

Historians of Islamic Art

NEWSLETTER

Volume XIII: 1 Spring 2003

LETTER FROM THE PRESIDENT

It is my pleasure and honor to write you as the President of HIA. I would like first to express my thanks to **Nuha Khoury**, former president of HIA, **Heghnar Watenpaugh**, former secretary-treasurer, and former Board Members who provided guidance and encouragement during our transition. It is my hope that over the next two years we will be able to carry out many ideas and suggestions initiated by this previous Board. Also my deepest thanks to **Rich Turnbull**, our secretary-treasurer and **Oya Pancaroğlu**, editor of the website and the Newsletter, who have both worked tirelessly in this transition.

As educators, humanists, and historians of Islamic art, we are all deeply saddened by the tragic loss of art and culture in Iraq. We have a special responsibility to play an active role in the recovery process. I am very proud to say that HIA members have come forward and formed a Committee on the Art and Culture of Iraq to monitor events and coordinate efforts to help restore the cultural heritage and infrastructure in Iraq. Chaired by **Stefano Carboni**, the Committee is comprised of: **Sheila Canby**, **Barry Flood**, **Nasser Rabbat**, and **Yasser Tabbaa**. A number of other HIA members have participated generously in this effort as well. The Committee has taken several important initiatives. First, a letter of protest was sent to the U.S. and U.K. administrations as well as to other agencies and major newspapers. The letter was drafted by **Barry Flood**, to whom we are very grateful, and benefited from contributions by other members of the Committee and the HIA Board. In addition, members attended and reported on important international meetings. **Stefano Carboni** attended and reported on the meeting for International Support for Iraq's Museums, held on 29 April 2003, hosted by the British Museum and British

Museum curators, **Sheila Canby** and **Venetia Porter**. **Yasser Tabbaa** attended and reported on the INTERPOL International Conference on Cultural Property Stolen in Iraq, held in Lyon, 5-6 May 2003. **Stefano Carboni**, as well as other HIA member curators and scholars, have volunteered to answer calls by customs agents about suspected contraband works of Islamic art.

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The Committee has set as its priority the compilation of an inventory of the Islamic materials held in Iraqi collections. HIA is joining forces with other organizations, such as the College Art Association (CAA), to coordinate advocacy activities. Barry has volunteered to serve as our liaison with the CAA in the matters of advocacy for the art of Iraq. Our HIA letter of protest, the reports by Stefano and Yasser as well as updates and links to the art and culture of Iraq will be available on our new website.

This spring we are inaugurating our HIA website and online distribution of our Newsletter. This is the result of the energetic and inspired efforts of **Oya Pancaroğlu**, designer and Editor of the Website and the Newsletter. Details on access and scope of our website will be provided by Oya in this issue of the Newsletter. As we expand the website, time sensitive announcements and information will be made available online and this will obviously change the nature of our Newsletter in the future.

It may seem like a long way off, but please mark your calendars. Our next HIA Meeting and Majlis will be held in conjunction with the annual conference of the College Art Association in Seattle, February 18-22, 2004. HIA will sponsor two sessions, one as an affiliated organization at the CAA conference and a second session, a Majlis, where we will also award the first **Margaret B. Sevcenko Prize** for the best article written by a young scholar (pre-dissertation to three years after the Ph.D. degree) on any aspect of Islamic visual culture. Please see the call for papers and deadlines for abstract submissions and award nominations in this issue of the Newsletter.

Who was Dorothy Shepherd? We thank **Oleg Grabar** for enlightening us in his generous contribution in this issue, "A Portrait of Dorothy Shepherd." "Portraits," a feature initiated in 2002, highlights careers and research of scholars of Islamic art. Help us to continue this feature by contributing a "Portrait" of a scholar of your choice. And, if you travel this summer, consider writing us a "Postcard from..." another feature we would like to continue in the Newsletter. Of course, we are happy to hear about other news from our members; we are delighted to include in this issue a thoughtful symposium report by **D.F. Ruggles**. Send your contributions to Oya at:
editor@historiansofislamicart.org.

HIA values your input and ideas. Please volunteer your talents, whether it is technological expertise for the development of our website, advocacy skills for

our Committee on the Art and Culture of Iraq, written contributions to our Newsletter and website, or planning skills to help organize our HIA events in Seattle. We also welcome your ideas and suggestions to increase the visibility, activities, and membership of our organization. I look forward to hearing from many of you over the next two years.

Best wishes to all for an enjoyable and productive summer.

Eva Hoffman
HIA President
Department of Art and Art History
Tufts University
Medford, Massachusetts

NOTE FROM THE SECRETARY-TREASURER

Greetings to all. It is my pleasure to serve as the new HIA Secretary-Treasurer and report to you on matters financial and otherwise. I'd like to thank **Eva Hoffman** and former Secretary-Treasurer **Heghnar Watenpaugh** for guiding me through the transition period and offering valuable advice on the usual problems with bank accounts, credit card companies and the like.

Financial news first. After an aborted attempt to set up bank accounts in New York, where I am based, it was decided to continue using the Cambridge Savings Bank in Cambridge, MA for all HIA accounts. Establishing a new account for a non-not-for-profit organization like ours is a kind of miniature nightmare involving lots of state bureaucracy and has been shelved for the moment. One outcome of the process has been to consider looking into not-for-profit status for HIA, which is something Eva and I agreed should be undertaken in the next two years. As of the April 30, 2003 bank statements, we have balances of \$4578.92 in our general account and \$11,359.99 in the Margaret B. Sevcenko Prize fund. Funds from new and renewing members are coming in as I write this and one of my first goals as Secretary-Treasurer will be an attempt to reach out to all former HIA members whose membership has lapsed and invite them to renew their membership. **Aimee Froom** has cordially offered to help me in this endeavor and she and I will be correlating our current membership with member rosters of the last few years to contact anyone who has fallen through the cracks. I was particularly impressed when I examined the current membership database and

realized exactly how international our membership has become at this point, which seems to me a very good thing that should be encouraged and expanded.

I have also requested several meeting slots for HIA at the next CAA annual conference, to be held in Seattle next February. As an affiliated society we are allowed two sessions, one for a business meeting and one for a special session. I have requested that these be held on the Friday and Saturday of the conference rather than scheduled (as is often the case) on sunrise of the first day or sunset of the last day, since many of our members cannot attend the entire conference from start to finish. In addition, I proposed that the topic of our special session be the many aspects of Islamic wall painting. (Some of you have already seen this in the H-ISLAMART mailing.) This is an underexamined topic in Islamic art for all the usual reasons, not least of which is the scarcity of surviving material, especially from the early centuries and dynasties of Islam. This panel will include all aspects of Islamic wall painting; suggested topics may range from stylistic considerations to programs of decoration to the politics of restoration to examinations of how wall painting functioned with other forms of architectural decoration in a given structure. This special session panel, which I will chair and contribute to as well, is in addition to our *Majlis*, which will be held at the University of Washington. Everyone is welcome to submit paper proposals for either session (please see section on Calls for Papers).

I welcome any input on how to make our organization more visible, more accessible and more effective. I look forward to the next two years.

Rich Turnbull
HIA Secretary-Treasurer
History of Art Department
Fashion Institute of Technology
New York, New York

NOTE FROM THE EDITOR

Spring 2003 marks the beginning of a new and long-anticipated phase for HIA with the launching of the website <http://www.historiansofislamicart.org>. Many thanks to current Board members for contributing ideas and enthusiasm to this process. And it is still very much a "process," as parts of the website are currently under construction, making constructive

input regarding the site's functionality, accessibility, and expansion most welcome.

The launching of the website also provides HIA with the means to distribute the semi-annual Newsletter electronically. Making the Newsletter available as a .pdf (portable document format) document which maybe downloaded (and printed) from the website is envisioned to standardize access across all platforms by means of the widely-used free software, Adobe Acrobat Reader (www.adobe.com). While the Newsletter preserves its familiar format, some of its features will soon be relegated to the various sections of the website, opening up new possibilities for this publication.

Comments, questions, and especially useful links for inclusion in the website as well as ideas and articles for future issues of the Newsletter may be sent to editor@historiansofislamicart.org.

I look forward to your suggestions and assistance in this transitional period and hope the changes ahead will benefit HIA and its members by fostering greater communication and interaction.

Oya Pancaroğlu
Editor of the Newsletter and the Website
The Oriental Institute
University of Oxford
Oxford, England

PORTRAIT

Dorothy Shepherd (1916-1992)

A few among us, who would have been in Ann Arbor in the fifties and sixties and at Harvard in the early seventies, may remember that, at fairly regular intervals, Dorothy Shepherd was invited to introduce students to the arcane world of textiles. Elegant, attractive, and articulate, Dorothy would bring the usual slides of details and drawings of intersecting threads, but mostly she is remembered for the effective ways in which she demonstrated different types of weaving by using her fingers and for our inability to repeat her performance the following day.

Born in Canada, Dorothy Shepherd was raised in Fenton, Michigan, and then went to the University of Michigan where she studied with M. Aga-Oglu and R. Ettinghausen and obtained an M.A. in 1941. She

belonged to a small group of young Americans (Peter Ruthven, Helen Ladd, Doris Brian, eventually Florence Day who had arrived from exotic Beirut just before the beginning of World War II, among others) who became interested in Islamic art thanks to the Freer Fund and the impact of two very remarkable scholars from Turkey and Germany. From Michigan, she went to New York, enrolled at the Graduate Institute of Fine Arts (as it was then called) of New York University, and was almost immediately hired by the Cooper Union Museum for the Arts of Decoration to take charge of its textile collection, according to a pattern of trusting promising young students with positions of responsibility before they had completed their course of studies. Dorothy then joined the Army and, among other duties, she was involved in the recovery of works of art hidden by Germans. I remember the excitement with which she recalled heady rides all over Europe in a Jeep, visiting and searching churches, museums, monasteries and convents, thus acquiring a first hand knowledge of objects. Upon returning to the United States, she became Assistant Curator, eventually Curator, of Textiles and Near Eastern Art at the Cleveland Museum of Art, with which she remained associated until her retirement in 1981.

