

# Historians of Islamic Art

# NEWSLETTER

Volume XV:1 Spring 2005

## LETTER FROM THE PRESIDENT

I am glad and honored to write this letter of introduction to the present issue of the *Newsletter* as the new President of HIA for the next three years. **Eva Hoffman** passed the baton on to me during the CAA Conference in Atlanta (great panels and well-organized HIA events, in addition of course to **Oleg Grabar's** award – see p. 4). I am ever so grateful to her, not only for the work she has done as former President of HIA and member of its board, but especially for all her advice and help at the time when my office as President-Elect was coming to an end. The present board includes **Renata Holod** (President-Elect), **Aimée Froom** (Secretary/Treasurer), **Persis Berlekamp** (Newsletter Editor), **Barry Wood** (Webmaster), and **Kishwar Rizvi** for the next three years, while **Cynthia Robinson** and **Oya Pancaroğlu** will rotate off at the end of 2005. Needless to say, I look forward to working with them and with all members in trying to make HIA a stronger, bigger, broader-based, and more far-reaching association.

There are a few practical issues on which I believe the new board must focus initially in order to make HIA grow in the future. I am sure that many of you do not know what kind of an association we are, the legal obligations we have, or what the text of the by-laws says.

To tell the truth, I was also unfamiliar with the by-laws until some time ago and did not know much about our legal status. As a not-for-profit organization that is registered in Massachusetts but is not incorporated, we have very few obligations: we are supposed to keep our books in order but are not expected to file tax returns nor submit a yearly budget. Some problems arise when the Treasurer has to sign a check if his/her

residence is not in Massachusetts, as has been the case for several years now. The main drawback of the present legal status is that, like any local club or small association, our room for budgetary growth beyond membership dues is extremely limited. For example, potential givers would not be able to deduct a donation from their tax return; in addition, foundations would consider giving us grants only if we were able to receive them as an incorporated business. For the time being, I believe there is no reason for HIA to change its status since we operate on such a small scale offering just a basic service to our membership, but members should be aware that the potential is there for the future.

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What we can do in the meantime is to update the by-laws and make them a working document to which we can refer all the time. We are currently working with a *pro bono* attorney who volunteers in my department to update the language and suggest a few amendments, the first of which will be in reference to the addition of electronic mail to our means of communication, especially for ballots. Of course, since the by-laws do not contemplate the use of e-mail, it will be necessary to amend them through snail-mail! This is just a taste of the practical problems we would be better off solving sooner rather than later. Please feel free to send me, or a member of the board, any comments or advice you may have regarding these practical, or any other, issues.

We are otherwise dealing with the usual business: planning our presence at the next CAA Conference in Boston, working on the **Margaret B. Sevcenko Prize** (see p. 3), improving the website, and getting the *Newsletter* out. As you know, we are all doing this on a voluntary basis trying to carve out the necessary time from our work- and family commitments: Persis is in the process of moving to the University of Chicago, Aimée will go on maternity leave, and I will have more responsibilities in my department, at least for the time being, as Acting Curator in Charge. Nonetheless, HIA is important to us as much as, I hope, it is to all its members.

Best wishes,

Stefano

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Acting Curator in Charge  
Department of Islamic Art  
The Metropolitan Museum of Art  
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## NOTE FROM THE SECRETARY-TREASURER

Greetings to all HIA members from around the world! It is my pleasure and honor to address you as the new HIA Secretary-Treasurer. I

gratefully acknowledge former President **Eva Hoffman** and former Secretary-Treasurer **Rich Turnbull** for their guidance and advice during the transition period.

I would like to thank all members who have recently renewed their membership for 2005. As of April 15, 2005, we've received \$800.00 in dues and \$125.00 for the Sevcenko Fund. It is heartening to know that our profession is alive and thriving. If you have not paid your dues, please do so today. Kindly encourage your institutions and colleagues to join HIA.

I look forward to hearing from new members and to receiving updated contact information for all members. As one of our goals for 2005-2007, we are exploring the possibility of online renewals and a password-protected Membership Directory. I look forward to working with President **Stefano Carboni** and HIA Board members (2005-2007) on this and other goals for HIA.

Thank you for your cooperation and support.

