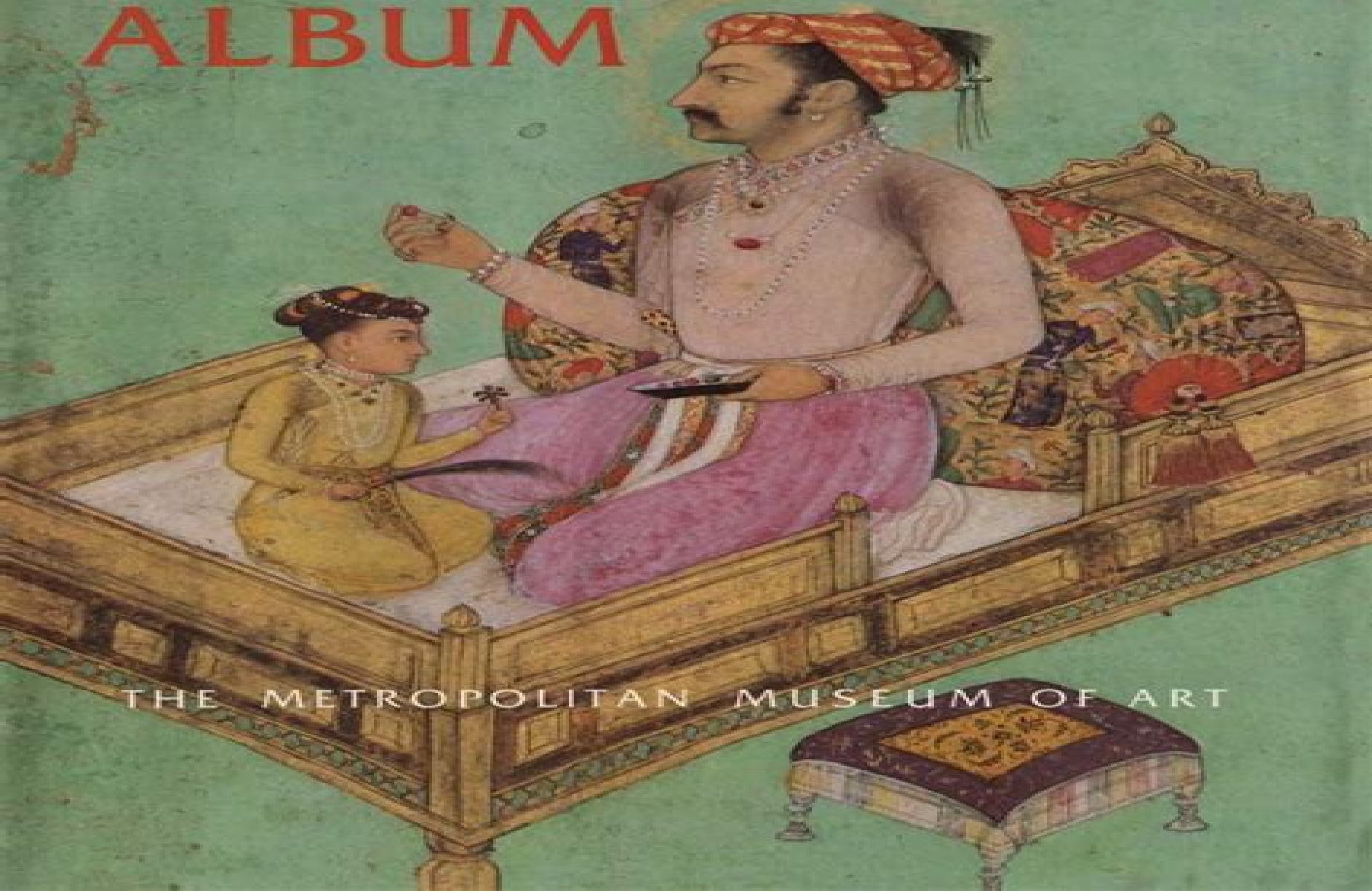


THE EMPERORS' ALBUM



THE METROPOLITAN MUSEUM OF ART

Emperors Album

Jonathan Bloom, Sheila Blair



Emperors Album:

