

INDEX

- Abu-Abdil-lah, 134, 135
- Agency, artistic, 132
- Ahmed Mithad Efendi, 20
- Algeria, 103; in Bodichon's landscape paintings, 121; independent mobility of western feminists in, 112; postindependence historians of, 107; Roman ruins in French paintings of, 120; spatial regulation of, 115
- Algerian: colonial authorities, 68; colonial subjects, motivated by transnational cultural and religious considerations, 73
- Algiers, 109, 113, 118; engravings of the bay of, 129 n.42; under Ottoman control and protection, 70
- Alloula, Malek, 173–174 n.54; the West's collective "phantasm" of the harem, 195
- Alternative images, 2. *See also* Counter-narratives; Indigenous; Visual
- Ambivalence: of colonial authority, 104. *See also* Bhabha, Homi
- Arab: calligraphers, 61; dress, 201 n.33; society, 136; world, 10
- Arabesque decoration, 44; in architecture and furniture, 43
- Arabian Nights Tales*, 16, 19, 30, 181, 182, 195, 196, 199–200 n.n.18; 19, 30; and the harem tradition, 185, 186; and Henriette Browne's paintings, 191; influence on British travel literature, 199 n.10
- Arabic: illumination, 61; men, 151
- Architects: Aksut, Levent, 86; Chambers, William Isaac, 81; on Egyptian vernacular and French modernism influences on Hassan Fathy, 10, 35, 36, 37, 40 n.18; French, 31, 32, 35, 36, 65; French, reconstructing indigenous architectural traditions, 65; Galotti, Jean, 1926, 31; Gibberd, Frederick, 87–91; Glorieux, G., and L. Glorieux-Monfred, 33, 34; Laprade, Albert, 31, 32, 33, 35, 40 n.16; Le Corbusier, 32, 40 n.13, 41 n.22; Mairat de la Motte-Capron, A., 1923, 31; Marulyali, Yasar, 86; Nash, John, 87, 89; Omar, General Ramzy, 86; Valensi, Victor, 1923, 31; Ventre, Jean-Pierre, 34
- Architectural: detail in Hamdi's paintings, 23, 25; discourse, from monumental to residential forms, 31; modernist discourse, 33; modernity, 27; motifs in Bodichon's paintings, 124; pluralism, 91; responses to Orientalism, 21
- Architecture: Arab, 139; Beaux-Arts principles of symmetry and also French Empire style, 27; colonial architecture, 79; Egyptian Mamluk, 81; French colonial experiments in North Africa, 35; images of Algeria's historic, 120; Laprade's cubical masses, 33; medieval Fatimid, of Egypt, 92, 93; medieval

Architecture (*continued*)

- Moorish, 167 n.7; mosque as container for Islamic ritual practices, 12; negotiated between a premodern transnational tradition and the spatial politics of the postimperial nation state, 92; new, based on European models, 26; non-Western vernacular 40 n.13; North African, 9; North African French colonies and vernacular imagery, 31, 32, 35; North African "indigenous" forms in discourse of modernism, 32; research and writing on non-Western, 31
- Art colonial*, 55
- Bagehot, Walter, 199 n.18
- Baille, E. C. C., 182
- Barbarossa, 11, 69, 70, 71
- Barrucand, Victor, 55, 56, 68, 76 n.n. 33, 36; 77 n.n. 57, 59, 61
- Baudelaire, Charles, 151, 161
- Betham-Edwards, Matilda, 108, 109
- Bhabha, Homi, 12, 13, 17 n.3, 75 n.31, 95, 96, 99 n.6, 100 n.n. 38, 39, 41, 42, 45, 101 n.49; cultures "in-between," 81; disposal, 114, 116; hybridity, 124; on the "reality effect," 115; rules of recognition, 115, 122, 124. *See also* Ambivalence; Third Space
- Bida, Alexandre, 143, 144, 157, 158, 160, 176 n.67
- Bodichon, Barbara, 13, 103-130, 125 n.n. 1, 3, 126 n.6, 127 n.n. 16, 21; drawings of Western women in Algeria, 111, 117; drew on Western pictorial conventions, 121; sisters Annie and Bella, 111; watercolors, 116; watercolors, occidental order of space, 124
- Bodichon, Eugène, 108, 113, 127 n.21
- Bourgeois: domesticity and etiquette, 182; woman traveler, 196
- Bourgoin, Jules, 82
