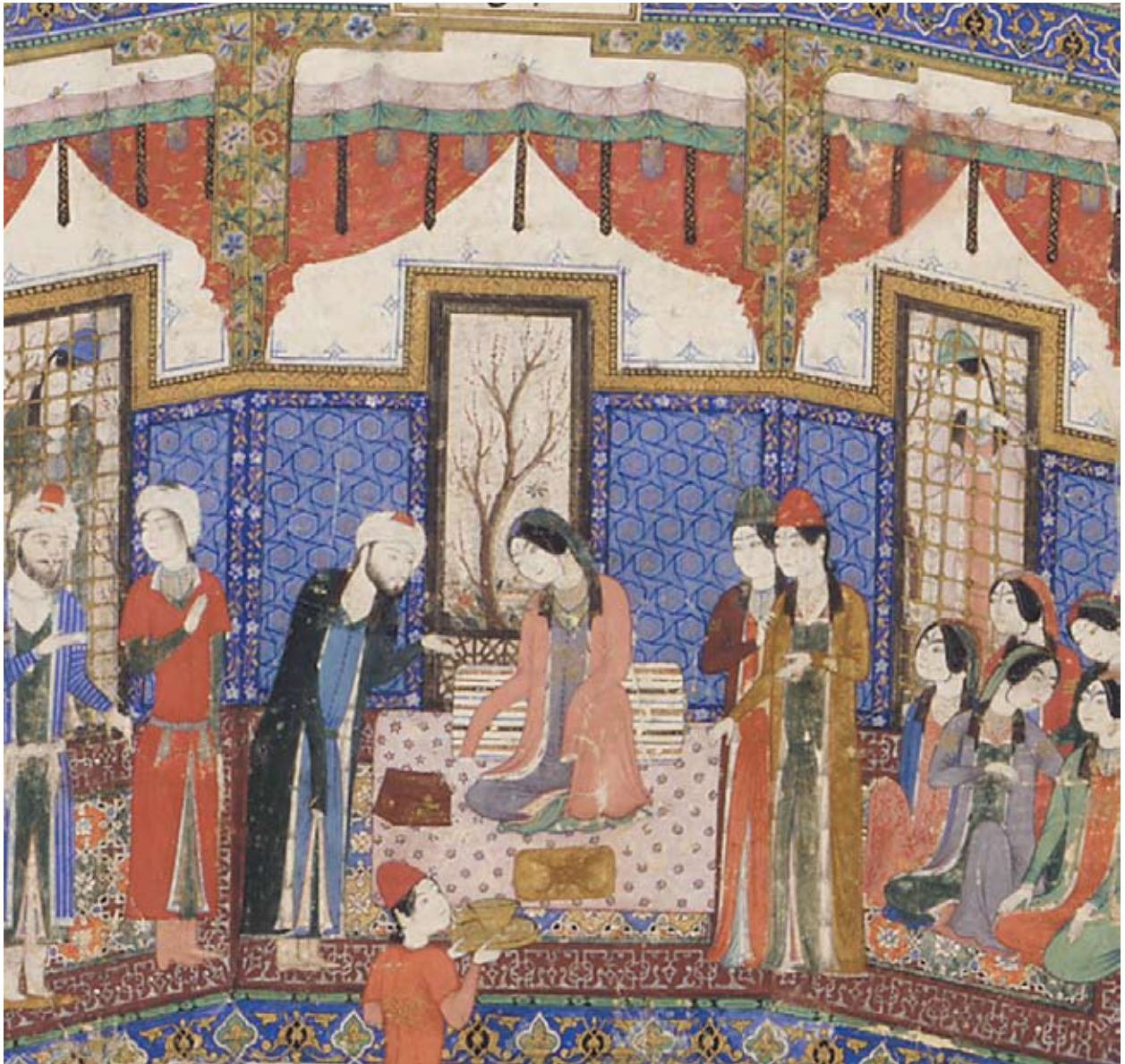


Historians of Islamic Art Association



Objects, Collections, and Cultures

Second Biennial Symposium

Abstracts

October 21–23, 2010

Freer Gallery of Art and Arthur M. Sackler Gallery



Historians of Islamic Art Association Second Biennial Symposium

Introduction and Acknowledgments

In October 2008 the Historians of Islamic Art Association (HIAA) launched a new program of scholarly meetings intended to showcase the research projects, problems, and methodologies of current interest within the field of Islamic art, architecture, and archaeology. It was also intended to highlight HIAA's role as the leading academic organization dedicated to promoting the study and teaching of Islamic arts and cultures as well as to foster communication among those engaged in scholarly and other professional activities in Islamic art history around the world. The association's inaugural symposium, organized by HIAA president Renata Holod on the theme "Spaces and Visions" and held at the University of Pennsylvania, set the standard for what is expected to be an ongoing series of biennial conferences that will explore the manifold issues facing the discipline of Islamic art history today and in the future.

HIAA's second symposium is based on the theme "Objects, Collections, and Cultures." It features an opening address by Julian Raby, director of the Freer and Sackler and a distinguished Islamic art specialist; seven thematic sessions on Islamic art collections, objects, the arts of the book, and cinema; six seminar-style workshops that focus on works of art in the Freer and Sackler collections; and a round-table discussion on the study of objects in Islamic history and culture today. The more than forty speakers, workshop leaders, chairs, and discussants include both established and emerging scholars from North America, Europe, and the Middle East.

The symposium program was developed and arrangements planned in consultation with HIAA executive board members as well as with the essential help of program assistant Carolyn Solomon and her recent successor Jamie Gianoutsos. Preparation for the conference also involved numerous Freer and Sackler staff members, who were coordinated by Louise Caldi. The symposium has been made possible thanks to the generous support of the following donors and institutions: The Bodri Foundation; H. E. Sheikha Hussah Sabah Salem al-Sabah; Iran Heritage Foundation; Aga Khan Program for Islamic Architecture, Harvard University; International Center of Medieval Art; an anonymous donor; and HIAA's sustaining members.

Massumeh Farhad, Chief Curator and Curator of Islamic Art
Freer Gallery of Art and Arthur M. Sackler Gallery

Marianna Shreve Simpson, President-elect
Historians of Islamic Art Association

2010 Program Committee



FREER | SACKLER
THE SMITHSONIAN'S MUSEUMS OF ASIAN ART



Aga Khan Program for Islamic Architecture
at Harvard University



Contents

Friday, October 22

6 Session 1

The Formation of Islamic Art Collections from Early Modern Times through the Twentieth Century
Chair and Discussant, *Sheila Canby*

Islamic Art and Habsburg Collecting during the Sixteenth and Seventeenth Centuries, *Barbara Karl*

Friedrich Sarre: The Reconstruction of His Collection of Islamic Art, *Joachim Gierlichs*

A Mediterraneanist's Collection: Henri Pharaon's "Treasure House of Arab Art," *May Farhat*

8 Session 2a–c, Workshops

The Freer *Khusraw u Shirin* Manuscript, *Elaine Wright*

The Freer Battle Plate, *Renata Holod*

The Freer Canteen Reconsidered, *Heather Ecker, Teresa Fitzherbert*

10 Session 2d

"Cinematic Urbanism" in the Middle East, Chair and Discussant, *Nezar Al-Sayyad*

Neoliberalizing People and Places in Contemporary Egyptian Media, *Walter Armbrust*

Documenting Oil Cities: Cinematic Representations of Urban Modernity
in Abadan and Baghdad, 1949–1958, *Mona Damluji*

