

## **Absolutist Displays: Ottoman s̄ur-ı h̄um̄ayun versus French grande f̄ete**

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Recent scholarly discussions on royal weddings and princely festivals in the early modern era have predominantly centered on the European context. While contemporary research has notably enriched our understanding of Ottoman dynastic celebrations, the assessment of court cultures and festivals across Eurasia remains notably limited. This study addresses this gap by focusing on the court festivals of Louis XIV (r. 1643-1715) in France and Mehmed IV (r. 1648-1687) in the Ottoman Empire during the late seventeenth century. Specifically, this paper delves into two significant festivals: the 1674 grand celebration (grande f̄ete) at Versailles and the 1675 imperial festival (s̄ur-ı h̄um̄ayun) in Edirne. The former commemorated the French military's control of Franche-Comté, while the latter honored the Ottoman forces' victories over the Venetians, Habsburgs, and Poles. Both monarchs utilized textual and visual productions to document these events, focusing on festival books and their portrayal within parallel artistic creations. Analyzing the role of "propaganda," I explore the significance of patronage and knowledge dissemination, investigating how the courtly festivals of 1674 and 1675 in both empires contributed to the development of absolutist rule, despite the economic challenges brought by ongoing wars. I propose that common political motives arose from the French and Ottoman royal festivals during this time, turning the economic difficulties into a narrative of glory.