

Islamic Culture Discovering The Arts

An alternate approach to Islamic art emphasizing literary over historical contexts and reception over production in visual arts and music.

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.

Mainly rev. papers from an international symposium held Sept. 17-21, 2004 in Berlin.

The Islamic World is an outstanding guide to Islamic faith and culture in all its geographical and historical diversity. Written by a distinguished international team of scholars, it elucidates the history, philosophy and practice of one of the world's great religious traditions. Its grounding in contemporary scholarship makes it an ideal reference source for students and scholars alike.

Edited by Andrew Rippin, a leading scholar of Islam, the volume covers the political, geographical, religious, intellectual, cultural and social worlds of Islam, and offers insight into all aspects of Muslim life including the Qur'an and law, philosophy, science and technology, art, literature, and film and much else. It explores the concept of an 'Islamic' world: what makes it distinctive and how uniform is that distinctiveness across Muslim geographical regions and through history?

The Global View

Islam and the Politics of Culture in Europe

Islamic Patterns

The Islamic World

History and Ideology

What is "Islamic" Art?

Making Art History

This book explores how collecting and scholarship in the field of Islamic art developed between c.1850 and c.1950, the period when the intellectual foundations for the study of Islamic art were established. Stephen Vernoit outlines the formation of collections, the role of exhibitions, museums and libraries, the growth of the art market, and the emergence of scholarship.

The two-volume Companion to Islamic Art and Architecture bridges the gap between monograph and survey text by providing a new level of access and interpretation to Islamic art. The more than 50 newly commissioned essays revisit canonical topics, and include original approaches and scholarship on neglected aspects of the field. This two-volume Companion showcases more than 50 specially commissioned essays and an introduction that survey Islamic art and architecture in all its traditional grandeur Essays are organized according to a new chronological-geographical paradigm that remaps

the unprecedented expansion of the field and reflects the nuances of major artistic and political developments during the 1400-year span The Companion represents recent developments in the field, and encourages future horizons by commissioning innovative essays that provide fresh perspectives on canonical subjects, such as early Islamic art, sacred spaces, palaces, urbanism, ornament, arts of the book, and the portable arts while introducing others that have been previously neglected, including unexplored geographies and periods, transregional connectivities, talismans and magic, consumption and networks of portability, museums and collecting, and contemporary art worlds; the essays entail strong comparative and historiographic dimensions The volumes are accompanied by a map, and each subsection is preceded by a brief outline of the main cultural and historical developments during the period in question The volumes include periods and regions typically excluded from survey books including modern and contemporary art-architecture; China, Indonesia, Sub-Saharan Africa, Sicily, the New World (Americas)

Katherine E. Hoffman is Associate Professor of Anthropology at Northwestern University and author of We Share Walls: Language, Land, and Gender in Berber Morocco. --

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.

Books on Turkey

An International Survey

Islamic Art and Architecture in the European Periphery

Modernism and the Art of Muslim South Asia

Discovering Islamic Art

Text and Image in Illustrated Arabic Manuscripts

This volume considers the mediation of religion in the context of global relations of power, culture, and communication. It takes a nuanced, historical view of emergent religions and their mediation in various forms. The wide range of chapters provides valuable insight into particular contexts while also offering connections to other cases and contexts. Together, they form a snapshot of religious evolution in the media age.

This book explores the great diversity and range of Islamic culture through one of the finest collections in the world. Published to coincide with the historic reopening of the galleries of the Metropolitan Museum's Islamic Art Department, it presents nearly three hundred masterworks created in the rich tradition of the Islamic faith and culture. The Metropolitan's renowned holdings range chronologically from the origins of Islam in the 7th century through the 19th century, and geographically from as far west as Spain to as far east as Southeast Asia.

Culture is a constant reference in debates surrounding Islam in Europe. Yet the notion of culture is commonly restricted to conceptual frames of multiculturalism where it relates to group identities, collective ways of life and recognition. This volume extends such analysis of culture by approaching it as semiotic practice which conjoins the making of subjects with the configuration of the social. Examining fields such as memory, literature, film, and Islamic art, the studies in this volume explore culture as another element in the assemblage of rationalities governing European Islam. From this perspective, the transformations of European identities can be understood as a matter of cultural practice and politics, which extend the analytical frames of political philosophy, historical legacies, normative orders and social dynamics.

