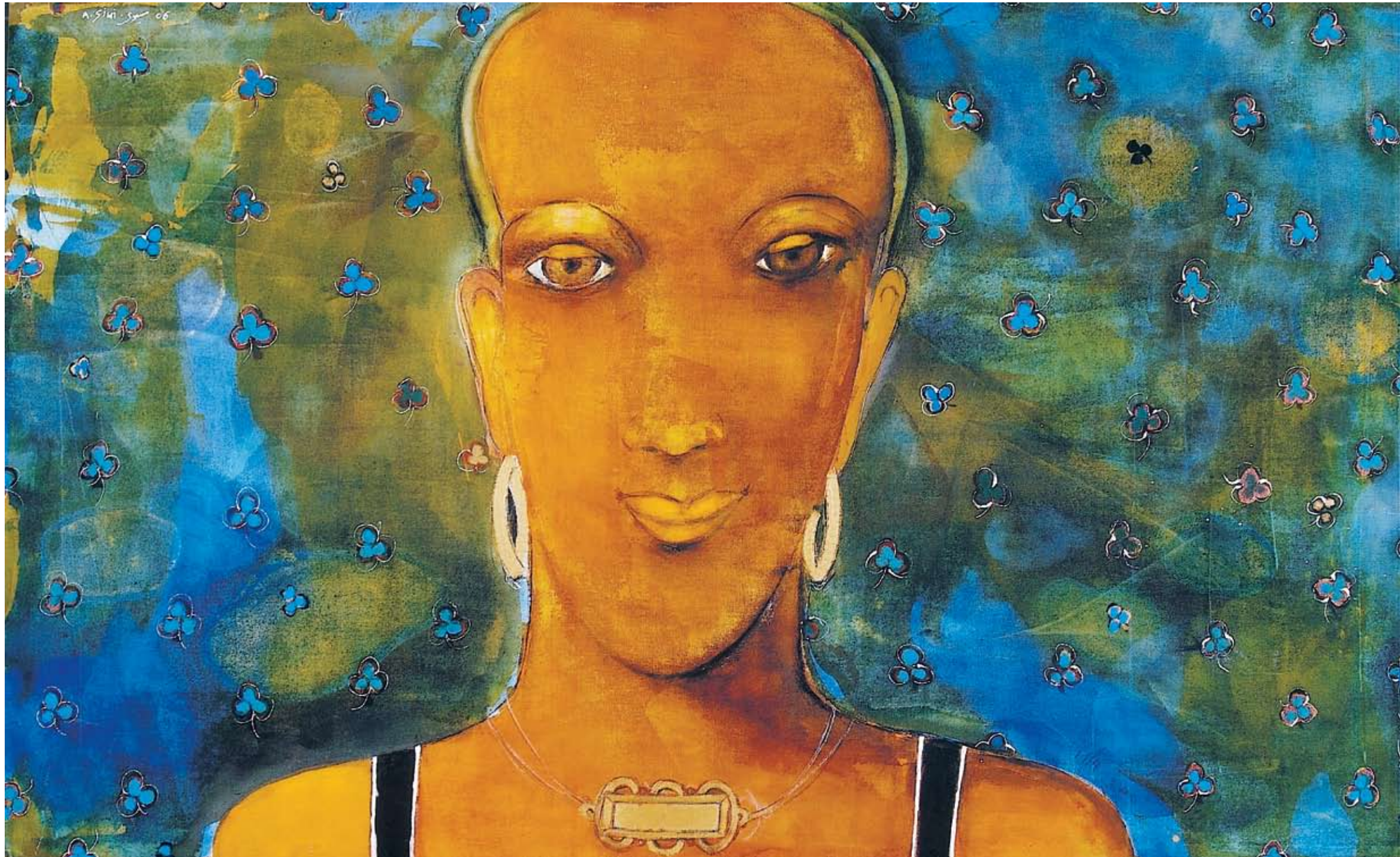


Adel el Siwi, *Caravan*, mixed media on canvas pasted on wood, 2008, 140 x 170 cm, courtesy of Private Collection



Adel el Siwi, *Kalam*, mixed media on canvas pasted on wood, 2008, 140 x 170 cm, courtesy of Private Collection



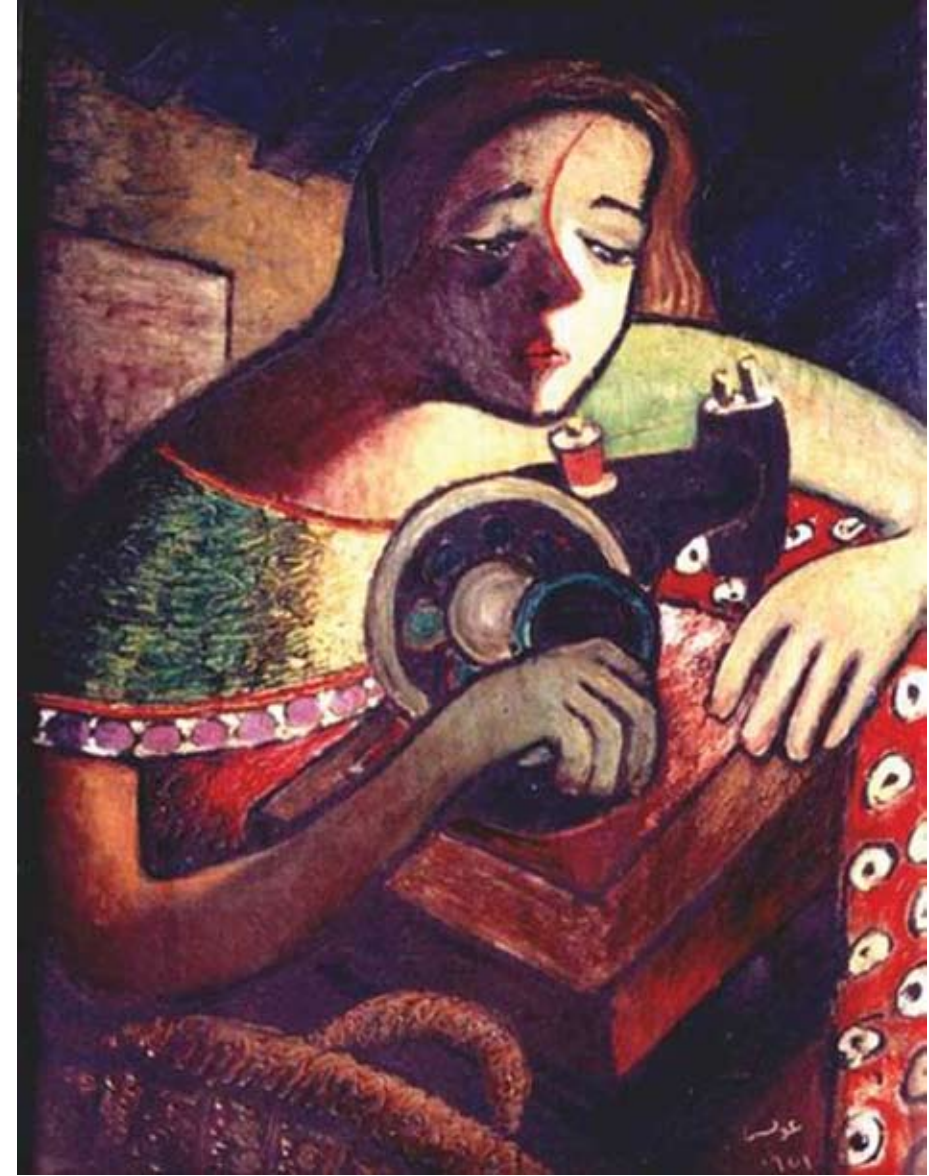


Adel el Siwi, *Untitled*, Mixed media on canvas, 100 x 200cm, courtesy of Private Collection





Giuseppe Migneco, *Raccoglitori di Limoni*, 1952, oil on canvas, courtesy of Private Collection



