



THE  
**ORIENTAL MIRAGE**

**EDUCATION KIT**  
FOR THE EXHIBITION



**ORIENTALISM**  
DELACROIX TO KLEE



**THE ART GALLERY OF NEW SOUTH WALES**  
6 DECEMBER 1997-22 FEBRUARY 1998

**AUCKLAND ART GALLERY, NEW ZEALAND**  
20 MARCH-7 JUNE 1998



## NORTH AFRICA & THE MIDDLE EAST 1900

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### INTRODUCTION

\* This publication has been prepared for the exhibition, *Orientalism: Delacroix to Klee*, by the Public Programmes Department at The Art Gallery of New South Wales, with assistance from Dr Roger Benjamin, Curator of the exhibition. *The Oriental Mirage* kit is conceived for general adult readers, K-12 teachers and senior students.

The kit is designed as an information resource to supplement the exhibition's informative and fully illustrated catalogue. The catalogue contains in-depth essays exploring the themes of the exhibition, comprehensive entries for each image plus short biographies for the individual artists. This kit comprises a brief conceptual overview for *Orientalism*, contains an introduction to the eight painting sections and one photography section of the exhibition together with art critical/art historical questions for consideration and related art making activities. It also includes a glossary of terms and a time-line to provide a framework for the works in the exhibition.

Designed by Analiese Cairis for the Graphic Services Department.  
Produced by the Public Programmes Department.

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Cover detail: Léon Belly, *Gazelle hunt*, 1857.



## AN INTRODUCTION TO THE EXHIBITION

\* This exhibition is about the aesthetics of travel. It is about painters and photographers rendering their encounters with people and places that, initially at least, were strange to them. For many that place was the “Orient”, a location that had all the allure and resonance of myth, a place fabulous because few had visited it. When western Europeans of the 19th century spoke of the “Orient,” they most often meant the hot countries of North Africa and the Middle East, desert countries that had long known the imprint of Islam, and which had long been closed to the European traveller.

Napoleon’s invasion of Egypt in 1798, the Greek War against the Ottoman Turks, the French invasion of Algeria in 1830—these events inaugurated the European carve-up of Africa into numerous colonies. Where soldiers and botanists went, painters and tourists followed. Surveying the hundred years between 1830 and 1930, this kit charts the development of Orientalist painting in eight sections. Less a definable school than a cultural fashion for the exotic, the Orientalist impulse crossed many styles, from classicism to impressionism and abstraction. It also attracted exponents of the new technology of photography, and their work is the subject of the final section of this kit.

# Orientalism



## CLASSIC ORIENTALISM

\* The two great opponents from the Classical and Romantic camps of French art, Dominique Ingres and Eugène Delacroix, offered two influential models as Orientalists. Ingres made just five key Orientalist compositions between 1808 and 1862, each of “Odalisques” or women of the Turkish harem. These he had to imagine, as the painter never travelled beyond Italy, composing his odalisques from European studio models set amidst sumptuous eastern furnishings. The icy perfection of their finish does not disguise the erotic sensibility Ingres attributed to Eastern women.

Delacroix on the other hand made history by undertaking an arduous journey to the lands of Islam: six months accompanying a diplomatic mission to the Sultan of Morocco in 1832. Hundreds of watercolours and pencil drawings made on the spot brim with a visual delight that overtakes their documentary intention. This great store of precious images fueled the dozens of tumultuous oil paintings that flowed from Delacroix’s imagination and memory up until his death in 1863. He painted the violent clash of Moroccan horsemen, the quiet of womens’ apartments, the unfamiliar ways of a lifestyle Europeans considered frozen in the past and in obscure religion. Delacroix’s archetypes moulded a century of Orientalist painting to come, beginning with his brilliant admirer, Théodore Chassériau.

### Collision of arab horsemen 1843–44

EUGENE DELACROIX

Oil on canvas 81.3 x 99.1 cm.

The Walters Art Gallery, Baltimore, Maryland, no. 37.6

#### ART CRITICAL

**Imagine** like Delacroix you had witnessed this *fantasia* (ceremonial show of horsemanship).

**Describe** the experience including sights, smells and sounds.

**Analyse** the qualities of the painting that contribute to its sense of drama e.g. colour, composition, brushwork.

**Evaluate** the symbolic nature of the horse.

**Consider** why this Orientalist subject matter was suited to Delacroix’s Romantic sensibilities.

#### ART MAKING

**Look** at the drawings and sketches by Delacroix in this exhibition.

**Recreate** a series of pages as you imagine them from Delacroix’s sketchbook documenting his travels.

**Include** a photocopy of *Collisions of arab horsemen* with notations as well as other sketches, studies and descriptions that record his inspiration and experiences.