Istanbul in Black and White: Cinematic Reflections of Urban Modernity, *Ipek Türel*

12 Session 3a–c, Workshops

A *Bustan* of Sa'di of 1579, *Abolala Soudavar*

Two Gilded and Enameled Glass Bowls in the Freer Gallery of Art, *Rachel Ward*

A Silver Stand with Four Eagles, *Lawrence Nees*

13 Session 3d, Round Table Discussion

Objects of and in Islamic History and Culture

Moderator: *Esin Atil*. Participants: *Lisa Golombek, Oya Pancaroğlu, Oliver Watson, Stefan Weber*

15 Session 4

A Codicological Approach to the Practices and Theories of Manuscript Collecting

Chair, *Laura E. Parodi*. Discussant, *David Roxburgh*

"The Silver Stream in the Foreground . . .," *Eleanor Sims*

The Albums of Ahmed I, *Emine Fetvacı*

Making Manuscripts Collectible: Mughal Interventions in the Rampur *Jami al-tavarikh*, *Yael Rice*

Saturday, October 23

18 Session 5

The Arts of the Book in Focus, Chair, *Lale Uluç*

Illustrations of Paintings in Arab Manuscripts and Their Modern Reproductions,
with Particular Reference to the al-Wasiti *Maqamat*, *Bernard O'Kane*

The *Gulistan* of Sa'di Attributed to Yaqut al-Musta'simi and Its Transformations
from the Thirteenth Century to the Present, *Nourane Ben Azzouna*

Between Astrology and Anatomy: Updating Qazvini's *Aja'ib al-makhlūqat* in
Mid-sixteenth-century Iran, *Karin Rührdanz*

20 Session 6

Objects on the Borders of Islamic Art, Chair, *Helen Evans*

Organized and sponsored by the International Center of Medieval Art,

Poetic Vessels of Everyday Life, *Metzada Gelber*

The Pisa Griffin and Its Reception in Italy, *Lamia Balafrej*

The Question of Impact: Reconsidering the Role of Islamic Art in the
León Bible of 960, *Krysta Black*

The *Mudéjar* Ceramics of Paterna, Spain, *Anna McSweeney*

22 Session 7

Within/Without: Constructing Collections of Post-1800 "Islamic" Art

Chair, *Alexandra Dika Seggerman*. Discussant, *Heghnar Watenpaugh*

Medium and Modernity: Invisible Histories and Curating Contemporary Middle Eastern Art
Sarah Neel-Smith

Constructing a Generation: The "Pioneers," Canon Formation, School, and Museum in Modern
Egyptian Art, *Elizabeth Miller*

Collecting Modern and Contemporary Middle Eastern Art at the British Museum
Venetia Porter

24 Session 8

Objects and Their Makers, Chair, *Massumeh Farhad*

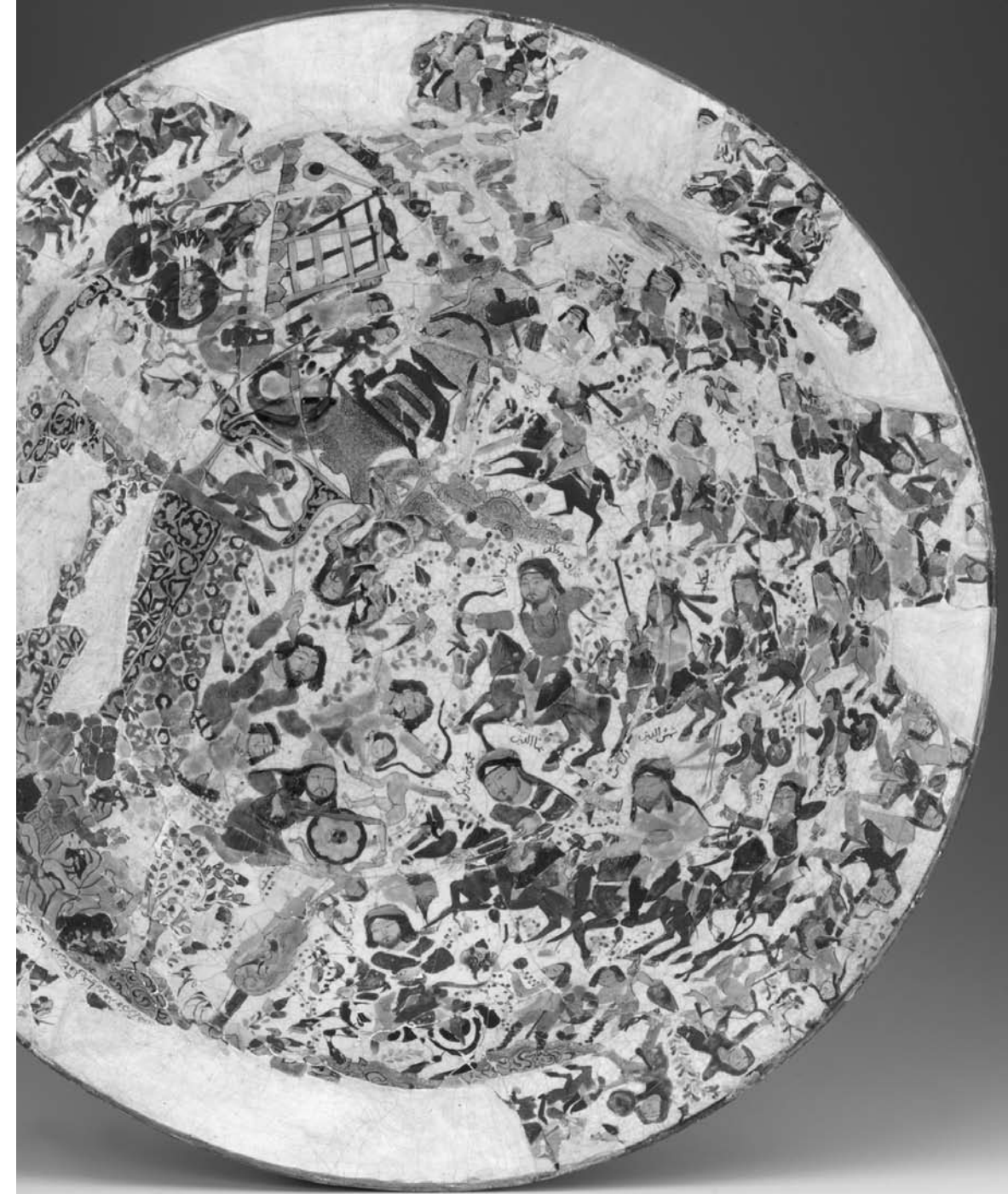
Persian Potters and Their Works: New Discoveries in *Mina'i* and
Luster Ware Production, *Abdullah Ghouchani*

The Craftsmen of Mosul Metalwork: Exploring the Roles and Relationships Between *ustadh*,
mu'allim, *tilmidh*, *ghulam*, and *ajir*, *Ruba Kana'an*

An Artuqid Candlestick from the al-Aqsa Museum: Object as Document, *Hana Taragan*

Fit for the Court: Ottoman Royal Costumes and Their Tailors, Sixteenth to
Eighteenth Centuries, *Bahattin Yaman*

Friday, October 22
Sessions 1-4



Session 1

The Formation of Islamic Art Collections from Early Modern Times through the Twentieth Century

Chair and Discussant: Sheila Canby

Metropolitan Museum of Art, New York

Recent discussions of Islamic art collectors and collections have emphasized the reciprocal relationship between the history of collecting and the development of Islamic art history as an academic discipline, on the one hand, and the enormous impact that museum collections and exhibitions can exert on public (in addition to scholarly) perceptions of Islamic art and culture, on the other. (See, for instance, Linda Komaroff, ed., *Ars Orientalis* 30, 2000.) This two-fold significance of the study of Islamic art collecting and collections underlies the three presentations in the first symposium session. The papers consider specific instances of dynastic, individual, and institutional collecting in both the Islamic world and Europe over several centuries, and variously examine the historical, social, and cultural contexts; motivations; functions; and reception of these particular collecting practices and collections.