An annotated index and general orientation of Islamic art collections in museums, libraries, other institutions and on private hands. Includes a short description of each collection, its main characteristics, documentation, publications and exhibitions.

Discovering Civilization

Arts of Allusion

Media and Religion

A Companion to Islamic Art and Architecture

Bibliography of Art and Architecture in the Islamic World (2 vol. set)

The Arts of Intimacy

Historic and Archeological [sic] Traces of Islam in Indonesia

Explores the problems for studying art and religion in Eurasia arising from ancestral, colonial and post-colonial biases in historiography.

Islamic CultureRourke Publishing Group

The Bloomsbury Companion to Islamic Studies is a comprehensive one volume reference guide to Islam and study in this area. A team of leading international scholars - Muslim and non-Muslim - cover important aspects of study in the field, providing readers with a complete and accessible source of information to the wide range of methodologies and theoretical principles involved. Presenting Islam as a variegated tradition, key essays from the contributors demonstrate how it is subject to different interpretations, with no single version privileged. In this volume, Islam is treated as a lived experience, not only as theoretical ideal or textual tradition. Featuring a series of indispensable research tools, including a substantial A-Z of key terms and concepts, chronology and a detailed list of resources, this is the essential reference guide for anyone working in Islamic Studies.

A guide to the architecture, calligraphy, ceramics, and other arts of Islam covers a thousand years of history and an area stretching from the Atlantic to the borders of India and China

Islamic Art Collections

Books and Others

The Making of Islamic Art

Production, Patronage and the Arts of the Book

Crimea, Caucasus, and the Volga-Ural Region

The Heritage of Edirne in Ottoman and Turkish Times

Beyond Tribe and Nation in the Maghrib

"Deals with all aspects of Islamic art and architecture ranging from the Middle East to Africa to Central, South, and East Asia and includes entries on artists, rulers, writers, ceramics, sculpture, metalwork, painting, calligraphy, textiles, and more"--Provided by publisher.

Examines The Rich And Forgotten Contributions Of Islamic Art And Culture.

This volume, the first of six to be published, studies fundamental values of Islam, along with the nature of rights and the responsibilities in a general context. The authors analyse the development of social thought and morality in Islam, and ways in which they are enforced through the family and education. Particular attention is paid to the status of women, children, youth and the socially excluded. Several chapters broach specially Islamic approaches to economics, government and justice. A world religion since its inception in the seventh century A.D., Islam is today seeking vigorous answers to contemporary problems through its multi-faceted history. Issues of poverty and wealth, inequality and demands for political expression, and respect for diversity in a difficult world of conformity are dealt with in this series. The study is organized along thematic rather than chronological lines and thus it is not necessary to read the volumes in order. Volume I is in fact the first to have been published. Volume IV is forthcoming end 2002, volume V mid 2003 and volumes III and VI in 2004. This volume, the first of six to be published, studies fundamental values of Islam, along with the nature of rights and the responsibilities in a general context. The authors analyse the development of social thought and morality in Islam, and ways in which they are enforced through the family and education. Particular attention is paid to the status of women, children, youth and the socially excluded. Several chapters broach specially Islamic approaches to economics, government and justice.

Found Art is a collection of spiritually enriching, uplifting stories from the author's life. These stories are insightfully woven around the seasons found in Ecclesiastes 3 and include birthing and dying, planting and harvesting, speaking and remaining silent, weeping and laughing, mourning and dancing, war and peace.

The Individual and Society in Islam

Discover Islamic Art in the Mediterranean

Grove Encyclopedia of Islamic Art & Architecture: Three-Volume Set

The Bloomsbury Companion to Islamic Studies

A Changing Discipline and its Institutions

Islamic Culture

Frontiers of Islamic Art and Architecture: Essays in Celebration of Oleg Grabar's Eightieth Birthday. The Aga Khan Program for Islamic Architecture Thirtieth Anniversary Special Volume

"In this way the culture of medieval Spain is relevant to our own world both enriched and anguished by its diversity. The Arts of Intimacy is a vital book, dedicated to telling the story of the complexity of interactions between the three monotheistic religions in medieval Spain - yielding lessons that can be drawn through to our experience today. The volume serves as a souvenir of Spanish history and culture, and an invitation to examine how a complex culture is deeply shaped by both receptivity and conflict."--BOOK JACKET.

