

## **Early Ottoman Art The Legacy Of The Emirates Museum With No Frontiers International Exhibition Cycle Islamic Art In The Mediterranean Turkey**

The fourteen articles in this volume bring together some of the latest research on the cultural, intellectual and commercial interactions during the Renaissance between Western Europe and the Middle East, with particular reference to the Ottoman Empire. The articles contribute to an exciting cross-cultural and inter-disciplinary scholarly dialogue that explores elements of continuity and exchange between the two areas, and positions the Ottoman Empire as an integral element of the geo-political and cultural continuum within which the Renaissance evolved.

Muqarnas 26 contains articles on a variety of topics that span and transcend the geographic and temporal boundaries that have traditionally defined the history of Islamic art and architecture.

The sixteenth and seventeenth centuries saw the establishment of the new Safavid regime in Iran. Along with reuniting the Persian lands under one rule, the Safavids initiated the radical transformation of the religious landscape by introducing Imami Shi'ism as the official state faith and in this as in other ways, laying the foundations of Iran's modern identity. In this book, leading scholars of Iranian history, culture and politics examine the meaning of the idea of Iran in the Safavid period by examining contemporary experiences of both insiders and outsiders, asking how modern scholarship defines the distinctive features of the age. While sometimes viewed as a period of decline from the high points of classical Persian literature and the visual arts of preceding centuries, the chapters of this book demonstrate that the Safavid era was nevertheless a period of great literary and artistic activity in the realms of both secular and theological endeavour. With the establishment of comparable polities across western, southern and central Asia at broadly the same time, the book explores some of the literary and political interactions with Iran's Ottoman, Mughal and Uzbek neighbours. As the volume and frequency of European merchants and diplomats visiting Safavid Persia increased, especially in the seventeenth century, and as more Iranians recorded their own travel experiences to surrounding Muslim lands, the Safavid period is the first in which we can document and explore the contours of Iran's place in an expanding world, and gain insights into how Iranians saw themselves and others saw them.

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1. Introduction -- 2. Continuity and transformation : the Timurid historiographical legacy -- 3. Historiography and historians on the move : the significance of the number twelve -- 4. The first king of the world : Kayumars in universal history -- 5. Mirrors, memorials, and blended genres -- 6. Conclusion.

While the impact of the Persian style is undeniably reflected in most aspects of the art and architecture of Islamic Central Asia, this Perso-Central Asian connection was chiefly formed and articulated by the Euro-American movement of collecting and interpreting the art and material culture of the Persian Islamic world in modern times. This had an enormous impact on the formation of scholarship and connoisseurship in Persian art, for instance, with an attempt to define the characteristics of how the Islamic art of Iran and Central Asia should be viewed and displayed at museums, and how these subjects should be researched in academia. This important historical fact, which has attracted scholarly interest only in recent years, should be treated as a serious subject of research, accepting that the abstract image of Persian art was not a pure creation of Persian civilization, but that it can be the manifestation of particular historical times and charismatic individuals. Attention should therefore be given to various factors that resulted in the shaping of "Persian" imagery across the globe, not only in terms of national ideologies, but also within the context of several protagonists, such as scholars, collectors and dealers, as well as of the objects themselves. This volume brings together Islamic Iranian and Central Asian art experts from diverse disciplinary and professional backgrounds, and intends to offer a novel insight into what is

collectively known as Persian art.

In each volume, an introductory essay outlines the history of the disciplines under discussion, and describes how changes and innovations in these disciplines have affected our lives. The biographies that follow are organized in an A-Z format: each biography is divided into a "life" section describing the individual's life and influences and a "legacy" section summarizing the impact of that individual's work throughout history. These biographies cover a diverse group of men and women from around the globe and throughout history. Franklin Delano Roosevelt, Mao Tse-tung and Genghis Khan are among the 200 well-known historical figures included in this volume.

Examples of other lesser-known, yet important, individuals covered in this work are: Gustavas Adolphus, Swedish empire creator; Hatshepsut, queen of ancient Egyptian dynasty; and Jean Jaurès, French socialist leader and pacifist. Each synopsis provides information on each individual's enduring impact on the common understanding of fundamental themes of human existence.