The Emperors' Album Stuart Cary Welch, 1987 Fifty leaves that form the sumptuous Kevorkian Album one of the world's greatest assemblages of Mughal art Metropolitan Museum of Art website *Album Prefaces and Other Documents on the History of Calligraphers and Painters* Wheeler McIntosh Thackston, 2001 Persian text and English translation of the major texts of album prefaces miscellaneous documents and travel literature from the Timurid and Safavid periods **The First Emperor** Jane Portal, Hiromi Kinoshita, 2007 The rise of Qin and the military conquest of the warring states The First Emperor and the Qin empire Imperial tours and mountain inscriptions The First Emperor's tomb the afterlife universe A two thousand year old underground empire **The Last Emperors** Evelyn S. Rawski, 1998 The Qing Dynasty was the last of the conquest dynasties to rule China Its rulers Manchus from the north held power for three centuries despite major cultural and ideological differences with the Han majority In this book Evelyn Rawski re interprets the remarkable success of this dynasty arguing that it derived not from the assimilation of the dominant Chinese culture but rather from an artful synthesis of Manchu leadership styles with Han Chinese policies [The \(De\)Legitimization of Violence in Sacred and Human Contexts](#) Muhammad Shafiq, Thomas Donlin-Smith, 2021-01-21 This book provides a multidisciplinary commentary on a wide range of religious traditions and their relationship to acts of violence Hate and violence occur at every level of human interaction as do peace and compassion Scholars of religion have a particular obligation to make sense out of this situation tracing its history and variables and drawing lessons for the future From the formative periods of the religious traditions to their application in the contemporary world the essays in this volume interrogate the views on violence found within the traditions and provide examples of religious practices that exacerbate or ameliorate situations of conflict **The Thun-Hohenstein Album** Chassica Kirchhoff, 2023 The first extensive study of the depiction of the armour in the Thun Hohenstein Album against the vibrant artistic and cultural contexts that created it In late medieval and early modern Europe armour was more than a defensive technology for war or knightly sport Its diverse types formed a complex visual language Luxury armour was fitted precisely to a wearer's body and its memorable details declared his status Empty armour could evoke an owner's physical presence prompting recollection of knightly personae glittering pageantry and impressive feats of arms Its mnemonic power persisted long after the battle had ended the trumpets had gone silent and the dust had settled in the tournament arena Previously believed to contain preliminary designs sketched by master armourers the Thun Hohenstein album is a bound collection of drawings by professional book painters depicting some of the most artistically and technologically innovative armours of the fifteenth and sixteenth centuries Like a paper version of the princely armories that first formed during the 1500s the album's images offered rich sites of meaning and memory Their organization within the codex suggests the images significance to their compiler At the same time the composition and details allow the reader to trace the transmission of recognizable armours and the memories they embodied from the anvil to the page This book is the

first to examine the album and the armor it depicts in their vibrant artistic and cultural context In five thematic chapters it moves from case studies of these drawings to explore the album s complex intersections with the genres of martial history material culture and literature It also reveals the album s participation in cultures of remembrance that carried mythic knightly personae constructed around powerful Habsburg princes forward in time from the Middle Ages into the early modern era from the courts of the Holy Roman Empire to emerging urban audiences

A Companion to Islamic Art and Architecture, 2 Volume Set Finbarr Barry Flood, Gulru Necipoglu, 2017-09-13 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

The Indian Portrait - 4 Anil Relia, 2014-10-14 The Mughal documentation is known as the best recorded history of the world The catalogue is an attempt to showcase the lineage of the Mughal emperors who ruled in India and their heritage in terms of their lives pursuits art conquests administration alongwith a peep into their shrewd politics All works are part of a Mughal Muraqqa compiled by Hakim Ahsanallah Khan who was the chief adviser of the last Mughal Emperor Bahadur Shah Zafar in the year 1270 A H 1854 A D They were exhibited in October 2014

Art of the Islamic World Metropolitan Museum of Art (New York, N.Y.), 2012 Family guide Dazzling details in folded front cover

Art and Culture Ahsan Jan Qaisar, Som Prakash Verma, 1996 The Present Volume Of The Annual Series Of Art And Culture Carrying The Sub Title Painting And Perspective Relates To The Following Themes A Cultural Set Up And Values B Sculpture And Painting And C Science And Technology The Articles Of The Volume Are Not Restricted To Any Particular Period Or Geographical Area Moreover The Purpose Is To Encourage Scholars To Think And Write In Terms Of Social Moeres And Values As Far As Possible

Portraiture in South

Asia since the Mughals Crispin Branfoot, 2018-06-30 One of the most remarkable artistic achievements of the Mughal Empire was the emergence in the early seventeenth century of portraits of identifiable individuals unprecedented in both South Asia and the Islamic world Appearing at a time of increasing contact between Europe and Asia portraits from the reigns of the great Mughal emperor patrons Akbar Jahangir and Shah Jahan are among the best known paintings produced in South Asia In the following centuries portraiture became more widespread in the visual culture of South Asia especially in the rich and varied traditions of painting but also in sculpture and later prints and photography This collection seeks to understand the intended purpose of a range of portrait traditions in South Asia and how their style setting and representation may have advanced a range of aesthetic social and political functions The chapters range across a wide historical period exploring ideals of portraiture in Sanskrit and Persian literature the emergence and political symbolism of Mughal portraiture through to the paintings of the Rajput courts sculpture in Tamil temples and the transformation of portraiture in colonial north India and post independence Pakistan This specially commissioned collection of studies from a strong list of established scholars and rising stars makes a significant contribution to South Asian history art and visual culture