#### K-6 ACTIVITIES

**Imagine** being on the back of one of the horses.

**Write** a description of the ride. What can be seen, heard and felt?

**Make** an energetic line drawing that evokes this experience.



## Odalisque with slave (Odalisque et son esclave) 1858

JEAN-AUGUSTE-DOMINIQUE INGRES

Graphite, white gouache, grey wash, pen and brown ink on tracing paper 34.5 x 47.5 cm

Musée du Louvre, Département des Arts graphiques

### ART CRITICAL

**Analyse** the hierarchy of relationships between the figures in this work.

**Consider** such things as posture, position, scale, gender and race.

**Look** for symbols of class and status.

**Imagine** a conversation between the figures and role play in groups of three.

**Devise** a performance piece that reverses the power relationships.

**Consider** dialogue, action, props and the role of the audience (viewer).

### ART MAKING

**List** words to describe the mood of this work e.g. languorous, calm, sumptuous, relaxed.

**Analyse** the qualities of the drawing e.g. line, shape and composition which contribute to this mood.

**Make** a non-figurative artwork that conveys this mood.

### ART HISTORICAL

**Compare and contrast** Ingres' series of *Odalisque* paintings with Delacroix's *Collision of arab horsemen*.

**Discuss** how the two works communicate differing views of the East.

**Trace** these complementary traits in other works in the exhibition.

### K-6 ACTIVITIES

**Pretend** to be the servant playing the lute for the outstretched figure.

**Invent** a song that tells the story of this scene.



## THE EXPANDING EAST

\* “Today the Sahara is dotted with as many landscapists’ parasols as the Forest of Fontainebleau in days gone by”—Théophile Gautier quipped in 1859. With peace between the European powers and the expansion of French and British colonial possessions in North Africa and the Middle East, the mid-19th century saw a growing number of painters travel south by steam-packet and rail to the “Land of the Sun”.

Foremost among the French was the “brilliantly gifted” painter and man of letters Eugène Fromentin, “with his fantasias, his falconry hunts, his nervous, swift little horses” (Castagnary). An admirer of Delacroix, Fromentin wrote in his travel books of the “violence” and “excess” of the Algerian Sahara, the “inflamed landscapes under a blue sky” that inspired his *Land of thirst* and *Laghout*.

Modern Egypt was the focus for Léon Belly and the British artist John Frederick Lewis, who lived in Cairo for a decade in a grand Ottoman house. He used this house as a backdrop for his paintings of gentle harem intrigues—intricate watercolours featuring diaphanous fabrics and limpid colour. Equally true to Victorian decorum, Richard Dadd and Walter Horsely avoided the violent or erotic imagery popular with French Orientalists.

### The caravan at Edfou c.1861

JOHN FREDERICK LEWIS

Watercolour 17.5 x 45 cm.

Pan Arabian Co., courtesy The Leicester Galleries, London

#### ART HISTORICAL

**Research** what life was like in Paris and London in the mid 19th century.

What was travel like then? How did early travellers document their journeys and experiences? How did ‘armchair travellers’ receive information about other places?

**Discuss** the qualities of this image that may have appealed to Europeans at this time.

**Imagine** it is a travel poster and add a line of text along the bottom. What would it say?

#### ART MAKING

**Compare** this painting to travel brochures and postcards today.

**Discuss** the ‘aesthetics of travel’. What do tourists see? How can an everyday scene be viewed as exotic or foreign?

**Look** at your neighbourhood with a tourist’s eye. Make a panoramic postcard image as a souvenir for a visitor.

**Consider** what landmarks, features and characteristics to highlight.

#### K-6 ACTIVITIES

**Count** the following: camels, people, columns and pieces of fabric.

**Find** the following: the minaret (tower) on the mosque, a large brick gate, a tent, a coffee pot and a basket.

**Design** a large, colourful magic flying carpet incorporating the objects found in the painting.



## THE ANCIENT EAST

\* This section focusses on a key work in The Art Gallery of New South Wales permanent collection. Newly cleaned for this exhibition: *The Visit of the Queen of Sheba to King Solomon* by Sir Edward Poynter, was purchased for 2,900 pounds in 1892. The result of six years of painstaking work, it exemplifies the remarkable skills and learning a British academician could devote to reconstructing a Biblical event: the *Book of Kings* tells how the young Ethiopian Queen of Sheba, hearing of the legendary wisdom of the Jewish King Solomon, travelled to Israel “to test him with hard questions”.

Poynter, Lawrence Alma-Tadema and Edwin Long shared a fascination with the ancient world as revealed by archaeology. Like Orientalists they sought the exotic, but less through the rigours of travel and observation than travel back in time. Their subjects ranged across archaic concerts and the “ancient customs” of female make-up and male coiffure: mundane scenes made exotic by antiquarian research. Poynter studied Assyrian excavations to furnish Solomon’s palace, while Long copied stone reliefs from Nineveh in the British Museum. The pomp of the British Empire mirrored itself by reliving the pomp of empires long since vanished.

