half of Jahangir's reign, the narrative context of earlier portraits showing durbars and other contemporary events was often replaced by such allegorical portraits of majestic figures isolated against lavish symbols of their wealth and power. Another painting detached from the album in St Petersburg depicts an imaginary meeting between Jahangir and the Safavid 'Abbas I. The model furnished by the Mughals in northern India was copied elsewhere in the subcontinent, particularly in the Deccan, where a parallel but independent style of painting developed. Many of the works identified as Deccani are single paintings and portraits destined for albums, but unlike Mughal paintings, few Deccani works record historical events or portray their subjects realistically. Princely portraits predominate. They show conventional poses, but are distinguished by fantastic color and distorted forms, which produce an atmosphere of languor and lyricism. The earliest, most original, and briefest flowering of painting took place in the northern Deccan at Ahmadnagar, capital of the Nizam Shahi sultans. A second school of painting flourished at Golconda under the Qutb Shahis (1512–1687), who were descended from a Qaraqoyunlu Turkoman commander. The Iranian antecedents of the dynasty and the close contacts they maintained with Iran serve to explain the Persianate style of many of the works produced there in the sixteenth century. A third school of painting flourished at Bijapur, and the large body of surviving work allows a reconstruction of its development from the mid-sixteenth century to the late seventeenth. The finest work was made for Ibrahim 'Adil Shah II (r. 1572–1667), probably the most brilliant patron in the Deccan. A portrait done in the 1610s [372] depicts the sultan in a fantastic landscape. The castanets in his left hand signify his devotion to music. He wears pink breeches cut in Portuguese style and a transparent robe which flutters in the breeze. His hooked nose, known from other portraits, has been straightened to produce a sensual and idealized image. The expressive power and technical refinement in such a painting rival work made at the Safavid and Mughal courts.

THE ARTS UNDER THE LATER MUGHALS (1628–1688) AND THEIR CONTEMPORARIES

During the reign of Shahjahan (1628–88), much of the court's attention and artistic interest shifted to the patronage of architecture (see Chapter 18), and the royal painting atelier continued to shrink in size from its apogee under Akbar. Although a few copies of poetic texts were illustrated, the paintings are restricted to narrow horizontal bands in the middle of the page. Full-page paintings were still made for albums. One compiled early in the reign of Shahjahan is known as the Minto Album, after its former owner, the Earl of Minto, Governor General of India from 1807 to 1813.43 A somewhat later one, known as the Late Shahjahan Album, was dispersed in the early twentieth century.44 Other albums were broken up in the nineteenth century, and both the Wantage and Kevorkian Albums have paintings from the early part of Shahjahan's reign reassembled alongside later Mughal works.45 The great painters from the beginning of the century, such as Bichitr and Balchand, were still active in the 1640s, and most of the works in these albums done in the beginning of Shahjahan's reign are portraits, which are usually mounted within illuminated borders decorated with flowers with heavy gold outlining. The naturalism that had been apparent in the borders of the Jahangir albums [371] became increasingly stiff and formal, especially in the Late Shahjahan Album, which contains paintings mainly from the 1640s, mounted in borders decorated with full-colored figures set against a background of flowers done in lightly brushed gold. Unlike the albums made for Jahangir, in which figural borders were limited to calligraphic pages, in the Late Shahjahan Album the figures in the borders are often associated with the personality or accomplishments of the sitter in the main portrait. In this page from the Late Shahjahan Album, the central portrait of Shahjahan Holding a Jewel [374] is echoed in the marginal figures of his courtiers, who are also shown in strict profile. The application of color and fine to paper is immensely controlled, but the warmth and sympathy of the earlier portraits have given way to a glittering jewel-like surface.