Barbara Karl

Museum of Applied Arts and Institute of Iranian Studies/Austrian Academy of Sciences, Vienna

Islamic Art and Habsburg Collecting during the Sixteenth and Seventeenth Centuries

Vienna's museum collections include approximately forty thousand objects from the Islamic world. While many of these works are unique (e.g., the silk Mamluk carpet in the Museum of Applied Arts), their overall quality is heterogeneous. Furthermore, their large quantity and their distribution over fifteen different museums within the city make them difficult to grasp as a whole. The red thread that enables us to navigate through these vast and disparate holdings is the collecting history of Austria's imperial Habsburg dynasty, which reached its climax during the sixteenth century with the famous Kunstkammern of Archduke Ferdinand of Tyrol and Emperor Rudolf II. A considerable number of Islamic objects in Vienna today can be attributed to Habsburg collecting policies and are recorded in inventories of the sixteenth and seventeenth centuries. The inclusion of Islamic works of art in these inventories reveals their reception and function within the imperial court milieu and mirrors the political situation of a time when the powerful Ottoman Empire had its frontiers close to Vienna. This paper weaves some of the most relevant objects into the complex collecting policies of the Habsburgs during the early modern period. Drawing on the collection inventories, I attempt to reconstruct the quantity and quality of the objects from the Islamic world that once formed part of the Kunstkammern of Ferdinand and Rudolf II. In the process, I try to answer the following: Which objects were collected, when, and why? How were they used? How were they exhibited? What happened to them in later periods?

Joachim Gierlichs

Berlin

Friedrich Sarre: The Reconstruction of His Collection of Islamic Art

In 1904 Friedrich Sarre (1865–1945), one the “founding fathers” of Islamic art history, became the first director of the “Islamische Abteilung” of the Imperial Museums in Berlin (now the Museum of Islamic Art of the State Museums in Berlin). Already from 1895 onwards he had travelled extensively to Turkey, the Caucasus, Persia, Iraq, and Turkistan. During these expeditions (up to 1907) he started to collect Islamic art on a wide scale. His collection grew quickly and was enlarged by acquisitions through the art market, mainly in Paris.

This paper aims to reconstruct Sarre's entire collection, which can be divided into three parts.

1. Nearby seven hundred objects that Sarre donated in 1922 to Berlin's Museum of Islamic Art, which then became an integral part of the museum's holdings and even today shape the profile of the museum's collection.
2. Sarre's private collection, which later had to be sold in part, especially after the end of World War II in 1945.
3. The remaining private collection, acquired in the 1980s by the Museum of Islamic Art under Director Klaus Brisch.

While the objects belonging to the Museum of Islamic Art in Berlin (parts 1 and 3) can be tracked relatively easily, those that were sold mainly after WWII are much more difficult to trace. Some, perhaps even most, of them ended up in various collections in the United States. An important example is the so-called Sarre *Qazwini* in the Freer Gallery of Art.

May Farhat

American University of Beirut

A Mediterraneanist's Collection: Henri Pharaon's “Treasure House of Arab Art”

Henri Pharaon's late nineteenth-century mansion, located on a hill overlooking Beirut's historic center, houses one of the most significant collections of art objects in Lebanon. Assembled over a lifetime, the collection reflects the historical layering of the region, from Phoenician to Hellenistic, Roman, Byzantine, and Islamic periods. No less important is the collection's spectacular setting, composed of authentic Ottoman interiors of lacquered and painted wood panels and ceilings, and marble and stone carvings that Pharaon collected from demolished Damascene and Aleppine houses. These interiors epitomize the wealth and opulence of seventeenth- and eighteenth-century urban households of Bilad al-Sham.

As the imaginative product of an exceptionally wealthy and politically powerful man, Henri Pharaon's mansion is a unique artifact among Lebanese urban elite establishments. Conceived during the formative years of the Lebanese nation-state, it strives to construct the image of a historically deep and multilayered Lebanese culture. This paper probes the nature of Pharaon's collection and its cultural significance; how and why it was assembled, and for what purpose. Did a guiding principle animate the collection? What meanings are assumed by the recontextualized Islamic art objects and interiors? And what was Pharaon—a man of great wealth and political clout who contributed to the shaping of the Lebanese nation-state—trying to achieve?

Session 2 Workshops

2a Freer Collections Storage

Elaine Wright

Chester Beatty Library, Dublin

The Freer Gallery of Art's *Khusraw u Shirin* Manuscript

Despite frequent reference to and publication of its illustrations, no serious study of the Freer Gallery's *Khusraw u Shirin* manuscript has ever been published, and many questions concerning the manuscript remain unanswered.

The manuscript's colophon gives its place of production as Tabriz, but the portion of the folio with the date of production has been lost, and no patron is named here or elsewhere in the text. Firsthand examination of the manuscript suggests, however, that it is not of a single date; at least two periods of work can be identified. Based on the signature of the scribe—'Ali ibn Hasan *al-sultani*—and on the style of four of its illustrations, parts of the manuscript can be dated to the late fourteenth or early fifteenth century, but other parts, including a fifth illustration, clearly date to the Safavid era and are probably the work of artists employed by Bahram Mirza.

The aim of the workshop is to deconstruct the manuscript through an examination and discussion of its illustrations, illuminations, binding, and history, and thereby construct a more complete picture of its production history than what has been previously achieved, or at least to set this process in motion.

2b Freer Collections Storage

Renata Holod

University of Pennsylvania

The Freer Battle Plate

A unique monument of Islamic art that has been frequently reproduced but less studied in detail is the large enamel painted (so-called *mina'i*) plate in the Freer Gallery of Art. Notable for its size, elaborate visual program, and complex composition, the plate represents an image of a siege on the front and hunting feats on the back. The principal scene comprises a complex narrative: a victory and a defeat with equal emphasis. While several of the victors are named, the defenders of the fortress are presented through a series of discrete events. The visual narration of the battle draws attention to the specificity of the battle, yet the event has not warranted notice in the main chronicles of the period. Thus, the task of the art historian is not only to propose an interpretation of the image but also to attempt a reconstruction of a local history of medieval Iran. By examining the plate's inscription and complex composition, both in terms of its style and content, this workshop proposes an interpretation of the work, its time, its maker(s), and its intended patrons.

2c Freer Conservation Lab

Heather Ecker

Detroit Institute of Arts

Teresa Fitzherbert

Khalili Research Centre, University of Oxford

The Freer Canteen Reconsidered

Although widely considered a masterpiece of medieval Islamic metalworking, the Freer canteen is also an enigma. Because it lacks documentary inscriptions, it is not clear where or when it was made, nor for what purpose or patron. Its intriguing Christian iconography also removes it from the realm of the standard "princely" imagery of much inlaid metalwork. Its large body, small neck, and slight handles also seem incongruous, if not impractical.

