

# إسبانيا: أحد أهم المعابر لانتقال الطرز المعمارية والفنية الإسلامية إلى الولايات المتحدة

وائل أحمد خطاب\*

## الملخص

بالرغم من وجود الكثير من الدراسات التي تسلط الضوء على العمارة الإسلامية في الأندلس، إلا أن المكتبة العربية تفتقر للدراسات الأكاديمية التي تتعمق في دراسة وتحليل التأثيرات المعمارية والفنية الإسلامية على العمارة والفنون في الأمريكتين عمومًا، والولايات المتحدة خصوصًا. ومما لا شك فيه أن دراسة هذه التأثيرات وكذلك طرائق انتقالها بشكل أهمية خاصة لما تفتحه من آفاق في تعزيز فهمنا لتأثير الفنون والعمارة الإسلامية على العالم الجديد. تهدف هذه الدراسة إلى استكشاف دور الأندلس المباشر وغير المباشر في انتقال الطرز المعمارية والفنية الإسلامية إلى الولايات المتحدة، وتتبع هذا الدور منذ المراحل الأولى مع حركة الكشوف الجغرافية، ومن خلال شبكة روافد متعددة بدأت مع البعثات الإسبانية الأولى، وهجرة المستوطنين الإسبان -بما في ذلك (الموريسكيين) ويهود إسبانيا- الذين مزجوا العناصر الإسلامية مع التقاليد المحلية؛ مما أدى إلى ظهور أنماط معمارية فريدة سواء في العمائر الدينية، أم السكنية، أم الترفيهية، أم الحربية في كل من أمريكا الشمالية وأمريكا الجنوبية. كذلك يلقي البحث الضوء على بعض النماذج وأشكال التأثيرات الفنية والمعمارية الإسلامية التي ظهرت في الولايات المتحدة منذ وقت مبكر؛ وذلك باستخدام منهج البحث الوصفي التاريخي. ومما لا شك فيه أن توسيع دائرة البحث والتحليل في هذا المجال سيسهم إسهامًا كبيرًا في إثراء فهمنا للعلاقة بين الثقافات الإسلامية والغربية، كما سيلقي مزيد من الضوء على مدى طبيعة التبادل الثقافي وحجمه وأثره على التطور العمراني والفني في العالم الجديد منذ القرن الخامس عشر الميلادي وحتى الآن، وهذا الوجود المستمر للعناصر والأساليب الفنية والمعمارية الإسلامية في الأمريكتين يؤكد التفاعل بين الثقافات والأديان والحضارات المختلفة على مدى تاريخها.

الكلمات المفتاحية: العمارة الإسلامية، الفن الإسلامي، الولايات المتحدة الأمريكية، التأثير الإسباني، الطراز

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# Islamic Art and Architecture: The Path from Al-Andalus to America

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## Abstract

The transmission of Islamic architectural and artistic influences to the United States intertwines with the histories of Spain, Europe, and the Americas. This study examines the intricate web of connections that facilitated this migration, tracing its roots from early Spanish presence in the Americas to its enduring impact on American art and architecture. Spanish expeditions to the Americas in the 15<sup>th</sup> and 16<sup>th</sup> centuries initiated the infusion of Islamic influences into the region's architecture. Influenced by their Islamic heritage from Spain, the explorers played crucial roles in disseminating architectural styles and decorative elements to colonized lands. Additionally, the migration of Spanish settlers, including Moriscos and Jewish settlers further diversified the architectural landscape of the New World, blending Islamic elements with local traditions. This fusion gave rise to unique architectural styles evident in churches, missions, residential buildings, and civic landmarks across the Americas.

Indirect channels from Al-Andalus through European cities like Prague, Vienna, and London also contributed to the global spread of Islamic architectural motifs. The enduring presence of Islamic architecture in the Americas underscores the dynamic interplay of cultures, religions, and historical forces. From the ornate facades of Spanish missions to the diverse designs of Jewish synagogues, Islamic art resonates in the architectural heritage of the United States and beyond, exemplifying the enduring legacy of cultural exchange and synthesis.

**Keywords:** Islamic architecture, Islamic art, United States, Spanish influence, Mudejar style, cultural exchange.

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## Introduction

The influence of Islamic architecture and arts migrated to the United States early on in several ways, as the interest in the East was evident and traceable throughout the history of the United States and the West in general, though its transference was slow until the mid-nineteenth century<sup>(1)</sup>. Islamic art and architecture have been present and evolving in America since the first Spanish presence in the New World, beginning with Spain's invasion of Mexico and Florida<sup>(2)</sup>. The search for new forms and aesthetic solutions beyond traditional architecture prompted the use of architectural elements and vocabularies borrowed from distant civilizations and cultures, including Islamic civilization<sup>(3)</sup>.

Various European countries - including England, France, Holland, Germany, as well as the rest of Northern and Eastern Europe<sup>(4)</sup>, played significant roles in transferring artistic and architectural influences on the New World<sup>(5)</sup>. Spain had a special role as one of the most important conduits through which Islamic influences reached the United States. This occurred through geographical explorations that began in the fifteenth century with Christopher Columbus's arrival in the New World in 1492 and the fall of Granada in the same year.

## Geographical explorations, Spanish missions, and Immigration

Spanish expeditions and explorations towards the American South and West in the sixteenth century, led by figures such as Juan Ponce de León<sup>(6)</sup>, who discovered Florida in 1513; Francisco Pizarro<sup>(7)</sup>, who explored southward along the western coast in 1524; Álvaro Núñez Cabeza de Vaca<sup>(8)</sup>, who discovered parts of Texas and New Mexico in 1528; Francisco Vásquez de Coronado<sup>(9)</sup>, who explored the Grand Canyon and the southwest United States between 1540-1542; Hernando de Soto<sup>(10)</sup>, who explored the Mississippi River in 1541; and Juan Rodríguez Cabrillo<sup>(11)</sup>, who explored the California coast in 1542, all contributed to the transmission of Islamic influences to the United States. San Diego, the birthplace of California, which was under Mexican rule, still bears the influence of Spanish heritage in some of its historical buildings and many architectural and decorative elements with Andalusian influence<sup>(12)</sup>. This influence is also conspicuous in the names of some places and buildings, such as Alcazar Castle, where the term "Alcazar"<sup>(13)</sup> was transferred to Spanish<sup>(14)</sup>.

To this New World, many Spanish explorers came, carrying with them their cultural and civilizational roots, including architecture<sup>(15)</sup>, primarily represented by the Mudejar<sup>(16)</sup> style, and transferred to the New World and America<sup>(17)</sup>. Moreover, they brought with them their influence from the Arabic language, which continues to this

day in many names and terms that transferred to Spanish colonies, including Mexico and then the United States - where Mexico served as a gateway for many Spanish influences to cross into the United States<sup>(18)</sup>. These terms are evident in the definite article "el", which transitioned from Arabic to Spanish and is widespread in the names of many streets in the southern states today<sup>(19)</sup>. Additionally, from Al-Andalus, Arabic city names were transferred, derived from the names of sacred Arab cities such as "Medina del Campo", "Medina de Rioseco", and "Medina Sidonia". Most of the early inhabitants of these cities migrated in the seventeenth century during the European migration movement to the United States<sup>(20)</sup>.

Many Spanish explorers were greatly influenced by the Arab and Islamic culture that dominated most of Spain for over 700 years<sup>(21)</sup>, the influence that did not end with the departure of the Arabs from Spain but continued to persist for many decades<sup>(22)</sup>. Missions, expeditions, and geographical exploration brought with them the architectural style and many Islamic/Andalusian decorative elements to the New World<sup>(23)</sup>. The Canary Islands<sup>(24)</sup>, for example, played a significant role as a stopover on the route leading to America and became a center for immigrants to carry the culture of these islands across the Atlantic. The culture which was largely dominated by Mudejar art, as many carpenters, sculptors, and stonemasons settled there, establishing workshops for their various crafts. Also, the production of white wood and wooden ceilings, which had a strong influence on the New World, was particularly renowned<sup>(25)</sup>. It was also known that the Spanish Church - starting from the time of Bishop Jiménez de Rada (1170 – 1247) - allowed Christian places of worship to incorporate all kinds of Islamic influences, including Arabic inscriptions that incorporate some verses from the Quran and the name of Allah. Arabic inscriptions, for example, appeared in the Santiago del Arrabal Church in Toledo (the 13th century), Synagogue of El Tránsito in Toledo (1357-1355)<sup>(26)</sup>, the San Juan de los Reyes Church in Toledo (1476), as well as in the ceiling of the Santa María de la Mota Church, crafted by the master Yusuf bin Malik (constructed in 1356), contain inscriptions including the Shahada "There is no god but Allah, Muhammad is the Messenger of Allah"<sup>(27)</sup>. There was a coexistence in terms of architecture, and from there, the use of Arabic calligraphy writings transitioned to some American buildings, such as Medinah Temple in Chicago (Map 1 & 2) and the Shriner's Islam Temple in San Francisco (Map 3) (Figure 1-5). Seville also played a significant role in trade and travel to the New World, serving as an administrative center where many travel rules were established in its Mudejar palace, alcazar, many deals were made, and ships were sent to the New World. Despite the restrictions initially placed on immigrants to the New World to ensure the safety of their Orthodox Christian faith, those restrictions did not prevent the Mudejars and some Moriscos from traveling to the New World in its early stages of discovery<sup>(28)</sup>. Literary sources mention the names

