

Metalwork From The Early Islamic Period Hardcover

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Reinventing Ritual Daniel Belasco 2009 A guidebook to the most current trends in contemporary Jewish art and design, Reinventing Ritual provides an unprecedented look at the work and thought of contemporary artists as they respond to the needs and practices of traditional culture. Beautifully illustrated with new art from Israel, Europe, and the Americas, this publication features both traditional and avant-garde sculpture, textiles, architecture, metalwork, and ceramics by forty leading artists. Author Daniel Belasco surveys current trends in Jewish ritual art and the influences of feminism, environmentalism, multiculturalism, and new media; Julie Lasky provides a groundbreaking discussion of the role of recycling and social consciousness in contemporary Jewish design; Danya Ruttenberg, a recently ordained rabbi, offers a lively perspective on the constantly evolving Jewish impulse "to concretize the encounter with the Divine"; Arnold M. Eisen writes an absorbing and personal commentary on the role of ritual in Jewish life today; and Tamar Rubin contributes an illustrated timeline covering key Jewish cultural and historical events from 1994 to 2008.

The Jewelry and Metalwork of Marie Zimmermann Deborah Dependahl Waters 2011 A pioneering study of one of the most remarkable makers of jewelry and metalwork in early-20th-century America

Content and Context of the Visual Arts in the Islamic World Priscilla P. Soucek 2009-05

History of Design Bard Graduate Center 2013-12-10 A survey of spectacular breadth, covering the history of decorative arts and design worldwide over the past six hundred years

Studies in Islamic Painting, Epigraphy and Decorative Arts Bernard O’Kane 2021-11 This lavishly illustrated volume features 19 articles by Bernard O’Kane on a wealth of topics in medieval Islamic art, from the Siyah Qalam album paintings and Arab and Persian illustrated manuscripts, to Egyptian and Iranian decorative arts, and to epigraphic developments in Persian and Arabic.

Sensory Reflections Fiona Griffiths 2018-10-22 This volume draws on emerging scholarship at the intersection of two already vibrant fields: medieval material culture and medieval sensory experience. The rich potential of medieval matter (most obviously manuscripts and visual imagery, but also liturgical objects, coins, textiles, architecture, graves, etc.) to complement and even transcend purely textual sources is by now well established in medieval scholarship across the disciplines. So, too, attention to medieval sensory experiences—most prominently emotion—has transformed our understanding of medieval religious life and spirituality, violence, power, and authority, friendship, and constructions of both the self and the other. Our purpose in this volume is to draw the two approaches together, plumbing medieval material sources for traces of sensory experience - above all ephemeral and physical experiences that, unlike emotion, are rarely fully described or articulated in texts.

Ayyubid Metalwork With Christian Images Eva Baer 1989

Islamic Metalwork from the Aron Collection Giovanni Curatola 2021-05-10 The Aron Collection of Islamic Metalwork has been built over many years of research. The present catalogue, which follows the first one curated by James W. Allan in 1986, illustrates a selection of objects from the collection. It studies the main regional schools that flourished in this expression of Islamic art, in particular in the areas of Iran and Central Asia, through specimens representing the breadth of their production. The items date mainly to the Medieval era, between the 9th and the 14th centuries, but include later works too. A journey to discover an extremely technical and complex art, sometimes a real exercise in virtuosity, and one that is ultimately fascinating and sophisticated. Islamic metalwork has been deeply admired for centuries also in the Western world, providing a source of inspiration. The different shapes, uses and manufactures of the pieces in the collection offer a good overview of the main artistic streams in the metalworking art and open a window on the luxuries of the princely courts as well as on the everyday life of parts of Muslim society. They offer up a largely unknown vision of Islam.