This book explores the various historical and cultural aspects of scientific, medical and technical exchanges that occurred between central Europe and Asia. A number of papers investigate the printing, gunpowder, guncasting, shipbuilding, metallurgical and drilling technologies while others deal with mapping techniques, the adoption of written calculation and mechanical clocks as well as the use of medical techniques such as pulse taking and electrotherapy. While human mobility played a significant role in the exchange of knowledge, translating European books into local languages helped the introduction of new knowledge in mathematical, physical and natural sciences from central Europe to its periphery and to the Middle East and Asian cultures. The book argues that the process of transmission of knowledge whether theoretical or practical was not a simple and one-way process from the donor to the receiver as it is often admitted, but a multi-dimensional and complex cultural process of selection and transformation where ancient scientific and local traditions and elements. The book explores the issue from a different geopolitical perspective, namely not focusing on a singular recipient and several points of distribution, namely the metropolitan centres of science, medicine, and technology, but on regions that are both recipients and distributors and provides new perspectives based on newly investigated material for historical studies on the cross scientific exchanges between different parts of the world.

The art of the object reached unparalleled heights in the medieval Islamic world, yet the intellectual dimensions of ceramics, metalwares, and other plastic arts in this milieu have not always been acknowledged. *Arts of Allusion* reveals the object as a crucial site where pre-modern craftsmen of the eastern Mediterranean and Persianate realms engaged in fertile dialogue with poetry, literature, painting, and, perhaps most strikingly, architecture. Lanterns fashioned after miniature shrines, incense burners in the form of domed monuments, earthenware jars articulated with arches and windows, inkwells that allude to tents: through close studies of objects from the ninth to the thirteenth centuries, this book reveals that allusions to architecture abound across media in the portable arts of the medieval Islamic world. *Arts of Allusion* draws upon a broad range of material evidence as well as medieval texts to locate its subjects in a cultural landscape where the material, visual, and verbal realms were intertwined. Moving far beyond the initial identification of architectural types with their miniature counterparts in the plastic arts, Margaret Graves develops a series of new frameworks for exploring the intelligent art of the allusive object. These address materiality, representation, and perception, and examine contemporary literary and poetic paradigms of metaphor, description, and indirect reference as tools for approaching the plastic arts. Arguing for the role of the intellect in the applied arts and for the communicative potential of ornament, *Arts of Allusion* asserts the reinstatement of craftsmanship into Islamic intellectual history.

The Routledge History of Western Empires is an all new volume focusing on the history of Western Empires in a comparative and thematic perspective. Comprising of thirty-three original chapters arranged in eight thematic sections, the book explores European overseas expansion from the Age of Discovery to the Age of Decolonisation. Studies by both well-known historians and new scholars offer fresh, accessible perspectives on a multitude of themes ranging from colonialism in the Arctic to the scramble for the coral sea, from attitudes to the environment in the East Indies to plans for colonial settlement in Australasia. Chapters examine colonial attitudes towards poisonous animals and the history of colonial medicine, evangelisation in Africa and Oceania, colonial recreation in the tropics and the tragedy of the slave trade. The Routledge History of Western Empires ranges over five centuries and crosses continents and oceans highlighting transnational and cross-cultural links in the imperial world and underscoring connections between colonial history and world history. Through lively and engaging case studies, contributors not only weigh in on historiographical debates on themes such as human rights, religion and empire, and the 'taproots' of imperialism, but also illustrate the various approaches to the writing of colonial history. A vital contribution to the field.

