

Table of Contents

Acknowledgments	8
Notes on Transliterations, Translations, and Dates	10
Abbreviations	11
Glossary	13
1. Introduction	16
1.1 Terminology	23
1.2 State of Research	24
1.3 Research Questions and Methodology	27
1.4 Structure of the Book	29
2. Turkish Style as a Precursor of Neo-Moorish Style	30
2.1 <i>The Turkish Kiosk in Tsarskoe Selo</i>	32
2.2 <i>The Turkish Bath in Tsarskoe Selo</i>	35
2.3 <i>The Turkish Cabinet at the Marble Palace</i>	41
2.4 <i>The Asiatic Room at the Catherine Palace</i>	44
2.5 Turkish Style and Neo-Moorish Style: Differences and Similarities	46
3. Early Neo-Moorish Architecture, 1830–1845	50
3.1 The Rediscovery of the Islamic Architecture of al-Andalus	53
3.2 Spain, Andalusia, and the Alhambra in Russian Culture	56
3.3 Lectures on Islamic Architecture at the Imperial Academy of Arts	58
3.4 <i>Two Interiors at the Grafaskaia Slavianka Manor</i>	59

3.5	<i>Aleksandra Fiodorovna's Bathroom at the Winter Palace</i>	67
3.6	<i>The Neo-Moorish Interior at the Villa of Aleksei L'vov</i>	73
3.7	<i>The Neo-Moorish Bedroom at the Villa of Ivan Pashkov</i>	76
3.8	Books as Transfer Media, and Briullov as a Pioneer of the Moorish Revival ...	79
4.	Studying the Alhambra On-site, 1845–1865	80
4.1	Russian Architects in Granada	81
4.2	Aleksandr Krakau's Alhambra Album	85
4.3	Pavel Notbek's Alhambra Models and Plaster Casts	91
	Living and Working in Granada	95
	Notbek's Collection in St. Petersburg	99
	The Collection as a Didactic Device	139
4.4	Karl Rakhau and Karl Kol'man's Study of the Tower of the Princesses	141
	Traveling in Western Europe and to the Holy Land	142
	Exploring Spain and the Alhambra	144
	Restoring the Tower of the Princesses	146
	Reflecting the "Moorish Style"	157
4.5	<i>The Oriental Living Room at the Iusupov Palace</i>	159
4.6	<i>The St. Mary Magdalene Chapel at the Bariatinskii Mansion</i>	165
4.7	<i>The Neo-Moorish Dining Room at the Villa Stieglitz</i>	169
4.8	Use of the Neo-Moorish Style and the Diversity of Orientalizing Styles	175

5. Popularity of the Neo-Moorish Style, 1865–1917	178
5.1 Knowledge and Reception of the Alhambra in the Second Half of the Nineteenth Century	178
5.2 <i>The Neo-Moorish Cabinet at the Villa San-Galli</i>	183
5.3 <i>Maria Pavlovna’s Boudoir at the Vladimir Palace</i>	187
5.4 <i>The Muruzi House</i>	194
5.5 Architectural Alhambrismo from 1874 to 1911	202
 6. Conclusions	 211
6.1 Eclecticism and Neo-Moorish Style	211
6.2 Traces of Russia’s Own Orient in St. Petersburg’s Architecture	212
6.3 Essential Elements of Russian Alhambrismo	213
6.4 Design and Production of Alhambresque Decorations	215
6.5 Transfers and the Reproductive Continuum	216
 Annexes	 220
Catalogue	226
Bibliography	269
Image Credits	300
Index of Persons	302