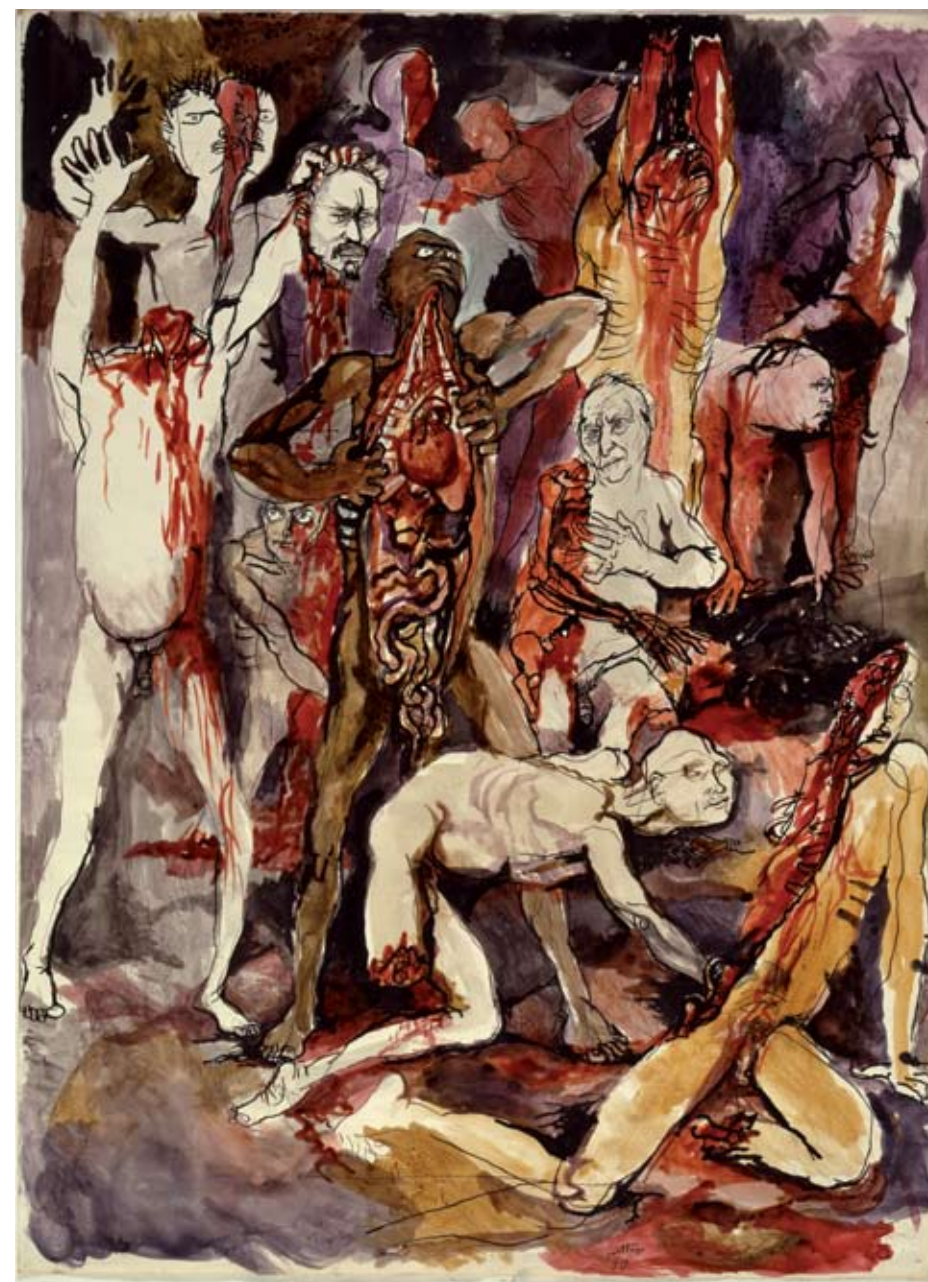
Hamed Owais, *The Tailor*, 1951, oil on canvas, 72 x 57 cm, courtesy of Private Collection





Raghib Ayyad, *The Nativity*, 1961, oil on wood, 75 x 70 cm, courtesy of Private Collection

right  
Raghib Ayyad, *The musicians of upper Egypt*, 1977, watercolor and seven pencils, 70 x 50cm, courtesy of Private Collection

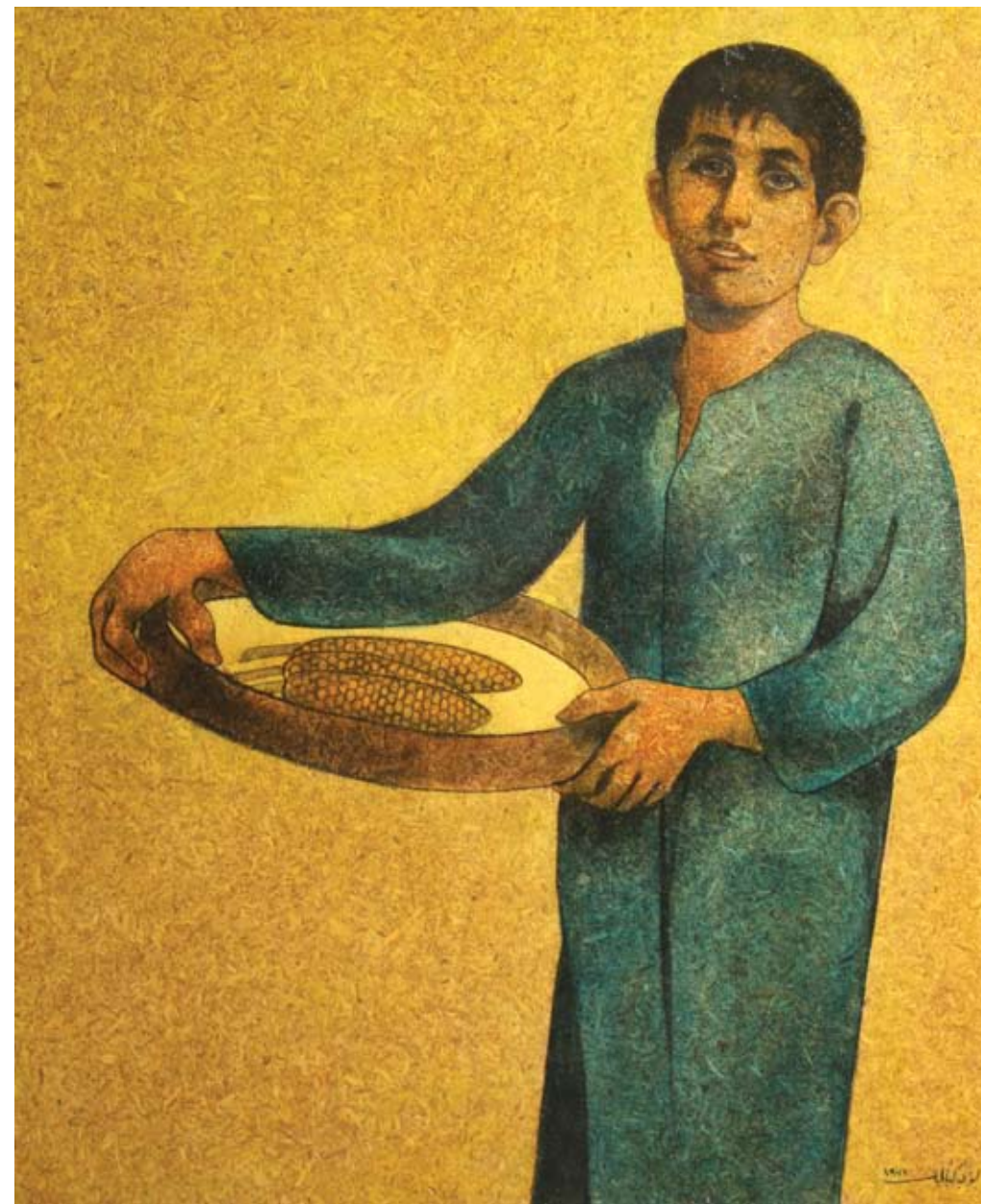


Renato Guttuso, *Seminatori di Scismi*, canto XXVIII, inferno, *Divina Commedia*, 1959-60, (india) ink, watercolor, on paper, 73 x 50 1/2 cm, courtesy of Private Collection



