

Original Research Article

The Mediating Role of the Ottoman Empire in Transferring Western Artistic Modernity to Qajar Iran: A Comparative Study of Artistic Transformations in the Eighteenth and Nineteenth Centuries

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Abstract

The emergence of visual modernity in Qajar Iran has often been explained in historical and art-historical scholarship as the result of a direct encounter between Iran and European aesthetic concepts. However, a comparative examination of the routes through which these concepts travelled reveals that the decisive mediating role of the Ottoman Empire, acting as an active cultural filter and an initial locus of localization, has largely been overlooked. The central problem addressed in this study concerns the actual trajectory through which visual modernity took shape in Iran and the factors that enabled the formation of a distinctive, multilayered version of modernity during the Qajar period. Accordingly, the study assumes that visual modernity in Iran was not the outcome of direct transmission from Europe but the result of a circulation of visual concepts from Europe to the Ottoman Empire and subsequently to Iran, during which the Ottomans functioned as agents of adaptation, refinement, and cultural alignment with the Islamic world. This research aims to reconstruct this multi-stage trajectory and to explain how modern visual concepts were reinterpreted within the Shi'i tradition, courtly structures, and Iranian aesthetic sensibilities. Employing a descriptive-analytical method based on documentary study, comparative visual analysis, and the examination of cultural transfer networks, the findings indicate that European artistic concepts were first tested and adapted in Ottoman artistic institutions before being transferred to Iran in a culturally modified form. Iran, in turn, re-localized these adapted concepts by integrating them with its own traditional, religious, and aesthetic frameworks, thereby producing the hybrid visual styles characteristic of Qajar art. Ultimately, the study concludes that Qajar visual modernity was neither a mere imitation of the West nor a rupture with tradition, but the outcome of a multilayered process of conceptual circulation and creative localization within an inter-civilizational sphere linking Europe, the Ottoman Empire, and Iran.

Keywords: *Visual Modernity, Circulation of Concepts, Ottoman Empire, Artistic Localization, Qajar Art.*

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Introduction

Nineteenth-century artistic developments in the Islamic world, particularly in Qajar Iran and the Ottoman Empire, were shaped by direct and indirect encounters with Europe; however, most existing studies have examined these two experiences separately and within the framework of the dualistic “East-West” relationship (Barkçin, 2017). Such a narrative ignores the mediating and multi-layered paths of transmission of visual modernity and presents Qajar art as either a direct imitation of Europe or an independent and disconnected response to Ottoman developments. The issue addressed in this study is this theoretical and historical vacuum: the contribution of the Ottoman Empire as an intermediary link and channel for the transmission of Western artistic modernity to Qajar Iran has not been systematically explained (Bilim, 1999). The necessity of conducting this research can be explained in several ways. First, the remaining visual documents from both empires, from the Topkapi albums and Ottoman academic paintings to the Golestan album house and the works of Qajar painters, show structural and technical similarities that cannot be attributed solely to Iran's direct contact with Europe. Second, recent research in the field of cultural transmission and comparative art history emphasizes the role of intermediary regions in the circulation of ideas and forms, but in the case of the Ottoman-Iranian relationship, this role still remains at the level of scattered evidence. Third, understanding the mechanisms of this transmission helps to reinterpret the visual identity of Qajar Iran and shows that Iranian modernity was not a crude imitation of the West, but rather the result of a multi-stage process of localization (Özdemir, 1997). The main aim of this research is to reconstruct the indirect transmission routes of Western artistic

modernity from Europe to Iran through the Ottoman Empire and to explain the role of this empire as an active intermediary in this process. To achieve this goal, the research attempts to show which modern elements, through a comparative analysis of visual evidence, diplomatic documents, and bidirectional travelogues, such as linear perspective, chiaroscuro, secular portraiture, lithography, and Baroque and Rococo decorations, were first domesticated in Ottoman workshops and schools and then transferred to Qajar Iran. Accordingly, the research questions are posed as follows: First, what role did the Ottoman Empire play in the transmission and re-creation of Western artistic modernity? Second, which visual components of modernity were first absorbed and modified in the Ottoman environment and then used in Qajar Iran? Third, the main routes and channels of this transmission From artists' migration to illustrated albums and diplomatic exchanges What has it been? And fourth, how did this transition lead to the formation of specific composite styles and visual identities in Qajar art? The present introduction, by posing the problem, necessity, and goals, provides the path to the discussion and lays the necessary groundwork for the comparative analysis of visual and historical evidence in the subsequent sections of the article.