The finest paintings from the reign of Shahjahan are found in an imperial copy of the Padshahnama ("History of the Emperor").46 The single extant volume, covering the first decade of the emperor's reign and illustrated with forty-four full-page paintings, was copied by Muhammad Amin al-Mashhadi in 1656–7. Another dozen paintings may have been prepared for subsequent volumes which were never completed because of the emperor's deposition in 1658, but the complicated history of the text and the paintings remains to be unraveled.47 The paintings, like the text, emphasize formal occasions, and many of the illustrations, such as Balchand's depiction on folio 43v of Jahangir Holding a Farewell to his Son Khurram [later the Emperor Shahjahan] at the Beginning of a Military Campaign [375], are formal court scenes in which the emperor is depicted as a superior being: he is shown on the profile, half-length, and placed high on his throne platform above his courtiers, who stare across the empty space in the lower register. Faces were often drawn from studies kept on file, and the necessity for accurate depiction is underscored by the labels identifying the participants. Some sections were done with pounces of perforated gauze skin over which a fine charcoal dust was sprinkled. These records of formal occasions are static and stylized compositions, but the battle scenes, by contrast, show a greater technical development in the depiction of landscape and crowds. The artists were able to overcome the awkward spatial discontinuities seen in earlier work and spatial control by painterly means, blurring the figures in the distance so that they merge into background. The Windsor Castle copy of the Padshahnama is the last great manuscript made for the Mughal emperors; in it the technique of portraiture is at its most brilliant, and disparate Indian and European elements are blended into a harmonious whole.

The same unity of disparate elements drawn from a wide variety of sources can be seen in objets d'art made during the reign of Shahjahan, such as a splendid wine cup carved of white nephrite [377].48 It is inscribed with the date...
1667 (1656–7) and the emperor’s title “Second Lord of the Conjunction,” an epithet taken in homage to his illustrious ancestor Timur, who was “Lord of the Conjunction.” The wine cup is probably the most exquisite hardstone object made for the Mughals and is notable for its superb design and craftsmanship. The basic form of the cup, a hallowed fruit or gourd, is borrowed from the Chinese repertoire, while such features as the scroll handle ending in a goat’s head, acanthus leaf decoration, and prominent foot are European in origin. The flowering lotus blossom at the base is characteristic of Hindu art, while the realistic portrayal of natural forms is typical of Mughal art.

Equally fine craftsmanship can be seen in the best textiles and rugs produced under Shahjahân. The Aymard prayer rug [376] has the deep coloring typical of Mughal carpets and the design of a large flowering plant within a lobed niche. Its fine workmanship has been identified as representing the kind of imperial work produced at Lahore. The rug is knotted of woolen pile on silk warps and wefts and has 174 symmetrical knots per square centimeter, nearly thirty times as many as in the earlier woolen carpet with animal designs [365]. Such fine weaving, combined with the lustrous wool, the same type used in making Kashmir shawls, gives the effect of a sumptuous velvet rather than a wool rug. The piece (90 by 125 cm) was possibly part of a larger prayer rug with multiple arches, as it has been repaired at the center with pieces of identical make and similar design, and the width and pattern of the borders are consistent with a multiple prayer rug. Like the wine cup made for the emperor, the design incorporates chinoiserie motifs, such as the stylized rocks and ground at the bottom of the niche and the clouds inserted as space-fillers between the flowers and the edge of the field. Floral designs were probably taken from European herbals, which circulated at the Mughal court in the early seventeenth century. As in Ottoman art of the mid-sixteenth century, the flowering plant became an important motif in Mughal art and crafts from the mid-seventeenth century and can be traced in many media from architectural revetment (e.g. the marble friezes on the Taj Mahal [351] and the fort at Agra Fort) to carpets and textiles.

The great age of imperial patronage came to an end under Aurangzeb (r. 1658–1707), who withdrew from active patronage of the arts. Book illustration reached a technical and stylistic plateau, as artists retreated from realism, reverted to more traditional concepts of composition, and produced simplified, rather lifeless portraits. In 1668, when the orthodox ruler banned music and painting at his court, many Mughal painters moved to the employ of provincial governors and nobles. The floral naturalism typical of Shahjahân’s reign became more stylized, and objects became increasingly showy rather than practical. Gemstones, cut and polished as cabochons or carved, were lavishly inset into objects of precious metal or jade. Daggers and their scabbards [378]
Other techniques popular in the later Mughal period, such as pietra dura inlay and the cutting of cameos, were also introduced by Europeans, but there is one technique peculiar to India. Bidri ware is a type of metalware whose name is derived from Bidar in the Deccan, where the technique is thought to have originated. Objects are cast from an alloy of zinc with an admixture of copper, tin, and lead. They are then polished with sand and brass, occasionally with gold, and subsequently coated with a paste of mud containing sal ammoniac. When the coating is removed and the piece polished, the base metal is left a rich matte black which provides a foil to the shiny inlay. The technique was developed by the early seventeenth century, for Bidri wares are commonly depicted in Deccani paintings from the second half of the century. By the eighteenth century, the technique had spread from Bidar to several centers in northern India such as Surma, Lucknow, and Murshidabad. It was used for a wide variety of forms, including bowls, ewers, covered boxes, and salvers, but one of the most common is the base for a water pipe or huqa (380). These bottles could be spherical or bell-shaped and were often decorated with floral designs. The design, of four cupped cartouches enclosing flowering plants with silver flowers and brass leaves, follows the general style of Mughal floral motifs, but the plants are stiff and formalized compared with the naturalistic ones favored under Shahjahan.

