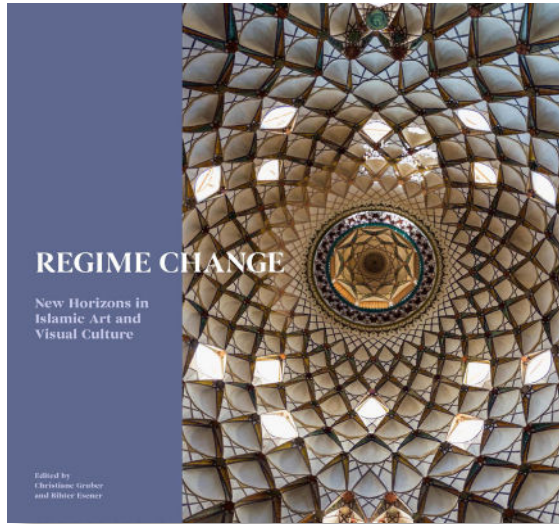




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‘The articles in this handsome volume reflect the broad range of research interests, issues and methodologies pursued within the Historians of Islamic Art Association community and highlight current, innovative developments in the study of Islamic material culture and the visual arts. In the aggregate they also offer multiple perspectives on the concept of ‘regime change’: historical, typological, technological, and—most intriguingly—metaphorical and symbolic.’

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# Regime Change

New Horizons in Islamic Art  
and Visual Culture

*Edited by* Christiane Gruber  
& Bihter Esener

5 March 2024

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Islamic Art | Art History

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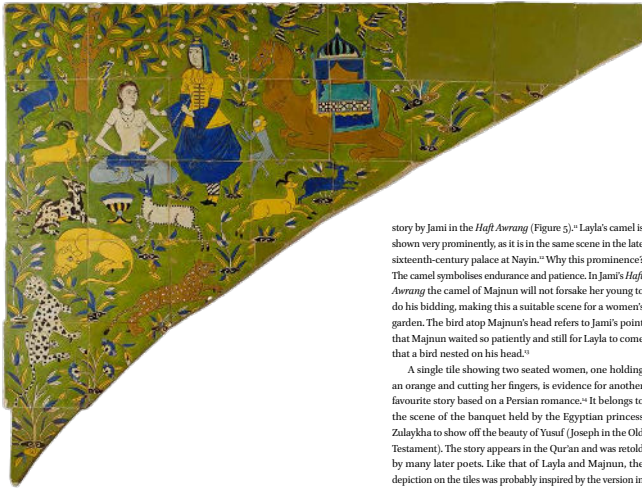
The nine essays in this volume were first presented at the Historians of Islamic Art Association's (HIAA) seventh biennial symposium entitled 'Regime Change' and they highlight some of the regimes of thought and changing trends that structure the field of Islamic art history. The authors present new research exploring the intentions of patrons, the agency of craftsmen and their responses to previous artistic production, thereby allowing artefacts and monuments to be set within their historical, social and artistic contexts.

In their contributions Annabel Teh Gallop, Dmitry Bondarev and Umberto Bongianino discuss significant changes to Qur'an production due to dynastic and political regime changes in Sumatra and the Malay peninsula, and in Borno and Morocco in Africa. Corinne Mühlemann looks at changes in the role and status of designers and weavers making silk in Khurasan in the post-Mongol period. Lisa Golombek, Michael Chagnon, and Farshid Emami explore Safavid art and architecture, focusing on the material and sensorial qualities of a group of arch tile panels with narrative scenes, a delicately painted vase and the clocks of the main square of seventeenth-century Isfahan. Regime change also comes about through technological shifts and in their essays Ulrich Marzolph and Yasemin Gencer ask how the rise of photography and new printing techniques shaped the production, exchange and transmission of images in Iran and Turkey.

**Christiane Gruber** is Professor of Islamic Art in the History of Art Department at the University of Michigan as well as Founding Director of *Khamseen: Islamic Art History Online*. Her recent publications include *The Praiseworthy One: The Prophet Muhammad in Islamic Texts and Images* and *The Image Debate: Figural Representation in Islam and Across the World*.