Research Method

Research Methodology of this Historical Research—It is comparative and based on qualitative analysis of documents and aims to reconstruct the indirect transmission routes of visual modernity from Europe to Qajar Iran through the Ottoman Empire. The research data includes three categories of sources: Ottoman visual documents from the Tanzimat period, visual documents from Qajar Iran,

and historical texts such as travelogues and diplomatic correspondence. The samples were selected purposefully from works that were historically in the common range of the two empires and that allowed for direct comparison in terms of style and technique. Data collection was carried out through viewing digital and printed copies of the works, studying historical sources, and reviewing contemporary research. Data analysis proceeded in three stages: first, visual analysis of technical elements such as perspective and chiaroscuro, then comparative analysis between Ottoman and Qajar examples to identify similarities and transmission routes, and finally, matching visual findings with written documents to identify the role of artists, networks, and intermediary cities. This method allows us to more accurately elucidate the two-stage process of indigenization of modernity in Ottoman and Qajar Iran and the mediating role of the Ottoman Empire.

Research Background

Research on the transmission of artistic modernity to Islamic empires in the nineteenth century has mainly followed two independent paths. First, works that examine visual developments in the Ottoman Empire in direct connection with Europe, considering it as the first space for absorbing Western techniques; and second, studies that analyze the development of Qajar art as a result of Iran's direct encounter with Russia, Britain, and France. Despite the breadth of these two areas, there is no systematic research to date that has examined the Ottoman role as a mediator of transmission between the West and Iran in a comparative manner and based on visual documents.

In the field of Ottoman studies, Shaw (1991) analyzes illustrated court albums to show how Ottoman painting

during the Adjustment period was transformed under the influence of linear perspective and European portraiture, and the trend toward realism increased. Hamadeh (2008), in their study of Istanbul architecture, emphasizes that European Baroque elements were absorbed and reproduced in palaces such as Dolmabahçe from the early 19th century. Theoretical Studies of Erinç (2013) and Tansuğ (1991) have also assessed Ottoman modernity as mainly “formal” and “from above” and have considered its process of localisation to be limited to the court environment. Although these works outline the formation of modern Ottoman art, they have not examined the routes of these models' exit from the Ottoman Empire and their entry into Iran. In the context of Qajar art, as well, Baharloo et al. (2020) have examined various and novel themes, the best manifestation of which is found in the “Court Figurative Painting” school. Despite the importance of these studies, none of them have considered the role of the Ottoman Empire in the transfer, except as a political neighbor, and have considered Qajar modernity merely as part of the “Iran-Iranian” relationship. “The West” has analyzed. A few limited studies have also addressed Iranian-Ottoman cultural relations, but neither at the visual level nor in the form of comparative analysis. Although these types of studies help to understand the cultural ties between the two empires, they do not reveal the mechanism of transmission of visual forms. The results of all previous studies show that three fundamental gaps still remain: First, the lack of visual analysis—Comparative analysis between Ottoman and Qajar examples; second, the absence of historical examination of transmission routes such as lithography, illustrated albums, travelogues, Baghdad and Tabriz as intermediary cities; and third, the lack of a clear theoretical framework on the

Ottoman role in the “recreation” and “re-export” of European modernity.. The present article is designed to fill precisely these gaps. Unlike existing studies that have often examined the relationship between Qajar and Ottoman art in parallel or independently, this study, with a comparative approach and based on visual documents from the two empires, shows that many modern techniques and forms were first localized in the Ottoman space and then entered Qajar Iran through cultural, political, and artistic networks. As a result, this article, instead of the dual model of “Iran–The West, the triple model of “Europe”–Ottoman–proposes “Iran” and redefines the role of the Ottoman Empire as a decisive intermediary link.

Theoretical Foundations

• Patterns of the transmission of artistic modernity from Europe to Iran through the Ottoman empire

