

*Expanding Islamic Art Historiography:
The 1873 Vienna World's Fair*

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ABSTRACTS

in alphabetical order

Federica BROILO (University of Urbino “Carlo Bo”)

Arabian Nights on the Danube: The Ottoman Empire at the 1873 Vienna World’s Fair in the Words of the Italian Press

In 1873, Edoardo Sonzogno, a well-known Italian publisher based in Milan, started a publication with an undetermined periodicity (1873 n. 1–1874 n. 80) entitled *L'Esposizione Universale di Vienna del 1873 Illustrata*, which was eventually collected in two volumes. Entirely dedicated to the Vienna World's Fair, the eighty issues, with hundreds of engravings, including full and double-page, are extraordinary documentation of the time's technology, art, science, and customs. Despite the Orientalism that permeates the narrative of the *Esposizione Universale*, the text and its drawings are an incredible source of information on the preparatory work for the event, the allocation of spaces to the various states and, in general, all the urban planning, architectural and distributional aspects of the elements built for the exhibition, the arrangement of objects, the architecture of the various pavilions, their architects, and designers.

This contribution focuses on the reception by the Italian press of the section of the Vienna Fair dedicated to the Ottoman Empire and its provinces, with particular attention to architecture. Eventually, it will be questioned if the 1873 Vienna World Fair had any impact on the flourishing of Orientalism in Italian architecture between the nineteenth and twentieth centuries, through the diffusion of new repertoires of orientalist models.

Gwendolyn COLLAÇO (Los Angeles County Museum of Art)

Commemorating Triumph at the 1873 World’s Fair in Mamluk-Revival Glass

The restorer and glassmaker Philippe-Joseph Brocard (d. 1896) was among the first to revive Mamluk enamel techniques. His works began impressing international audiences at world expositions in Paris (1867) and London (1871), but it was not until the Vienna Fair (1873) that he garnered his first gold medal – despite contemporary critics. This paper investigates the tension between the dismissive press coverage of his creations and the commercial success Brocard enjoyed. This mixed response stemmed from an ongoing debate regarding artistic originality in nineteenth-century decorative arts and the tenuous place of revival glass on the Islamic art market. It further contextualizes his contentious triumph against a changing landscape of international trade for Egyptian antiquities, which created a swelling demand for Mamluk-era replicas. These factors

converge around the production and reception of an impressive group of vases at LACMA and the Khalili Collection, all of which are based on a famous relic: a Mamluk amphora, gifted in 1365 to St. Stephen's Cathedral in Vienna and displayed during the 1873 exposition.

The paper re-evaluates the assumed connection of these adaptations to the Vienna Fair to uncover a much more complicated narrative of inspiration, which suggests Brocard's earlier exposure to this object or prints depicting it. Throughout the 1870s, Brocard created replicas and highly manipulated versions of its form, demonstrating how an artist could interpret the same model to support artistic restoration efforts, while actively contributing original works to a burgeoning Art Nouveau movement. However, dealers quickly appended new narratives to his works, sometimes passing them off as Mamluk originals, and later bolstering the legacy of the Vienna Fair as the presumed source for this design.

Nancy DEMERDASH-FATEMI (Albion College, Michigan)

The Scramble for North Africa: Geopolitics, 'Bedouin Style'. and Islamic Art at the Tunisian and Moroccan Exhibits of the 1873 *Wiener Weltausstellung*

This paper examines the contents and architecture of the Tunisian and Morocco pavilions and analyzes the underlying motivations for the inclusion of these Maghreb regions within the overall agenda of the 1873 Wiener Weltausstellung. It considers the architecture and objects of the following exhibits: the so-called Maurische Villa; the Tunisian exhibit (including the Tunesisches Wohnzimmer or "Tunisian Living Room" and its tapestries, carpets, inlay woodwork, and ceramics) and accompanying bazaar; the Beduinen Haus aus Massana am rothen Meer ("Bedouin House" or tent-like structure); and finally, the Französische Abteilung, Algier, or Algerian sub-section within the French pavilion.