Art, Trade and Culture in the Islamic World and Beyond Alison Ohta 2016 The essays in this volume bring to light the artistic exchanges that occurred between successive Islamicdynasties and those further afield in China, Armenia, India and Europe from the 12th to the 19th centuries. All the articles present original research, many of them taking advantage of innovative scientific means allowing us to look at already familiar objects in a new light. Subjects include tile production during the reign of Qaytbay, book bindings associated with Qansuh al-Ghuri, depictions of fish on Mamluk textiles, the relationship between Mamluk metalwork and Rasulid Yemen and Italy respectively. A number of the articles are concerned with epigraphic inscriptions found on the buildings of the Fatimid, Mamluk and Ottoman periods, examining the inscriptions on the Mausoleum of Yahya al-Shihbi in Cairo, others trace the revival of building inscriptions in 19th century Egypt, and how a Mamluk inscription from the Madrasa Qartawiya in Tripoli is replicated in Istanbul during the Ottomanperiod. The relationship between ceilings of the Cappella Palatina in Palermo and the MoukhroutasPalace in Constantinople is also explored, as is the unacknowledged debt that European lacquer workswomen to Persian craftsmen. Other topics covered include the architecture of the Nusretiye Mosque in Istanbul, the role played by Armenian architects in the reshaping of Ottoman cities in the 19th century, the role of the hammam in Ottoman culture and representations of beauty on Iznik pottery. Articles on Port St. Symeon ceramics, the Armenian patrons of Chinese export wares of the 18th century, the history of the art of khatam khari in Iran, the artistic, architectural and literary influences in India between the 15th and 17th centuries, the influence of Timurid architecture in 15th century Bidar and the influence of a 16th century Hindavi Sufi Romance are also included. "

Book Arts of Isfahan Alice Taylor 1995-12-01 In the seventeenth century, the Persian city of Isfahan was a crossroads of international trade and diplomacy. Manuscript paintings produced within the city’s various cultural, religious, and ethnic groups reveal the vibrant artistic legacy of the Safavid Empire. Published to coincide with an exhibition at the Getty Museum, *Book Arts of Isfahan* offers a fascinating account of the ways in which the artists of Isfahan used their art to record the life around them and at the same time define their own identities within a complex society.

The Middle East and Islamic World Reader Marvin E. Gettleman 2012-04-10 "The many facets of Middle Eastern history and politics are admirably represented in this far-ranging anthology" (Publishers Weekly). In this insightful anthology, historians Marvin E. Gettleman and Stuart Schaar have assembled a broad selection of documents and contemporary scholarship to give a view of the history of the peoples from the core Islamic lands, from the Golden Age of Islam to today. With carefully framed essays beginning each chapter and brief introductory notes accompanying over seventy readings, the anthology reveals the multifaceted societies and political systems of the Islamic world. Selections range from theological texts illuminating the differences between Shiite and Sunni Muslims, to diplomatic exchanges and state papers, to memoirs and literary works, to manifestos of Islamic radicals. This newly revised and expanded edition covers the dramatic changes in the region since 2005, and the popular uprisings that swept from Tunisia in January 2011 through Egypt, Libya, and beyond. The Middle East and Islamic World Reader is a fascinating historical survey of complex societies that—now more than ever—are crucial for us to understand. "Ambitious. . . A timely work, it focuses mainly on sociopolitical texts dating from the rise of Islam to the debates concerning U.S. foreign policy in the post-9/11 world." —Choice

Islamic Art and Architecture Robert Hillenbrand 1999-01-01 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

The Formation of Islamic Art Oleg Grabar 1987-01-01 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*

The Islam Book DK 2020-08-04 Learn about the history and traditions of the Islamic faith in The Islam Book. Part of the fascinating Big Ideas series, this book tackles tricky topics and themes in a simple and easy to follow format. Learn about Islam in this overview guide to the subject, brilliant for novices looking to find out more and experts wishing to refresh their knowledge alike! The Islam Book brings a fresh and vibrant take on the topic through eye-catching graphics and diagrams to immerse yourself in. This captivating book will broaden your understanding of Islam, with: - Images of Islamic art, architecture, calligraphy, and historical artifacts - Packed with facts, charts, timelines and graphs to help explain core concepts - A visual approach to big subjects with striking illustrations and graphics throughout - Straightforward text makes topics accessible for people at any level of understanding The Islam Book is a comprehensive guide essential to understanding the world's fastest-growing religion - aimed at self-educators after a trustworthy account and religious studies students wanting to gain an overview. Here you'll find clear factual writing offering insight into terms like Sharia law, the Caliphate, and jihad; Sunni and Shia divisions; and Sufi poetry and music. Your Islam Questions, Simply Explained This essential guide to Islam covers every aspect of the Muslim faith and its history - from the life of the Prophet Muhammad and the teachings of the Koran to Islam in the 21st century. If you thought it was difficult to learn about one of the world's major religions, The Islam Book presents key information in an easy to follow layout. Find out about modern issues such as fundamentalism, the work of peaceful traditionalists, modernizers, and women's rights campaigners, as well as the central tenets of Islam, such as prayer, fasting, and pilgrimage. The Big Ideas Series With millions of copies sold worldwide, The Islam Book is part of the award-winning Big Ideas series from DK. The series uses striking graphics along with engaging writing, making big topics easy to understand.