of some Muslim Mudejars who were used by early Portuguese and Spanish explorers in their voyages to the New World, such as Peru, Ecuador, and Lima. Some explorers themselves were Moriscos, in addition to those who accompanied them from Muslim Spain to the New World to escape the Portuguese and Spanish inquisitions<sup>(29)</sup>. Many Muslims who converted to Christianity fought alongside the conquerors in the New World and established schools, spreading the secrets of complex Arabic geometric decoration<sup>(30)</sup>. Their migration to the New World seems to have had a strong impact, prompting King Philip II (1556-1598 CE) to issue a decree in 1574 AD to expel all Moors and Mudejars who had recently converted to Christianity, as well as their children, from areas under his control in the New World<sup>(31)</sup>. Some laws concerning slavery in the American states during the seventeenth century AD -such as in Virginia in 1682 AD- reportedly exempted Mudejars and Moors from slavery, limiting slavery to blacks only in that state at that time<sup>(32)</sup>.

After the discovery of the Americas, the explorers were forced to reclaim the new land by themselves because the indigenous people did not cooperate with them and did not accept them as they were vastly different in every aspect. They saw them as their enemies on one hand, while on the other hand, when the colonizers arrived in the new land, they did not find any architectural heritage as they had left behind<sup>(33)</sup>. Thus, they had to bring labor from outside America. Despite the restrictions on Moriscos' migration to the New World at the time, which aimed to limit it to only Orthodox and Catholic Christians, the restrictions were not effective enough<sup>(34)</sup>. The Moriscos took advantage of the opportunity and left their homeland under the guise of spreading Christianity with the Christians ostensibly, while their main purpose, as mentioned earlier, was to escape the scrutiny of the inquisition courts<sup>(35)</sup>. The Moriscos who accompanied the explorers to the New World settled there early on and contributed to its reclamation and prosperity with their expertise in land reclamation and cultivation<sup>(36)</sup>. In the 16th and 17th centuries, many immigrants went to Spanish colonies in Mexico, Bolivia, Colombia, Guatemala, Cuba, Ecuador<sup>(37)</sup>, and the United States. Their departure had a negative impact on Spain<sup>(38)</sup>, as these immigrants were skilled in various professions and crafts, including farmers, builders, and skilled carpenters. What facilitated their migration was that commercial companies and religious groups in North America began to encourage skilled labor, especially in architecture, including carpenters, as well as stonemasons, painters, and related professions, to migrate to the United States to benefit from their skills and experience in exchange for offering many benefits and incentives such as tax exemptions and military service exemptions, in addition to offering them high wages double those in Europe at that time. Their number increased significantly by the end of the seventeenth century, as the number of carpenters in Philadelphia, for example, was only 13 in 1690, and after one century, their number reached 450 carpenters in

this city<sup>(39)</sup>. The use of wood in architecture was more prevalent compared to stone and brick in the United States from an early time. In a survey conducted in 1843 in New York, the number of schools built with wood was 8392 schools, compared to 969 schools built with stone. This was similar in Chicago and other cities and states such as California, Nevada, and Indiana<sup>(40)</sup>. The presence of some types of extremely durable and resilient wood, which were used instead of iron, such as the Sequoioideae commonly referred to as redwood, which is widespread in California, contributed to the spread of the use of wood<sup>(41)</sup>.

## Examples and forms of Islamic artistic and architectural influences

The explorers brought with them their art, science, traditions, and architectural styles, some of which were of Islamic and Mudejar style, to the New World and left their marks in construction, decoration, and woodcarving, whether in houses, churches, temples, military buildings, or recreational facilities, which still exist in several places in South and North America, witnessing the influence of Mudejar art<sup>(42)</sup>. The influence was on three main levels. First, in decorations (especially arabesques, calligraphic, and geometric decorations), which had a great impact on American craftsmen and appeared in many buildings. Arabesque decorations are still used today in the decoration of many architectural elements such as windows, entrances, ceilings, and floors<sup>(43)</sup>.

The second level of influences was in architectural shapes and elements and open spaces (such as the roofless central courtyard in churches, known as Atrio, which contains some trees, imitating the Mosque of Cordoba) (Figure 6), and also in the element of Zagan, which is the passage leading from the entrance door to the central courtyard, and was known in Andalusian architecture. It spread to residential architecture, especially in the southwestern United States such as California and Arizona, besides spreading in Mexico and other countries in South America during the sixteenth and seventeenth centuries<sup>(44)</sup>. Also, the windows of facades with Spanish influence were characterized by their small size and height<sup>(45)</sup>. Additionally, the element of the uncovered central courtyard (Patio), surrounded by arcades, appeared in most homes in the southern, central, and western United States, as in California<sup>(46)</sup>. It represents an attractive spot for family relaxation and a place for many flowers, shade, decorative trees, and fountains<sup>(47)</sup>. From the central courtyard, the backyard developed in all contemporary American homes as a center for family social activities that combine openness to the outside, privacy, and protection from the sun and weather fluctuations. It was also used in some hotels in southern California<sup>(48)</sup>, where palm trees and tropical plants were planted, surrounded by Mudejar arcades, as in the Coronado

Hotel and Portola Hotel in Monterey, California, all of which are Islamic architectural elements brought to South and North America through Spain<sup>(49)</sup>. Additionally, Spanish influence appeared in the use of roof tiles, which was the architectural element used to cover the roofs of many buildings, such as the Alhambra Palace, and was widely used to cover the roofs of most residential, religious, and civil buildings. It spread to all American states during the eighteenth century. Tiles were also used in flooring and walls, with their influence persisting to the present day<sup>(50)</sup>.

As for the third level of influences, it was in the design, whether exterior or interior. The attempt to create harmony between the layout and the surrounding environment was evident, for example vertical and horizontal lines in the layout of structures, as well as square towers that evolved from minarets. Also, in homes, the central courtyard<sup>(51)</sup> functions as the visual focal point and design axis, thereby serving as the hub of daily life within the household; alongside the influence of the curved lines in arches and arcades<sup>(52)</sup>.

This influence permeated numerous buildings across most American states and endured until the early twentieth century. Examples include distinctive features evident in layouts, balconies, facades, and the Mudejar tower of the Ritz-Carlton house in Boca Raton, Florida (Map 5 & 6) and the golf resort, Naples, Florida (Figure 7 - 9), as well as Edward Stotesbury's residence in Palm Beach, Florida, the Rolyat Hotel in St. Petersburg, Florida, McGinley's house in Palm Beach, Florida, and Addison Mizner's house in Palm Beach, Florida. Additionally, it is reflected in Clinton Gilbert Abbott's house in San Diego, California; Frances Thompson's residence in Beverly Hills, California; Harry Hunt's home in Pebble Beach, California; Mrs. Arthur Vincent's dwelling in Pebble Beach, California; Henry Schultz's house in Pasadena, California; Glenn Stewart's residence in Easton, Maryland; Jarvis Johnson's residence in Denver, Colorado; the Polo Club building in Denver, Colorado; the United Fruit Company building in New York, originally founded in 1871 but renovated multiple times; and Hewitt's house in Katona, New York<sup>(53)</sup>.

Additionally, one of the Islamic and Mudejar's influences was "toba", where their churches were built of adobe bricks, and the word "toba"<sup>(54)</sup> (of Arabic origin) spread among the settlers in these regions during the seventeenth and eighteenth centuries. It was modified to cover all buildings made of mud, especially bricks, which became associated with large numbers of industries and its use instead of stones, which the Spanish colonizer introduced to the new land. Later, it became the most widespread material in construction in the seventeenth century in the southern states, especially dry areas such as Texas and California, and it spread to other states<sup>(55)</sup>. The material of Arabic origin, adobe, found extensive use in Islamic buildings in Andalusia alongside

churches<sup>(56)</sup>. Meanwhile, churches constructed in Spanish settlements melded Indian American and Spanish architectural styles.

It is well-known that European architectural and artistic styles, notably those from England, exerted significant influence on American architecture<sup>(57)</sup>. However, they were not the sole inspirations for American architects. Over time, settlers incorporated various architectural and artistic influences, adapting them to local preferences<sup>(58)</sup>. For instance, the Spanish Islamic architectural style, particularly in residential buildings, left a notable imprint in the southern and warm states. This style's adaptation to the tropical climate facilitated maximum lighting and ventilation while maintaining desired levels of privacy. Additionally, interior details and color schemes were chosen to complement the surrounding environment<sup>(59)</sup>.