Of all the arts produced in India, probably the best-known and most visited is textiles. India had been famed since Antiquity as a source for fine textiles, but under the Mughals production of luxury fabrics was encouraged. The finest pieces from the early Mughal period are plain, but in textiles, as in the other arts, the naturalistic flowering plant motif became the dominant theme from the mid-seventeenth century, and the sumptuous gold- and silver-ground textiles with embroidered or woven flowering plants produced under Shahjahan are often taken to epitomize the culture of the Mughal court. Paintings from the late seventeenth century show that "cloth of gold" ground textiles were lavishly used for furnishings and costume. Garments in the imperial wardrobe or store (Pers. taqīkhāna) were classified according to the date of entry, which was recorded, sometimes with other information, on a label tacked onto the piece. Such rich textiles were also used for furnishings. According to a description by François Bernier, who accompanied a process of Awrangzib from Delhi to Lahore and Kashmir in 1665, the royal apartments consisted of large and elaborate tents, some with an upper story. They were set in a great square and walled in by textile panels or screens (Pers. qalam) two to three meters high. On the outside these screens were usually red, the imperial color, and on the inside they were lined with printed chintz representing vases of flowers.

The trappings and ceremonial of the imperial court was often copied by princes and provincial patrons, whether Muslim or Hindu. The Raja princes of Amber and Jaipur in Rajasthan, who took service with the Mughals, emulated their way of life and established workshops and stores. A number of tent-hangings of cotton embroidered with silk and silver-gilt thread and of velvet stenciled and painted with gum and gold leaf are said to have belonged to the store there in the seventeenth or eighteenth century. Tipu Shāh, sultan of Mysore from 1782 to 1799, also had a large wardrobe/store, which included a tent of fine chintz. It was made at Burhanpur (Madhya Pradesh), a city in central India to the south of Malwa, which, along with Agra and Siraun, in northern India, was known for the finest tent-hangings. The complete tent includes wall panels and a roof of printed, painted, and dyed cotton. The wall panels (381), approximately 6.30 meters square, have a white ground with a row of niches enclosing vases of flowers, executed mainly in reds and greens. A band of black and white meanders runs along the top, and other leaf and floral borders divide the compartments. The roof segments are painted with similar vases and flowers and edged with a band of red and white patchwork. The outside of the tent is a separate layer of coarse white cotton. It is probably the "tent of fine chintz" in which Lord Cornwallis and his entourage were received by Tipu's two small sons, the hostage princes, on 27 February 1792.

Painting flourished in the independent states established in the Deccan, Bengal, and Oudh after the collapse of effective Mughal rule following Awrangzib's death in 1707. Nadir Shāh's sack of Delhi in 1739 meant that many of the imperial treasures, including such fine manuscripts as the Gulshan Album, were taken to Iran, and many of the artists still in the imperial atelier sought work in the provinces. Nevertheless, the imperial studio was not entirely abolished, for during the twilight of the Mughal empire in the early nineteenth century the remains of the imperial studio in Delhi produced illustrated manuscripts in luxury format. Many were copies of the histories of Shahjahan's reign, and it was at this time that earlier copies of the same texts, such as one of the manuscripts of the Bahānāmahā made for Akbar and the Windsor Castle copy of Padakāhānā, were refurbished. These manuscripts were apparently designed for presentation to Europeans, who were fascinated by the pomp and state of the Mughals and their buildings. Paintings in the nineteenth-century copies of the Padakāhānā depict such great architectural monuments commissioned by Shahjahan as the Taj Mahal and the Red Fort, and later manuscripts of this type are as a copy of Muhammad Shāh Kanuh's history of Shahjahan known as Amal-i sālah, even depict Europeans admiring Mughal monuments.