- Bréton, Geneviève, 136, 143, 144, 145, 160, 161, 165, 167 n.5; 172 n.43, 176 n.67, 177 n.75, 178 n.80
- Bridell, Mrs Eliza. *See* Fox, Eliza
- British: activists, 113; artists-travelers, 16; nation-state, 11
- Browne, Henriette: harem paintings, 179, 180, 197, 203 n.56; harem visit with Mary Adelaide Walker, 196
- Cazalis, Henri, 136, 137, 140, 143, 147, 148, 151, 152, 157, 167 n.4; 169 n.n. 19, 20, 171 n.30; 172 n.n. 38, 43, 173 n.52, 175 n.57
- Çelik, Zeynep, 1, 2, 3, 4, 5, 6, 9, 10, 11, 17 n.n. 2, 7, 18 n.13, 39 n.4, 40 n.14, 65, 77 n.53, 126 n.8
- Cézanne, Paul, 149, 161
- Chassériau, Théodore, 132
- Clarín, Georges, 133, 135, 136, 139, 142, 145, 146, 157, 162, 166, 169 n.n. 23, 24, 178 n.81
- Clifford, James, 98, 100-101 n.47
- Codell, Julie, 4, 17 n.8
- Colonial: administration, 31; authorities, 53; authority, 124; context, 125; cultural formations, 38; discourse, 31, 32, 95, 115; fantasy, 3; history, 11; ideology, 11; land policies, 107; object, 97; occupation, 74; painters, 44; periphery, 94; popular culture, 41 n.22; representation, 7, 124; situation, 31, 72; space, 104, 112; stereotypes, 3; tutelage, 43. *See also* Postcolonial; Precolonial
- Colonialism, 13, 156; discursive formations of, 95. *See also* Imperialism; Neocolonialism; Orientalism; Postcolonialism
- Colonization, 107; in Algeria disavowed through pictorializing, 114, 123; experiences of and responses to, 9; visual language of resistance to, 11
- Colonized: land, 110; peoples, 43; territories, traditions for, 31
- Colonizer and colonized: cultural differences, 33, 35
- Cookesley, Margaret Murray, 191, 201 n.35
- Corsairs, 11, 65, 69; ship, 71; Barbary, 78 n.71

- Counternarratives, 2, 3. *See also* Alternative images; Speaking back
- Cross-cultural: dialogue, 2, 9; encounters, 8; examination, 21; exchanges, 2. *See also* Dialogue
- Cubley, Lucy, 190, 201 n.33
- Cultural: contestation, 9; violence, 106
- Dahane, Kamal, 38
- Davies, Emily, 109
- Dawoodi Bohras, 91–94
- Decamps, Alexandre-Gabriel, 132
- Delacroix, Eugène, 36, 38, 132, 136, 143, 147, 148, 149, 159, 161, 171 n.32, 173 n.50; 198 n.8
- De Musset, Alfred, 147, 150, 151, 152, 156, 174 n.56
- Derrida, Jacques: on framing, 14, 104; and Kant's theories of aesthetic judgment, 123; and parergon, 123; and supplementarity, 121
- Dialogue, 3, 23; between East and West, 18 n.13. *See also* Cross-cultural; Plurality of voices; Speaking back
- Diarists, 182, 186. *See also* Travel
- Diaspora, 100–101 n.47; culture, 12; cultures of the, 97; mosque, 6, 11, 12, 95, 96, 97; mosque as an articulation of "Third Space" (Homi Bhabha), 12; mosques as index of a temporally discrete cultural identity, 96; mosques as overdetermined cultural forms, 98; newer discrepant temporalities of the, 96; varying sites of, 80. *See also* Postcolonialism
- Diasporic: architecture, 81, 94; attachments as subversive, 98; cultural responses, 5, 81; cultures, 11, 80; Islamic communities, 12; Muslim communities, 11; visual cultures, 2, 6
- Dinet, Etienne, 61, 67, 76 n.47; his realism, 63; scenes of life at Bou-Saâda
- Djebar, Assia, 9, 37, 38, 41 n.n. 23, 25
- Documentary film, 38
- Dolmabahçe Palace, 1856: European furniture in, 27; European paintings in, 28; example of official acceptance of Western models transforming lifestyles, 27; harem portraits in, 193; photographs of, in Abdülhamid albums, 27, 28; tiles on wall surfaces, 28
- Dunbar, Lady Sophia, 108
- Duparc, Arthur, 146
- Eastern despotism, 8. *See also* Masculinity
- Easternization, 4
- Eliot, George. *See* Evans, Marian
- Emulation, strategy of, 51