She developed two main fields of scholarly research: textiles and the so-called "Sasanian" silver objects. In both areas, "new" examples kept appearing on the market at a rate that may have been strange, but few among us could then resist the titillation of constantly new discoveries. Dorothy's enthusiasm was infectious and her powers of persuasion quite remarkable, since Cleveland acquired a lot of major pieces in both areas. She organized and attended many scholarly meetings on both types of objects and was instrumental in developing partnerships with scientists and historians of techniques which have become standard by now. She took strong positions which were not always confirmed by subsequent research and there was some bitterness in my last exchanges with her, probably in the early seventies.

But I prefer to remember the elegant young American woman full of passion and dedication to a far away area that became her field of study, convinced of the validity of scientific analyses, and always ready to consider new objects with curiosity and excitement. She shared with her husband Ernst Payer, an urbane and sophisticated architect, a love of beautiful things which was wonderfully reflected in the house they built in a suburb of Cleveland. She also liked to share her knowledge and her views with a wide public, unencumbered by the elitist snobbery

that has so often infected the collecting of works of art.

Oleg Grabar
Institute of Advanced Study
Princeton, New Jersey

ENCOUNTERS WITH ISLAM

A Symposium Report

The symposium "Encounters with Islam: The Medieval Mediterranean Experience" was held at the University of Illinois, Urbana-Champaign, April 4-5, 2003. Its organizers, Robert Ousterhout and I, invited scholars from disparate areas in Mediterranean studies such as Byzantine, Norman, Islamic, Crusader, and early Italian Renaissance. For most of us, it was an opportunity to listen to papers and talk informally with art and architectural historians with intellectual outlooks different from our own. At times it was unsettling, and we found ourselves asking, "Whose Mediterranean is *this*?" We saw familiar works in a new light as well as objects, buildings, and places we knew nothing about.

One of the principal themes, naturally, was encounter. Bill Tronzo reminded us that Webster's Dictionary defines encounter as "a meeting between hostile factions" and even "combat." Perhaps this definition is appropriate given the military invasion and uncontrolled pillaging that was occurring in Iraq while we met in Illinois. It hovered over us like a cloud and gave a contemporary political resonance to many of the papers. Even the symposium's framework was directly affected by international events: Mohammad al-Asad, one of the speakers, decided not to come when he learned that Jordan was on the list of 20 countries whose citizens would be finger-printed and photographed by US Customs when entering the US. The personal sadness caused by the limitation on academic freedom and international scholarly congress is but one aspect of a larger world stage characterized by anxiety, disappointment, sadness, danger, and destruction. Of course an academic symposium cannot be compared to war, but like the looting of precious objects that emblemize cultural heritage, it affects us professionally and intellectually.

The same dictionary that defines encounter as

hostile, also offers the definition of “to come face to face” or “to come upon unexpectedly, to meet by chance.” This is an interesting and potentially powerful meaning. The various historical encounters between Muslims, Normans, Byzantines, Armenians, and Italian traders (not equivalent categories) that were discussed in the symposium papers rarely happened by chance. They occurred as a result of conditions that have a historical logic. Yet, *how* we understand the medieval encounter between different cultures, be it hostile or amicable, is profoundly shaped by the modern conditions that frame us, the historians. More accurately, our context provides us with a set of choices. We observe similar choices in history: for example, Pedro “the Cruel” of Seville had reasons for choosing to build his palace in the mudejar (Islamicate) style instead of Gothic; and Josef Stryzowski chose to identify an Aryan-versus-Mediterranean conflict in his version of history whereas Alois Riegl, who emerged in a similar political climate, managed to avoid collapsing into a pan-German ideology. We, too, exist within contexts in which we can choose how to respond. But sometimes our scholarly choices are not so much conscious selections as the simple result of having acquired a set of skills and knowledge that both establishes our credentials in a field and yet keeps us from extending beyond a given field. The skills that make us expert also impose limits. For example, the choice to become very good in Greek and Latin is a choice not to excel in Turkish or Hebrew. Of course we try to learn them all, but the expertise that is our strength may also be the enclosure fence that prevents us from exploring other areas. We sacrifice breadth in order to attain depth, which is after all an attribute of great scholarship, but in this process the Mediterranean is divided between Greeks and Arabs, Seljuks and Andalusians, Christians and Muslims; and among the annual meetings of the Historians of Islamic Art, the ICMA, and Byzantine Studies.

To return to the dictionary definition of encountering as “coming face to face”: given the constraints on our ability to explore (constraints that occur both because of our knowledge in a given area and our lack of knowledge in another), it is all the more important that we remain open to those moments of chance encounter, of coming face-to-face, unexpectedly, with new information and new ideas about cultures other than the ones we study. Such “border transgressions” have a value above and beyond the immediate conclusions of how a painting, silver basin, landscape, or monument is interpreted. By venturing into each other’s areas and

by choosing to study not simply the center of a culture, but rather those places and historical periods in which the concept of a self-contained culture falls apart, we do more than simply accumulate knowledge: we change the very framework of knowledge production.

The papers given by Renata Holod, William Tronzo, Charles Nicklies, Karen-Edis Barzman, Christina Maranci, Lynn Jones, Eva Hoffman, Maria Georgopoulou, Oya Pancaroğlu, Suna Çağaptay-Arikan, Robert Ousterhout and myself at the “Encounters” symposium deliberately ignored the traditional boundaries of Islamic, Byzantine and medieval studies to address places, moments, and things that challenge the definition of those categories.

D. Fairchild Ruggles
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Urbana-Champaign, Illinois

CONFERENCES AND SYMPOSIA OF INTEREST

RECENT SYMPOSIA

Glass in the Islamic World: New Discoveries, New Ideas

5 March 2003
Association for the History of Glass
The Wallace Collection, London

Patricia L. Baker: Welcome and Introduction

St. John Simpson: “Cut & Sparkle: the visual effect of Sasanian Glass”

Sally Worrell: “Glass finds from Kush excavations in The Gulf”

Daniel Keller: “Early Islamic Glass from the Finnish excavations on Jabal Harran near Petra, Jordan”

Margaret O’Hea: “Umayyad to Fatimid Glass: finds at Pella”

Sarah Jennings: “Tyre - a major mediaeval glass-making site”

Ian Freestone: "The products of early tank furnaces in the Levant: from Composition to Technology and Trade"

Judith Kolbas: "12th-13th century Glass Weights: the choice of colour and decorative motif"

Rachel Ward: "Technical developments in enamelled glass"

**Encounters with Islam:
The Medieval Mediterranean Experience**
Art, Culture, and Material Culture

4-5 April 2003
University of Illinois at Urbana-Champaign
Temple Hoyne Buell Hall, Plym Auditorium

The medieval Mediterranean was a theater of encounter and cultural interchange between East and West, between religiously, ethnically, and linguistically diverse societies. By examining the artistic production and material culture at points of intersection, the symposium addresses the complexities of ideological discourse as reflected in the language of visual expression.

Stephen Jaeger (UIUC): Welcome

Robert Ousterhout (UIUC): Opening remarks

D. Fairchild Ruggles (UIUC): "The Seville Alcazar of Pedro I"

Renata Holod (University of Pennsylvania): "Medieval Djerba: A Landscape of Social Control"

William Tronzo (Tulane University): "'Encounters with Islam'? The Measure of Twelfth-Century Sicily"

Charles Nicklies (New Mexico State University): "Patrons, Builders, and Identity: The Domed Basilicas of Sicily and Calabria"

Karen-edis Barzman (Binghamton University): "Emergent Orientalism: Italian Figurations of Islamic Faith and State Rule"

Christina Maranci (University of Wisconsin-Milwaukee): "Constructing Race in the Mediterranean: Architectural History and Josef Strzygowski"

Lynn Jones (Philadelphia): "Abbasid Suzerainty in

the Medieval Caucasus: Appropriation and Adaption in Iconography and Ideology"

Maria Georgopoulou (Yale University): "Crusaders and Oriental Christians in Thirteenth Century Art"

Eva Hoffman (Tufts University): "Identity and Difference in Ayyubid Metalwork: Crusader-Islamic Visual Encounters in the Context of Mediterranean Culture"

Oya Pancaroğlu (Oriental Institute, Oxford): "The Itinerant Dragon Slayer: Forging Paths of Image and Identity in Medieval Anatolia"

Suna Çağaptay-Arikan (UIUC): "'Sharers in the Same Shade': Byzantines and Ottomans in Fourteenth-Century Bursa"

Robert Ousterhout (UIUC): "The Appropriation of the Past in Early Ottoman Architecture"

D. Fairchild Ruggles (UIUC): Concluding remarks and general discussion

**Local Sites of Global Practice:
Modernism and the Middle East**

April 4-5, 2003
School of Architecture
Yale University
180 York Street, New Haven, CT

Architects and scholars from a wide range of disciplinary backgrounds will meet to debate the impact of modernism in the Middle East. Challenges facing architects and historians who work in the region today will be addressed within the context of nationalism, regionalism and current debates on globalization.

Session One: Colonialism and the Search for National Identity
Moderator, Kishwar Rizvi

Gulsum Baydar (Bilkent University): "Historiographical Burdens of the Non-West: The Ottoman/Turkish case"

Layla Diba (Brooklyn Museum of Art): "Between Tradition and Modernity: The origins of modern Iranian painting"

Brian McLaren (University of Washington): "Modern

architecture, preservation and the discourse on local culture in Italian colonial Libya"

Annabel Wharton (Duke University): "Mandating Jerusalem"

Discussant, Abbas Amanat (Yale University)

Keynote Address

Nezar AlSayyad (University of California, Berkeley): "Manufacturing Heritage, Consuming Tradition"

Session Two: Case Study: From Gaza to Beirut
Moderator, Eeva Pelkonen

Roy Kozlosky (Princeton University): "Israeli architecture of mass immigration"

Alona Nitzan-Shifan (CASVA/MIT): "Building Conflict: Architecture and Cultural Identity in Israel"

Susan Slyomovics (MIT): "Palestinian Remembrance Days and Plans"

Hashim Sarkis (Harvard University): "Under Development: Designing for NGO's in Rural Lebanon"

Discussant, Alan Plattus (Yale University)

Session Three: Local Sites of Global Practice: Postwar until the Present
Moderator, Sandy Isenstadt

Magnus Bernhardsson (Hofstra University): "1001 Fantasies: Development, Architecture and Modernizing the Past in Baghdad, 1950-1958"

Ijlal Muzaffar (MIT): "An Uncooked Modernity. CIAM and the Idea of Third World Urban Planning in the Post World War II Era"

Hasan Uddin Khan (Roger Williams University): "Reflections In A Cracked Mirror: Hybrid Architecture In The Gulf States"

Sibel Bozdoğan (Rensselaer Polytechnic): "Democracy, Development and the Americanization of Turkish Architectural Culture"

Gwendolyn Wright (Columbia University): "Global Ambitions and Local Knowledge"

Discussant, Keller Easterling (Yale University)

Concluding Lecture

Arjun Appadurai, "The Circulation Of Forms"

Islamic Art in the Nineteenth Century: Innovation or Eclecticism?

