

Lantern in Houses and Religious Establishments through the Paintings of Orientalists in the 12th- 13th AH/ 18th- 19th AD

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Abstract

Drawings of Orientalists presented exact details of different peoples' lives, as well as their lifestyle and their worship. These artistic paintings aimed to highlight the architecture art of Islamic civilization, as Orientalists witnessed during their visits; and here lies the importance of these paintings in history. Some of the Orientalists' paintings, depicting religious establishments and homes from inside, were decorated with different lighting tools, the most important of them were the lanterns, or as it was called in Morocco chandelier. The paper is aiming to present the different types of lanterns in Islamic art, in addition to the most important Orientalists artists, who presented the Islamic enlightenment in their paintings.

Research target: The main target of the research is to highlight the aesthetics of the Lantern by studying the plates of the Orientalists in (the 12th- 13th centuries AD/ 18th- 19th centuries) from the historical perspective, as well as to compare between the various plates to clarify the artistic and decorative values.

Research methodology: To achieve the objectives of the research, both the descriptive and historical methods are used to study lanterns in the Orientalists' paintings, and to compare them with those stored in the different museum.

Key words Orientalists, lanterns, Antonio Costa, Luigi Mayer, Pascal Coast, David Roberts.

Introduction

Lanterns consists linguistically of the letters (T N R), which is a kind of braziers (Kanoun) (Ibn Manzour, 1986; Al-Razi, 1986). The name lantern was used to distinguish a type of metal lighting tools. It seems that what was named in the Orient lantern, was known in Morocco as Thouraya (chandelier). (Wiet,1939)

As for the Thoraya, its plural is Thourayat, and it is a multi-lamps lighthouse illuminated in large houses and palaces. (Ibn Manzour,1986)

Lanterns are also called Thoraya, assimilating it with the stars of the Thorayas, as lanterns in east Islamic areas were in form of lantern, while the chandeliers in Morocco in the form of crystal lamp stands. (Tazi,1973)

Different forms of lanterns

Lanterns had various forms, thus the researcher listed these models and divided them into 4 types based on their forms:

1- Polygonal and multi- sections lantern:

Polygonal and multi- sections lantern with cylindrical form or sometimes gable or pyramidal form. While other times a tray is situated beneath the lantern³.(Al-Stouhi,1971)

2- Lanterns with spherical dome:

This type was produced at the beginning of the 8th century AH/ 14th century AD, and continued during the Othman era. (Abouseif, 1995)

This type is divided in:

³ The presence of the tray beneath the lantern is to prevent the fall of heated oil or molten wax on the prayers in the mosques. Setuhi also mentioned that the tray reflects the light towards the ceiling, as to lighten the complete place, and without this tray, the light is dispersed. (Alstouhi,1971)

a. Spherical dome with a tray underneath with slots to allow the insertion of oil vessels. The dome is separated from the tray, but is related through chains. The source of lightening is concentrated here under the metal body of the lantern, for the dome is decorated with holes to permit to filter the light, which radiates to the top.

The origin of these lanterns dates back to the Roman era, where it consisted only of a tray hanging by chains. This developed in the Islamic era by adding a dome consisting of consists of several overlapping polygons with holes to put oil vessels. (Abouseif,1995)

Lantern consisting of a circular tray with several slots with slugs to allow adding oil vessels. The tray is linked to the dome by welding, and the dome is provided by chain for hanging the lantern. Unfortunately, there isn't an example of this lantern type preserved in the Islamic Museum of Art in Cairo. (Lewis, 1988)

b. Dome based on a single long cylindrical leg, and on the side edges are rings for chains, which were used to hang the lantern, that also could be placed on a table or could be used to carry candles.

In Roman Era, this type of lanterns were found, thus it might have roman origins and was developed during the Islamic era. Some of these lanterns doesn't have a tray with slots likes the previous examples⁴, while others have additional cylindrical parts to add a lighting source or presumably to carry a candle. (Abouseif, 1995).

3- Pyramidal shaped lanterns:

They consists of six ribs without summit separated, and are fitted to each other's as to consists a pyramidal shape, while their summits take an onion shape. The lantern has an attached hexagonal tray from bottom with slots to put oil vessels that can be accessed through slots or doors in one of the body ribs. These doors have always curved or lobed top. (Abouseif, 1995)

By the beginning of the 10th century AH/ 16th century AD, precise the years that followed 922AH/ 1516AD, it seems clearly that the Othman manufacturer had several attempts to imitate figures and decorations of metal and non- metal pieces' types. (Hamid, 2008)

In spite of the fact that the Othman Pyramidal shaped lanterns based on the Mamlouk models, but still we have other example that show a developed model of Othman lamps⁵.