- Ethnographic: claim, 186; gaze, 198 n.6; participant-observer, 182; portraits, 187; reading of harem by British women, 183, 197; view, British women's, 197. *See also* Realism, mimetic
- European: artists, 190; artist-traveler, 68; cultural values, 16; discourse, 31; fantasy, 179; fashions, 22; furniture, 22, 27; Orientalism, 4, 16; representations of Oriental woman, 22, 23
- Evans, Marian (George Eliot), 103
- Exhibitions: Barbara Bodichon, French Gallery, London, 1859, 1861, and 1864, 116; Exposition d'Art Musulman, 1893, 65; Exposition des arts décoratifs et industriels modernes, Paris, 1925, 68, 77 n.60; Exposition Universelle, Paris, 1867, 133, 192; Marseille, Colonial Exhibition, 1922, 57; "Morocco Seen by Contemporary Artists" at Galerie Georges Petit, 1922, 54; Old Watercolour Society Exhibition, 1850, 179; Paris Colonial Exhibition, 1931, 32; Racim, 1918, 62; Regnault, Ecole des Beaux-Arts, 1872, 146, 169 n.21; Salon des Artistes Algériens et Orientalistes, 1923, 67; Society of Female Artists, London, 1859 and 1866, 116; Sydney, Australia, 1997, 4; Williamstown, Massachusetts, 2000, 4, 18 n.13; World's Columbian Exhibition in Chicago, 1893, 18 n.13, 25, 28

- Fanon, Frantz, 35, 40 n.19
- Female: militant subject, 112, 113, 128 n.29; militant subject, as a textual borderline, 114; travelers, 198 n.9. *See also* Women
- Feminine: desire, 185; fantasies, sapphic, 200 n.22; fantasy, 15, 181, 186, 188, 197, 203 n.58; fantasy, visual and tactile pleasures, 196; scopical pleasures, 186. *See also* Harem; Women
- Femininity: exotic Oriental, 132; Victorian middle class, 198. *See also* Harem
- Feminism, 12; British, 13, 103, 104; Western, 125. *See also* Women
- Feminist: activist, 108; artists, 7; campaigning and projects, Britain, 110; causes, Britain, 104; discourse, 104; journalism, 109; pleasures, 110; subjectivities, 7, 12 (subjectivity), 14; subjects, 110; writers, 179; writings in Algeria, 14
- Feminists: black, 13; British, in Algeria, 13
- Flaubert, Gustave, 131
- Fortuny, Mariano, 133, 134, 135
- Fox, Eliza, 105, 108, 110, 113, 119, 122, 126 n.6
- French: colonialism, 37, 38, 104, 114; colonial painting, 52; colonization, 116; Gallery (London), 110; Orientalist school, 23
- Gambert, Ernest, 110
- Gautier, Théophile, 139–142, 146–152, 155, 156, 157, 163, 164, 169 n.24, 170–171 n.29, 174 n.56, 180, 197
- Gérome, Jean-Léon, 145
- Girton College, Cambridge, 110, 116, 117
- Gojon, Edmond, 69
- Gonse, Louis, 65
- Goupil, Adolphe, 145
- Goupil, Albert: art collector and Orientalist photographer, 145; carpet collection, 156; home, 172 n.45; studio of, 146, 147, 173 n.47
- Grey, Theresa, 186
- Guidebooks. *See* Tourist literature
- Hakky-Bey, 65
- Halil Bey, ambassador to Paris, mid-1860s, 4, 22, 40 n.8
- Harem, 134, 152; adventures, 16; classrooms, 196; colonial, 15, 179, 198 n.2; as a contested terrain, 179, 197; dialogue, 2; diaries, 197; ecstasy, 161, 162; fantasy, 16, 190, 195; images, 16; imaginary, 149; masculine sexual fantasy of, 182, 186; negotiation between fantasy and “reality” of, 183; Orientalist imagery of, 119; painting, Regnault’s reversal of the dominant trope of gender, 152; paintings, 1, 36; parallels to European domestic space, 181; patrons, 16; portraits, 1, 7, 16, 190, 203 n.48; portraiture, 16; representations, 15; sexuality, 149; shift from fantasy to domestic narrative of, 185; slippers, 148; social space, 181, 185; as a space of social interaction, 180; stereotypes, 1, 16; system, 18 n.13; theme, male privacy of, 147; topos, 15, 173–174 n.54; traditions, 185; views of, 23; visitation, 184; visits to, 15, 16; and Western dress, 16; as Western fantasy, 16; Western pictorial stereotype of, 188; women, 1, 8, 15, 16, 148, 182, 184; women and Western fashion, 190, 202–203 n.50; women’s alternative representations, 181. *See also* Feminine; Femininity; Odalisque; Women