The influence of the Moors also extended to the architecture of mission buildings in North America, which can be clearly observed through what the Spanish missions (Map 4) established across the United States, notably seen in the Alamo<sup>(60)</sup> in San Antonio, Texas, built in 1718<sup>(61)</sup>. This building features numerous Islamic-influenced floral and geometric patterns, such as the frieze<sup>(62)</sup> framing the entire entrance, known as the Cordoba frieze<sup>(63)</sup>, which has been recognized in Spain since the eighth century AD in the Great Mosque of Cordoba (786 AD)<sup>(64)</sup>. This building, the Cordoba Mosque, is agreed upon by historians of Andalusian art to have given rise to all the refined elements of construction in various Andalusian buildings<sup>(65)</sup>, despite the initial core of that building was an old-dilapidated church known as the Church of Saint Vincent during the reign of Abd al-Rahman al-Dakhil<sup>(66)</sup>. However, within this edifice, lie the earliest origins of Andalusian art, which commenced during the Umayyad Caliphate, then grew up further in the Taifa period<sup>(67)</sup>, and flourished further during the Almoravid and Almohad eras, ultimately culminating in the Nasrid dynasty<sup>(68)</sup>. During that era, Arab intellect encompassed all cultures, demonstrating a deep interest in the cultural, artistic, and scientific legacies of ancient civilizations. This broad receptivity, free from dogma, narrow-mindedness, or prejudice, played a pivotal role in fostering the prosperity of Islamic and Arabic civilization<sup>(69)</sup>. Consequently, this influence extended to the New World through the Moriscos.

Likewise, it is believed that many early churches established by the Spanish conquerors were built with Mudejar architects, displaying Mudejar influences<sup>(70)</sup>, in addition to geometric and floral decorations including flowers and pomegranates, such as those found in the murals at the Alamo, which were discovered in 2000 after being covered with paint by army units in 1800. Bruce Winders, the official historian of the Alamo, believes that the murals decorating this building's interior are one of the Islamic

architectural and artistic influences<sup>(71)</sup>. The influence of Islamic architecture and art also extended to several other buildings established by Spanish missions, especially in states where settlers from Spain settled, such as Florida, California, Texas, and Arizona.

Some surveys have indicated that Mudejar Andalusian architectural style was predominant in buildings in Montana between 1880 and 1940. These buildings varied between houses, hospitals, courts, schools, churches, hotels, parks, entertainment buildings, shops, and commercial buildings, including gas stations<sup>(72)</sup>. Additionally, some cities like Hollywood and Las Vegas became centers for Spanish Revival architecture, which flourished between 1890 and 1929.

Additionally, architectural and artistic elements of the Spanish Mudejar style appeared alongside the Spanish Plateresque<sup>(73)</sup>, characterized by rich, relief carving motifs<sup>(74)</sup>, in many missionary buildings. For example, in the San Esteban del Rey Mission in Acoma Pueblo, New Mexico, built in 1629<sup>(75)</sup>, and in the San Jose Mission in Texas in 1720 (10). Also, in the church of the San Carlos Mission in Carmel, California, in 1770 (Figure 11), with its square tower and Mudejar dome, showcased Mudejar influences<sup>(76)</sup>. Mudejar influences also appeared in San Antonio, Texas, in 1771 (Figure 12), and in Tucson, Arizona, during the San Xavier del Bac Mission in 1784 (Figure 13), where many Islamic and Mudejar architectural and decorative elements such as arches, arcades, domes, and towers influenced by Mudejar minarets, alongside arabesque (Figure 14 & 15) decorations and brickwork in the dome<sup>(77)</sup>, can be observed. Spanish influences in missionary buildings continued into the nineteenth century, as seen in the Glenwood Mission Inn in Riverside, California, built in 1876 (renovated in 1902), featuring its Spanish-style arches, arcades, domes, and towers<sup>(78)</sup>. All these buildings were constructed using brick made of clay "Ajr"<sup>(79)</sup>, a material associated with large-scale production and used instead of stone, which the Spanish colonists introduced to the New World<sup>(80)</sup>.

## The Spanish indirect role

Furthermore, beyond Spain's direct influence in transmitting Islamic architectural and artistic styles to the United States, it also indirectly contributed through several European cities. During the Arab era, Al-Andalus served as a prominent center of learning, attracting students from France, Italy, and beyond, thereby spreading its cultural impact throughout Europe and beyond. Europeans not only adopted diverse architectural and ornamental features but also absorbed sciences and arts from Arab scholars in Al-Andalus, translating them into Latin. Jews notably facilitated the translation of numerous Arabic works, particularly during the Almoravid and Almohad periods<sup>(81)</sup>, indirectly influencing later transmissions to the United States.

Italy, France, and other European nations were likewise influenced by Islamic and Mudejar architectural and artistic traditions. This influence is visible in a variety of architectural elements, including pointed and horseshoe arches<sup>(82)</sup>, muqarnas, and geometric and vegetal motifs. Examples include the horseshoe arches in the windows of the Jewish temple in Prague in 1754<sup>(83)</sup>. Additionally, Mudejar style was prevalent in the design of Jewish temples in Europe<sup>(84)</sup>, featuring Mudejar elements such as facades, arcades, domes, minarets<sup>(85)</sup>, and other Mudejar elements, which began in Germany<sup>(86)</sup> in the 1830s and continued until World War I. Examples include the Ingenheim temple in the Lower Rhine region (1830-1832). Also, the temple of Kassel city in Germany (1834 AD), was a mixture of a variety of styles including Moorish, Egyptian, Byzantine, Gothic, and Renaissance<sup>(87)</sup>. Similarly, the Moorish style appeared in the Binswangen temple in Germany (1835 AD). Also, the Dresden temple<sup>(88)</sup> designed by Gottfried Semper between 1838-1840, some scholars believe its design and Islamic ornamentation to be replicated from the Alhambra Palace<sup>(89)</sup>. Similarly, the Jewish temple in Vienna in 1858 AD<sup>(90)</sup>, as well as the use of the Moorish Islamic style in the temple of the city of Göttingen in Germany in 1852 AD, was designed by the architect August Kruger. The Andalusian-Moorish style also appeared in the Oranienburger Strasse temple in Berlin, with its facade, dome, towers, and arches, built between 1859-1865 AD, known as the New Synagogue and designed by Eduard Knoblauch<sup>(91)</sup>.

The Mudejar style also appeared in numerous other Jewish temples across Europe, such as Lodz<sup>(92)</sup> synagogue in Poland in 1861<sup>(93)</sup>. Also, in Berkeley Street temple in London in 1870, also in the old Hebrew Congregation Synagogue, Princes Road, Toxteth, Liverpool in 1872-1874, and Brighton temple "The Middle Street Synagogue in the center of Brighton" (1874-1875) in England. Also, in Glasgow synagogue in 1877, and London temple in Peterborough Street (1877 -1879), and in Bradford City temple in 1880, whose facade and interior design were a mixture of a range of Islamic schools including Mamluk, Ottoman, Turkish, and Indian, relying more on books than any previous architectural model, whether in the use of Mamluk arabesque and Aplaq decoration in the facade, or the Andalusian muqarnas or the Indian onion-shaped domes from the Taj Mahal, as well as the Turkish minaret. The Islamic and Mudejar style also surfaced in several Jewish synagogues in Italy. The initial instance occurred in Lombardy between 1874 and 1877, designed by the non-Jewish Italian architect Giuseppe Locarni. Subsequently, another synagogue, the Florence temple, was constructed in 1882. This synagogue was designed by Marco Treves, a Jewish architect born in Vercelli, who initially did not advocate for the use of the Islamic and Mudejar style. However, he agreed to design the temple at the request of the Jewish community that founded it. The Mudejar style was also manifested in

the synagogue of Turin in Italy in 1884, the Turkish temple in Austria in 1887, and the Fiume temple “Rijeka Synagogue” in Croatia in 1895. Additionally, the renowned Austrian Jewish Zionist architect Wilhelm Stiassny contributed to the design of a temple featuring the Mudejar style<sup>(94)</sup> on Leopoldgasse Street in Vienna, Austria in 1892-1893. This architect also designed another temple in Čáslav in the Czech Republic in 1899 in the Mudejar style<sup>(95)</sup>. The Islamic and Mudejar style mixed with other styles including the Indian style also appeared in some civic buildings such as motifs in one of the designs for the London Court (south façade) by George Dance (1741-1825) in 1788, This structure consisted of four symmetrical floors, all entrances and windows were framed by lobed arches. Additionally, the entrance and facade were surrounded by four Mudejar towers “minarets” adorned with Islamic floral motifs<sup>(96)</sup>.

