

# Historians of Islamic Art

# NEWSLETTER

Volume XIV: 1 Spring 2004

## LETTER FROM THE PRESIDENT

Greetings to all,

It was wonderful to see so many of you at our HIA panels and Majlis last February at the CAA conference in Seattle. HIA members who attended, enjoyed a real treat. The Majlis was hosted by Professor **Jere Bacharach** at the University of Washington and included research papers, the inaugural award ceremony for the Margaret B. Sevchenko prize, and an exhibition of calligraphy by **Mamoun Sakkal**. All of this was followed by a lovely dinner at Jere Bacharach's home.

Please consider joining us at our HIA sponsored panels, at MESA, in San Francisco, November 20-23, 2004 and at CAA, in Atlanta, February 16-19, 2005. We have exciting sessions scheduled at both conferences. These meetings remain the best way to stay in touch with our organization, ongoing research and with colleagues and friends. See conference details in the pages that follow.

This issue of the *Newsletter* highlights the anniversary (thirty years and still going strong) of the publication of the *Formation of Islamic Art* by **Oleg Grabar**. A number of scholars have offered impressions of their experiences teaching with this seminal work that has made such a deep impact on all of us in the field. We are also pleased to feature two "Postcards" from Iran in this issue; one sent by **Christie Gruber**, **Shreve Simpson** and **Priscilla Soucek** and one by **Michelle Rein**. We are grateful to **Tehnyat Majeed** and **Alain George** for preparing a conference report on "The Qur'an and its Creative Expression", held at the Ismaili Centre in London last October.

The Board has approved the nomination of a slate of new Board Members and Officers. The ballot will be

mailed out to members in good standing along with the updated Members' Directory in late summer or early fall. Also, please keep in mind the date of **September 1, 2004**, for the submission of articles for the Margaret B. Sevchenko prize. Please see our website for details.

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Thank you to all members who have submitted news of their recent activities and publications. These announcements remain the *raison d'être* of the *Newsletter* for so many of our readers. We encourage members to send in news of travels and please keep those postcards coming! Also, consider sending us a "Portrait" by submitting a brief essay on the career and research of a scholar of your choice.

I would like to thank our wonderful Board for their continued dedication and support: Stefano Carboni, Aimee Froom, Thomas Leisten, Oya Pancaroğlu, Cynthia Robinson and David Roxburgh. Thanks to Rich Turnbull, our Secretary-Treasurer, for leading our renewal and membership drive. Aimee has continued to support these efforts and will oversee the production and mailing of our Member Directory towards the end of 2004. Special thanks to Oya Pancaroğlu, for her superb job as editor of the *Newsletter* and website. We welcome **Barry Wood** who has graciously agreed to help manage the website. Given the ambitious undertaking of our online venture, the HIA Board has approved the creation of two separate Board positions for 2005-- Editor of *Newsletter* and Manager of Website.

As always, we encourage your feedback and ideas. Please feel free to contact me or other members of the Board.

With best wishes to all for a productive and enjoyable summer,

Eva Hoffman  
HIA President  
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## NOTE FROM THE SECRETARY-TREASURER

Greetings fellow HIA-people. This notes comes to you at the conclusion of a busy time for myself and the HIA board members. One of the main activities that we've been engaged in has been the first full scale membership drive in some time, which took the form of renewal letters sent to all HIA members who appear on our newly updated membership database. (And once again many thanks are to be bestowed on board member Aimee Froom, who graciously offered her Microsoft Excel expertise to

generate mailing labels for our campaign.) At this point all current and almost current members of HIA (over 350!) should have received kindly worded invitations by post to renew their membership in our organization. If for some reason you're reading this and did not receive a letter by all means let me know at the address or e-mail below. If you're unsure of your current membership status a quick e-mail will bring you up to date.

Stuffing envelopes and attaching address labels gave me (and a few selected minions) the opportunity to reflect once again on what an international organization HIA has become. I realized from multiple trips to the post office for yet more air mail stamps that nearly a third of our membership is international and that this is clearly one of the most valuable assets our organization has. On an even more direct level, as the organizer of a panel at the CAA annual conference in Seattle this past February whose presenters included four art historians from four countries and three continents, I can attest to the sharing of ideas and scholarship that such an international membership brings to HIA.

In matters purely financial, as of the April 2004 account statements we have \$11,627.53 in the Margaret Sevcenko Fund (endowed to provide an annual award to a promising young scholar) and \$4784.77 in our general account. Keep in mind that these are pre-membership mailing campaign amounts and that I hope in the coming weeks our coffers will swell modestly. HIA was able to award a number of travel assistance fellowships to scholars attending conferences in Iran and Seattle in recent months, and indeed this is one of our organization's main expenses (and most important functions) every year. I expect we will be able to continue awarding travel assistance grants in the near and far future.

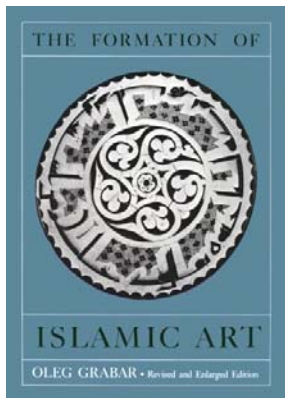
Some of the issues brought to the HIA table at CAA in Seattle were of course ways to increase our membership (through twice yearly mailing campaigns and regular postings on H-ISLAMART) and visibility (by sponsoring panels at CAA, MESA and other conferences). We are also considering how best to prepare our next Members Directory and distribute it to all HIA members. (This will most likely happen at the end of 2004; stay tuned for details.) We also discussed the possibility of multi-year and even lifetime memberships, eliminating the need for pesky renewal letters, and the other options we have available to us for processing credit card membership payments. (One early unofficial "suggestion": based on the number of people who

renew their membership by credit card and which cards they use to do this, our acceptance of AmEx may soon be history.) As always, the complex question of not-for-profit status for HIA was raised and investigations have begun.

I'd like to thank Eva Hoffman and Aimee Froom for service and attention these past few months above and beyond the call, as usual.

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## THE FORMATION OF ISLAMIC ART: LOOKING BACK ON THE 30 YEARS OF A SEMINAL BOOK



In 2003, Oleg Grabar's seminal book, *The Formation of Islamic Art*, turned 30. Its sheer impact on our field and its unique place within it, has inspired the HIA *Newsletter* to mark the occasion of this happy anniversary with anecdotal and personal tributes submitted by a number of HIA members. We take

this opportunity to celebrate the many happy returns of *Formation* and to extend our fond gratitude to its author for laying this fundamental cornerstone of the study of Islamic art, architecture, and archaeology.

### Mohammad al-Asad:

I first read Oleg Grabar's *The Formation of Islamic Art* in 1983, when I was still a student of architecture. I was preparing to continue my education in the history of Islamic architecture, and *Formation* naturally was (and still is) an essential component of any reading list on the subject. Since then, I have returned to this work again and again.

Its scope extends beyond dating works of art or architecture, describing them, and identifying their patrons, to exploring the *meanings* behind their conception. This exploration of meanings continues to provide guidance and inspiration as one examines the architectural and artistic heritage of the Islamic world.

Moreover, *Formation* presents methodological approaches that help us better understand developments that extend beyond the chronological and geographic boundaries it addresses. It has defined new directions in the study of Islamic art and architecture, directions that we continue to investigate three decades after its publication.

### Nasser Rabbat:

Oleg Grabar's *The Formation of Islamic Art* is one of the most thoughtful attempts to theorize Islamic art and architecture. Originally a series of highly speculative and provocative lectures, the book ostensibly focuses on the problems of the emergence of Islamic art and architecture in the first three centuries of the Hegira and their relationship to the art of Byzantium and Persia. It also investigates how an Islamic artistic tradition acquired and disseminated distinct forms and meanings primarily in conjunction with its cultural, social, and ideological contexts. This strongly historicizing framework gives the book its energy and underscores its palpable sense of purpose. It also endows it with remarkable coherence despite the otherwise selective character of its content. But the book's significance lies ultimately not in answering questions about the formation of Islamic art, which it actually avoids doing; it is rather in setting the tone for a whole generation of historians of Islamic art and architecture to begin to reassess the geographic, historical, religious, and cultural boundaries of their discipline. As such, *The Formation of Islamic Art* became the foundation upon which most historical interpretations in the field have depended until now.

### Scott Redford:

I still have the copy of *The Formation of Islamic Art* that I had bought as an undergraduate. It is marked up with notes I made as a beginning graduate student of Oleg Grabar's in the early 1980's--reactions so immediate and furious that it still surprises me to read them. Being new to the field of Art History, and with a scepticism of generalization

born of many summers of counting potsherds and drawing field plans stone by stone, I had a hard time with the level of synthesis and imaginative thinking in the book. Because I had yet to read much Sauvaget, Herzfeld, or Creswell, I could not imagine how one ascended to such empyrean realms. Later, while preparing for my general examinations, I found myself using ideas in the book as organizing devices for my essays. The process of acculturation had advanced!

As a beginning assistant professor at Georgetown in the early 1990's, I assigned readings from the book to my own students, who, predictably, loved its ideas and sweeping vision. I once made the mistake of photocopying a chapter from my personal copy of the book to distribute to my "Intro to Islamic Art I" students. One of them came up to me after class and said something to the effect of "guess you don't agree with all the ideas in the book, heh, heh!" The next time through, I made sure that the xerox came from one of the copies in Georgetown's library, with page after page containing heavily underscored passages. I taught an Islamic City course last fall and assigned the book again, and the class that discussed the book was one of the best of the semester. How many books on Islamic art, let alone any academic topic, have that staying power?