In Ottoman studies, the process of Westernization has been studied mainly in the framework of the theory of “cultural imperialism” and “gradual penetration”. Kodaman (1980), emphasizing the difference between the European colonial method in the Ottoman Empire and in Africa and India, argues that due to internal rivalries and the impossibility of dividing the Ottoman Empire militarily, the European powers were content with economic and cultural influence through commercial, educational, and artistic privileges. According to him, the main goal was to separate the Ottoman elite (intellectuals, military and artists) from the native culture and transform them into carriers of Western ideology; a process that accelerated from the late eighteenth century with the sending of students and artists to Europe, but instead of the real transfer of

knowledge and technology, it mainly resulted in “intellectual dependence” and formal imitation led to (ibid., 25). Ökten (2017, 43), focusing on the identity crisis resulting from this encounter, considers the Ottoman Empire to have been a dynamic empire with a traditional-Islamic structure until the 16th century, after which it gradually lost its power and dynamism in the face of the geographical and industrial advances of Europe. In his view, Westernization was not a free choice, but a forced response to the new world order that forced the Ottoman Empire to rethink its traditions and ultimately led to the denial and rejection of part of its historical identity. These perspectives, while accurate in their analysis of the internal and external causes of Ottoman Westernization, have two fundamental limitations: first, they focus mainly on direct Euro-Ottoman channels and ignore the Ottoman role as a re-exporter of Western models to its eastern neighbors; second, they completely ignore the impact of these mediated Ottoman models on artistic developments in Qajar Iran. The present article stands in the exact opposite of these limitations: in contrast to previous approaches that consider Ottoman Westernization as an endogenous phenomenon or simply a phenomenon received from Europe, this study argues that the Ottoman Empire in the nineteenth century was not only a consumer, but also an active producer and re-exporter of Western artistic modernity to Qajar Iran. Hence, rather than repeating the binary model of “Europe-Ottoman” or “Europe-Iran”, it proposes a dynamic triple model of “Europe-Ottoman-Iran”, in which the Ottoman Empire acted as a workshop for the localisation, filtering and redistribution of modern techniques and art forms (from perspective and chiaroscuro to Baroque-Rococo decoration and lithography), thus playing a decisive role

in the formation of Qajar visual modernity. This comparative-historical approach, drawing on the shared visual and archival evidence of the two empires, fills a gap in the literature of Ottoman and Iranian studies and redefines our understanding of the complex processes of cultural transmission in the nineteenth-century Middle East.

• **Artistic innovations of the Ottoman Adjustment period and its role in shaping Qajar modernity**

The Adjustment Period (1839–1876) marked the beginning of an organized transformation in Ottoman art and culture; a transformation that not only led to changes in the educational and artistic structures of the empire, but also provided the basis for the transmission of a modified version of visual modernity to Qajar Iran. The issuance of the “Greenhouse Edict” in 1839 set forth a formal program for administrative, military, and cultural modernization, and led to the direct introduction of European artistic concepts and techniques into Ottoman court and educational institutions (Tunçay, 1989, 71). In the first half of the 19th century, the teaching of academic painting, including linear perspective, chiaroscuro, and anatomical drawing of the human body, was established first at the Humayun School of Land Engineering and then at the Harbiyeh School. The presence of European masters and the dispatch of Ottoman artists to Paris and Vienna including Shekar Ahmed Pasha, Suleiman Seyyed Bey, and Osman Hamdi Bey, played an important role in the transmission of Western techniques (Ayvazoğlu, 1989, 76). This process led to the formation of a kind of realism mixed with Ottoman cultural sensibilities; a version that was neither in line with European art nor rooted in earlier Ottoman traditions, but rather created a kind of “hybrid modernity” (Erinç, 2013, 23). This transformation did

not only occur in painting; in architecture and decorative arts, a new wave of Baroque, Rococo, and Neoclassical styles spread in palaces such as Dolmabahce and Beylerbeyi, creating new visual patterns that, despite their European origins, were localized in the Ottoman court context (Ghelichkhani, 2020). This fusion created a kind of “early Islamization” of European artistic modernity, a situation that later became important in the transmission of these elements to Iran, as the modified Ottoman version was more culturally and religiously acceptable to the Qajar elite. Visual evidence in the Topkapi albums and Ottoman collections suggests that techniques such as depth of field, aerial perspective, and secular portraiture had been experimented with and redefined in Ottoman painting before they reached Iran. These patterns were quickly transmitted to the Qajar milieu through artistic networks, travelogues, lithography, diplomacy, and the movement of artists between Istanbul, Baghdad, and Tabriz (Germaner, 1992, 75). Comparison of Ottoman and Qajar examples from academic paintings to architectural decorations of palaces shows that their technical and compositional similarities are not the result of direct transmission from Europe, but rather the result of decades of interaction between the two Muslim empires (Khatoonabadi, 2012) (Fig. 1). Therefore, the innovations of the Adjustment period should be considered the “first stage of indigenization” of European modernity; a stage in which raw Western modernity was modified, selected, and Islamized in the Ottoman Empire before entering Iran (Fig. 2). The resulting version of this process, due to cultural proximity, ease of transmission, and religious concord, was much more suitable for Qajar Iran than the European version. This caused the path of visual modernity in Iran

to pass through the Ottoman rather than the European route, and had a decisive influence on the formation of Qajar composite styles (Akbari & Mohammadi, 2019, 94) (Figs. 3 & 4).

