

PAINTINGS OF TURKISH RELIGIOUS STRUCTURES IN ISTANBUL THROUGH SOME WORKS OF THE ENGLISH ORIENTALIST PAINTER THOMAS ALLOUM MID 13th AH/ 19th AD CENTURY

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ABSTRACT

Thomas Alloum was an English artist, painter topographical engineer, and member of the Royal Institute of British architects. He designed several build structures in London such as the Christ Church in Highbury in 1850 and the library of William Brown, as well as a lot of structures in Liverpool (1857-1860). In addition he designed the tower of Saint Leo de Garis church, near Tottenham in 1860. Most of his structures followed the Gothic style, and he was known by his several topographical works which were used to illustrate travel books since 1820 when he traveled all over the United Kingdom and Europe. In 1834, he traveled to Istanbul and began to draw a lot of his paintings during his journeys through Anatolia, Syria, and Palestine. The outcomes of these journeys were published in 1838. In addition, he worked on church paintings in Minor Asia, which were published in two volumes by Robert Walsh. This paper examines the Turkish structures by Thomas Alloum during his stay in Turkey through several painting. In addition, it compares them to the remaining structures.

KEYWORDS

Thomas Alloum, Orientalist, Painting, Structure, Istanbul, architecture, Ottoman

المخلص

توماس ألووم هو فنان ومصور انجليزي، ومهندس طبوغرافيا، وعضو في المعهد الملكي للمهندسين المعماريين البريطانيين. صمّم توماس ألووم العديد من المنشآت في لندن منها كنيسة المسيح في هايبري سنة 1850م، كما قام بتصميم مكتبة وليام براوان، وصمم العديد من المباني أيضاً في ليفربول (1857-1860م)، كما صمم برج كنيسة القديس ليودي جاريس بالقرب من توتنهام سنة 1860م. وجاءت معظم منشأته على الطراز القوطي. وكان توماس ألووم معروفاً بأعماله الطبوغرافية المتعددة، والتي كانت تستخدم لتوضيح كتب عن السفر ابتداءً من سنة 1820م، فقد سافر إلى العديد من الأماكن منها جميع أنحاء المملكة المتحدة وأوروبا. وفي عام 1834م سافر توماس ألووم إلى استانبول، وافتتح العديد من الرسوم خلال رحلاته عبر الأناضول، وسوريا، وفلسطين، ونشرت نتائج هذه الجولة سنة 1838م، كما قام بتنفيذ مشاهد الكنائس في آسيا الصغرى، والتي نُشرت في مجلدين من قبل روبرت والش. يدرس هذا البحث العمائر التركية التي نفذها ألووم أثناء تواجده في تركيا في ضوء عدة تصاوير متفرقة في أكثر من ألبوم، كما تقوم الدراسة بمقارنة العمائر المرسومة بهذه التصاوير مع المنشآت المتواجدة بالفعل من حيث دقة التفاصيل المعمارية وقربها من الواقع.

الكلمات الدالة

توماس ألووم، رسوم المستشرقين، استانبول، عمارة، عثماني

INTRODUCTION

Orientalists¹ paintings before 1930 were substandard despite the emergence of this style since the beginning of 13th AH/ 19th AD century, as prices decreased and works became marginalized and less valuable in private museums. Orientalists tried to express the daily life on Arab lands, cities, and deserts as well as public and indoor scenes. These works were characterized by excess decorations, accurate painting, showing Arab furniture, courts, carpets, textiles, buildings and markets etc.²

The Orientalist artists were recruited by the Ottoman Sultans, and this was one of the most important sides of the glory of the state, when Sultan Mohamed II in 1479 AD asked the famous artist Giovanni Bellini to draw him. This painting is still preserved in the Academy of Fine Arts in Venice³. The Sultan was drawn in Sufi tings which characterized Bellini's works. On the contrary, artist Panturcio dismissed the oriental style which decorated consuls and embassies in Rome, at a time when his contemporary artist Ghazoli included several of oriental features, Arab faces and style in his wall paintings.⁴

