

ARS ORIENTALIS

VOLUME VII

1968

Ars Orientalis The Arts Of Islam And The East Vol 13

William Cohn



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Bibliography of Art and Architecture in the Islamic World (2 Vol. Set) Susan Sinclair, C. H. Bleaney, Pablo García Suárez, 2012 Following the tradition and style of the acclaimed Index Islamicus the editors have created this new Bibliography of Art and Architecture in the Islamic World The editors have surveyed and annotated a wide range of books and articles from collected volumes and journals published in all European languages except Turkish between 1906 and 2011 This comprehensive bibliography is an indispensable tool for everyone involved in the study of material culture in Muslim societies

A World of Beasts: A Thirteenth-Century Illustrated Arabic Book on Animals (the Kitāb Na't al-Ḥayawān) in the Ibn Bakhtīshū' Tradition Anna Contadini, 2011-11-11 The Kitāb Na't al-ayawān is the earliest of a group of illustrated manuscripts dealing with the characteristics of animals and their medicinal uses The present study considers both the confluence of textual traditions within this work and the stylistic and iconographic relationships of its illustrations which make it a key witness to early thirteenth century Arab painting After a re evaluation of previous approaches emphasis is placed on relating image to text on stylistic affiliations and on the modalities of production supported by technical analyses undertaken for the first time In elucidating the particular context of this unique manuscript the study contributes to our understanding of a critical period in the development of Middle Eastern painting and art

Oriental Art William Cohn, 1958

Tales Things Tell Finbarr Barry Flood, Beate Fricke, 2023-11-21 How can we understand the past in the absence of written records Pre modern histories of cross cultural exchange pose a particular problem for medieval historians They are marked by the long distance mobility of concepts individuals and materials and many of them cannot be reconstructed from the standard source texts on which historians usually depend They exist without named makers both outside and beyond official documents and court chronicles The same is true of artisans responsible for crafting objects whose circulation and reception defined aesthetic economic and technological networks that may not have conformed to political or sectarian boundaries Authored by two leading medieval historians of the Middle East Africa and Europe Object Lessons addresses the gaps in medieval sources and modern scholarship arguing for the archival value of objects images and monuments Flood and Fricke examine six case studies that focus on the twelfth and thirteenth centuries From the stone carvings at the churches of Lalibela Ethiopia which have no textual documentation to medicinal bowls from Iraq for which some data can be gathered from unassociated but contemporary sources these studies show how imagery and objects traveled across continents The authors connect the histories of medieval Europe Africa and west Asia and raise significant questions about out of place objects and how in the absence of substantial archival material we might write their histories While there have been many publications on the histories of global circulation most of them focus on the early modern period in Europe By moving away from histories with abundant written archival material Object Lessons ventures far beyond the narratives of Europe and into complex cross cultural and intercontinental histories of objects and images

Dictionary

Catalog of the Library of the Freer Gallery of Art. Smithsonian Institution, Washington Freer Gallery of Art. Library, 1967

After One Hundred Years Andrea Lerner, Avinoam Shalem, 2010-08-23 The exhibition Meisterwerke muhammedanischer Kunst that took place in Munich in 1910 marked a turning point in the approach to Islamic Art The show attempted to break free of Orientalism and exotic fantasies and in doing so set a new standard for the reception of Islamic art in Europe Moreover naming the Islamic artefacts masterpieces it laid claim to bestow upon Islamic art a place equal to that of other cultural periods This book is the first comprehensive study on this path breaking exhibition It includes a wealth of unpublished material and numerous novel ideas on the subject and addresses the exhibition's historical context organization realization and display as well as its reception in the West and its later influence on the study of Islamic art **Raqqa**

Revisited Metropolitan Museum of Art (New York, N.Y.), Marilyn Jenkins, 2006 What follows in these pages is the chronicle of ceramic objects unearthed in Raqqa in the first quarter of the twentieth century Marilyn Jenkins Madina Curator Emerita of Islamic Art at the Metropolitan Museum describes the dramatic journey of these ceramics from their discovery in the medieval city to the emporiums of Paris and New York the drawing rooms of the great collectors and the galleries of the Metropolitan Museum Using art historical detective work archival documents and scientific data the author convincingly establishes provenance and dating placing these objects some of the most exquisite ever produced by Islamic potters in a secure historical context for the first time **BOOK JACKET**