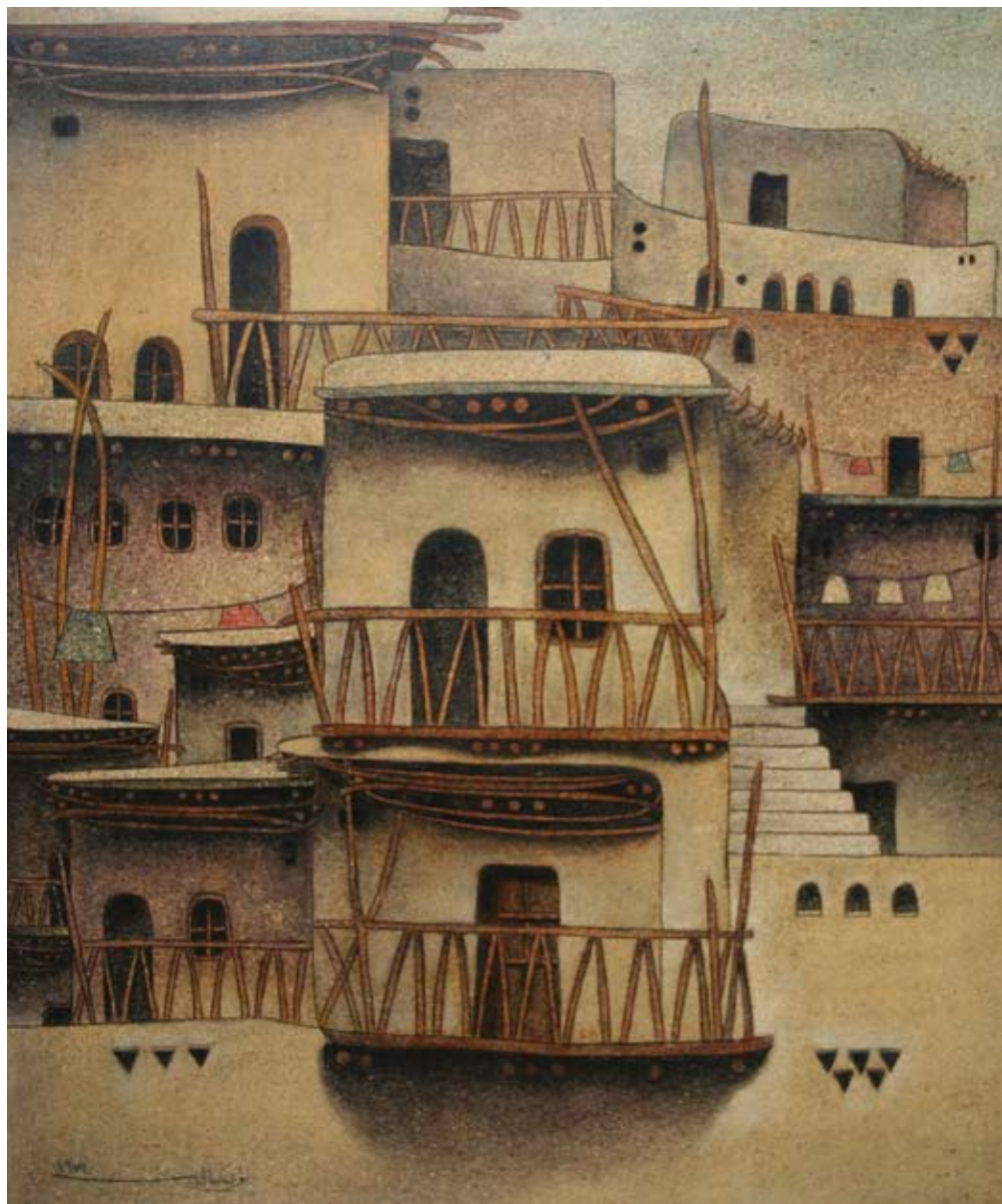


Louay Kayyali, Untitled, 1973, oil on panel, 96 x 76 cm,  
courtesy of Private Collection



Louay Kayyali, Untitled, 1973, oil on panel, 78 x 98 cm,  
courtesy of Private Collection



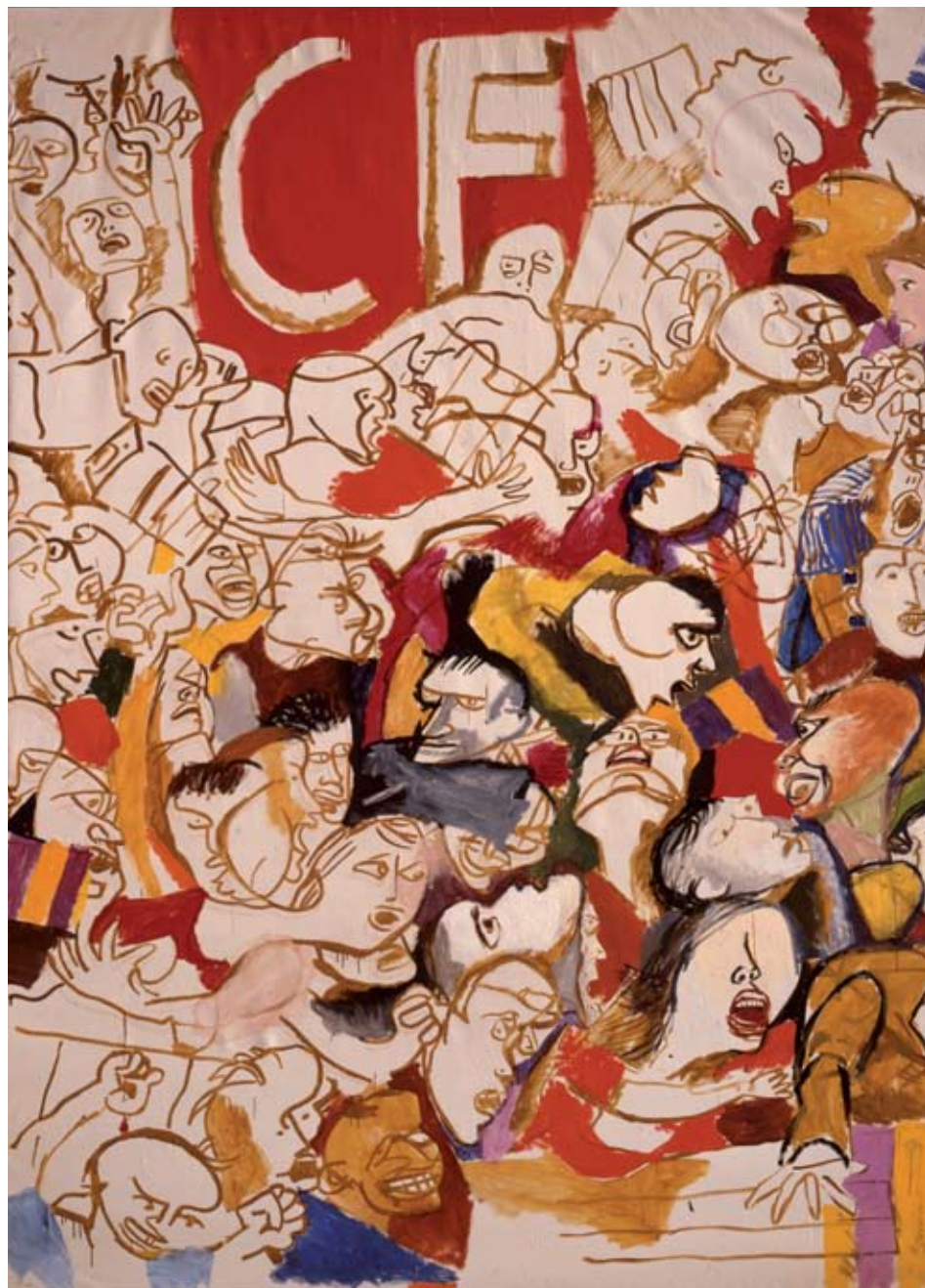


Louay Kayyali, *Untitled*, 1974, oil on panel, 95 x 75 cm, courtesy of Private Collection



Rentao Guttuso, *Tetti di Alcamo*, 1976, oil on canvas, 90 x 70 cm, courtesy of Private Collection





Renato Guttuso, *Folla allo stadio*, 1965, oil on canvas, 290 x 157 cm, courtesy of Private Collection



Farghali Abdel Hafiz, *Cleopatra*, 2007, Mixed Media, 200 x 280 cm, courtesy of Private Collection





Louay Kayyali, *Untitled*, 1950, oil on canvas, 91½ x 120 cm, courtesy of Private Collection



Hussein Madi, *Untitled*, 2005, acrylic on canvas, 140 x 140cm, courtesy of Private Collection

lower  
Renato Guttuso, *Donna che mangia l'anguria*, 1947, (india) ink, watercolor on paper, 35 x 48½ cm, courtesy of Private Collection







Massimo Campigli, *Cariatide*, 1960, 80 x 80 cm, oil on canvas, courtesy of Private Collection