Some orientalism theories argue that orientalist's paintings were better than those by Easterner artists, and that the orientalist portrayed the East better than the Easterners themselves. They expressed the traditions of Islam and Muslims through western concepts without any excesses.⁵

Artist Thomas Alloum (1804-1872) is considered one of the most important orientalist. He was an English artist, painter, topographical engineer, and member of the Royal Institute of British Architects. Alloum was born in the city of Lambeth, south of London, in 1804. He was trained under Architect Francis Goodwin from 1814 till 1826, then studied arts at the Royal Academy in London. He designed several build structures in the United Kingdom⁶, and was known by his topographical works as well as traveling all over kingdom and Europe⁷. He also produced many works and old sketches⁸ in New Zealand⁹.

Alloum was not an only architect but also a painter of natural scenes¹⁰ as he is considered one of the pioneers in the school of Orientalists paintings¹¹. He produced several works in

¹ The term "Orientalism" is derived from the word "Orient" meaning "East". It may mean that one is mixed with Eastern people and becomes one of them. In modern resources of modern arts, an orientalist means one who learnt the eastern sciences and languages. But the concept transcended that to include the study of archaeology, excavations, language, philosophy, arts etc. The first use of the word was in 1630, when it was used to refer to one of the members of the eastern church. In 1961, Atone Wood described Samuel Clark as an orientalist, meaning that he learnt some oriental languages. Murad Yahia, *Moğam āsmā' al-mostašrīqyn*, p.44.

² Juliet, *Behind Orientalism's Veil*, p.18.

³ Bahnasi Afif, *ālğmālyh fī ālfan āl-Ḥadīṭ*, p.77.

⁴ Bahnasi Afif, *ālğmālyh fī ālfan āl-Ḥadīṭ*, pp.78 – 79.

⁵ Juliet, *Behind Orientalism's Veil*, pp.20-22.

⁶ Among his works in the UK is the church of Haiberry in 1850. He also designed the library of William Brown and several buildings in Liverpool (1857–1860 AD), as well as the tower of St.Lio de Garis close to Tottenham in 1860. Most of his works followed the Gothic style. Parkinson, *Manchester*, p.100. In addition, he designed several works in the parks of Kingston and Ladbroke, and a terrace at the southern side of Ladbroke square in 1840 that was characterized in Georgian architecture. Moore, *Notting Hill*, p.10.

⁷ Parkinson, *Manchestre*, p.101.

⁸ A sketch is primary painting executed by free hand. It can be incomplete, and is usually used to show a special idea in the field of architecture . It is one of the most important skills of architects and artists.

⁹ Thomas, *Contributions to the Early History of New Zealand*, p.60.

¹⁰ Moore, *Notting Hill*, p.10-11.

Istanbul together with other orientalist painters¹². In 1834, he arrived to Istanbul where he was sent by Fetcher organization to work on the paintings of book *Constantinople and the Seven Churches of Minor Asia*¹³. He finished many paintings during his journeys to Anatolia and worked on the scenes of churches in Minor Asia, Syria, and Palestine. The results of his journey were published in 1838¹⁴.

This paper deals with the paintings of religious Turkish structures¹⁵ in Istanbul through Thomas Allom's paintings. It is worth noting that he painted the distinguished ones such as Āyāşūfiā, Sultan Ahmed, Süleymaniye, Şehzade, and the court of Nourismaniye Mosque.

1. Mosque of Hagia Sofia

1.1. The Exterior (Pl. 1)

When Mehmet II, who was known as Mehmet the Conquer, (1451-1481 AD), conquered Constantinople on 29 May 1453, he ordered transforming the church into a mosque. The main elements of the mosque such as the *mihrab* and *minbar* were added, the balcony was covered with golden cage which corresponds to the cabin, and it was called Hünker Mahfili.¹⁶ Half domes were built at its corners, and a crescent was added on its dome. So the Muslims in Turkey saw this mosque as a symbol of the conquest.