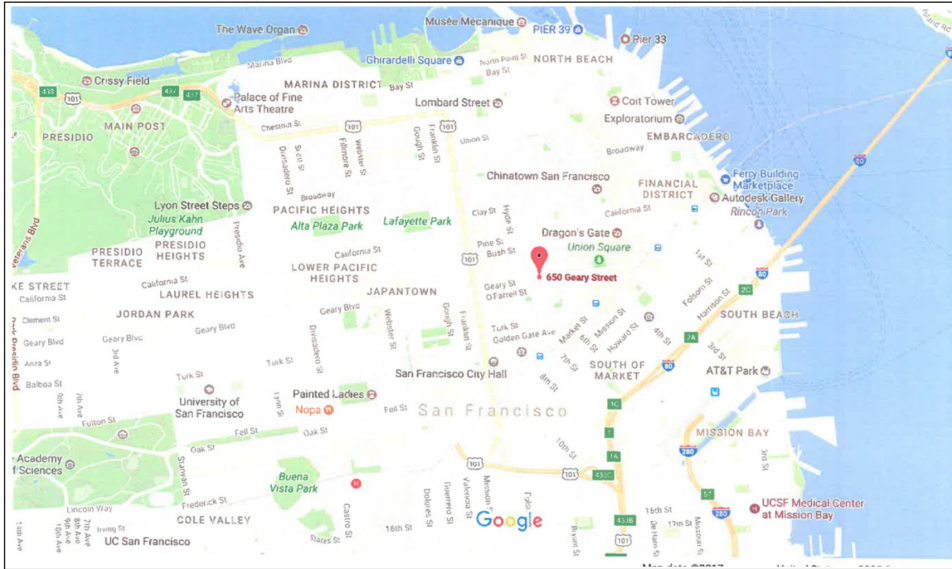
Also, the Islamic style appeared in the Jewish cemetery synagogue in northern Stockholm, Sweden, in 1855, designed by Fredrik Wilhelm Scholander. The Islamic and Mudejar design also appeared in the synagogue attached to the Jewish cemeteries in Gothenburg, Sweden, in 1864<sup>(97)</sup>. Certain scholars view the adoption of the Mudejar Islamic style by Jews not as a coincidence but as deliberate. They argue that it was the most fitting style for constructing their temples, particularly as it mirrored their Eastern heritage, which some Jews, including Zionists, were eager to preserve and celebrate<sup>(98)</sup>. However, some other researchers believe that the Jews' lack of a distinct art and architecture for many centuries, even until the nineteenth century, was a result of the unfavorable political climate for them. They were forced to seek the assistance of Mudejar teachers in Toledo, who had gained great fame among Christians and Easterners<sup>(99)</sup>. Additionally, some opponents of Judaism viewed the Jews' use of this style and others borrowed from different civilizations and religions in their temples as evidence of a lack of unique architectural heritage. They criticized Jews in Germany as strangers to society, especially for the imported and strange styles of their buildings, citing the Islamic and Mudejar styles<sup>(100)</sup>. As per Maldonado, Mudejar art represents a renaissance of Islamic aesthetics. During this era, it successfully absorbed and melded various artistic influences, including classical, Byzantine, and Sassanian Persian styles, into a harmonious and diverse whole. This Artistic combination not only facilitated the acceptance and flourishing of Mudejar art among Jews residing in Christian territories but also its harmonious integration with Romanesque and Gothic architectural traditions, enabling its survival and prosperity even outside Islamic regions<sup>(101)</sup>.

During the early twentieth century, the Islamic and Mudejar styles persisted as a familiar choice in the construction of Jewish synagogues. Examples include the Brasov synagogue in Romania, erected in 1901, and the Jerusalem Street synagogue in Prague, designed by the renowned Austrian Jewish Zionist architect Wilhelm

Stiassny in 1906. These structures feature distinctive Mudejar Islamic elements such as horseshoe arches, Ablaq Technique, and arabesque motifs, embellishing both their exteriors and interiors. Similarly, the Jewish synagogue in Sofia, Bulgaria, was built in 1909, and the Gyöngyös synagogue in Hungary, was completed in 1930<sup>(102)</sup>. Certain scholars have highlighted that in addition to their Eastern roots, Jewish reform movements emphasized assimilation into new societies. These reformist Jewish communities saw themselves not as perpetual exiles bound to mourning, but rather as individuals entitled to revel in music and singing within their temples. They regarded each temple they established as a sacred space akin to the Temple of Solomon, rooted in the East, which prompted them to adopt the Mudejar style as a blueprint for their religious edifices<sup>(103)</sup>.

The Islamic and Mudejar styles were not confined solely to Jewish temples but also extended to residential architecture. One example is the facade of the Jewish Baron Adolph Pereira's palace in Vienna, completed between 1846 and 1847. This masterpiece was designed by architect Ludwig Förster, who also applied Mudejar influences in his design of the Jewish synagogue in Vienna between 1853 and 1858<sup>(104)</sup>. The Islamic and Mudejar styles were also used in some European manuscripts, such as the depiction of the Mudejar summer house surrounded by trees and featuring a dome and horseshoe arches, designed by William Beckford in 1820. Additionally, Thomas Lewis' design for the Royal Prison building in London in 1854, featuring five floors and a massive central dome, with two towers resembling Mamluk minarets, and its facade resembling many Mamluk school facades in Cairo, was also influenced by the Mudejar style. The interior of the building was a blend of Mamluk and Andalusian Mudejar styles. The Islamic and Mudejar styles also appeared in the Cotton Exchange building in Łódź, Poland, in 1880. Islamic style, elements, and motifs were also incorporated into the design of certain halls within the Dorchester Museum in 1883. These spaces were distinguished by horseshoe arches and arabesque decorations inspired by Owen Jones' illustrations for the Alhambra<sup>(105)</sup>. The influence of Islamic architecture and arts spread throughout numerous buildings across Europe, primarily because of the unique relationship between Islamic art and the Islamic religion. Unlike other forms of religious art, Islamic art wasn't primarily focused on evangelization, proclamation, or explicit explanation of the faith. Consequently, its elements and vocabulary could be adapted and utilized in diverse cultural contexts<sup>(106)</sup>. Hence, the Mudéjar models, imbued with Islamic influences, made their way from Spain to the New World, both directly and indirectly.





Map 3

location of the Islam Temple – San Francisco

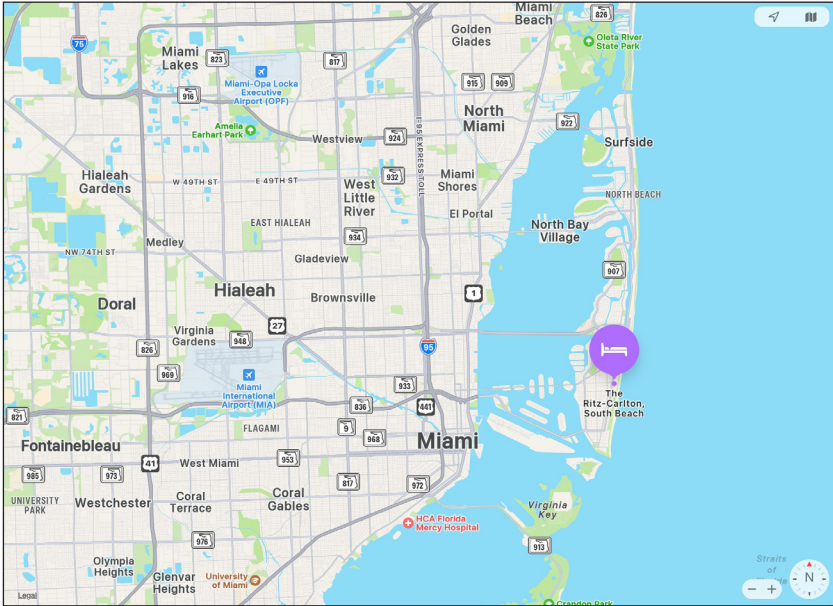
source: Google Maps



Map 4

location of major Spanish missions in the U.S.A

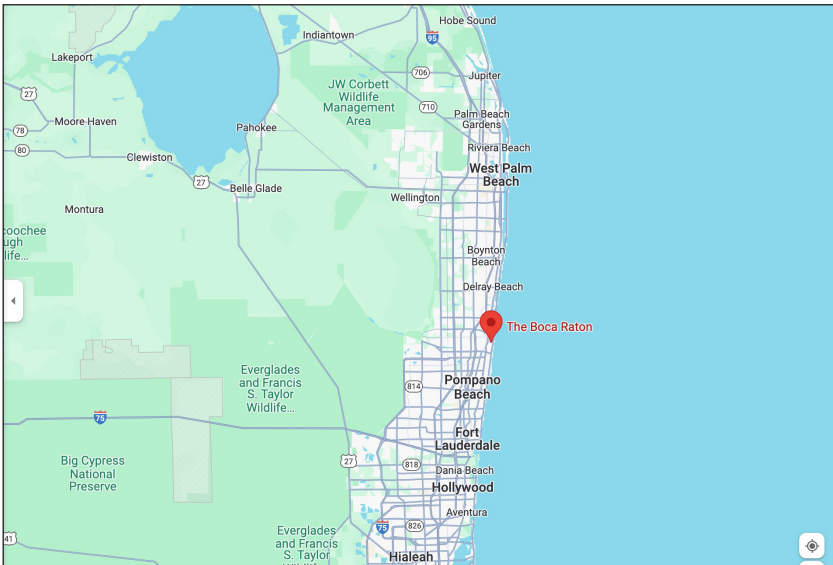
source: <https://britannica.com>



Map 5

The Ritz-Carlton Golf Resort - Florida

Source: <https://maps.apple.com>



Map 6

The Boca Raton - Florida

Source: Google Maps

### Figures



Figure 1  
Medinah Temple (Chicago) - The entrance



Figure 2  
Medinah Temple in Chicago - Details of the calligraphic decoration of Surat At-Tawbah 18 / “And there is no victor except Allah”



Figure 3

A flag from the Kingdom of Granada “There is no victor but God”

Source: Internet Archive



Figure 4

“There is no victor but God” - a column from the Alhambra Palace.