22-24 April 2003

The School of Oriental and African Studies (SOAS)
London

Doris Behrens-Abouseif: Opening Remarks

Benjamin C. Fortna: "An Historical Background to the Nineteenth Century: Trends and Influences"

Mehmet Baha Tanman: "Nineteenth-Century Ottoman Funerary Architecture: From Innovation to Eclecticism"

Doris Behrens-Abouseif: "The Visual Transformation of Egypt under Muhammad Ali (1805-48)"

Mercedes Volait: "Appropriating Orientalism? Mamluk Revival in Late Nineteenth-Century Cairo"

Filiz Yenisehirlioglu: "Orientalism and the Interior Decoration of Nineteenth-Century Ottoman Palaces in Istanbul"

Stefan Weber: "Witnesses of a Changing Urban Society: The Transformation of Late Ottoman Residential and Public Architecture in Damascus (1864-1918)"

Ruba Kana'an: "Architectural Patronage and Socio-Economic Change in Jaffa's 'Public Square' during the Nineteenth Century"

Zeynep Çelik: "Islamic Revival in Empire and Colony"

Michael Rogers: "Khiva"

Giles Tillotson: "Architecture and Identity in Three Indian States"

John Picton: "Islam in the History of West African Art"

Tim Stanley: "Culture of the Pen: Calligraphy in Nineteenth-Century Istanbul"

Maryam Ekhtiar: "Persian Calligraphy at the Dawn of the Modern Age: The Vesal Family of Shiraz"

Layla S. Diba: "An Encounter Between Qajar Iran and the West: The Rashtrapati Bhavan Painting of Fath 'Ali Shah at the Hunt"

Priscilla Soucek: "Money Changing: The Transformations of Qajar Coinage"

John Carswell: "On the Road"

Peter Chelkowski: "From Karbala to Trinidad via Iran and India: A Passage of Muharram-Related Arts"

Nadia Erzini: "Textile Manufacture in Morocco in the Nineteenth Century: 'Renaissance' or Decline?"

Oliver Watson: "Iranian Ceramics in the Nineteenth Century"

Annette Hagedorn: "European Influences on Oriental Pottery"

Owen Wright: "The Influence of Europe on Muslim Musical Traditions"

Stephen Vernoit: "The Visual Arts in Nineteenth-Century Muslim Thought"

Historical Reconstruction and Cultural Conservation: South Asia

James & Nan Farquhar Symposium

April 26, 2003

The Department of the History of Art
University of Pennsylvania

Frank G. Matero (University of Pennsylvania): "Heritage as a Constructed Concept: The Fate of Place"

Deborah Klimburg-Salter (University of Pennsylvania): "The Nako Preservation Project, India"

H.E. Dr. Rawan Farhadi (Ambassador of the Republic of Afghanistan to the United Nations): "Afghanistan Now"

Jim Williams (UNESCO): "Cultural Reconstruction in a War Torn Civilization"

UPCOMING SYMPOSIA

Beyond the Legacy of Genghis Khan: An International Symposium

June 13–15, 2003

Los Angeles County Museum of Art
Leo S. Bing Theater

The exhibition *The Legacy of Genghis Khan: Courtly Art and Culture in Western Asia, 1256–1353*, organized by the Los Angeles County Museum of Art and The Metropolitan Museum of Art, is the first to explore the important artistic developments that occurred in the Iranian world as a result of the Mongol conquest of both western and eastern Asia. *The Legacy of Genghis Khan* focuses on the period of Ilkhanid rule—an era that witnessed extraordinary achievements within the sphere of Persian art and culture. The Los Angeles County Museum of Art, which will present the exhibition from April 13 through July 27, 2003, will host a special international symposium that will build upon the exhibition and move beyond the scope of the exhibition catalogue. The three-day symposium will provide a forum for discussion and debate on a variety of topics, representing multiple disciplines including history of art and architecture, archaeology, and history of science. It will be held in LACMA's Leo S. Bing Theater and is open to the public, free of charge. For further information contact Sarah Sherman at 323 857-6011 or ssherman@lacma.org.

June 13

9:30 a.m.–1:00 p.m.

Linda Komaroff (LACMA): Welcome and opening remarks

Culture and Commerce in the Mongol Empire
Chair: Morris Rossabi (Columbia University)

Devin DeWeese (Indiana University): "Cultural Transmission and Exchange in the Mongol Empire According to the Biographical Dictionary of Ibn al-Fuwati"

Ralph Kauz (Munich University): "The Maritime Trade of Qish during the Mongol Period"

Mark Kramarovsky (State Hermitage Museum, St. Petersburg): *Metalwork of the Golden Horde: Problems of Genesis*

Donald Little (McGill University): “Mongol-Mamluk Embassies and Exchanges of Gifts”

Bert Fragner (Austrian Academy of Sciences, Vienna): “Ilkhanid Political Self-Representation: Residences, Diplomacy, Coinage and Taxation”

2:00–5:00 p.m.
Lifestyles at the Courts of the Ruling Elite
Chair: Sheila Blair (Boston College)

Noriyuki Shiraishi (Niigata University): “The Excavation of the Palaces of Genghis Khan and Ögödei at Avgara, Mongolia”

Dietrich Huff (German Archaeological Institute, Berlin): “The Excavations of the Ilkhanid Palace at Takht-i Sulaiman: A Reexamination”

John Masson Smith, Jr. (University of California-Berkeley): “Hülegü Moves West: High Living and Heartbreak on the Road to Baghdad”

Louise Mackie (Cleveland Museum of Art): “An Imperial Mongol Silk Tent”

Charles Melville (Cambridge University): “The Royal Ilkhanid Household”

June 14
9:30 a.m. –12:30 p.m.

The Arts in Ilkhanid Iran and Neighboring States, Part I
Chair: Robert Hillenbrand (Edinburgh University)

Jonathan Bloom (Boston College): “Paper: The Transformative Medium in Ilkhanid Art”

Marianna Shreve Simpson (Baltimore): “In the Beginning . . . : Illustrated Frontispieces in Ilkhanid and Injuid Manuscripts”

Elaine Wright (Chester Beatty Library, Dublin): “Patronage of the Arts of the Book in Early Fourteenth-Century Shiraz”

Eleanor Sims (London): “Old Images in Contemporary Forms: Thoughts on the Great Mongol Shahnama and some of the Injuid Shahnama Manuscripts”

2:00–5:00 p.m.
The Arts in Ilkhanid Iran and Neighboring States,

Part II
Chair: Stefano Carboni (Metropolitan Museum of Art, New York)

Oliver Watson (Victoria and Albert Museum, London): “People, Places, Styles: Ceramic Production in Ilkhanid Iran”

Bernard O’Kane (American University of Cairo): “Persian Poetry in Ilkhanid Art and Architecture”

Dickran Kouymjian (California State University, Fresno): “Chinese Motifs in Thirteenth-Century Armenian Art: The Mongol Connection”

Priscilla Soucek (New York University): “The Mongols in Retrospect”

June 15, 9:30 a.m.–1 p.m.
State and Religion in Ilkhanid Iran
Chair: Charles Melville (Cambridge University)

Horoscopes and Planetary Theory: Ilkhanid Patronage of Astronomers —George Saliba, Columbia University

Stephen Album (Santa Rosa): “Inflationary Currency under the Ilkhans and their Successors”

Judith Pfeiffer (University of Chicago): “Reflections on a ‘Double Rapprochement’: Conversion to Islam among the Mongol Elite during the Early Ilkhanate”

Teresa Fitzherbert (Ashmolean Museum): “Religious Diversity under Ilkhanid Rule c. 1300 as Reflected in the Freer Ba’ami”

Abolala Soudavar (Houston): “The Mongol Legacy of Persian Farmans”

3:00–4:00 p.m.
Concluding Address
David Morgan (University of Wisconsin, Madison): “The Mongol Empire in World History”

Word of God; Art of Man – The Qur’an and its Creative Expressions

The Institute of Ismaili Studies (IIS), London
19–21 October 2003

Scholars from the fields of Islamic art, architecture, anthropology and numismatics will present their research on the subject of the Qur’an as an

inspiration for various art forms including manuscript illumination, calligraphy, and the use of the Qur'an on architecture, textiles, metalwork, jewellery, woodwork and coinage. For further information on this international colloquium, visit the IIS website: www.iis.ac.uk or contact the conference organiser, Ms. Fahmida Suleman at: fahmida.suleman@wolfson.oxford.ac.uk or fsuleman@iis.ac.uk

Middle East Studies Association Annual Meeting

November 6-9, 2003
Hilton Anchorage and Egan Convention Center
Anchorage, Alaska

The following are panels announced in the preliminary program of the 2003 MESA meeting which may be of interest to HIA members. Final program will be made available by MESA in the summer.