Anglo-Saxon Art Leslie Webster 2012 The seven centuries of the Anglo-Saxon period in England, roughly AD 400-1100, were a time of extraordinary and profound transformation in almost every aspect of its culture, culminating in a dramatic shift from a barbarian society to a recognizably medieval civilization. This book traces the changing nature of that art, the different roles it played in Anglo-Saxon culture, and the various ways it both reflected and influenced the changing context in which it was created. From its first manifestations in the metalwork and ceramics of the early settlers, Anglo-Saxon art displays certain inbuilt and highly distinctive stylistic and iconographic features. Despite the many new influences which were regularly absorbed and adapted by Anglo-Saxon artists and craftsmen, these characteristics continued to resonate through the centuries in the great manuscripts, ivories, metalwork and sculpture of this inventive and creative culture. This book highlights the character, leitmotifs and underlying continuities of Anglo-Saxon art, whilst also placing it firmly in its wider cultural and political context.

Looting or Missioning Egil Mikkelsen 2019-09-15 Until now insular and continental material, mostly metal-work, found in pagan Viking Age graves in Norway, has been interpreted as looted material from churches and monasteries on the British Isles and the Continent. The raiding Vikings brought these objects back to their homeland where they were often broken up and used as jewellery or got alternative functions. Looting or Missioning looks at the use and functions of these sacred objects in their original Christian contexts. Based on such an analysis the author proposes an alternative interpretation of these objects: they were brought by Christian missionaries from different parts of the British Isles and the Continent to Norway. The objects were either personal (crosses, croziers, portable reliquaries etc.), objects used for baptism (hanging bowls), equipment to officiate a mass (mountings from books or reading equipment, altars or crosses) or to give the communion (pitchers, glass vessels, chalices, paten). We know from contemporary sources (Ansgar in Birka, Sweden in the ninth century) that missionaries brought this sort of equipment on their mission journeys. We also hear that missionaries were robbed, killed or chased off. Mikkelsen interprets the sacred objects found in Viking Age pagan graves as objects that originate from the many unsuccessful mission attempts in Norway throughout the Viking Age. They changed function and were integrated in the pagan tradition. The conversion and Christianisation of Norway can thus be seen as a long-lasting process, at least from about 800 (but probably earlier) to the beginning of the eleventh century. As we must assume that the written sources on the subject are incomplete, the archaeological evidences are the main source. In addition to metal work and written sources, the dating and interpretation of stone crosses, rune stones, manuscript fragments and early Christian graves and churches are discussed. The main part of the manuscript regards the context of all these sources, studied in each part of Norway separately: Where do we find concentrations of objects that could support the interpretation of these being the result of mission attempts, and where can we combine archaeological and written sources to tentatively create more complete stories related to mission? One analysis is of special interest to British and Norwegian scholars and even a broader audience. It refers to the chieftain Othhere from Northern Norway, who visited King Alfred the Great in Winchester in 890. The author finds a link between Alfred’s court and Othhere’s farm which, it is argued, for was Borg at Vestvågøy, Lofoten, where the biggest Viking Age house in Northern Europe has been excavated. In the hall of this house were found a rare glass beaker with gold cross decorations, a Continental or British made pitcher, pieces of a bronze bowl and an aæstel of gold. This last piece is only found in Northern Norway and in England, with Wessex and Mercia as the core areas. “The Alfred Jewel” (Ashmolean Museum) is also an aæstel of the same main type, but much more splendid and with an inscription relating it to King Alfred. Mikkelson argues for a bishop being sent from Wessex and Alfred’s court on Othhere’s ship back to Northern Norway as a missionary.

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Persian Steel James W. Allan 2000 Study of the Tanavoli collection’s iron and steel objects, supplemented in important areas by items from the Ashmolean Museum.