Some commercial centers became identified with specific exports, and thus Kashmir was famed for its shawls, Golconda for its chintzes, Gujarat for its overlaid mother-of-pearl wares [382] and carved wood, and Cambay for its hardstone carving. A distinctive style of illustrated manuscripts, apparently produced for export, developed in Kashmir. A copy of the Shāhānāmah copied at Rajpur in 1719 has been identified as an early example of the full style of illustrated manuscripts that flourished in the eighteenth and nineteenth centuries. Most of the texts are the classics of Persian poetry, such as Nizami, Sa'ūd, and Haft. Kashmir was famed for its production of copies, and the manuscripts are copied on fine paper, which is burnished and sprinkled with gold. The scrolls are decorated with lavish floral borders in gold, blue, and pink, some of the richest illumination...
CHAPTER 20

The Legacies of Later Islamic Art

The European conquests that end the period this volume covers are sometimes marked by precise events, such as Napoleon’s expedition to Egypt in 1798 or the French seizure of Algeria in 1831. In other areas, European political and economic domination was more gradual, as in India, where Clive’s victory at the battle of Plassey in Bengal in 1757 led to a slow consolidation of power by the British East India Company and eventually to the establishment of direct colonial rule in 1858. The power of traditional patrons to commission works of art was severely limited, and the colonial masters appropriated Mughal traditions for their own imperial ends. In Turkey, the Ottoman sultans retained ostensible political power into the twentieth century, although for centuries European powers had forced them to make economic concessions (the capitulations) and carved off pieces of the Empire (Greece, for example, declared its independence in 1821). In Iran, despite the increasing impact of Western technologies, such as lithography and photography, a distinctive artistic tradition was maintained under the patronage of the Qajar rulers well into the twentieth century.

The West’s discovery of the art and architecture of the Islamic lands, its impact there in the nineteenth and twentieth centuries, and the integration and substitution of European ideas and materials for indigenous ones in the same period are important and interrelated subjects which this book can only briefly address. The wealth of information available has just begun to be studied, and these topics demand full and independent treatment elsewhere. In the present context the topics discussed and illustrated should be seen merely as possible directions for future research.

THE IMPACT OF ISLAMIC ART ON THE WEST

The idea of a tradition of Islamic architecture and art which began in Syria in the seventh century and grew to encompass the architecture and art of the lands from the Atlantic to the Indian Ocean is a creation of late-nineteenth- and twentieth-century Western thought, for there is no evidence that any artist or patron mentioned in the preceding chapters ever thought of his art as Islamic. Such all-embracing terms as “Mohammedan” or “Islamic” and “Moslem/Muslim” came to be applied commonly to the culture only in the nineteenth century, when they increasingly replaced such restrictive geographic or ethnic terms as “Indian” (or “Hindoo”), “Persian,” “Turkish,” “Arab,” and “Mohammedan,” which had been applied to styles previously thought distinct. In the twentieth century the tradition of an Islamic art has been increasingly elaborated, not least with the encouragement

or under the sponsorship of a re-empowered region and religion. In addition to the taxonomic tasks of description and classification, much recent work has been devoted to searching for and explaining the uniting principles behind this art, be they geometry or arabesque. At the close of the twentieth century, scholarly opinion has come not quite full circle from the early nineteenth, for in addition to recognizing the common heritage of much, if not all, Islamic civilization, it is also increasingly cognizant of the distinct regional variations. It is, therefore, meaningless to seek to explain the Alhambra and the Taj Mahal in one breath.