The visit of the Queen of Sheba to King Solomon 1890

EDWARD POYNTER

Oil on canvas 234.5 x 350.5 cm. The Art Gallery of New South Wales, Sydney. Purchased 1892

### ART HISTORY

This painting has been described as an ‘archaeological costume drama’.

**Evaluate** the impact of archaeological discoveries on history painting in 19th century Europe.

**Discuss** the taste for the exotic; the emphasis on accuracy and detail; and the mix of scientific research and artistic imagination.

### ART MAKING

**Analyse** the qualities of this painting which contribute to a sense of grandeur, opulence, and spectacle.

**Imagine** this painting was a still from a Hollywood blockbuster movie like *Raiders of the Lost Ark* or *The English Patient* and give it a new title.

**Create** your own Hollywood style tableau based on an imaginative reconstruction of the ancient world using your bedroom, lounge room, kitchen or classroom as a starting point.

### K-6 ACTIVITIES

**Invent** a conversation between the Queen of Sheba and King Solomon.

**Add** speech bubbles for the main characters in this theatrical scene.

**Write** a spectacular story describing what happens when a statue on the stairs comes to life.





## THE GEROME PARADIGM

# Many Orientalist paintings from 1860 to 1900 conformed to what may be called the “Gérôme paradigm”—the influential model proposed by Jean-Léon Gérôme. A long-time professor and President of the Society of French Artists, Gérôme developed Ingres’s passion for microscopic detail, suppressing evident brushstrokes to heighten the illusion of his paintings. Initially a painter of the everyday life of ancient Greece and Rome, Gérôme diversified into Oriental subjects after the first of many journeys east in 1856. This inveterate traveller perfected the means of “documenting” his paintings with architectural sketches, photographs he took himself, and by purchasing items of eastern costume by the dozen—engraved helmets, Mameluke scimitars and saddles, silk robes, ceramic tiles, Persian carpets, and narghiles.

Two of Gérôme’s admirers, the Viennese émigrés Ludwig Deutsch and Rudolph Ernst, perpetuated his “ethnographic” approach, with its respectful focus on ethnic types and correct costume. Débat-Ponsan and Trouillebert took up the sensuous subjects of the women’s bath and the harem for which Gérôme is best remembered today. Yet his Turkish student Osman Hamdy Bey avoided any indecency in his images of women, and elevated the study of Islamic devotion in works like *Koran instruction*. Gérôme and his academically trained followers are prized by Middle Eastern collectors today.

The bath (*Le Bain*) c.1880–85

JEAN-LEON GEROME  
Oil on canvas 73.6 x 59.6 cm.

Fine Arts Museums of San Francisco. Mildred Anna Williams Collection 1961.29

### ART CRITICAL

**Imagine** this painting is a television advertisement. What is the product being advertised? What senses are being appealed to?

What is the mood of the work? Imagine the voice over and the music.

**Discuss** the relationship between the two figures. How does this contribute to the sensual atmosphere of the work? How does it highlight race relations?

### ART MAKING

**Look** for signs and symbols of the East in this painting e.g. architecture, textiles, tilework, jewellery.

**Describe** the different surfaces and patterns, the light and the mood of the work.

**Make** a detailed drawing that extends beyond the frame.

### ART HISTORICAL

**Compare** this painting with other examples of paintings of bath scenes in the history of art e.g. Edgar Degas’ *After the bath*, Pierre Bonnard’s *The bath*.

What contemporary examples can you find?