- Harvey, Annie Jane, 185, 187
- Heidegger, Martin, 106, 126 n.11, 127 n.18
- Herbert, Mary, 182
- Hornby, Emilia, 183, 189, 190; ethnographic realism and visual pleasures, 188; objectification of harem women, 187; sapphic fantasy, 184
- Hybrid: aesthetics, 9; fashions for Ottoman women, 194; self-representation, 8; styles, 9
- Hybridity, 124. *See also* Bhabha, Homi
- Hybridized views, 106

- Identity: national (nascent), 9; male, martial, 157. *See also* Male
- Illumination, 76–77 n.50; Persian and Egyptian, 63
- Imperial: classifications of race, women artists participation in, 119; exploitation, measured criticism by Parkes, 112; French policy, 108; histories, 95; project, 107; superiority (British), 110. *See also* Colonial; Postcolonial
- Imperial High School of Galatasaray, 28
- Imperial Library, 28
- Imperial Maritime College, 28
- Imperialism, 6, 7; British, 13; control over land, necessity of visual (re)inscriptions and framings of space and time, 107; cultural violence of, 14, 104, 106, 125; territorial, 2; violence of, 107. *See also* Colonialism
- Imperialist: discourse, 117; fantasies of boundless possession, 122; inquiry into native work, 118–119; violence of culture, 125. *See also* Orientalist
- Indigenous: alternative self-images, 4; art, 11, 43, 53, 60, 63; art forms, 11; artists, 10; audience, 54; collecting, 4; collectors, 4; cultural history, 6, 11; cultural responses, 5, 11; cultures, 45; elite, 46, 78 n.74; heritage, revaluating, 63; identity, 9, 11; interventions, 5; manipulation of Western codes, 10; painters, 4; people, 32, 33; political movements, 50; responses, 3, 9, 16; traditions, 48, 53, 54; women, 7, 8, 13. *See also* Alternative images; Speaking back
- Ingres, J. A. D., 148, 153
- Interruption, 3. *See also* Speaking back
- Irving, Washington, 200 n.30
- Islam, 104, 119, 121; as a religion, 23, 29
- Islamic: architecture, 81, 90; arts, 61; city, Orientalist tropes, 80; cultural values, 16; cultures, 3; decorative arts, 59; injunction against figural representation, 192, 201 n.36; past, sought by Regnault in Granada, 135; piety, 50–51; reformist movement, indigenous journal, 73; ritual, 80; veiling practices, 195; worship, 10. *See also* Muslim; Muslim space
- Istanbul photographers, 26
- Jekyll, Gertrude, 109, 118
- Jerichau-Baumann, Elisabeth, 191, 201 n.35
- Jihad, 70
- Khalil Bey. *See* Halil Bey
- Khalil, Mahmoud, 4
- Landscape: North Africa depicted in Western conventions of, 122; painting, 13; painting, Algeria, 124; painting in colonial context as double framing, 123; picturesque, 13; politics of, 12; Western, 116; and worlding, 107, 125. *See also* Pictorializing; Picturesque, exotic
- Landscapes: Fez, 51; Orientalist, 119
- Lane, Edward, 200 n.19
- Lefebvre, Henri, 80, 81, 85
- Leitner, Gottlieb, 82, 83, 84
- Lewis, John Frederick, 179, 188; portraits of Ottoman leaders, 192
- Lewis, Reina, 6–7, 15, 118, 179–181, 198 n.6, 203 n.58
- Library of Congress, 26
- Lyautey, Hubert, 44, 45, 47, 52, 74 n.5, 75 n.16; progressive urbanism of, 53, 54
- Maghreb, 57; painters of the, 5, 9, 43
- Maghrebian, 43, 71, 73; artistry, 59; culture, 51, 53; decorative art, research into fostered by French colonial interests, 60; painterly identity, 67; women, 39, 50
- Male: audience and harem fantasy, 179; passivity, 8; potency and militarism, 159; spectator's identification with the master of the harem, 198 n.8. *See also* Identity
- Mammeri, Azouaou, 9, 43–59, 67, 68, 74, 75 n.n. 14,15, 76 n.38; as a “Franco-