⁴ In TIEM museum in Istanbul, there is a lantern with spherical dome dating back to the Bahari Mamluk era (Nr. 163), the dome bears the name of al-Salih Imad al-Din Ismail ibn al-Nasir Mohamed, who reigned for a short time (743- 744AH/ 1342- 1343AD). The foot of the lantern bears the name of al-Nasir Mohamed. This lantern and the one with the name of Al-Nasir Mohamed are preserved in a private collection, they don't contain a tray.

The Palazzo Barberini museum preserves another lantern with spherical dome bearing the names and titles of a scribe of Diwan al-Insha'. Its style is convenient to the Bahari Mamluki era, the foot is cylindrical and contains an extra part for light source. (Abouseif ,1995)

⁵ Some Islamic arts in the Othman era with Mamluk arts, especially these dating back to the reign of Sulatn al-Ashraf Qaitbay (872- 910 AH/ 1468- 1496). The Islamic and Turkish Art Museum in Istanbul preserves a lantern made of copper gilded with gold attributed to Sultan Bayzid II. The lantern has an incomplete conical body with 6 ribs topped with a dome, while the lower part consists of 7 cylindrical figures to insert oil lamps. It reflects the mamluk impact, especially these dating to the reign of Qaitbay. (Hamid,2008)

The museum has also 3 pyramidal- shaped lamps made of copper and bearing the name of Sultan Selim Ibn Bayzid. From the first look, it seems as if they were attributed to the Mamluk era. (Aouseif ,1995)

4. Lanterns with shrines:

Shrines surrounding the lantern body were produced during Ottoman era. They developed from the cube shape, which were produced in Egypt and Syria during that era, to the cylindrical shape (Abouseif, 1995). It is believed that cubic shrines were the origins for cylindrical ones. Through the study of the pieces preserved in the Geographic Society in Cairo, the researcher found samples demonstrating the development of these shrines, which later became a hexagonal shape.

Lantern through the Paintings of Orientalists

Orientalist drawings quoted full details of peoples' lifestyles and religion. Their drawings counted also on highlighting the archaeological art of Islamic culture as they witnessed during their visit; a matter that indicates the importance of their painting as historical documents.

Some of these illustrations depicted religious establishment and houses from inside with the different enlightening tools, most important of which was the lanterns.

The orientalist largely used lanterns in their drawings, such as:

Antonio Maria Fabr s y Costa (1854- 1938)

He was born in Barcelona in 1854; he was fond of art since he was young. When he was 13, he began studying in Barcelona, and then he got a scholarship to study in Rome. Although he was first a sculpture, but soon he discovered his remarkable painting talent. So, he joined a group of painters, who were well-known by their intense realism and details. For him, he was interested in painting illustrations with oriental topics. In 1894, he moved to Paris, where he opened his own studio. (Artspawn,2015)

Antonio Y Costa painted a drawing which was called "Lamp Lighter" or "Lamp Cleaner". The main character of this painting is the "stocker" who cleans the lantern.

The lantern in the illustration has a cone-shaped dome and a tray. As for the lantern's decoration, it consists of strips and roundels. The drawing also show that the lantern was affected with baroque style lanterns dating back to the 13th century AH/ 19th century AD, as metal artifacts industry was influenced by the European art methods, particularly the Rococo and Baroque style, which is considered as the development of the last metal lanterns enlightened with candles or oil. (Abouseif, 1995) (Figure 1)

From the painting we observe similarity between this lantern and the lantern with a spherical dome, which were produced at the beginning of the 8th century AH/ 14th century AD, and continued during the Ottoman era.

This lantern differs from the similar ones in the illustrated dome shape, which took a cone shape and not a spherical one, a change which might have taken place in the 13th century AH/ 19th century AD. The conical dome was based on a tray with increasing breadth and rippled ends. The tray is connected to a second beneath tray through metal chains with serrated top containing holes for oil vessels. The lighting source in this case is beneath the metal body of the lantern, which was lighted with 6 long cylindrical glass vitrics.