**Discuss** the interplay of observation and voyeurism in these works.

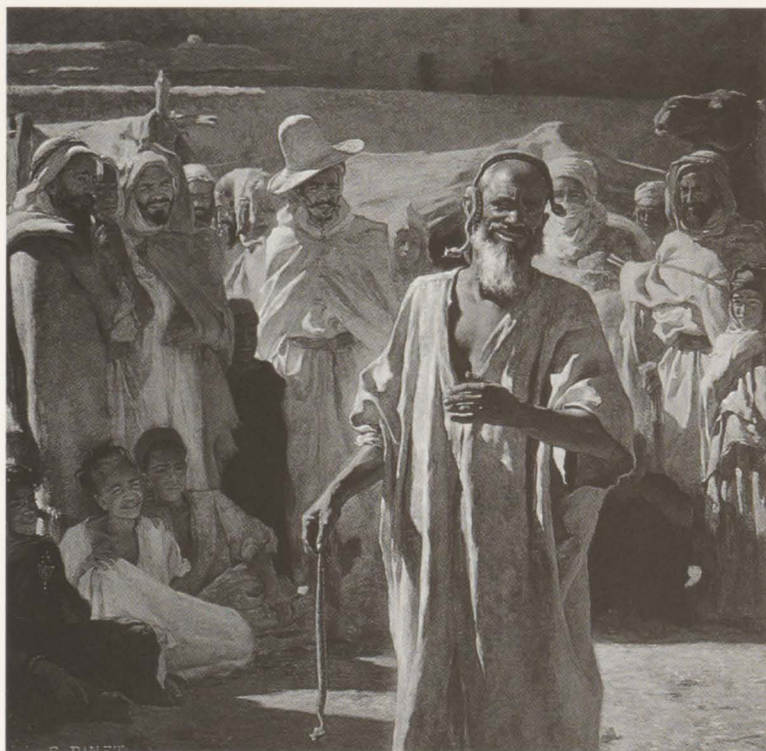
### K-6 ACTIVITIES

**Find** the special shoes for wearing in the bathhouse.

**Slip** them on and share the experience with the class.

**Make** an extravagant pair of slippers using papier mâché. **Decorate** with the patterns and colours of the painting.





## NEO-ROMANTICS & NATURALISTS

# By the 1870s the fortunes of the Orientalist school appeared to be flagging; the deserts and palm-trees risked becoming just another cliché. A revival was at hand however, led by two admirers of Delacroix who were passionate about Moorish civilisation. Alfred Dehodencq depicted the Jews and Moors of Tangier with a new rhythmic vitality in canvases brimming with gestures and sonorous colour. Henri Regnault, a young artist of immense talent, triumphed at the Salon before being killed in the Franco-Prussian war. His astonishing scenographic watercolours have an aura of tragedy—a neo-romantic legacy pursued by Regnault's friends Georges Clairin and Benjamin-Constant.

The second revival was led by the naturalist painter Gustave Guillaumet, who spent hard years painting and observing in the oasis towns of the Algerian Sahara. Works like his *Séguia*, *Biskra* taught the value of observing the desert light exactly to the young Etienne Dinet, whose *Snake charmer*, painted at Laghouat in Algeria, was purchased for the Art Gallery of New South Wales permanent collection in 1890. Dinet learned Arabic, settled in Bou Saâda, and converted to Islam in 1913; his unprecedented sympathy for North African culture, evident in *Slave of love and light of the eyes*, opened a new pathway for Orientalist painting.

### The snake charmer 1889

ETIENNE DINET

Oil on canvas 175.6 x 180.4 cm.

The Art Gallery of New South Wales, Sydney. Purchased 1890

#### ART CRITICAL

**Analyse** the qualities of the artwork that communicate a sense of freshness and spontaneity. **Consider** the application of paint and the snapshot-like composition. **Compare and contrast** works in the exhibition painted from direct observation as opposed to those made in the studio from sketches or memory.

#### ART MAKING

**Paint** a portrait of a friend in the school yard on a hot, sunny day. **Consider** the effect of light, shadow and colour. **Paint** another portrait of the same friend inside the classroom. **Compare** the two works.

#### ART HISTORICAL

**Research** the influence of this painting on Australian painters. **Imagine** you are Arthur Streeton. **Describe** your first impressions of this painting to an artist friend.

#### K-6 ACTIVITIES

**Imagine** being a television reporter. **Present** an eye witness account of this scene. **Make** a snake from this painting with clay or plasticine.



## IMPRESSIONISTS & PLEIN-AIRISTS

\* Orientalist painting was “a tradition with its base in a common fascination” for the people and places of North Africa and the Middle East. This fascination transcended style, so that rival groups like impressionists and academics both had stakes in the eastern image. Auguste Renoir was the leading impressionist to cross the Mediterranean, spending the Spring of 1881 and 1882 in Algiers. In his *Algerian girl* a conventional subject is transformed by the peacock patina of impressionist brushstrokes; in the challenging *Arab festival*, Renoir offers a dissolving impression of the kasbah architecture and its swelling waves of humanity.

As open-air (plein-air) rather than studio painting became the language of international landscape, Australian artists travelling beyond Europe applied broadly impressionist techniques to eastern scenes. Tom Roberts, Arthur Streeton, and Charles Conder before 1900, and E. Phillips Fox, Ethel Carrick and Hilda Rix Nicholas later, joined the Euro-American elite for whom the East was a spectacular colonial playground. Roberts in Granada tended to draughtsmanly solidity, Streeton in Cairo to an atmospheric grasp of the motif. The women Carrick and Rix Nicholas, painting in Tangier around the same time as Matisse, experienced the East as a place of aesthetic freedom, in which they produced the most adventurous work of their careers.

The mosque at Tangier c. 1911

ETHEL CARRICK

Oil on canvas on board 46 x 35.5cm. Collection Philip Bacon, Brisbane

### ART HISTORICAL

**Research** the impressionist painters who travelled to the Orient.

What attracted them to paint in this part of the world? **Discuss** the visual impact on their work.