Pl. 1: Painting of the mosque of Hagia Sofia from outside.

Source: <http://m.bonhams.com/auctions/14680/lot/125>

¹¹ Orientalist painting is a series of beautiful plates by western artists who were interested in painting people and places in the Middle East, Turkey, and North Africa where some of them worked on translating Arabic books, and were interested in realism in painting of the East. Others were interested in romance; and most of them worked on both. Bahnasi Afif, *alġmālyh fī ālfan āl-Ĥadiġ*, p.77.

¹² Among them was Leon Geromi (1824-1904) and the painter Fosto Zonaro (1854–1929). Both produced several different scenes of the city and its people. Roy, *The Collectors*, p.358.

¹³ Brooks, *Thomas Allom (1804-1872)*, p.401.

¹⁴ Published in two volumes by Robert Walsh and Thomas Allom. See: Allom Thomas, Walsh, and others.; *Constantinople*, p1-2.

¹⁵ Scholar Mona Othman dealt with the paintings of religious Turkish structures in Ottoman manuscripts, but she did not study civil ones in the works of Orientalists. Othman Mona, Rosūm *al-‘maā’ir al-Diniyh*, p. 4 .

¹⁶ Ismail Sayed Ali, *Āyāşūfiā al-Kanish*, p. 13.

Technique: water colors on paper. **Dimensions:** 17.5 X 11.5 cm. **Date:** 1838-1840

Alloum painted two paintings of this mosque: the first one shows the mosque from outside¹⁷ with its minarets (Pl. 3) and domes with the name of *mosque of Hagia Sofia and the fountain of Seraglio*.” Robert Walsh commented “*He [the Sultan Mehmet II] caused a Minaret to be erected at an angel; to invite the Faithful to Prayer by the sound of the human voice; and having thus purified it from what he supposed to be superstitious and idolatrous emblems; he sat down cross-legged in the sanctuary.*”¹⁸

The artistic value of the painting is represented in keeping the dimensions, consistency, and totality of the general scene of the mosque from outside. It shows the important architectural details such as minarets and domes, as well as the general view of the square in front of the mosque with the fountain in the middle with its domed roof, structures surrounded, the nature of movement and elements of nature.

Analysis. Compared with the current state of the mosque (pl. no.4), it is clear that there are a lot of elements which are not there anymore. The nature of the place also changed, such as the fountain at the foreground of the painting, in addition to the buildings on the right and the left. However, most of the details from outside are very similar to the real state. In addition, Alloum preserved the rules of perspective, shadow and light, and depth in the painting of the mosque from outside, an artistic feature of all his paintings.

1.2. The Interior (Pl. 3)

The painting of the mosque from inside (pl.no.5) appeared as a whole view as Alloum painted the court of the mosque with the *qibla* wall in its architectural and decorative elements entitled "the mosque of Santa Sofia". He commented: "the first remarkable thing in the mosque is the high central dome that reached 180 feet, supported on four large pillars with half domes leaning on it, at its four corners four small domes with 26 windows opened at its neck¹⁹".

Pl. 2. Hagia Sofia Mosque, the exterior ²⁰

Pl. 3. Hagia Sofia Mosque, the interior.
Source: Walsh, Alloum, *Constantinople*, p. 43

¹⁷ Painting of the mosque of Ayah Sofia came in Ottoman manuscripts in the form of plans showing general details during different periods such as Shahnama Khan Selim. Othman Mona, *Paintings of Religious Structures*, p. 21–31, Plates 3, 142,163, 206, 232, 237.

¹⁸ Walsh, *Constantinople*, 46.

¹⁹ Walsh, *Constantinople*, p. 9.

²⁰ - All recent photos are of the authors.