This wasn't the only painting, where the "Stocker" emerged as the main character, as he played the same role in the drawing of Austrian artist Ludwig Deutsch (1855- 1935), who graduated from the Academy of Fine Arts in Vienna in 1875, and was interested in Orientalism with Rudolf Ernst. We didn't find any mention for his first visit to Cairo, but it seems that it was in the 80s of the 20th century, when his first orientalist paintings emerged. It is also certain that he visited Cairo, which remained the source for almost all his paintings themes, various times till his death in 1935. (Haja & Wimmer, 2000)

The drawing shows the "stocker" who stands on a 3 steps- ladder to reach the hanging lantern to reach the vitrics in the lower tray, in order to clean them and fill them with oil for lightning. The

lantern in the painting consists of spherical dome with an obtuse edge topped by a swollen dome and a tray beneath with an upper edge connected to the dome through 3 chains. The lantern was hanging by 3 chains, while the 4th chain was connected to the summit of the swollen dome, and the 4 chains were decorated by 4 eggs.(Figure 2)

The stocker, who was perfectly painted in the two drawings, was one of the main jobs in the religious establishments as well as in khanqahs, madrasa (religious school) and houses. He had to be confident, responsible, strong and capable. (Alala, 1429; Aloiqaiy, 1496; Ramah, 1504)

A document dating back to the reign of Al Omayyad Sheikh states that the stocker had to be known by his integrity and his experience in the lighting tools (Almoayyed,1367), meaning cleaning, lightening and blowing them out (Ibrahim,1956; Saad,2003). While the document of Sultan Al Ghori mention that the stocker should be chosen by his experience in his work, as he was responsible for lightening lighting tools in houses and madrasas. (Ghouri, 1505)

Al Makrizi, the Islamic historian, mentions in the incidents of 517AH/ 1123AD concerning Al Kadi (the judge) Al Makin Bin Hidra, that people were gathering in religious events to enlighten the lanterns with oil. (Al-Maqrizi, 1418HD)

The drawings of Antonio Y Costa and Ludwig Deutsch show the technique of cleaning and filling the glass vessels with oil by landing the lantern completely, as shown the illustration of (Lamp Lighter) of Antonio Y Costa, or by climbing on a ladder to reach the high hanging lantern as seen in the painting of Ludwig Deutsch titled (The Lamp Lighter).

Luigi Mayer (1755- 1803)

He is an Italian artist with German origins, and is considered as one of the most important painters in the 12th century AH/ 18th century AD, who demonstrated life in Orient during the Ottoman era, as his passion was travelling through the territory of the Ottoman Empire from 1776 till 1794. He left behind him artistic treasure, which is characterized with panorama scenes depicting Balkans, Greek Islands, Turkey and Egypt. These paintings were given as gifts to the British museums. (Mayer, 2014)

He depicted in his painting titled (Around the Dinner Table) a gathering of three persons sitting on a low- rise sofa, while a fourth one is sitting on a high chair, it seems that he was the host and the house owner. They all were sitting in a riwaq at a round table for dinner, while to the right; a servant is drawn holding a jar in his hand. (Figure 3)

The illustration is decorated with many floral and geometric motifs that show the richness and luxury as a sign of the high social and economic level of the house owner. A lantern, hanging in the center of the ceiling, takes the form of six sides topped by a cone shape with six ribs, which is in turn topped by a small spherical dome, adorned by a smaller dome with hanging chains. In the height of about one third of the chain height, a ring is connected to chains with angles in form of hexagonal stars, and pendants hanging from these stars.

This lantern is similar to that drawn by Rudolf Ernst (1854- 1932)⁶ in his painting titled (The Meal), as we can find a star with hexagonal angles hanging from the ceiling center, with chains in the angels holding glass lamps (Mishkat). (Figure 4)

⁶ Rudolf Ernst was born in Vienna in 1845 and died in 1932, he continued his education in Rome, where he was interested in painting nature scenes and classical characters. (Artistic paintings ,2014)

From pieces in both Islamic Museum and Geographic Society Museum in Cairo, we can assure that these types were not preserved in these two museums.

On other hand, Sotuhi, M. mentions another type of lanterns, depending on Ibn Joubir's description, who mentioned seeing during his visit to Mecca huge lanterns made of wood with nails to fix candles (Al-Stouhi, 1971). It seems that this type of lanterns continued till the 12 century AH/ 18 century AD; as Ebers presented a painting presenting a Thoraya hanging from ceilings and arcades of a mosque with light coming from candles (Ebers,1881).