### ART MAKING

**Imagine** you were viewing this scene through a camera lens and could move it in and out of focus.

**Describe** the different effects.

**Find** a sharply focussed image of an outdoor scene in a book or magazine.

**Make** a painting of this image as though you were viewing it through a heat haze.

**Consider** the blurring and simplification of form and dissolving colour.

### K-6 ACTIVITIES

**Identify** the two main colours used in this painting. What feelings do these colours convey? Are they warm or cool? **Estimate** the time of day.

**Paint** the same scene at a different time of day using the appropriate colours.



## SYMBOLISTS & DECORATORS

\* In symbolist art, the idea and the dream often weigh equally with visual experience. Literally copying a scene was considered less expressive than evoking it through line, colour and light. Beginning with Gustave Moreau, symbolist painters had long been drawn to the Orient; his *Salome* uses encrusted ornament and flashing colours to produce an extravagantly personal vision. The subjective view was all-important—witness the expressive distortion of Emile Bernard in Cairo or Henri Evenepoel’s heightened palette. A ghostly, crepuscular blue pervades many a symbolist’s Orient, from Conder’s *Moonlight at Mustapha* and Henry Ossawa Tanner’s *Flight into Egypt* to the hypnotic veils of Lévy-Dhurmer’s *Evening promenade*.

One legacy of symbolism was in decoration—a term that encompasses not only the design of theatre sets and costumes (like Léon Bakst’s) and the painting of highly-coloured murals (like Albert Besnard’s), but a belief in the liberating effect of ornament, pattern, and intense colour. The great source for such decoration was the East—whether directly observed, as in the “fanfares of fire-red and lemon yellow” of Besnard’s Indian paintings, or the Indo-Persian textiles that lay behind Bakst’s *Dance*. Rupert Bunny skillfully interwove such sources in the decorative Orientalism of his *Harem* and *Salome*.

*Salome* c. 1919

RUPERT BUNNY

Oil on canvas 81 x 65.5cm The Art Gallery of New South Wales, Sydney. Purchased 1968

### ART CRITICAL

**Analyse** the qualities of this work which convey a sense of fluidity and movement.

**Compare** with other images of dance e.g. a Hindu temple sculpture, an Egyptian wall relief and Matisse’s *The Dance*.

### ART MAKING

**Examine** the decorative qualities of this work.

**Suggest** the sources of Bunny’s inspiration for the rich patterns and colours in this painting.

**Design** a fabric print with the title *Rhythm of the Dance* using this painting as a starting point.

### ART HISTORICAL

**Research** the story of Salome and find paintings and other literary or theatrical art forms that celebrate her.

### K-6 ACTIVITIES

**Count** the number of different colours and patterns in this painting.

**Look** closely at the dancing figure, Salome. **Invent** the rest of Salome’s dance. **Make** a flip book of her dazzling performance.



## AVANT-GARDE & COLONIAL ART

\* A love of Islamic art and architecture typified the avant-gardists who painted in North Africa before the First World War. Henri Matisse and Albert Marquet worked in the Moroccan port of Tangier, consciously emulating the Orientalist journey of Delacroix. Tunisia was the destination of Paul Klee, who travelled with Louis Moilliet and Auguste Macke in 1914. Both groups experienced the light, colour, and poetry of traditional Eastern life as a revelation. Making his cubistic watercolours in the kasbah of Tunis, Klee wrote: "Colour possesses me...Colour and I are one. I am a painter." Of his own abstractions Matisse recalled "Persian miniatures showed me all the possibilities of my sensations".

Answering this desire to learn from other cultures, members of the indigenous elite began adapting European painting for their own purposes. The landscapist Azouaou Mammeri worked in Fez and Rabat yet exhibited in Paris, while in Algiers Mohammed Racim combined the traditions of the Persian miniature with modern perspective. French "colonial art" included little-known but excellent painters like André Suréda, a resident of Algeria and Morocco, and the cubist-inspired Charles Dufresne whose suite of abstracting *Oases* was painted in Algeria. Matisse's *Odaliques*, painted in France, show the persistence of the Orientalist imagination into the 1920s and beyond.

St Germain near Tunis (Midday, with the young palm in the foreground) 1914

PAUL KLEE

Watercolour on paper 18.5 x 24 cm

Collection A. Rosengart

### ART CRITICAL

Klee said "Colour possesses me... Colour and I are one. I am a painter". **Write** a critical analysis of Klee's painting in the light of his statement.