Pl. 3: Technique. Water colors on paper. **Dimensions.** 19 X 12.5 cm. **Date.** 1838-1840

The artistic value of the painting highlighted in the distinctive architectural and decorative elements in the *mihrab*, the ancient niche of the church. There are some religious inscriptions in *Thuluth* script with the names of the four Caliphs, a part of the Caliph's chamber on the right, with an inscription plate in Arabic decorating the inside of the semi-dome over the *mihrab*. The old columns with their crowns support semicircular arches, and the some small windows open outside, while others open on the upper passage at the sides of the central dome from inside, in addition to the great height that characterizes the interior of the mosque despite keeping a lot of ancient Byzantine features such as columns, capitals and other architectural elements.

Pl. 4. Hagia Sofia, the interior

There is a painting of Hagia Sofia mosque from inside by artist and architect Jasper Fausti,²¹ who preserved the mosque during the era of Sultan Abdul Hamid II²² (1264-1266 AH/ 1847-1849 AD), ten years after the painting of the same scene by Alloum. There are some differences between the two paintings such as arcades on the right and the left of the painting, as well as inscription plates at the sides of the mosque from inside. Although the painting is found in Ottoman manuscripts, it was done by an European architect who was interested in some details that Alloum neglected as he was interested in painting the inner scene more than the architectural and decorative details.

²¹ Sayed Rabee, *al- Ťaşāūyr wa al-Manḥūtāt Biqasr*, p.31.

²² Othman Mona, *Paintings of Religious Structures*, p. 30, Plate 5.

Analysis. The modern photo of the mosque from inside (pl. no.6) shows several elements that Alloum neglected, most importantly the inscriptions inside the mosque that he painted inside rectangular shapes, while the photo shows them inside circular medallions hanging on the walls. Ancient paintings in Ottoman or foreign manuscripts proved that they were found before the time of Alloum. This may be because Alloum was not familiar with Arabic writings. However, he kept the rules of perspective, shadow and light, depth, and realism in his painting.

2. Painting of Süleymaniye Mosque in Istanbul 957-965 H. (1550-1557) (Pl. 5)

Alloum painted the mosque²³ of Sultan Süleyman from the inside (pl. no.8), he used water colors bordered with pencil. He started work in 957 H. (1550) for Sultan Süleyman the Magnificent²⁴ (926–974 H./1520–1568), and it lasted for seven years until 965 H. (1557). Architect Sinan Paşa was over sixty then, and he turned to the plan of the mosque of two half domes²⁵ to benefit from the knoll steps overlooking the Golden Horn.²⁶

Pl. 5. Photo of mosque of Süleymaniye 1838–1840 A.D. Walsh, *Constantinople*, p. 43.

Pl. 6. Süleymaniye Mosque, the exterior

Technique. Water colors on paper. **Dimensions:** 37 X 51 cm. **Date:** 1838-1840

Sinan's concept of the mosque was to be an independent unit with court provided with arcades and shadarwan. Its inner plan reflected its outer appearance. The diameter of its main dome is 26.5 m and its height 53 m. It is the highest dome in Istanbul after Haiga Sofia. The dome rested on four huge pillars, to increase its area from the side of entrance and *qibla*, half dome was added at each side at a height of 40 meters then widened by additional squinches.

²³ For the plan, architectural and artistic details of Süleymaniye mosque, see: Aslanapa, *Turkish Art and Architecture*, p.197 – 200; and Kuban, *Osmanlı Mimarisi*, p.277-294.

²⁴ The painting of the mosque of Süleymaniye are in Süleyman Manuscript. It is similar to the vertical perspective of the photo painted in 987 AH/ 1579 AD . see: Mona Othman, *Paintings of Religious Structures*, p.118– 119, plate 121.

²⁵The complex of Süleymaniye included the largest and first university since the era of Mehmet II. It also included 18 buildings as well as shrines. A new method and concept in theories of building cities were used. See: Kuban, *Osmanlı Mimarisi*, p.277-294.