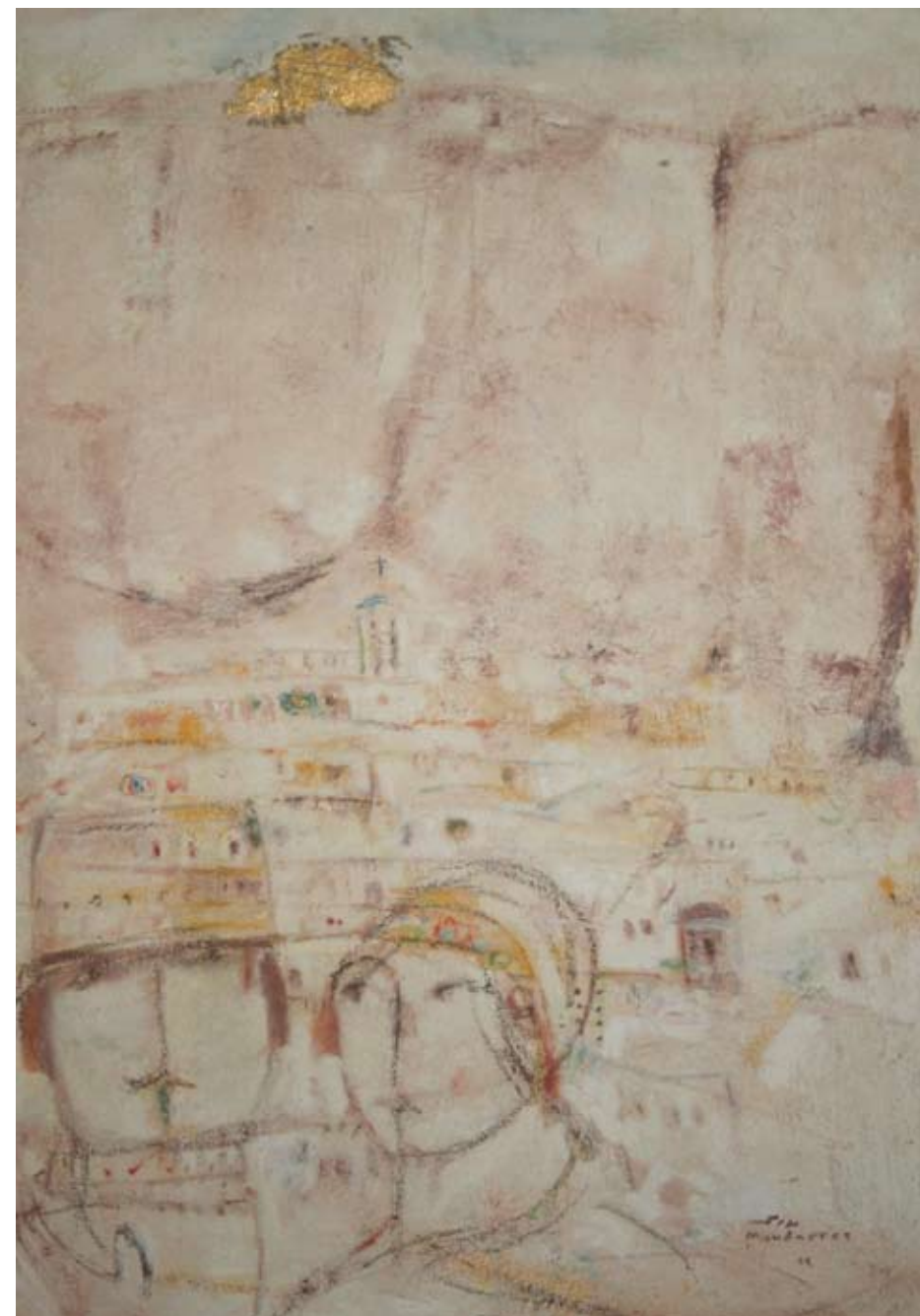


Massimo Campigli, *Composizione a Medaglioni*, 1962, 89 x 116 cm, oil on canvas, courtesy of Private Collection





Massimo Campigli, *Festa Campestre*, 1958, 130 x 161 cm, oil on canvas, courtesy of Private Collection



Fateh Moudares, *Untitled*, 1974, mixed media on canvas, 110 x 70 cm, courtesy of Private Collection





Fateh Moudarres, *Wada Al Aliha Fi Beirut*, 1976, measures 320 x 120cm,  
courtesy of Private Collection





Fateh Moudares, *Untitled*, 1969, oil on canvas, 100 x 100 cm, courtesy of Private Collection



Fateh Moudares, *Untitled*, 1974, mixed media on canvas, 70 x 50 cm, courtesy of Private Collection





Fateh Moudarres, *Untitled*, 1959, charcoal/pencil, 35 x 50 cm, courtesy of Private Collection

*lower*

Fateh Moudarres, *Untitled*, 1959, charcoal/pencil, 35 x 50 cm, courtesy of Private Collection



Fateh Moudarres, *Untitled*, 1959, charcoal/pencil, 35 x 50 cm, courtesy of Private Collection

*lower*

Fateh Moudarres, *Untitled*, 1959, charcoal/pencil, 35 x 50 cm, courtesy of Private Collection





Paul Guiragossian, *Untitled*, c. 1980, oil on paper, 100 x 70 cm, courtesy of Private Collection



Paul Guiragossian, *Untitled*, n.d, pastel, 70 x 50 cm, courtesy of Private Collection





Paul Guiragossian, *Tranquility*, 1980, oil on canvas, 70 x 100 cm, courtesy of Private Collection



Paul Guiragossian, *Festivities*, 1986, oil on canvas, courtesy of Private Collection





Paul Guiragossian, *Untitled*, 1997, oil on canvas, 90 x 60 cm, courtesy of Private Collection



Remo Bianco, *Tridimensionale no. 13*, 1960, china su polimerico, 60 x 49½ x 5 cm, courtesy of Renato Missaglia





Remo Bianco, *Collage no.18*, 1972, tecnica mista su tela, 74½ x 49½ cm, courtesy of Private Collection



Hussein Madi, *Untitled*, 1995, acrylic on panel, 130 x 150 cm, courtesy of Private Collection





Remo Bianco, *Disegno no.8*, 1955, tecnica mista su carta, 66½ x 48 cm, courtesy of Renato Missaglia



Hussein Madi, *Untitled*, dated 2007, Acrylic on board, 120 x 120cm, courtesy of Private Collection



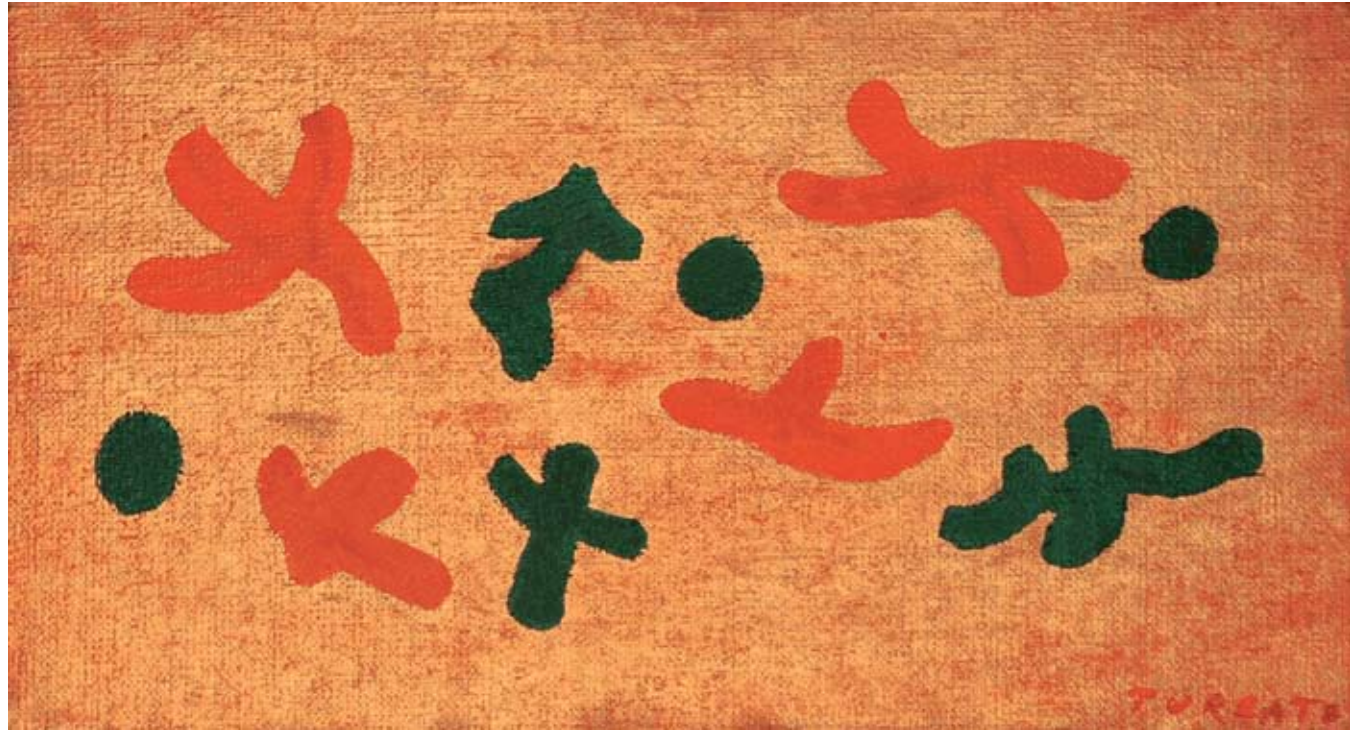


Hamed Owais, *Untitled*, 2006, 140 x 150 cm,  
courtesy of Private Collection



Giulio Turcato, *Riflessi*, 1970, oil on canvas, 70 x 100 cm,  
courtesy of Marco and Hylda Marchetti in collaboration with Galleria d'Arte  
Marchetti, Rome, Italy





Giulio Turcato, *Floreal*, 1973-74, oil on canvas, 40 x 70 cm, courtesy of Marco and Hylda Marchetti In collaboration with Galleria d'Arte Marchetti, Rome Italy



Aref Rayess, *Untitled*, 1997, acrylic on panel, 60 x 60 cm, courtesy of Private Collection





Aref Rayess, *Untitled*, 1997, acrylic on panel, 60 x 60 cm, courtesy of Private Collection