Since its rediscovery in the early 20th century, through spectacular finds such as those by Sir Arthur Evans at Knossos, Minoan Crete has captured the imagination not only of archaeologists but also of a wider public. This is shown, among other things, by its appearance and uses in a variety of modern cultural practices: from the innovative dances of Sergei Diaghilev and Ted Shawn, to public and vernacular architecture, psychoanalysis, literature, sculpture, fashion designs, and even neo-pagan movements, to mention a few examples. *Cretomania* is the first volume entirely devoted to such modern responses to (and uses of) the Minoan past. Although not an exhaustive and systematic study of the reception of Minoan Crete, it offers a wide range of intriguing examples and represents an original contribution to a thus far underexplored aspect of Minoan studies: the remarkable effects of Minoan Crete beyond the narrow boundaries of recondite archaeological research. The volume is organised in three main sections: the first deals with the conscious, unconscious, and coincidental allusions to Minoan Crete in modern architecture, and also discusses archaeological reconstructions; the second presents examples from the visual and performing arts (as well as other cultural practices) illustrating how Minoan Crete has been enlisted to explore and challenge questions of Orientalism, religion, sexuality, and gender relations; the third focuses on literature, and shows how the distant Minoan past has been used to interrogate critically more recent Greek history.

Between the Mongol invasions in the mid-13th century and the rise of the Ottomans in the late 14th century, the Lands of Rum were marked by instability and conflict. Despite this, a rich body of illuminated manuscripts from the period survives, explored here in this extensively illustrated volume. Meticulously analysing 15 beautifully decorated Arabic and Persian manuscripts, including Qur'ans, mirrors-for-princes, historical chronicles and Sufi works, Cailah Jackson traces the development of calligraphy and illumination in late medieval Anatolia. She shows that the central Anatolian city of Konya, in particular, was a dynamic centre of artistic activity and that local Turcoman princes, Seljuk bureaucrats and Mevlevi dervishes all played important roles in manuscript production and patronage.

Scholars have long thought that, following the Muslim Golden Age of the medieval era, the Ottoman Empire grew culturally and technologically isolated, losing interest in innovation and placing the empire on a path toward stagnation and decline. Science among the Ottomans challenges this widely accepted Western image of the nineteenth- and early twentieth-century Ottomans as backward and impoverished. In the first book on this topic in English in over sixty years, Miri Shefer-Mossensohn contends that Ottoman society and culture created a fertile environment that fostered diverse scientific activity. She demonstrates that the Ottomans excelled in adapting the inventions of others to their own needs and improving them. For

example, in 1877, the Ottoman Empire boasted the seventh-longest electric telegraph system in the world; indeed, the Ottomans were among the era's most advanced nations with regard to modern communication infrastructure. To substantiate her claims about science in the empire, Shefer-Mossensohn studies patterns of learning; state involvement in technological activities; and Turkish- and Arabic-speaking Ottomans who produced, consumed, and altered scientific practices. The results reveal Ottoman participation in science to have been a dynamic force that helped sustain the six-hundred-year empire.

Cosmopolitan Memory in Europe's 'Backwaters' reconsiders the definitional relationships of 'national character' and 'national heritage' in the context of Western industrial modernity. Taking as a case study the Greek islands of Skiathos and Skopelos which served as cinematic locations for the blockbuster *Mamma Mia!* (2008), the book explores how national identity - once shaped by political, cultural and religious practices - can now be reduced to little more than an ideal, created and sold globally by Western industries such as tourism and film. Tzanelli argues how the film encouraged the development of regional competitions that further enhanced the emotive potential of a Greek nationalist discourse that projects the blame for regional favouritism onto Western agents and the nation-state itself. It also takes into consideration the historical background of this controversy, which finds roots in the religious heritage of the South-eastern Mediterranean region - in particular, the notions of Byzantine Christianity which the Greeks used to set against the Islamic traditions of their Ottoman colonisers to affirm their European civility.

Medieval Arab notions of physical difference can feel singularly arresting for modern audiences. Did you know that blue eyes, baldness, bad breath and boils were all considered bodily 'blights', as were cross eyes, lameness and deafness? What assumptions about bodies influenced this particular vision of physical difference? How did blighted people view their own bodies? Through close analyses of anecdotes, personal letters, (auto)biographies, erotic poetry, non-binding legal opinions, diaristic chronicles and theological tracts, the cultural views and experiences of disability and difference in the medieval Islamic world are brought to life.

This is a detailed study of the illustrations to Amir Khusrau's *Khamsah*, in which twenty discourses are followed by a brief parable, and four romances. Amir Khusrau (1253-1325) lived the greater part of adventurous life in Delhi; he composed in Persian, and also in Hindi. From the point of view of manuscript illustration, his most important work is his *Khamsah* (Quintet'). Khusrau's position as a link between cultures of Persia and India means that the early illustrated copies of the *Khamsah* have a particular interest. The first extant exemplar is from the Persian area in the late 14th century, but a case can be made that work was probably illustrated earlier in India.