²⁶ Aslanapa, *Turkish Art and Architecture*, p. 198.

The dome in the middle of the other five domes was the largest.²⁷ Thus, there was integration between the central area, the area of side aisles and the outer appearance cleared the inside of the mosque in details. There are four minarets at the four corners of the court, and at the back of *qibla* wall there is a square of burial with the octagonal shrine of Sultan Süleyman the Magnificent and his wife Alexandra Lisowska²⁸ known Hürrem Sultan.²⁹

The mosque is very clear through the details of domes and minarets, specially the dome at the front of the painting with half domes around and small domes as well as windows from outside. The two minarets overlook the square, while the only a part of the back minaret appeared with the characterized top. Concerning the area in front of the mosque, there is a crowd of people, some seated while others are moving and standing around. Cypress trees³⁰ are prevailing everywhere and matching together.

Analysis. We notice some defects in some architectural elements such as the body of the minaret is bigger than the original. In addition, Alloum did not care about the distances between windows because his interest was to draw the theme of the painting more than the details of the surrounding structures. He cared a lot for the rules of perspective, realism, shadow and light and depth (pl. 10).

(A) (B) (C)
Pl. 7. (A, B, C) A comparison between the details of Alloum's painting
& the present state of the of Süleymaniye Mosque

3. Painting of the At Square and the Mosque of Sultan Ahmed in Istanbul³¹ (Pl. 8)

Alloum painted At square in Istanbul between 1838 and 1840 (pl.no.11) entitled "At square or Hibudrum and Mosque of Ahmed."³² At the front of the painting there is a crowd of people in different positions, on the right they are seated talking to each other and in the

²⁷ The areas on the right and left were each covered with five domes, instead of the boring small domes. Sinan made an attractive uncommon creation represented in alternative small and large domes according to area. Aslanapa, *Turkish Art and Architecture*, p.199, İhsan Oğlu, Ekmel elddin, *Ottoman State*, p.704 -705 .

²⁸ Baltacı, *Hürem Sultan*, İslam Ansiklopedisi, Cilt 18 , 1998, s.498-500

²⁹ Aslanapa, *Turkish Art and Architecture*, p.200; Kuban, *Osmanlı Mimarisi*, p.277-294.

³⁰ Cypress trees are one of the types prevailing in Anatolia, and they were common in graveyards areas in Turkey because of its strong scent which covers the smell of dead bodies. In addition, it represents special importance in their ancient beliefs as it was a symbol of eternities for its greenness all over seasons, Maher Suad, *al-Fan al-Turky*, 1977.

³¹ Walsh, *Constantinople*, p.25.

³² Ibid, p.44.

middle riding their horses. At the back is the mosque of sultan Ahmed with its six graceful minarets, huge dome, and half domes. He also painted cypress trees and willow trees. The painting was at day as we find a source of light on the right. Its effect is clear on the top of minarets as well as top of trees and persons shadows. This mosque is known as the Blue Mosque,³³ the square is seen where festival held “At Square”, with the ancient Egyptian obelisk in the middle with its courses, entertaining column with three vivid.³⁴

Pl. 8. At square & Sultan Ahmed Mosque in
Istanbul, 1838–1840.

Pl. 9. Sultan Ahmed Mosque, the exterior

Walsh, *Thomas Allom's Constantinople*, p.23.

Technique. Water colors on paper. **Dimensions:** 23 X 45 m. **Date:** 1838-1840

The choice of location is very apt as we find all the details of the mosque with its minarets and domes, and all the details of the square including the Egyptian obelisks as well as part of structures on the other side.

Analysis. The change of nature of the place led to the disappearance of several elements found in the painting, but Allom neglected portraying the column. He was interested in showing other elements such as the two obelisks at the side of the square. He kept rules of perspectives, shadow and light, depth and realism (Pl. 12).