• **The role of the Ottoman empire in modulating and reproducing visual modernity in Qajar Iran**

The discussion of the mediating role of the Ottoman Empire in shaping the visual modernity of Qajar Iran is not limited to the transmission of techniques; rather, it should be analyzed as a multi-stage process of “modification,” “recreation,” and “reproduction” of modern elements. Turkish scholars such as Tansuğ (1991) and Erinç (2013) Ottoman artistic modernity has often been described as superficial and lacking social support, because the arrival of European art in the empire was more the result of Western political and cultural pressures than an internal transformation. But this very “semi-accepted” and “hybrid” character of Ottoman modernity made it, from a comparative perspective, the most effective filter for transmitting modern visual concepts to Iran. In fact, Ottoman art in the nineteenth century produced a “mediated” version of European modernity: one that had been tested in palaces, military schools, and court circles, and that had been transformed through Islamic

codes. Ottoman art had been reinterpreted and its alienation somewhat diminished. This initial adjustment led to techniques such as linear perspective, chiaroscuro, secular portraiture, and even Baroque and Rococo architectural forms being redefined in a more culturally and religiously familiar environment before reaching Iran (Germaner, 1992, 121). For this reason, the Ottomanized version of these elements was more acceptable to Qajar society, which was still in the initial stage of encountering modernity, and faced less traditionalist resistance (Karabulut, 2010, 59).



Fig. 2. Horsemen and the Oasis of the Journey of Heroes, Wall paintings of the ancient civilization of the Ottoman empire.

Source: <https://parsstock.ir/pic-697979>



Fig. 1. One Thousand and One Nights (1853), with paintings by Sani'ul-Molk. Source: <https://shahrefarang.com/saniulmolk-1001-nights/#6832>



Fig. 3. The largest and most magnificent royal residence in Türkiye. Source: Author's archive.



Fig. 4. Salam Hall, Golestan palace.

Source: <https://hamyaar.ir/post/70036/kash-dar-hello-hall-Golestan-Palace/>

This process was not a simple Iranian imitation of the Ottoman, but a kind of “double reproduction”: first in the Ottomans, where raw European modernity was reinterpreted in terms of the values of the Sunni caliphate; and then in Iran, where the same elements were recreated through Shi‘i tradition, Islamic patterns, Iranian symbols, and Qajar court structures. The visual evidence of the Golestan Album, Akbari paintings, and architectural decorations in the Nasseri palaces all suggest that modern elements entered Iran not directly from Europe, but via Istanbul, Baghdad, and Tabriz, in the form of a modified Ottoman version. The Ottoman role can be seen as an “early indigenization workshop”; one that first tested modern elements on an experimental and comparative level and then exported a more workable version to Iran. This fact, the common

model of “Europe”→Iran, is insufficient, and the necessity of adopting the three-stage model of “Europe”→Ottoman→Iran; a model in which the Ottomans are not passive recipients but active mediators who refine, Islamize, and adapt modern content to cultural conditions. Iran’s political situation is preparing. Qajar visual modernity is not the product of direct exposure to Europe, but rather the result of “mediated modernity” through the Ottoman Empire; a modernity that was accompanied at each stage by a new layer of localization and reproduction, ultimately leading to the creation of Qajar composite styles (Delzende, 2016).

• **Tradition, art, and the possibility of recreating identity in the interactive framework of Iran-Ottoman-Europe**