Early Ottoman Art. Legacy of the Emirates

Early Ottoman Art: The Legacy of the Emirates presents the artistic and architectural expressions in Western Anatolia and the emergence of the Ottoman dynasty in the 14th and 15th centuries. The Turkish Emirates developed a new stylistic synthesis by blending the Central Asian and Seljuq traditions and the legacy of the Greek, Roman and Byzantine past. The architectural schemes of mosques, hammams, hospitals, madrasas, mausoleums and the great religious complexes, columns and domes, floral and calligraphic decoration, ceramics and

illumination testify to the richness of styles. The cultural and artistic flourishing that matched the rise of the Ottoman Empire was deeply marked by the distinctive legacy of the Emirates. Eight itineraries invite you to discover 61 museums, monuments and sites in Milas, Selcuk, Manisa, Bursa, znik, Karacabey, Canakkale, Gelibolu and Edirne (among others).

The monasteries and painted churches of Moldavia stand today as a testament to the rich cultural and spiritual heritage of the Romanian people. As the Romanians living in the historical provinces of Wallachia, Moldavia, and Transylvania, which today form modern Romania, struggled to maintain their autonomy against Ottoman expansion, their relative freedom allowed them to express themselves both artistically and culturally. Among their most remarkable creations are the monasteries and painted churches of Moldavia, in northeastern Romania, the subjects of this book. These monuments, unique in the world, reflect a cultural legacy inherited from Byzantium and the Roman Empire. After the fall of Byzantium and the expansion of Ottoman rule throughout the Balkan Peninsula, the Romanian principalities became the most important depository of the Byzantine heritage. It was here that this tradition was preserved, having been passed on to the Romanians of the Middle Ages by their ancestors. From here this heritage continued to spread throughout Europe and influence European society and culture, creating the historical phenomenon that the great Romanian historian Nicolae Iorga would refer to as "Byzantium after Byzantium." The monasteries and painted churches of Northern Moldavia stand today as true revelations of Byzantium. This full-color album is written and photographed by Alan Ogden, the author of *Romania Revisited: On the Trail of English Travellers, 1602-1941* and *Fortresses of Faith: A Pictorial History of the Fortified Saxon Churches of Romania*, both published by the Center for Romanian Studies. The author provides a comprehensive introduction discussing the art and architecture of the monasteries and painted churches of Northern Moldavia. Each church is then presented separately in words and pictures to reveal its own unique history and artistic beauty. Also included is an introduction to the history of Moldavia and Romanian lands during the Middle Ages by Kurt W. Treptow, a noted specialist on Romanian history and original illustrations by renowned artist, Octavian Ion Penda.

Lavishly illustrated with over 300 pictures, including more than 200 in full color, *The Oxford History of Islam* offers the most wide-ranging and authoritative account available of the second largest--and fastest growing--religion in the world. John L. Esposito, Editor-in-Chief of the four-volume *Oxford Encyclopedia of the Modern Islamic World*, has gathered together sixteen leading scholars, both Muslim and non-Muslim, to examine the origins and historical development of Islam--its faith, community, institutions, sciences, and arts. Beginning in the pre-Islamic Arab world, the chapters range from the story of Muhammad and his Companions, to the development of Islamic religion and culture and the empires that grew from it, to the influence that Islam has on today's world. The book

covers a wide array of subjects, casting light on topics such as the historical encounter of Islam and Christianity, the role of Islam in the Mughal and Ottoman empires, the growth of Islam in Southeast Asia, China, and Africa, the political, economic, and religious challenges of European imperialism in the nineteenth and twentieth centuries, and Islamic communities in the modern Western world. In addition, the book offers excellent articles on Islamic religion, art and architecture, and sciences as well as bibliographies. Events in the contemporary world have led to an explosion of interest and scholarly work on Islam. Written for the general reader but also appealing to specialists, *The Oxford History of Islam* offers the best of that recent scholarship, presented in a readable style and complemented by a rich variety of illustrations.