This workshop examines the major scenarios that have been proposed for the manufacture and use of the canteen. We test each hypothesis with the evidence of the object before us, as well as with the circumstantial evidence provided by related objects, such as the large, porcelain canteen also in the Freer collection.

Leaders of the workshop propose new ideas about the canteen, its purpose, and its origins. These ideas are the subject of a forthcoming article.

Session 2d “Cinematic Urbanism” in the Middle East

Chair and Discussant: Nezar Al-Sayyad

University of California, Berkeley

There has been a paradigm shift in architectural histories of modern cities in the Middle East, from the model of Western impact to that of public urban spheres. Cultural products developed for and consumed by “mass” audiences are thus gaining new significance for research. Since the early 1990s, the history of art and architecture has been informed by interdisciplinary explorations into the urban environment through film, photography, and other media of “technological reproducibility,” which have formed the basis of a new literature of “cinematic urbanism.” Particularly inspired by Jean Baudrillard’s theorization of the simulacra, this literature seeks to theorize cinema and the city together while acknowledging their interdependence. Accordingly, the modern city is the precondition of cinema’s existence, and in turn the built environment is shaped by the cinematic imagination. Until now this literature remains centered on select Euro-American metropolises.

This panel seeks to expand this line of inquiry to the study of the architectural urban history of cities of the Middle East by bringing together papers on Abadan, Baghdad, Cairo, and Istanbul, which all use film to examine the modern Middle Eastern city. Nezar Al-Sayyad, author of *Cinematic Urbanism* (Routledge, 2006), discusses the methodological implications of taking film as object and the film archive as collection in researching histories of architecture and urbanism in the particular context of this discipline.

Walter Armbrust

University of Oxford

Neoliberalizing People and Places in Contemporary Egyptian Media

How people and locations are constructed in Egyptian mass-mediated visual culture is examined in this presentation. The main focus is the film *Ana Mish Ma’hum* (I Am Not with Them, 2007), which contrasts sharply with a set of visual codes salient since the early 1970s for depicting (or more to the point, eliding) Islamically marked people and urban places. These codes were repeated across a broad swath of audio-visual media; hence, this case study applies not just to cinema but also to much of what was broadcast on television and, indeed, even in visual representation in print media. In the past decade, however, Egyptian media conventions for representing people and locations have been altered significantly, first by the advent of transnational broadcasting, and secondly by increasingly insistent links to the politics of neoliberalism. Thus the paper examines a tension evident in *I Am Not with Them* and other similar productions between, on the one hand, the neoliberalization of Islam and, on the other, agendas for infusing Islamic ethics into neoliberalism.

Mona Damluji

[University of California, Berkeley]

Documenting Oil Cities: Cinematic Representations of Urban Modernity in Abadan and Baghdad, 1949–1958

This paper examines the representation of Middle Eastern oil cities in documentary film during the mid-twentieth century. Considering broadly the ways in which modern urban life in Iran and Iraq have developed

in relationship to the oil industry, the paper focuses on portrayals of urban modernity in British oil company films about two different oil cities: Abadan and Baghdad. Rather than take for granted the visual evidence of urban life documented in these cinematic artifacts, this paper interprets the films within the particular context of film production and distribution discourses, as well as within the historical urban narrative of each city.

During the height of the British documentary movement, the London-headquartered Anglo Iranian Oil Company (AIOC) and Iraq Petroleum Company (IPC) produced popular films that glorified the modernization of company towns such as Abadan and capital cities such as Baghdad. Projected in theaters across Europe and the Middle East, the AIOC and IPC documentaries acted as cinematic evidence of burgeoning modern cities fueled by new oil wealth. This was intended to serve as justification for the companies’ exploitative activities in what they considered to be an otherwise backwards and barren desert landscape. This paper presents a close examination of the companies’ filmmaking discourse and resulting documentary narratives within the political context of the anti-imperialist revolutions that swept through Abadan and Baghdad in the 1950s, revealing the petroleum companies’ failed attempts to write the history of these oil cities for themselves.

Ipek Türeli

Brown University

Istanbul in Black and White: Cinematic Reflections of Urban Modernity

While domestic cinema entered Istanbul earlier, it became a vibrant institution within the social and economic life of the city only from the 1950s onwards. Transformations in the city, including rural-to-urban mass migrations, housing problems, and class encounters, all proved to be rich issues for films during the 1960s. This local cinema production dwindled in the 1970s to the point of extinction in the 1980s, when a host of new private television channels stepped in to recall them from the archive. Within Turkish cinema studies, black-and-white films of the 1950s and 1960s have recently been interpreted as “narratives of resistance” as well as “our imaginary homeland,” and old films recycled on TV channels have been regarded as devices of “prosthetic memory.” In addition, the relevance of these films for the present comes from their presentation of alternative perspectives or voices, in other words, their “counter discourse,” which other kinds of documents and hegemonic representations may not readily reveal.

This paper draws upon several films of Istanbul shot in the early 1960s that have gained new circulation in the past decade. It also analyzes the city they depict and discusses their recoding today. It argues that these films contribute to our understanding not only of the milieu in which they were produced but also current urban imaginaries.

Session 3 Workshops

3a Freer Collections Storage

Abolala Soudavar

Art and History Trust Foundation

A *Bustan* of Sa'di of 1579

This panel examines a little-known copy of the *Bustan* of Sa'di dated 1579 and places it within its proper historical and art historical context of Iran in the later sixteenth century. Close analysis of stylistic features demonstrate that it may have been created for the Safavid vizier Mirza Salman, and thus this copy relates directly to the 1582 *Sifat al-ashiqin* (Art and History Trust, cat. no. 90). Its frontispiece by Abdullah Shirazi recalls the artist's signed illumination in the "Freer" Jami. Lastly, arguments in support of attributing the illustrations to the artist Muhammadi are also presented. The workshop briefly discusses other texts commissioned by Mirza Salman, such as the 1581 *Divan* of Hafiz (Istanbul, TKS H986).

3b Freer Collections Storage

Rachel Ward

London

Two Gilded and Enameled Glass Bowls in the Freer Gallery of Art

The two Freer bowls are spectacular examples of Mamluk enameled and gilded glass. They are briefly presented within the context of the latest technical, archaeological, historical, and art historical research on Mamluk glass, and various themes are explored under the broad headings of function, patronage, and iconography. Participants are welcome to suggest themes for discussion, such as:

- What do we know of Mamluk eating habits, and how might such bowls have been used?
- Like many enameled glass vessels, one of the bowls has an inscription in praise of an anonymous sultan. Does this necessarily indicate a royal patron? Would a sultan or a Mamluk amir have commissioned such blatantly figural vessels (perhaps for private use), or does such decoration suggest another patron group?
- Both bowls feature winged mythological animals with some idiosyncratic features, such as birds perched on their wing tips or comical expressions. What is the source of these images?
- The roundels contain rosettes, lotus, phoenix, bird on bird: none of these is an official Mamluk blazon, but each recurs frequently in roundels on Mamluk objects. Are they significant as well as decorative?

3c Freer Conservation Lab

Lawrence Nees

University of Delaware

A Silver Stand with Four Eagles

The first item in the Freer Gallery's catalogue of Islamic metalwork (Atil, Chase, and Jett, 1985) is a silver "Stand with Four Eagles" attributed there to "Iran (?), 7th–8th centuries." The entry indicates much uncertainty as to whether the object is pre-Islamic, Sasanian, or from the Islamic period, so the possibility of Byzantine influence and production in Egypt, Syria, or Turkey is also considered. Based on a closely related single silver cast eagle in Brooklyn, it has been suggested that the object is decorative, having "lost any heraldic, royal, or divine meaning."