Arts of the Hellenized East Martha L Carter 2018-05-22 A sumptuous survey of ancient silver and other precious objects originating in the East from the prestigious al-Sabah Collection, now in paperback Available for the first time in paperback, Arts of the Hellenized East is a visually compelling, informative, beautifully produced guide to one of the world’s most spectacular collections of precious metalwork, part of The al-Sabah Collection, Kuwait. Leading expert Martha Carter contextualizes eighty spectacular bowls, drinking vessels, and other luxury items from the Hellenized East dating from the age of Alexander the Great up to the period preceding the advent of Islam. The decorative motifs of these exquisite objects testify both to the astonishing skill of their craftsmen and to the complex interconnected cultural histories of Greece, Iran, and Central Asia. Two illustrated essays supplement the discussion: Prudence O. Harper’s exploration of a group of eighteen magnificent Sasanian and later Central Asian works of art, including some important royal seals; and an essay by Pieter Meyers on the technology of ancient silver production, including a new metallurgical analysis that helps to clarify the objects’ origins.

William and Henry Walters, the Reticent Collectors William R. Johnston 1999-10-25 Surprisingly, the story of how William Walters and his son Henry created one of the finest privately assembled museums in the United States has not been told."--BOOK JACKET.

An Illustrated History of Islamic Architecture Moya Carey 2012 An introduction to the architectural wonders of Islam, from mosques to palaces, in 250 magnificent pictures.

Metalwork and Material Culture in the Islamic World Venetia Porter 2012-06-29 The material and visual culture of the Islamic World casts vast arcs through space and time, and encompasses a huge range of artefacts and monuments from the minute to the grandiose, from ceramic pots to the great mosques. Here, Venetia Porter and Mariam Rosser-Owen assemble leading experts in the field to examine both the objects themselves and the ways in which they reflect their historical, cultural and economic contexts. With a focus on metalwork, this volume includes an important new study of Mosul metalwork and presents recent discoveries in the fields of Fatimid, Mamluk and Qajar metalwork. By examining architecture, ceramics, ivories and textiles, seventeenth-century Iranian painting and contemporary art, the book explores a wide range of artistic production and historical periods from the Umayyad caliphate to the modern Middle East. This rich and detailed volume makes a significant contribution to the fields of Art History, Architecture and Islamic Studies, bringing new objects to light, and shedding new light on old objects.

An Illustrated History of Islamic Art & Design Moya Carey 2012 Presents an introduction to Islamic art featured on manuscripts, paintings, pottery, tiles, stone, glass, carvings, metalwork, carpets, and costume.

Islamic Art and Culture Nasser D. Khalili 2005 The artistic achievements of the Islamic world chronicled over fourteen centuries.

RENAISSANCE ISLAM ART OF MAMLUKS Esin Ati 1981-07-17

Illuminating Metalwork Joseph Salvatore Ackley 2021-08-30 The presence of gold, silver, and other metals is a hallmark of decorated manuscripts, the very characteristic that makes them "illuminated." Medieval artists often used metal pigment and leaf to depict metal objects both real and imagined, such as chalices, crosses, tableware, and even idols; the luminosity of these representations contrasted pointedly with the surrounding paints, enriching the page and dazzling the viewer. To elucidate this key artistic tradition, this volume represents the first in-depth scholarly assessment of the depiction of precious-metal objects in manuscripts and the media used to conjure them. From Paris to the Abbasid caliphate, and from Ethiopia to Bruges, the case studies gathered here forge novel approaches to the materiality and pictoriality of illumination. In exploring the semiotic, material, iconographic, and technical dimensions of these manuscripts, the authors reveal the canny ways in which painters generated metallic presence on the page. Illuminating Metalwork is a landmark contribution to the study of the medieval book and its visual and embodied reception, and is poised to be a staple of research in art history and manuscript studies, accessible to undergraduates and specialists alike.

Gold, Silver & Bronze from Mughal India Mark Zebrowski 1997 "Metalwork has always been to India what ceramics are to China. During the fabled Mughal age, the craftsmen of the Sultans and Rajahs of India produced an astonishing variety of objects in gold and gold enamel, silver, brass, bronze, gilt copper and the Deccani alloy known as bidri. The finest of these are among the most striking and poetic utilitarian wares ever made, in addition to being of the most outstanding technical refinement." "This, the first book on the metalwork of Mughal India, illustrates all the great surviving objects, the majority of which have never been published before and are unknown to the western connoisseur."--Jacket.