Aref Rayess, *Untitled*, c.1960, oil on panel, 184 x 112 cm, courtesy of Private Collection





Gino Severini, *Ballerine*, 1954, original color lithograph, 14 1/4 x 10 in.  
courtesy of Pasquale Iannetti Art Gallery, San Francisco, pi-gallery.com



Gino Severini, *Senza titolo*, Lithograph 98/140, 31 x 23 1/2 cm,  
courtesy of Private Collection, Rome





Gino Severini, *La Danseuse*, 1955, original color lithograph, 22 x 15½ in, courtesy of Pasquale Iannetti Art Gallery, San Francisco, pi-gallery.com



Gino Severini, *Commedia dell'Arte*, 1958, original color lithograph, 25½ x 19 7/8 in, courtesy of Pasquale Iannetti Art Gallery, San Francisco, pi-gallery.com





Seif Wanly, *Musicians*, 54 x 44cm oil on Hardboard, courtesy of Private Collection



Seif Wanly, *Danseuse Assise*, oil on wood, u/d, 74 x 72 cm, courtesy of Private Collection





Seif Wanly, *Untitled*, 1950, gouache on carton, 32 x 48 cm, courtesy of Private Collection, courtesy of Private Collection



Seif Wanly, *Untitled*, 1950, gouache on carton, 32 x 48 cm, courtesy of Private Collection, courtesy of Private Collection

*lower left*  
Seif Wanly, *Untitled*, 1950, gouache on carton, 32 x 48 cm, courtesy of Private Collection, courtesy of Private Collection



*lower right*  
Seif Wanly, *Untitled*, 1950, gouache on carton, 32 x 48 cm, courtesy of Private Collection, courtesy of Private Collection





Nasser Ovissi, *Mother and Child*, 1967, acrylic on canvas 31½ x 38¾ in, courtesy of Grey Art Gallery, New York University Art Collection, gift of the artist, 1972

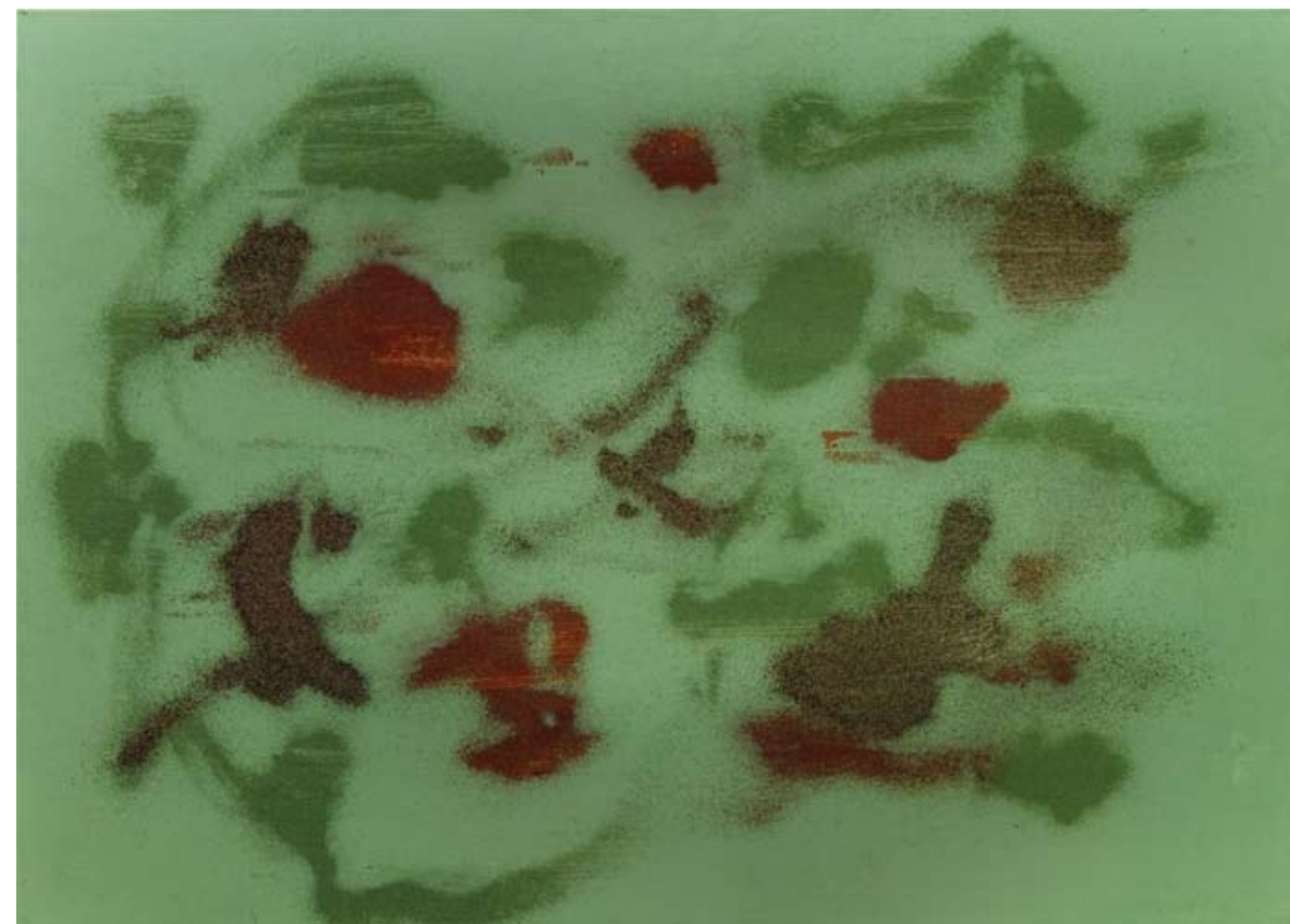


Nasser Ovissi, *Persian Odalisque*, 1968, oil wash on canvas 28½ x 36½ in, courtesy of Grey Art Gallery, New York University Art Collection, gift of Abbey Weed Grey





Alberto Magnelli, *Attitude tranquille*, 1945, oil on canvas, 100 x 82 cm, courtesy of Galerie Lahumière

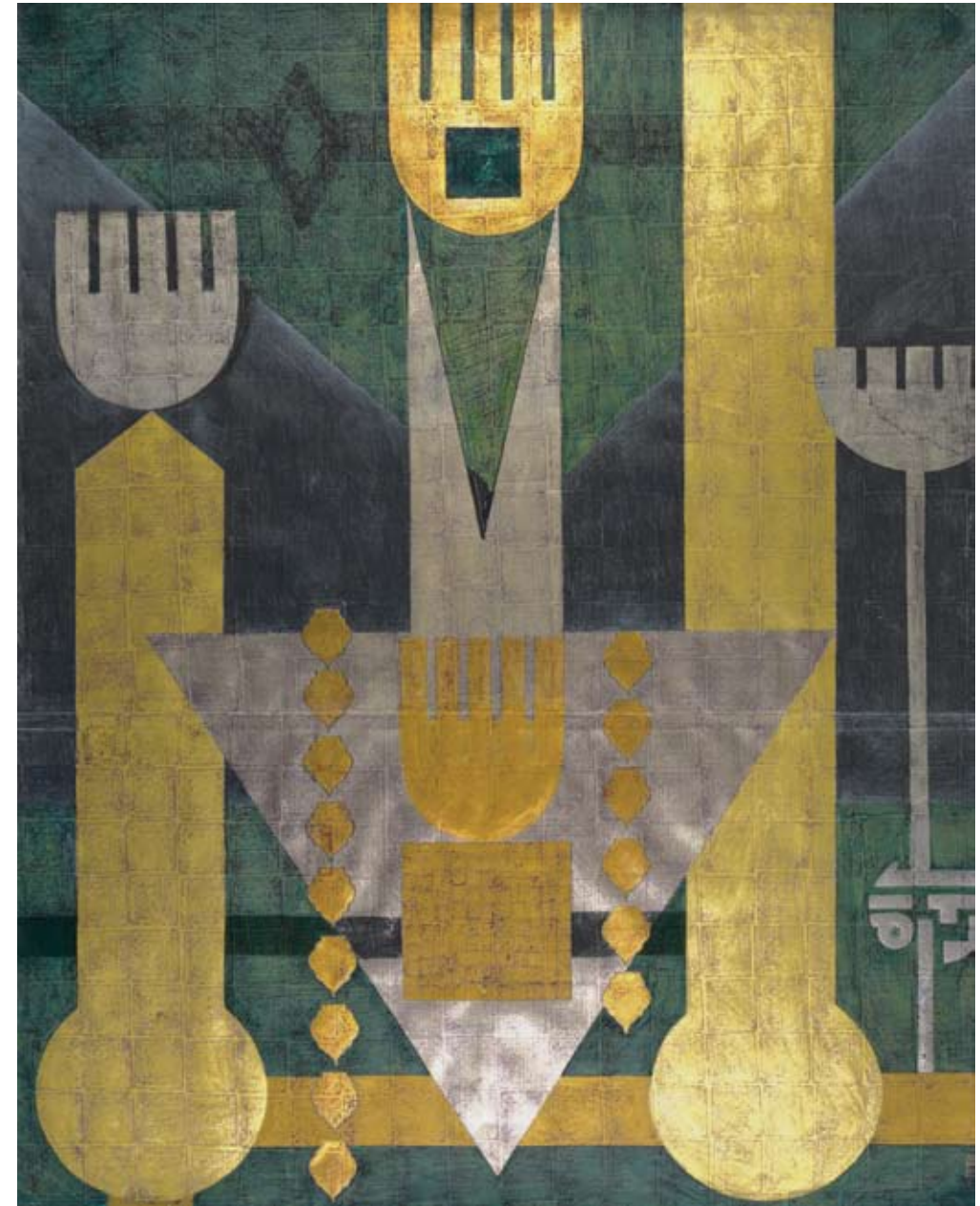


Giulio Turcato, *Floreal*, 1970-71, oil on canvas, 60 x 80 cm, courtesy of Marco and Hylda Marchetti in collaboration with Galleria d'Arte Marchetti, Rome Italy