#### **Marianna Shreve Simpson:**

A few years ago I was asked to teach a graduate seminar in art history at the University of Maryland, College Park, filling in at the last minute for a colleague recuperating from surgery. The students had signed up for a seminar in Byzantine art, and I wanted to offer them something with cultural and chronological relevance. Having already committed myself to contributing a short essay on Grabar's *The Mediation of Ornament* for a commemorative volume on the Mellon Lectures at the National Gallery of Art, I devised a historiographic course involving a comparative examination of the 1973 and 1987 editions of *Formation* and the 1992 *Mediation*, with the goal of assessing the points of conceptual and methodological intersection between these important publications, and particularly the evolution in Grabar's ideas about early Islamic art and culture. This assessment included consideration of scholarly reviews of both books, and it was instructive to note that those of *Formation* were written by Islamicists (Baer, Rogers, Allan, Sourdell-Thomine, Grube, Lapidus, Hillenbrand, Crane) and published in specialized journals in the field, while those of *Mediation* were by art historians and critics of

various specialities and appeared in a much wider range of publications, including *Art in America* and the *Journal of Aesthetics and Art Criticism*.

Likewise, the Maryland graduate students, who turned out to be almost evenly divided between those interested in medieval and in modern art, had distinctive "takes" on Grabar's work and shared them in lively classroom discussions and thoughtful presentations. All, however, came to see (and here I am quoting from one of their papers) that "*Formation* and *Mediation* compose a continuum, with the former presenting the story leading up to and including the making of works of art, and the latter emphasizing the responses to a work of art after it leaves its original cultural context." This view, grounded in the seminar's collective interrogation, helped shape my own evaluation of *Mediation* as published in *The A.W. Mellon Lectures in the Fine Arts: Fifty Years* (Washington, 2002).

#### **Yasser Tabbaa:**

With the publication in 1973 of *Formation*, the study of Islamic art underwent a fundamental shift of emphasis from product to process and from analysis to synthesis. The word "formation" itself, suggestive of change and development, argued against the positivist and essentialist character of early and even some current studies of Islamic art. The book opened up and valorized new venues of research, hitherto restricted to western art, such as patronage, social history, and even semiotics. "Epigraphic program," "ideological warfare," and "symbolic appropriation of the land" became central concepts of our discipline while formal analysis and the search for spiritual dimensions acquired negative associations.

About 30 years ago Erika Dodd wrote that *Formation* was too complicated for her undergraduate students, and I would have to concur. Although I still assign readings from it, I suspect that students with shortened attention span just don't have the patience for its lengthy discourses. But I hope they still get some of its ideas, second-hand, through me. So, my dear Oleg, your ideas still resonate, although the royalty checks for *Formation* might be shrinking.

#### **POSTCARD FROM TEHRAN AND TABRIZ**

In mid-December 2003, Priscilla Soucek, Christy Gruber, and Shreve Simpson set off for Iran, a trip

facilitated in part by the good offices of Ambassador Tabashian at the Iranian mission to the UN who resolved last minute glitches with visas and airline tickets. All three of us had been invited to participate in a congress commemorating Kamal al-Din Behzad and organized by Iran's Farhangestan-e Honar (Academy of Arts). The three day program (two in Tehran and one in Tabriz) included a remarkable range of papers about Behzad's life, career, and oeuvre presented by Iranian artists, art teachers, and art critics and by foreign art historians. Fairly early on it became evident that a principal aim of the congress was to establish the aesthetic and spiritual basis of Behzad's art; another, as Priscilla Soucek astutely observed, was to validate contemporary artistic practices in Iran by linking them to past masters and particularly to Behzad. The art historical papers were thus rather anomalous.

Highlights of the congress included the opening ceremony with an address by President Mohammad Khatami, who spoke eloquently of the social importance of the arts today, and the premiere of an especially-commissioned "Behzad Symphony." In Tabriz the congress participants visited Behzad's tomb and attended the unveiling of a large portrait bust of Behzad by the Iranian sculptor Jafar Najibi.



"Behzad" by Jafar Najibi  
(photo: M.S. Simpson)

At the end of the congress we each received a small-scale version of this sculpture, along with a commemorative textile panel woven in gold with a Safavid-style hunting scene. The organizers also produced an impressive number of

publications about Behzad and the congress, including daily, illustrated bulletins with short reports in both Persian and English on the conference activities and participants. The first such bulletin even contained the entry on Behzad reprinted from the *Dictionary of Art* and complete with its original cross-references but lacking the author's name (Priscilla Soucek).

This was the first return visit to Iran for Soucek and Simpson since before the revolution, so there was a great deal to absorb, and in a very short period, about current academic and social life there. Gruber was able to extend her visa in order to pursue

dissertation research. In all of this we had the good fortune to have Ladan Akbarnia, also in Iran for dissertation research, as companion and "trouble shooter."

Christy Gruber  
University of Pennsylvania

Priscilla Soucek  
Institute of Fine Arts, New York University

Shreve Simpson  
Baltimore, Maryland

## POSTCARD FROM IRAN

When I left Philadelphia for Iran, I expected to encounter serious difficulties regarding access to sacred spaces compared to surprising limitless access I have been granted during my visits to Morocco. No official contacts, profoundly constrained finances, and the most obvious deficiency—my inability to speak Persian beyond the most banal of pleasantries—meant that I would be traveling as a complete outsider for the first time in years. I realize now that the pace at which I became exposed to Iranian culture afforded me the time I needed to develop appropriate linguistic and social responses that, without realizing it, prepared me for events that would shape my ideas about my personal research, my chosen field of study, and through circumstances no one could have foreseen, my very humanity.

My introduction to Iranian society via an NGO-sponsored program offering a course on "Unity in Diversity" among Muslim women, made for a perfect entrée. The course, conducted in Persian and English, afforded me the unique opportunity to participate in a training session with women from around the Muslim world. While taking part in the program I met with members of the Majlis, sat in on family court sessions, and interviewed up-and-coming artists, gallery owners, and the editors of *Zenan Rooz* and *Farzaneh*. During an informal gathering with the inspirational Muneer Gourgy—the only woman to assist in the writing of the new constitution for the Islamic Republic of Iran—we discussed the nuances between women who stridently declare their political affiliation with either the 'Muslim, Islamic, or Secular Feminists' in Iran

today. During this introductory phase, I used my time to work on my Persian, try to lose my Arabic accent, and understand the true nature of *ta'rif*.

With my scholarly interests in the architecture and material culture related to *ziyarat*, I was thrilled to have the opportunity to attend both the *Hazerat Imam Reza* in Mashhad as well as the ritual activities performed on Tuesday evenings in Massoumeh's Imamzadeh and the Jamkaran mosque, both located in Qom. Although cameras are no longer allowed in the Imam Reza shrine since the terrorist bombing several years ago, local mullahs offered me several DVDs with hours of useful footage. We discussed the state of purification that the artisans must enter into so they can perform their work on the glazed tiles with proper intent. Although I planned to quietly observe events on the eve of the Imam's birthday from the side-lines, some women saw that I had splints on my arms and before I could stop them I was raised above a crowd of what seemed to be hundreds of women, passed one to the next, so that I would be able to touch the grill and receive healing baraka from the sacred tomb. The kindness I was shown was not unique to Mashhad. In Massoumeh's Imamzadeh, and particularly in the Jamkaran Mosque in Qom, women allowed me to interview and photograph them, they introduced me to family and friends, and invited me to attend a private audience in the home of a professional singer/story teller who entertained us well into the night with Turkish, Arabic, and Persian songs and poems of joy and sorrow related to the lives of Shi'a religious figures.



Prayer reciter at Imamzadeh Abdullah, Tehran (photo: M. Rein)

I found the prominent position played by Iranian men in *ziyarat* practices terribly confusing. For years I have been focusing my research on the central argument that the *marabout* shrine may very well function

as gender-specific form of Islamic religious architecture. So much of what I witnessed in Iran contradicted my theories. I began to question how I could have been so wrong after all these years, until I realized that I was experiencing a society that

tends to focus on what I call a 'Cult of Martyrdom,' a consciousness of something altogether different than the Maliki maraboutic tradition found in Morocco.



Imamzadeh in Yazd (photo: M. Rein)

My moment of clarity arrived while in the Imamzadeh of Jafar in Yazd

with some local college girls. Sitting on the ground discussing the act of visitation I heard a man wailing at the top of his lungs from behind the gender-dividing screen. I asked if the man might not be mourning for the loss of his family in Bam? Both girls giggled, looked at me as if I was crazy, and told me, "no, he is crying for Hussein, it is always the men who make the most noise. Women ask for the Mehdi to come, they are concerned with the future, men obsess on the past." I found this to be such a telling phrase. Without realizing their sense of empowerment, women were constantly telling me things that would be considered 'feminist' if these devout people actually thought in such terms. A young teacher showed me around the Imamzadeh of Abdullah in Tehran. I asked why cloth strips marking the qibla rows were placed on the ground of the men's section but not present in the women's section. Without a moment's hesitation she smiled and answered, "Women always know how to find the qibla, it is the men that need to be told in which direction to pray!"