Peerless Images Vice-President Eleanor G Sims 2002-01-01 This book is the first survey of the figural arts of the Iranian world from prehistoric times to the early twentieth century ever to consider themes, rather than styles. Analyzing primarily painting - in manuscripts and albums, on walls and on lacquered, painted pen boxes and caskets - but also the related arts of sculpture, ceramics, and metalwork, the author finds that the underlying themes depicted on them through the ages are remarkably consistent. Eleanor Sims demonstrates that all these arts display similar concerns: kingship and legitimacy; the righteous exercise of princely power and the defense of national territory; and the performance of rituals and the religious duties called for by the paramount cult of the day. She describes a variety of superb works of art inside and outside these categories, noting not only how they illustrate archetypal themes but also what it is about them that is unique. She also discusses the ways that Iranian art both influenced and was influenced by invaders and neighboring lands. Boris I. Marshak discusses pre-Islamic and also Central Asian art, in particular the earliest Iranian wall paintings and their pictorial parallels in rock carvings and metalwork, and the richly painted temples and houses of Panjikent. Ernst J. Grube considers religious imagery, and provides an informative bibliography. *Islamic Metalwork in the British Museum* 2014-10-23 Originally published in 1949, this book contains a catalogue of the Islamic metalwork that was in the collection of the British Museum at the time of publication. The text is accompanied by a number of photographic reproductions of key pieces and line drawings of some of the intricate designs featured on the artefacts. Basil Gray, in the introduction, argues that 'metalwork provides the most continuous and best-documented material for the history of Islamic art', and as a record of one of the country's most important collections of such art this book will be of value to anyone with an interest in Islamic art.

Hunt for Paradise Jon Thompson 2003

Bazaar to Piazza Rosamond E. Mack 2002 From Italian textiles featuring Islamic and Asian motifs to ceramics and glassware that reflected Syrian techniques and ornamental concepts, this book gives an extraordinary view of the influence of imported Oriental goods in Italy over three crucial centuries of artistic development, from 1300 to 1600. "

Art Book News Annual, volume 4: 2008Art Book News Annual, volume 4: 2008

DK Eyewitness Books: Islam DK 2018-06-19 Discover Islam—the faith, culture, and history that have shaped the Islamic world. Explore the world's fastest-growing religion—from the Prophet Muhammad to Ramadan and the Qu'ran. Learn about traditional Islamic dress, feasts, and Islam's rich tradition of design. Why do Muslims fast? What are the five pillars of Islam? What happens during the pilgrimage to Mecca? How did Islam spread across the world, from Spain to China? Find answers to these questions and more. Read about annual festivals in the Muslim calendar, including Eid Al-Fitr and Eid Al-Adha. View the layout of a mosque and see Islam's role in scholarly learning, from astronomy to mathematics and medicine. Learn about the religion's first conquests and the arms and armor of the Islamic world. Read about Islam's important figures, including the scholar Avicenna, the explorer Ibn Battuta, and the military leader Saladin. DK Eyewitness Books: Islam is the perfect guide for kids who want to learn about this vibrant religion and culture.

Muthanna / Mirror Writing in Islamic Calligraphy Esra Akin-Kivanc 2020 Muthanna, also known as mirror writing, is a compelling style of Islamic calligraphy composed of a source text and its mirrored image placed symmetrically on a horizontal or vertical axis. This style elaborates on various scripts such as Kufi, naskh, and muqahhag through compositional arrangements, including doubling, superimposing, and stacking. Muthanna is found in diverse media, ranging from architecture, textiles, and tiles to paper, metalwork, and woodwork. Yet despite its centuries-old history and popularity in countries from Iran to Spain, scholarship on the form has remained limited and flawed. Muthanna/Mirror Writing in Islamic Calligraphy provides a comprehensive study of the text and its forms, beginning with an explanation of the visual principles and techniques used in its creation. Author Esra Akin-Kivanc explores muthanna's relationship to similar forms of writing in Judaic and Christian contexts, as well as the specifically Islamic contexts within which symmetrically mirrored compositions reached full fruition, were assigned new meanings, and transformed into more complex visual forms. Throughout, Akin-Kivanc imaginatively plays on the implicit relationship between subject and object in muthanna by examining the point of view of the artist, the viewer, and the work of art. In doing so, this study elaborates on the vital links between outward form and inner meaning in Islamic calligraphy.

Treasures of Islam Bernard O’Kane 2007 Presents a portrait of the cultural heritage of Islam looking at its artistic influences and offering examples of paintings, jewelry, sculpture, metalwork, and architecture.