Alberto Magnelli, *Ecriture n° 3*, 1965, oil on canvas, 65 x 81 cm, courtesy of Galleria Tega



Faramarz Pilaram, *Mosques of Isfahan (B)*, c. 1962, ink, watercolor, gold and silver paint on paper, 45<sup>3</sup>/<sub>4</sub> x 34<sup>3</sup>/<sub>4</sub> in, courtesy of Grey Art Gallery, New York University Art Collection, gift of Abbey Weed Grey





Faramarz Pilaram, *Village Mosque*, 1962, ink (seals), watercolor, silver and gilt on paper, 25<sup>3</sup>/<sub>4</sub> x 19<sup>3</sup>/<sub>4</sub> in, courtesy of Grey Art Gallery, New York University Art Collection, gift of Abbey Weed Grey



Alberto Magnelli, *Encore noctambule*, 1946, oil on canvas, 100 x 81 cm, courtesy of Galerie Lahumière





Faramarz Pilaram, *Colt 45*, 1968, oil on canvas, 53 x 39 in, courtesy of Grey Art Gallery, New York University Art Collection, gift of Abbey Weed Grey



Remo Bianco, *Collage no.18*, 1972, tecnica mista su tela, 74 1/2 x 49 1/2 cm, courtesy of Renato Missaglia





Parviz Tanavoli, *Poet and the Horizontal Beloved*, 1963 bronze, 15<sup>3</sup>/<sub>4</sub> x 24<sup>1</sup>/<sub>2</sub> in, courtesy of Grey Art Gallery, New York University Art Collection, gift of Abbey Weed Grey





Tapestries | *Figural Motifs*





Antique Persian Textile, Silk Brocade with Silver threads, Safavi Dynasty, 1501-1722 AD Size 20 x 12 in, courtesy of TextileAsArt.com

*lower*

Velluto Tagliato Operato Lanciato Mosaico, end of XIX century, fabric, 60 x 61 cm, courtesy of Historical Archive of Ancient Weaving Mill Luigi Bevilacqua



Antique Persian Textile, Silk Brocade with Silver threads, Safavi Dynasty, 1501-1722 AD Size 20 x 12 in, courtesy of TextileAsArt.com

*lower*

Velluto Soprarizzo o cesellato, second quarter of XX century, fabric, 79 x 61½ cm, courtesy of Historical Archive of Ancient Weaving Mill Luigi Bevilacqua





*left*  
 Antique Italian Textile, Silk Cut Velvet 15th to 18th Century, 24 x 24 in,  
 courtesy of TextileAsArt.com

*right*  
 Spiegel after, Prisse d'Avennes, Arabesques: hopital du Moristan: sculptures de  
 la grande porte interieure (XIIIe. Siècle). L'Art Arabe d'après les monuments  
 du Kaire depuis le VIIe siècle jusqu'a la fin du XVIIIe par Prisse d'Avennes. n.d.  
 Color lithograph. Art & Architecture Collection, Miriam and Ira D. Wallach,  
 Division of Art, Prints and Photographs, The New York Public Library,  
 Astor, Lenox and Tilden Foundations



*left*  
 Velluto Tagliato Operato Lanciato, second half of XX century, fabric, 82 x 59 cm,  
 courtesy of Historical Archive of Ancient Weaving Mill Luigi Bevilacqua

*right*  
 Guillaumot, Auguste Alexandre after, Eugene Flandin. Persepolis. Portique  
 no. 1. Taurcau a tete humaine, vu de profil. Voyage en Perse de mm. Eugene  
 Flandin, peintre, et Pascal Coste, architecte, entrpris par ordre de m, le ministre  
 des affaires etrangeres, d'après les instructions dressees par l'Institut. n.d.  
 PA/II, pl. 82 Etching. Asian and Middle Eastern Division, The New York  
 Public Library, Astor, Lenox and Tilden Foundations