**Find** other works in the exhibition that use jewel-like colours. How are these colours evocative of the Orient?

### ART MAKING

**Experiment** with watercolours to create a series of sketches exploring the effects of shimmering light.

**Use** these to develop a large painting titled "The Mirage".

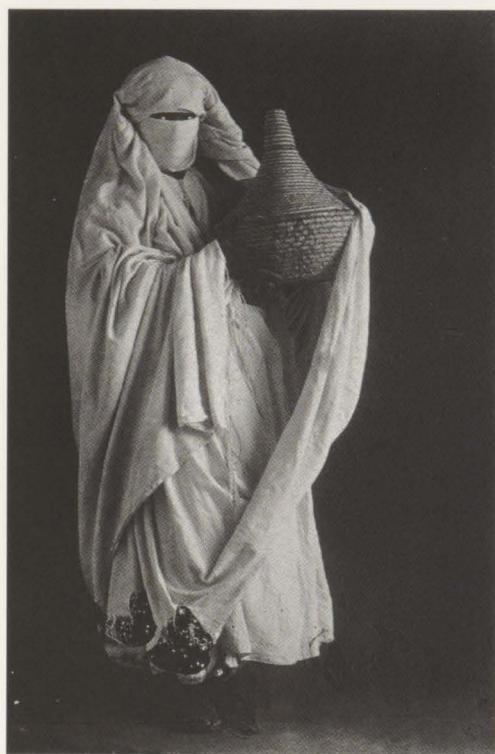
### ART HISTORICAL

**Research** other *modernist* artists who explored abstraction through colour eg. Kandinsky.

### K-6 ACTIVITIES

**Find** things in this painting which repeat i.e. shapes, lines, & colours.

**Paint** a brightly patterned postcard to send from this place.



## THE ORIENT IN THE PHOTOGRAPHERS MIRROR

\* Between the first daguerrotype taken in Egypt in 1839 and the start of the twentieth century, Europe held in its hands thousands of photographs of the Arab world in which “Woman”, after the monuments, and the desert, was the most often photographed. A number of the images produced for tourism as souvenirs or postcards and destined for a European audience, were inscribed with the legend “Photographed from life” to underline their authenticity. But the fashionable subjects for photography essentially repeated those of Orientalist painting and reinforced the same myths and stereotypes. After 1850 certain photographers began to use costumes and accessories lying around their studios to clothe Europeans posing as Arab figures.

The traditional separation of public and private spaces within Arabo-Islamic culture tested photographers desire to “unveil” the mystery of Orient. Even non-western photographers such as the Abdullah brothers were not spared by Orientalist fashion. Cultivating the exotic, or troubling to invent it when it was unavailable, numerous practitioners demonstrated the twin fascinations of photographic realism and Orientalism. However, the photographs made by non-westerners including Sadic Bey, also showed the openness of this fresh visual technology to new meanings when placed in new hands.

### Untitled (drapery)

GAETAN GATIAN CLERAMBAULT

Photograph

Collection, Musée de L’Homme, Paris.

#### ART CRITICAL

**Imagine** being the model in this photograph. What can you see? How do you feel? Now **become** the photographer. **Explain** your viewpoint in this different role.

**Investigate** the effect of photography on constructing a European view of the Orient.

#### ART MAKING

**Look** at the photographs in the exhibition. Is it possible to differentiate between authentic and artificial documentation?

**Make** a series of photographs of your friends in the school environment from the following viewpoints: as an ethnographer; a journalist; a tourist; and a fashion photographer.

#### K-6 ACTIVITIES

**Drape** a figure in white cloth to conceal his or her identity. **Strike** a range of mysterious poses. **Make** a series of black and white drawings using charcoal.



## FRAMING THE ORIENT QUESTIONS FOR DISCUSSION

### SUBJECTIVE FRAME

- In what ways do the works in this exhibition appeal to the realm of the senses?
- In what ways do the works in this exhibition draw on imagination and fantasy? Could some of these works be considered escapist? Why?
- Are there some artworks that allow us a privileged view of a cloistered or private world? Is there a sense of voyeurism or is it detached observation?

### STRUCTURAL FRAME

- What are the 'Orientalist' motifs, signs and symbols that are consistent across styles in this exhibition?
- Discuss the role of metaphor (mirage, veil, mirror, myth and the exotic) in the works in the exhibition.
- How does the language of science impact on the visual language of 19th century works in this exhibition e.g photographic detail or archaeological accuracy?

### CULTURAL FRAME

- How, as the viewer, are you implicated in a Eurocentric viewpoint of the East?
- What stereotypes of race, gender and class are constructed as a result of this viewpoint?
- How did colonial expansion facilitate travel and help to create the culture of tourism and the pursuit of the exotic destination?

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## GLOSSARY

### ALMEH

Egyptian dancing girl.

### ARABIAN NIGHTS OR ONE THOUSAND AND ONE NIGHTS

Based on 'Alf Laila wa Laila', fairy tales set in the kingdom of the Caliph Harun al Rachid translated in 1704 by the French scholar Antoine Galland and re-issued many times since. The basis for Western myths of an Orient inhabited by cruel sultans, beautiful slave women, genies and magical flying horses.