- Mammeri, Azouaou (*continued*)
 philic imitator," 10; one-man exhibition in Paris, 1921, 48; scenes of Muslim religious life, 49; teacher Léon Carré, 62
- Marçais, Georges, 67, 71, 77 n.54, 78 n.72
- Masculine: fantasy, 7, 8, 181; fantasy, Browne's paintings as threat to, 197; fantasy of sexual tropes, 15; harem fantasy, 186; and Orientalism, 14; spectatorship, 198 n.8; subjectivity, 2, 8, 14; vigour, 161
- Masculinity, 8; Arab, 14; exotic Oriental, 132, 156, 165; feminized, 15; French military, 132, 164, 165–166; martial, European male self, 165; qualities of civilization and cruelty in Regnault's representation of Arab, 141; stoic, 15. *See also* Eastern despotism
- Miniature, 62, 72; Islamic, 59, 71; Mughal, 67; Mughul and Persian, 10, 44, 65; Oriental, 68; Persian, 60, 67; portraits by Ottoman artists, 192; tradition, influence on Walker's portraits, 193; traditions, 69
- Miyoshi, Masao, 41 n.21
- Modernist, 44
- Modernization, 26, 28. *See also* Reforms
- Moor, 153, 155, 156
- Moorish: Spain, 132, theme, 140
- Moors, 14, 134, 135, 136, 139, 157, 167 n.7; from Andalusia, 71
- Moroccan, antiquity and history, 53
- Mosque-as-image, 84, 85
- Mosques, 33; Badshahi Mosque, Lahore, 81; Brick Lane, London, revising older religious space, 100 n.36; British, 95; Central London Mosque, Pan-Islamic symbolization, 91; Central London Mosque, Regents Park, 12, 85–91, 93, 94, 96; interiors, Turkish and Egyptian, 51; Mohammedi Park Masjid Complex, West London, 12, 91–94, 100 n.30; perceived as an unfamiliar and threatening reorientation of space, 94; in post-colonial Britain, 11; purpose built, 100 n.36; Shah Jahan Mosque, Woking, 81–85, 91; as testimony to the reclamation of colonial history for the diasporic Muslim, 85
- Moulin, Jacques-Antoine, 152, 154
- Muslim: burial ground, 84; community, London, 90; community, Woking, England, 11, 84; diaspora, 79; elite, 44; identity, 11–12; nations in Britain, 12; population, 33, 84, 85; tradition, 91. *See also* Islam; Islamic
- Muslim space, 12; as fixed cultural form, 11, 79–81, 84, 88, 94; typology of, 95
- Najd collection, 4
- Namatjira, Albert, 75 n.31
- National culture, 10
- Nation-space, 6; challenge to Britain's, 12, 79, 95
- Native guides, 112
- Neocolonialism: and the inherited effects of racial discourses in contemporary culture, 95. *See also* Colonialism; Post-imperial histories
- Nochlin, Linda, 3, 5, 8, 17 n.5, 18 n.n. 14, 18, 39 n.5, 106, 120, 168 n.14, 171 n.31, 198 n.8
- North Africa, 142
- North African: genre pictures, 148; identity, 155; paradise, Regnault and Clairin, 166
- Occidental: soldiers, 157; women, 182
- Occidentalism, 54. *See also* Orientalism
- Occidental painting, 59. *See also* Visual
- Odalisque, 2, 7, 172; reclining, 25, 148, Regnault's sensually disempowered, 149, 180, 197. *See also* Harem; Women
- Orient: imaginary, 146, 153, 182; imagining the, 164
- Oriental: femininity, 6; identity, 59; man, 157, 165; men, 185; soldiers, 157; themes, 160; woman, 7; women, 182. *See also* Women
- Oriental Institute, London, 83
- Orientalism, 2, 3, 4, 5, 6, 8, 9, 14, 25, 97, 141; academic, 5; in America and

- Australia, 4; British, 82; discourse that positioned Islamic Orient against Christian Europe, 118; established tropes of, 161; European, 104; iconography of, 65; "imaginative geography," 5; literary, 2; messages to, 22; of modern life, 140; sphere of, as imagined realm of freedom, 161; visual languages of, 11. *See also* Colonialism; Occidentalism