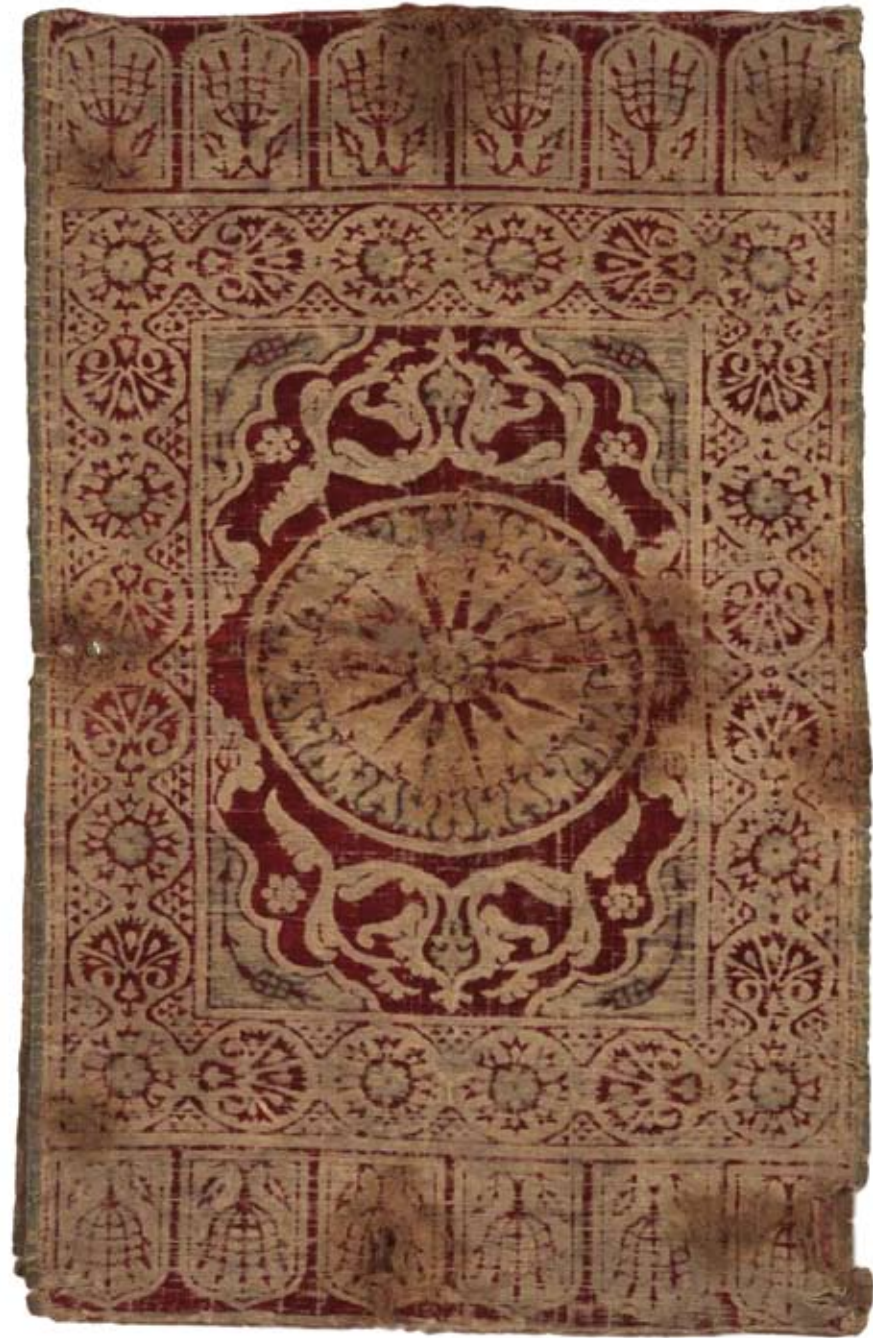




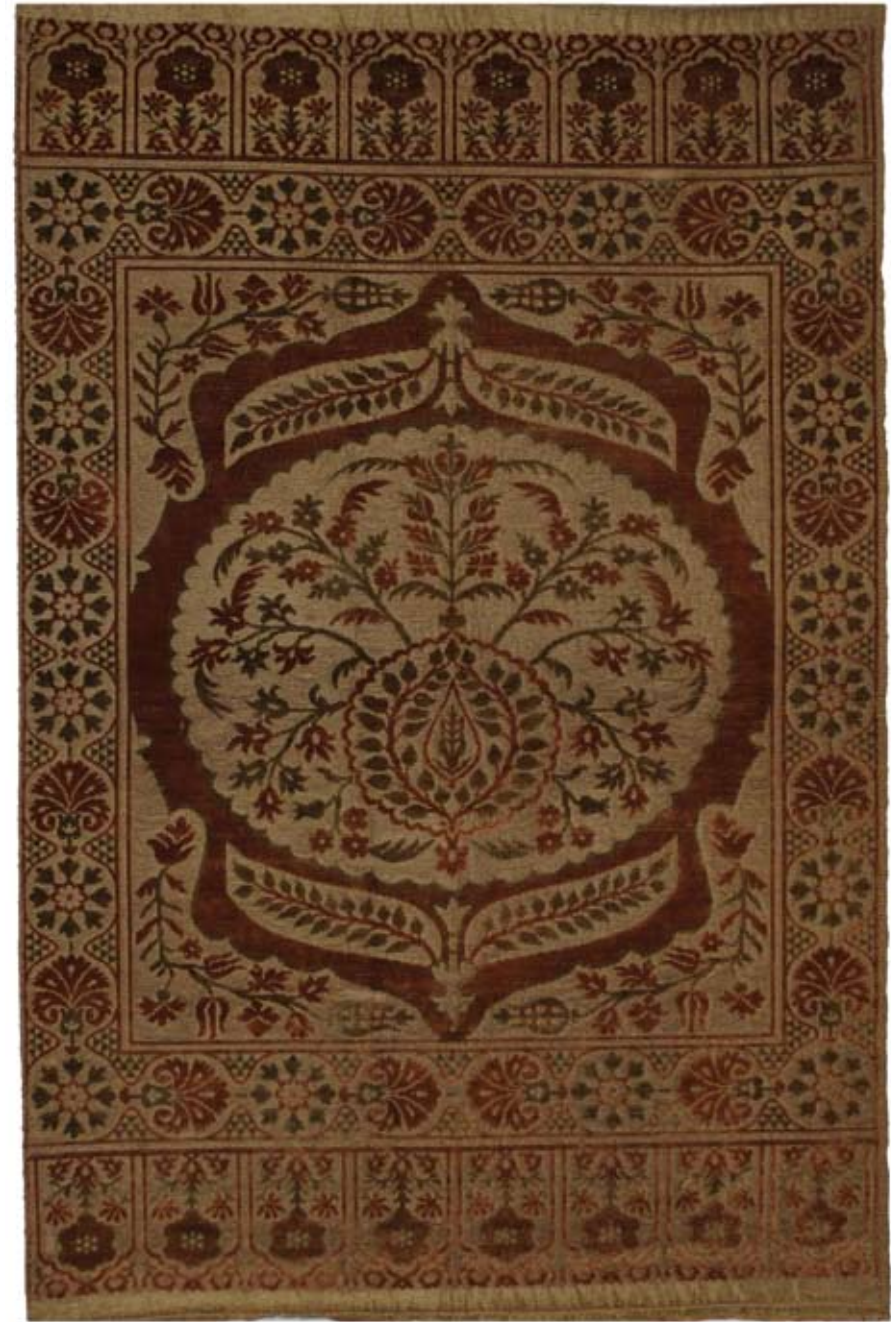


Tapestries | *Floral & Vegetal Motifs*





Velvet Yastik, Ottoman, 16th C., Rubelli Venice, 197 x 63 cm, Rubelli Historical Collection, Venice, courtesy of Rubelli Historical Collection



Antique Turkish Textile, Ottoman Cut Velvet with silver thread. Ottoman Dynasty 1453-1922A.D, 40 x 27 in, courtesy of TextileAsArt.com





Velluto Tagliato Operato, XVII century, fabric, 90 x 56 cm  
 Courtesy of Mr. Rodolfo Bevilacqua's Private Collection



*left*  
 Antique Italian Textile, Italian cut velvet. Antique cut Velvet with Gold thread  
 the pattern unit measures about 77 x 28½ cm Mid 15th Century,  
 courtesy of TextilesAsArt.com

*center*  
 Antique Turkish Textile. Ottoman Cut Velvet with silver thread, Ottoman  
 Dynasty 1453-1922A.D Circa 1550 Size 51 x 24 in, courtesy of TextileAsArt.com

*right*  
 Mariano Fortuny, Cotton Print of Early Italian cut Velvet design Early 1900's,  
 50" x 25", courtesy of TextileAsArt.com





Music

بفرمود که مطبخ حاضر گشت  
مزدانای یاقوتیام  
ز خوردی که نسبت ز خوردی

من آن مال فتره بهت آوردم  
بغریل بر ویرن می با  
ز صد کونه حلوا و بران نهاد

چو بر دهنمت شکست آوردم  
رغیف سبید از دقیق شفا  
طبقهای صنی بران خوان نهاد





left  
The Giant Salsal, from the 'Khavarnama' 1686 (vellum), Persian School, (17th century), British Library, London, UK, ©British Library Board. All Rights Reserved, The Bridgeman Art Library

right  
Allegorical figure of Music playing a lute with the Old Testament figure of Tubalcain below striking an anvil with two hammers, from Panegyric of Bruzio Visconti written by Bartolomeo da Bologna di Bartoli (fl.1374)(vellum), Italian School, (14th century), Musee Conde, Chantilly, France, Giraudon, The Bridgeman Art Library

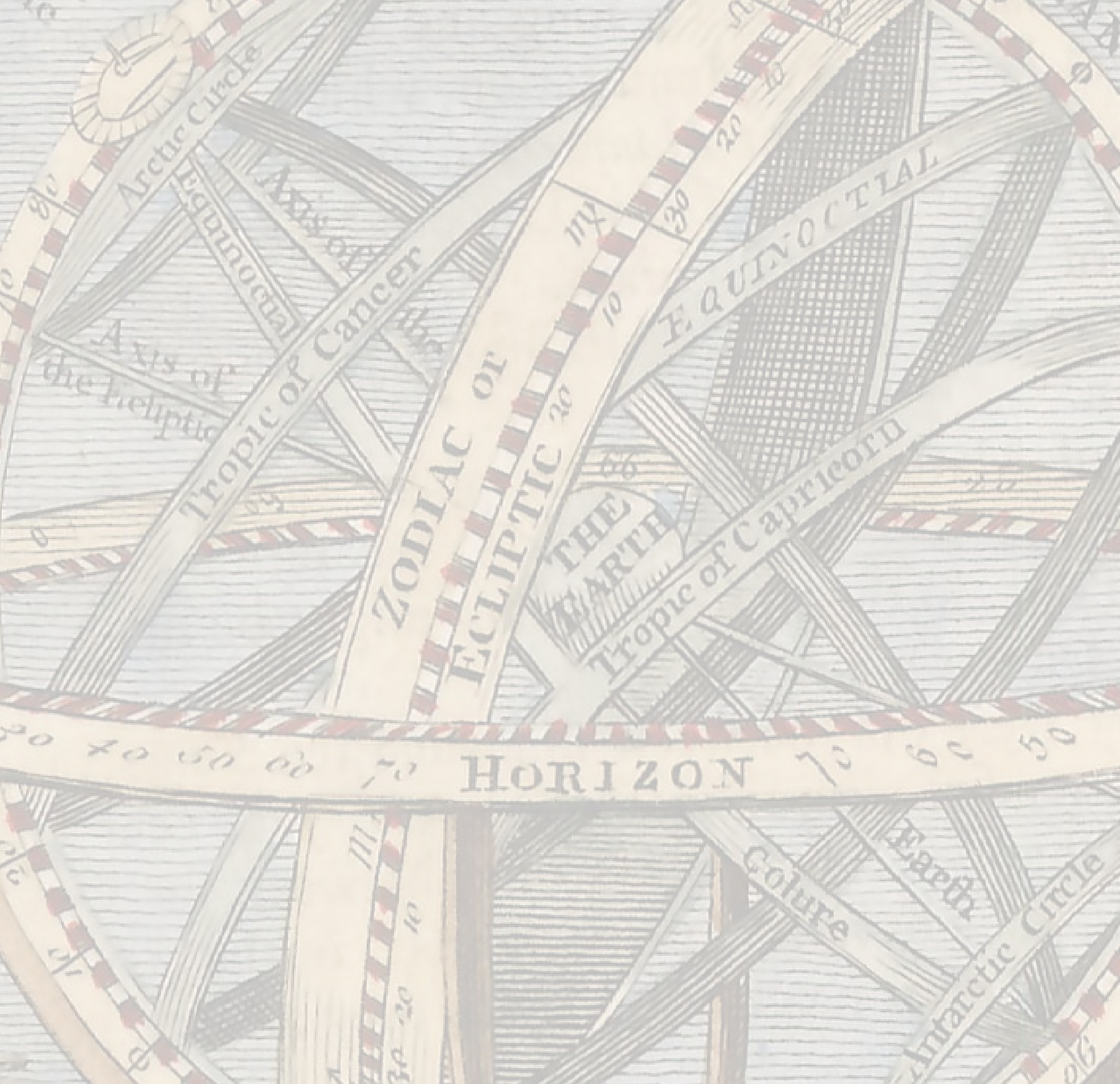
opposite page  
A Moor and a Christian playing the lute, miniature in a book of music from the 'Cantigas' of Alfonso X 'the Wise' (1221-84) (vellum), Spanish School, (13th century), Monasterio de El Escorial, El Escorial, Spain, Index, The Bridgeman Art Library