The invention of a tradition of Islamic art was a product of European interest in the region where Islam held (and holds) sway. An interest in European diplomatic history led scholars, particularly continental ones, into Ottoman studies; the British interest in India encouraged a scholarly interest in Islam in the subcontinent and then in neighboring Persia, while in the nineteenth century French colonial interest in North Africa (French) led French scholars in that direction. Semitists were interested largely in Cairo, capital city of the Arab world, but also in neighboring Syria. Until the nineteenth century European familiarity with the Islamic world, and particularly its architecture and art, was limited by the relatively few images available.

Islamic manuscripts had been collected in the West with a view to recovering lost classical texts, and there was a sporadic acquaintance with Islamic architecture and art. A painting such as The Reception of a Venetian Envoy in Damascus (Paris, Louvre), attributed to the school of Bellini in the early sixteenth century, was undoubtedly the work of someone familiar with the topography and monuments of Damascus, but it had no discernible impact on the history of Western architecture. Similarly, Rembrandt owned a collection of some two dozen Mughal and Deccani paintings, which he copied before being forced to sell them in 1656, but it can hardly be said that Indian miniatures had an appreciable impact on the course of European painting.

The circulation of images of Islamic architecture in the first half of the eighteenth century increased the West’s awareness of the tradition. The publication of Johann Bernhard Fischer von Erlach’s general history of architecture, Entwurf einer historischen Architektur (Vienna, 1721), with representations of Arab, Turkish, and Persian architecture [381] taken from coins and the writings of travelers and archaeologists, spurred the design of several structures in a quasi-Oriental manner. Although Fischer von Erlach’s sources were such public monuments as mosques, the resulting designs were almost exclusively for such civil structures as kiosks, pavilions, palaces, and theaters, all pertaining to an architecture of leisure with which the Orient was invariably associated. Frederick, Prince of Wales, commissioned the English architect Sir William Chambers (1723-
Granada and Córdoba under the direction of Joseph de Hermosilla; they were published in 1786 as Antiquidades arabe de España. As the country was increasingly visited by seekers of the picturesque, the Alhambra penetrated into the verbal and visual imagination of the West. James Cavanagh Murphy, who was in Spain from 1822 to 1829, published The Arabian Antiquities of Spain (London, 1834), based on the Antiguiedades, and he was soon followed there by such European and American literati and aristocrats as Chateaubriand, Victor Hugo, Washington Irving, and Théophile Gautier, who wrote glowingly of their travels. These verbal accounts were paralleled by visual ones. Giraud de Prangey visited Spain in 1832–3 and four years later published his Souvenirs de Grenade et de l’Alhambra (Paris, 1836–7), followed by Monumentes antiques et moeurs de Cordoue, Séville et Grenade (Paris, 1839), which actually deals only with Córdoba and Seville. A few years later he published Essai sur l’architecture des Arabes et des Maures, en Espagne, en Sicile, et en Barbare (Paris, 1841), which introduced North African monuments in Tunis, Algiers, and Bône.

