

Seven Hundred Years  
of  
**ORIENTAL  
CARPETS**



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by Kurt Erdmann

# Seven Hundred Years Of Oriental Carpets

**Kurt Erdmann**



## **Seven Hundred Years Of Oriental Carpets:**

**Seven Hundred Years of Oriental Carpets** Kurt Erdmann,1970      **Seven Hundred Years of Oriental Carpets** Kurt Erdmann,Hanna Erdmann,1979      *Seven Hundred Years of Oriental Carpets* ,1970      **Seven Hundred Years of Oriental Carpets. Edited by Hanna Erdmann and Translated by May H. Beattie and Hildegard Herzog** Kurt Erdmann,1970

**Threads of Empire** Dorothy Armstrong,2025-06-17 Carpet specialist Dorothy Armstrong tells the stories surrounding twelve of the world s most fascinating carpets Dorothy Armstrong s *Threads of Empire* is a spellbinding look at the history of the world through the stories of twelve carpets Beautiful sensuous and enigmatic great carpets follow power Emperors shahs sultans and samurai crave them as symbols of earthly domination Shamans and priests desire them to evoke the spiritual realm The world s 1% hunger after them as displays of extreme status And yet these seductive objects are made by poor and illiterate weavers using the most basic materials and crafts hedgerow plants for dyes fibers from domestic animals and the millennia old skills of interweaving warps wefts and knots In *Threads of Empire* Armstrong tells the histories of some of the world s most fascinating carpets exploring how these textiles came into being then were transformed as they moved across geography and time in the slipstream of the great She shows why the world s powerful were drawn to them but also asks what was happening in the weavers lives and how they were affected by events in the world outside their tent village or workshop In its wide ranging examination of these dazzling objects from the 5th century BCE contents of the tombs of Scythian chieftains to the carpets under the boots of Stalin Roosevelt and Churchill at the 1945 Yalta Peace Conference *Threads of Empire* uncovers a new hitherto hidden past right beneath our feet      *Stud* Joel Sanders,2020-03-13 Originally published in 1996 *Stud Architectures of Masculinity* is an interdisciplinary exploration of the active role architecture plays in the construction of male identity Architects artists and theorists investigate how sexuality is constituted through the organization of materials objects and human subjects in actual space This collection of essays and visual projects critically analyzes the spaces that we habitually take for granted but that quietly participates in the manufacturing of maleness Employing a variety of critical perspectives feminism queer theory deconstruction and psychoanalysis *Stud* s contributors reveal how masculinity always an unstable construct is coded in our environment *Stud* also addresses the relationship between architecture and gay male sexuality illustrating the resourceful ways that gay men have appropriated and reordered everyday public domains from streets to sex clubs in the formation of gay social space      *Encyclopedia of Interior Design* Joanna Banham,1997-05-01 From ancient Greece to Frank Lloyd Wright studiola to smoking rooms chimney boards to cocktail cabinets and papier m ch to tubular steel the *Encyclopedia ofInterior Design* provides a history of interior decoration and design from ancient times to the present day It includes more than 500 illustrated entries covering a variety of subjects ranging from the work of the foremost designers to the origins and function of principal rooms and furnishing types as well as surveys of interior design by period and nationality all prepared by an international team of experts in the field Entries on

individuals include a biography a chronological list of principal works or career summary a primary and secondary bibliography and a signed critical essay of 800 to 1500 words on the individual s work in interior design The style and topic entries contain an identifying headnote a guide to main collections a list of secondary sources and a signed critical essay

*A World Art History and Its Objects* David Carrier,2008-11-28 Is writing a world art history possible Does the history of art as such even exist outside the Western tradition Is it possible to consider the history of art in a way that is not fundamentally Eurocentric In this highly readable and provocative book David Carrier a philosopher and art historian does not attempt to write a world art history himself Rather he asks the question of how an art history of all cultures could be written or whether it is even possible to do so He also engages the political and moral issues raised by the idea of a multicultural art history Focusing on a consideration of intersecting artistic traditions Carrier negotiates the way meaning and understanding shift or are altered when a visual object from one culture for example is inserted into the visual tradition of another culture *A World Art History and Its Objects* proposes the use of temporal narrative as a way to begin to understand a multicultural art history

Encounters: Medieval Islamic History in 50 Objects Marcus Milwright,2025-10-27 This book consists of fifty case studies and offers an innovative approach to the study of Medieval Islamic history concentrating on the analysis of physical objects from the seventh to the eighteenth centuries and across most of the regions that make up the pre Modern Islamic world These include a wide range of objects from portable items like coins vessels and books to major constructions including mosques tombs castles dams and canal systems The central argument is that the interdisciplinary study of physical objects provides invaluable perspectives that can deepen or challenge the evidence in the written record Object based study can also shed light on the lives of social groups who are seldom discussed in Islamic texts written before the modern period To demonstrate these points each case study focusses on a single object or small group of related objects The case studies combine close analysis of the material and visual characteristics with a discussion of the wider context in which such objects were commissioned made used adapted and exchanged The book is intended as an introduction to the historical study of Islamic objects employing perspectives from the fields of art history archaeology numismatics ethnography and epigraphy Written with a minimum of technical language and supported by a critical introduction an extensive glossary a timeline and guide for further reading the book is aimed at students and general readers who are interested in the political economic social cultural religious and intellectual histories of the Islamic world