The paper asks: how did these works function to epistemologically establish categories of "orientalische" or "islamische" art? What defined the "Bedouin style" as Jacob Falke proposed in his writings? Were these regions' displays meant to illustrate waning Ottoman investment in the Maghreb, or the opportunism of European conquests on the horizon? Taking broader mid-nineteenth-century world's fair trends into account, how did these exhibits of North African materials in Vienna contrast to the treatment of similar displays of Maghrebi visual culture shown at the Expositions Universelles held in Paris in

1855, 1867 and later, in 1878? By piecing together an array of archival material—photographs and primary sources, as well as contemporary European literature on the reception of the fair—this paper reconsiders the “scramble” or competition for North Africa in mid-nineteenth-century geopolitics and the discursive role that art and visual culture played in that very fraught nexus.

Ahmet ERSOY (Boğaziçi University, Istanbul)

The Unsullied and the Bastard: Ottoman Things at the Prater

Among the most ambitious goals of the 1873 World Exposition in Vienna was to offer the most comprehensive representation of the “Orient” to the western world. The utilitarian priorities of the organizers defined the exposition as an extended applied arts museum that prioritized the instructive role of historical and foreign models of design. Adopting the conceptual framework of art history, the methodical, comparative setting of the exposition rendered every object commensurate with the other in formal terms, also facilitating their creative re-appropriation for contemporary use.

This study focuses on the presence of Ottoman things, the display of traditionally crafted goods from the Empire, in the exposition space. It examines the Ottoman participation to the exposition as an effort to promote local visions of artistic reform and authenticity, and to annex Ottoman objects to the culture of the center, making them available for artistic, academic, and popular consumption in a globalized market. Through an analysis of Ottoman display strategies, their engagement with exoticizing aesthetic norms as well as with local visions of authenticity, it seeks to investigate the basic quandaries of Ottoman artistic self-representation in the West. The main objective of the paper is to bring into relief the discrepancy between Western Orientalizing expectations and the Ottoman bid for artistic reform and revival. While the Ottomans desired to be annexed to the metropolitan mainstream through an active, creative engagement with their cultural tradition, Western audiences expected Ottoman art and crafts to be confined to their prescribed ethnographic context, locked in a state of timeless, originary purity.

Finbarr Barry FLOOD (New York University)

Circa 1873: Orientalism, Modernity, and the Invention of the *Bilderverbot*

The 1873 Vienna World's Fair took place at a crucial juncture in the European historiography of Islamic Art. This was a moment of burgeoning (primarily Francophone and Germanophone) scholarship on the art and architecture of the Islamic lands, a trend paralleled by the commodification and popularization of Orientalizing artifacts and ornaments. It was in this period that what had previously been inchoate assumptions about Islamic cultures received canonical expression, bolstered by the imprimatur of contemporary scientific discourses. Among the key developments was the coining of the German term *Bilderverbot* to denote an essential inclination towards aniconism and iconoclasm purportedly manifest in the cultural production of Semitic peoples.

The coining of a “scientific” term to denote a disparate array of phenomena reified a range of attitudes and material practices. It produced them not only as a singular object of study but as an essential characteristic that might be instrumentalized within comparative and hierarchical discourses on the relation between race and culture. In such discourses, the persistence of the *Bilderverbot* was seen as indexing an incapacity for modernity. Consequently, and conversely, in the Islamic lands the public display of figurative imagery could assume a paradigmatic role in contemporary campaigns of modernization undertaken by both colonial and indigenous rulers. The lecture surveys some of these developments and their implications for the broader context against which the 1873 Vienna World's Fair took place.

Ibolya GERELYES (Hungarian National Museum, Budapest)

‘Saracen’ Influences on the Products of the Zsolnay Ceramic Factory, Pécs

From the 1870s onwards, an attendance to Islamic art is noticeable in the output of the Zsolnay Factory. In 1864, Vilmos Zsolnay became the firm's sole owner. His plans for its future were appreciably shaped by the Vienna World Exposition of 1873, at which Zsolnay creations, too, enjoyed success. It was probably his impressions there that led him to send his daughters Júlia and Teréz to Vienna in 1877, to seek ideas for their company design work in the collection of the Österreichisches Museum für Kunst und Industrie. In 1877–78, the influence of Islamic art – Ottoman art more precisely, although they thought it to be Persian – began to show in their sketches. From the 1890s, another new Zsolnay style appeared. Likewise drawing on Islamic art, albeit indirectly, the so-called Saracen

series of designs featured decorative schemes that utilised – at least partly – the textile designs in Friedrich Fischbach’s *Ornamente der Gewebe* (1874). Vilmos Zsolnay’s recognition of new trends was helped by friends and acquaintances with links to collectors and art historians in Vienna. The family was on personal and business terms with Jacob von Falke and Franz Schmoranz, among others. Vilmos was close to Ferenc Pulszky, head of the Hungarian National Museum, and probably discovered Fischbach’s works through Pulszky’s son Károly, an art historian.