The presentation offers a number of formal and iconographic comparisons, including the "brazier" from al-Fudayn dateable to the Umayyad period by archaeological context, and the censer with peacocks in place of eagles at the four corners from the Sion Treasure in the Dumbarton Oaks Collection, dateable to the sixth or seventh century. These comparisons suggest the piece might well be thought to exhibit royal and/or religious significance, and it might well have served an analogous function as a censer or brazier.

Session 3d Round Table Discussion

Objects of and in Islamic History and Culture

Moderator: Esin Atil

Freer Gallery of Art and Arthur M. Sackler Gallery (emerita)

Participants:

Lisa Golombek

University of Toronto (emerita) and Royal Ontario Museum (emerita)

Oya Pancaroğlu

Boğaziçi University, Istanbul

Oliver Watson

Museum of Islamic Art, Doha

Stefan Weber

Museum für Islamische Kunst, Pergamonmuseum, Berlin

"[The] true challenge [in the study of Islamic objects] lies in discovering the motivations behind a unique artistic achievement which succeeded in lifting all its techniques and almost all its subjects to the level of works of art, and in the process endowed nearly all aspects of life with beauty and pleasure" (Oleg Grabar, "An Art of the Object," *Artforum* 14 [1976]: 43).

In the nearly thirty-five years since Grabar concluded his reflections on the nature of Islamic art in general and on the intellectual and methodological dilemmas for the study of Islamic objects in particular, a steady stream of publications has focused on objects in a wide range of categories and media, including ceramics, metalwork, ivory, glass, rock crystal, jewelry, wood, arms, textiles, and carpets, and is based to a large extent on museum and private collections of traditional Islamic art in the Middle East, Europe, and North America. Much of this scholarly effort has combined art historical, archaeological, scientific, documentary, epigraphic, and literary research and has been directed towards the definition and refinement of chronological developments; materials, techniques, and methods of manufacture; period and regional styles and production centers; typologies of form, decoration, and function; and to a somewhat lesser degree, the identification of makers, patrons, and consumers; the interpretation of singular objects; and the evaluation of groups or types of objects from particular places and periods. Given the substantial and diverse corpus of objects that now has been investigated and the varied insights into the nature of Islamic material culture that these studies have yielded, we now may be at the point of being able to articulate more clearly the motivations behind the Islamic art (or more accurately, arts) of the object, to weigh the “uniqueness” of the culture’s artistic achievement, and to assess objects’ ultimate “calliphoric” and “terpnopietic”^{*} value as works of art. And given that so much recent knowledge about Islamic objects has been developed around or with reference to collections that simultaneously privilege these works on qualitative grounds and separate them from their original quotidian, social, and cultural context(s), this may also be the moment to ponder the lacunae that remain to be filled in order to attempt a more complete history of the Islamic art of the object.

Participants in this round table session draw on their considerable field, collection, and classroom experience in discussing, with the symposium audience, the place and role of the arts of the object within the history and discipline of Islamic art today.

^{*} Grabar formulated these neologisms in *The Mediation of Ornament* (1992) to signify the quality of being felt or understood as beautiful and of providing beauty, respectively.

Session 4

A Codicological Approach to the Practices and Theories of Manuscript Collecting

Chair: Laura E. Parodi

Aga Khan Program for Islamic Architecture, Harvard University

Discussant: David Roxburgh

Harvard University

In the absence of a complete list of a library’s contents (the macro lens), one can nevertheless discern a great deal about the theories and practices underlying a particular collection by laying a micro lens over a single book or even a group of folios in order to elucidate patterns in the ways these materials were altered and augmented by their various owners. Such a codicological approach not only reveals seams of fracture, repair, and transformation in manuscripts, but it also illuminates instances of alteration as choices— aesthetic and practical—made by artists and patrons regarding the way images and text should look and function. It can both yield clues to the practices, theories, and impulses for collecting, and it can tell us how an object *becomes* collectible.

This panel aims to probe the nature of collecting by considering manuscripts and albums (in whole or in parts) collected at Islamic courts from the fifteenth to the eighteenth century. As palimpsests, they bear the various layers and traces of patterns of practice, aesthetical choices, and collecting impulses. Focusing on artistic practice further raises questions about the theories and attitudes underlying such interventions and whether these acts were predicated upon a desire to update or even elide an earlier creative act. Discussing such theoretical concerns also allows us to gain a sense of a collector’s original impulse for incorporating a specific object into a collection: a collectible item must combine in itself a degree of uniqueness with a capacity for establishing relations, and for “making sense” or “increasing the integrity” of the collection as a whole.

Eleanor Sims

Islamic Art, London

“The Silver Stream in the Foreground . . .”

Observations are offered about a celebrated image that is now believed to have been transformed (in a period the date of which has resisted scholarly agreement for some decades) as a way to make it better accord with an aesthetic of perhaps as much as a century later than its initial creation, and in a place other than that of its creation. It well demonstrates one aim of those who “collected” it, or at least of those at a particular princely court at a particular time who ordained the alteration of the original by choice—an aesthetic choice rather than a practical one, desiring to transform certain aspects of its somewhat alien appearance. Here, then, is a splendid example of the desire to “update” an image redolent of elsewhere and earlier—perhaps, even, to “elide an earlier creative act”—and make it adhere to the standards of a very different milieu, one with its own well-developed notions of what a picture of this type ought to contain.

Emine Fetvacı

Boston University

The Albums of Ahmed I

Two albums prepared for the Ottoman ruler Ahmed I (r. 1603–17) are the focus of this paper. One of the albums (B 408), which contains paintings as well as calligraphy, has been discussed previously both in the context of European costume albums and in the intensification of public life in Istanbul. The other one (H 2171), containing only calligraphic examples, has received practically no attention, and both albums await systematic codicological analysis. The focus here is on the organizational principles of the albums and the sources of the paintings, illuminations, and calligraphy to learn about the preferences of the Ottoman court in the early seventeenth century. The paper also explores connections with Safavid Iran and Mughal India. The detailed prefaces of the albums are sources of invaluable information relating to patronage and production, and these will also inform the present analysis.

Yael Rice

Philadelphia Museum of Art

Making Manuscripts Collectible: Mughal Interventions in the Rampur *Jami al-tavarikh*

Contrary to the way bibliophiles today typically treat valued books, the Mughal emperors Akbar (r. 1556–1605) and Jahangir (r. 1605–27) ordered their artists to repaint, refurbish, augment, and otherwise alter older, prized illustrated manuscripts—many of Timurid origin—housed in the imperial library. Viewed together, these modifications bring into relief the degree to which Mughal patrons and artists perceived these books to be meaningful both as historical objects and as tableaux for “modern” artistic iterations and transformations.

This paper explores late sixteenth-century Mughal attitudes towards Persian illustrated manuscripts as objects to be collected, taking as a case study an illustrated *Jami al-tavarikh* (Compendium of chronicles) that is today housed in the Rampur Raza Library. Copied in Tabriz in the fourteenth century, the Rampur *Jami al-tavarikh* underwent an episode of refurbishment at the Timurid court of Sultan Husayn Bayqara (r. 1470–1506) in Herat before it reached the hands of Akbar’s artists in the sixteenth century. The manuscript thus functions as a palimpsest, bearing text in a fourteenth-century hand and eighty-two paintings spanning almost three centuries. A central concern of this paper is the manuscript’s Mughal-period paintings, some of which are rendered in an identifiably “contemporary” mode, while others are clearly executed in a historicizing manner. In examining these paintings in detail, this paper considers how Akbar’s painters transformed an earlier Persian illustrated manuscript into a valued Mughal collectible.