Imamzadeh Abdullah, Tehran (photo: M. Rein)

As we are all too aware, in the early morning hours of

December 26<sup>th</sup> an earthquake devastated the town of Bam, and for a brief moment all eyes, hearts, and wallets were focused on Iran. I tried everything I could to get myself down to the region in order to assist in any manner possible. My own physical limitations prevented me from offering my assistance at the site of the damage. Instead I worked with a

community of NGOs in Tehran helping to streamline assistance to those most in need. I attended meetings constantly, but in the end, I felt I could put my time to better use visiting the hospitals. I met with doctors, nurses, administrators, journalists, and a number of volunteers. However, the time I spent just sitting with the victims, holding the women who were so sad they didn't cry, singing to children so afraid they clung to me without a moment's hesitation, and relieving family members on watch so they could take a break and get some sleep was truly humbling in a way I cannot describe. Only weeks later Bam was hardly a mentioned on the streets or in the media. When I asked how such an event could possibly have fallen to the status of yesterday's news a friend explained that, "the people of Iran have been through so much in the past twenty years, if we couldn't get past tragedies we would have blown away long ago."

I realize how lucky I am to have had this opportunity to visit Iran. I hope to integrate much of what I have experienced, recorded, and dare I use the term 'witnessed' not only into the material I am considering at this moment, but I am confident that this experience will enrich my classrooms and my scholarship throughout my career.

Michelle Rein  
University of Pennsylvania

## A CONFERENCE REPORT

The Ismaili Centre in London hosted an international conference on "The Quran and Its Creative Expressions" from 18 to 21 October 2003. The broad scope of the topics covered made the event particularly enriching for both the scholar and the non-specialist. Opened by lectures by Gülru Necipoğlu and Oleg Grabar, it brought together a wide array of prominent Islamic art historians.

Some stimulating contributions were presented by emerging historians of Islamic art. For instance, new perspectives were shed on the rules underlying early Quranic calligraphy by two papers. Heather Ecker showed that the format of these early manuscripts was set to aid oral recitation and memorisation; and Alain George explored the proportional system that codified their page and script, linking them to philosophical principles. Orality and geometry were approached from another angle by Amir Zekrgoo, who related the variations in the Arabic script to

phonetics, travelling along the Silk road all the way to China. Little known traditions of Quranic writing and illumination were presented by scholars dealing with Africa and Asia: Ismaheel Akinade Jimoh introduced Yoruba scribal arts from Nigeria and Annabel Teh Gallop presented the old and refined tradition of South East Asian Qurans. In the same vein was Huism Tan's study of the Quranic verses that adorn traditional Malay wooden houses. The papers by Luke Treadwell and Alnoor Merchant on inscriptions in Islamic coins were also noted for bringing their subject alive to a larger public, highlighting the way these tiny historical documents can contribute towards reconstructing the broader historical picture.

The conference can be considered a success in drawing together a wealth of scholarship on the Quran as art and thus showing its enormous interest and potential.

Tehnyat Majeed and Alain George  
Oriental Institute, Oxford

## CONFERENCES AND SYMPOSIA OF INTEREST:

### UPCOMING EVENTS

#### MELCOM International

(The European Association of Middle East Librarians / Association Européenne des Bibliothécaires du Moyen-Orient)  
26th International Conference

Munich, Bayerische Staatsbibliothek  
May 24-26, 2004

MELCOM International's 26th Annual Conference will take place in Munich from Monday, May 24th to Wednesday, May 26th 2004. MELCOM International's host and local convener will be: Bayerische Staatsbibliothek München (BSB), Dr. Helga Rebhan, Oriental and East Asian Department, postal address:

Bayerische Staatsbibliothek,  
Ludwigstr. 16,  
D-80539 München, Germany.  
Tel: 0049/89/286382477, Fax: 0049/89/286382805

email: melcom@bsb-muenchen.de  
http://www.bsb-muenchen.de/melcom/index.htm

Papers will be presented in the following categories:

- Library situation in Iraq
- Acquisition policies and practices
- Manuscript studies and rare material collection
- Cataloguing policies and practices
- Libraries and new technologies.

## **Metals and Metalworking in Islamic Iran**

Chester Beatty Library, Dublin  
3-4 September 2004

The conference is being held in conjunction with the exhibition, *Persian Steel: A Mirror of Life in Iran*, to take place at the Chester Beatty from 2 June to 15 September 2004. For further information and registration details see <http://www.cbl.ie> or contact [metalsconf@cbl.ie](mailto:metalsconf@cbl.ie).

### List of Lectures and Speakers

#### Trade and Cultural and Technical Exchange

Out of India? Kashmir, Khurasan and the Origins of Islamic Inlaid Metalwork, Barry Flood, New York University

Mirrors: With Special Reference to the Sino-Iranian Relationship During the Twelfth and Fourteenth Centuries, Yuka Kadoi, University of Edinburgh

Indian and Persian Metalwork in the 16th Century, Hamid Atighetchi, London

The Persian Metalwork in the Tiberias Hoard, Elias Khamis

From Damascus to Denia: The Scientific Analysis of Fatimid Period Metalwork (11th-early 12th century AD), Matthew Ponting, Nottingham

#### Metal Technology: Steel and Copper Alloys

Iron and Steel in Early Islamic Iran and Before: The Contribution of Ya'qub ibn Ishaq al-Kindi to Revealing this Technology, Brian Gilmour, Research Laboratory for Archaeology, Oxford

Crucible Steel--Bright Steel, Paul Craddock, Dept of Conservation, Documentation and Science, The British Museum

Brass and Bronze in Islamic Iran, Susan La Niece, Dept of Scientific Research, The British Museum

The Ugly Duckling of Iranian Metalwork: Initial Remarks on Copper Alloy Metalwork from 19th-Century Iran, Ulrike Al-Khamis and Katherine Eremin, National Museums of Scotland

#### Regional Schools

The Penbox by Mahmud ibn Sunqur in the British Museum, Rachel Ward, London

The Bronze Doorknockers of the Shrine Complex of Hodja Ahmad Yasawi as an Iconographical and Ornamental Component, Bařak Burcu Tekin, Erciyes University, Kayseri

Veneto-Saracenic Metalware: Iranian or Mamluk Provenance?, Doris Behrens Abouseif, School of Oriental and African Studies, University of London

#### Manuscripts and Metalwork

Metalwork and Miniature Painting in Fourteenth-Century Iran, Teresa Fitzherbert, Ashmolean Museum, Oxford

The Use of Metals in Manuscripts, Elaine Wright, The Chester Beatty Library

#### Patrons and Craftsmen

Capital, Production and Patronage of Inlaid Metalwork: The Medieval Legal Framework, Ruba Kana'an, Oxford Centre for Islamic Studies

Signed Coin Dies of the 3rd and 4th Century A.H.: Where, When and Why?, Luke Treadwell, Ashmolean Museum, Oxford

Triumph of Imitation: Iranian Metal Engraving Between Tradition and Present Time. The Contemporary Iranian Master Rajab 'Ali Raie, Raisa I. Amirbekyan, Caucasian Centre for Iranian Studies, Yerevan

From Pattern to Production--The Case of Three Unfinished Trays, Sylvia Auld, University of Edinburgh

Concluding discussion

The Current State of Metalwork Studies, James Allan, The Ashmolean Museum, Oxford

**Arab Painting:  
Text and Image in Illustrated Arabic Manuscripts**

School of Oriental and African Studies  
University of London  
September 17-18, 2004

An international conference entitled "Arab Painting: Text and Image in Illustrated Arabic Manuscripts" will be held on the 17<sup>th</sup> and 18<sup>th</sup> of September 2004 at the School of Oriental and African Studies, University of London. It will focus on the pictorial and textual traditions of illustrated Arabic and early Persian manuscripts produced from the 11<sup>th</sup> to 14<sup>th</sup> centuries in Syria, Egypt, Iraq, North Jazira, South Eastern Anatolia and Western Iran. The conference, convened by Dr Anna Contadini, will gather an impressive list of international scholars on the painterly and textual traditions of Arab and early Persian manuscripts. Particular attention will be paid to the interrelationship of text and image, and the importance of cultural context.

The manuscripts that will be discussed are both scientific and literary. They draw from a wealth of themes and textual material transmitted from Greek, Persian and Indian sources, and from wisdom preserved in the oral culture of pre-Islamic Arabia, and the visual sources upon which their images draw are similarly broad. Speakers will discuss treatises on poisons and antidotes, pharmacology, herbals, anatomy, surgery, cartography, music, books on animals, cosmology, books of wonders, and a range of literary texts such as the *Maqamat*, *Kitab al-Aghani*, *Hadith Bayad wa Riyad*, and *Varqa va Gulshah*. They will also consider the role of captions, the significance of author portraits, and aspects of calligraphy, and will tackle the complex question of transmission of both text and images. They will address the problematic nature of the sources for medical and scientific literature, which include classical and late classical authors as well as a wide range of figures active in the Islamic world. Art historians will thus be joined by textual scholars, providing a much needed interdisciplinary angle to the conference. The complex relationship of Arab painting to early Persian painting will also be

addressed as well as the connections with Christian painterly traditions and sources.

The conference will provide a unique opportunity to bring together scholars of different disciplines in order to highlight the exciting achievements of current research, which has just started to marry together the study of text and image in Islamic art. This landmark event is long overdue in Islamic art history, as the study of Arab painting has been somewhat overshadowed by the volume of close scholarly attention devoted to later Persian art. It is hoped that the conference and subsequent publication will raise interest in a hitherto relatively underrepresented field, and will provide a model and a stimulus for future scholarship.