*Building Modern Turkey* offers a critical account of how the built environment mediated Turkey's transition from a pluralistic (multiethnic and multireligious) empire into a modern, homogenized nation-state following the collapse of the Ottoman Empire at the end of World War I. Zeynep Kezer argues that the deliberate dismantling of ethnic and religious enclaves and the spatial practices that ensued were as integral to conjuring up a sense of national unity and facilitating the operations of a modern nation-state as were the creation of a new capital, Ankara, and other sites and services that embodied a new modern way of life. The book breaks new ground by examining both the creative and destructive forces at play in the making of modern Turkey and by addressing the overwhelming frictions during this profound transformation and their long-term consequences. By considering spatial transformations at different scales—from the experience of the individual self in space to that of international geopolitical disputes—Kezer also illuminates the concrete and performative dimensions of fortifying a political ideology, one that instills in the population a sense of membership in and allegiance to the nation above all competing loyalties and ensures its longevity.

M. Hakan Yavuz offers an insightful and wide-ranging study of the Gulen Movement, one of the most controversial developments in contemporary Islam. Founded in Turkey by the Muslim thinker Fethullah Gulen, the Gulen Movement aims to disseminate a "moderate" interpretation of Islam through faith-based education. Its activities have fundamentally altered religious and political discourse in Turkey in recent decades, and its schools and other institutions have been established throughout Central Asia and the Balkans, as well as western Europe and North America. Consequently, its goals and modus operandi have come under increasing scrutiny around the world. Yavuz introduces readers to the movement, its leader, its philosophies, and its practical applications. After recounting Gulen's personal history, he analyzes Gulen's theological outlook, the structure of the movement, its educational premise and promise, its financial structure, and its contributions (particularly to debates in the Turkish public sphere), its scientific outlook, and its role in interfaith dialogue. *Towards an Islamic Enlightenment* shows the many facets of the movement, arguing that it is marked by an identity paradox: despite its tremendous contribution to the introduction of a moderate, peaceful, and modern Islamic outlook—so different from the Iranian or Saudi forms of radical and political Islam—the Gulen Movement is at once liberal and communitarian, provoking both hope and fear in its works and influence.

Unites architectural history with the study of urban space and the spread of Islam, showing how dervish lodges became sites where a new ruling elite promoted the cult of Sufi saints. MUDÉJAR ART: Islamic Aesthetics in Christian Art reveals the fascinating exuberance of a unique cultural and artistic symbiosis that characterises Christian Spain after the Reconquista. The Mudéjars were Muslims allowed to stay in the reconquered territories. Their artists and artisans strongly influenced the culture and art of the new Christian kingdoms. In Aragon, Castille, Extremadura and Andalucía sumptuously decorated brick churches, monasteries and palaces illustrate perfectly the creative endurance of Islamic forms in Christian art between the 11th and 16th centuries in Spain. Thirteen Itineraries invite you to discover 124 museums, monuments and sites in Madrid, Guadalajara, Saragossa, Tordesillas, Toledo, Guadalupe and Seville (among others). With Index of Locations.

The Religious Heritage Complex examines heritage-making of Christian-related legacies led by secular and clerical institutions. It argues that the relationship between public policies and spiritual practices is not as clear-cut as some might think. In fact, the authors show that religious activity has always combined care for the past with conscious practices of heritage-making, which they term "the religious heritage complex." The book considers the ways patrimony, religion, and identity interact in different Christian contexts worldwide and how religious objects and sites function as identity symbols. It focuses on heritage-making as a religious and material activity for the groups in charge of a sacred inheritance and considers heritage activities as one of the forms of spiritual renewal and transmission. Case studies explore various Christian traditions located in Europe, the Americas, and Africa, investigating the longstanding and tightly-enmeshed connections that weave together religion and cultural heritage. Through comparing ecclesiastical and civil heritage institutions, this book allows us to consider the ambiguity of religious heritage.

In *Frontiers of the Ottoman Imagination* Marios Hadjianastasis has created a collection of the latest scholarship on diverse topics in Ottoman studies.