The presentation will show that tracing the artistic work of the Zsolnay Factory leads us back to the roots of research into Islamic art. Terms once used but now superseded – e.g. ‘Saracen-patterned silk fabric’ – today live on in the specialised literature regarding Zsolnay products.

Ceren GÖĞÜŞ (İstanbul Kültür University)

The Re-Representation of the Orient: An Inspection of Austrian Printed Press During the 1873 Vienna World’s Fair

Nineteenth century world’s fairs beside being commercial events were important opportunities for cultural interactions. They were particularly important as a medium of introducing distant lands and cultures to the European public. The 1873 Vienna World’s Fair, because of the organizers’ choice to emphasize geographical advantages of the Austro-Hungarian Empire as a bridge between West and East, had substantial exhibitions from Eastern countries. There are various ways to assess the impact of this heavy Eastern presence in the Fair on the public, one of which is the press. Daily press articles are chosen with the public’s interest in mind and are formed to keep this interest alive. They also reveal the biases or underlying agendas of particular newspapers, which in turn informs us on the political or economic undertone of certain representations.

Through the examination of articles and illustrations of eastern presence in the Fair in twenty-three Austrian publications, such as daily newspapers, papers printed specifically for the Fair and humor magazines, this paper aims to determine the public’s interest in Eastern cultures. It maps differences of their reception and possible factors behind them, such as political or economic relations, a visit from an Eastern ruler, an unexpected scientific approach to the exhibition from a country, or a pavilion perceived as materialization of 1001 Nights. It attempts a new framework to understand the view of nineteenth-century Central Europe on art and science of Eastern countries.

Maximilian HARTMUTH (University of Vienna)

World's Fairs as Stages and Instruments of Artistic Dissemination, Taste-Making, and Network-Building across the Christian-Muslim Divide

It is a peculiar fact that Bosnia-Herzegovina features the largest concentration of buildings drawing upon Cairo's Islamic architectural heritage outside Egypt. My paper ruminates about the preponderance of neo-Mamluk stylistic forms in a body of maybe a hundred buildings in that Balkan country, all dating to the period of Austro-Hungarian occupation (1878-1908). I seek to relate it to aesthetic preferences fostered in the context of projects and collaborations prompted by the world's fairs of 1862 (London), 1867 (Paris), and Vienna (1873). In so doing, I will expose these events as platforms of international communication and catalysts of cultural innovation with far-reaching consequences.

Elahe HELBIG (University of Zurich)

Collecting, Exhibiting and Mediating Arts and Textiles from 'Persia': The Ziegler & Co. and its Role at the Vienna World's Fair

The 1873 Vienna World's Fair essentially contributed to the artistic reception and commercialization of 'Oriental' arts, likewise encompassing arts and crafts from 'Persia' and its textile traditions. The selection and exhibition of artistic, historic, ethnographic and scientific artefacts at the Fair was the result of close-knit diplomatic interactions with the Iranian government and collaborative efforts with local art connoisseurs holding outstanding libraries and collections. Equally, the Directorates General of the World's Fair, especially the Imperial and Royal Envoy to Iran, heavily involved European trading companies and entrepreneurs in shaping Persian exhibition at the Vienna Fair. This concurrently demonstrates the commercial ties and the political aspirations of the Austro-Hungarian government in this region. A case in point is the Swiss-English Ziegler & Company, which had been establishing trading posts in major Iranian economic centres ever since 1867. This commercial enterprise contributed a plethora of natural products, comestibles, animal skins, art and handicrafts, historical arms and armours as well as garments, textiles and carpets – to almost all exhibited domains.