Confirmed speakers include: Dr. Persis Berlekamp (University of Texas); Prof. Charles Burnett (Warburg Institute, London); Dr Moya Carey (SOAS, London); Dr. Anna Contadini (SOAS, University of London); Prof. Oleg Grabar (Princeton University); Prof. Dimitri Gutas (Yale University); Prof. Robert Hillenbrand (Edinburgh University); Dr. Jeremy Johns (Oxford University); Dr. Jaclynne Kerner (Los Angeles County Museum of Art); Dr. Geoffrey King (SOAS, University of London); Prof. Remke Kruk (Leiden University); Prof. Bernard O'Kane (American University in Cairo); Dr. Oya Pancaroğlu (Oxford University); Prof. Cynthia Robinson (Cornell University); Prof. Michael Rogers (University of London); Dr. Emilie Savage-Smith (Oxford University); Dr. Nikolai Serikoff (Wellcome Library, London).

For more information, please contact Dr Anna Contadini (ac24@soas.ac.uk), or watch the website of the Department of Art & Archaeology at SOAS <http://www.soas.ac.uk/art/arabpainting.html> for regular updates.

**Indian Textile Traditions:  
Exchange & Transformation**  
27th Annual Rug Convention

The Textile Museum, Washington, D.C.  
October 15-17, 2004

Held in connection with The Textile Museum's exhibitions "Floral Perspectives in Carpet Design" and "A Garden of Shawls: The Buta and Its Seeds," this two-day conference will explore the enduring influence of Mughal art as expressed in textiles and

carpets. Participants will enjoy a rich program of presentations by scholars and researchers, receptions, exhibition tours, and a "Show-and-Tell" of related textiles.

Speakers include: Dr. Joseph M. Dye III, E. Rhodes and Leona B. Carpenter Curator of South Asian and Islamic Art, Virginia Museum of Fine Arts; Steven Cohen, independent textile historian, London; Jeff Spurr, Cataloguer for Islamic Art, Aga Khan Program for Islamic Architecture, Fine Arts Library, Harvard University; Dr. Eunice Dauterman Maguire, Curator, Johns Hopkins University Archaeological Collection; Arlene Cooper, independent scholar, New York; Carol Bier, Research Associate for Islamic Textiles, The Textile Museum.

The cost is \$215 for Textile Museum members; \$260 for non-members (includes a one-year membership to The Textile Museum).

Optional Saturday lunch: \$20. Advance registration required. Registration forms and additional information can be obtained by calling (202) 667-0441, ext. 12.

#### **Middle East Studies Association**

2004 Annual Meeting, San Francisco  
November 20-23, 2004

The Historians of Islamic Art will be sponsoring the following panels at MESA 2004. See the MESA website for further information:

<http://fp.arizona.edu/mesassoc/MESA04/ mesa04.htm>

#### Restoration, Ideology and Islamic Architecture (P071)

Organized by Richard Turnbull  
Chair: Jere L. Bacharach, University of Washington

Bernard O'Kane, American University in Cairo  
Architectural Conservation in Iran, Afghanistan and Central Asia: Competing Ideologies

Richard Turnbull, Fashion Institute of Technology  
Case Studies in Ottoman and Post-Ottoman Restoration: Dynastic Monuments in Bursa

Heghnar Watenpaugh, Massachusetts Institute of Technology

The Return of the Past: Heritage and Urban Preservation in Syria

Santhi Kavuri-Bauer, San Francisco State University  
Fatephur Sikri—Modernity's Heterotopia: An Effective History of the Resurrection, Restoration and Representation of a Mughal Monument

Nadania Idriss, SOAS  
Royal Architectural Patronage in Egypt at the Turn of the Century: Khedive Abbas Hilmi II (1892-1914)

#### Text and Image: Antique Tradition and Islamic Innovation in the Greco-Arabic Herbal (P078)

Organized by Jaclynne J. Kerner  
Chair: Linda Komaroff, Los Angeles County Museum of Art  
Discussant: Priscilla P. Soucek, Institute of Fine Arts, New York University

Maria Mavroudi, University of California, Berkeley  
The Textual Tradition of the Vienna Dioscorides

George Saliba, Columbia University  
Dioscuridus Arabicus: The Arabic Translations of Dioscorides

Linda Komaroff, Los Angeles County Museum of Art  
Text and Context of the Illustrations from a "Dioscorides" Manuscript of 1224

Jaclynne J. Kerner, Los Angeles County Museum of Art  
The Image of the Hakim in 'Scientific' Manuscript Illustration

#### **College Art Association**

2005 Annual Conference, Atlanta  
February 16-19, 2005

The Historians of Islamic Art will be sponsoring sessions on "Islamic Art and the Rest of the World" (Co-Chairs: Oleg Grabar and Eva Hoffman). See the CAA website for further information:

<http://www.collegeart.org/caa/conference/2005/AnnualConference.html>

## RECENTLY HELD SYMPOSIA

### Harem in History & Imagination

A symposium sponsored by the Aga Khan Program for Islamic Architecture at MIT

May 7-8, 2004

This two-day symposium offers an opportunity to debate the harem as an institution, an actual space, and a literary and artistic trope, and through these themes to critically review the spaces of women in Islamic cultures, both real and imagined and both in the past and present. Papers will deal with specific examples of historical (or contemporary?) harems, with legal and politicized debates about harems, and with representations of the Harem in art, literature, and present-day media in the east and west, with all associated theoretical and political implications.

Friday: Introduction

Welcome: Dean Adèle Naudé Santos (School of Architecture and Urban Planning, MIT)

Introductory Remarks: Nasser Rabbat (Aga Khan Professor of Islamic Architecture, MIT)

First Session: Representing the Harem

Jananne Al-Ani (Artist, London): "Scenes and Types"

Nancy Micklewright (Getty Grant Program, Los Angeles): "Whose Harem? Harem Photographs from the Late Ottoman World"

Marilyn Booth (Department of Comparative & World Literature University of Illinois, Urbana-Champaign): "The Harem and the Houseboat: Writing against Respectability in 1920s Egypt"

Discussant: Caroline Jones (Department of Architecture, MIT)

Saturday: Second Session: Power Plays

Jateen Lad (Architect, London): "Displaying the Multiplicity: The Spectacle of the Hawa Mahal, Jaipur"

Leslie Peirce (Departments of History and Near Eastern Studies University of California, Berkeley): "Transformative Thresholds and Gendered Harems in the Ottoman Sultanate"

Heghnar Watenpaugh (Department of Architecture, MIT): "The Harem as Biography: Domestic Architecture, Gender and Nostalgia in Modern Syria"

Discussant: Susan Slyomovics (Anthropology Program, MIT)

Third Session: Houses and Harems

Zeynep Çelik (School of Architecture, New Jersey Institute of Technology): "Colonial Visions, Civilizing Missions, and the Algerian House"

Kishwar Rizvi (Department of Art History Barnard College, Columbia University): "Capture and Catharsis: A Woman's Space in Contemporary Pakistan"

Discussant: Christine Walley (Anthropology Program, MIT)

Fourth Session: Strategies of Identity

Shaun E. Marmon (Department of Religion, Princeton University): "Sons and Mothers: Lineage, Polemic and Filial Bonds among Fifteenth Century 'Ulama'"

Randi Deguilhem (Institut de Recherche et d'Etudes sur le Monde Arabe et Musulman Aix-en-Provence): "Education in the Harem: A Means of Individuation of the Person?"

Discussant: Everett Rowson (Department of Middle Eastern Studies, New York University)

Fifth Session: Harem and the Construction of Gender

Irvin C. Schick (Researcher, MIT): "Harem as Gendered Space and the Spatial Reproduction of Gender"

Reina Lewis (School of Cultural & Innovation Studies, University of East London): "The Pull of the Harem: the Socialising Effects of Segregated Spatiality"

Discussant: Erika Naginski (Department of Architecture, MIT)

General Discussion and Closing Remarks,  
Moderator: Nasser Rabbat (Department of  
Architecture, MIT)

### **Change and Continuity in the Culture of Eighteenth-Century Istanbul**

Columbia University Institute for Scholars  
Reid Hall, Paris  
May 7, 2004

The objective of this symposium is to reconsider the dynamic relationship between cultural forms and social transformation in the eighteenth century Istanbul. We no longer regard 'Westernization' as an essential element and necessary concomitant of change in Ottoman culture and society. Modern life as defined through its public spheres is not unique to the West; nor is the trajectory of influence from West to East (even if these categories do exist) that evident. Although change could be said to be one of the defining features of the eighteenth century Ottoman life in Istanbul, it emerged not only in parallel to the European locations but from similar needs for transgression and social control as well as self-definitions. In attending to these issues the workshop seeks to bring together the research of scholars who are currently working (or have worked) on different aspects of the phenomenon of change, transformation, ambiguity and tradition in eighteenth-century Ottoman culture. Most of the participants will be historians of architecture, although also included are scholars who work on social and cultural history of Europe and the Ottoman Empire. Their papers will provide an important critical dimension to the seminar, complementing the interdisciplinarity of several participants. The theoretical ambition of the workshop is to compare methodological approaches to the thematics of change and transformation, from traditional investigations of forms to more theoretical inquiries into the field of culture and politics.