Five Angels Playing Musical Instruments, left hand panel from a triptych from the Church of Santa Maria la Real, Najera, c.1487-90 (oil on panel), Memling, Hans (c.1433-94), Koninklijk Museum voor Schone Kunsten, Antwerp, Belgium, Giraudon, The Bridgeman Art Library





Cartographic Documents





Hartmann Schedel, *Constantinopolis*, 1493 Nuremberg, Hand colored, 21 x 9 in, courtesy of Barry Lawrence Ruderman Antique Maps, [www.RareMaps.com](http://www.RareMaps.com)

*upper right*  
Hartmann Schedel, *Florentia*, 1493 Nuremberg, Hand colored, 21½ x 9 in, Courtesy of Barry Lawrence Ruderman Antique Maps, [www.RareMaps.com](http://www.RareMaps.com)

*lower right*  
Georg Braun, *Damascus, urbs nobilissima ad Libanum montem Totius Syriae Metropolis.*, 1588 Cologne, hand colored, 14 x 12½ in, courtesy of Barry Lawrence Ruderman Antique Maps, [www.RareMaps.com](http://www.RareMaps.com)

Hartmann Schedel, *Roma*, 1493 Nuremberg, Hand colored, 21½ x 9 in, courtesy of Barry Lawrence Ruderman Antique Maps, [www.RareMaps.com](http://www.RareMaps.com)

*right*  
Hartmann Schedel, *Destruccio Iherosolime*, 1493 Nuremberg, hand colored, 21 x 15 in, courtesy of Barry Lawrence Ruderman Antique Maps, [www.RareMaps.com](http://www.RareMaps.com)





upper left  
 Frederick De Wit, *Novissima et Accuratissima totius Italiae Corsicae et Sardiniae Descriptio...* 1680 Amsterdam, Hand colored, 22½ x 19 in, courtesy of Barry Lawrence Ruderman Antique Maps, www.RareMaps.com

lower left  
 Cornelis De Jode, *Natoliam Moderni dicunt tam partem quam Asiam minrem appellauere veteres... Turcia Turci Cive Imperii [shows Cyprus]*, 1593 Antwerp, 20 x 15 in, courtesy of Barry Lawrence Ruderman Antique Maps, www.RareMaps.com

right  
 Buy de Mornas, *Usages, Sciences, Arts et Monuments de L'Egypte [Lower Nile Delta]*, 1756 Paris, hand colored, 24½ x 14½ in, courtesy of Barry Lawrence Ruderman Antique Maps, www.RareMaps.com

upper left  
 Frederick De Wit, *Nova Persiae Armeniae Natoliae et Arabiae [shows Cyprus]*, 1680, Amsterdam, handcolored, 22 x 19 in, courtesy of Barry Lawrence Ruderman Antique Maps, www.RareMaps.com

lower left  
 Henri Raignauld, *Margat*, 1629 Paris, hand colored, 10 x 8 in, courtesy of Barry Lawrence Ruderman Antique Maps, www.RareMaps.com

right  
 John Tallis, *Overland Route To India*, 1851, London, hand colored, 13 x 9½ in, courtesy of Barry Lawrence Ruderman Antique Maps, www.RareMaps.com





Architecture





*upper*  
Detail of mosaic decoration on the Treasury, 13th/14th century restoration of original early Abbasid (8th century) building (photo) ©Umayyad Mosque, Damascus, Syria, The Bridgeman Art Library

*upper*  
The ox symbol of St. Luke, from the pendentive of the choir dome (mosaic) (detail) by Veneto-Byzantine School, San Marco, Venice, Italy, Cameraphoto Arte Venezia, The Bridgeman Art Library

*upper*  
Capital carved with acanthus leaves, from the north-west porch of the Basilica (stone), San Marco, Venice, Italy, ©Sarah Quill, The Bridgeman Art Library

*upper*  
Western Imperial Roman Marble Lessena (pilaster capital) in the Corinthian order, Hadrianic or Antonine era, 2nd century AD, marble, 37 x 56 x 10 cm Courtesy of Antiquarim, Ltd. Fine Ancient Arts Gallery

*lower*  
A courtyard, Al Hosh, in the house of Shiekh Sadat, Cairo, 1873 (w/c on paper) by Frank Dillon (1823-1909), ©Private Collection/, The Stapleton Collection, The Bridgeman Art Library

*lower*  
Detail of a gallery arch, from the Court of the Lions (stucco) by Islamic School (14th century) ©Palace of the Alhambra, Granada, Spain Lauros, Giraudon, The Bridgeman Art Library

*lower*  
Column capital, from the main courtyard, built by the Saadians in 1565 (cedarwood and stucco work) by Moroccan School, (16th century) Ali ben Youssef Medersa, Marrakesh, Morocco, The Bridgeman Art Library

*lower*  
The Column of Acri, in the San Marco Piazzetta, Venice, Islamic-Byzantine, Photo Credit: Francesco Turio Bohm, The Bridgeman Art Library





Facade of Hotel Ristorante Villa Crespi, Lago d'Orta, 19th century (photo)  
Piedmont, Italy, The Bridgeman Art Library





Early Photography





Professional photographer Saboungi, Georges Man leaning on balustrade, Lebanon Beirut, 1890-1900, Collection Sursock, Yvonne ©Arab Image Foundation



*upper right*  
Professional photographer Saboungi G. & Krikorian G. Dr. Amir Said el Nasreddine, Lebanon Beirut, 1880-1900, Collection Tanoukhine, Nasreddine el ©Arab Image Foundation

*lower right*  
Ebrahim Lahiji. The picture was taken by the famous Antoine Sevrugine, 19th century Persian photo, courtesy of TextileAsArt.com



Professional photographer Saboungi, Georges Studio portrait, Lebanon Beirut, 1890-1900, Collection Naccache, Marcelle ©Arab Image Foundation

*upper right*  
Professional photographer Borgiotti, A, Egypt Alexandria, Collection Rachid, Ismail, ©Arab Image Foundation

*lower right*  
Sardar Bakhtiyari, Persian photo, TextileAsArt.com







*Galata Bridge over the Golden Horn, Istanbul, c.1890, by Sebah & Joaillier (fl.1888-1950), ©Private Collection, The Stapleton Collection, The Bridgeman Art Library*



*lower*  
Panoramic View of the Riva degli Schiavoni looking towards the Giardini Pubblici (b/w photo) ©Collezione Naya-Bohm, Venice, Italy, The Bridgeman Art Library



Soldiers, under the command of General Bava Beccaris, in front of the Cathedral, during the riots in Milan, 6th-9th May 1898 (photo) by Italian School (19th century) ©Museo di Storia della Fotografia Fratelli Alinari, Florence, Alinari, The Bridgeman Art Library



*lower*  
Anonymous photographer, College des Soeurs de Saint-Joseph de l'Apparition, Lebanon, 1930-1939, Collection Kassir, Henry, ©Arab Image Foundation





Cover  
Alexis Hubert Jaillot, *Estas De L'Empre Du Grand Seigneue Des Turcs En Europe, En Asie, et En Afrique* divide en toutes se Beglerbeglic, our Gouvernements; ou sont aussi remarquest les Estates qui sont Tributaries..., 1675 Paris, Hand colored, 35 x 22 in.

Inside cover  
Antique Persian Textile, Silk Brocade with Silver threads, Safavi Dynasty, 1501-1722 AD Size 20 x 12 in, courtesy of TextileAsArt.com

Back cover  
Frederick De Wit, *Nova Persiae Armeniae Natoliae et Arabiae* [shows Cyprus], 1680, Amsterdam, handcolored, 22 x 19 in, courtesy of Barry Lawrence Ruderman Antique Maps, [www.RareMaps.com](http://www.RareMaps.com)

Inside back cover  
Velluto Soprarizzo o cesellato, second quarter of XX century, fabric, 79 x 61½ cm, courtesy of Historical Archive of Ancient Weaving Mill Luigi Bevilacqua