From Luigi Mayer's and Rudolf Ernst's paintings we can realize that in the 13th- 14th centuries AH/ 19th- 20th centuries AD the use of lanterns has developed, so that lanterns used to light houses differed from those designed for mosques, where we can find geometric decoration connected to the lantern body in a vertical position surrounding the upper part of the lanterns body. From the corners of these geometric decorations, pendants were hanging either for decoration reasons or to increase light. These lanterns might take a spherical or conical shape.

Rudolf Ernst drew another painting titled (The Lesson) where a lantern lights up the place. It takes the form of a circular tray with several slots for oil vessels. The tray is connected to the spherical dome through welding, while the lantern was to be hanged by chains fixed to the dome.(Figure 5).

According to the cloths' style and the establishment's details, it seems that the painting is presenting a lesson in one of the Moroccan' mosques, which Ernst visited. This illustration clears that the lanterns were largely used in both Islamic east and west as well.

We find the same lantern in another painting for same artist titled (The Harem Bath), in which a rich lady is depicted in her luxury bath surrounded by her servants, who are combing her hair, while another woman is sitting opposite to her, holding a mirror. The lantern's lower tray was separated from the emerged lower edge of the spherical dome, but connected to it by chains.(Figure 6).

The 2 lanterns in (The Lesson) and (The Harem Bath) are hanging by a single chain connected to the spherical dome, and are of the same type and decorations. They are similar to a lantern preserved in Geographic Society Museum. This lantern is in a form of a tray with a central hole, surrounded by 10 other holes. The edge is characterized by its rich geometric decorations. A spherical dome is compound to the edge, decorated with 3 stripes of decorations; the first lower strip takes the form of a lozenge surrounding the dome's perimeter from the bottom; it is topped with decorations consisting of repeated pierced decorative units in the form of a flower between 2 birds, but with sever mutation. It is hanged by 3 chains, with voided eight- edges star, while the 4th chain is linked to the conical dome topping the lantern's dome. The 4 chains are connected in the end with a small deflated dome and hung together by another dome to the ceiling.

David Roberts (1796- 1865)

The Scottish artist was born in Scotland- Edinburg in 1796, and was famous for his oil paintings with their oriental themes as general, particularly the Egyptian topics, in the 40s of the 19th century. The importance of his drawings is that they are considered as detailed records for his trips to the Orient, in addition to his dairy rich of details concerning oriental lifestyle. All this came out in the form of a huge book titled (Holy Land, Egypt and Nubia) dealing with his trips to Egypt and Orient in 3 volumes, which helped to understand their artistic and social aspects (Al-Malah,2012). His most important drawing is that depicting the Sahn of Al Ghorri mosque, in which the Bahari Mamlouk lantern is represented bearing the date 909 AH/1503 AD, which is characterized with its hugeness and heaviness. It consists of 16 ribs, and is decorated with stellar dishes and copper strips in middle containing an inscription in Mamluki naskhi script with names

and titles of Al Ghori with a cartouch in the middle. The lantern has 16 feet to be placed on the ground while cleaning it or filling it with oil (Abouseif, 1995).

Robert excelled in painting the lantern of Al Ghori, which looks very similar with the original lantern, preserved now in the Islamic Art Museum in Cairo, despite of the inaccuracy of the precise details and decoration in the different sections of the lanterns, so that large empty spaces in the lantern's body were found, probably due to the interest in architectural and geometric details of the Sahn. So, the lantern wasn't the main interest of the painting.

He used water colors, which were convenient to the color compatibility based on the convergence of colors tonality, as the work was rich in colors and architectural details. With this illustration, the artist tried to transfer the romantic atmosphere by highlighting the height of the huge columns and the ceiling, as well as the lightening, in this way, Roberts linked between the religious sense and human formations inside the mosque (Hosny, 2013)(Figure7).

Jean-Léon Gérôme (1904-1824 A.D.)

He was a famous French painter and sculptor. He is considered as one of the most distinguished orientalist who came to the Islamic east during the 13th century A.H/ 19th century A.D.. His drawings collection includes historical paintings and Greek myths. He was born in 1824 and visited Rome, Florence, Vatican, and Pompeii. He was interested in the Italic culture and history. In 1854 he visited to Turkey and Egypt, and wrote his diaries, which were published as a book. In this trip, he was accompanied by photographers and journalists.