Filiz Yenişehirlioğlu (President, Başkent University, Ankara): "The aesthetic vocabulary of the ayans"

Maurice Cerasi (University of Genova, Genova): "The 18th century mentality in urban structure and architecture"

Nicola Vatin (CNRS and EHESS, Paris): "Les évolutions de la stèle funéraire ottomane"

Tülay Artan (Sabancı University, Istanbul): "Triple Wedding Processions of 1720, 1724 and 1728: Urban Festivals or Court Rituals"

Nebahat Avcioğlu (Columbia University Institute, Reid Hall, Paris): "The rise of the public space and the transformation of palatial architecture in 18th-century Istanbul"

Shirine Hamadeh (Rice University): "Public gardens and recreation in 18th-century Istanbul"

Ali Uzay Peker (Middle Eastern Technical University, Ankara): "Exoticism in 18<sup>th</sup>-century Istanbul"

Danielle Haase-Dubosc (Director, Columbia University Institute, Reid Hall, Paris): "Lady Mary Wortley Montagu and different locations of the universal"

Frederick Hitzel (CNRS, Paris): "The correspondence of Hatice Sultan with a European Architect"

### **Islam and the West: Artistic Contact and Influence during the European Middle Ages and Renaissance**

Courtauld Institute of Art, London  
May 6, 2004

Speakers: Dr Stefano Carboni (Metropolitan Museum of Art), Dr Anna Contadini (SOAS), Professor Robert Hillenbrand (Edinburgh), Professor Deborah Howard (Cambridge), Dr Jeremy Johns (Oxford), and chaired by Professor Robert Irwin (TLS) and Professor Doris Behrens-Abouseif (SOAS).

Further information: This conference has been timed to correspond with, Heaven on Earth: Art from Islamic Lands, an exhibition of Islamic art at the Hermitage Rooms, Somerset House from the collections of the State Hermitage Museum and David Khalili.

### **Infinite Potential: Islamic Calligraphy in the 20th and 21st Centuries**

The Norma Jean Calderwood Symposium  
Harvard University Art Museums

April 17-18, 2004

This symposium is presented by the Harvard University Art Museums in conjunction with "The Continuous Stroke of a Breath: Calligraphy from the Islamic World" now on view at the Sackler Museum through July 18, 2004 and "Feather of the Simurgh: Islamic Calligraphy in China" now on view at the Sackler Museum through April 22, 2004.

Saturday, April 17

Mary McWilliams (Norma Jean Calderwood Curator of Islamic and Later Indian Art): Introduction

Maryam Ekhtiar (Research Associate, The Metropolitan Museum of Art): "The Post-Modern Turn in Islamic Calligraphy"

Irvin C. Schick (Research Associate, Massachusetts Institute of Technology): "Faith Buoyed by Love: Introducing the Animated Film Ament?si Nasil Y?"

Wasma'a Chorbachi (Artist and Art Historian, Harvard University): "The Flowering of Arabic Calligraphy in China"

Calligraphy Demonstrations

April 17: Mohamed Zakariya, calligrapher

April 18: Haji Noor Deen, calligrapher

### **Rethinking Architectural Historiography**

International Conference

Middle East Technical University (METU)  
Graduate Program in Architectural History

March 18-19, 2004

METU Cultural and Convention Center, Ankara

March 18, Thursday

Inaugural Address

Haluk Pamir (METU Faculty of Architecture- Dean)  
Suna Güven (METU Graduate Program in Architectural History- Head)

Session 1 - Chair: Inci Aslanoğlu

Tülay Artan (Sabanci University): "Ottoman Architectural History vs. History of Ottoman Architecture: What Difference?"

Gülsüm Baydar (Bilkent University): "Historiographical Burdens of the Non-West: The Ottoman-Turkish Case"

Sibel Bozdoğan (Harvard University): "Reframing the Ottoman Heritage: Historiography and Ideology in Early Republican Turkey"

Elvan Altan Ergut (METU): "Presenting Ankara: Canonical Visions of Early Republican Architecture in Turkey"

Discussion

Session 2 - Chair: Haluk Pamir

Christian F. Otto (Cornell University): "Program and Programs"

Dana Arnold (Southampton University): "Biography and Architectural History"

Sevil Enginsoy Ekinci (METU): "On the Question of Document in Architectural Historiography: Reading Filarete's Treatise on Architecture for/in Piero de' Medici's Study"

Discussion

Session 3 - Chair: Jale Erzen

Nancy Stieber (University of Massachusetts): "Architectural History? Or Cultural History of the Built Environment?"

Edward Dimendberg (University of Michigan): "The Kinetic Icon: Reyner Banham and the Invention of Mobile Los Angeles"

Belgin Turan Özkaya (METU): "Visuality and Architectural History"

Discussion

March 19, Friday

Session 4 - Chair: Selahattin Önür  
Diane Favro (UCLA): "The Digital Disciplinary Divide: Reactions to Historical Virtual Reality Models"

Fikret Yegül (University of California at Santa Barbara): "Hercules at the Roundabout: Multidisciplinary Choice in History of Architecture"

Jane Rendell (University College London):  
"Architectural History as Praxis: Site-Specific Writing"

Discussion

Closing Panel  
Ilhan Tekeli (METU): "Turkish Architectural Historiography as a Defense Strategy of Local Market"

Suna Güven (METU): "Concurrent Visions: The Anchor and the Sail"

Discussion

**Landscapes of Development:  
Modernization and the Physical Environment in  
the Eastern Mediterranean**

Symposium at the Graduate School of Design,  
Harvard University  
Saturday March 13, 2004

This one-day symposium will examine development practices in the Eastern Mediterranean, focusing on the design of the physical environment from the 1940s to the present. It will situate urban design projects, regional development schemes, dams and other infrastructures within the larger sociopolitical context that influenced their design and/or implementation, and reflect on their social, cultural, as well as environmental impact. The symposium aims to offer an interdisciplinary perspective on development, as it relates to the history and practice of architecture, landscape architecture, urban/regional development, and environmentalism.

The symposium is sponsored by the Aga Khan Program of Activities in Landscape and Urbanism at the Graduate School of Design, Harvard University.

For information visit:  
<http://www.gsd.harvard.edu/landscapesofdevelopment>

Or email Pani Pyla, GSD Visiting Fellow &  
Symposium Organizer: [ppyla@gsd.harvard.edu](mailto:ppyla@gsd.harvard.edu)

Saturday March 13, 2004

Introductory Remarks: Hashim Sarkis (Harvard University)

Keynote Address: Wolfgang Sachs (Wuppertal Institute for Climate, Environment, and Energy):  
"Development : Archeology of an Idea and its Sediments"

Urban-Rural Interfaces  
Moderator: Arindam Dutta (MIT)

Geoffrey Schad (Shippensburg University):  
"Economic Nationalism and Development Schemes in Syria, c. 1943-1954"

Georges Prevelakis (Sorbonne/Fletcher School):  
"Modernization, Center/Periphery Relations and the Athens Urban Crisis"

Alona Nitzan-Shiftan (Technion): "The Battle was Lost But Not the War over the Beauty of Jerusalem"  
Dams and Agro-Landscapes  
Moderator: Hashim Sarkis (Harvard)

Aslıhan Demirtaş (Pei Partnership Architects):  
"Rowing Boats in the Reservoir: Water Infrastructure, Nature and Imagination"

Kelda Jamison (University of Chicago): "Landscapes at Stake: Dams, Development, and Social Transformation in the Turkish southeast"

Tony Allan (King's College): "Managing Water in the Eastern Mediterranean: Insider and Outsider Perspectives on Sustainability and Risk"

Development Characters and Strategies  
Moderator: Ijlal Muzaffar (MIT)

Rachel Kallus (Technion): "State-Constructed Everyday: Making Space for a National Community"

Panayiota Pyla (University of Illinois at Urbana-Champaign/Harvard): "Architects as Development Experts: EkisticsPlans for the Mediterranean Metropolis"

Ioanna Theocharopoulou (Columbia University):  
"Improvising Urbanism in Postwar Athens (1952-1974)"

Closing Remarks, Panayiota Pyla

## LECTURE SERIES

### AKPIA @ MIT Spring 2004 Events

From 5:30 to 7:30 pm in Room 3-133

February 9: Dr. Setrag Manoukian "Public History and the Production of the "Culture of Shiraz"

February 23: MIT Graduate Student Recipients of the 2003 Aga Khan Travel Grant Awards "AKPIA Travel Grant Presentations"

April 5: Dr. Hussein Keshani "Strangers, Lovers and Kin: Gender Roles and their Interplay with the Architectural Delights of Awadh, India"

April 12: Dr. Cristina Pallini "Italian Architects in Modern Egypt"

May 10: Dr. Vlad Atanasiu "Handwriting of the Dead: Advances in script identification and synthesis"

### U.F.R D'ART ET D'ARCHÉOLOGIE Séminaires de Maîtrise-DEA et Thèse Histoire de l'Art et Archéologie Islamiques

3, rue Michelet 75006 Paris  
Salle Doucet (1<sup>er</sup> étage)  
Fridays 10:00 to 12:00,

February 13: E. Fentress (Archéologue, Rome) : "Les débuts de l'urbanisme islamique au Maghreb (l'exemple de Volubilis)"

February 20: C. Tavernari (DEA Paris IV): "Qawsûn-Yashbak. Histoire d'un palais mamlok à travers l'analyse archéologique."

March 5: Marie-Odile Rousset (Archéologue, Maison de l'Orient, Lyon): "Le premier urbanisme islamique : l'exemple de Fustât et de Hâdir Qinnasrîn."

March 12: Lorenz Korn (Professeur, Université de Bamberg): "L'architecture ayyoubide en Syrie : questions ouvertes."

March 26: Avinoam Shalem (Professeur, Université de Munich) : "Textiles et Politique: les bannières des premiers siècles de l'Islam."

April 2: Houari Touati (EHESP, Paris): "L'armoire à sagesse (Flammarion, Paris, 2003) : présentation du livre."

April 9: Présentation des travaux des étudiants

April 30: Présentation des travaux des étudiants

May 7: Stefan Weber (Orient Institut , Beyrouth): "Genèse et évolution des sûqs de Damas."