Source: Architecture on the comparative method



Figure 5

Islam Temple (San Francisco – California) “There is no victor but God”



Figure 6

central courtyard, Monterey, CA (1847)

Source: Internet Archive



**Figure 7**

**The Ritz-Carlton Golf Resort, Naples**

Source: <https://www.book5star.com/hotels/naples/the-ritz-carlton-golf-resort-naples>  
(Date accessed 08/10/2024)



**Figure 8**

**Boca Resort and The Ritz South Beach**

Source: Kevin Kaminski, lifestyle <https://imgfl.com/great-staycations-boca-resort-and-the-ritz-south-beach/> July 17, 2020. (Date accessed 08/10/2024)



**Figure 9**

**Original arched lakefront entrance to the Cloister Inn's Garden  
with the colonnade and tower, modeled on Sevilla's Giralda Tower.**

**Hovering to the right, the Schultze & Weaver addition**

Source: Palm beach social diary <https://www.newyorksocialdiary.com/the-boca-raton-history-afoot-benefits-historical-society/> Date accessed 08/10/2024)



**Figure 10**

**San Jose Mission, Texas (1720)**

Source: Internet Archive



**Figure 11**

**San Carlos Mission in (Carmel, California),1770**

Source: Johnson, Pau: The Carme, California Missions



**Figure 12**

**San Antonio, Texas (1771)**

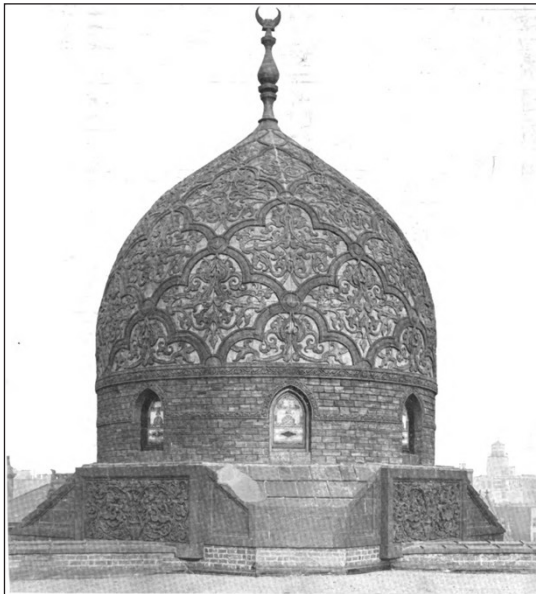
Source: Internet Archive



**Figure 13**

**San Xavier del Bac Mission (Tucson, Arizona), 1784**

Source: Internet Archive



**Figure 14**

**Medinah Temple (Chicago), The original dome was made of terracotta, colored in red, yellow, blue, brown, white and gold**

Source: The Construction News



**Figure 15**  
**Islam Temple (San Francisco – California)**

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- (4) Interaction, friction, and collision between the Islamic world and Europe began early on. The Crusades led to the transfer of many architectural influences and civilizational achievements from the Islamic world, including language, Arabic script, and Arabesque motifs, to Europe, which served as a bridge for many architectural influences to reach the United States. The Ottoman Empire also played a significant role in transferring cultural, artistic, and architectural influences on many countries in Southern and Central Europe, such as Hungary, Romania, Austria, Poland, Greece, and Bulgaria. Sofia, the capital of Bulgaria, alone had over 100 mosques during the 13th century AH/19th century CE, in addition to more than Sarayas 70 contain bathhouses, two renowned religious schools, two large caravanserais, and the tomb of Baly Efendi, one of the most prominent sheikhs of the Bektashi order. During the Ottoman rule, Yugoslavia had approximately 3,500 mosques, 300 schools, 400 tekkes, 200 bathhouses, 25 caravanserais, 25 Ahadith schools, and 25 Qur'an recitation schools, but unfortunately, about 95% of this heritage has been destroyed. See: Tarazi, Philip de. *al-Lughah al-'Arabīyah fī Ūrubbā*. Cairo: Hindawi Foundation for Education and Culture, 2013, pp. 9-10. Shāfi'ī, Farīd Maḥmūd. *al-'Imārah al-'Arabīyah al-Islāmīyah: māḍīhā wa ḥāḍirihā wa mustaqbalihā*. Riyadh: King Saud University, 1982, pp.147. pp. 57-64, 100-105, 118-157, 165-166. Ḥammūdah, Maḥmūd 'Abbās . *Taḥawwūr al-kitābah al-khaṭṭīyah al-'Arabīyah: dwsirāsah li-anwā' al-khuṭūṭ wa-majālat istikhdāmihā*. Dār Nahḍat al-Sharq, [Giza], 2000, pp. 318-319. Hubert. *The Cusped Arch on Romanesque Churches*, 2016, pp. 2. Kaufmann, Thomas DaCosta: "Islam, art, and architecture in the Americas: Some considerations of colonial Latin America", The University of Chicago Press Journal, *Res: journal of anthropology and aesthetics*, Published in association with the Peabody Museum of Archaeology and Ethnology, Harvard University, Volume 43, spring 2003, pp. 44. Sweetman. *The Oriental obsession*. pp.7-8. Summerson, John: *The architecture of the eighteenth century*, New York, N.Y., Thames and Hud-

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- (6) In 1513, Ponce de León led the first known European expedition to La Florida, which he named during his first voyage to the area. He was Born into a noble family; Ponce de León was a page in the royal court of Aragon and later fought in a campaign against the Moors in Granada.
- (7) Francisco Pizarro (born c. 1475, Trujillo, Extremadura, Castile [Spain]—died June 26, 1541, Lima [now in Peru]) was a Spanish conqueror of the Inca empire and founder of the city of Lima.
- (8) Álvaro Núñez Cabeza de Vaca (born c. 1490, Extremadura, Castile [now in Spain]—died c. 1560, Sevilla, Spain) was a Spanish explorer who spent eight years in the Gulf region of present-day Texas.
- (9) Francisco Vázquez de Coronado (born c. 1510, Salamanca, Spain—died September 22, 1554, Mexico) was a Spanish explorer of the North American Southwest whose expeditions resulted in the discovery of many physical landmarks, including the Grand Canyon, but who failed to find the treasure-laden cities he sought.
- (10) Hernando de Soto (born c. 1496/97, Jerez de los Caballeros, Badajoz, Spain—died May 21, 1542, along the Mississippi River [in present-day Louisiana, U.S.]) was a Spanish explorer and conquistador who participated in the conquests of Central America and Peru and, in the course of exploring what was to become the southeastern United States, discovered the Mississippi River.
- (11) Juan Rodríguez Cabrillo (died January 3, 1543? off the coast of northern California) was a soldier and explorer in the service of Spain, chiefly known as the discoverer of California.
- (12) Spanish influence in the United States, Amsco School Publications, Inc., 1960, pp. 1-4. Crabtree, Chery; Kathy A. MacDonald; *Reed Parsell*; *Christine Vovakes*; and *Bobbi Zane*: Fodor’s Southern California, New York, Fodor’s Travel Publications, 2013, pp. 38-49. Newcomb, Rexford, *Spanish-colonial architecture in the*

*United States*, Dover edition, is an unabridged and unaltered republication of the work first published by J.J. Augustin, New York, in 1937, Dover Publications, Inc., 31 East 2<sup>nd</sup> Street, Mineola, N.Y. 11501, 1990, pp. 4-9.