Persian Art Vladimir Lukonin, Anatoly Ivanov, 2012-06-30 Housed in the Hermitage Museum along with other institutes libraries and museums in Russia and the republics of the former Soviet Union are some of the most magnificent treasures of Persian Art For the most part many of these works have been lost but have been catalogued and published here for the first time with an unsurpassed selection of colour plates In a comprehensive introduction Vladimir Lukonin Director of the Oriental Art section of the Hermitage Museum and his colleague Anatoli Ivanov have broadly documented the major developments of Persian Art from the first signs of civilisation on the plains of Iran around the 10th century BCE through the early 20th century In the second part of the book they have catalogued Persian Art giving locations origins descriptions and artist biographies where available Persian Art demonstrates a common theme which runs through the art of the region over the past three millennia Despite many religious and political upheavals Persian Art whether in its architecture sculpture frescoes miniatures porcelain fabrics or rugs whether in the work of the humble craftsmen or the high art of court painters displays the delicate touch and subtle refinement which has had a profound influence on art throughout the world Private Collectors of Islamic Art in Late Nineteenth-Century London

Isabelle Gadoin, 2021-09-09 This book examines British collectors of so called Persian art a broad umbrella term then covering a large portion of Islamic art in the late 19th century including ceramics metalwork carpets textiles and woodwork Based on a foundational event the very first exhibition of Persian and Arab Art held by a London Gentlemen's Club in 1885 this book follows one generation of men retracing the subtle shades of difference among amateurs connoisseurs experts and

collectors and exploring all the mechanisms of the construction of a collective fascination for the Orient Isabelle Gadoin uncovers some of the first scientific analyses of Islamic objects and of the first private notebooks or exhibition catalogues to provide an in depth study of the way Westerners talked about Islamic objects and began to define what would become Islamic art history All the while Gadoin unravels the skein of Western prejudice Romantic fancy sincere admiration and ruthless appropriation in art collecting to write a new chapter of Orientalist history The book will be of interest to scholars working in art history history of collecting colonialism and postcolonialism and Orientalism *The Monumental Inscriptions from Early Islamic Iran and Transoxiana* Sheila Blair, 2024-04-02

Inscriptions on buildings are a distinctive feature of Islamic architecture and this book studies the 79 surviving monumental inscriptions in the Iranian world from the first five centuries of the Muslim era A D 622 1106 the period in which all the major trends of monumental epigraphy in the area were set These foundation commemorative and funerary texts come from the region between Iraq and Soviet Central Asia Written primarily in Arabic they embellished architectural monuments and furnishings whose nature implies the construction of major buildings An extended introduction discusses such general topics as titulature patronage and stylistic development Each text is then presented individually with photographs drawings transcriptions translations and an extensive commentary which presents the inscription in its larger palaeographic and historical contexts

Islamic Arms and Armor in The Metropolitan Museum of Art David G. Alexander, 2015-12-31 Armor and weaponry were central to Islamic culture not only as a means of conquest and the spread of the faith but also as symbols of status wealth and power The finest arms were made by master craftsmen working with the leading designers goldsmiths and jewelers whose work transformed utilitarian military equipment into courtly works of art This book reveals the diversity and artistic quality of one of the most important and encyclopedic collections of its kind in the West The Metropolitan Museum's holdings span ten centuries and include representative pieces from almost every Islamic culture from Spain to the Caucasus The collection includes rare early works among them the oldest documented Islamic sword and is rich in helmets and body armor decorated with calligraphy and arabesques that were worn in Iran and Anatolia in the late fifteenth century Other masterpieces include a jeweled short sword yatagan with a blade of watered steel that comes from the court of S leyman the Magnificent a seventeenth century gold inlaid armor associated with Shah Jahan and two gold inlaid flintlock firearms belonging to the guard of Tipu Sultan of Mysore Presenting 126 objects each handsomely photographed and richly documented with a detailed description and discussion of its technical historical and artistic importance this overview of the Met's holdings is supplemented by an introductory essay on the formation of the collection and appendixes on iconography and on Turkman style armor