May 14: Jean-Claude David (CNRS, Lyon) : "L'habitat domestique à Alep : les mutations de l'architecture domestique (maisons et palais) entre les périodes mamlok et ottomane (15<sup>ème</sup>-17<sup>ème</sup> siècles) : formes pavillonnaires et organisation sur cour-jardin."

May 28: Réunion finale

## EXHIBITIONS

### The Arts of Fire: Islamic Influences on the Italian Renaissance

The Getty Center, Los Angeles  
May 4–September 5, 2004

The luxury glass and ceramics that emerged from Italy in the fifteenth and sixteenth centuries established taste and were prized by European courts and other collectors for 300 years. These objects signified high points of Renaissance art production, yet their origins date back centuries earlier to the Islamic East. "The Arts of Fire: Islamic Influences on the Italian Renaissance" at the Getty Center looks at the spread of skills and technologies into Europe that made possible the groundbreaking art forms of Renaissance *crystallo* and *maiolica*.

#### Publication:

*The Arts of Fire: Islamic Influences on Glass and Ceramics of the Italian Renaissance*

Edited by Catherine Hess, with contributions by George Saliba and Linda Komaroff

J. Paul Getty Museum

184 pages, 8 x 10 inches

70 color illustrations, 1 map

ISBN 0-89236-757-1, \$65.00

ISBN 0-89236-758-X, paper, \$39.95

This 184-page catalogue demonstrates how many of the techniques of glass and ceramic production and ornamentation were first developed in the Islamic East between the eighth and twelfth centuries and underscores how central the Islamic influence was on this luxury art of the Italian Renaissance.

**Caliphs and Kings:  
The Art and Influence of Islamic Spain**

Arthur M. Sackler Gallery, Washington, D.C.  
May 8–October 17, 2004

This exhibition will bring to Washington for the first time approximately ninety objects from the collection of the Hispanic Society of America in New York. Emphasizing themes of longevity, continuity and transmission in the Islamic decorative arts and sciences of medieval Spain, the exhibition presents works dating from the time of the Arab conquest of the Iberian Peninsula in the eighth century to the final phase of Muslim life in Spain in the sixteenth century. Objects from tenth-century Córdoba illustrate the creation of a unique court aesthetic under the Umayyad caliphate that was widely copied by both Muslim and Christian rulers in the following centuries. Later works show the eclectic aesthetic, intellectual and political culture that resulted from the Christian conquests in the eleventh-fifteenth centuries of the cities of al-Andalus (Muslim Spain). During the fourteenth and fifteenth centuries, Muslim craftsmen working both in the Muslim Kingdom of Granada and for Christian patrons—the Crown, the nobility and the Church, and occasionally Jewish patrons—in cities such as Seville, Toledo, Córdoba and Valencia produced some of the most beautiful and evocative ceramics and textiles of the time, items that were exported throughout Europe and served as models for silk and ceramic industries in regions such as the Italian peninsula. Works of particular note include a tenth-century ivory pyxis from Madinat al-Zahra' (Córdoba), an early fifteenth-century armorial carpet from Letur (Murcia) made for María de Castilla, queen of Aragón, and two exquisite, illuminated, fifteenth-century Hebrew Bibles.

For more information visit the Freer Gallery of Art and Arthur M. Sackler Gallery website:  
<http://www.asia.si.edu>

**Medieval Views of the Cosmos:  
Mapping Earth and Sky at the Time of the Book  
of Curiosities**

Bodleian Library, Oxford  
June 7–October 30, 2004

This major exhibition on the cartographic traditions of medieval Europe and the Islamic Worlds centres upon a unique 11<sup>th</sup>-century Arabic treatise, the anonymous Book of Curiosities of the Sciences and Marvels for the Eyes acquired by the Bodleian Library in 2002, its 400<sup>th</sup> anniversary year. Most of the illustrated pages of the Book of Curiosities will be displayed in public for the first time, alongside many Western and Islamic manuscripts and artefacts from Oxford collections.

For details of gallery talks and study sessions please see <http://www.bodley.ox.ac.uk/bookofcuriosities>

## CALLS FOR PAPERS

**The Mediterranean Medina**  
International Seminar

June 17-19, 2004  
Pescara, Facoltà di Architettura  
Francavilla, Museo Michetti

The seminar aims at the study of the particular physical characters and the main transformations of the Mediterranean City. Such an urban structure is the result of different overlapping historical traces. The Mediterranean City has built up its identity through the reuse and modification of the previous urban remains.

The Medina of the Eastern and Southern Mediterranean regions is also the result of the coexistence and work of different ethnic and religious groups with their heritage of civic and religious institutions, typologies, building materials and techniques.

The peculiar physical characters of the Mediterranean Medina are revealed in the compact urban fabric, in the genuine use of building materials and architectural pieces, "spolia", of the Roman city found on the site, as well as in the invention of clever techniques of climatic and environmental control.

The loss of the complex identity of the Mediterranean City is mainly caused by the lack of maintenance in the historical urban sectors, the emigration of ethnic groups due to dramatic events and the introduction of new building systems and new environmental control techniques.

The study of the structure of the Medina should lead to a better understanding and control of its transformations, aiming at the preservation of a precious heritage that is, to this date, still a vital part of the contemporary city.

The program of the conference includes the following thematic sections: the marginal areas echoing the urban Mediterranean identity; the role of the archaeological remains in the formation of the Mediterranean Medina; urban analysis case studies focussing on the historical traces, the ethnic groups, the building technologies and the rehabilitation strategies; the Mediterranean courtyard house.

#### Submission Requirements:

You are invited to submit a short, one-page abstract not to exceed 300 words. All abstracts must be written and presented in English. Do not place your name on the abstracts but rather attach a one-page curriculum vitae with your address and name. Specify which of the thematic sections you would like your paper to be included in. Authors must submit their abstract and c.v. at the same time by e-mail (within the body of the e-mail and not as an attachment) to this address:

mediterraneanmedina@yahoo.it

The deadline for submitting abstracts and c.v. is 30<sup>th</sup> of March 2004

#### Paper Submission Process:

Abstracts will be selected via a blind peer-review process. Authors will be notified of abstracts acceptance for publication and conference presentation by 15<sup>th</sup> of April 2004. Full-length papers of 4,000 words or less (each graphic and table counts for 250 words) will be due 15<sup>th</sup> of May 2004. Authors must pre-register for the conference at this time for their papers to be included in the proceedings and in the conference schedule.

The registration fee is 150 Euro. Please note registration fees do not cover hotel accommodations and travel.

#### Questions:

Contact Ludovico Micara at l.micara@tin.it

## PH.D. AND M.A. THESES: RECENTLY COMPLETED AND IN PROGRESS

**Glaire D. Anderson**, "Cultivating Refinement & the Munya (Suburban Estate) of Umayyad Cordoba" MIT (Advisor: Nasser Rabbat), Ph.D. thesis, expected completion June 2005.

**Zayde Antrim**, "A Sense of Place: Local Loyalty and Urban Identities in Early Mamluk Syria." Department of History, Harvard University (Co-advisor: Nasser Rabbat), Ph.D. thesis in progress.

**Vlad Atanasiu**, "Le Phénomène calligraphique à l'époque mamluke (Égypte, Syrie, XIIIe-XVIe siècle)." École Pratique des Hautes Études, IVE Section, Sciences Historiques et Philologiques, Paris (External reader: Nasser Rabbat), Ph.D. thesis completed 2003.

**Alice Bailey**, "The Development of the Use of Enamels in Pre-Modern Islamic Art." SOAS (Supervisor: Anna Contadini), MPhil/PhD expected to finish end of 2005.

**Kaveh Bakhtiar**, "British Contemporary Mosque Architecture." SOAS (Supervisor: Anna Contadini), MPhil/PhD expected to finish end of 2007.

**Nadia Choukri**, "Late Moroccan Ceramics: a study of an Unpublished Private Collection." SOAS (Supervisor: Anna Contadini), MPhil/PhD expected to finish end of 2006.

**Mark D. DeLancey**, "Representing Rulership: Palace Architecture, Spatial Orientation, Ritual Movement, and Secrecy in Northern Cameroon." Harvard University (Advisors: Suzanne P. Blier, Gülru Necipoğlu, David Roxburgh), Ph.D. thesis expected completion June 2004)

**Adriana De Miranda**, "Water Architecture in the Lands of Syria: the water-wheels." SOAS (Supervisor: Anna Contadini), MPhil/PhD expected to finish end of 2006.

**Melanie Gibson**, "'The Enigmatic Figure' Islamic Glazed Ceramic Sculpture 12th-13th Centuries." SOAS (Supervisor: Doris Behrens Abouseif), PhD thesis expected completion 2005.

**Talinn Grigor**, "Cultivated Modernity: the 'Society for National Heritage' and Public Architecture in 20th century Iran." MIT (Advisor: Arindam Dutta), PhD thesis expected completion September 2004.

**Gehan Ibrahim**, "The Representation of Architecture in Islamic Art." SOAS (Supervisor: Anna Contadini), PhD thesis expected to finish end of 2004.

**Jaclynne Kerner**, "Art in the name of science: illustrated manuscripts of the Kitab al-diryāq." Institute of Fine Arts (Advisor: Priscilla Soucek), Ph.D. thesis completed December 2003.

**Hamid Keshmirshakan**, "Contemporary Iranian Painting: Neo-traditionalism during the 1960s to 1990s." SOAS (Supervisor: Anna Contadini), PhD thesis submitted, expecting viva voce examination.