This paper investigates the contribution of the Ziegler & Co. to the Persian exhibition at the Vienna Fair, in particular to the popularization and commercialization of crafts, textiles and carpets from Iran. It further elaborates on the noteworthy role of the company representatives as dealers of art and crafts

in German-speaking networks, such as the “Cercle Oriental,” that grouped themselves during and after the Fair to build up collections and establish museums on the European landscape, most prominently the “Oriental Museum” in Vienna.

Maryam HEYDARKHANI (University of Shahid Beheshti, Tehran)

Mirroring Persia’s Aura in the Vienna World’s Fair: Tracing Mediators, Planners and Architectural Features in the Pavilion of Iran

The Vienna World’s Fair in 1873 saw the first significant participation of Persia in nineteenth-century fairs and motivated the first travel of an Iranian monarch to Europe: the king Naser al-Din Shah. Although the Shah’s trip and his visit to Vienna are well published, only limited studies exist on how Iranians reported on the Fair and how Iranian officials were involved in planning and decision making.

This paper assesses the Iranian presence in the Fair by analysing written and visual documents. They allow to identify those who were involved in preparing the exhibit, to understand how their perception of what is an “exposition” resulted in showcasing Iran, and how visual elements of its pavilion were characterized. The paper evaluates published and unpublished Persian documents, especially diaries of the Shah and his entourage, the most widely circulating official newspapers of the time, and notes and manuscripts in the National Archive of Iran and the Ministry of Foreign Affairs. Judging from these sources, Iranian officials did not have experience with previous international fairs, the words “exposition” and “pavilion” had no equivalent in Persian, and mediators were selected who had connections to Europe and were familiar with European taste. Yet Hosayn Ali Khan, the master architect of the Iranian pavilion in Vienna and subsequently of the one in the Paris world’s fair, was somewhat acquainted with European styles. The paper examines these aspects and demonstrates how the experience from the Vienna Fair shaped Iran’s presentation in the subsequent fair.

Barbara KARL (Textile Museum, Sankt Gallen)

Symmetric / Asymmetric: Economics and Scholarship in the Context of the Carpet Exhibition at the k.k. Handelsmuseum (1891)

Carpets from the East were increasingly traded to Europe during the second half of the nineteenth century. World’s fairs such as the one in Vienna 1873 were vital

promoters of artistic products from the East. The 1891 Carpet Exhibition of the k.k. österr. Handelsmuseums in Vienna perpetuated and increased this trend.

The paper highlights two aspects of the transfer of carpets from East to West. It focusses on Iranian pile rugs, which took a prominent place within that exhibition, in the network of this cultural exchange and highlights the connections between commerce and scholarship in the framework of this exhibition. The title of the paper – symmetric/asymmetric – not only relates to the technique of carpet making but also to the social structures within the multi-layered exchange.

Péter T. NAGY (National Museum of Qatar, Doha)

Beyond the Khedive's Palace: Neo-Mamluk Architecture in Late Nineteenth-Century Budapest

The Egyptian pavilion or 'Khedive's Palace' at the 1873 Vienna World's Fair comprised a pastiche of replicas of Mamluk monuments in Cairo, introducing a style that has subsequently made a considerable impact on architects in Austria-Hungary. My paper seeks to explore a hitherto overlooked aspect of this phenomenon, namely examples of neo-Mamluk designs in Budapest. I shall focus on two ephemeral pavilions made for the 1896 Hungarian Millennial Exhibition. The first was an eventually unexecuted draft for the Historical Hall, the show's centrepiece, by Ignác Alpár, who proposed representing Hungarian history mostly – and somewhat startlingly – in neo-Mamluk style. A recently re-discovered photo-album of Cairo, once in the possession of Alpár, indicates that he drew his designs after those photos, including imitations of the minarets of the sultan al-Mu'ayyad and the mausoleum of the amīr Sawdūn. The second neo-Mamluk building complex was the entertainment district known by the name of Ós-Budavára ('Old Buda Castle'), designed by the Galician architect Oskar Marmorek. Its 'great mosque', similar to several other ephemeral structures, incorporated imitations of Mamluk architectural elements, some of which had also appeared in Vienna in 1873.

On the basis of contemporary iconographic evidence and interpretations, I shall argue that the 1873 exhibition is likely to have inspired the neo-Mamluk replicas at the 1896 Hungarian Millennial Exhibition. Moreover, it will emerge that this architectural style featured in the ongoing debate about the appropriate means of expressing the Eastern origin of the Hungarian nation.