- (13) The Arabic word “القصر” (al-qasr), which refers linguistically and technically to a large civil architectural building, was adopted into Castilian as “Alcázar” and used in Spanish with the same meaning, as in “Alcázar de Sevilla” (Seville Palace). It was also used to denote certain Spanish towns in southern Spain, such as “Alcázar de San Juan” in the province of Ciudad Real, in the region of Castilla-La Mancha. Similarly, the Arabic word for fortress, “القلعة” (al-qal’ah), was adopted into Castilian as “Alcalá,” referring to the concept of military defensive architecture. It was also used to denote some Andalusian towns that had fortresses during the Islamic period, such as “Alcalá la Real.” <https://www.britannica.com/technology/alcazar-Spanish-fortress>, <https://www.dictionary.com/browse/alcazar>, & <https://www.merriam-webster.com/dictionary/alcazar> (accessed August 14, 2024). Historic American Buildings Survey, National Park Service, Alcazar Hotel, St. Augustine, Florida, August 1961.
- (14) Von Schack, Adolf Friedrich. *Poesie und Kunst der Araber in Spanien und Sicilien*. Translated into Arabic by Dr. Taher Ahmed Maki, Dar Al-Ma’arif, Cairo, 2<sup>nd</sup> edition. 1985, pp. 40. Dodds, Jerrilynn D. (& others): *Al-Andalus: The art of Islamic Spain*. Metropolitan Museum of Art, New York, 1992, pp. 64, 67, 81, 393.
- (15) Spanish influence in the United States, Amsco School Publications, Inc., 1960, pp. 1-4. Crabtree, Chery: *Fodor’s Southern California*, pp. 38-49. Roth. *American Architecture*, pp. 39-40.
- (16) The Mudejars were Muslims who stayed in Spain after the Reconquista (11<sup>th</sup>–15<sup>th</sup> centuries). As a protected minority, they paid a poll tax and were allowed to maintain their religion, language, and customs. They lived in separate communities under their own Muslim laws and were known for their skilled craftsmanship, blending Arabic and Spanish artistic styles. This is evident in architecture, woodwork, metalwork, ceramics, and textiles, including their renowned luster pottery. By the 13<sup>th</sup> century, many Mudejars in Castile had adopted the Castilian language but continued writing in Arabic, creating a unique aljamiado literature. However, their situation worsened over time due to increased Christian oppression. They faced heavy taxes, forced labor, and restrictions, including bans on public prayer. After

- the fall of Granada in 1492, the Mudejars were forced to either convert to Christianity or leave Spain. Those who converted, known as Moriscos, often secretly practiced Islam. Persecution continued, and by 1614, the last of Spain's Muslims were expelled. Britannica. <https://www.britannica.com/topic/Mudejar>. Duqmāq, Ahmad Maḥmūd & Sayyid, Zaynab Shawqī. "Arab Inscriptions in the Churches and Monasteries of Toledo". *Annal of the union Arabic archaeologists. Studies in the Antiquities of the Arab World*. Volume 19. Issue 19. 2016. pp. 742-746. <http://search.mandumah.com/Record/947678> Duqmāq, Ahmad Maḥmūd. "tawqieat alsunaae ealaa alkhizaf walfakhaar almudajin almuriskii al'andalusii". *Dar AlMandumah*. Article 58, vol. 13, no. 1, 2010. pp. 946.
- (17) Guzmán. *Arquitectura mudejar*, pp. 26, 31.
- (18) Pierson. *American and their architects*, vol. 1, p. 162.
- (19) There were hundreds of Arabic words, phrases, terms, and linguistic structures that came through Spain, and some of them are still alive, while time has elapsed for others. See, Ameriko Castro: *Spain in Its History* (Christians, Muslims, and Jews), translated into Arabic by Ali Ibrahim Manufi, reviewed by Hamid Abu Ahmed, National Translation Project (Issue 522), Supreme Council of Culture, Cairo, First Edition 2003, pp. 63, 75-83, 253-259, 601-602.
- (20) McCulloch, John Ramsey; & Martin, Frederick. *A dictionary geographical, statistical, and historical of the various countries, places, and principal natural objects in the world*, Longmans, Green, London, 1866, vol. 2, pp. 303.
- (21) Explorers gave many Arabic names to what they found in the New World. They called the temples of the Incas in Peru and Mexico "masajid" (mosques), and they likened their visits to sacred places to "pilgrimage to Mecca." They also named the first large city they saw in Mexico during the expedition of Francisco Hernandez de Cordoba "Al-Qahira al-Kubra" (Greater Cairo). Similarly, the image of Saint James was transferred to the New World through the minds of the explorers, who depicted him fighting alongside them against Muslims in the Reconquista wars "riding his horse and slaying the Moors representing evil," and then he was replaced and began to fight against the indigenous people in the New World. "Riding his horse and slaying the Indians" This image spread in many churches in Peru, Mexico, and the rest of the New World. Kaufmann. *Islam, art, and architecture in the Americas*, pp. 44-45. It is noteworthy that the content of

- the legend resembles what was common during the Crusades in Egypt, that the Bedouin leader fought alongside the Muslims and released their captives. Khaṭṭāb, Wā'il. *al-Ta'thīrāt al-Islāmīyah 'alá ba'd 'amā'ir al-Wilāyāt al-Muttaḥidah al-Amrīkīyah : taṭbīqan 'alá namādhij fi (Niyūyūrḱ, Shīkāghū, Sān Frānsīskū): dirāsah āthārīyah muqāranah*. al-Ṭab'ah al-ūlá. al-Qāhirah: al-Mu'assasah al-Miṣrīyah lil-Taswīq wa-al-Tawzī', Imdkū, 2019. amazon book, pp. 208-209.
- (22) Sliwoski, Amelia Helena. *Islamic Ideology and Ritual: Architectural and Spatial Manifestations*. Master of Arts, Department of Art History, the Faculty of the Graduate School, the State University of New York at Buffalo, September 2007, pp. 12.
- (23) Lancaster, Clay. "Oriental Forms in American Architecture 1800-1870." *the Art Bulletin*, College Art Association, vol. 29, no. 3 (Sep. 1947), pp. 183. Newcomb. "Spanish-colonial architecture.", pp. 8.
- (24) A Spanish archipelago off the coast of northwestern Africa.
- (25) Guzmán. *Arquitectura mudejar*, pp. 63, 75-83, 253-259, 616-626, 743.
- (26) Duqmāq & Sayyid. "Arab Inscriptions in the Churches and Monasteries of Toledo". pp. 748 & 751-752.
- (27) Duqmāq & Sayyid. "Arab Inscriptions in the Churches and Monasteries of Toledo". pp. 746-755. Duqmāq, Ahmad Maḥmūd. "qatae khashabiat mutabaqiyat min saqf eamayir tulaytilat mudjana "dirasat jadidat tunshar li'awal maratin". *Annal of the union Arabic archaeologists. Studies in the Antiquities of the Arab World*. vol. 19. no. 19. 2016. Article 12, vol. 18, no. 1, 2015, pp. 283-289.
- (28) Jeffery, Brooks. "From Azulejos to Zaguanes: The Islamic Legacy in the Built Environment of Hispano-America" *Journal of the Southwest*, vol. 45, no. 1/2, Architecture (Spring - Summer, 2003), published by: *Journal of the Southwest*. <http://www.jstor.org/stable/40170260>, pp. 292-293.
- (29) al-Kattānī, 'Alī ibn al-Muntaṣir. *al-Muslimūn fi Ūrūbbā wa-Amrīkā*. 2 parts, Dār al-Kutub al-'Ilmīyah, Bayrūt, 2005. vol. 1, pp. 80. Bouamer, Maryam. *The Andalusian Migration to Lower Morocco and Its Role in Cultural Prosperity between the 7th and 9th centuries / 13<sup>th</sup> and 15<sup>th</sup> centuries*, master's thesis, Faculty of Humanities and Social Sciences, University of Abi Bakr Belkaid, Tlemcen, Algeria, 2010, pp. 44, 50-51. Jeffery. *From Azulejos to Zaguanes*. pp. 294.

- (30) Guzmán. *Arquitectura mudejar*. pp. 59.
- (31) Jeffery. *From Azulejos to Zaguanes*. pp. 293-295.
- (32) Berg, Herbert. *Mythmaking in the African American Muslim Context: "The Moorish Science Temple, the Nation of Islam, and the American Society of Muslims"*. *Journal of the American Academy of Religion* vol. 73, no. 3 (Sep. 2005), pp. 690, Oxford University Press, <http://www.jstor.org/stable/4139916>.
- (33) Pierson. *American buildings and their architects*. vol. 2, pp. 5.
- (34) Kaufmann. *Islam, art, and architecture in the Americas*. pp.43, 50.
- (35) The Bishop of Valencia sent a memorandum to the king confirming to him that killing all the Moriscos is appropriate, beneficial, and permissible. He indicated in his memorandum that if it is impractical to kill hundreds of thousands, it is the duty to exile them all or to sentence them to hard labor in the mines of Latin America. Von Schack. *Poesie und Kunst der Araber in Spanien und Sicilien*, pp. 138.
- (36) Jeffery. *From Azulejos to Zaguanes*, pp. 289.
- (37) The Mudejar influences appeared in many buildings in Latin America, such as the cupola-shaped ceilings, flat ceilings (joists) or with cornices, octagonal cupolas, supported and strapped ceilings, and the white woodwork (wood that is whitened or made angular by the use of Adze). Mudejar influences also appeared in facades, such as the facade of the Church of San Francisco in Quito, Ecuador, in 1564-1575, which is a mixture of Mudejar style, Baroque style, and the Renaissance. Also, in the facade of San Jeronimo in the province of Cusco, Peru, in 1580-1600, also in the roof and towers of the Havana Cathedral known as the Church of Our Lady of the Assumption in Cuba in 1748. There was also an important role for the bearing beams and projecting brackets in the structure of Andalusian and Mudejar ceilings, which began in the Great Mosque of Kairouan and then the Great Mosque of Cordoba, which had an influence on the buildings that followed. Maldonado, Basilio Pavón. *Tratado de arquitectura hispanomusulmana*, *Imārat al-masājid fī al-Andalus: Gharnāṭah wa-bāqī Shībh al-Jazīrah al-Ībīriyah*, translated by Dr. Ali Ibrahim Manufi, Abu Dhabi Authority for Culture and Heritage (Kalima), United Arab Emirates, First Edition 2011, pp. 179. Kubler, George & Martin Soria: *Art and architecture in Spain and Portugal and their dominions (1500-1800)*, Penguin Books, Baltimore, Maryland, 1<sup>st</sup> edition, 1959, pp. 66-68, 87-90. Elsky. *Spain and Spanish America*. pp. 22-