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.

"Historians have traced the traditions of Islamic scholarship back to late antiquity. Muslim scholars were at work as early as 750 CE/AD, painstakingly copying their commentaries and legal opinions onto scrolls and codices. This venerable tradition embraced the modern printing press relatively late-movable type was adopted in the Middle East only in the early nineteenth century. Islamic scholars, however, initially kept their distance from the new technology, and it was not until the end of the nineteenth century that the first published editions of works of classical religious scholarship began to appear in print. As the culture of print took root, both popular and scholarly understandings of the Islamic tradition shifted. Particular religious works were soon read precisely because they were available in printed, published editions. Other equally erudite works still in scroll and manuscript form, by contrast, languished in the obscurity of manuscript repositories. The people who selected, edited, and published the new print books on and about Islam exerted a huge influence on the resulting literary tradition. These unheralded editors determined, essentially, what came to be understood by the early twentieth century as the classical written "canon" of Islamic thought. Collectively, this relatively small group of editors who brought Islamic literature into print crucially shaped how Muslim intellectuals, the Muslim public, and various Islamist movements understood the Islamic intellectual tradition. In this book Ahmed El Shamsy recounts this sea change, focusing on the Islamic literary culture of Cairo, a hot spot of the infant publishing industry, from the late nineteenth and twentieth centuries. As El Shamsy argues, the aforementioned editors included some of the greatest minds in the Muslim world and shared an ambitious intellectual agenda of revival, reform, and identity formation. This book tells the stories of the most consequential of these editors as well as their relations and intellectual exchanges with the European orientalist who also contributed to the new Islamic print culture"--

Two abundantly illustrated volumes offer a vibrant discussion of how the divine is and has been represented in art and architecture the world over. • 200 illustrations, including floor plans of churches, synagogues, and temples bring the discussions of art and architecture to life • An extensive bibliography enables further research

Discovering Beauty in Foreign Places

Rediscovering the Islamic Classics

Continuities, Disruptions and Reconnections

À l'orientale: Collecting, Displaying and Appropriating Islamic Art and Architecture in the 19th and Early 20th Centuries

Architectural Heritage of the "Lands of Rum"

Found Art

The Formation of Islamic Art

This pioneering work traces the emergence of the modern and contemporary art of Muslim South Asia in relation to transnational modernism and in light of the region's intellectual, cultural, and political developments. Art historian Ittikhar Dadi here explores the art and writings of major artists, men and women, ranging from the late colonial period to the era of independence and beyond. He looks at the stunningly diverse artistic production of key artists associated with Pakistan, including Abdur Rahman Chughtai, Zainul Abedin, Shakir Ali, Zubeida Agha, Sadequain, Rasheed Areen, and Naiza Khan. Dadi shows how, beginning in the 1920s, these artists addressed the challenges of modernity by translating historical and contemporary intellectual conceptions into their work, reworking traditional approaches to the classical Islamic arts, and engaging the modernist approach towards subjective individuality in artistic expression. In the process, they dramatically reconfigured the visual arts of the region. By the 1930s, these artists had embarked on a sustained engagement with international modernism in a context of dizzying social and political change that included decolonization, the rise of mass media, and developments following the national independence of India and Pakistan in 1947. Bringing new insights to such concepts as nationalism, modernism, cosmopolitanism, and tradition, Dadi underscores the powerful impact of transnationalism during this period and highlights the artists' growing embrace of modernist and contemporary artistic practice in order to address the challenges of the present era.

Arab painting is treated here as a significant artistic corpus in its own right. Rejecting the traditional emphasis on individual paintings, the distinguished contributors to this volume stress the integration of text and image as a more productive theoretical framework.