The debate over the relationship between tradition and modernity in nineteenth-century Iran and the Ottoman Empire has often been framed in a reductionist dichotomy: either modernity has been interpreted as a complete break with tradition, or tradition has been seen as an obstacle to modern transformation. But the visual experience of the two empires shows that this dichotomy was neither sustainable in practice nor able to explain the complex reality of cultural interaction. Ökten (2017) emphasizes, tradition in Islamic societies is not simply a repetition of the past, but a mechanism for reproducing values and adapting to new conditions; tradition can act as a “selective filter”; that is, it neither fully accepts nor rejects modern elements, but reinterprets them with its own cultural codes. In both the Ottoman Empire and Qajar Iran, tradition played such a role. In the Ottomans, the introduction of oil painting, perspective, and Baroque architecture during the Adjustment period did not lead to the complete elimination of Islamic forms nor to the complete acceptance of European style; rather,

it resulted in a kind of combination between the Islamic symbolic system and new techniques (Hamadeh, 2008, 76; Erinç, 2013, 119). This “early Islamization” made the visual modernity that emerged in the Ottoman Empire, unlike the crude European version, not alien but compatible with the cultural sensibilities of the Islamic world. This same characteristic later paved the way for the transfer of these patterns to Iran. In Qajar Iran, too, the Shi‘i tradition, including symbols such as the lion and the sun, Ashura and Islamic images, played a similar role. When the modern, modified Ottoman elements entered Iran, they neither replaced tradition nor came into complete conflict with it; rather, in the workshops of Tabriz and Tehran, in the Golestan Album House, and in the architecture of the palaces, they were combined with Shi‘i themes and structures, creating a kind of “indigenized modernity.” The result was the emergence of styles that, on the one hand, employed perspective and lighting techniques, while, on the other, still carried Iranian narratives and symbols. From this perspective, what some theorists have described as a “crisis between tradition and modernity” actually became an opportunity for the re-creation of identity at the artistic level. Qajar and Ottoman art shows that the tripartite interaction between Europe, the Ottomans, and Iran did not lead to the elimination of tradition, but to its activation in the process of meaning production; so that the new visual identity was neither simply modern nor simply traditional, but the product of a multilayered dialogue (Baharloo et al., 2020). It is impossible to understand the artistic experience of the nineteenth century without considering the role of the Ottoman mediator. This empire was not only a conduit for the transmission of modern techniques but also provided a platform for the Islamic tradition

to encounter European modernity before it entered Iran, and for a modified and acceptable version to be created (Meriç, 1983). Qajar Iran, in a later stage, blended this mediated version with the Shi‘i tradition, thus creating a “twice-indigenized modernity”; a modernity that, contrary to reductionist narratives, was neither a threat to Iranian identity nor a passive imitation of the West, but rather a creative form of identity reproduction within the framework of the interaction of three civilizations.

• **The adaptive pattern of the circulation of visual concepts and the multi-layered localization of modernity**

A study of the historical interaction between Europe, the Ottoman Empire, and Qajar Iran shows that visual modernity in the Islamic world was shaped not by direct encounter but by a complex, multi-layered pattern of visual circulation (Akyüz, 1969). The theory of “circulation of concepts” in art studies emphasizes that concepts and forms undergo processes of selection, reinterpretation, and re-creation as they move from one cultural sphere to another, such that the final product cannot be considered the result of direct influence but rather the interaction of a network of cultures. This comparative pattern becomes more salient when we examine the path of visual modernity from Europe to Iran, not in a linear fashion but through the active mediation of the Ottoman Empire. In the first stage, Europe was the source of the transmission of new techniques and concepts such as perspective, chiaroscuro, academic painting, and the Baroque and Rococo styles. But these concepts could not be quickly assimilated in direct contact with the Islamic world and required a stage of adjustment and adaptation to be accepted in non-Western cultural contexts (Karabulut, 2008). The Ottoman Empire played

this role during the Adjustment period. In the Ottoman military and art schools, European visual concepts were redefined not in their raw form but within the framework of the court of the Sunni Caliphate (Moran, 1998). This initial process of indigenization, resulting from the combination of European teachings with Islamic motifs, produced a modified version of modernity that reduced the intensity of cultural alienation and made it more acceptable to Muslim societies. The second stage began when this same Ottomanized version of visual modernity was transmitted to Qajar Iran through a network of immigrant artists, illustrated albums, lithographs, travelogues, and diplomatic relations. This transition cannot be considered a simple imitation; rather, it was a kind of circulation of visual concepts in which Iran was confronted with a version that had previously been tested in a close religious and cultural environment and had been emptied of its initial sensitivities. This feature made it possible for modern concepts to be accepted in Iran without a strong confrontation with the traditional Shi'i system (Naipoglu, 2008). In the third stage, Qajar Iran not only received the modified Ottoman version but also recreated it within the framework of Shi'i tradition, national symbols, and local artistic structures. The Islamic motifs, Ashura motifs, the lion and sun symbol, and the aesthetic structures of Iranian painting were added as a new layer to the Ottomanized visual concepts, leading to the formation of a unique type of visual modernity that was neither a repetition of Ottoman art nor an imitation of European art; but rather the result of multilayered localization and creative reproduction of a common visual heritage. The comparative pattern of the circulation of visual concepts shows that modernity in Qajar Iran was the product of a networked and multi-stage