**Bihter Esener** is Lecturer of medieval Mediterranean and Islamic art in the History of Art Department at the University of Michigan.

**Contributors:** Annabel Teh Gallop, Dmitry Bondarev, Umberto Bongianino, Corinne Mühlemann, Lisa Golombek, Michael Chagnon, Farshid Emami, Ulrich Marzolph, Yasemin Gencer.



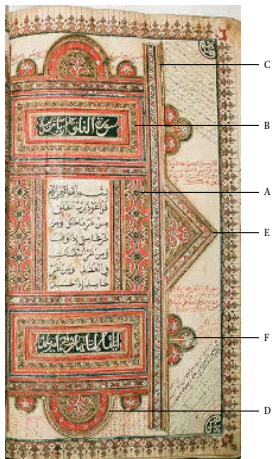
• Figure 5 Layla visiting Majnun in the desert, from the *Khamus* of Shamsi or the *Haft Awrang* of Jami, *caerda soca* tile arch, Isfahan, Iran, ca. 1690. Linden-Museum, Stuttgart, A34456 © Linden-Museum Stuttgart; photograph by U. Dohost.

story by Jami in the *Haft Awrang* (Figure 5).<sup>16</sup> Layla's camel is shown very prominently, as it is in the same scene in the late sixteenth-century palace at Nayin.<sup>17</sup> Why this prominence? The camel symbolises endurance and patience. In Jami's *Haft Awrang* the camel of Majnun will not forsake her young to do his bidding, making this a suitable scene for a women's garden. The bird atop Majnun's head refers to Jami's point that Majnun waited so patiently and still for Layla to come that a bird nested on his head.<sup>18</sup>

A single tile showing two seated women, one holding an orange and cutting her fingers, is evidence for another favourite story based on a Persian romance.<sup>19</sup> It belongs to the scene of the banquet held by the Egyptian princess Zulaikha to show off the beauty of Yusuf (Joseph in the Old Testament). The story appears in the Qur'an and was retold by many later poets. Like that of Layla and Majnun, the depiction on the tiles was probably inspired by the version in Jami's *Haft Awrang*. When Zulaikha's friends saw Yusuf, they were astonished by his beauty—some fainted and others cut their fingers instead of the oranges they were holding. Several single tiles have been assigned to this panel, allowing us to suggest a reconstruction of the entire scene. The very top of Yusuf's turban can be seen beneath his flaming halo, with a building in the background.<sup>20</sup> The face and torso of a crowned woman is most likely that of Zulaikha, wearing a décolleté blouse and an exotic European ruff (Figure 6).



• Figure 6 Queen Zulaikha, from an incomplete arch panel depicting her banquet, with women cutting fingers at the sight of Yusuf's beauty, *caerda soca* tile, Isfahan, Iran, ca. 1690. Private collection; photograph by Simon Ray.



• Figure 16 (Q1). The text blocks are flanked by decorative vertical borders, often containing a repeating pattern of concave diamond-shaped cartouches (A). These are bounded above and below by a series of densely layered nested rectangular frames around a panel containing the surah heading (B), the whole composition being flanked on both sides by extended vertical borders (C). At top and bottom, emerging from the rectangular panel, is a large semi- or partial circle with a smaller circle on either side (D), while from each of the outer vertical borders protrudes a triangular arch (E), flanked by two smaller pyramidal compositions of three circles (F).

E. and F. From the middle of the outer vertical border protrudes a triangular arch, flanked by two smaller pyramidal compositions of three part-circles.

In the small earlier group of seventeenth-century Qur'ans:

1. The surah headings are reserved in white against a red or yellow ground.
2. From certain points on the outline of the decorated frames extend thin rays, some with dotted foliate flourishes, like skeletal trees.
3. The palette is predominantly red, blue, black and reserved white.

In the larger later group of mainly eighteenth-century Qur'ans:

1. The surah headings are reserved in white against a black ground.
2. An outer decorated border with regular repeating floral motifs with elaborate corner elements hugs the three outer sides of each page, uniting the double-page spread.
3. The palette is predominantly red, black and reserved white, combined with blue, green or brown and sometimes ochre or yellow.