- Orientalist: accounts incomplete, 26; art, 21, 55, 57, 155; art, female spectatorship for, 176 n.71; categories, 7; convention, 70; details, 25; discourse, 5, 12, 17 n.3; eroticism, 185; exoticism, 10; gaze, 10; history painting, 132; imagery, 2; and internal colonization in America, 17 n.11; mosque, 11; negative stereotypes, 9; painters, 23, 25; paintings, 6, 22, 23, 65, 117; photography, 74 n.2, 152; picture, 43; representations, 6, 25, 155, 179; stereotypes, 6, 8, 10; studies, 17; techniques, 84; tradition, 51; visual culture, 2, 5, 6, 7-8, 9, 16; watercolors, 141, 144, 160, 161; and "Western" perspective, 21, 29; women, 2, 197. *See also* Imperialist
- Osborn, Emily Mary, 110, 119, 126 n.6, 128 n.25
- Osman Hamdi Bey, 9, 24, 25, 26; painting, 10, 21, 40 n.10; religious figures, 29; as student in Paris, 22; subjects of paintings traditionally clothed, 23
- Ottoman: army, 26; courts, 192; culture, 31; discourse, 22; Empire, 6, 26, 31, 40, 135; family and honorific portraiture, 195; intellectual, 23; message in, 18 n.13; modernization and Westernization, 26, 31; patron, 1; pavilion at the Exposition Universelle, Paris, 1867, 192; Regency of Algiers, 60; rulers, 26; society, 2, 29, 31; women, 7, 16, 22; women and Western fashion, 194. *See also* Turkish
- Parkes, Bessie Rayner, 108, 109, 111, 113, 127 n.21, 129 n.42; essay on working women, 1861, 112, 114
- Perspective: subtle distortions of, 67; as symbolic form (Panofsky), 67
- Photographs: portrait, 195; postcard, of harem women, 195
- Picasso, Pablo, 37, 38
- Pictorializing, 128 n.37; of Algeria, 114. *See also* Landscape
- Picturesque, exotic, 122. *See also* Landscape
- Plurality of voices, 3. *See also* Dialogue; Speaking back
- Poetics of space, 5
- Portraits: harem, 181, 191; of Ottoman leaders, honorific and diplomatic functions, 192-193
- Postcolonial, 96; culture, 11; identity, 8; perspective on Racim's art, 72; space, 95; theorists, 95; theory, 95; writers, 179. *See also* Colonial; Imperial
- Postcolonialism, 2, 79, 95; contested history, 3. *See also* Colonialism; Diaspora
- Postimperial histories, 95. *See also* Neocolonialism
- Pouillon, François, 69
- Precolonial: buildings and monuments of Algiers, 65. *See also* Colonial
- Racim, Mohammed, 6, 43, 59-73, 76 n.41, 77 n.60; art as "indigenous neotraditionalism" and national identity, 9, 44; awarded the Grand prix artistique de l'Algérie, 1933, 69; as draftsman, 60; European tutelage, 61; illumination work, 61; imaginary counternation, 11, 73; nostalgic recovery of a precolonial past, 63; repudiating colonial modernity, 72; reviews of Racim's exhibitions in Algiers and Paris, 72; as traditionalist, 10
- Racim, Omar, 60, 61, 68, 69, 76 n.49, 77 n.60
- Raises, 11, 71; Hamidou, 71
- Realism, mimetic: indigenous mastery of, 9; painting, 43; "reality effect," 11. *See also* Ethnographic
- Realist: mimesis, 61; mode, 54; Orientalisms, 132; painting, 55, 57

- Reforms: from education to artistic production and military, 26. *See also* Modernization
- Regnault, Henri, 14, 131–178; and the Alhambra, 133; cut off from his preferred North African milieu, 143; desire to become man of action, 163; escape from bourgeois convention, 155; Hasan as figure of Orientalized self-absorption, 165; Hasan as unstable point of identification for, 165; mounting enthusiasm for Islamic artifacts and cultures, 131; self-critique and self-affirmation, 156; as virtuosic draftsman and gifted colorist, 132; won the Prix de Rome, 1866, 132
- Regnault, Victor, 133, 134, 137, 167 n.7
- Resistance: cultures of, 95. *See also* Indigenous; Speaking back
- Richon, Olivier, 198 n.8
- Riza Pasha, 183
- Sachko Macleod, Dianne, 4, 17 n.8
- Said, Edward, 3, 5, 17 n.3, 18 n.15, 21, 39 n.5, 41 n.28, 83, 88, 95, 99 n.8
- Smith, Annie Leigh, 111, 119, 125 n.3