Gérôme concerned in drawing planning-draft of the monuments he saw, and his painting of "Bonaparte overlooking the sphinx" is his most famous art works. In 1865 Gérôme was elected as a member in the French Institute, and in 1869 he was been elected as a honorary member in the Royal British Academy.

He met Khedive Ismail, and when he returned to Paris, he sent him an album containing pictures of all his works. He was invited, with other French artists, to the inauguration of Suez Canal in 1869 (Benezit, 1976). Gérôme depended on photographing the scenes and then converting them into paintings. One of his most famous paintings is the picture of Mosque of Amr Ibn al-As, which depicts the lines of the prayers inside the mosque (figure 8).

Before studying this painting, we must highlight the history of the lighting tools in Amr Ibn al-As's mosque. The first lantern, dedicated to light the mosque, was the one of (Abi Zara'a Mohamed Ibn Othman Ibn Al-qady) (287 A.H./ 900 A.D.), then the lantern of (Abi Bakr Mohamed Ibn Ali Al-Mazraey) (287 A.H./ 900 A.D.). In the same year, his brother (Abi Al-Tayeb Ahmed Ibn Ali) dedicated another lantern to the mosque, then the one of (Zakaa Al-Romy Al-Aa'war) prince of Egypt (305 A.H./917 A.D.), followed by the one of (Tekin) prince of Egypt (316 A.H./ 928 A.D.). While in the Ikhshidi period, (Mohamed Ibn Abdullah Al-Khazen) dedicated another lantern to the mosque (349 A.H./ 960 A.D.) in the name of (Aby Al-Qasem Onjour ibn Al-Ikhshid) (Al- Maqrizi, 1418HD).

The Fatimid Khalifas and viziers dedicated lanterns and other illumination tools made of silver to their mosques. In 378 A.H/ 988 A.D, Vizier Yaqoub Ibn Youssef Ibn Kals devoted a lantern to the mosque of Amr Ibn al-As. Almaqrizy mentions that the Fatimid caliph Al-Hakim bi-Amr Allah dedicated a very heavy lantern to the mosque of Amr Ibn al-As (403 A.H./1012A.D.), which weight was about 100,000 silver dirham, so that it couldn't enter the mosque till the door was removed. It was an outstanding lantern and consisted of 10 levels, each contained 120 slot. It had a bright body shaped as a palm-tree, each one decorated with a 300 of slots, and had 100 of astral-lamp hanging around the lower part of the lantern. (Al- Maqrizi, 1418HD; Al-Suyuti,1967).

From the historical background, we conclude that, the ceilings of Amr ibn al-As mosque were decorated with numerous of illumination tools, and they varied in shape and weight due to the different eras which they belonged to, so it is a normal to find variation in shapes of the lighting tools, which appeared in the paintings of Gérôme, as he drew Mishkats (lamps) with different shapes, as an example we find the metal lamp which had a long base with increasing width, to be fixed upon while cleaning of filling with oil, as the case in Gayer Anderson museum in Cairo. Also, we can find the four-sided pyramidal lantern. This kind of lanterns, which Wiet referred to while describing four-sided pyramidal lantern bearing the name of the of Sultan Al-zaher Baibars' daughter in the collection of Rothschild de Edmond. He considered it as one of the earliest examples of this type (Wiet, 1930). But we can't depend on this suggestion, as a lantern attributed to sultan Qaitbay or one of his successors preserved in Museum of Islamic art in Berlin (Abouseif,1995), was found. It consists of four sides, and so it represents a late example of this type of lanterns in the Mamluk period. Here, we can say, that the sides of the lanterns differ from four till six sides, and Gérôme drew the four-sided pyramidal lantern.

The painting is rich of elements and details giving an impression of energy. The used lighting style shows the realism and differentiation, as it is from the ceiling and the background. But still we find some elements, which are not real:

- The prayers weren't standing in one line, but they appear in separated groups which didn't match with the Muslims praying rules.
- Existence of persons with different customs types, so that some scholars suggested that, these might represent a kid waiting for his father, or it was a female slave, who was bought from the slaves-market near to the mosque, whatever. Anyhow, the appearance of this person isn't matching with the reality.
- The shapes of the arches are similar to the arches of the mosque of Qurtaba.
- The painting contains different types of lighting tools.