Chakshudana or Opening the Eyes Pika Ghosh, Pushkar Sohoni, 2023-09-20 Chakshudana or rituals of opening the eyes are practiced across multiple South Asian communities by artists sculptors and priests The ritual offers gods access to the mortal world This practice applied to the study of material and visual culture offers a distinctive perspective to interrogate

the complex engagements with paintings sculptures found objects fragments built environments and ecologies This volume takes the process of seeing as its focus to look closely remaining true to the object but also to see widely from multiple subjective stances and diverse bodily engagements such as walking to dreaming glancing to looking askance hypnotic stares and to see beyond the visible It examines art history through nuanced considerations of materiality aesthetics and regional specificities The essays emerge from current research that builds on the contributions of Michael W Meister W Norman Brown Distinguished Professor of History of Art and South Asia Studies at the University of Pennsylvania whose works laid the foundations for the study of South Asian visual and material culture The essays in this book underscore methodological resonances rather than privileging conventional categories of media or chronology exploring artistic media including temples and paintings as well as Bengali quilted textiles manuscript lozenges and metal repousse This volume part of the Visual Media and Histories Series will be of interest to students and researchers of history of art religious studies and history as well as the allied disciplines of anthropology and folklore studies Chapter 2 of this book is freely available as a downloadable Open Access PDF at <http://www.taylorfrancis.com> under a Creative Commons CC BY NC ND 4.0 license

Islamic Jewelry in the Metropolitan Museum of Art Metropolitan Museum of Art (New York, N.Y.), Marilyn Jenkins, Manuel Keene, 1983 **Late Antique and Medieval Art of the Mediterranean World** Eva R. Hoffman, 2009-02-09 Late Antique and Medieval Art of the Mediterranean World is a much needed teaching anthology that rethinks and broadens the scope of the stale and limiting classifications used for Early Christian Byzantine visual arts A comprehensive anthology offering a new approach to the visual arts classified as Early Christian Byzantine Comprised of essays from experts in the field that integrate the newer historiographical research into the canon of established scholarship Exposes the historical geographical and cultural continuities and interactions in the visual arts of the late antique and medieval Mediterranean world Covers an extensive range of topics including the effect that converging cultures in late antiquity had on art the cultural identities that can be observed by looking at difference of tradition in visual art and the variance of illuminations in holy books The Art and Architecture of Islam 1250-1800 Sheila S. Blair, Jonathan M. Bloom, 1996-09-25 They discuss for example how the universal caliphs of the first six centuries gave way to regional rulers and how in this new world order Iranian forms techniques and motifs played a dominant role in the artistic life of most of the Muslim world the one exception was the Maghrib an area protected from the full brunt of the Mongol invasions where traditional models continued to inspire artists and patrons By the sixteenth century say the authors the eastern Mediterranean under the Ottomans and the area of northern India under the Mughals had become more powerful and the Iranian models of early Ottoman and Mughal art gradually gave way to distinct regional and imperial styles *Byzantium and Islam* Metropolitan Museum of Art (New York, N.Y.), 2012 This magnificent volume explores the epochal transformations and unexpected continuities in the Byzantine Empire from the 7th to the 9th century At the beginning of the 7th century the Empire's southern provinces the vibrant diverse areas of North

Africa and the eastern Mediterranean were at the crossroads of exchanges reaching from Spain to China. These regions experienced historic upheavals when their Christian and Jewish communities encountered the emerging Islamic world and by the 9th century an unprecedented cross fertilization of cultures had taken place. This extraordinary age is brought vividly to life in insightful contributions by leading international scholars accompanied by sumptuous illustrations of the period's most notable arts and artifacts. Resplendent images of authority, religion and trade embodied in precious metals, brilliant textiles, fine ivories, elaborate mosaics, manuscripts and icons, many of them never before published, highlight the dynamic dialogue between the rich array of Byzantine styles and the newly forming Islamic aesthetic. With its masterful exploration of two centuries that would shape the emerging medieval world, this illuminating publication provides a unique interpretation of a period that still resonates today.

Muqarnas, Volume 25 Gülru Necipoglu, 2009-03-31. Muqarnas is sponsored by The Aga Khan Program for Islamic Architecture at Harvard University and the Massachusetts Institute of Technology, Cambridge, Massachusetts. In Muqarnas, articles are being published on all aspects of Islamic visual culture, historical and contemporary, as well as articles dealing with unpublished textual primary sources.

Report on the National Collection of Fine Arts Including the Freer Gallery of Art, National Collection of Fine Arts (U.S.), 1957

The Islamic Quarterly, 1999

Medieval Islamic Civilization: A-K, index Josef W. Meri, 2006. Publisher description.

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