The City and Identity: Claiming Urban Space

Bonnie Kaplan (University of Bath): "Which Yet Survive Stamped on These Lifeless Things: "A Modern Approach to Reviving the Fez Madrassas"

Emre Gönlügür (University of Toronto): "The New Urban Segregation: The Rise of Gated Enclaves in Istanbul"

David Simonowitz (UCLA): "On the Cutting Edges of Dhu'l-Fiqar: Authority and the Discourse of Architecture in the Musta'li-Tayyibi and Nizari Communities"

Gershon Shafir (University of California, San Diego): "Jerusalem/Al Quds Sacred and Profane"

Alison B. Snyder (University of Oregon): "Altered Lives and Spaces: How Globalization is Impacting the Architecture of the Anatolian Village"

State Policy and Urban Form

Nelida Fuccaro (University of Exeter): "Urbanism, Port Cities and the State in the Persian Gulf, c. 1820-1930"

Toru Miura (Ochanomizu University): "The Salihiyya Quarter of Damascus in the Sixteenth Century: The Religious Institutions and the Waqf Properties"

Peter Sluglett (University of Utah): "State Formation in the Modern Middle East: Aleppo 1914-1945, A View from Below"

Magnus Bernhardsson (Williams College): "The Legible Past: The Iraq Development Board and Modernist Plans for 1950s Baghdad"

Nur Banu Kavakli Birdal (University of Southern California): "The City as a Spectacle: Cultural Policies of the Islamist City Administration of Istanbul"

Visual Strategies: Texts That Visualize and Subtext of the Visual

Dagmar Riedel (Indiana University): "The Order of Beasts: Representations of Animals in Iranian Encyclopedias from the 11th to 13th Centuries"

Nada M. Shabout (University of North Texas): "Al-Azzawi: A Visual Renegotiation of an Iraqi Identity"

Vildan S. Serdaroglu (Harvard University): "Does the Ottoman Poetry Reflect Daily Life?: An Analysis of Architectural Elements in the 16th Century Ottoman Poets' Imaginary World"

Rannfrid I. Thelle (University of Oslo): "The Conquest of the Past: Archeology and Historiographic Representation of Ancient Mesopotamia in Relief"

The Mediterranean City in the Shadow of High Modernity

Sponsored by the Syrian Studies Association
Chair: Keith Watenpaugh, Le Moyne College
Discussant: Michelle Campos, Cornell University

Michelle Campos (Cornell University): "HAIFA Revolution and Public Space in Late Ottoman Palestine"

Vangelis Kechriotis (Leiden University): "IZMIR Greek-Orthodox Deputies from Izmir in the Ottoman Parliament (1908-1912): Local Networks, Political Culture and Community Representation"

Keith Watenpaugh (Le Moyne College): "ALEPPO The Mutual Aid Society, Emulation and Middle-class Stability in an Era of Revolution"

Seda Altug (Utrecht University): "ANTIOCH Between Colonial and National Dominations: The Sanjak of Alexandretta under the French Mandate (1920-1939)"

Architects in the Middle East and the Making of a "National" Architectural Character

Organized by the Center for Middle Eastern Studies at the University of California, Berkeley
Chair/Discussant: Nezar AlSayyad, CMES, UC Berkeley

A. Ipek Tureli (University of California, Berkeley): "Sedad Eldem and National Architecture in Turkey: Myth and Reality in a Cinematic Representation"

Hesham K. Abdelfattah (University of Cairo): "Hassan Fathy in Egypt: Necessity or Fashion?"

Adi Shamir (California College of Art and Crafts): "Hebrew Labor: Tel Aviv, The Modern City in British Mandate Palestine"

Mina Marefat (Library of Congress): "The Architecture of Reza Shah's Iran"

LECTURE SERIES, 2003-2004

AKPIA Lecture Series: A Forum for Islamic Art and Architecture

The lecture series is held on Thursday evenings at the Arthur M. Sackler Museum, Harvard University, 485 Broadway. It is free and open to the public.

November 14: Ebba Koch (Institute of Art History, University of Vienna): "The Taj Mahal: Architecture, Symbolism, and Urban Significance"

December 5: Marianne Barrucand (Universite Paris-Sorbonne): "Spolia in Mediaeval Egypt and the Maghrib: The Case of Capitals"

February 13: Maria Eva Subtelny (University of Toronto): "Metaphorical Dimensions of the Garden in Medieval Persian and Jewish Mysticism"

March 6: Yuri Karev (Centre d'Archéologie, École Normale Supérieure, Paris): "From Abbasids to

Qarakhanids: New Excavations at Samarkand and their Historical Background. The 8th century Palace at the citadel of Samarkand"

April 3: Marianna Shreve Simpson (Independent Scholar, Baltimore and Senior Fellow, National Endowment for the Humanities): "A French Bible for a Persian Shah: Europe, Iran and Intercultural Gifting in the 17th Century"

April 10: Julie Scott Meisami (Former University Lecturer in Persian, University of Oxford): "The Unicorn that Wasn't: How Poetic Texts Can Revise Art History"

April 17: Sibel Bozdoğan (Architectural Historian, Brookline and Visiting Professor, University of California Berkeley): "Reframing the Ottoman Legacy in Modern Turkey"

Islamic Art Circle

All lectures begin at 7pm, and are held in the Main School Lecture Theatre, School of Oriental and African Studies (SOAS)
Enquiries: Edward Gibbs + 44 20 8374 2391; edwardgibbs@hotmail.com

9 April: Moya Carey, "Seeing Stars: a late thirteenth-century manuscript of al-Sufi's Book of the Constellations"

30 April: Sabiha al-Khemir, "The fluidity of Fatimid art: style and design in the applied arts"

1 May: Robert Skelton, "Sultanate Painting in India" (5th Toby Falk Memorial Lecture)

21 May: Jeremy Johns, "Signs of the times: Arabic signatures as an index of acculturation in Norman Sicily"

11 June: Ernst J. Grube, "The Capella Palatina ceiling: how Fatimid is it?"

Oxford Centre for Islamic Studies: Meaning in Islamic Art

Co-sponsored with the Oriental Institute, Oxford
The following seminars will be held at the Centre (George Street) during Trinity term 2003 on Wednesdays at 5.00 pm

30 April: Valerie Gonzalez (Boston): "Meaning of a word-image on an Ottoman calligraphy from the Museum of Raqqada (Tunisia)"

7 May: Jon Thompson (Ashmolean Museum, Oxford): "Intention, Incoherence and Fantasy: Carpet Patterns and Their Symbolic Content"

14 May: Oya Pancaroglu (Oriental Institute, Oxford): "Image Before Knowledge: Frontispieces in Medieval Islamic Manuscripts"

22 May: Zeina Khoury-Klink (Oxford): "Attire, Jewellery and the Social Order"
[Please note that this seminar will take place on Thursday, 22 May]

28 May: Barry Flood (New York University): "Translating India: Booty and Beauty in Medieval Afghanistan"

4 June: Jonathan Bloom (Boston College): "Meaning in Fatimid Art and Architecture"

11 June: Mariam Rosser-Owen (Victoria & Albert Museum): "The Meaning of 'Amirid Art: Non-Royal Patronage in Tenth Century Al-Andalus"

18 June: Tajammul Hussein (London): "The Hamadan Qur'an at the Cairo National Library"

EXHIBITIONS

Two Textile Museum Exhibitions

Planned to coincide with the International Conference on Oriental Carpets, Washington, D.C., April 17-21, 2003

Carpets of Andalusia

8 March - 10 August 2003

This exhibition of carpets from Spain woven in the 15th and 16th centuries illustrates a broad range of artistic traditions, from indigenous Iberian patterns to the influence of Roman, Islamic and Christian art. Although visually diverse, these carpets share a unique technical feature, the use of the so-called Spanish knot which is tied around a single warp (all

other rug-weaving traditions bear knots wrapped around a pair of warps). The carpets of Andalusia are among the oldest preserved carpets of the Islamic world, of which The Textile Museum has one of the largest and finest collections.

Mamluk Rugs from Egypt: Jewels of the Collection

28 March - 7 September 2003

The Textile Museum is proud to present its extraordinary collection of Mamluk rugs from Egypt, which likely date from the fourth quarter of the 15th century. Geometric in their design, these rugs comprise a cohesive group relying on three saturated colors (blue, red, and green), portraying mathematical concepts in the weaving of rugs. This exhibition offers a visual display of Mamluk design that relies upon the play of relationships among circles and squares, octagons and triangles to create dazzling effects that seem to defy the spatial dimension.

Carol Bier has served as curator for these exhibitions.

The Legacy of Genghis Khan: Courtly Art and Culture in Western Asia, 1256-1353

Los Angeles County Museum of Art
April 13 – July 27, 2003

This exhibition is the first systematic investigation of the important artistic and cultural achievements that occurred in the Iranian world as a by-product of the Mongol invasions of western and eastern Asia. It considers in depth the new visual language that developed under the Ilkhanids, the descendants of Genghis Khan, who ruled a vast empire encompassing Iran, western Afghanistan, Iraq, eastern Turkey, and the former Soviet Republics in southern Russia. This new aesthetic idiom was forged not only through the dramatic confrontation between the nomadic traditions of the Mongols and the urban culture of Islamic Iran, but also by direct contact with the highly sophisticated settled population of China. The exhibition seeks to define a uniquely influential moment in the cultural history of western Asia, one in which Iranian art was infused and invigorated by new forms, meanings, and motifs.

The exhibition is organized by the Los Angeles

County Museum of Art and The Metropolitan Museum of Art. It presents over 200 works of art, including illustrated manuscripts, Qur'ans, tilework and ceramics, textiles, jewelry, metalwork, stone, and wood. The vivid manuscript illustrations, sumptuous decorative arts, dramatic recreations of architectural and portable settings, and interpretive components that comprise the exhibition all help to reveal the complex cultural, political, social, and religious fabric of the 13th- and 14th-century Iranian world.

A catalogue accompanies the exhibition, published by the MMA in association with Yale University Press, and edited by exhibition curators Linda Komaroff and Stefano Carboni,. A three-day symposium is scheduled for LACMA, June 13-15, 2003.

Mightier than the Sword: Arabic script beauty and meaning

The Ian Potter Museum of Art, Melbourne
22 March - 25 May 2003

A touring exhibition from the British Museum in association with the Altajir World of Islam Trust, The Ian Potter Museum of Art, the University of Melbourne
Exhibition curator: Venetia Porter, Department of Asia, the British Museum.

The phrase 'The pen is mightier than the sword' expresses a universal recognition of the power of the written word. In Islamic culture, the importance attached to writing stems from the fact that Arabic is both the language of God's revelation to the Prophet in the early 7th century and the script in which it was subsequently written down. This has given the Arabic script a unique significance in Islam. The script has become a defining feature of the material culture of the region we can broadly call the Islamic lands, a vast area that at different times has stretched from Spain in the west to the Malay states and Borneo at the furthest point east.