Saturday, October 23
Sessions 5–8

Session 5

The Arts of the Book in Focus

Chair: Lale Uluç

Boğaziçi University, Istanbul

Studies of individual manuscripts remain the basic blocks on which the history of the Islamic book continues to be built. Of particular note for the ongoing development of this history, and for the reassessment of its canon, are investigations that take a critical approach to already accepted works of art. Each of the three presentations in this session offers a fresh perspective on aspects of the text, material form, pictorial program, and/or iconography of specific Arabic and Persian manuscripts and in the process expands and sharpens understandings of the dynamics of traditional Islamic manuscript production from the thirteenth century through the present.

Bernard O’Kane

American University in Cairo

Illustrations of Paintings in Arab Manuscripts and Their Modern Reproductions, with Particular Reference to the al-Wasiti *Maqamat*

Until recently, the norm in the reproduction of paintings in Arab illustrated manuscripts, as seen in the seminal works of Ettinghausen (*Arab Painting*) and Grabar (*The Illustrations of the Maqamat*), was to reproduce only that part of the page containing the image. If this was limiting for students, the situation was barely different for accredited scholars with regard to one of the acknowledged masterpieces of Arab painting, the al-Wasiti *Maqamat*, as anyone who has tried to gain access to the original in the Bibliothèque Nationale de France could attest. Now that a facsimile of that manuscript has been published, its pictorial qualities, such as its use of full-page paintings without any text and its numerous double-page paintings, which are unique for its time, can be fully appreciated.

This paper further explores the pictorial qualities of the al-Wasiti *Maqamat* in light of these features, situating them with regard to contemporary and later manuscripts.

Nourane Ben Azzouna

Agence France Museums, Louvre Abou Dhabi

The *Gulistan* of Sa’di Attributed to Yaqut al-Musta’simi and Its Transformations from the Thirteenth Century to the Present

Yaqut al-Musta’simi (died 698 AH/1298–99 CE) is one of the most famous Muslim calligraphers. Known as the *Qibla* (cynosure) of calligraphers, he is credited with the canonization of the so-called six styles of calligraphy in Arabic script in the Arab as well as in the Persianate world. Nevertheless, only one Persian manuscript bearing his signature is preserved: a copy of the *Gulistan* of Sa’di (died 691 AH/1292 CE), one of the most famous of all classical Persian literary texts, preserved in the Gulistan Palace Library, Tehran (n° 642). This manuscript is dated 668 (1270 CE) and is believed to be the oldest surviving copy of the *Gulistan*. A close codicological and palaeographical study reveals, however, that it is a forgery, albeit a forgery of great interest. Even though the manuscript is not by Yaqut, it is very likely a thirteenth-century

copy. Thus, it is almost certainly the oldest known illustrated copy of the *Gulistan*. Its original miniatures were removed and replaced around the end of the tenth (sixteenth) or the beginning of the eleventh (seventeenth) century, with new ones produced by the artists of the royal Mughal ateliers of emperors Akbar and Jahangir. At some later point, these Mughal illustrations were also removed and scattered, although some have been found and identified. This paper deals with the complex and fascinating history of the Tehran *Gulistan* from its production in the late thirteenth century to the present.

Karin Rührdanz

Royal Ontario Museum, Toronto

Between Astrology and Anatomy: Updating Qazvini’s *Aja’ib al-makhlūqat* in Mid-sixteenth-century Iran

Over the fifteenth century Shiraz workshops produced a considerable number of illustrated manuscripts containing either the first or the second Persian adaptation of Zakariya al-Qazvini’s *Wonders of Creation*. While there was a general reduction in output of illustrated manuscripts following the Safavid conquest of the city, the *Aja’ib al-makhlūqat* was particularly affected by this decline. The four known illustrated copies dating to the first half of the sixteenth century—although all contain the same adaptation—appear quite divergent, thus pointing to changing functions and production patterns.

The copy written by Murshid al-katib al-Shirazi and dated 962 AH/1545 CE (Chester Beatty P 212) has so far attracted attention because of the quality of its calligraphy and its rich illustration and illumination. The effort invested in its artistic value, however, was part of a broader attempt to create a copy that could fulfill its function as a compendium of natural history better than previous Shirazi manuscripts. Information lost in the streamlining process of commercial production at the end of the fifteenth century was regained and more knowledge added. Several different sources were obviously used to correct the text and the illustrative cycle, on the one hand, and to interpolate further desirable information, on the other. This adds another facet to the treatment of unstable texts such as Qazvini’s compendium. It may also revise current understanding of the role of the *Tashrih-i badan* manuscripts during the sixteenth century.

Session 6

Objects on the Borders of Islamic Art

Organized and sponsored by the International Center of Medieval Art

Chair: Helen Evans

Metropolitan Museum of Art, New York

Identifying just what constitutes “Islamic art” is a vexing problem that continues to exercise scholarly effort and imagination. This session proposes to address specific objects produced during the medieval period, whose “Islamicity” is problematic for one or more reasons. The object’s original place and context of production may be unknown and controversial, the affiliations of the makers may be in seeming conflict with an apparently Islamic style or iconography, the object may suggest the impact of Islamic upon non-Islamic traditions or the converse, or an Islamic object might have been present and used or re-used in a non-Islamic medieval collection context.

Metzada Gelber

Beit-Berl Academic College and Zefat Academic College

Poetic Vessels of Everyday Life

This paper concerns a square-shaped metal incense burner in the Freer Gallery (F1952.1). Although considered a medieval Islamic object, questions remain about its origin and date of manufacture as well as its owner’s identity. At first sight, the incense burner resembles a hybrid object that combines an everyday utensil with architectural shapes. Thus, it occupies two different realms, each designated for a distinctive function and each playing a separate role in daily life. Although the meeting point of these two realms, comprising the object’s purpose, meaning, and messages, is unclear, their conjunction seems to reveal a deliberately designed functional whole.

The present attempt to understand the object’s linkage focuses on two points. The first deals with the use of similes taken from medieval Arabic literature and shows how diverse kinds of metaphorical messages create a network of references to hidden meanings and enlighten varied angles of significance. The analogy between literature and objects might lead to an assumption that the same mechanism exists in both. The second focal point is on the ancient and universal role of architecture as a transmitter of social and cultural messages. This concept penetrated early Islamic culture and received its distinctive place during the formative years.

Lamia Balafrej

[University of Aix-Marseille I]

The Pisa Griffin and Its Reception in Italy

The Pisa Griffin is the largest bronze object of the medieval Islamic world—and one of its most intransigent. Today in Pisa’s Museo dell’Opera del Duomo, this sculpture has had a long journey. It left an Islamic country that has yet to be identified, evidently traveled a bit, and finally arrived in Pisa, at the latest in the fifteenth century, where it was put on display at the top of the cathedral among Christian symbols. The Pisa Griffin is on the border of two different worlds. The first is Islamic, since it concentrates several paradoxes: a formal one (it shows an Andalusian square inscription together with an Iranian rinceau); and an iconographic one, if not an

actual contradiction, between its subject (a full-scale hybrid animal) and the presumed rules of Islamic iconography and style (sculptures are rare, and marvelous animals are mostly found in bi-dimensional ornaments). On the other hand, this object has been re-used in a Christian context, if not Christianized. It appears in many Pisan sources: a marquetry from the fifteenth century, and several images and texts. Before the nineteenth century, not one of these sources remembered the object’s Islamic provenance. Along these two borders, an archaeology can be conducted in the primary Pisan sources and the recent Islamic historiography about the Pisa Griffin to reveal the historical dispersal of its “Islamicity” from its omission to its construction.