3.1. Painting of the interior of Sultan Ahmed Mosque 1012-1020 H. (1609-1617) (Pl. 10)

This painting represents the mosque of sultan Ahmed from inside between 1838 and 1840 AD (pl.no.13). Allom painted the huge columns supporting the main dome, half domes, and shallow domes. At the necks of the domes there are windows with horse-shoe arches. He painted crowds of people in different positions, some of them standing listening carefully to a person on a *minber*, may be the Ottoman sultan or a Friday preacher, others sitting and some praying.

³³ Mosque of Sultan Ahmed was called the Blue Mosque by one of the European travelers due to its façade which was covered with blue ceramic called Iznik ceramic. Özgüleş, *Fundamental Developments of 16th Century Ottoman Architecture*, p.7-8.

³⁴ Khalifa Rabei, *Fan al-şūr al-Şaḥşyah*, p.251

Pl. 10. Sultan Ahmed Mosque, the interior in 1838–1840 AD.

Walsh, Allom, *Constantinople*, p.23.

Technique. Water colors on paper. **Dimensions:** 23 X 45 m. **Date:** 1838-1840

The architect of the mosque was Mehmet Ağa. The complex of sultan Ahmed is the largest of Istanbul complexes. Work began in it in 1012 H. (1609) and finished in 1020 H. (1617), its area 64 X 72 m, diameter of its dome 23.50 m, its height 43 m. The dome is supported on four cylindrical pillars, each 5m in diameter called “elephant legs”.

Concerning the artistic value of painting, the painter portrayed day time where we clearly see sun light and its source from windows at the necks of domes. The scene in general full of realism in the crowd of people, their movements and positions.

A

B

Pl. 11. Sultan Ahmed Mosque,
the interior, present state.

Pl. 12. (A, B) Compared details

Analysis. We notice some differences between the painting and the original mosque (pl.no.14). The most important elements that disappeared in the painting is the moral paintings that covered the pillars supporting the dome of prayer hall (pl.no.15). Alloum was interested in painting the main elements represented in persons and their movements, which made him ignore some important details, especially the event of the speech of the sultan or Friday speech.

4. Painting of Şahzade Mohamed Mosque 950-954 H. (1544-1548) (P. 13)

Alloum named it “The Mosque of Şahzade” referring to his understanding of the difference between the great mosque and the mosque “masjed”. It was built as memorial of the killing of the Sultan’s son and upon the Sultan’s orders to be a place for his body so he named it mosque of Şahzade, meaning son of king.³⁵ Alloum said: “*This Mosque erected on the following occasion. The fame of Soliman the Magnificent was stained by murder of two of his sons, Mustapha and Selim by his own orders.*”³⁶

Alloum painted the scene from outside from the street leading to its yard directly. On the sides of the painting we see a building which looks like the Ottoman *Sebil* with its remarkable façade. On the left a façade of another building seems to be a school “*madrassa*” next to the mosque,³⁷ in addition to groups of people in different moving positions, riding, standing, seated or leaning. The artist gives a kind of activity and movement through paintings some animals such as horse ridden by one of the knights, and a dog running at the front of painting as well as different types of trees such as cypress tree that were common in Turkey. Robert Walsh mentioned the text commenting on the painting: “*the scene represents punishment of one of sellers cheated and sold stolen goods, all people in the scene seem to be interested in the event directing their faces to Mosque.*” He did not comment on the important structures included in the painting. Through the mosque’s general view, we can see various domes surrounding the central dome, with a crescent above each, as well as opened windows in the drums of domes. In addition, there are two minarets on the right and left of the painting. The most important milestones were the outer shape of mausoleums’ domes.

Pl. 13. Şahzade Mohamed Mosque 1838-1840 AD. Walsh, *Constantinople*, p.23

Pl. 14. (A, B) Şahzade Mohamed Mosque, the present state, a general view

³⁵ This narration differs from the narrations of Aslanapa and İhsan Oğlu, who agreed that the mosque was built as a memorial of şah Mohamed, son of Sultan Süleyman the Magnificent who died in Manisa at the age of 21. Aslanapa, *Turkish Art and Architecture*, p.196; İhsan, *Ottoman State*, p.704.