- Smith, Barbara Leigh. *See* Bodichon, Barbara
- Speaking back, 18 n.12, 31, 125. *See also* Counternarratives; Dialogue; Indigenous; Interruption; Plurality of voices; Resistance
- Speaking within, 125
- Spivak, Gayatri Chakravorty, 13, 19, 39, 41 n.29, 95, 104, 107, 108, 112, 113, 126 n.n. 10, 11, 127 n.18, 128 n.29, 130 n.55; making sense of a discontinuous and alien landscape, 122; texting, textualising, 106, 125. *See also* Worlding
- Subaltern, 10, 65, 81
- Subjectivity, 103
- Sultan Abdülhamid II, 6, 9; 51; intention of photographs to present rejuvenated image of empire, 31, patronage, 16; photographs provide an imperial image reflecting the empire in progressive light, 30–31; photography albums to National Library of the United States, 25, 26, 29, 30, 40 n.11; 202 n.48
- Tangier, 135
- Third Space, 12, 97, 100 n.41. *See also* Bhabha, Homi
- Tourist literature, 104, 107, 109, 119, 129 n.42; market, 195; Murray's guidebook, 190; Western predilection for locations well-known from guidebooks, 116. *See also* Travel
- Transnationalism, 101 n.47
- Travel: diaries, women's, 181, 186, 190; diaries, women's, ethnography and fantasy coimplicated in, 196; writers, 183. *See also* Diarists; Tourist literature
- Trope, 7; dominant, 15; sexual, 15, 181. *See also* *Arabian Nights Tales*
- Turkish: art, Western influences on, 192; elites and studio photography, 195; ladies, 182; women, 189. *See also* Ottoman
- Visual: conformity, 53; culture, 13, 104; spectacle, Algeria's, 108; stylistic equivalent, East and West, 11. *See also* Alternative images; Occidental painting
- Wales, Princess of (Alexandra), 186
- Walker, Mary Adelaide, 1, 16, 181, 191, 193, 196, 197, 199 n.n. 12, 14, 202 n.42; portraits determined by her sitter's tastes, 193, 194; portrait sitters, 201 n.34; Western preconceptions challenged, 194
- Western: aesthetic models, 44; art, 115; artist, 8; canon, 5; colonialism, 13; cultural forms, 9, 11; cultures, 4, 7, 16; discursive constructions, 2; fantasies of Algeria, 117; female subjectivity, 8; femininity, 7; feminism, 13, 104; iconography employed by Racim to express a nationalist aspiration, 72; influence on Mammeri's paintings, 10; masculinity, 15; misconceptions, 5, 6, 29; modernity, 121; modes of seeing, 59; mythology, 2; Orientalism, 1, 2, 4, 5, 6, 8, 10, 16;

- pictorial conventions, 13, 124; pre-conceptions, 1; preconceptions of the sexualized harem, 182; representation, Orient imagined through, 155; representations, 6, 106; representations of the East, 98; stereotype, 15; stereotypes of oppression through harem system, 18 n.13; style painting traditions, 9; technologies, 72; viewpoint, 5; vision, 116; visions and methods, 51; visual systems and artistic protocols, 123; voyager's fantasies of solitude, 112; women's preconceptions of the harem, 190
- Wilkie, David: portrait of Mehmet Ali Pasha, 192, 202 n.39
- Women: domestic spaces, 38; in domestic and public space in Hamdi's paintings, 23, 25; education, 29; native, 112, 113; objectification of Eastern, 181; Orientalist painters, 7; Orientalists, 179; travelers, 183, 185; working, 29. *See also* Female: militant subject; Feminine: desire; Feminism; Harem; Odalisque; Oriental
- Women's: Art education in the Ottoman Empire, 39 n.7; higher education, 110; movement, Britain, 109; organizations, Britain, 109; Orientalism, 7; rights, 110, 125; travelers and Western travel narratives, 128 n.28
- Worlding, of Algeria, 103, 104, 106, 107, 108, 112, 114, 121, 125. *See also* Spivak, Gayatri Chakravorty
- Yildiz Palace, 193
- Zeineb, patron, 1, 193, 195, 201 n.34, 203 n.56; desire for latest Parisian fashion in her portraits, 193