Henri Bertin and the Representation of China in Eighteenth-Century France John Finlay, 2020-07-09 This is an in depth study of the intellectual technical and artistic encounters between Europe and China in the late eighteenth century focusing on the purposeful acquisition of information and images that characterized a direct engagement with the idea of China The central figure in this story is Henri L onard Bertin 1720 1792 who served as a minister of state under Louis XV and briefly Louis XVI Both his official position and personal passion for all things Chinese placed him at the center of intersecting networks of like minded individuals who shared his ideal vision of China as a nation from which France had much to learn John Finlay examines a fascinating episode in the rich history of cross cultural exchange between China and Europe in the early modern period and this book will be an important and timely contribution to a very current discussion about Sino French cultural relations This book will be of interest to scholars in art history visual culture European and Chinese history

Grove Encyclopedia of Islamic Art & Architecture: Three-Volume Set Jonathan Bloom, Sheila Blair, 2009-05-14 The Grove Encyclopedia of Islamic Art and Architecture is the most comprehensive reference work in this complex and diverse area of art history Built on the acclaimed scholarship of the Grove Dictionary of Art this work offers over 1 600 up to date entries on Islamic art and architecture ranging from the Middle East to Central and South Asia Africa and Europe and spans over a thousand years of history Recent changes in Islamic art in areas such as Afghanistan Iran and Iraq are elucidated here by distinguished scholars Entries provide in depth art historical and cultural information about dynasties art forms artists architecture rulers monuments archaeological sites and stylistic developments In addition over 500 illustrations of sculpture mosaic painting ceramics architecture metalwork and calligraphy illuminate the rich artistic tradition of the Islamic world With the fundamental understanding that Islamic art is not limited to a particular region or to a defined period of time The

Grove Encyclopedia of Islamic Art and Architecture offers pathways into Islamic culture through its art *The Power of Art* Caroline Campbell, 2024-01-02 An epic work of art history that will transform our understanding of the world by unlocking the human stories behind millennia of art Taking readers from ancient Babylon to contemporary Pyongyang the eminent curator Caroline Campbell explains art's power to illuminate our lives and inspires us to benefit from its transformative and regenerative power Unlike the majority of contemporary art history this book is about much more than the cult of artists personalities Instead each chapter is structured around a city at a particularly vibrant moment in its history describing what propelled its creativity and innovation The emotions and societies she evokes are highly recognizable revealing how great art resonates powerfully by transcending the boundaries of time **The Routledge Companion to Global Renaissance Art** Stephen J. Campbell, Stephanie Porras, 2024-01-22 This companion examines the global Renaissance through object based case studies of artistic production from Africa Asia the Americas and Europe in the early modern period The international group of contributors take an art historical approach characterized by close analysis of form and meaning as well as function and a focus on questions of crosscultural dialogue and adaptation Seeking to de-emphasize the traditional focus on Europe this book is a critical guide to the literature and the state of the field Chapters outline new questions and agendas while pushing beyond familiar material Main themes include workshops the migrations of artists objects technologies diplomatic gifts imperial ideologies ethnicity and indigeneity sacred spaces and image cults as well as engaging with the open questions of the Renaissance and the global This will be a useful and important resource for researchers and students alike and will be of interest to scholars working in art history visual culture material culture and Renaissance studies The Open Access version of this book available at www.taylorfrancis.com has been made available under a Creative Commons Attribution Non Commercial No Derivatives CC BY NC ND 4.0 license *Emperor Qianlong's Hidden Treasures* Nicole T. C. Chiang, 2019-08-15 In this stunning reassessment Nicole T. C. Chiang argues that the famous Qianlong art collection is really the collection of the imperial household in the Qianlong reign The distinction is significant because it strips away the modern Eurocentric preconceptions that have led scholars to misconstrue the size of the collection the role of nationalism in its formation the distinction between art and artifact and the actual involvement of the emperor in assembling the collection No one interested in Chinese art will be able to ignore the ramifications of this important study *Emperor Qianlong's Hidden Treasures* Reconsidering the Collection of the Qing Imperial Household argues that the size of the collection was actually smaller than previously stated Moreover the idea that the collection put the whole of the empire on display and thereby promoted political unity does not square with the reality that most of the collection was hidden away Instead the collection was primarily for the emperor's gaze alone Chiang further explains that the collection was largely the product of work done by many specialists working at the Qianlong court noting that the emperor often assumed a more supervisory role Preliminary drawings patterns models and prototypes of the items made in the imperial workshops also formed an important

part of the collection as they served to establish standardized models used to run the imperial household. The collection was thus both broader and narrower than previously stated. Chiang has identified many misguided assumptions about the Qing imperial collection. In their place, she proposes a new definition of an imperial collection that does not give primacy to art objects. This bold revisionist thesis may be controversial, but it is important and deserves to be read widely for this exact reason. Dorothy Ko, Barnard College, Columbia University. Chiang makes a new argument which will contribute to the literature on Qing imperial art. She shows that a distinction should be made between the Qianlong emperor's activities in commissioning objects from the palace workshop and his activities in accumulating, assessing, and cataloguing objects that went into what she calls the imperial household collection. This work will attract wide attention from scholars in art history.

