Architecture and Landscape in Medieval Anatolia, 1100–1500. Edited by Patricia Blessing and Rachel Goshgarian. pp. xiii and 293. Edinburgh, Edinburgh University Press, 2017.
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These are exciting times for the study of medieval Anatolia. In recent years there has been a real flourishing of scholarship on the region's various polities, especially the Seljuk sultanate. This work of scholarly reconstruction is an exciting venture for many reasons, not least because of the diverse source base available. Contemporary materials shedding light on this topic were authored in a vast range of languages and were written by authors with many different agendas. There is also a very strong corpus of archaeological/architectural material, including churches, mosques and *caravanserai*s, which form the main point of interest for this present work.

Architecture and Landscape in Medieval Anatolia represents a further advance in our understanding of this region, focusing on its buildings and human landscape for the period 1100–1500 (the early-ish Seljuk period through to the early Ottoman era). It contains nine studies which cumulatively stress both the diversity of the different influences which moulded the region's architecture and it considers the evolution of local construction styles and materials over time. These objectives are underlined clearly in a thought-provoking introduction by the editors who hope to dispel any monochrome image of the Anatolian architectural landscape, seeking instead to stress its rich diversity.

The first article by McClary looks at the construction methods and materials employed in Anatolia during the late-twelfth and early-thirteenth centuries, considering several key case studies. He stresses the many cultural influences discernible in the buildings created during this time and he envisions a situation where travelling craftsmen from different ethnic groups each left their individual mark on their work to create a distinctive and innovative aesthetic. It is especially interesting to see that even elements of Frankish construction styles (elbow brackets) found their way into Islamic Anatolian architecture.

Tavernari's piece turns to the Seljuk *caravanserai*s built along Anatolia's major conduits of international trade. She considers their construction and layout, pondering how these aspects can inform our understanding of their social function and intended purpose. Specifically she presents the results of a recent survey covering eleven such buildings, discussing the architectural features of three in detail which represented the main focus for this investigation. Among her conclusions she adds her voice to those who argue that *caravanserai*s could serve to project the power and influence of the Seljuk state/ruler.

Selçuk moves the conversation on to the Anatolian *Akhi* communities, thoughtfully analysing the purpose and function of their hospices and seeking to ascertain how they should be differentiated from Sufi groups. Goshgarian then offers a highly illuminating discussion on the rapidly-evolving world of the Anatolian cities. She argues that the swift pace of urban change created a highly dynamic environment, one which was evolving too quickly to establish cultural norms regulating behaviour and social conduct (especially with regard to gendered behaviour). They were therefore lightly-regulated spaces where ideas and beliefs could thrive which would otherwise be brought under pressure in cities where tradition and social expectations exerted a greater influence.

The next two articles by Öztürk and Guidetti develop important themes for this collection by discussing the range of different influences (Christian and Islamic) apparent in the construction methods employed to create a specific building (or group of buildings). Öztürk looks at the rock-cut courtyard complexes constructed by wealthy Greeks in Seljuk-ruled Cappadocia, challenging the idea that they should be understood as monastic communities and considering the significance and implications inherent in their inclusion of both distinctively Christian and Islamic architectural features. Guidetti likewise discusses the decorative features found in the Church of Tgran Honents in Ani which seem to derive from an Islamic architectural tradition, arguing that they reflect – and may have helped to encourage - the growing Islamisation of the Anatolian region.

Trépanier changes ground to survey the various forms of garden found in medieval Anatolia, analysing in particular the Arabic, Persian and Turkish terms used in textual sources to identify the various different types. He explores the nuances of each different term drawing the interesting conclusion that Turkish and Persian terms in contemporary usage were closely connected to one another, while having little in common with Arabic terminology. He strikingly suggests that this may indicate the liminality of the Arabic language in Anatolian culture.

The penultimate article by Blessing is a deeply impressive piece of work setting out to characterise the overall architectural development of the Anatolian region during the medieval period. She eschews the notion of any single overarching linear development, by which Ottoman imperial architecture ultimately drew in straight-line-succession upon a single earlier forebear, offering instead a far more complex model in which the area played host to a broad array of inter-connected styles reflecting a diverse political/cultural landscape. This regionalism in construction persisted until the sixteenth century when a more centralised Ottoman style became to acquire dominance.

The final essay by Yalman focuses on the famous wife of Sultan Kayqubad (d. 1237), Mahperi Khatun. Like so many elite Seljuk brides, she was a Christian at the time of her marriage (either Greek or Armenian) and this article explores how the building projects later carried out in her name reflect her own religious identity, which was ostensibly Islamic, but which also seems to have retained a strong and private Christian dimension. This fascinating article offers a close analysis of a range of textual and architectural sources to recreate a highly-plausible glimpse into her contested spiritual world.

Overall, this collection represents a substantial step forward for our knowledge of medieval Anatolia (particularly Seljuk Anatolia). The efficacy with which many of the contributors splice both textual and architectural sources is very impressive and highly illuminating. In addition many of the case-studies supplied serve to deepen our understanding of the human landscape of this diverse and dynamic region, adding texture and context to the broader social, cultural and political processes shaping the region.

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Theater of the Dead: a Social Turn in Chinese Funerary Art, 1000–1400. By Jeehee Hong. pp. x, 235. Honolulu, University of Hawai'i Press, 2016.
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Jeehee Hong's *Theater of the Dead* is a bold, interpretive study of four hundred years of Chinese funerary art of the time frame currently referred to in Sinology as the Middle Period. Focusing on representations of performance in relief and paint that decorate tomb walls and on tomb figurines primarily in Shanxi and Henan provinces of North China, she builds a case that representation of dramatic, orchestral, and other kinds of performance such as acrobatics cannot but enliven the tomb environment. This merging of the world of death and entertainment, she believes, is a "distinctive mode of visual theatricality" (3) in which tomb builders, many of them without titles or government offices, of the status of perhaps local elite, indulged from the Five Dynasthies (907-960) through the Yuan dynasty (1267-1368).

Hong articulates her theses in the Prelude. Presenting strong evidence of the interest in *zaju* and *yuanben*, the most prevalent forms of popular theatre in Northern Song (960-1127), Jin (1115-1234),