#### Internal Graphic Features

In Sulawesi diaspora geometric style Qur'ans, the text is invariably written in black ink in a large hand which betrays little sign of aesthetic considerations. The number of verses on each page is not uniform across the corpus, and verses may continue across page breaks. The black ink is usually of thick and glossy appearance and evidently of a very stable composition. Only one manuscript, the Kedah Qur'an (Q8), has been written with iron gall ink which has unfortunately degraded and eaten through almost every single page of the manuscript. The manuscripts have thirteen lines per page, save for three with fifteen lines each, which is in fact more usual in Southeast Asia.

With just two exceptions, the text frames in these Qur'ans are composed of five ruled lines, coloured (from inside out) red-black-thick yellow-black-black. The two possibly earliest Qur'ans, Q1 and Q2, have the same text frames of three ruled lines, red-red-blue, and this is one of the key linkages between these two manuscripts. Within the text, verse markers are black circles coloured in yellow, which is similar to those found in Aceh Qur'ans. As in most Southeast Asian Qur'an manuscripts, surah headings are written in red ink and are set in ruled rectangular frames.

The start of each *juz'* (thirtieth part of the Qur'anic text) is usually indicated in three ways: the exact point in the text is marked with a composite coloured roundel; the first words of the *juz'* are highlighted in bold; and an indicator is inscribed in the margin. This is usually an elaborate calligraphic composition in red ink stating the number of the *juz'*, but in one manuscript (Q8) takes the form of an ornamental medallion inscribed *al-juz'* and giving the number. Subdivisions of a *juz'*, namely *hizb* (half) (Figure 17),<sup>5</sup> *rubu'* (quarter) and *thumh* (eighths), are usually marked in the margin with an ornamental round or petalled floral marker inscribed in reserved white, and with the appropriate point in the text marked with a composite roundel. These marginal ornaments are all constructed on a base of concentric double-ruled circles, to which eight or more 'petals' are usually added, and the whole composition may then be embellished with a scattering of small ink dots and rays. Similar ornaments containing the letter 'ayn signify *ruku'* or thematic divisions of the Qur'anic text selected for recitation, while *sajdah*, places for prostration, are indicated in red ink in the margin.<sup>6</sup>

#### Supplementary Texts

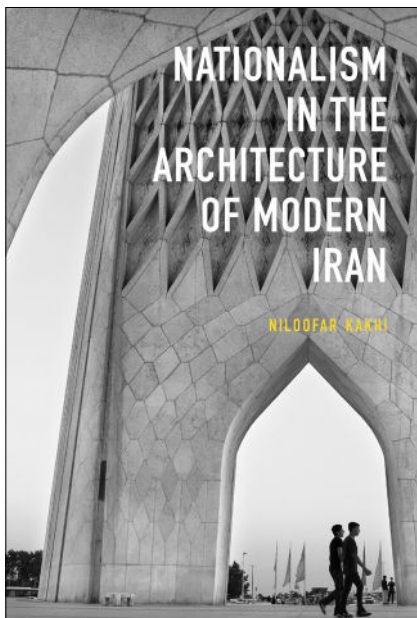
Southeast Asian Qur'an manuscripts generally do not contain any textual elements other than the Qur'an itself. Margins of pages are usually quite bare apart from inscriptions or ornaments indicating textual divisions such as the start of a *juz'* or parts thereof described above, and colophons are rarely found. Thus, perhaps the single most distinctive feature of Sulawesi diaspora geometric style Qur'ans is the



• Figure 17 Marginal ornaments inscribed (left) *hizb*, marking half a *juz'*, and (right) the recitation marker 19th, in Qur'an (Q8), Kedah, 1755.