Franziska NIEMAND (Vitrecentre Romont)

Architecture through the Lens of the Vienna Photographers Association: A Case Study of Glass Plaster Windows at the Egyptian and Ottoman Pavilions

As early as the start of construction work on the pavilions of the Vienna World's Fair in 1872, the Fair was being systematically documented by the means of photography. For this purpose, the Vienna Photographers Association was founded, which was granted the exclusive right to take photographs at the Fair. The Association produced more than 3000 photographs predominantly showing the exteriors of the pavilions and focusing on the buildings within the setting rather than on details. Remarkably, many of the photographs show the Egyptian and the Ottoman pavilions. While *carte-de-visite* and stereoscopic photographs were intended as souvenirs for visitors to take home, large-format albumen prints mounted on cardboard were intended for libraries or architects and engineers, and now constitute a long-lasting source for the Fair's ephemeral architecture. The photographs' high resolution allows in-depth descriptions of the architecture and decoration.

In my paper, I will introduce coloured glass plaster windows at the 1873 Fair, an architectural element that was neither thoroughly discussed in written sources nor truthfully depicted in newspaper illustrations, nor has it been preserved as an architectural fragment. However, the photographs prove that in 1873, coloured glass plaster windows were a prominent feature of the Egyptian and Ottoman pavilions. The decision by the architects František/Franz Schmoranz (1845–1892) and Pietro Montani (1829–1887) to include this particular type of window for the representation of national styles contrasts with twentieth- and twenty-first-century Islamic art historiography, which seems to have lost interest in the once characteristic colored glass plaster windows.

Erin Hyde NOLAN (Maine College of Art & Design)

Expanding Photographic Authorship: The Remaking of the *Elbise-i Osmaniyye* After 1873

Through the paradigm of the 1873 Vienna World's Fair, this paper investigates the ways in which nineteenth-century Ottoman photographs were made and remade in the name of imperial self-presentation. The *Elbise-i Osmaniyye*—a costume album commissioned for the fair—established the importance of nineteenth-century technologies in the display and collection of objects from the

Islamic world. By placing the *Elbise* in a dynamic of cross-cultural exchange, my analysis highlights the unbounded nature of Ottoman photographs and destabilizes the photograph as a single authored document. To make photographic albums in nineteenth-century Istanbul, like in Vienna or New York, was a collaborative endeavor that unfolded (much like a theatrical production) across national and international borders, involving multiple and interlocking authors.

As acts of performance, Ottoman photographs do not follow a single author narrative common in the history of photography, but rather echo historic and symbiotic practices popular in the Ottoman court. Studios in Istanbul involved a multifaceted and multi-confessional team of people. Through a close reading of photographs and archival documents related to Pascal Sébah's photographs in the *Elbise* a collective and transnational authorial group emerges, including Osman Hamdi Bey, Victor Marie de Launay, Ibrahim Edhem and Sébah himself all who signed the commission contract on May 1, 1872. The reproduction and dissemination of Sébah's photographs as *carte-de-visite* (outside of the album) not only expands concepts of authorship, but also reorients the global trajectory of the *Elbise*, suggesting its audience was much larger, more diverse, and not limited to the fairgoers in Vienna. Through such a networked perspective, I explore how these images traveled outside of their initial and intended audience in Vienna, circulating beyond the frameworks of empire and nation-making. By recognizing the many ways in which photographic technologies multiplied and mutated across the globe and in working at the margins of the discipline in order to broaden our definition of what counts as Islamic art, this paper makes new inquiries into the historiography of Ottoman photographs.

Nilay ÖZLÜ (Bilgi University, Istanbul)

The Sultan's Treasury in Vienna: Ottoman Presence at the 1873 Vienna World's Fair

One of the most impressive displays at the 1873 Vienna World's Fair was the Sultan's Treasury (*Hazine-i Hassa*) in the Ottoman neighborhood. For this exhibition, approximately 210 invaluable pieces from the Imperial Treasury of the Ottoman sultans were sent to Vienna, leaving the Ottoman capital for the first time. The collection included historically significant pieces, such as the throne of Nadir Shah and armors from the mausoleum of Mehmed II, as well as "antique arms, jeweled objects, shields, and valuable objects such as plates, pitchers, basins, and old metals" from the Topkapı Palace, manifesting the prosperity,

military superiority, and artistic proficiency of the empire. An elevated iron pavilion with a central dome, combining Ottoman classical architectural elements with orientalist decorative vocabulary, was designed by Levantine architect Pietro Montani to securely display the collection.