This exhibition has a number of stories to tell. The objects chosen, about 100 in all drawn principally from the collections of the British Museum, (mainly from the department of Asia and Coins and Medals and with other objects from the Ethnography and Medieval and Modern Europe department) come from all over the Islamic world. Loan loan items include: a section of a Mamluk 14th century Qur'an

from the collection of His Excellency Mahdi Al Tajir, sponsor of the exhibition and contemporary works by Ahmed Mustafa and Nassar Mansour who also did the tables of scripts for the exhibition and catalogue. The thread that unites all these objects is that they either have writing inscribed upon them, or they are in some way connected to the art of writing. The theme of the exhibition therefore is to show the development and variations of script and in addition, by looking at what the inscriptions say to open a window onto the culture of a remarkable civilisation that has had so much to offer the cultures it has come into contact with in terms of its scientific, technical and artistic achievements.

The exhibition is divided into eight sections, beginning with 'Islam and the word of God'. Here the religion of Islam is introduced to provide both a sense of the beauty of the script and its spiritual context. 'Beauty and diversity' presents the various kinds of objects that are inscribed and what this writing says; how the forms of Arabic letters change their shape according to time, region and material - paper, a coin, tombstone, metal bowl or ceramic tile. 'Contact with Europe: Arabic script as pattern' examines the fascination in Europe for exotic objects from the Middle-East, as well as how the Arabic script transformed into pattern in Renaissance painting and in pottery from Islamic Spain. Included in 'Islam in China and Indonesia' are objects made for Muslims at the Ming Court, Chinese/Arabic calligraphy, a Javanese textile with Arabic inscriptions, and a group of coins that show the remarkable synthesis that took place in the currencies between the local and imported styles. In 'The art of the calligrapher', the focus is on the practical aspects of calligraphy: pens, pen-boxes and other tools of the trade. In 'Virtuosi scripts on paper', some of the extraordinary skills displayed by calligraphers can be seen. 'The contemporary art of writing and calligraphy' includes some dramatic modern examples of the work of a number of Middle-Eastern artists. The final section, 'The power of the word', considers the popular side of Islam with a variety of objects including amulets, standards, magic bowls and popular stickers imbued with amuletic and protective powers.

A black and white illustrated catalogue of the exhibition by Venetia Porter, with a preface by Neil MacGregor and contributions by Cecile Bressi, is available from the Ian Potter Museum of Art, The University of Melbourne. Tel. 03-8344 7200 Fax. 03-8344 4484. Price \$20 plus postage of \$15 per copy.

The exhibition was due to be shown at the Islamic

Arts Museum in Kuala Lumpur. Because of the war, this has now been postponed to June 2004. This version of the exhibition will be augmented by items from the collection of the Islamic Arts museum, particularly of South-East Asian Islamic material, and a new version of the catalogue will be produced.

Islam: A Cultural Experience

Cultural Connexion brings to the Twin Cities, Minnesota, 75 artworks created by three internationally renowned calligraphers from China, Syria and the United States (Haji Noor Deen Jiang, Mouneer Sharaani, and HIA member Faye Oweis). To accompany the calligraphy exhibit, there will be slide presentations, lectures, and PowerPoint presentations conducted by established scholars in the field of Islamic art and history. All activities will be open to the public and followed by discussions aiming to broaden understanding and appreciation of Islamic art and culture. The event will premier at United Theological Seminary in the Twin Cities on April 7th and continue until May 18th, 2003. A second cycle, from April 1st to April 14th, 2003, will be presented at the University of Minnesota / Al-Madinah Cultural Centre at Coffman Student Union. A third cycle, at Landmark Centre/Ramsey County Historical Society, will open on May 22nd and continue until June 28th, 2003. For more information:
<http://www.culturalconnexion.com>

The Adventures of Hamza

Victoria and Albert Museum
6 March-8 June 2003

Discover an exhibition of vibrant paintings taken from the Hamzanama (the 'Story of Hamza') illustrating epic tales of heroism, magic and bravery. The scenes depict the exploits of Hamza, a mythical character who travelled the world with his band of heroes battling against a host of adversaries. Commissioned by the great Mughal emperor Akbar about 1557, the paintings are rare survivors from one of the most unusual manuscripts produced during Mughal rule, and represent a crucial turning point in the development of Mughal art. The tales, popular with all ages, were told by professional story tellers across the Persian-speaking world that included the Mughal empire. The beautifully coloured, dramatic illustrations present a cast of larger-than-life characters, and a world where heroes confront and make great escapes from

giants, sorcerers, sea monsters and dragons, rescue princesses, or manoeuvre their hapless foes into comical predicaments through sheer guile. The unusually large volumes of the Hamzanama text took more than 100 artists, gilders, bookbinders and calligraphers fifteen years to complete and originally contained 1400 illustrations, though fewer than 200 are known to have survived.

This exhibition is supported at the V&A by The National Council for Culture, Arts and Heritage of Qatar. The exhibition and tour have been organised by the Arthur M. Sackler Gallery, Smithsonian Institution, Washington D.C. It was made possible by generous grants from Juliet and Lee Folger / The Folger Fund and The Starr Foundation with additional funding from the Friends of the Freer and Sackler Galleries. The principal lender to the exhibition is the MAK-Austrian Museum of Applied Arts/Contemporary Art, Vienna.

CALLS FOR PAPERS

HIA-sponsored panel at 2004 CAA Conference Seattle, February 18-22, 2004

The subject of the HIA-sponsored panel at the 2004 CAA conference will be Islamic wall painting. This is an underexamined topic in Islamic art for all the usual reasons, not least of which is the scarcity of surviving material, especially from the early centuries and dynasties of Islam. This panel will include all aspects of Islamic wall painting; suggested topics may range from stylistic considerations to programs of decoration to the politics of restoration to examinations of how wall painting functioned with other forms of architectural decoration in a given structure.

Please send brief paper proposals to Rich Turnbull, either by e-mail (preferably as a Word document) at secretary@historiansofislamicart.org or by standard mail to:

Rich Turnbull
866 West End Ave., Apt. 1B
New York, NY 10025, U.S.A.

The deadline for proposals is July 1, 2003. Please observe this deadline, as our panel title and list of participants must be turned in to CAA by July 18, 2003.

HIA Majlis at CAA

The Historians of Islamic Art will hold its annual Majlis in conjunction with the annual meeting of the College Art Association in Seattle, February 18-22, 2004 (specific date to be announced). The first Margaret B. Sevcenko Prize will also be awarded at this Majlis. We invite submissions on a broad range of topics in Islamic art, architecture, and archeology. Please send an abstract by e-mail by September 1, 2003 to majlis@historiansofislamicart.org.

International Congress on Master Kamal-ed-din Behzad

Tehran, December 2003

Seeking to identify and preserve cultural values, to pay homage to the roots of traditional Iranian painting and determine the foundations of its artistic creation, and also to introduce and analyze the works and life of the illustrious Iranian artist, Kamal-ed-Din Behzad, the Iranian Academy of the Arts will hold the International Congress on Master Kamal-ed-Din Behzad concurrently with a commemorative ceremony dedicated to this great artist.

Researchers whose articles are accepted and wish to attend the Congress will be extended invitations by the secretariat of the International Congress on Master Kamal-ed-Din Behzad. The Iranian Academy of the Arts will select ten articles from those received and award each a diploma of honor, a statuette of the Congress, facilities for traveling to Iran (round trip ticket and accommodation expenses) in the case of foreign participants, and a one-week-long study scholarship abroad in the case of Iranian participants.

Submission deadline: 30 September 2003

For more information contact:

Executive Secretariat of the International Congress on Master Kamal-ed-Din Behzad Congresses and Exhibitions Building of the Iranian Academy of the Arts

No. 67 Firoozkooch Crossroads, Shahid Fallahi (Za'faraniyeh) Ave.

Tehran, The Islamic Republic of Iran

Tel.: 0098-21-2722993-7

Fax: 0098-21-2722992

E-mail: behzad@honor.ac.ir

Empire and Imperial Culture

Interdisciplinary conference on empires and their impact on politics, literature, history, art, architecture, philosophy, economics, and the sciences. From antiquity to postmodernity, for every continent and culture, the relationship of empires to the broader culture is the topic of this conference that seeks to facilitate a conversation between scholars working in a variety of disciplines. Empire, Science and Technology, Imperialism, Education and Aid, Theories of Empire, Imperialism and the Visual Culture, the Border Culture, Dialecticism and Resistance, and Imperialism and Language are possible topics for this conference. The conference will feature the following plenary speakers: Thomas Metcalfe (History, UC Berkeley), Richard Roberts (History, Stanford) and Robert Bernasconi (Philosophy, University of Memphis).

Scott Davis

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Visual Resources: An International Journal of Documentation

The Editors of *Visual Resources: An International Journal of Documentation*, like the rest of the civilized world, are deeply disturbed by the destruction or loss of works of art and cultural heritage documentation in Iraq and Afghanistan. We would like to devote a Special Issue of *Visual Resources* to the subject of Mesopotamian and Afghan art and the consequences of war, especially through visual documentation. Topics of interest include (but are not limited to): documentation of Iraqi artifacts and architecture in photographic inventories and databases - where are they? who maintains them? how they are used?; media coverage of cultural heritage in the Middle East, past and present - how today's technology affects what we hear and know?; international conventions and their role in the protection of the arts - agencies and their efforts to save or restore the 'cultural victims' of war. Please submit by June 15th at the latest any proposals, articles, or suggestions

to the Editors:

Helene Roberts

Visual Resources

Art History Department

6033 Carpenter Hall
Dartmouth College, Hanover, NH, 03755, USA
helene.roberts@dartmouth.edu
or
Christine Sundt
Architecture and Allied Arts Library
Lawrence Hall 5249
University of Oregon
Eugene, OR 97403, USA
csundt@darkwing.uoregon.edu

Rules for submission and other information about
Visual Resources can be found at
<http://www.tandf.co.uk/journals/titles/01973762.html>

HIA AWARDS

The Margaret B. Sevckenko Prize in Islamic Art and Culture

The Historians of Islamic Art is pleased to announce the award of the Margaret B. Sevckenko prize for the best article written by a young scholar (pre-dissertation to three years after the Ph.D. degree) on any aspect of Islamic visual culture. The award will be made at the HIA Majlis which will held in conjunction with the annual College Art Association conference in Seattle, February 18-22, 2004. The recipient will receive an award of \$500 and the winning paper will be considered for publication in *Muqarnas*, a journal on the visual culture of the Islamic world.