movement between three cultural domains: Europe as the origin of concepts and techniques, the Ottomans as the workshop of cultural adjustment and adaptation, and Iran as the field of the final recreation of these concepts in the form of Shi'i visual identity (Kodaman, 2005). This model not only provides a more accurate understanding of how modernity entered Iran, but also rejects the dualistic and reductionist narratives of "tradition/modernity" and shows that Qajar visual identity is the result of cultural interaction, selection, and creativity in a broad inter-civilizational space (Table 1).

• **The influences of western art and the role of Ottoman mediation in the transmission of visual concepts to Qajar Iran**

Throughout the history of artistic developments in Qajar Iran, many researchers have focused on direct European influences. In particular, in the field of transferring Western artistic concepts to Iran, they have focused on direct European influences (Mohammadi, 2024), especially in the field of the transfer of Western artistic concepts to Iran. Previous studies have mainly focused the role of influential Iranian individuals who transferred new artistic concepts to Iran through diplomatic and cultural interactions with Western countries. This transfer manifested itself, especially during the Qajar period, in the form of academic paintings, architecture, and new designs. However, in the present article, an attempt has been made to take a more comprehensive look at this process and to examine the indirect influences of Western art on Qajar art through the mediation of the Ottoman Empire. The Ottoman Empire, serving as a bridge between Europe and Iran, played a key role in the transmission of modern artistic concepts (Yilmaz, 2013). The Ottomans, before transferring these concepts

Table 1. Comparative pattern of circulation of visual concepts and multi-layered localization of modernity (European, Ottoman, Iranian). Source: Authors.

Stage	Origin/ Destination	Conceptual circulation type	Localization method	The resulting visual features
First stage	Europe→ Ottoman	Transfer of academic concepts and techniques: perspective, chiaroscuro, oil painting, baroque styles–Rococo	Early localization in the context of the Sunni Caliphate	The formation of a modified and Islamicized version of visual modernity
Second stage	Ottoman→ Iran	The circulation of visual concepts through immigrant artists, lithographs, albums, and diplomatic exchanges	Mediation and cultural filtering	Version culturally adapted And less challenging for Iranian society
Third stage	Qajar Iran	Reinterpreting Ottomanized Elements within the Framework of Shi'i Tradition and Iranian Aesthetics	Secondary localization/ creative re-creation	Qajar mixed styles

to Iran, introduced them into their own cultural space. They developed and then transferred to Iran. This transfer process, contrary to the popular belief that it is often attributed to, is a direct interaction between Iran and Europe. It was the result of the circulation of concepts from Europe to the Ottomans and then to Iran. For example, painting techniques such as perspective and chiaroscuro, which were characteristics of Western art, were first domesticated in the Ottoman Empire and then introduced to Iran. In this study, it has been noted that the visual modernity of Qajar Iran was not simply an imitation of Western art, but rather the result of a complex process of indigenization in which Ottoman art played an important role as a mediator and cultural filter. In fact, in this process, Ottoman art acted as a “modified stage” of Western modernity and redefined new concepts within the Islamic-Ottoman cultural framework. These concepts, after being adapted in the Ottomans, were transferred to Qajar Iran and, in combination with traditional and Shi'i Iranian elements, became unique artistic styles. Therefore, this article emphasizes that the visual modernity of Qajar Iran was not only not imported directly from Europe, but was transmitted to Iran

through the Ottoman Empire, which played a significant role in selecting and modifying Western concepts at that time. This multi-stage path led Qajar art to creatively combine new concepts with Iranian and Islamic traditions, creating new styles that, while modern, had deep Iranian cultural roots.

Conclusion

The findings of the research showed that visual modernity in Qajar Iran was not the result of a linear and direct process from Europe, but rather entered Iran through the Ottoman Empire and through a modified and culturalized version of modern concepts (Sevengil, 1962). Therefore, the answer to the first question is that the Ottomans played an active intermediary role and refined European modernity in their educational and cultural context before entering Iran. In response to the second question, it was found that the artistic innovations of the Tanzanite period included the formation of academic schools, the spread of European painting, and new architectural styles. It provided the necessary platform for the initial localization of modernity, and this adapted version was later more easily transferred to Iran. Also, in response to the

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