- 32, 35. Duqmāq, Ahmad Maḥmūd. "qatae khashabiat mutabaqiyat min saqf eamayir tulaytilat mudjana "dirasat jadidat tunshar li'awal maratin". *Annal of the union Arabic archaeologists. Studies in the Antiquities of the Arab World.* vol. 19. no. 19. 2016. Article 12, vol. 18, no. 1, 2015, pp. 247-248.
- (38) Von Schack: *Poesie und Kunst der Araber in Spanien und Sicilien.* pp. 138.
- (39) Eggener, Keith and others: *American architectural history: a contemporary reader,* London; New York, NY: Routledge, 2004, pp. 113.
- (40) Maynard, William Barksdale: *Architecture in the United States, 1800-1850.* New Haven [Conn.]: Yale University Press, c2002, pp. 14-15.
- (41) The American Architect and Building News, American Architect and Building News Co., a weekly journal of constructive and decorative art, Boston, vol. LXXXII (82), no. 1249, October-December 1903, pp. 5. Kirker, Harold. "California Architecture and Its Relation to Contemporary Trends in Europe and America". *California Historical Quarterly,* vol. 51, no. 4 (winter, 1972), pp. 299.
- (42) Qashtīli, Muḥammad. *Ḥayāt al-Mūrīskūs al-akhīrah bi-Isbāniyā wa-dawruhum khārijihā.* Shuwaikh Press, Tetouan, 2001. <http://www.andalusite.ma/?p=976>. Kubler. *Art and architecture in Spain and Portugal,* pp. 71. Jeffery. *From Azulejos to Zaguanes,* pp. 293. Eggener. *American architectural history,* pp. 51. Elsky. *Spain and Spanish America in the Early Modern Atlantic,* pp.35. Khalidi, Omar: "Architecture of Islamic Inspiration in the United States" (A Bibliographic Essay), [https://archnet.org/collections/813/details,](https://archnet.org/collections/813/details) pp. 1.
- (43) Sexton, Randolph Williams. *Spanish Influence on American Architecture and Decoration.* Brentano's INC, New York, 1st edition, 1927, pp. 125-125. Khalidi. *Architecture of Islamic Inspiration in the United States,* pp.1. Sweetman. *The Oriental obsession.* pp. 22.
- (44) Jeffery. *From Azulejos to Zaguanes,* pp. 289, 295- 311.
- (45) Sexton. *Spanish influence on American architecture,* pp. 6-7.
- (46) Sexton. *Spanish influence on American architecture.* pp. 6, 13-14. Cambiaso, Tomaso (& Charles F. Holder). *American homes and gardens,* Munn and Co., New York, 1905-1907, vol. 2, no. 3, pp. 186-188. Newcom. *Spanish-colonial architecture,* pp. 5-6, 9.

- (47) Spanish influence in the United States, Amsco School Publications, Inc., 1960, pp. 2. Earle. *Spanish-Moorish Architecture and Garden Style*. pp. 69.
- (48) The Spanish style developed in California and spread to many places; it was called the "Southern California Style". "The Construction News" (weekly journal): Construction News Company, Chicago- New York, vol. 35, April 12, 1913, pp. 12.
- (49) Cambiaso. *American homes and gardens*. vol. 2, no. 3. pp. 186, 188.
- (50) The use of tiles spread across all American states, whether in the north or the south, during the 18<sup>th</sup> century, and its industry evolved and continues to be used until today. The same applies to the use of tiles in flooring and wall covering, whose impact has persisted to the present day as well. Many buildings, especially residential ones, have used tiles for their walls and floors, dating back to the early 20<sup>th</sup> century. Additionally, some furniture pieces exhibit Spanish colonial style in their construction and decorations. See: Sexton. *Spanish influence on American architecture*, pp. 125-151, 153, 185-208, 243-263. Harrison-Moore, Abigail and Dorothy C. Rowe: *Architecture and design in Europe and America (1750—2000)*, Malden, MA; Oxford, Wiley-Blackwell Pub., 2006, pp. 18-19.
- (51) The term "central courtyard" was originally applied to the open space that lies at the center of mosques designed according to the traditional plan influenced by the layout of the Mosque of the Prophet (peace be upon him). This term has many synonyms, including courtyard, plaza, square, yard, and al-haram or sahn or shami, and the yard, or porch. al-Ḥaddād, Muḥammad Ḥamzah. *Buḥūth wa-dirāsāt fī al-'imārah al-Islāmīyah* (Book One), pp. 31.
- (52) Jeffery. *From Azulejos to Zaguanes*, pp. 289, 311- 320. Kirker. *California Architecture*, pp.304.
- (53) The Islamic influences appeared in many houses, recreational, and commercial buildings, especially in the southern states during the first quarter of the 20<sup>th</sup> century. For more details, see Sexton. *Spanish influence on American architecture*, pp. 31-114.
- (54) The term "brick" is the name given to clay bricks in Egypt, while in the Levant it is called "tile", and in Iraq it is called "tabouk" Muslims resorted to it due to the scarcity of stone, especially in Egypt and Mesopotamia. al-Ḥaddād, Muḥammad Ḥamzah. *Buḥūth wa-dirāsāt fī al-'imārah al-Islāmīyah*, pp. 22. al-Ḥaddād,

- Muḥammad Ḥamzah Ismā'īl. *al-Madkhal ilá dirāsāt al-muṣṭalaḥāt al-fannīyah lil-'imārah al-Islāmīyah: fī ḍaw'* kitābāt. Zahra al-Sharq Library, Cairo, third edition. 2008, pp. 24-25. Dr. Rizq, 'Āṣim Muḥammad. *Mu'jam muṣṭalaḥāt al-'imārah wa-al-funūn al-Islāmīyah*, Madbouli Library, Cairo, first edition 2000, pp. 184.
- (55) Eggener, Keith and others: *American architectural history: a contemporary reader*, London; New York, NY: Routledge, 2004, pp. 62-64. Kirker. *California Architecture*, pp. 289-305. Roth. *American Architecture*, pp.559. Curiel, Jonathan. *Architectural Mecca / Building design flavored by Islam / Most U.S. cities have buildings with echoes of Islamic design*, SFGate, November 28, 2004, pp. 1-2. Quick, Michael. *American Art and Architecture*, funk & wagnalls new world encyclopedia, World Almanac Education Group, Inc 2009. <https://xmail.uchicago.edu/?urlid=g-77b66e87588aa0304838be8e68a313f2611kkgahdl&url=http%3A%2F%2Fproxy.uchicago.edu%2Flogin%3Furl%3Dhttp%3A%2F%2Fsearch.ebscohost.com%2Flogin.aspx>. Drury. *Old Chicago houses*. *University of Chicago Press*, c. 1975, pp.106.
- (56) Guzmán. *Arquitectura mudejar*. pp. 46-47, 129, 138-147. Maldonado. *Tratado de arquitectura hispanomusulmana, Imārat al-masājid fī al-Andalus*. pp.7, 14.
- (57) Quick, Michael. *American Art and Architecture*, Funk & Wagnalls New World Encyclopedia, 2009.
- (58) Mumford, Lewis & others: *Roots of Contemporary American Architecture: a series of thirty-seven essays dating from the mid-nineteenth century to the present*. New York, Dover Publications. vol. 1, 1972, pp. 5-6 Morrison, Hugh. *Early American Architecture: From the First Colonial Settlements to the National Period*. Dover Publications, 1952, pp. 8.
- (59) Sexton. *Spanish Influence on American*, pp. 9-11, 23.
- (60) Alamo is an American city located in Texas, covering an area of 14.8 km<sup>2</sup>, with a population of 18,353 according to the 2010 census. It houses the headquarters of four Franciscan missions with Spanish influence and is listed on the American Heritage Preservation List. A battle took place in Alamo in March 1836, after which Texas gained independence. <http://www.thealamo.org/>
- (61) Pierson. *American Buildings and Their Architects*, vol. 1, pp. 173-175. Morrison.