Jules Goury and Owen Jones drew the Alhambra in 1834. Goury died, leaving Jones to continue, and he returned alone in 1837. Their work Plans, Elevations, Sections, and Details of the Alhambra (London, 1836–45) in two atlas folios was conceived as a pattern book for architects. Jones designed two large palaces in Kensington Palace Gardens, London, in the Moorish style, and in 1854 he created an Alhambra Court, following the Court of the Lions, for the Great Exhibition Palace at South Kensington. It featured individual elements at full scale, although the whole was somewhat smaller than the original. In 1856 the Royal Etonian, designed by Thomas Hylton Lewis (1818–90), opened on Leicester Square in London. Designed in a Moorish style, with two (vaguely Mamluk) minarets flanking a polychrome façade and an interior enlivened with polychromatic floral and geometric arabesques, it was transformed two years later into the “Alhambra” music-hall, which it remained for some twenty-five years, undoubtedly setting the style for a host of other theaters and music-halls in an orientalistic mode in Britain and North America. Orientalism in architecture was paralleled in painting, particularly in France. Some of the earliest and finest examples of this genre were produced by Eugène Delacroix (1798–1863), who had been to Morocco in 1832 with the Comte de Morny, whom Louis Philippe had sent as ambassadeur extraordinary to the sultan after France occupied Algiers. Delacroix’s seven sketchbooks record his six-month trip from Tangiers to Melkes and provided material for his later works. His opportunity to visit a harem, apparently the dream of almost every nineteenth-century man, resulted in a picture such as his Femmes d’Alger, painted two years later in 1834 [388]. It combines first-hand knowledge with an imaginative faculty to evoke an idealized and languorous Orient. Twenty years after his trip, Delacroix noted in his journal that he “began making something passing out of my trip to [North] Africa only after I had forgotten all the little details and, in my pictures, retained only the striking and poetic side.” By contrast, his contemporary J. A. D. Ingres (1780–1867), who never ventured beyond Rome, approximated details gleaned from publications to create a more
explicid, but ultimately less sensuous, image of the imaginary East. Frederic Church (1826–1900), the foremost American landscape painter of the mid-nineteenth century, developed a reputation from the mid-1840s for precisely detailed New World landscapes on an epic scale. Following his only tour to Europe, Palestine, and Syria in 1867–9, Church complemented his paintings of the western hemisphere with a sequence of Mediterranean compositions, including scenes of Jerusalem and Petra. His trip filled him with enthusiasm for Islamic architecture, and after 1870 he devoted most of his life to the design, construction, and furnishing of his mansion at Greenide-on-Hudson, New York (1896). Built between 1870 and 1872, with additions over the next decade and a studio wing constructed in 1888–9, the residence was called Olana, from the Arabic 'alama, "our [place] on high". Calvert Vaux served as consulting architect. Church did not rely on his own experience but also called inspiration from published works on Islamic architecture, and the house combined Alhambra motifs, simplified Hindu detail, and Persian tilework. He owned a copy of Monumental modernes de la Perse (Paris, 1867) by Pascal Xavier Coste (1787–1879), and such features as Olana as the piazza columns and the stencil in the Court Hall are based on Persian motifs known through Coste's work. In addition to books and paintings, the international exhibitions which proliferated in the second half of the nineteenth century were a primary means for disseminating knowledge about the arts and crafts of the Islamic lands. The Great Exhibition of 1851 had been held by the Society of Arts under the presidency of the Prince Consul at the Crystal Palace erected in Hyde Park, London. More than one hundred thousand exhibits were assembled from all over the world, including raw materials, handtools and handcrafts, and machines and their products, to celebrate the industrial revolution as well as Europe's continuing colonial expansion. Persian exhibits included carpets and carpet designs which were pastiches of many styles, both national and historical. Some used flowers, shaded naturallyistic to give the impression of a third dimension. These pastiches were, however, condemned by many critics, including William Morris (1834–1901), the poet, designer, and theorist of the Arts and Crafts movement. Morris, who owned a copy of Owen Jones's Grammar of Ornament (1856), which was notable for the attempt to differentiate such national types of "Mohammedan" design as Turkish, Moorish, Persian, and Indian, was not predisposed to Islamic art as such, but responded to the geometric structure as the basis of patternmaking as well as the role of the craftsman as artist in Islamic art. Morris condemned the taste for iridescent lustreware, both in Iran and in Spain and Italy, where it had spread from the Islamic world, had declined in the late sixteenth and seventeenth centuries. By 1700 the taste for iridescent lustreware had been succeeded by a taste for gilded surfaces achieved by using powdered gold or gold leaf, and the traditional technique of reduced-pigment 

![Image](image_url)

**Burlwood carpet** (329) woven in 1889 for the Sanderson family. The rich colors, coherent pattern, and planar surface show the impact of Persian Vase carpets [319] on the design. Morris had extensive knowledge of Persian, Turkish, and Chinese carpets, amassing his own collection and acting as a curator at the Victoria and Albert Museum. In 1893 Morris strongly supported the museum's acquisition of the Ardabil carpet [324], which had been brought from Iran. Ceramics from the Islamic world also became popular among discerning collectors, particularly in Britain. Ottoman ceramics, then known as "Damascene" or "Rhodian" wares (see Chapter 10), were avidly collected by such men as F. DuCane Godman, whose sizable collection was eventually acquired by the British Museum. Persian lustre tiles and vessels, as well as many other types of Persian art, were collected by Major-General Sir Robert Meredith Sneth, director of the Persian telegraph department and consul at the South Kensington Museum, where an exhibition of Persian art was held in 1876. Godman and George Salting were also prominent in the collecting of early examples of Hispano-Moresque lustreware. In 1885 the Burlington Fine Arts Club in London held an exhibition of over six hundred examples of Persian and Arab art, primarily ceramics. Interest in Islamic ceramics seems to have encouraged the revival of the lustre technique in Europe. The production of iridescent lustreware, both in Iran and in Spain and Italy, where it had spread from the Islamic world, had declined in the late sixteenth and seventeenth centuries. By 1700 the taste for iridescent lustreware had been succeeded by a taste for gilded surfaces achieved by using powdered gold or gold leaf, and the traditional technique of reduced-pigment
The impact of Islamic art on the Islamic world