Krysta Black

[University of North Carolina, Chapel Hill]

The Question of Impact: Reconsidering the Role of Islamic Art in the León Bible of 960

The León Bible of 960 (León, Archivo Capitular, Real Colegiata de San Isidoro, MS 2) is the most densely illustrated Bible of the first millennium to survive. Penned and decorated at the monastery of Valeránica in Burgos, the Bible stands as a significant, albeit understudied, monument of early medieval art. Although executed at a time contemporaneous to the zenith of Umayyad power in Córdoba, scholars have paid relatively little attention to the role of Islamic art and culture in its production apart from the occasional allusion to the transmission of decorative motifs or discrete studies of individual illustrations and their relationship to conflict on the frontier between al-Andalus and the Christian kingdoms of the northern Iberian Peninsula.

This paper provides a reconsideration of the role of Umayyad art and culture in the making of the León Bible of 960, taking into account both the issue of visual correspondence and the tenth-century frontier context of the manuscript’s production. By examining not only aspects of the codex that may suggest a connection with Umayyad luxury arts, such as the *Dream of Nebuchadnezzar* (f. 319v), but also the possibility that the Bible’s program of illustration conveys meanings other than those that correspond directly to the biblical text, this paper seeks alternative methodologies for considering the Islamic role in non-Islamic production. By moving beyond problematic notions of “influence” and a reliance on direct formal correspondence to demonstrate impact, one can further nuance the study of this monument of medieval Iberian art.

Anna McSweeney

[University of London]

The *Mudéjar* Ceramics of Paterna, Spain

At first glance, the ceramics made by late thirteenth-century potters in Paterna, a small town outside Valencia in eastern Spain, seem to tell a simple tale of Muslim potters working with established Islamic techniques and surviving rather well under the Christian rule of the Crown of Aragón. A closer examination, however, reveals a more complex and ambiguous story. The potters were *mudéjars*, Muslims who lived a rather compromised existence under the regulations of their new Christian rulers. As Islamic Spain shrank dramatically in the thirteenth century, the market for Paterna ceramics was almost entirely a Christian one. This had a profound impact on the types of ceramics made by Muslim potters, as they catered to the new dietary requirements and different customs of a Christian clientele.

The potters used techniques that had been invented, developed, and perfected by Islamic artisans for centuries to create colorful ceramics the like of which had not been seen in the Christian world. Stylistically, however, their products were more heterogeneous, with images of priests, coats of arms, and dancing ladies rubbing alongside fantastical beasts, swirling arabesques, and pseudo-Arabic epigraphy. The lively and spontaneous imagery is typical of the *mudéjar* style with its inextricable mix of Islamic and Gothic Christian influences. Thus, these thirteenth-century Paterna ceramics were created in the blurred edges of two worlds, where Islamic and Christian cultures were forced to interact.

Session 7

Within/Without: Constructing Collections of Post-1800 “Islamic” Art

Chair: Alexandra Dika Seggerman

[Yale University]

Discussant: Heghnar Watenpaugh

University of California, Davis

At the 2008 HIAA symposium, a heated discussion occurred as to whether art produced after 1800 should be included in the field of Islamic art. In response to this discussion and in concert with the theme of the 2010 symposium, this panel investigates and compares collections of post-1800 art of the Islamic world from within and from without the region. In the region, some institutions construct collections along national lines, whereas others build their holdings based on regional Arab and Islamic identities. Collections from outside the region collect based on continuities with their collections of pre-1800 Islamic art or through signifiers of traditional Islamic art or geographic origin.

Through three case studies focusing on Cairo, Istanbul, and London, the session analyzes the motivations and meanings of these modes of collecting. One study investigates the impact of predominant art institutions in Egypt on the creation of a national art historical canon. Another looks at the 2009 Istanbul Biennial and the curatorial choices that frame both national and international art worlds. The third explicates the British Museum’s methods for collecting from outside the region in the twenty-first century. As in the history of Islamic art as a whole, the collections and exhibitions of post-1800 Islamic art ultimately shape the way in which the art is understood and thus influence the development of the field. Yet, what if the narratives outside the region differ from those within? Will parallel but distinct art histories emerge?

Sarah Neel-Smith

[University of California, Los Angeles]

Medium and Modernity: Invisible Histories and Curating Contemporary Middle Eastern Art

By now we are all familiar with the development of the categories of “traditional” Islamic art and architecture at the *grandes expositions*, world’s fairs, and colonial exhibitions of the late nineteenth and early twentieth centuries. Scholars have shown how these spectacular exhibits positioned “Islamic art and architecture” as global commodities, as modes of articulating emerging national identities, and as means to claim a place on the stage of global modernity. Since the early 1980s, an equally spectacular form of national display has emerged in the form of biennials—short-term shows of international contemporary art, frequently staged outside the European metropole in non-Western and Islamic regions.

If the earlier *grandes expositions* demanded that Europe’s “others” position themselves on a relative scale of progress. Today’s non-Western biennials constitute a very different undertaking and have become one of the critical fields where the question of non-Western or “Islamic” artistic modernism is confronted in an international arena. Exhibitions such as the 2009 Istanbul Biennial emerge from, and look back on, a period during the first three-quarters of the twentieth century when intellectuals and artists in Cairo, Istanbul, and other Islamic centers began to articulate local modernisms, negotiating questions of what constituted “traditional Islamic art” along the way. Rather than examining works of art that explicitly address this history, this

paper views curators’ choice of site and conceptual framing of the exhibition as a critical response to two defining issues of modernism in a Turkish context: the question of national identity and the issue of displaying art in a “white cube” environment.

Elizabeth Miller

[University of Oxford]

Constructing a Generation: The “Pioneers,” Canon Formation, School, and Museum in Modern Egyptian Art

The School of Fine Arts in Cairo was founded in 1908 as a concerted effort to create an Egyptian art movement that would represent the nation under construction. In the associated literature, much emphasis is placed on the concept of generations, with those coming of age around 1910 being dubbed the “pioneers.” Much emphasis is also placed on the role of the school in bringing these young talents to art. However, while some of the artists from this first generation are graduates of the school, others were taught independently by private teachers and finished off their artistic training in the art schools of Europe. These “pioneers” include, in the first category, the sculptor Mahmud Mukhtar and the painter Ragheb ‘Ayyad; and in the second, the painters Muhammad Nagi and Mahmud Sa’id. Of these four, Mukhtar, Nagi, and Sa’id each has a museum dedicated solely to his work, while ‘Ayyad, an important pedagogue, does not.

The two major institutions of school and museum have shaped the ways we read the work of these artists, both as individuals and as a generation. This paper examines the importance of the school as a unifying concept that enables the imagining of a canonical generation. It contrasts the cases of these four artists through their relationships to the institutions and the place of their work within the institution of the museum. All four artists are essential points of reference in the field of modern art in Egypt, and they present four contrasting cases of canon formation within institutional art practice.