Submission must include: Six copies of the paper and the author's contact information (address, telephone number, email address), A letter of recommendation for the paper should be sent separately by an advisor or referee. All materials should be sent to the address below. Submission deadline: September 1, 2003.

Please mail all materials to:
Eva R. Hoffman
Department of Art and Art History
Tufts University
11 Talbot Avenue
Medford, MA 02155, U.S.A.

HIA Graduate Student Travel Grants

Historians of Islamic Art offers travel grants for graduate students who are presenting papers at an annual meeting of a professional society (usually MESA, CAA, or SAH). Preference is given to papers to be presented at HIA-sponsored panels. The travel grants allow students to receive support for which they might not otherwise be eligible. Each student selected will receive assistance in travel expenses and will be designated as a HIA Fellow for the year, with a letter sent to her/his department chair. The maximum amount to be awarded is \$500.

Applications for HIA Travel Grants must be received prior to the delivery of the paper. The application should include a c.v., an outline of projected travel expenses (transportation and board), and abstract of paper. Applicants must forward proof of acceptance of the paper before an award can be made. Please send materials at least one month prior to the date of the conference. For CAA, send by December 15, 2003 to:

Eva R. Hoffman
Department of Art and Art History
Tufts University
11 Talbot Avenue
Medford, MA 02155, U.S.A.

Ph.D. AND M.A. THESES: RECENTLY COMPLETED AND IN PROGRESS:

Glaire D. Anderson, "The Rise of the Munya: the Umayyad Country Estates of Cordoba." Massachusetts Institute of Technology (Advisor: Nasser Rabbat), Ph.D. thesis in progress.

Persis Berlekamp, "Wonder and Its Images in Medieval Islamic Culture: the Wonders of Creation in Fars and Iraq, 1280-1388." Department of History of Art and Architecture, Harvard University (Advisors: Gülru Necipoğlu and David Roxburgh), Ph.D. thesis completed May 2003.

May Farhat, "Displaying Piety: The Shrine of Imam Ali al-Rida in Mashhad under the Safavids." Department of History of Art and Architecture, Harvard University (Advisors: Gülru Necipoğlu, David Roxburgh, Robert McChesney), Ph.D. thesis completed October 2002.

Emine Fetvacı, "Eunuchs as Patrons at the Ottoman Court (1572-1617)." Department of History of Art and Architecture, Harvard University (Advisors: Gülru Necipoğlu and David Roxburgh), Ph.D. thesis in progress.

Melanie Gibson, "Timthal and Takuk: Islamic Ceramic Sculpture c. 1170-1320." School of Oriental and African Studies, University of London (Supervisor: Doris Behrens Abouseif), M.Phil. thesis completed.

Talinn Grigor, "Acculturating the Nation: the Society for National Heritage and Public Monuments of Modern Iran, 1921-1979." History, Theory, & Criticism Section, School of Architecture, Massachusetts Institute of Technology, Ph.D. dissertation in progress.

Christiane Gruber, "Heavenly Journeys and the Imaginary: The Prophet Muhammad's Ascension (Mi'raj) in Islamic Painting." University of Pennsylvania (Advisor: Renata Holod), Ph.D. thesis in progress.

Tehnyat Majeed, "The Phenomenon of Square Kufic: The cases of Ilkhanid Iran and Bahri Mamluk Cairo." Islamic Art and Archaeology, Oriental Institute, University of Oxford (Supervisor: Jeremy Johns), D.Phil. thesis in progress.

Leslie Poe, "Almohad Seville." Department of History of Art and Architecture, Harvard University (Advisor: Gülru Necipoğlu), Ph.D. thesis in progress.

Francisco Prado-Vilar, "Under the Shadow of the Gothic Idol: Alfonso X's *Cantigas de Santa Maria* and the Imagery of Love and Conversion." Department of History of Art and Architecture, Harvard University, (Advisors: John Shearman, Jeffrey Hamburger, David Roxburgh). Ph.D. thesis completed June 2002.

Leslie Schick, "16th- and 17th-Century Ottoman Costume Albums: European and Local Productions and Their Markets." Department of History of Art and Architecture, Harvard University (Advisor: Gülru Necipoğlu), Ph.D. thesis in progress.

Jochen Sokoly, "Tiraz Textiles from Egypt: Production, Administration and Uses of Tiraz Textiles from Egypt under the Umayyad, Abbasid and Fatimid Dynasties." The Oriental Institute, University of Oxford, (Advisors: Julian Raby and Luke Treadwell). D.Phil. thesis completed 2002.

Alexis Sornin, "Architectural Culture in Mughal India: the Building Workshop of the Kachawa Court in Amber and Jaipur." Department of History of Art and Architecture, Harvard University (Advisors: Gülru Necipoğlu and David Roxburgh), Ph.D. thesis in progress.

Annabel Teh Gallop, "Malay seal inscriptions: a study in Islamic epigraphy from Southeast Asia." School of Oriental and African Studies, University of London. Ph.D. thesis, completed 2002.

S. Wolf, "The Construction of Ottoman Aleppo: Modes and Meanings of Urban (Re)-organization." Department of History of Art and Architecture, Harvard University (Advisor: Gülru Necipoğlu), Ph.D. thesis in progress.

Barry Wood, "The 'Shahnama-i Isma'il': Art and Cultural Memory in Sixteenth-Century Iran." Department of History of Art and Architecture, Harvard University, (Advisors: Gülru Necipoğlu, David Roxburgh, Wheeler M. Thackston), Ph.D. thesis completed June 2002.

Aysin Yoltar-Yıldırım, "The role of illustrated manuscripts in Ottoman luxury book production: 1416-1520." Institute of Fine Arts, New York University. Ph.D. thesis completed September 2002.

Zeynep Yürekli, "The Architecture of the Bektashi Order and Turcoman Forces in Ottoman Society." Department of History of Art and Architecture, Harvard University (Advisors: Gülru Necipoğlu and David Roxburgh), Ph.D. thesis in progress.

MEMBERS' NEWS AND PUBLICATIONS

Glaire D. Anderson is getting settled in Spain where she is carrying out her dissertation research (see Theses section) at the Escuela de Estudios Arabes (CSIC) in Granada. She has two publications this spring:

"The Alhambra and the Great Mosque of Cordoba during the Reign of Charles V," *Thresholds Vol. 25 Sacrosanct*, Spring 2003.

"Identity and the Transfer of the Dynasty: The

Country Estates of Umayyad Cordoba," *Chicago Art Journal*, Vol. 13 *Exchanges, Borders, Translations*, Forthcoming Spring 2003.

Jere L. Bacharach succeeded Irene A. Bierman in mid-December as Director of the American Research Center in Egypt and will continue until the end of June, 2003.

Persis Berlekamp is finishing her dissertation in the Department of History of Art and Architecture, Harvard University (see Theses section). In the fall semester 2003 she will hold the Sultan Postdoctoral Fellowship at the Center for Middle Eastern Studies at the University of California, Berkeley. In the spring semester 2004 she will begin an appointment as assistant professor in Art History and Middle East Studies at the University of Texas at Austin. In November 2002 she presented the paper "Idiom and Interpretation: Painting and the Categorization of Knowledge in Encyclopedias of Wonders, 1280-1388" as part of a HIA-sponsored MESA panel organized by Oya Pancaroglu, "The Presence of Pictures: Text-Image Relationships in Medieval and Early Modern Islamic Cultures." Her forthcoming article is:

"Painting as Persuasion: A Visual Defence of Alchemy in an Islamic Manuscript of the Mongol Period," *Muqarnas* 20 (2003).

During the Fall term, **Irene A. Bierman** served as Director of the American Research Center in Egypt (ARCE). She is now an ARCE Fellow working on "Optical memories and the place of Medieval, Arab Cairo 1800-1920."

Sheila Blair has published:

"From Warriors to Connoisseurs: The Arts of the Mongols," *Saudi Aramco World* 54/1 (Jan-Feb 2003), pp. 24-33.

(together with Jonathan Bloom), "The Mirage of Islamic Art: Reflections on the Study of an Unwieldy Field," *Art Bulletin* 85/1 (March 2003), pp. 152-84.

Jonathan Bloom's book, *Paper Before Print* (New Haven and London, 2001) has been awarded the Charles Rufus Morey Prize from the College Art Association for a notable book in the history of art published in the last year. It was also runner-up for the Albert Hourani Book Award from the Middle East Studies Association and for the British Kuwait Friendship Society Book Prize awarded by the

British Society for Middle Eastern Studies, as well as for the Alpha Sigma Nu Book Award from the Association of Jesuit Colleges and Universities. He has also published (together with Sheila Blair)

"The Mirage of Islamic Art: Reflections on the Study of an Unwieldy Field," *Art Bulletin* 85/1 (March 2003), pp. 152-84.

Mark D. DeLancey will present "Moving East, Facing West: Islam as an Intercultural Mediator in Urban Planning in the Sokoto Caliphate" at the African Urban Spaces conference at University of Texas-Austin from March 28-31, 2003.

Maryam Ekhtiar just completed a six-month Jane and Morgan Whitney Post-Doctoral Fellowship in the Islamic Art Department at the Metropolitan Museum of Art and just received the news that her fellowship has been renewed. Her project is a study of calligraphy in eighteenth and nineteenth century Iran. She also recently gave a paper at the Fellows Colloquia at the MET entitled: "The Art of Siyah Mashq and its Proliferation in Nineteenth Century Iran" and is due to give a second paper at a conference (Islamic Art in the Nineteenth Century) at SOAS, London University in April 2003 entitled, "Calligraphy at the Dawn of the Modern Age: The Vesal Family of Shiraz."