**The Shahnama of Shah Tahmasp** Sheila Canby,2014-04-29 The publication of this book commemorates the one thousandth anniversary of the completion of the Shahnama the Persian national epic which was written down in more than 50 000 couplets by the poet Firdausi It also celebrates the most lavishly illustrated version of this text a manuscript produced for the Safavid Shah Tahmasp who ruled Iran from 1524 to 1576 Director s Foreword p 7

**Art and Ceremony in Jewish Life** Vivian B. Mann,2005-12-31 Since turning to the field of Jewish art over twenty years ago Vivian Mann has concentrated on

investigating Jewish ceremonial art within the dual contexts of Jewish law and the history of decorative arts in general including the ceremonial art made for the Church and the Mosque The introduction to this volume considers classic rabbinic attitudes toward art and its relationship to spirituality The remaining essays are divided into three groups the first concerns medieval ceremonial art the second articles on the Jewish art of Muslim lands beginning with the early Middle Ages and the third consists of essays on Judaica during the periods of the Renaissance and rococo After One Hundred Years Andrea Lerner, Avinoam Shalem, 2010-08-23 This book is the first comprehensive study of the path breaking exhibition Meisterwerke muhammedanischer Kunst held in Munich in 1910 It offers new ideas and unpublished material on the exhibition s historical context organization display reception in the West and its later influence on the study of Islamic art *The Sense of an Interior* Diana Fuss, 2004-08-02 The Sense of an Interior is a fascinating exploration of domestic space and of the ways it determines how writers work The book looks at four famous figures Emily Dickinson Sigmund Freud Helen Keller and Marcel Proust and examines the relationship between their work and the spaces where they wrote **The Jack and Belle Linsky Collection in the Metropolitan Museum of Art** Metropolitan Museum of Art (New York, N.Y.), 1984 A catalogue of 373 masterpieces from the Linsky s collection of European paintings medieval and Renaissance objets d art sculpture jewelry furniture carpets clocks gilt bronzes and porcelains Metropolitan Museum of Art website The different aspects of islamic culture UNESCO, 2003-12-31 This publication examines art the human sciences science philosophy mysticism language and literature For this task UNESCO has chosen scholars and experts from all over the world who belong to widely divergent cultural and religious backgrounds Publisher s description Making Art History Elizabeth Mansfield, 2014-05-01 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 Turkish Art Esin Atıl, 1980 A wealth of colorplates and a superb selection of black and white illustrations convey the unique quality of imperial Turkish art in which richness and delicacy complement an underlying strength of design Inside jacket flaps The Shock of Recognition Lewis Pyenson, 2020-10-12 In The Shock of Recognition Lewis Pyenson uses a method called Historical Complementarity to identify the motif of non figurative abstraction in modern art and science He identifies the motif in Picasso s and Einstein s educational environments He shows how this motif in

domestic furnishing and in urban lighting set the stage for Picasso's and Einstein's professional success before 1914. He applies his method to intellectual life in Argentina using it to address that nation's focus on an inventory of the natural world until the 1940s, its adoption of non-figurative art and nuclear physics in the middle of the twentieth century, and attention to landscape painting and the wonder of nature at the end of the century.

**Studies in the Islamic Decorative Arts** Robert Hillenbrand, 2019-12-31. Islamic artists channelled their energies not into easel painting and large-scale sculpture but rather into what Western scholars, obeying a very different hierarchy of art forms, rather disparagingly term the decorative arts or even the minor arts. In point of fact, some of the greatest masterpieces of Islamic art are in the media of ceramics, metalwork, textiles, ivory, and glass. Often the images they bear express a complex set of meanings for Islam inherited much material from the iconographic systems of earlier civilizations, notably those of the ancient Near East and of the classical world. Islam also developed its own distinctive vocabulary of signs and symbols. Accordingly, questions of iconography and meaning bulk large among the studies gathered together in the present volume. These studies, written over a period of almost thirty years and taken from a wide variety of published sources, deal with aspects of the decorative arts from Spain to India and from the 7th to the 17th century. They focus in turn upon ceramics and metalwork on coins, carpets, and calligraphy, and on carving in wood and ivory. They are arranged under three headings. The first comprises general surveys of the field, covering the content of these arts and confronting the challenges they present, such as the Islamic approach to three-dimensional sculpture. The second deals with questions of iconography and meaning, while the third comprises a series of studies devoted to specific media, such as ivory, woodwork, and numismatics. This volume therefore offers not only a general introduction to some of the problems posed by Islamic art but also readings of key objects in an attempt to explore their meaning, and finally, an in-depth focus on individual objects representing specific genres and media.

TIES THAT BIND HELFGOTT LEONARD M, 1994. The hand-knotted carpet, according to Helfgott, reveals an intricate record of Iranian society, its economic development, gender relations, and art history. Beginning with the rugs' early uses among settled peoples, nomadic pastoralists, and the Iranian court elites, Helfgott traces the changes in carpet manufacture and Iranian society that ensued when the West began importing carpets as luxury items in the nineteenth century. He follows the expansion of Mediterranean trade in carpets into a global market, linking it to the local patterns of production in nomadic village and urban settings. He also describes the debilitating conditions in which women and children knotted the carpets and discusses the European fascination with Iranian culture and, in a case study, the creation of the Iranian art collection at London's Victoria and Albert Museum.

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