Venetia Porter

British Museum, London

Collecting Modern and Contemporary Middle Eastern Art at the British Museum

As part of a museum-wide initiative to bring collections into the twentieth century, the British Museum began collecting works by modern and contemporary Middle Eastern artists in the late 1980s. In general, the museum sought works that corresponded with the existing collections, particularly works on paper. For the Middle East, this meant works related to calligraphic traditions. The collection now has grown to include more than 170 artists from across the Middle East and North Africa, including those living in their home countries and others in diaspora. The museum also has honed and developed its acquisition criteria, which can be broadly defined: Works should document change and continuity in the Middle East.

The artistic production of Middle Eastern artists since the early twentieth century is vast; no single institution could attempt to collect comprehensively. The well-defined acquisition criteria therefore enable the British Museum to create a very particular niche. This paper addresses why the British Museum chose this approach, and it considers the work of a selection of artists from the collection. It also argues that, while Islamic art-trained curators of the Middle East department continue to collect these works and while an awareness of Islamic culture and history remains important for understanding some artists, “modern Islamic” is an inadequate and inappropriate term to describe these works, as it imposes a simplified image that is belied by the multiplicity of themes, which may or may not be connected to Islam, and the wealth of techniques now employed. The term “modern Islamic” also negates the fact that artists of the Middle East now belong to the much broader context of globalized art.

Session 8

Objects and Their Makers

Chair: Massumeh Farhad

Freer Gallery of Art and Arthur M. Sackler Gallery

Whether produced in thirteenth-century Kashan or in nineteenth-century Istanbul, most works of art in the Islamic world are created by anonymous artists and craftsmen, whose methods and techniques of production remain largely invisible and undocumented. Careful analysis of individual objects and their historical and literary context, as evidenced by the four papers in this panel, can provide valuable insight into the identity of the objects' maker(s) and the process(es) of their production.

Abdullah Ghouchani

Tehran

Persian Potters and Their Works: New Discoveries in *Mina'i* and Luster Ware Production

Mina'i wares are considered one of the most important types of Islamic ceramic production. Most publications, however, are often accompanied by poor and partial images, hindering the proper reading of inscriptions. While conducting research in several American and European museums between 1997 and 2004, I was able to identify the names of four otherwise unknown *mina'i* potters and establish a new family of potters. For instance, one name refers to the grandfather of Husam ibn Ali Haydar Qassa', who signed a thirteenth-century luster tile at Mashhad, and another potter, Abu Mansour, is probably the father of Muhammad ibn Abi Mansour al-Kashi, who signed a luster bowl dating to 601 AH/1204 CE, now in the National Museum of Iran.

Luster wares constitute another important group of Islamic ceramics. One of the richest collections, housed at the shrine of Imam Reza, the eighth Shica imam, in Mashhad, Iran, however, has been inaccessible to most scholars until recently. Based on my research of this collection, I was able to discover the names of seven new potters, whose work ranges from the early thirteenth to the mid-fourteenth century, including the brother of the artist who was responsible for the luster *mihrab* now in the Islamic Museum in Berlin. Most significantly, the collection includes a tile that identifies its place of production as the city of Sabzavar in northeastern Iran. This paper focuses on some of the most important recently discovered *mina'i* and luster painted tiles and sheds new light on their dates, makers, and places of production.

Ruba Kana'an

York University, Toronto

The Craftsmen of Mosul Metalwork: Exploring the Roles and Relationships Between *ustadh*, *mu'allim*, *tilmidh*, *ghulam*, and *ajir*

The notion of *ijara*, or waged employment, is perhaps the least understood by metalwork specialists. The relationship between *ustadh*, *mu'allim*, *tilmidh*, *ghulam*, and *ajir* in the so-called Mosul school, for example, is at best left ambiguous, as some craftsmen signed their names as *ghulam* or *tilmidh* at certain times but not at others. There is also no documented case in which a craftsman refers to his master by the title *mu'allim*.

This paper investigates the possible work relationships among medieval metalwork craftsmen (ownership, employment, partnership, agency, and so on) and the role of market demand in forming labels of collective identity. Research in Muslim legal texts, especially the substantive law collections known as *furu'*, provides further insights into the rights and responsibilities of waged employees as well as their contractual obligations. The legal status of waged craftsmen offers an altogether different classification that includes workmen who were free, owned, owned with a contract towards freedom, owned but allowed to trade, non-Muslims living under Muslim rule, and non-Muslim craftsmen who had security guarantees. Re-examining the metalwork evidence from medieval Syria and Jazira against practical and legal considerations proposes new ways in understanding the roles and responsibilities of medieval craftsmen.

Hana Taragan

Tel Aviv University

An Artuqid Candlestick from the al-Aqsa Museum: Object as Document

This paper discusses a particular candlestick whose form, decoration, and inscriptions can be seen as a paradigmatic "document" through which we can define and map a historical moment in southeastern Turkey.

Housed in the al-Aqsa Museum on the Haram al-Sharif in Jerusalem, the brass candlestick inlaid with silver is decorated with an arcade and an inscription that identifies the patron as Urtuq Arslan Ibn Ilghazi Ibn Urthuq, who ruled the principality of Mardin in southeastern Turkey from 1201 to 1239 CE.

The arcade is reminiscent of the hewn-stone blind arcade that decorates the façade of certain religious buildings in Mardin principality, such as the façade and *mihrab* of Dunaysir Mosque. Thus, the name of the ruler-patron, which appears in the space between the arches, might declare "Mardin - C'est moi." As such, the candlestick is unique not only in the subject of its decoration but also in its attempt to convey a local identification.

In this context, the paper examines the possibility that the candlestick was sent as a gift from Mardin to Jerusalem to mark the Muslim triumph over the Crusaders. As encounters between the Artuqid rulers and Jerusalem are well documented, such a gesture would not be surprising.

Bahattin Yaman

Suleyman Demirel University, Isparta

Fit for the Court: Ottoman Royal Costumes and Their Tailors, Sixteenth to Eighteenth Centuries

The collection of the Topkapı Palace Museum includes some 2,500 items of royal clothing. Most belonged to the sultans and their immediate male relatives. These were packed and stored in the treasury after an individual's death, a tradition that was established after the death of Mehemed II. While some children's clothing has also survived, very few belonging to women of the royal household were preserved. All royal costumes were made at the palace workshop, which at its height at the end of the sixteenth century employed close to 700 tailors. By drawing on extant palace record books and other rich archival materials dating from the sixteenth to the eighteenth centuries, this paper discusses the structure and organization of the royal tailors workshop as well as the training of individuals who aspired to join it.



FREER | SACKLER
THE SMITHSONIAN'S MUSEUMS OF ASIAN ART

Images:

Front cover: Detail, *The Sculptor Farhad Brought Before Shirin*, from a copy of *Khusraw u Shirin* by Nizami (1145–1207). Iran, Tabriz, early 15th century. Opaque watercolor, ink, and gold on paper. Purchase F1931.34.

Inside front cover: Footed bowl with cover, Syria, Mamluk period, early 14th century. Glass with gilded and enameled decoration. Purchase F1958.16.

Page 5: Bowl, Iran, Saljuq period, early 13th century. Stone-paste painted over glaze with enamel (*mina'i*). Purchase 1943.3.

Page 17: Canteen, Probably northern Iraq, mid-13th century. Brass inlaid with silver. Purchase F1941.10.

Back cover: Detail, *Khusraw at the Castle of Shirin*, from a copy of *Khusraw u Shirin* by Nizami (1145–1207). Iran, Tabriz, early 15th century. Opaque watercolor, ink, and gold on paper. Purchase F1931.36.