The exhibition commissioner Osman Hamdi reported that the treasury collection attracted great interest among the visitors, and the Austro-Hungarian Emperor Franz Joseph I (r. 1848–1916), who attended its inauguration, showed his appreciation for the display. According to *L'esposizione Universale di Vienna Illustrata*: “Everything that one could imagine about the fabulous riches of the great emperor, everything that one reads in the tales of the Thousand and One Nights, and that makes them so fantastic and attractive, is exposed to the gaze of all.” This ambitious display of the Sultan’s Treasury deserves further scrutiny as a historical and artistic showcase of Ottoman dynastic glory and imperial patrimony. Drawing upon primary sources from Ottoman, British, and Austrian archives and newspapers, this paper will shed light on Ottoman strategies of self-display, particularly focusing on the items displayed in the treasury collection.

Elke PFLUGRADT-ABDEL AZIZ (Dusseldorf)

Works of Carl von Diebitsch in the Franz Schmoranz Jr Legacy:

The “Egyptische Baugruppe” at the 1873 Vienna World's Fair

Franz Schmoranz Jr (1845–1892) began his ‘Oriental’ career in autumn 1868, when he joined the Cairo office of the Schinkel disciple Carl von Diebitsch (1819–1869) as an architectural draftsman. Less than 10 months later, von Diebitsch died of smallpox, and the Bohemian architect, then only twenty-three years old, became his executor and settled the deceased's outstanding business liabilities. Schmoranz’s architectural legacy in Chrudim, Czech Republic, however, unexpectedly preserves many works by Carl von Diebitsch, considering that the two architects spent only a few months working together.

This legacy bears witness to the important role Carl von Diebitsch played in Franz Schmoranz's work and will be demonstrated here particularly in view of Schmoranz’s participation in the Vienna World's Fair of 1873. Ultimately, the question arises as to the extent to which Carl von Diebitsch was also present at this World's Fair via Franz Schmoranz's “Egyptische Baugruppe”? In my paper, I will focus on this question in particular, while discussing the Islamic building complex with its Pharaonic annex as an example of national pavilion architecture.

Mirjam RAJNER (Bar-Ilan University, Ramat Gan)

Maurycy Gottlieb at the 1873 Vienna World's Fair: A Polish Jewish Artist in Search of an Oriental Identity

Maurycy Gottlieb (1856-1879) arrived in Vienna in 1873 from his native Drohobicz, then part of Austro-Hungarian Galicia, in order to begin his studies at the city's Art Academy. His arrival coincided with the Vienna World Fair, which profoundly influenced his artistic development, especially his search for an identity. Although deeply impressed by the Polish struggle for national and cultural revival, as expressed in huge historical paintings created by the renowned Polish artist Jan Matejko and shown at the time in Vienna, young Gottlieb was also strongly drawn to the Oriental world shown at the Fair. Donning the costume of an Arab warrior, which recalled images shown in the photographs taken by Pascal Sebah of Constantinople and shown at the Vienna World Fair, Gottlieb photographed himself in the studio of the well-known Viennese photographer Victor Angerer. He later used this photograph as a visual source for several self-portraits depicting himself in a similar outfit. Gottlieb's pronounced Semitic features further strengthened this self-presentation as an Oriental and non-European.

This led to a series of orientalizing paintings, some of which apparently employed the architecture of the pavilions, especially the Egyptian one, built for the World Fair. As Gottlieb never undertook an 'Oriental tour' and did not travel to North Africa or Middle East, as a number of European Orientalists did, the Oriental world as displayed at the Vienna World Fair became his primary inspiration and source of information. Moreover, as a Jew, a European "Other", he found in it an imaginary meeting place of all the Abrahamic religions, and further, a touchstone of hoped-for equality.