• Figure 18 Qur'an (Q1), Bone, 1834, showing start of Surah Qarun (Q166) to Surah Al-Kahf (Q18), with the dense paratexts typical of the Sulawesi diaspora geometric school. The headings are each accompanied by a panel with statistical information, and in the margin a *ghos* exclamation starting *Ahlu al-akbar* = a hadith in the margin outside the *virnas* of each; variant readings are written diagonally in red and blue ink; and a marginal ornament marks a quarter (*rubu'*) section of the final *juz'*. Toronto, Aga Khan Museum, AKM 00488.



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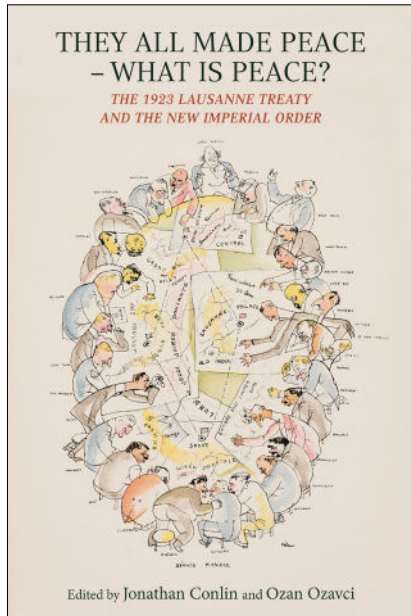
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**Niloofer Kakhi** is an architect and researcher. She received her PhD in Histories and Theories of Architecture from Architectural Association. She has recently finished a Visiting Research Fellowship at the University of St Andrews.



# They All Made Peace – What Is Peace?

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Long overdue, the volume represents a primer on a neglected and under-represented moment of post-imperial Ottoman history.' **Virginia H. Aksan, Professor of History Emeritus, McMaster University**

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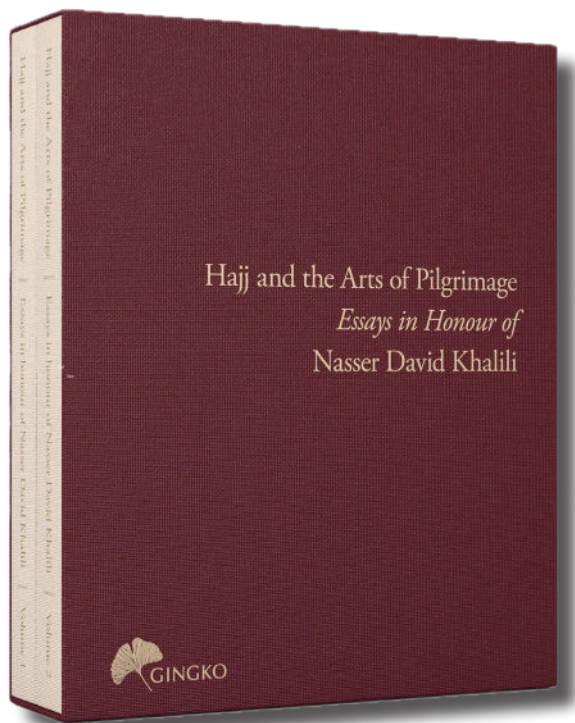
The 1923 Treaty of Lausanne may have been the last of the post-World War One peace settlements, but it was very different from Versailles. Like its German and Austro-Hungarian allies, the defeated Ottoman Empire had initially been presented with a dictated peace in 1920. In just two years, however, the Kemalist insurgency turned defeat into victory, enabling Turkey to claim its place as the first sovereign state in the Middle East. Meanwhile those communities who had lived side-by-side with Turks inside the Ottoman Empire struggled to assert their own sovereignty, jostled between the Soviet Union and the resurgence of empire in the guise of League of Nations mandates. For 1.5m Ottoman Greeks and Balkan Muslims, 'making peace' involved forced population exchanges, a peace-making tool now understood as ethnic cleansing.

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**Jonathan Conlin** is Professor of Modern History at the University of Southampton, and author of *Mr Five Per Cent* (2019), a biography of Calouste Gulbenkian.

**Ozan Ozavci** is Assistant Professor of Transimperial History at Utrecht University, and author of *Dangerous Gifts* (2021). He and Conlin founded The Lausanne Project in 2017.

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