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The volume opens with a biographic sketch and summary of activities of Renata Holod—minus a list of publications. It then brings together eleven contributions by her former doctoral students, encompassing a very wide geographic, temporal, and conceptual horizon of Islamic art.

As the essays directly concerned with Iranian studies (L. K. Michelsen and J. Olafsdotter: “Telling Tales: Investigating a Mina’i Bowl”; D. J. Roxburgh: “‘Many a Wish Has Turned Dust’. Pir Budaq and the Formation of Turkmen Arts of the Book”) are dealt with in separate abstracts, here only the other articles are included.

D. Fairchild Ruggles guides the reader through what she calls the “discursive Alhambra”, a virtual monument which accreted on the real one in the form of restorations, publications, artworks, paradigm shifts, and mass tourism. In her analysis of a singular feat in Islamic architecture, the pierced and ribbed stucco dome of the Tlemcen mosque (1136 CE), Cynthia Robinson explores in the next contribution the potential of Islamic ornament to carry multiple semiotic associations. Juxtaposing mediaeval Iberian textiles and the significance of cross-Mediterranean seafaring, María Judith Feliciano warns against the obsession for seeking “fixed” labels of origin in cases when this may lead to passing by more pertinent questions related to these luxurious commodities. The next article, by Stephennie Mulder, addresses the problem of seeing with the “period eye”,

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through the example of the mediaeval Aleppine mihrab image as viewed from the Shiʿī/Sunni binary.

4 This essay is followed by three contributions about Islamic art in India. In the first one, Pushkar Sohoni likewise draws on the sectarian differences for interpreting five major examples of Deccani mosque architecture built under the patronage of the Neẓām Šāhs of Ahmadnagar (r. 1490-1636), especially in light of the legitimacy of congregational mosques (and Friday prayers) after the Safavid-inspired conversion of the rulers to Shiʿism around 1537 (“Patterns of Faith: Mosque Typologies and Sectarian Affiliation in the Kingdom of Ahmadnagar”, pp. 109-126). Alison Mackenzie Shah discusses the conflation of worldly power and saint cult in the Sufi practices of the Mughal successor state of Hyderabad in the 19th century (“Saints, Samāʾ, and the Politics of Charisma in Late-Nineteenth-Century Hyderabad, India”, pp. 127-147), while Yael Rice selects Mughal artworks which are located on the margin between painting and calligraphy—paintings depicting calligraphers at work and their legible pieces of penmanship in the making (“Between the Brush and the Pen: On the Intertwined Histories of Mughal Painting and Calligraphy”, pp. 148-174).

5 The two last articles deal with late Ottoman art. Verbal and pictorial metaphors of roses are invoked to describe the inward and outward beauty of the Prophet Muhammad in illustrated ḥilya literature (i.e., poetic descriptions of the Prophet and his companions), of which a very wide selection is presented by Christiane Gruber. Finally, Nancy Micklewright introduces a photograph album of Istanbul (now in the Getty Research Institute in Los Angeles) which was assembled in 1919 using photographs of the city under allied occupation.

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