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Architecture, Ceremonial, and Power

The Topkapi Palace in the Fifteenth and Sixteenth Centuries

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Preface and Acknowledgements

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The shape of the book owes much to Margaret

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Gülru Necipoğlu
Harvard University, Cambridge, Mass.
1990

A Note on Transliteration, Translation, Dates, and Illustrations

Arabic and Persian words have been transliterated according to the system used in the *International Journal of Middle East Studies*. Modern Turkish orthography has been used for all Ottoman Turkish, except for direct quotations transliterated according to the system employed in the *İslam Ansiklopedisi*. Terms and titles with a direct English equivalent have been translated; those found in a standard English dictionary have been anglicized. Diacritical marks have been omitted from all Arabic, Persian, and Ottoman Turkish names appearing in the text. Names are only transliterated in the bibliography.

All quotations from primary sources were translated into English by the author, except for citations from published sources in translation, whose translators are noted in the bibliography.

The A.H. (*anno Hegirae*) dates of the Muslim calendar, with corresponding A.D. dates in parenthe-

ses, have been provided in quotations from original sources, inscriptions, and chronograms; otherwise only A.D. dates are used, without designation. Since the Islamic calendar is based on a lunar year, A.H. years do not neatly correspond to A.D. years; thus inclusive dates (e.g., 1526–27) are provided, except when the exact day or month is known.

Illustrations in the book are of two kinds: plates, at the back, and figures, interspersed throughout the text. The latter illustrate specific points made in each chapter, while the plates are cited repeatedly throughout the book and do not belong to particular chapters; thus, it seemed appropriate to organize them according to type and chronology, independent of the consecutive order of references made in the text. Therefore, a map of Istanbul is followed by photographs showing general views of the palace complex, plans and maps, panoramic views, and, finally, a multiple-image representation of a reception ceremony, showing ambassadors parading through the various courts of the palace.