Artistic analysis of the orientalists' paintings

The artistic works of the Orientalists gave a real impression of the Orient during an era rich with human heritage in a harmony manner. Most of the paintings, upon which the study is based, are characterized with the excellence of the painters with their geometric lines and well organized elements of the work arts inspired with the scientific spirit of this era based researches in history and archeology fields, a fact that enriched the documentary and the historical value of these paintings.

Most of the paintings are characterized by following the reality with a unique style of expressing the colorful decorative Oriental atmosphere which motivated these Orientalist artists to transfer this atmosphere to the West on a realistic and imaginary basis full of aesthetic details. Thus, the artists chose to use water colors, which were convenient to nature, and cared about the choice of color compatibility based on the convergence of colors as to reach the unity of the art work. (Mil,2013;Hosny,2013)

The majority of the paintings were characterized by choosing the wide vision of the architectural element to express its hugeness comparing with the human element, therefore the artist was always keen to maintain the proportions of the elements and related them to the complete scene. (Guiterman & Roberts, 1986).

Results

1- Although Lanterns were known in the Islamic Orient and Chandeliers in Morocco, lanterns were also found in Islamic Morocco probably due to gifts from the Caliphs and viziers, or

probably due to the fact of drawing the designs and sketches in the orient and executing them in their countries, a matter that led to the occurrence of errors in depicting the reality.

2- Illumination tools were used in the Orientalists' paintings to achieve a functional and aesthetic purpose.

3- Illumination tools varied in the Orientalists' paintings as polygonal multi sections lantern, spherical- dome lantern, pyramid- form lantern.

4- Illumination tools with functional purpose were characterized in Orientalists' paintings by its realism and accuracy, while those, which were painted in a minor way, were sometimes characterized by its inaccuracy.

5- Orientalists' paintings are considered as a proving document for the unique illumination tools with no similar examples in the museums.

6- Illumination tools in Orientalists' paintings were used to enrich the drawings.

7- Orientalists' paintings showed how the stocker carried out the process of cleaning and filling the slugs, a matter which was considered as the main theme in some paintings.

8- The paintings were characterized by its adherence towards the reality through a unique expression method.

9- Most of the artists in this study used water- color matching with nature taking into consideration the choice of color- compatibility based on colors assemble, that eventually leads to the unify the complete artwork.

10- Some artists cared about dimensions and perspectives through the use of light in a theatrically dramatic way.

Conclusion

The study dealt with one of the metal lighting tools, which is the lantern as it was named in the orient, while in the Maghreb it was named Thoraya. The forms and styles lanterns varied in the illustrations of the Orientalists of the 12th- 13th centuries AH/ 18th – 19th centuries AD. These depictions represented precise details of different lighting tools, particularly lanterns in the paintings of the Spanish artist Antonio Maria Fabrés y Costa, the Austrian artist Ludwig Deutsch, the Italian with German origin artist Luigi Mayer, in addition to Rudolf Ernst, the British painter David Roberts and the French famous sculpture and painter Jean-Léon Gérôme.

The paintings are characterized by their reality and their uniqueness in representing the colorful decorated oriental environment, a fact that motivated these Orientalist artists to transfer this atmosphere to the west.

Recommendations

1- Reviving the artistic memory by holding the different exhibition for the paintings of the Orientalists, who visited the Orient during the Islamic era, and documented for this stage of history through their paintings, which highlighted historical, geographical and social aspects, and therefore gained a documentary significance.

2- Holding seminars highlighting the European artist role in representing a real image of a certain period in the Egyptian history.

3- Spreading the archaeological awareness by focusing on the bright side of the Islamic civilization through Orientalist art at both the aesthetic and visual aspects.

4- Displaying these paintings online through archaeological and tourist websites.

5- Promote tourism through art galleries, which is a component of the state's cultural mix.

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Figures

Figure 1: (lamp Lighting) for the artist Antonio Costa Fabrice.