Iván SZÁNTÓ (Eötvös Lorand University, Budapest)

Vienna 1873 – Budapest 1896: Two decades of developing 'Islamic art' in Hungarian scholarship

Scientific preoccupation with what would later become known as Islamic art was flourishing in mid-nineteenth-century Hungary; but while much of this activity was part of a quest for the 'Oriental' origins of the nation and despite the significant local vestiges of an Islamic past, the research tools and methods reached Hungary indirectly, from Western Europe. It was not until somewhat

later, in the last quarter of the 1800s, that conscious attempts at direct encounter with the lands of Islam and a more thorough appropriation of their material heritage can be detected in Hungarian enquiries about Islamic art. In this respect, the Vienna Exhibition of 1873 is representing a major turning point. Having taken place six years after the Compromise with Austria and the formation of the Austro-Hungarian Monarchy, the *Weltausstellung* was visited not only by artists, including Vilmos Zsolnay and Ödön Lechner both of whose prototypical Hungarian national style suddenly became replete with ‘Perso-Indian’ motifs, but also by leading Hungarian scholars of Islam, including Ignaz Goldziher and Ármin Vámbéry whose ideas about Islamic culture were to prove influential in wide segments of Hungarian society.

The most direct consequence of the Exhibition was the assignment by the National Assembly of 50.000 Forints, as early as 1872, for the establishment of a Museum of Industrial Art, a project which would be fulfilled in 1896, when the museum finally occupied its purpose-built premises in a unique ‘Eurasian’ building, as part of the Millennial Exhibition of Hungary. Impressionistically defined as ‘Muhammadian’, ‘Indo-Persian’, or ‘Sasanian’, art, the visual culture of Islamic lands were to play an important role in different branches of scientific inquiry between these two definitive exhibitions, ranging from the reinvention of Mediaeval courtly representation and statecraft to the fabrication of ‘national’ ceramic glazes. Thus, not unlike the causal link between the immediate transfer of the so-called Treasure of Nagyszentmiklós to Vienna after its finding in Hungarian soil in 1799 and the establishment of the Hungarian National Museum in 1802, the 1873 Exhibition activated dormant debates in the eastern half of the dual monarchy which culminated in the establishment of yet another museum. This paper aims to categorise and discuss these multi-disciplinary, yet closely related, debates and the events and artworks which sparked them.

Eva-Maria TROELENBERG (University of Utrecht)

‘Purely Artistic Criteria’? On Islamic Art Historiography and its Categories in Alois Riegl’s Art History

The establishment of Islamic art history as an independent academic discipline which moved away from the text-based criteria of Orientalist studies is closely intertwined with the methodological claims of the Vienna School of art history. Against this background, my paper looks into Alois Riegl’s relation to Islamic art. Islamic Art was never central to Riegl’s project of *Stilgeschichte*, but we find

it as a point of reference throughout his intellectual biography. I would therefore claim that Riegl, with his eminent position in modern art historiography, provides an hitherto underestimated perspective on the development of Islamic art history in relation to the art historical discipline in general. There are different criteria attached to Islamic art which reflect different yet interrelated epistemic frameworks in Riegl's work: The taxonomic and classification approaches he applied for instance to carpets as a custodian at the Handelsmuseum are very much a heritage of the Arts and Crafts focus of the world's fairs.

One focus of my contribution will thus be on the role of applied arts and its role for Islamic art historiography through the lens of the fair. In Riegl's work, this taxonomic gaze is later increasingly connected to the "larger picture" (J. Elsner) of the late antique Mediterranean, moving towards more culturalist implications. Riegl's involvement in the exploration of the Umayyad 'desert castle' of Qusayr Amra has not received much scholarly attention yet, but it is a striking case in point for this chapter in the historiography of the arts of Islam. Altogether, this case study reveals how the criteria which were developed in Vienna between the World's Fair and World War I have shaped the gaze of Islamic art history into the twentieth century in an ambivalent way: on the one hand, they opened perspectives for a discipline based truly on material and visual culture, but on the other hand they inscribed this discipline into a teleological canon of art with a Mediterranean vantage point.