- Early American Architecture, pp.200. Newcomb. *Spanish-Colonial Architecture in the United States*. pp. 12.7-13.1.
- (62) Castilian (Spanish) used the word "Alfiz", derived from the Arabic word "Afriz", with the same meaning as used by Arabs and Muslims in Andalusia. Sālim, Sayyid 'Abd al-'Azīz. *Some Terms for Andalusian Moroccan Architecture* (Arabic version), Journal of the Egyptian Institute for Islamic Studies, Volume Five, Issue 1-2, Madrid 1975. pp. 242. Maldonado. *Tratado de arquitectura hispanomusulmana*. pp. 213. Some researchers have mentioned that the Spanish language borrowed many Arabic terms (around four thousand words). Al-Amri, Muhammad Bashir Hassan. *Aspects of Civilizational Creativity in Andalusian History* (Arabic version). Ghaida Publishing House, Amman, Jordan, 1<sup>st</sup> ed., 2012. pp. 173. Dodds. *Al-Andalus: the Art of Islamic Spain*. pp. 393.
- (63) The Mudejar Alfiz with its distinctive character also appeared in the San Diego Mission in Southern California in 1774. Jeffery. *From Azulejos to Zaguanes*, pp. 302.
- (64) Rydhan, Irfan & others. "Islamic influence on American Architecture". October 2010. <http://www.patheos.com/blogs/almihrab/2010/10/islamic-influence-on-american-architecture-article/> Jonathan Curiel, Al' America: *Travels through America's Arab & Islamic Roots*, New Press. November 2009. pp. 10. Jeffery. *From Azulejos to Zaguanes*, pp. 302. al-Rīḥānī. *Nūr al-Andalus*. pp. 57-62. Duqmāq. Al'asalib al-miariyat litaghtiat almaharib fi aleimarat al'andilusiati. pp. 3 - 4.
- (65) Cordoba was one of the largest cities of the Middle Ages, with a population of 600,000 at that time. Pile, John F: *A History of Interior Design*, Hoboken, N.J.: John Wiley & Sons, 3<sup>rd</sup> edition, c2009, pp. 72-73. The Cordoba Mosque went through six stages: the first stage in the time of Abdul Rahman al-Dakhil, the second during the reign of Prince Hisham, the third in the time of Prince Abdul Rahman al-Awsat, the fourth during the reign of Abdul Rahman al-Nasir, the fifth during the reign of the Caliph al-Hakam al-Mustansir, and the sixth during the reign of Hajjib al-Mansur ibn Abi Amer. For details of these stages, see Sālim, Sayyid 'Abd al-'Azīz. *al-Masājid wa-al-quṣūr fī al-Andalus*. al-Iskandarīyah, Alexandria, 1986., pp. 12-28. Duqmāq, Ahmad Maḥmūd. "Arabic Inscriptions in the Mosque of Cordoba in the Islamic and Christian Eras through a Comparative Analytical Archaeological Study of the form of the Inscriptions and their Historical and Cultural Content". Mağallāṭ Al-Itihād Al-'ām Lil Aṭārīyin Al-'arab. 2024. pp. 37- 38.

- (66) Maldonado. *Tratado de arquitectura hispanomusulmana*. pp. 13.
- (67) There were three taifa periods between 1031 and the mid-13th century. The Andalusian rebels in general, and the western Andalusian states in particular, viewed the Murabitun (Almoravids), especially towards the end of their rule, as renegades. Therefore, killing them was considered jihad in the eyes of these rebels, and killing them by their hands was deemed martyrdom, according to some historical inscriptions. al-Ḥaddād, Muḥammad Ḥamzah. *al-Nuqūsh al-āthāriyah: maṣḍaran lil-tārīkh al-Islāmī wa-al-ḥaḍārah al-Islāmīyah*. Zahraa Al-Sharq Library, Cairo, 1<sup>st</sup> ed., 2002, vol. 1, pp. 87-88.
- (68) Sālim. Sayyid ‘Abd al-‘Azīz. *al-Masājīd wa-al-quṣūr fī al-Andalus*, pp. 9-11. Sālim, Sayyid ‘Abd al-‘Azīz. "Islamic Architecture in Andalusia and Its Development." *Aalam Al-Fikr Magazine*, Volume Eight, Issue One, April-May-June 1977, pp. 91. al-Ḥaddād, Muḥammad Ḥamzah. *Buḥūth wa-dirāsāt fī al-‘imārah al-Islāmīyah* (First Book). pp.163. Al-Amri. Muhammad Bashir. *Aspects of Civilizational Creativity in Andalusian History*, pp. 35-36. Torres Balbás, Leopoldo. *al-Fann al-Murābiṭī wa-al-Muwaḥḥidī*. Translated by Ghāzī, Sayyid. Manshāat al-Ma’ārif bi-al-Iskandarīyah, 1976. pp. 12-13.
- (69) Badawī, Abd al-Raḥmān. [and others]. *Mawsū‘at al-ḥaḍārah al-‘Arabīyah al-Islāmīyah* (Three Volumes). Arab Institute for Studies and Publishing, Beirut, First Edition. 1995. vol. 1, pp. 11. Bouamer, Maryam. *Andalusian Migration to Lower Morocco*, pp. 77-78.
- (70) Fletcher, Banister & others. *a History of Architecture on the comparative method*. B.T. Batsford, London, 5<sup>th</sup> ed., 1905, pp. 425.
- (71) Rydhan, Irfan. *Islamic influence on American Architecture*. October 2010. Jonathan Curiel, Al’ America: *Travels through America’s Arab & Islamic Roots*. New Press. November 2009, pp. 10. Islamic influence on American Architecture: <http://almihrab.wordpress.com/2010/10/08/islamic-influence-on-american-architecture-article/>
- (72) Chacón, Hipólito Rafael. "Creating a Mythic Past: Spanish-Style Architecture in Montana", *the Magazine of Western History (Montana) Montana Historical Society*, vol. 51, no. 3 (Autumn, 2001), <http://www.jstor.org/stable/4520345>, pp. 46-48, 58.

- (73) The Plateresque is the Spanish style at the beginning of the Renaissance era. Morrison. *Early American architecture*, pp. 7.
- (74) Thake, Conrad. *Influences of the Spanish Plateresque on Maltese Ecclesiastical Architecture, Proceedings of History Week: 67. Archived from the original (PDF) on 28 July 2016, pp. 1-6.* Newcomb, *Spanish-colonial architecture in the United States*, pp.61.
- (75) Eggener. *American architectural history*, pp. 56.
- (76) Morrison. *Early American architecture*, pp. 227.
- (77) Al-Bitnooni. *Journey to Andalusia*, pp.49. Sālim, Sayyid ‘Abd al-‘Azīz. *al-Masājid wa-al-quṣūr fī al-Andalus*. pp. 28-29. Poppeliers. *What style is it?* pp. 20-22. Roth. *American Architecture*, pp. 41-43. Morriso. *Early American architecture*, pp. 201-202. Jeffery. *From Azulejos to Zaguanes*, pp. 301, 306. Newcomb. *Spanish-colonial architecture in the United States*, pp. 6.1.
- (78) Longstreth, Richard. "Academic Eclecticism in American Architecture". The University of Chicago Press on behalf of the Henry Francis du Pont Winterthur Museum, Inc., *Winterthur Portfolio*, vol. 17, no. 1, Spring, 1982. pp. 75-76. Morrison. *Early American architecture*. pp. 179-230.
- (79) The term "Ajr - أجر" is a Persian-Arabized word meaning brick when cooked to be used in construction, and its singular form is "Ajjarah." Amīn, Muḥammad Muḥammad, & Laylā ‘Alī Ibrāhīm. *al-Muṣṭalahāt al-mi‘māriyah fī al-wathā‘iq al-Mamlūkīyah*, 648-923 H/1250-1517 M. al-Qāhirah: Dār al-Nashr bi-al-Jāmi‘ah al-Amrīkīyah bi-al-Qāhirah, 1990. pp. 78, 455. Rizq, Āsīm Muḥammad. *Mu‘jam muṣṭalahāt al-‘imārah wa-al-funūn al-Islāmīyah*. Maktabat Madbūlī, Cairo, 2000. pp. 11-12.
- (80) Morrison. *Early American Architecture*, pp. 221-223.
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- (94) Wilhelm Stiassny was a passionate Zionist and a friend of Theodor Herzl. It was said that Stiassny was the first to ignite the idea of the Zionist movement in Herzl and the first to outline a plan for Zionist settlements. Stiassny's close friends also included the famous Hungarian Jewish orientalist Ignaz Goldziher, who lived in a large, oriental-style building. Stiassny was also a friend of the wealthy Jew Rothschild. Kalmar. "Moorish Style". pp. 91-92.
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والجغرافيا ودراسات المعلومات والسياسة وعلم النفس والإعلام والاقتصاد



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