NOTES for Robert Hillenbrand lecture (Images of Muhammad in the Edinburgh Rashid al-Din manuscript)

Issues raised by the lecture:

1   Why did the Muslim world take so long to develop a religious iconography on Muhammad?
2   What was the role of the Mongol elite in introducing this new iconography?
3   What was the purpose of the Muhammad cycle in the Edinburgh fragment of Rashid al-Din's *World History*?
4   Is it appropriate to interpret these images in a hagiographical or historical spirit rather than in a religious sense?
5   How well do these images of Muhammad work as a cycle?
6   What are the implications of the co-existence of four distinct cycles of Muhammad's life in four different illustrated texts in early 14th-century Iran?
7   What were the problems faced by the artists in devising an iconography of Muhammad some 700 years after his death?

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