Islamic Art in Detail Sheila R. Canby 2005 This richly illustrated book allows readers to identify the elements and themes of Islamic art forms, and to examine them in works of painting and metalwork, in calligraphy and manuscripts, ceramics, glass, wood, and ivory.

Islamic Metalwork James W. Allan 1982 The Nuhad Es-Said Collection of Islamic metalwork is one of the finest in private hands. It contains examples of inlaid bronzes and brasses from 6th/12th and 7th/13th Herat and 7th/13th century Mosul, from Ayyubid Syria, Saljuk Anatolia, the Mamluk empire and the Delhi sultanate, and from Il-Khanid, Timurid and Safavid Iran. Inlaid with gold, silver and copper, and bearing planetary and astrological figures, mystical symbols, and effusive dedications to sultans and petty rulers, these objects take the reader into a world where superstition, religion and politics jostle for supremacy, and are evidence that works of art reflect the societies they serve. An extensive introduction puts the collection in its social and artistic context. This is followed by the catalogue which describes and discusses each piece in detail. Every object is illustrated with at least one color plate and there are numerous black and white photographs. In this revised edition the author has updated all important aspects of the text; he has also added a table of analyses with a short commentary at the end of the book.

Arts of the Hellenized East Martha L Carter 2015-11-24 A sumptuous survey of silver and other precious objects originating over several centuries in the Middle East and Mediterranean, from the prestigious al-Sabah Collection The al-Sabah Collection, Kuwait, houses one of the world’s most spectacular collections of ancient silver vessels and other objects made of precious metals. Dating from the centuries following Alexander the Great’s conquest of Iran and Bactria in the middle of the 4th century BCE up to the advent of the Islamic era, the beautiful bowls, drinking vessels, platters and other objects in this catalogue suggest that some of the best Hellenistic silverwork was not made in the Greek heartlands, but in this eastern outpost of the Seleucid empire. Martha L. Carter connects these far-flung regions from northern Greece to the Hindu Kush, tracing the common cultural threads that link their diverse geography and people. The last part of the catalogue, by Prudence O. Harper, deals with an important group of Sasanian silver vessels and gems, and some other rarities produced in the succeeding centuries for Hunnish and Turkic patrons. The catalogue is accompanied by an essay on the technology of ancient silver production by Pieter Meyers, who has performed a number of scientific tests on the objects, including a new metallurgical analysis that may help to identify their geographical origins.

Islamic Metalwork Rachel Ward 1993 Whether destined for a sultan's palace or provincial household, a vast array of functional and often luxurious metal vessels and utensils have been produced throughout the Islamic world. Although not primarily religious objects, they were traditionally made with the same skill and imagination, and their designs and decoration reflect the strong cultural influence of Islam which extended from Spain and North Africa in the west to Central Asia and the Indian subcontinent in the east.

Mamluk Metalwork Fittings in Their Artistic and Architectural Context Luitgard E. M. Mols 2006

Sultans of Deccan India, 1500-1700 Navina Najat Haidar 2015-04-13 The vast Deccan plateau of south-central India stretches from the Arabian Sea to the Bay of Bengal. In the sixteenth and seventeenth centuries, the region was home to several major Muslim kingdoms and became a nexus of international trade — most notably in diamonds and textiles, through which the sultanates attained remarkable wealth. The opulent art of the Deccan courts, invigorated by cultural connections to the Middle East, Africa, and Europe, developed an otherworldly character distinct from that of the contemporary Mughal north: in painting, a poetic lyricism and audacious use of color; in the decorative arts, lively creations of inlaid metalware and painted and dyed textiles; and in architecture, a somber grandeur still visible today in breathtaking monuments throughout the plateau. The first book to fully explore the history and legacy of these kingdoms, Sultans of Deccan India elucidates the predominant themes in Deccani art—the region’s diverse spiritual traditions, its exchanges with the outside world, and the powerful styles of expression that evolved under court patronage—with fresh insights and new scholarship. Alongside the discussion of the art, lively, engaging essays by some of the field’s leading scholars offer perspectives on the cycles of victory and conquest as dynasties competed with one another, vied with Vijayanagara, a great empire to the south, and finally succumbed to the Mughals from the north. Featuring some 200 of the finest works from the Deccan sultanates, as well as spectacular site photographs and informative maps, this magnificently illustrated catalogue provides the most comprehensive examination of this world to date and constitutes a pioneering resource for specialists and general readers alike.