Islam and Heritage in Europe provides a critical investigation of the role of Islam in Europe's heritage. Focusing on Islam, heritage and Europe, it seeks to productively trouble all of these terms and throw new light on the relationships between them in various urban, national and transnational contexts. Bringing together international scholars from a range of disciplines, this collection examines heritage-making and Islam in the context of current events in Europe, as well as analysing past developments and future possibilities. Presenting work based on ethnographic, historical and archival research, chapters are concerned with questions of diversity, mobility, decolonisation, translocality, restitution and belonging. By looking at diverse trajectories of people and things, this volume encompasses multiple perspectives on the relationship between Islam and heritage in Europe, including the ways in which it has played out and transformed against the backdrop of the 'refugee crisis' and other recent developments, such as debates on decolonising museums or the resurgence of nationalist sentiments. Islam and Heritage in Europe discusses specific articulations of belonging and non-belonging, and the ways in which they create new avenues for re-thinking Islam and heritage in Europe. This ensures that the book will be of interest to academics, researchers and postgraduate students engaged in the study of heritage, museums, Islam, Europe, anthropology, archaeology and art history.

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Islamic Manuscripts of Late Medieval Rum, 1270s-1370s

Muqarnas, Volume 25

Art and Architecture of the World's Religions [2 volumes]

Revised and Enlarged Edition

Exploring Islamic Social Work

Deconstructing the Myths of Islamic Art

Islamic Art and Architecture

This open access book addresses, for the first time, Islamic social work as an emerging concept at the interface of Islamic thought and social sciences. Applying a multidisciplinary approach it explores, on the one hand, the discourse that provides religious legitimisation to social work activities and, on the other hand, case studies of practical fields of Islamic social work including educational programmes, family counselling, and resettlement of prisoners. Although in many cases, these activities are oriented towards Muslim clients, more often than not they go beyond the boundaries of Muslim communities to benefit society as a whole. Muslim actors are also starting to professionalise their services and to negotiate the ways in which they can become fully recognised service-providers within the welfare state. At a more general level, the volume also shows that in contrast to the widespread processes of secularisation of social work and its separation from religious communities, new types of activities are now emerging, which bring back to the public arena both an increased sensitivity to the religious identities of the beneficiaries and the religious motivations of the benefactors. The edited volume will be of interest to researchers in Islamic Studies, Social and Political Sciences, Social Work, and Religious Studies. This is an open access book.

Explores how Islamic art and architecture were made: their materials and their social, political, economic and religious context In their own words, Jonathan Bloom and Sheila Blair espouse 'things and thingness rather than theories and isations'. This book's practical, down-to-earth dimension, expressed in plain, simple English, runs counter to the current fashion for theoretical explanations and their accompanying jargon. Its many insights, firmly anchored in artistic practice in architecture, painting and the decorative arts, are supported by ample technical know-how. This bottom-up approach differs radically and refreshingly from that of much top-down contemporary scholarship. It privileges the maker rather than the patron. The range is wide - mosques becoming temples; how religious buildings reflect politics; Yemeni frescoes and inscriptions; domestic Syrian 18th-century ornament; Egyptian bookbinding techniques; recycling and repair in Damascene crafts; conservation versus restoration; narrative on ceramics; metalwork with architectural motifs; lost buildings reconstructed; how objects speak Muslim burials in China; the role of migrating potters; Mughal painting; stone carpet weights; the use of metals in Islamic manuscripts, calligraphy and modern artists' books. Key Features - Explores previously neglected practice-based approaches to Islamic art - Looks at Islamic art from the craftsman's rather than the patron's viewpoint - Covers not just the Islamic heartlands but extends to India and China, underlining the global presence of Islamic art - Presents material and sources which are usually overlooked in discussions of Islamic art - Revises conventional wisdom in fields as disparate as book painting and ceramics - Illuminates the interface of modern politics and Islamic art Robert Hillenbrand is Professor Emeritus of Islamic Art the University of Edinburgh and Professorial Fellow in the School of Art History at the University of St Andrews.

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, Cahla 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.

Deconstructing the Myths of Islamic Art addresses how researchers can challenge stereotypical notions of Islam and Islamic art while avoiding the creation of new myths and the encouragement of nationalistic and ethnic attitudes. Despite its Orientalist origins, the field of Islamic art has continued to evolve and shape our understanding of the various civilizations of Europe, Africa, Asia, and the Middle East. Situated in this field, this book addresses how universities, museums, and other educational institutions can continue to challenge stereotypical or homogeneous notions of Islam and Islamic art. It reviews subtle and overt mythologies through scholarly research, museum collections and exhibitions, classroom perspectives, and artists' initiatives. This collaborative volume addresses a conspicuous and persistent gap in the literature, which can only be filled by recognizing and resolving persistent myths regarding Islamic art from diverse academic and professional perspectives. The book will be of interest to scholars working in art history, museum studies, visual culture, and Middle Eastern studies.