**Michele Lamprakos**, "Conservation and Building Practice: the Case of San'a, Yemen." MIT (Advisor: Nasser Rabbat), Ph.D. thesis in progress.

**Palma Librato**, "Mediterranean Landscape. Djebel Sim'an and the Massif Calcaire of Northern Syria." (advisor: Attilio Petruccioli)

**Anna McSweeney**, "Crossing Boundaries: the Relationship between Christian and Islamic Art in Moorish Spain." SOAS (Supervisor: Anna Contadini), MPhil/PhD expected to finish 2007.

**Alison Ohta**, "Mamluk Bindings." SOAS (Supervisor: Anna Contadini), PhD thesis expected to finish end of 2004.

**Emily P Shovelton**, "Sultanate Manuscripts and Their Relationship to Persian Painting." SOAS (Supervisor: Anna Contadini), PhD expected to finish end of 2004.

**Denise Marie Teece**, "Vessels of Verse: Persian 'Safineh' Manuscripts and Their Significance." Institute of Fine Arts, New York University (Advisor: Priscilla P. Soucek), PhD thesis expected completion Fall 2007.

**Alicia Walker**, "Exotic Elements in Middle Byzantine Secular Art and Aesthetics, 843 to 1204 C.E." Harvard University (Advisors: Ioli Kalavrezou, David Roxburgh, Irene Winter, and Rabun Taylor), Ph.D. thesis expected completion June, 2004.

**Stephen Wolf**, "Urban Planning in Early Ottoman Aleppo," Graduate School of Design, Harvard University (Co-advisor: Nasser Rabbat), PhD thesis in progress.

## MEMBERS' NEWS AND PUBLICATIONS

**Glaire D. Anderson** is a Visiting Lecturer in the Department of Art History at Dartmouth College. She is currently teaching a course on Islamic palaces, gardens, and court culture and is continuing writing her dissertation (see Theses section). Glaire is editing a collection of essays on the last decade's research in the art and archaeology of al-Andalus with Mariam Rosser-Owen. The collection will include papers based on the panels they organized for the MESA 2002 annual meeting, along with translated articles by prominent Spanish archaeologists.

In April, **Sylvia Auld** (currently an honorary research fellow in the Edinburgh Institute for the Advanced Study of Islam and the Middle East within the University of Edinburgh) will publish her revised and expanded doctoral thesis on the so-called 'Veneto-Saracenic' group of metalwork objects. The heart of the book is a catalogue of these 15<sup>th</sup>-century silver-inlaid brass domestic objects, many of which include European coats of arms. There are three distinct styles within the overall group, and a careful examination of their characteristics is set against the period which was one of tension in face of Ottoman expansion. Links between Italy and Mamluk Egypt/Syria on the one hand, and the Aqqoyunlu under Uzun Hasan on the other, may offer an explanation for the European links. The most famous craftsmen associated with the objects are Mahmud al-Kurdi and Zain al-Din (and associates), and the works by these men are minutely analysed. The book will be called *Renaissance Venice, Islam and Mahmud the Kurd: a metalworking enigma*, published by Altajir World of Islam Trust, London at £45, ISBN 1 90143511 3. It may be ordered from Fox Communications and Publications, London E18 2PW, whose e-mail is melisende@btinternet.com.

**Nebahat Avcioglu** has recently published "A Palace of One's Own: Stanislas I's Turkish Kiosks and the idea of Self-Representation," *Art Bulletin* 85/4 (December 2003): 662-684. She is in the process of organizing a one-day workshop entitled "Change and Continuity in the Culture of Eighteenth-Century Istanbul", which will take place on May 7, 2004 at the Columbia University Institute for Scholars Reid Hall, in Paris.

**Mark D. DeLancey** was appointed Assistant Professor of Art History in September 2003 at James Madison University in Harrisonburg, Virginia.

**Walter B. Denny**, University of Massachusetts/Amherst, gave a Distinguished Faculty lecture at UM/A in October of 2003 entitled "A Mirror for Islam: Islamic Art, European Artists, and American Art Historians." He completed a collection survey of the carpets in the Brooklyn Museum of Art in January, and, and worked in Qatar on entries for a forthcoming exhibition of works from the Qatar National Museum, Doha. His new book on Iznik and Ottoman Turkish art is scheduled for publication in late summer in London and Paris, and he is curating an exhibition of Turkish art for the Birmingham Museum of Art to be mounted in the fall of 2004. Walter will be on leave the entire 2004-05 academic year, working on current projects in Turkey, Europe, the Middle East, and Amherst. The Mellon Foundation will shortly begin a project to digitize a very large number of his photographs of Islamic art and architecture.

**Heather Ecker** has recently curated and authored the catalogue of the forthcoming exhibition at the Arthur M. Sackler Gallery *Caliphs and Kings: The Art and Influence of Islamic Spain*. As of June 1st, she will take up an appointment of Assistant Curator at the Museum of Islamic Art, Doha.

**Barry Flood** is continuing work on his second book, the working title of which is *The Materials of Translation: Subjects and Objects in the First Indo-Persian Sultanate*. He has been awarded a senior fellowship by the American Institute of Indian Studies to enable him to complete the fieldwork for the book in India in the fall of 2004. He taught a series of courses on Islamic art at New York University in the fall and spring of 2003-04 and a new course on Orientalism and the visual arts entitled "Images of the Orient in the Modern Imagination." In November 2003 he presented an invited paper, "Against Nature: Spolia as Apotropaia in Byzantium and the Dar al-Islam," at a conference on Byzantine Spolia in Islamic Monuments at the Skulpturensammlung und Museum für Byzantinische Kunst in Berlin. In January 2004 he gave an Orion Visitor lecture on the subject of "The Raja's Finger and the Sultan's Belt: The Gift, the Body and the 'Third Space' in Medieval South Asia," at "Space and Spatiality," 1st Annual History in Art Symposium, University of Victoria, British Columbia. In March

2004 he was invited to give a lecture entitled "Smashing Idols and Cracking Myths: Islam, Images and Iconoclasm," at Reed College in Portland, Oregon. The lecture forms part of his new book project, which offers a history of iconoclastic theory and practice in the Islamic world. In the same month he presented a paper on the theme of "Ambiguous Modernity: The Reception of Taliban Photography," to the Fine Arts Society, New York University.

**Aimee Froom**, HIA Board Member and Secretary/Treasurer-elect, is Hagop Kevorkian Associate Curator at the Brooklyn Museum. She recently completed the first survey of the Museum's nearly 200 carpets and fragments. Walter Denny served as expert consultant. An exhibition and small publication are in the works. Aimee will give a lecture at Columbia University's Iranian Studies Seminar on May 18th and she recently published the following: "The Brooklyn Museum of Art's Spanish Carpet," *Oriental Carpet and Textile Studies* (2003) (forthcoming); *Journey to Asia: Asian Art in the Brooklyn Museum of Art*. 3 entries, Brooklyn Museum, London, 2003. Aimee invites everyone to visit the Brooklyn Museum, which opens its new facade on April 16th, as well as four exhibitions, Open House: Working in Brooklyn; Patrick Kelly: A Retrospective; Alexis Rockman: Manifest Destiny; Living Legacies: The Arts of the Americas.

**Talinn Grigor** reports that the following two articles will be out soon:

"(re)Cultivating 'Good Taste': the early Pahlavi Modernists and their Society for National Heritage," *Journal of Iranian Studies* 37/1 (March 2004).

"Entrapping Rivals, Framing Heritage, Defining Modernity: Herzfeld in Iran 1921-1934," *Comparative Studies of South Asia, Africa and the Middle East* 23/3, a special issue on German Orientalism, ed. J. Jenkins (Spring 2004).

She will also be presenting at the following conferences during summer 2004:

British Society for Middle Eastern Studies Conference: Domination, Expression and Liberation in the Middle East. 'Orient oder Rom Debate: Politics of Power & Resistance in the Cultural Constructs of "Iran" and "Persia".' London, United Kingdom; July 3-5, 2004.

Hermitage Museum and the Iran Heritage

Foundation Conference: The Study of Persian Culture in the West. 'Orient oder Rom Debate: the 1901-Invention of "Iran's" Architectural Heritage by European Art Historians.' Saint Petersburg, Russia; June 24-27, 2004.

University of Limerick Conference: Enemies of Empire. 'Metamorphosis of Imperial Signs: Fallen Monuments of the Soviet Empire and their (re)Use by the Empire's Enemies.' Limerick, Ireland; June 11-13, 2004.

Henry Moore Institute Conference: Object Excavation - Intervention: Dialogues between Sculpture and Archaeology. 'From Site to Museum: Politics of Digs, Displays of Race, & the Shape of Modernity in the 1930s Iran.' Leeds, United Kingdom; June 3-5, 2004.

**Deborah Howard** is currently the Chair of the Department of History of Art in Cambridge (since 2001). Some recent publications of relevance to HIA readers are:

"Life and Death in Damascus: the material culture of Venetians in the Syrian capital in the mid-fifteenth century," *Studi veneziani* n.s. 45 (2003): 233-99.

"Venice between East and West: Marc'Antonio Barbaro and Palladio's church of the Redentore," *Journal of the Society of Architectural Historians* 62 (2003): 307-25.

"Death in Damascus: Venetians in Syria in the mid-fifteenth century," *Muqarnas* 20 (2003): 143-57.

**Jaclyne Kerner** joined the Los Angeles County Museum of Art as Camilla Chandler Frost Fellow in Islamic Art in January. She successfully defended her dissertation (see Theses section) at the Institute of Fine Arts in December. She expects to remain at LACMA through December, 2006, and may be reached at [jkerner@lacma.org](mailto:jkerner@lacma.org).