This source study examines prefaces to Persian albums (ca. 1491-1609) from a variety of perspectives historical, literary, and cultural to analyze the emergence, practice, and principles of art historical writing and the formation of an art tradition in Safavid Iran.

Over the past thirty years, the representation of Greek history in literature, film, and popular culture has undergone significant change. This book investigates the ways in which history operates as a tool for contemporary storytellers in various genres to contemplate the meaning of the past and its implications for the future.

The Islamic world has a rich artistic tradition, with particular strengths in calligraphy, illuminated manuscripts, architecture, and the decorative arts. This reference traces the development of Islamic art and architecture from the Umayyad dynasty to the present day. Readers will learn about the art of the Fatimids, Seljuqs, Mamluks, Mongols, Ottomans, Safavids, Mughals, and more. Eye-catching photos of gorgeous mosques, delicate manuscript paintings, and colorful ceramics give readers glimpses of the works being discussed. A great resource both for those interested in art history and those hoping to learn more about the long, rich history of Islamic culture.

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.

The Mongol Empire can be seen as marking the beginning of the modern age, and of globalization as well. While communications between the extremes of Eurasia existed

prior to the Mongols, they were infrequent and often through intermediaries. As this new book by Timothy May shows, the rise of the Mongol Empire changed everything—through their conquests the Mongols swept away dozens of empires and kingdoms and replaced them with the largest contiguous empire in history. While the Mongols were an extremely destructive force in the premodern world, the Mongol Empire had stabilizing effects on the social, cultural and economic life of the inhabitants of the vast territory, allowing merchants and missionaries to transverse Eurasia. The Mongol Conquests in World History examines the many ways in which the conquests were a catalyst for change, including changes and advancements in warfare, food, culture, and scientific knowledge. Even as Mongol power declined, the memory of the Empire fired the collective imagination of the region into far-reaching endeavors, such as the desire for luxury goods and spices that launched Columbus's voyage and the innovations in art that were manifested in the masterpieces of the Renaissance. This fascinating book offers comprehensive coverage of the entire empire, rather than a more regional approach, and provides an extensive survey of the legacy of the Mongol Empire.

This book traces the origins, history, and memory of the Jalayirid dynasty, a family that succeeded the Mongol Ilkhans in Iran and Iraq in the 14th and early 15th centuries. The story of how the Jalayirids came to power is illustrative of the political dynamics that shaped much of the Mongol and post-Mongol period in the Middle East. The Jalayirid sultans sought to preserve the social and political order of the Ilkhanate, while claiming that they were the rightful heirs to the rulership of that order. Central to the Jalayirids' claims to the legacy of the Ilkhanate was their attempt to control the Ilkhanid heartland of Azarbayjan and its major city, Tabriz. Control of Azarbayjan meant control of a network of long-distance trade between China and the Latin West, which continued to be a source of economic prosperity through the 8th/14th century. Azarbayjan also represented the center of Ilkhanid court life, whether in the migration of the mobile court-camp of the ruler, or in the complexes of palatial, religious and civic buildings constructed around the city of Tabriz by members of the Ilkhanid royal family, as well as by members of the military and administrative elite.

The Rough Guide to Istanbul is the perfect introduction to a vibrant mega-city, fast-becoming as popular for its nightlife and arts scene as it is for its unique historical heritage. All the major Byzantine and Ottoman sites, plus a myriad of lesser-known gems, are easily tracked down using clear, comprehensive maps. Whether you wish to watch the faithful at prayer in the iconic Blue Mosque, admire the glittering- gold mosaics in the Church of the Holy Wisdom, relax in an historic Turkish bath, cruise up the continent-dividing Bosphorus or dance the night away in an über-cool club, you can find out where and how in The Rough Guide to Istanbul. Evocative photographs of the city's highlights complement the text and two full-colour sections introduce the fascinating world of Ottoman Turkish architecture and the culinary delights of the Turkish kitchen. There are up-to-date descriptions of the city's best bars, cafes, clubs, hotels, restaurants and shops for all budgets, and a detailed section on 'out of town' trips including the legendary city of Troy and the former-Ottoman capitals of Bursa and Edirne.

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