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WALTER N. HAKALA

Lucknow until 1856

Lucknow (Lakhnaw, now Lakhnau), located on the banks of the river Gomtī, came to epitomise all that was magnificent, refined, and cosmopolitan in the regional courts of eighteenth and nineteenth-century North India under the nawabs (an honorific title for semi-autonomous Muslim rulers of princely states) of Awadh (Oudh; r. 1722–1856).

religiously overzealous, obstinate, and arrogant, and as an unfit military leader. Such an image may have been aggravated by Sicilian Hohenstaufen propaganda against Louis, which was disseminated via prominent Muslims connected to the courts of Frederick II (1194–1250) and his son Manfred (r. 1258–66; El-Merheb, *passim*). Nonetheless, there was a less adversarial image of Louis in the Arabic sources. The king's bravery in battle and his refusal to abandon his people were qualities that the Muslims admired (Eddé, 105–7). Even his devotion to his Christian faith was on occasion noted favourably. What persisted the most in Arabic writings was, however, the famous poem of the Egyptian poet and public servant Ibn Maṭrūḥ (d. 649/1251), scorning the French king and his crusade (Ibn Wāsil, 71–2).

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MOHAMED EL-MERHEB

Lucknow art and architecture

The city of **Lucknow**, which became, in 1189/1775, the second capital of the Twelver (Ithnā'asharī) Shī'ī nawabs of Awadh (Oudh), featured a magnificent built environment and a robust tradition of painting. A distinctive Awadhi style of painting was initially established at Faizabad (Fayḍābād, in present-day Uttar Pradesh), Awadh's first capital. Painting in Lucknow was heavily indebted to artists working in Faizabad, but, by the nineteenth century, reflected European styles. Lucknow's architecture followed a similar path, but new building types, some of them monumental, constructed for its Shī'ī patrons gave the city a unique visual appeal.

Lucknow was a significant place before the rule of the nawabs of Awadh. There are remains of pre-Mughal structures; a tomb for the Mughal emperor Akbar's (r. 963–1014/1556–1605) governor of Lucknow, Shaykhī Ibrāhīm Chishtī; and, on a high hill, a three-domed mosque said to have been built by Awrangzīb (r. 1068–1118/1658–1707) [Illustration 1]. It now appears as a sober structure representing Sunnī Islam overlooking the more flamboyant Shī'ī *imāmbāras*—centres for Twelver Shī'ī religious rituals—and mosques provided by various nawabs in