Finbarr Barry Flood has organized two panels: "Between Creation and Destruction; The Aesthetics of Iconoclasm", co-chaired with Zoe Strother of UCLA at the CAA annual conference in NYC in February; and "Retrofit, Rebuilding, and Reinscription: Conversions of Sacred Space," at the 2003 SAH annual meeting in Denver. He also has an article published:

"Between Cult and Culture: Bamiyan, Islamic Iconoclasm, and the Museum," *Art Bulletin* (84/4, December 2002), pp. 641-69

Aimee Froom will be hosting a post-ICOC (International Congress on Oriental Carpets) conference program at the Brooklyn Museum of Art later in April. At this time a significant number of the Museum's Islamic carpets will be on view for participants. This event is organized in conjunction with the Islamic Carpet Survey, a review of the Museum's nearly 200 carpets and carpet fragments, many of which have never been exhibited. The Museum is also planning a major reinstallation of the second-floor Asian and Islamic galleries slated for 2005.

Oleg Grabar will receive an honorary degree of Doctor in Humane Letters at the University of Michigan Commencement. It is the institution where he began his career in 1954 and stayed until 1969.

Talinn Grigor is continuing work on her dissertation (see Theses section). She has recently been awarded the Ittleson Predoctoral Fellowship for 2003-2005 at the Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington D.C. She has also been awarded a dissertation writing grant from the Iranian Association of Boston Scholarship Fund 2003-2004, Boston, MA. Talinn has been appointed to the position of Lecturer in Architectural History at the Rhode Island School of Design, Department of Architecture, Providence. She will be teaching a course entitled "The Politics of Public Space in Islamic Societies" in Spring 2003. Her forthcoming article is:

"Acculturating the East: Ernst Herzfeld and the Making of Iranian National Heritage, 1921-1934," *Comparative Studies of South Asia, Africa and the Middle East*, a special issue on German Orientalism. Ed. J. Jenkins, (Duke University Press, Fall 2003).

Christiane Gruber is pursuing her dissertation research on illustrations of the Prophet's ascension (mi^ḥraj) in manuscripts of the 14th-17th centuries (see Theses section). She is on a Fulbright-Hays fellowship in Europe until the end of Spring 2003. She will then continue research in Cairo on a fellowship by the American Research Center in Egypt, in America and Iran on a CLIR/ Mellon fellowship, and finally in Turkey on a fellowship by the American Research Institute in Turkey. Christiane has written the following articles, which will appear in press soon:

"Visualizing the Eschaton in Islamic Painting, Fourteenth to Sixteenth Centuries" Sheldon Gosline (ed.) *Madness, Mayhem, and Millennia: Eschatology East and West* (Shangri-La Publications, Spring 2003).

"Between Firm Ground and Firmament: Jerusalem and the Prophet Muhammad's Heavenly Ascension (Mi^ḥraj)" Hendrik Budde (ed.), *Ex Oriente: Isaak un der Weiße Elefant* (June 2003).

"The Missiri of Fréjus as Healing Memorial: the French Military and its Islamic Architecture (1928-1964)" Paula Lupkin (ed.), *Encounters in World Architecture* (Northwestern University Press, Spring 2004).

Shirine Hamadeh has been appointed as Assistant Professor at the Department of Art and Art History at Rice University since Spring 2003. She has recently published:

"Splash and spectacle: The obsession with fountains in eighteenth-century Istanbul," *Muqarnas* 19 (2002), pp. 123-48.

Renata Holod reports that the Archaeological Survey of Jerba (field seasons 1996 through 2000) has been completed, and the final report, *Jerba Studies*, is now being prepared for publication, edited by Ali Drin, Elizabeth Fentress and Renata Holod. June 2002 saw her and her colleagues and students from University of Pennsylvania on an epochal visit in southern Ukraine and Crimea where they visited archaeological sites and museum collections with members of the Institute of Archaeology of Ukraine. She spent Fall 2002 as Clark Professor at Williams College and the Clark Art Institute, and gave the Clark Lecture, "Landscape: Between Display and Social Formation." In connection with this appointment, she was guest curator of an exhibition at the Williams Museum of Art entitled "From the Two Pens: Line and Color in Islamic Art" consisting of selected materials from the Near East Section of the University Museum, and the work of the artist Zarina (<http://www.williams.edu/WCMA/releases/02/02twopens.html>). She visited her old haunts in Yazd, Iran in October, 2002 giving the keynote speech, "Our works point to us': On Cultural Heritage and the Aga Khan Award" at a seminar entitled "Architecture for Changing Societies" organized by the Museum of Contemporary Art, Tehran and the Aga Khan Award for Architecture. In November 2002, she delivered a plenary session paper "Conquest, Sectarian Order and Conversion in the Landscape of Islamic Jerba" at "On Recovery: Pre-modern responses to Catastrophe and Convulsion" conference at the Center for Medieval and Renaissance Studies at Binghamton University. She organized and chaired a session at the College Art Association Meeting, February 2003 in New York, entitled "Islamic Art between 'Western' and 'non-Western'" with papers by David Roxburgh, Iftikhar Dadi, and Nada Shabout. Also in February, she gave the Provost's Lecture, "Architecture and Islam" at Trinity College, University of Toronto; returning to Toronto in March for a lecture "The Politics of the Modern Mosque" at the Department of Near and Middle Eastern Studies. The Rare Book Gallery at the Van Pelt Library of the University of Pennsylvania has mounted an exhibition on aspects of the Qur'an, based on materials from Philadelphia collections, prepared

through the efforts of students, Stephennie Mulder, Rebecca Stephens, Yasmin Al-Saleh (<http://www.arth.upenn.edu/arth/deptprojects.html>).

Since January 2001, **Deborah Howard** has been Head of the Department of History of Art at the University of Cambridge (UK) and she is a syndic of the Fitzwilliam Museum, Cambridge. Among recent writings, she has two articles in press on Venetians in Damascus in the 15th century, and has published a revised and enlarged edition of *The Architectural History of Venice* (Yale University Press, 2002).

Deborah Hutton has the following article forthcoming:

"Carved in Stone: The Codification of a Visual Identity for the Indo-Islamic Sultanate of Bijapur," *Archives of Asian Art*.

In September 2002, **Elizabeth Lambourn** joined PRASADA (Practice, Research and Advancement in South Asian Design and Architecture), part of De Montfort University in Leicester, UK, as a Research Fellow in South Asian Art and Architecture, specialising in the Islamic art and architecture of the sub-continent. She is currently working on a book on Islamic architecture in Gujarat and holds fieldwork grants from both the Van Berchem Foundation in Geneva and the Society for South Asian Studies in the UK. She is also an Honorary Research Associate at the Centre of South East Asian Studies at SOAS in London for her research on Islamic material culture in maritime South East Asia. In November 2002 she co-organised a two-day workshop on "The Islamic Heritage of North Sumatra in the Pre-modern Period," the papers of which will appear in July 2004 as a special issue of the journal *Indonesia and the Malay World*. Elizabeth's recent and forthcoming publications include:

"The English Factory or "Kothi" gateway at Cambay - an unpublished Tughluq structure from Gujarat," *Bulletin of the School of Oriental and African Studies*, 65/3 (2002), pp. 495-517.

"La production de marbre sculpté à Cambaye au Gujarat et son exportation dans l'Océan Indien (XIIIe - XVe siècles Ap. J. C.)," in *La production et le commerce de produits rares*, eds. C. Guillot, R. Ptak and J. Alves, China and Maritime Asia Series, Fundação Oriente and Harrasowitz (in press).

"Of horses and jewels - the career and patronage of an Iranian merchant under Shah Jahan," *Iranian*

Studies, special issue on Indo-Persian relations, May 2003 (forthcoming).

"From Cambay to Pasai and Gresik - the export of Gujarati grave memorials to Sumatra and Java in the 15th century AD," *Indonesia and the Malay World*, July 2003 (forthcoming).

Stephen Markel has had the following article published:

"Correlating Paintings of Indian Decorative Art Objects with Extant Examples: Correspondences and Issues," *Asianart.com* (February 2003) (<http://www.asianart.com/articles/markel/index.html>).

In December 2002 **Bernard O'Kane** delivered four lectures for the Yarshater Lecture Series, School of Oriental and African Studies, University of London. The lectures on "The Appearance of Persian in Islamic Works of Art," which will be published as a monograph, were the following:

- 1) Linguistic and Artistic Shu^cubiyya
- 2) Persian Verses of Silver and Lustre
- 3) Persian Epigraphy in India
- 4) Warriors, Poets and Sufis: The Timurid and Safavid Culmination

His current publications are:

Early Persian Painting: Kalila and Dimna Manuscripts of the Late-Fourteenth Century (I.B. Tauris Publishers, London and AUC Press, 2003), 336 pages, 92 col. pls., 53 b&w figures.

"Siyah Qalam: The Jalayirid Connections," *Oriental Art* (in press, to appear June 2003).

Oya Pancaroğlu organized the 2002 MESA panel "The Presence of Pictures: Text-Image Relationships in Medieval and Early Modern Islamic Cultures" where she presented a paper entitled "Pitfalls of Identification and Elements of Composition in Late Seljuk Figural Art." In April, she participated in the UIUC symposium "Encounters with Islam: The Medieval Mediterranean Experience" and presented the paper "The Itinerant Dragon Slayer: Forging Paths of Image and Identity in Medieval Anatolia." In May, Oya presented "The Narrative and Visual Horizons of Varqa and Gulshah" at SOAS and "Image Before Knowledge: Frontispieces in Medieval Islamic Manuscripts" at the Oxford Centre for Islamic Studies. Oya has recently published:

"Signs in the Horizons: Concepts of Image and Boundary in a Medieval Persian Cosmography," *Res: Anthropology and Aesthetics* 43 (2003): 31-41.

Cynthia Robinson is moving to Cornell in the fall to take up post as Assistant Professor of Islamic and Medieval Art History. She is planning, together with colleague Maria Judith Feliciano, a large, international and interdisciplinary symposium to be held at the University of New Mexico, 18-21 September, 2003, entitled "Interrogating Iberian Frontiers: A Cross-Disciplinary Research Symposium on Mudéjar History, Religion, Art and Literature." For more information, contact Cynthia at cynrobin@earthlink.net. In July 2002, Cynthia gave birth to a book:

In Praise of Song: the Making of Courtly Culture in al-Andalus and Provence, 1065-1135 A.D. (Leiden: Brill Academic Publishers, 2002).