### BURNOUS

Outer garment or long cloak with a hood worn by Arabs.

### CALIPH

From the Arabic 'khalifah', the title given to the chief civil and religious ruler, a successor of Muhammed

### FELLAHIN

Peasants or farmers who own and plough the land

### HAMMAM

Turkish bath or Public baths, modelled on the Roman thermae, with segregated bathing times for men and women. A sign indicating the presence of women was a piece of cloth or veil hung on the door, its removal announced the men's session.

### HAREM

Private womens quarters, from the Arabic 'haram' meaning forbidden, a sanctuary, or protected enclosure.

### KASBAH

Also kasabah, meaning fortress or the old crowded quarter of an Ottoman or North African city, the old crowded quarter or 'kasbah' of Algiers was especially famous.

### MAGHREB

The Arabic word for the western part of North Africa, referring particularly to Morocco, Algeria and Tunisia

### MAHRAMAH

Derives from 'haram' or forbidden (see harem). Refers to the garment worn by Muslim women in public to cover the head and body according to various interpretations of the Koran

### MASHRABIYYA

Lattice window or enclosed fretwork balcony. An architectural feature that fascinated many painters and photographers.

### MUSLIM

One who professes the faith of Islam, its messenger Muhammed and the holy book the Koran

### NARGHILE

Water pipe or hookah

### ODALISQUE

French term derived from the Turkish word "odalik", referring to a female servant in the harem (or seraglio). Also applied to a category of paintings of nude or semi-nude females posed with Oriental accessories that was introduced by the French painter Ingres.

### ORIENT

Eastern lands, from the Latin for "rising sun". In nineteenth century Europe the word 'Orient' was primarily used to indicate the areas bordering the Mediterranean that were under the sway of the Turkish or Ottoman Empire, as well as the hot desert countries of North Africa comprising Morocco, Algeria and Tunisia. (see map)

### ORIENTALIST

A person who is knowledgeable about, or a traveller to, the Orient (see above). One versed in eastern languages and literature. The term was also applied to nineteenth century European painters and photographers of Near-Eastern scenes. The category or style of artistic subject matter called Orientalism featured images produced as a result of travel as well as studio creations manufactured with the aid of posed models and props.

### OTTOMAN

The Turkish dynasty founded in 1297 by Othman or Osman I. The Ottomans under Mehmed II conquered the old Byzantine Empire, taking Constantinople in 1453 and re-naming it Istanbul. The Ottoman or Turkish Empire remained a powerful force into the twentieth century. The last Ottoman Sultan or emperor was Mehmed VI who ruled from 1918-1922.

### ROMANTICISM

A movement in the literary and the visual arts that climaxed in the nineteenth century. Identified with the work of the French painter Delacroix, it was an art based on feeling, colour, suggestive brushwork and a longing for exotic or distant locations. According to Baudelaire in 1846, "Anyone who speaks of Romanticism speaks of modern art, that is to say, intimacy, spirituality, colour, aspiration for infinity, expressed by all the means at the disposal of the arts".

### SOUK

From the Arabic "suq" meaning bazaar or market.

## TIME LINE

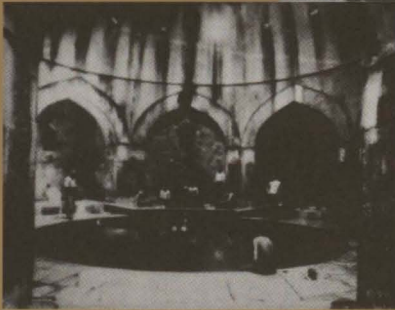
- 1798  
French conquest of Egypt by Napoleon Bonaparte
- 1799  
Rosetta stone discovered
- 1801  
British defeat French near Alexandria
- 1808  
Mehmed II Sultan of Turkey (son of French girl Aimée Dubecq de Rivery in harem), begins westernisation
- 1813  
Lord Byron writes 'The Giaour' and 'The Bride of Abydos'
- 1817  
Shelley writes 'Ozymandias', inspired by head of Ramesses from Thebes
- 1820  
London Society for promoting Christianity among Jews sends first mission to Jerusalem
- 1830  
French invade Algeria
- 1831  
French Foreign Legion founded
- 1832  
Delacroix accompanies diplomatic mission of Comte de Mornay, official envoy to Sultan of Morocco, visiting Tangiers, Meknès and Algiers
- 1833  
Orient Express begins service from Paris to Istanbul
- 1839-40  
Vernet uses daguerrotypes to record views of Alexandria, Cairo and Jerusalem
- 1841  
John Frederick Lewis arrives in Cairo, lives there as an Ottoman Turk for nearly a decade
- 1842-3  
Richard Dadd tours and sketches in the Near East
- 1844  
Novelist William Thackeray records his journey to Cairo under the auspices of Peninsula and Orient Steam Navigation Company.  
French War with Morocco
- 1846-7  
Eugene Fromentin visits Algeria
- 1850  
Léon Belly joins a scientific expedition to Syria, Egypt, Palestine and the Dead Sea
- 1851  
Lewis and his wife leave Cairo after acclaim for *The Hhareem* when shown at Royal Academy.  
Great Exhibition in London includes Islamic displays
- 1852  
Maxime du Camp publishes *Egypte, Nubie, Palestine et Syrie*, an account of his travels with Flaubert, 1849-51, illustrated with the author's photographs.
- 1853  
Fromentin travels to Laghouat, Dehondencq in Morocco
- 1855  
Léon Belly returns to Egypt, Pasini travels to Persia, via Arabia.