Evelyn S. Rawski, University of Pittsburgh. *Faces of God: Images of Devotion in Indo-Muslim Painting, 1500-1800*. Murad Khan Mumtaz, 2023-08-28. Islamic art is often misrepresented as an iconophobic tradition. As a result of this assumption, the polyvalence of figural artworks made for South Asian Muslim audiences has remained hidden in plain view. This book situates manuscript illustrations and album paintings within cultures of devotion and ritual shaped by Islamic intellectual and religious histories. Central to this story are the Mughal siblings Jahanara Begum and Dara Shikoh and their Sufi guide Mulla Shah. Through detailed art historical analysis supported by new translations, this study contextualizes artworks made for Indo-Muslim patrons by putting them into direct dialogue with written testimonies.

Mirror of Morality. Julia K. Murray, 2007-01-31. *Mirror of Morality* takes an interdisciplinary look at an important form of pictorial art produced during two millennia of Chinese imperial rule. Ideas about individual morality and state ideology were based on the ancient teachings of Confucius with modifications by later interpreters and government institutions. Throughout the imperial period, members of the elite made, sponsored, and inscribed or used illustrations of themes taken from history, literature, and recent events to promote desired conduct among various social groups. This dimension of Chinese art history has never before been broadly covered or investigated in historical context. The first half of the study examines the nature of narrative illustration in China and traces the evolution of its functions, conventions, and rhetorical strategies from the second century BCE through the eleventh century. Under the stimulus of Buddhism, sophisticated techniques developed for representing stories in visual form. While tracing changes in the social functions and cultural positions of narrative illustration, the second half of the book argues that narrative illustration continued to play a vital role in elite visual culture.

Mughal Painter of Flora and Fauna. Ustād Mansūr. Som Prakash Verma, 1999. This volume follows *Mughal Painters and their Work: A Biographical Survey and Comprehensive Catalogue*. Oxford University Press, New Delhi, 1994, the first comprehensive book of reference on the work of nearly 200 Mughal painters and has been conceived to provide readers much information on the Mughal painting through the contribution of individual master painters. Need not say, ample information is available about the artists of the Mughal atelier, sixteenth-seventeenth centuries. Yet to date, except for some articles on a few painters, no book has been

published on individual artist Ustad Mansur a keen observer of nature endowed with almost Euclidean intellect deserved a more detailed study to re evaluate his merit as an artist whose achievement in naturalistic portraiture of a large number of species from the world of flora and fauna has remained unsurpassed till today Our attempt is to enter into the very creative process of this great Mughal painter to relive in his times and environment in order to discover real Mansur The whole panorama of Mansur s portraits of birds animals and flowers set in marvellously and uniquely laid background represents in his true spirit and characteristics the very quintessence of nature s endless variety of creation and beauty Part I provides historical and artistic context in which Ustad Mansur worked Information about him has been gleaned from original texts principally Persian historical sources supplemented by the evidence of artist s own work Part II comprises the plate section of representative eighteen miniatures that illustrate our painter s style and his specialisation in painting The appendix further enhances the value of this work since it provides correct rendering of contemporary inscriptions and determines genuine signatures and contemporary ascriptions The volume is richly illustrated with a large number of black and white and colour illustrations These illustrate the art and style of Ustad Mansur Nadir u l Asr Unequalled of the Age the most illustrious naturalist painter of India It will naturally be of interest to students of art and natural history It is also recommended to persons curious to know about the Mughal times It is hoped that other volumes on individual Mughal painters will follow and monographs on their lives and work with a critical valuation will be available **Mapping Chengde** Philippe

Forêt, 2000-01-01 The imperial residence of Chengde was built by two powerful and ambitious Manchu emperors between 1703 and 1780 in the mountains of Jehol The site which is on UNESCO s World Heritage List combines the largest classical gardens in China with a unique series of grand monasteries in the Sino Tibetan style Mapping Chengde the first scholarly publication in English on the Manchu summer capital reveals how this unlikely architectural and landscape enterprise came to help forge a dynasty s multicultural identity and concretize its claims of political legitimacy Using both visual and textual materials the author explores the hidden dimensions of landscape showing how geographical imagination shaped the aesthetics of Qing court culture while proposing a new interpretation of the mental universe that conceived one of the world s most remarkable examples of imperial architecture

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