**Fayeq Oweis**, San Francisco State University, has made the following presentations:

"The Cartoons of Naji al-Ali: Characters and Icons," in "Arab Artists: Their words and works," Zawaya, San Francisco, CA, February 15, 2004.

"Arabic Calligraphy: Spiritual and Artistic Identity," in Arabic Lecture Series, Princeton University, Princeton, NJ, March 9, 2004

**Nasser Rabbat's** recent publications are:

*Thaqafat al Bina' wa Bina' al-Thaqafa: Buhuth wa Maqalat fi Naqd wa Tarikh al-'Imara. 1985-2000 (The Culture of Building and Building Culture: Essays and Articles on Criticism and History of Architecture. 1985-2000)* (Beirut: Riad Alrayyees Publisher, 2002).

"Who Was al-Maqrizi? A Biographical Sketch," *Mamluk Studies Review* 7/2 (2003): 1-19.

"Writing on Architecture: A New Journal in Arabic," (in Arabic) lead article in the first issue of *Ibda'at Handasiyya* (Nov, 2003): 8-10.

"Hassan Fathy and the Identity Debate," in *Fault Lines: Contemporary African Art and Shifting Landscapes*, Gilane Tawadros and Sarah Campbell, eds., (London: Institute of International Visual Art, 2003), 196-203.

"The Dialogic Dimension in Umayyad Art," *RES* 43 (Spring 2003): 78-94.

"In the Beginning Was the House: On the Image of the Two Noble Sanctuaries of Islam," *Thresholds* 25 (Fall 2002): 56-59.

"Remarks on the Relationship between the Woman and the House in Arabic Culture," (in Arabic) *Majallat al-Funun* 25 (January 2003): 59-61.

"Qasr and the Connotations of Monumentality in Mamluk Architecture," (in Arabic) *Bulletin d'Études Orientales* 53-54 (2001-2002): 539-558.

"Perception of Architecture in Mamluk Sources," *Mamluk Studies Review* 6 (2002): 155-76.

"Remarks on the Novel 'My Name is Red' by Orhan Pamuk," (in Arabic), *Wughat Nazar* 46 (Nov 2002): 58-60.

"On being named Nasser," *Al-Ahram Weekly*, Special Supplement: Gold Jubilee of the 1952 Revolution, No. 595 (18-24 July 2002), 16.

Recently, Nasser has participated at the following conferences and gave the following lectures (2003-04):

February 13, 2004 Discussant, 'Cairo in the 19th Century: Imagining a "Medieval" City,' symposium sponsored by the Center for Middle Eastern Studies, University of California, Berkeley.

February 12, 2004 "Islamic Architecture as a Field of Critical Inquiry," the Center for Middle Eastern Studies, University of California, Berkeley.

September 17, 2003 "The Militarisation of Taste in Medieval Bilad al-Sham," The International conference on Muslim Fortifications in Bilad al-Sham, Citadel of Aleppo, Aleppo, Syria.

May 16 2003 "Words into Images: the Transformation of Umayyad Iconography," School of Architecture, American University of Beirut (AUB).

Also, Nasser Rabbat was the holder of La Chaire de L'Institut du Monde Arabe (IMA), Paris, Jan-Feb 2003, where he delivered 5 lectures:

1. "Les images deviennent mots: les prémisses de l'art islamique."
2. "L' *iwân*, un agent de la monumentalité dans l'architecture islamique médiévale."
3. "La salle du trône chez les Mamelouks : évocation éloquente de modèles classiques."
4. "La militarisation du goût dans le Moyen-Orient médiéval."
5. "Le prisme contraignant de l' *adab* : les façons de voir l'art dans la littérature arabe médiévale."

**Scott Redford** will be on sabbatical in 2004-2005 at Bilkent University in Ankara working on the publication of medieval levels from Bilkent excavations at the site of Kinet. Last year, he wrote an article entitled "A Grammar of Rum Seljuk Ornament" for a special issue of the journal *Mesogeios* devoted to the Seljuks of Rum and edited by Gary Leiser. He also wrote the essay on Byzantine-Islamic relations for the catalogue of the exhibition of late Byzantine art "Byzantium: Faith and Power" opening in March at the Metropolitan Museum of Art in New York.

**D. Fairchild Ruggles** was appointed to the Center for Advanced Study at the University of Illinois this year. Her project was *Matronage in Islam*, a book-length historical study that examines the roles of elite women in Spain, Egypt, Iran, and India, as patrons of art, architecture, and landscape. Her most recent book, a study of gardens and landscape through the Islamic world from the 7th century to the

present, has recently been accepted for publication.

This past year she gave lectured at the Textile Museum (Washington, DC) and also at the NEH Summer Institute, "Paradise, Pottage and Potions: The Medieval Garden." Her recent conference presentations include: "Waterwheels and Garden Gizmos: Technology and Illusion in Islamic Landscape," in the conference "Wind and Water: The Medieval Mill," (Penn State University), and "The Yamuna Riverfront: A Comparative Study of Hindu and Islamic Traditions," co-authored with Amita Sinha, presented at the 32nd Annual Conference on South Asia (University of Wisconsin, Madison).

Her publications in the 2003-04 year include: *Champaner-Pavagadh - Cultural Sanctuary*, a report co-authored with Amita Sinha, Gary Kesler, and James Wescoat, Jr. (UIUC Department of Landscape Architecture, 2004).

"Mothers of a Hybrid Dynasty: Race, Genealogy, and Acculturation in al-Andalus," *The Journal of Medieval and Early Modern Studies* 34 (2004).

"La lengua materna: convivencia y cultura en al-Andalus," in *Américo Castro y la Revisión de la Memoria (España y El Islam)*, ed. by Eduardo Subirats. Madrid: Ediciones Libertarias, 2003.

"Landscape and View in Islamic Spain and Mughal India," in *The Garden: Myth, Meaning, and Metaphor* (University of Windsor Working Papers in the Humanities 12), ed. Brian Day. Windsor: The University of Windsor, Humanities Research Group, 2003.

This spring she will lecture in Spain at the Consejo Superior de Investigaciones Científicas (Madrid) and the Casa de Pilatos (Seville), and will participate in a research meeting on Islamic landscape, sponsored by Dumbarton Oaks in Istanbul.

**Marianna Shreve Simpson** continues to work on various research and publication projects, primarily involving the arts of the book, as an independent scholar based in Baltimore. In fall 2004 she will be a member of the School of Historical Studies at the Institute for Advanced Study in Princeton. This appointment will allow her to prepare for publication the *Shahnama* research begun under the auspices of the Getty Grant Program and in collaboration with the late Jerry Clinton.

Her recent presentations and publications include:

"In the Beginning...' Frontispieces and Front Matter in Early Persian Illustrated Manuscripts," Thirtieth Annual St. Louis Conference on Manuscript Studies, St. Louis University, October 2003.

"Word and Image in Illustrated *Shahnama* Manuscripts," Second Cambridge *Shahnama* Round Table, University of Cambridge, November 2003.

"Behzad's Second Career at the Early Safavid Court," International Congress Commemorating Kamal al-Din Behzad, Tehran and Tabriz, December 2003.

"Manuscripts and Mongols: Documented and Speculative Moments in East-West Relations," Annual Meeting of the College Art Association, Seattle, February 2004.

"The Morgan Bible and Object Exchange between Europe and Iran/Iran and Europe during the Reign of Shah 'Abbas I," *Between the Picture and the Word: The Book of Kings (Morgan 638) in Focus. A Colloquium in Honor of John Plummer*, Index of Christian Art, Princeton University, March 2004.

Review of Jonathan M. Bloom, *Paper Before Print*, in *Speculum: A Journal of Medieval Studies* (October 2003)

**Nancy Um**, Binghamton University, recently published the following on 18th century Yemeni architecture:

"Eighteenth-Century Patronage in Sanaa: Building for the New Capital in the Second Century of the Qasimi Imamate," *Proceedings of the Seminar for Arabian Studies* 34 (forthcoming, June 2004).

"Spatial Negotiations in a Commercial City: The Red Sea Port of Mocha, Yemen during the First Half of the Eighteenth Century," *Journal of the Society of Architectural Historians* 62/2 (June 2003): 178 - 193.

**Ethel Sara Wolper** was promoted to associate professor in the Department of History at University of New Hampshire in 2003. Her book, *Cities and Saints: Sufism and the Transformation of Urban Space in Medieval Anatolia*, was published in Penn State University Press' series on Buildings, Landscapes, and Societies in 2003.

## ISLAMIC ART ON THE INTERNET

### Creswell Archive

The Creswell Photographic Archive at the Ashmolean Museum is now available online via the Ashmolean Museum's HomePage at <http://creswell.ashmol.ox.ac.uk>

### LACMA

We would like to call to the attention of colleagues and students of Islamic art a newly expanded version of the Los Angeles County Museum of Art's website on Islamic art. It is illustrated by fifty-six objects, including several of the recent additions to the permanent collection, and has "pop-ups" of some related architectural monuments. Visit: [http://www.lacma.org/islamic\\_art/islamic.htm](http://www.lacma.org/islamic_art/islamic.htm)

### Newsletter of the Historians of Islamic Art

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Edited by Oya Pancaroğlu

The next issue of the Newsletter will come out in Fall 2004. Submissions may be made by e-mail to Oya Pancaroğlu at: [editor@historiansofislamicart.org](mailto:editor@historiansofislamicart.org)

Deadline for Fall 2004 Newsletter:  
October 1, 2004

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