- 1856-7  
Jean-Léon Géôme travels to Egypt, the first of many journeys to the Near East.
- 1858  
Théophile Gautier publishes his *Voyages pittoresques en Algérie*
- 1859  
Edward Fitzgerald translates *The Rubaiyat of Omar Khayyam*.  
Charles Darwin writes *Origin of the Species* 1862.  
The first of Guillaumet's ten trips to Algeria and Morocco.  
The Prince of Wales visits Egypt
- 1866  
Gustave Doré illustrated Bible published in Paris
- 1869  
Opening of Suez Canal, attended by European royalty, Gérôme and Fromentin also attend.  
Regnault and Clarin in Morocco.  
First Cooks tour of Egypt and the Holy Land
- 1873  
First International Congress of Orientalists held in Paris
- 1874  
Edwin Long visits Egypt and Syria
- 1876  
Baedeker publishes his *Handbook for Travellers to Palestine and Syria*.
- 1881  
Auguste Renoir makes the first of two visits to Algiers.  
Uprising in Sudan led by the Mahdi
- 1883  
Tom Roberts goes on a walking tour of Spain, paints in Granada.
- 1884  
Etienne Dinet first visits Algeria. He returns regularly and in 1904 establishes a second home at Bou-Saada.  
Rupert Bunny leaves Australia for Europe, he settles in Paris
- 1891-2  
Charles Conder spends time in Mustapha, Algiers
- 1893  
Foundation of Société des Peintres Orientalistes, the first official exhibition body for Orientalist painters.  
First major exhibition of Islamic art held in Paris at Palais de l'Industrie, is seen by Matisse
- 1894  
Leading Pont-Aven artist Emile Bernard travels to Cairo, settles there 1894-1904
- 1897  
Arthur Streeton travels to Egypt and paints in Cairo
- 1901  
Queen Victoria dies
- 1902  
Alma Tadema in Egypt for inauguration of the first Aswan Dam
- 1906  
Matisse a tourist in Algeria
- 1907-8  
Maison de France, an institute for the promotion of artists working in North Africa, established at Villa Abd el Tif in Algiers
- 1910  
Dufresne paints at Villa Abd el Tif in Algiers.  
Large exhibition of Islamic art travels to Munich, seen by Matisse and Kandinsky
- 1911  
Ethel Carrick and Emanuel Phillips Fox paint in Algeria and Morocco.  
Rupert Bunny travels from Paris to Australia
- 1912  
Morocco becomes French Protectorate, Arab nationalism rises
- 1912-13  
Henri Matisse makes two painting trips to Morocco
- 1913  
Dinet converts to Islam
- 1912-14  
Hilda Rix Nicholas makes two painting trips to Morocco
- 1914  
Paul Klee, with his friends Moilliet and Macke, travels to Tunis.  
Egypt declared British Protectorate, Turkey allied with Germany during the First World War
- 1916  
Lawrence in Arabia, Arab revolt against Turks
- 1918  
Lambert made Australian official war artist, travels through Palestine with the Australian Light Horse, also paints at sites in Egypt and Turkey
- 1920s  
Matisse paints a series of Odalisques while living in the South of France
- 1929  
Dinet, who takes the name Hadj Nasr Ed Dine Dini, makes the pilgrimage to Mecca
- 1930  
Centenary of French Algeria
- 1934  
Mohammed Racim appointed teacher at Algiers National School of Fine Art



right: *Untitled (drapery)* (detail)  
Gaetan Gatian Clérambault.

left: *Dancer of the Ouled-Nail  
tribe (Algeria)* c. 1898, Emile  
Frechon.



far left: *Baths of Yéni Kaplidja*  
c. 1885, Sebah & Joaillier.



below: *Great Pyramid, eastern  
view* c. 1875, Henri Bechard.



above: *Couple, Algeria* c. 1911,  
Lehnert & Landrock.



right: *Turkish cafe, Istanbul*  
c. 1870, Anonymous.

below: *Old Street in Cairo*  
1854, J.B. Greene

below right: *Sheikh reading the  
Koran* c. 1880, Abdullah Freres.