Georg VASOLD (University of Vienna)

The Oriental Museum in Vienna and the Idea of Trade Museums in the Late Nineteenth Century

My paper deals with the 'trade museums', a subject that has remained largely unexplored, although there were more than fifty of them across Europe (and beyond) by the end of the nineteenth century. The prototype of the trade museum was in Vienna. It was founded in 1875 in the wake of the Vienna World's Fair and originally called the Oriental Museum. Strongly motivated by the idea of participating in the global competition for the material and cultural resources of the 'Orient', the basic idea was to enhance diplomatic, economic, and cultural relations between the Habsburg Empire and the Asian nations. This goal was quite unusual for a museum, as was its public status, since the *Trade Museum* was not a state museum, but was initiated and largely financed by wealthy private individuals from local industry. Furthermore, the concept behind the museum was

also quite unusual. From the very outset the museum established parameters that were quite different to those of any ‘normal’ art museum.

The paper will shed light on some of these new and innovative parameters. It is my goal, firstly to make clear why the person in charge – the director Arthur von Scala (1845–1909) – collected as many Asian artifacts as possible, and secondly to focus on his distinctive scientific approach, for although aesthetic values were important to him, surprisingly they never actually stood in the foreground. Instead, Scala strongly emphasized the process of cultural and artistic exchange relationships. By that the common Western art historical hierarchies were not ignored but, after all, called into question.

Mercedes VOLAIT (Centre national de la recherche scientifique, Paris)

***Spolia in se* at the Fair, 1867-1889: A Channel for Islamic Reuse in Nineteenth-Century Architecture and Furniture?**

As well acknowledged, Universal Expositions since 1867 were gigantic feasts of “*spolia in re*,” to borrow Brilliant’s classical phrase defining stylistic reuses of the past in contemporary design (1982). National pavilions took the form of literal replicas or creative interpretations of the historical architecture of the countries they represented. The furniture presented within their premises or in the commercial galleries attached to each national section followed similar formulas.

Much less known is the fact that *spolia in se*, i.e. literal material reuse, was also present at many world’s fairs. A case in point is Egypt who displayed as early as 1867, and in several subsequent participations, historic furnishings, as well as décors and specimens featuring historic fragments inserted into modern frames. At the end of several fairs, Egypt’s pavilions were dismantled and reused again elsewhere. A fashion for building and decorating with Islamic antiques developed in parallel in Cairo.

Through selected examples, the paper proposes to uncover the range of agencies and dynamics that shaped the development of this characteristic architectural genre, and to question the role that nineteenth century fairs may have had in its rise.

Ahmed WAHBY (German University in Cairo)

An Opera House in Cairo and a Mamluk Pavilion in Vienna: Egypt's Architectural Duality towards the End of the Nineteenth Century

A visitor to Cairo today will not fail to notice the city's dualism in terms of the old Islamic quarters and the much later European sections known as downtown Cairo or Khedival Cairo, referring to the Khedive Ismail Pasha. Under him, many European building styles and institutions to the Cairene cultural scene were introduced, including an opera house in 1869, as part of the planned celebrations accompanying the inauguration of the Suez Canal. Many European architects were active not only in dotting the newly established quarters of Cairo with European buildings, but also in designing Egypt's exhibition pavilions in European fairs.

Although Ismail Pasha was westernizing his capital domestically, he was portraying an Oriental image internationally. Egypt's pavilions in the European world's fairs showcased two main historical periods: the Pharaonic and the Islamic. At a time when European nations were keen on showcasing industrial progress, the Egyptian pavilions were representational spaces for the display of cultural and historical heritage. Furthermore, the pavilions' styles represent a struggle to represent Egypt as a culturally, and quasi politically, independent culture and a strong rival to the Ottoman influence at that time. In addition, these pavilions generated a domestic discussion on how to represent Egypt culturally: whether pharaonic or Islamic, a debate that carries on till today.

This paper explores the dynamics of decision making that led to the choice of non-Egyptian architects for the design and execution of the Egyptian pavilion in Vienna and the identity which it reflected. Furthermore, of prime curiosity is how the design was viewed by the Egyptian public at that time.

Conference Venue

Department of Art History, Seminar room 1
Campus, courtyard 9, access from Garnisongasse 13
or from Spitalgasse 2, 1090 Vienna

Access with 2G proof (vaccinated, recovered)
Additional PCR test is recommended (“All Gargle”)

Conference Website

<https://eiah1873.univie.ac.at>

Registration and Contact

Please register in advance. Send an e-mail with the keyword “seat” in room or “online” participation to: *eiah1873.kunstgeschichte@univie.ac.at* or visit the conference website.

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