How Editors and Print Culture Transformed an Intellectual Tradition

Pasts, Presents and Future Possibilities

Histories of Art and Religion from India to Ireland

Studies in Honour of Sheila Blair and Jonathan Bloom

Islam and Heritage in Europe

Between Community and the Common Good

Empires of Faith in Late Antiquity

Modern scholarship has not given Edirne the attention it deserves regarding its significance as one of the capitals of the Ottoman Empire. This edited volume offers a reinterpretation of Edirne 's history from Early Ottoman times to recent periods of the Turkish Republic. Presently, disconnections and discontinuities introduced by the transition from empire to nation state still characterize the image of the city and the historiography about it. In contrast, this volume examines how the city engages in the forming, deflecting and creative appropriation of its heritage, a process that has turned Edirne into a UNESCO heritage hotspot. A closer historical analysis demonstrates the dissonances and contradictions that these different interpretations and uses of heritage produce.

From the beginning, Edirne was shaped by its connectivity and relationality to other places, above all to Istanbul. This perspective is employed at many different levels, e.g., with regard to its population, institutions, architecture, infrastructures and popular culture, but also regarding the imaginations Edirne triggered. In sum, this multi-disciplinary volume boosts urban history beyond Istanbul and offers new insight into Ottoman and Turkish connectivities from the vantage point of certain key moments of Edirne 's history.

This classic work on the nature of early Islamic art has now been brought up to date in order to take into consideration material that has recently come to light. In a new chapter, Oleg Grabar develops alternate models for the formation of Islamic art, tightens its chronology, and discusses its implications for the contemporary art of the Muslim world. Reviews of the first edition: "Grabar examines the possible ramifications of sociological, economic, historical, psychological, ecological, and archaeological influences upon the art of Islam... [He] explains that Islamic art is woven from the threads of an Eastern, Oriental tradition and the hardy, surviving strands of Classical style, and [he] illustrates this web by means of a variety of convincing and well-chosen examples."--Art Bulletin "A book of absorbing interest and immense erudition... All Islamic archaeologists and scholars will thank Professor Grabar for a profound and original study of an immense and complex field, which may provoke controversy but must impress by its mastery and charm by its modesty."--Times Literary Supplement "Oleg Grabar, in this book of exceptional subtlety and taste, surveys and extends his own important contributions to the study of early Islamic art history and works out an original and imaginative approach to the elusive and complex problems of understanding Islamic art."--American Historical Review

Making Art History is a collection of essays by contemporary scholars on the practice and theory of art history as it responds to institutions as diverse as art galleries and museums, publishing houses and universities, school boards and professional organizations, political parties and multinational corporations. The text is split into four thematic sections, each of which begins with a short introduction from the editor, the sections include: Border Patrols, addresses the artistic canon and its relationship to the ongoing 'war on terror', globalization, and the rise of the Belgian nationalist party. The Subjects of Art History, questions whether 'art' and 'history' are really what the discipline seeks to understand. Instituting Art History, concerns art history and its relation to the university and raises questions about the mission, habits, ethics and limits of university today. Old Master, New Institutions, shows how art history and the museum respond to nationalism, corporate management models and the 'culture wars'.

The present volume offers an overview of collecting and displaying Islamic art during the long nineteenth century. A section of the volume focuses on the figure of the Swiss collector Henri Moser Charlottenfels. Special attention is given to little-known collections in Eastern Europe and beyond. L ' ouvrage fournit un panorama du collectionnisme d ' art islamique au cours du long XIXe siècle, en mettant l ' accent sur la figure d ' Henri Moser Charlottenfels et des collections méconnues situées en Europe centrale, et au-delà.

Scholars, Collectors and Collections, 1850-1950

Memory, Aesthetics, Art

Object, Ornament, and Architecture in Medieval Islam

Between Religion and Perception

Arab Painting

Masterpieces from the Department of Islamic Art in the Metropolitan Museum of Art

Christians, Jews, and Muslims in the Making of Castilian Culture