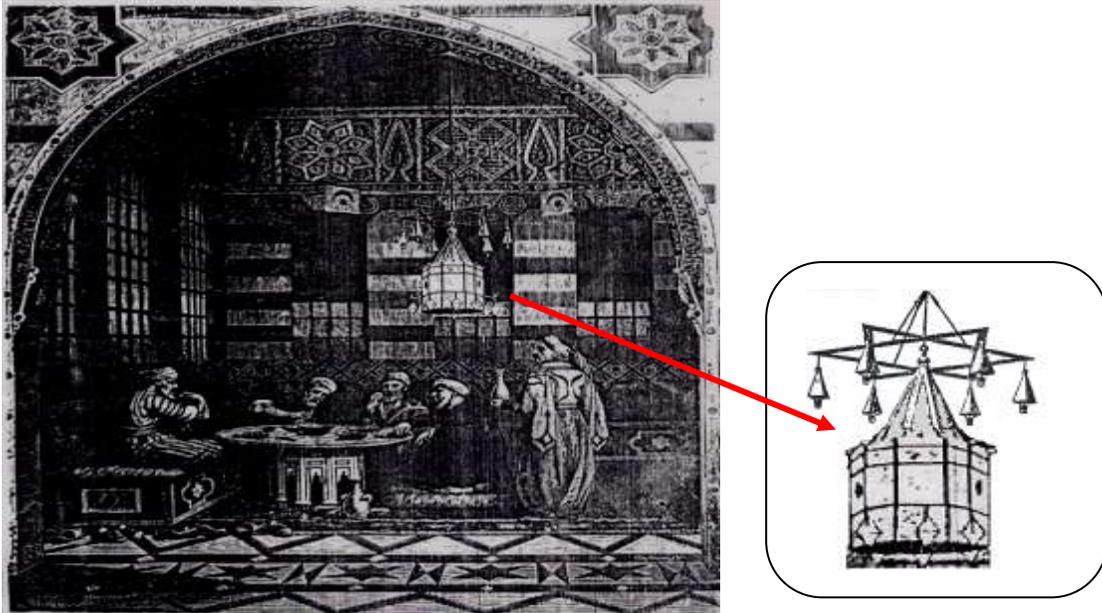
Source: (Abouseif,1995)

Figure 2: The Lamp Lighter for the artist Ludwig Deutsch



Source: (Old Cairo Painting,2015)

Figure 3: (Around the dinner table) for the artist Luigi Mayer



Source: (Okasha, 2003)

Figure 4 : (The Meal) for the artist Rudolf Ernst

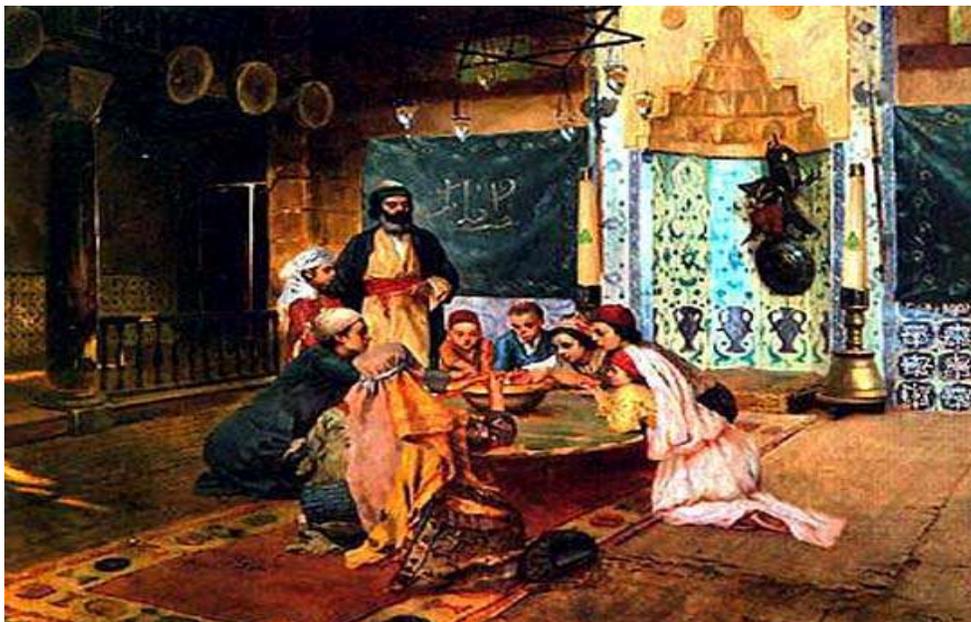


Figure 5 : (The Lesson) for the artist Rudolf Ernst



Source: (Art cyclopedia,2015)

Figure 6 : (The Harem Bath) for the artist Rudolf Ernst



Source: (Art cyclopedia,2015)

Figure 7 : (Sahn of Al Ghori mosque) for the artist David Roberts



Figure 8 : (Sahn of Al Ghori mosque) for the artist Jean-Léon Gérôme



Source: (Athar Masr,2015)