³⁶ Walsh, Alloum, *Constantinople*, p.23.

³⁷ Aslanapa, *Arts and Structures of Turks*, p.196.

Work in the mosque took four years. Each of its square's sides is 38 meters covered by a dome, its diameter 19 m, rested on four pillars, with four half domes around it. At each corner there is a small dome. The height of the dome is 37 m from the floor, the distance between each pillar 16.5 m. The mosque has two minarets; the height of each is 41.5m from the floor, in addition to the mausoleum dome that was built before the mosque.³⁸

5. The court of the mosque of Nuruosmaniye 1160-1169 H. (1747-1756) (Pl. 15)

This is considered the first mosque which reflects the European influences. Work began during the reign of Sultan Mahmud I in 1161 AH/ 1748 AD, and finished during the reign of Sultan Osman III in 1168 AH/ 1755 AD. It is located next to the covered market "Kapalı Çarşı" which is considered one of the biggest trade centers in Istanbul. The mosque is the only example with semi-circular court which looks like European structures. The inner area and the side riwaqs were covered with a large dome rested on arches. There are windows on the walls influenced by Europe as well as some foreign features. However the mosque kept its Ottoman identity³⁹.

Pl. 15. painting of the court in the mosque of Nuruosmaniye.
Walsh, Allom, *Constantinople*, p.23

Thomas Alloum was interested in painting the outer courtyard, with its architectural details of columns, domes, and small domes that cover the gallery surrounding the courtyard. The background of the picture shows the façade of the prayer house and part of the large dome that covers it. It also shows the lower part of the right minaret of the mosque. The picture clearly showed the details of the fine and general architecture. Thomas Alloum did not neglect to show that the time of the image was day, by using light beams in the middle and

³⁸ The mosque of Şahzade is very important as it represents the starting point of architects who came after Sinan. Aslanapa, *Turkish Art and Architecture*, p.725 – 726 .

³⁹ İhsan Oğlu Ekmel elddin, *Ottoman State*, p.624-625.

the luminous windows to the right of the picture. However, the comment on the picture in the above-mentioned book tells the movements of the group of people in the picture separately.

CONCLUSION

Alloum was interested in the choice of the location of the painting to have the best angularity for painting. Being an architect gave him the ability to express accurate details of buildings and their division according importance. Alloum also kept realism and animation in painting persons individuals or groups in different cases of movement, matching the painted place. He used deep and third dimension in foregrounds and backgrounds with an interest in the main element in painting. His interest was in the main elements in buildings, neglecting some small or secondary elements. In addition, Alloum was interested in showing modern European elements that appeared in Islamic buildings in Istanbul during that period, There are some differences in his paintings, as we find some missed elements in his paintings:

- A. the painting of Ayah Sofia from inside shows several neglected elements, such as the inscriptions that he painted in rectangular shapes, while photos show they are written in circular medallions seems to be hanging on walls, not executed on them. Ancient photos either in Ottoman or foreign manuscripts show that they were found long ago before Alloum's time. This may be due to the lack of his knowledge of Arabic writing. In spite of this, he maintained the rules of perspective, shadow and light, depth and realism in his paintings.
- B. We notice in the painting of the mosque of sultan Ahmed from outside a disruption in some important architectural elements: the body of the minaret was bigger than the original, this is clear in comparing the minaret with the real one. In addition, he was not interested in the distances between balconies, may be due to his interest in the theme more than details.
- C. Through accurate examining of the painting of the mosque of Sultan Ahmed from inside, we find some differences from from the nature of place. Among the most important elements which disappeared from the painting was the ceramic part supposed to cover pillars of the dome in prayer hall. This may be due to his interest in the main element represented in persons and their movements.

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