In the nineteenth and twentieth centuries while Europe enjoyed an Oriental obsession and knowledge about Islamic art increased enormously, the Islamic lands participated in an Occidental expansion. As Europeanization progressed, such new kinds of buildings as barracks, train stations, post offices, banks, and museums were needed, and traditional local techniques and styles of building were deemed inappropriate. Such European-manufactured goods as textiles and ceramics replaced local handicrafts, except for carpets, which were increasingly manufactured for a European clientele. Paradoxically, only after the orientalist taste had been established in Europe were “Islamic” decorative motifs brought back to the Islamic lands and grafted, often quite incongruously, onto Beaux-Arts armatures.

The French Empire style was received enthusiastically during the reigns of the Ottoman sultans Mahmud II (r. 1808–39) and his son Abdülmecit (r. 1839–61). The Armenian Krikor Balian (1767–1831) was the first Ottoman architect to study in Europe. After his return from the Ecole des Beaux-Arts in Paris, he was appointed chief royal architect and in 1826 he designed the Nusretiyeh (Victory) Mosque at Topkapi in Istanbul to commemorate Mahmud II’s victory over the Janissaries. The traditional courtyard was replaced by a two-story block of state apartments, but the prayer hall remained a traditional domed space. Balian’s architecture is more European training is most visible in the Baroque moldings and bulbous forms which support two very slender and tall minarets. Balian also designed the Selimiye barracks at Haydarpaşa, an enormous and imposing four-towered structure raised on a high basement above the Sea of Marmara. It owes its name to wooden barracks built on the site by Selim III in 1799 to house his new army, which had been burned in the Janissary insurrection of 1808. The first wing of the new stone building was added by Mahmud II in 1828; three others added by Abdülmecit I between 1842 and 1853 completed the structure, which served as Florence Nightingale’s hospital during the Crimean War.

In 1853 Krikor’s son Garabed (1808–60) and grandson Nicogos (1826–58), who had studied in Paris under the architect Henri Labrouste, designed the immense palace and mosque at Ocdisbache on the shores of the Bosphorus. The site had originally housed a royal garden during the reign of Mehmed II and a seaside kiosk for Suleiman. The garden was extended under Ahmed I and Osman II by filling in a small harbor, whence its name, the “filled-in garden.” Designed with a neo-baroque façade and a long marble terrace along the waterfront, the palace has a vast throne room (44 by 46 meters), two stories high, lit by a four-and-a-half-tall British chandelier. A grand staircase, with a double flight and balusters of rock crystal, leads to an orange oval gallery. Elsewhere in the building are cruciform apartments, loosely based on the tradition of the Çanlı Kiosk, for the sultan, his harem, and the heir-apparent, as well as palace gates, themselves decorated to excess with convoluted foliate, stands the Valide Bezmilessa Mosque, which has a domed prayer hall behind a medium-sized Renaissance-style palace flanked by two slender minarets in the form of Corinthian columns.

Similarly, European institutions and architectural styles were introduced in Egypt by Muhammad ‘Ali, the Ottoman soldier of Albanian origin who became governor-general and effective ruler from 1805 to 1848. He tried to revive the Egyptian economy, which was based on agriculture and trade, and integrated the country into the world economy of the nineteenth century. He founded military academies and schools for medicine, veterinary medicine, pharmacy, applied chemistry, midwifery, agriculture, arts and crafts, civil engineering, and music. At the suggestion of Muhammad ‘Ali, the Mamluk architect Pascal Xavier Coste, who had lived in Egypt since 1818,