The following are forthcoming:

Three Ladies and A Lover: Mediterranean Courtly Culture through the Text and Images of the "Hadīth Bayād wa Riyād," an Andalusī Manuscript (under contract at Curzon-Routledge).

"Mudéjar Revisited: A Prologomena to the Reconstruction of Perception, Devotion and Experience at the Mudéjar Convent of Clarisas, Tordesillas, Spain (14th century A.D.)," *Res: Anthropology and Aesthetics* 43 (2003).

David J. Roxburgh presented several lectures this winter. He gave a lecture at Priscilla Soucek's conference on text and image about the problem of narrativity in the works of Muhammad Siyah Qalam and artistic practice at the Turkmen courts. He is currently developing that topic, as well as others, in a course of seminars he is presenting this spring at the École des Hautes Études en Sciences Sociales, Paris, where he is *professeur invité*. David also joined a group of historians of Islamic art in Honolulu this January for a symposium organized and led by Marianna Shreve Simpson—the meeting considered the current state of the field and the opportunities presented by Doris Duke's house and collection at Diamond Head. Since January, David presented a conference paper at CAA, "Intersections between photography and painting in Qajar Iran," in the panel chaired by Renata Holod *Islamic Art: Between "Western" and "Non-Western"?* Lectures this spring and summer focus on a new research topic: "Visualizations of Holy Places in Sixteenth-Century Ottoman Manuscript Sources," *20th International*

Conference on the History of Cartography, Cambridge, Mass. and Portland, 15-20 June 2003; and "Encounters with the Sacred: The Spaces of Islamic Pilgrimage," Department of Art and Archaeology, Princeton University, 13 March 2003.

During the course of the academic year David finished his next book—*The Persian Album, 1400-1600: From Dispersal to Collection* (New Haven: Yale University Press [will go to press summer 2003]) and continued his teaching and advising in the Department of History of Art and Architecture, Harvard University. The summer brings the opportunity to travel and finish some shorter studies. David's new publications are:

"Micrographia: Toward a visual logic of Persianate painting," *Res: Anthropology and Aesthetics* 43, special issue "Islamic Art" (2003): 12–30.

"Persian Drawing, ca. 1400–1450: Materials and Creative Procedures," *Muqarnas* 19 (2002): 44–77.

D. Fairchild Ruggles lectured at the following places: Colorado College (two lectures) in November 2002; University of Chicago (two lectures) in October 2002; University of Illinois, Urbana-Champaign ("Landscape and Vision" conference) in October 2002; and the Newark Museum ("Garden of Remembrance: A Memorial to September 11" exhibition) in April 2002. She participated, in various capacities, in the sessions "Al-Andalus: A Decade of New Research on the Art and Archaeology of Islamic Spain," Middle East Studies Association annual meeting (Washington, DC, 2002); "Al-Andalus and Its Reception," College Art Association (Philadelphia, 2002); and the Roundtable, "Research in the 21st-Century: Practical and Professional Issues for Studio Art and Art History," Professional Practices Committee, College Art Association (Philadelphia, 2002). Together with Robert Ousterhout, she organized the symposium "Encounters with Islam: The Medieval Mediterranean Experience" at the University of Illinois, in April 2003. She chairs the College Art Association's Professional Practices Committee, and is co-chair of CAA's Taskforce on Part-time Employment. Finally, she was part of the University of Illinois, Urbana-Champaign, Department of Landscape Architecture team consulting on the design and management of the cultural heritage landscape at Champaner-Pavagadh (India) for the Heritage Trust, January 2003. This site has been nominated for World Heritage Site status. Her current publications are:

"La lengua materna: convivencia y cultura en al-Andalus," in *Américo Castro: Revision de la Memoria*, ed. Eduardo Subirats. Madrid: Ediciones Libertarias, appearing in May 2003.

"Madinat al-Zahra," in *Medieval Iberia: An Encyclopedia*. New York: Routledge, 2002.

Review of Gavin Hambly, ed., *Women in the Medieval Islamic World* (New York: St. Martin's Press, 1998) in *Arthuriana*, 1 (2002), pp. 154-156.

Karin Rührdanz has the following current publications:

"Ein illustrierter iatromagischer Text als Bestandteil von 'Aja'ib al-Makhlūqat Handschriften: Vom Staunen über die Wunder der Schöpfung zur magischen Praxis," *Journal of Turkish Studies* 26 (2002) [= Schmidt, Jan (ed.), *Barbara Flemming Armagani*, II], pp. 183-193.

"Illustrated Persian 'Aja'ib al-Makhlūqat Manuscripts and Their Function in Early Modern Times," in Andrew J. Newman (ed.), *Society and Culture in the Early Modern Middle East*, Leiden, 2003, pp. 33-47.

"Der islamische Orient: Mehrdeutigkeit in Dekor und Bild"/ "The Islamic Orient: Ambiguity in Décor and Image," in *Das endlose Rätsel: Dali und die Magier der Mehrdeutigkeit/ The Endless Enigma: Dali and the Magicians of Multiple Meaning*, ed. J.-H. Martin and S. Andreae, Ostfildern-Ruit and Düsseldorf, 2003, pp. 96-101.

"Qazwini's 'Aja'ib al-makhlūqat in Illustrated Timurid Manuscripts," in *Iran: Questions et connaissances, Actes du IVe Congrès Européen des Études Iraniennees*, Paris 1999, Vol. II, *Périodes médiévale et modern* [= *Studia Iranica, Cahiers* 26], ed. M. Szuppe, Paris, 2002, pp. 473-484.

Jochen Sokoly is currently a Leo and Julia Forchheimer Research Fellow in the Islamic Department and Ratti Center for Textiles at the Metropolitan Museum, New York. This fellowship allows him to work on his project "The Abbasid International Style: the Semiotics of the Inscribed Word." Since 1998 Jochen has worked in Kuwait, first as a curator of the Tareq Rajab Museum and then as a curatorial consultant at the al-Sabah Collection. After his time in New York he will resume his duties in Kuwait and continue preparing his catalogue of the ca. 350 Tiraz textiles in the al-Sabah Collection. This will be published in conjunction with Jochen's doctoral dissertation on

"Tiraz Textiles from Egypt: Production, Administration and Uses of Tiraz Textiles from Egypt under the Umayyad, Abbasid and Fatimid Dynasties" (see Theses section) which will be the basis for a separate monograph volume. Jochen contributed a paper, to be published, entitled "Impact and Exchange: Foreign materials and techniques in Tiraz textiles from Egypt under the Abbasid and Fatimid dynasties" at the symposium "Communities and Commodities: Western India and the Indian Ocean (11th-15th Centuries)," University of Michigan, Ann Arbor in November 2002. In March 2003 Jochen lectured on "From Khil'a to Shroud: Sacral Aspects of the Presentation of Caliphal Garments under the Fatimids" at the Art History Department of UCLA and the Metropolitan Museum, New York. He will also present his work in progress at the Metropolitan Museum during the Fellows Colloquia 2003.

Yasser Tabbaa's current publications are:

The Transformation of Islamic Art during the Sunni Revival (Seattle and London: University of Washington Press, 2002; paperback edition, \$25).

"The Mosque of Nur al-Din in Mosul, 1170-72," *Annales Islamologique* 36 (2002): 339-60.

"The Muqarnas Domes and Portal Vaults of Cairo," *Bulletin of the American Research Center in Egypt* 182 (Spring-Summer, 2002): 1-7.

"The Functional Aspects of Medieval Islamic Hospitals." In *Poverty and Charity in Middle Eastern Contexts*, ed. Michael Bonner and Amy Singer. Albany: SUNY Press, 2003, pp. 95-119.

"Rukham" (Marble), *The Encyclopaedia of Islam*, forthcoming.

Caroline Williams has been teaching a course on Islamic Architecture and Art at the University of Richmond for the Spring, 2003 term. This is a filler-in rather than a full-time appointment, but the door is now open.

Barry Wood attained his Ph.D. from Harvard in June of 2002 (see Theses section) and promptly moved off to North Cyprus, where he is currently teaching at Eastern Mediterranean University in Famagusta. In November 2002 he presented a paper entitled "On the Same Page? Thoughts on Text and Image in Safavid Painting" at the annual conference of the Middle East Studies Association, and in March 2003 he participated in the Second

Edinburgh Shahnama Conference, speaking on "Shah Isma'il and the Shahnama." Currently he is finalizing an article on an important late Safavid manuscript in the Chester Beatty Library, as well as making progress on his translation of the "anonymous histories" of Shah Isma'il.

Aysin Yoltar-Yıldırım received her Ph.D. in September 2002 from the Institute of Fine Arts, New York University (see Theses section). Prior to completion of her dissertation she worked as a research assistant of Marilyn Jenkins-Madina at the Metropolitan Museum of Art and continued in that capacity after she moved to Turkey in September 2002. She is currently working as a part-time librarian at the Ankara branch of the American Research Institute in Turkey.

NEWS FROM THE MUSEUM

Masterpieces from Metropolitan Museum's Collection of Islamic Art on View in New Installation

Plans are being made to enlarge, renovate and reinstall the Islamic Galleries in order to revise and expand the displays. The Islamic Galleries will close on June 2 for 4 years. Their renovation will take place while the new galleries for Roman and Etruscan art are constructed in space beneath the Islamic Galleries. Some 60 works from The Metropolitan Museum of Art's Department of Islamic Art will go on view June 6 in a new display on the balcony overlooking the Museum's Great Hall. The display – which will be featured in this special location while the Islamic Galleries undergo renovation – will include highlights of the Museum's collection. Additional examples of Islamic art will be on view elsewhere within the Museum – specifically in the galleries for ancient Near Eastern, Asian, and medieval art – in the context of closely related objects from other artistic traditions and geographic areas. Also, special emphasis will be placed on Islamic art through exhibitions and public programs as a result of heightened interest on the part of the general public.

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