Best regards,

Aimée

Aimée Froom  
Hagop Kevorkian Associate Curator of Islamic Art  
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## NOTE FROM THE EDITOR

I am honored to edit the HIA Newsletter, which under previous editors has come to play an essential role in helping us all keep up to date with the vitality and rapid growth of our field. During her term as Editor, **Oya Pancaroğlu** initiated on-line distribution of the Newsletter at the HIA website, which she also launched: <http://www.historiansofislamicart.org>. Her work has made access to the Newsletter more convenient for the travel-prone schedules of HIA members, as well as saving the organization much-needed funds. Oya also expanded the scope of the Newsletter to include "Postcards" and "Portraits" features, which I hope to continue

in future issues. We all owe Oya many thanks for her work on the Newsletter, and I in particular thank her for her helpful advice about taking over this responsibility. I also thank **Barry Wood** for the work he is presently doing as Web Editor to continue to make the Newsletter and other information accessible at the HIA website.

One new feature in the Newsletter that I hope members will find helpful is "TechnoTips." As specialists in Islamic art history, we share maddeningly specific computing problems, such as where to find the digital images we need for teaching; how to assess the advantages and disadvantages of different transliteration fonts; and how to navigate the conflicts that arise when particular fonts and particular image file types are used together in certain programs. As these problems are beyond the ken of any technical support office I have yet encountered, I hope that the "TechnoTips" section can become a forum for us to help each other with them. I thank **Jonathan Bloom** for his contribution to the current issue on switching to digital images for teaching, and encourage members to consider making further contributions to this section.

I also encourage members to send me any information they can about news of our field as it exists beyond Anglophone academia. I would like to try to expand the Newsletter's coverage in this direction, as I believe it is important for us to keep abreast of Islamic art history around the world as we try to help HIA grow.

With best wishes,

Persis

Persis Berlekamp  
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(until May 30, 2005)  
Assistant Professor  
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## AWARDS

### THE MARGARET B. SEVCENKO PRIZE Awarded by HIA

At the College Art Association in February 2005, HIA's then President **Eva Hoffman** presented the Margaret B. Sevcenko prize to **Hussein Keshani** for his article, "Architecture and the Twelver Shi'a Tradition: The Great Imambara Complex of Lucknow." The prize committee also awarded an Honorable Mention to **Stephennie Mulder** for her paper, "The Mausoleum of the Imam al-Shafi'i."

#### THE MARGARET B. SEVCENKO PRIZE IN ISLAMIC ART AND CULTURE

Deadline: September 1, 2005

The Historians of Islamic Art is pleased to invite submissions for the award of the Margaret B. Sevcenko prize for the best unpublished 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 be held in conjunction with the annual College Art Association conference in Boston from February 22-25, 2006. 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, 2005. Please mail all materials to:

Stefano Carboni  
President, Historians of Islamic Art  
Acting Curator in Charge  
Department of Islamic Art  
The Metropolitan Museum of Art  
1000 Fifth Avenue  
New York, New York 10028-0198

## PROMINENT PRIZES

### Awarded by Other Organizations

In February 2005, the **College Art Association** named **Oleg Grabar** the recipient of the **Distinguished Lifetime Achievement Award for Writing on Art**.

In its comments, the committee emphasized Grabar's formative impact on the entire field of Islamic art history, noting that, "for half a century, Grabar has been the embodiment of the discipline of Islamic art history." Further, they pointed out that "perhaps the greatest testimonial to Grabar's lasting influence is the firmly established rigor and status of the field of Islamic art in major American art-history programs." The College Art Association's recognition of Grabar's work is therefore an event that brings pride to the whole field of Islamic art history.

<http://www.collegeart.org/awards/won2005.html>

In January, the **National Building Museum** presented the **Vincent Scully Prize** to His **Highness the Aga Khan** in recognition of his contributions to promoting design excellence, urban and rural revitalization, and historic preservation in countries where Muslims have a significant presence.

[http://www.nbm.org/Events/news/2004/aga\\_khan.html](http://www.nbm.org/Events/news/2004/aga_khan.html)

## CONFERENCES AND SYMPOSIA

### Recent Events

#### ISLAMIC CITIES IN THE CLASSICAL AGE

May 6-7, 2005

The symposium, organized by **Nasser Rabbat**, Aga Khan Professor at MIT, was sponsored by **The Aga Khan Program for Islamic Architecture at MIT**.

It brought together leading historians, archaeologists, art and architectural historians of late Antiquity and Early Islam to assess the current state of our knowledge on the context of urbanism in that transitional period. The focus was on the urban development and cultural climate of the nascent Islamic world from

the eve of the Islamic conquests through the early Abbasid period (7th-10th century).

FRIDAY, MAY 6

**Irfan Shahid** (Georgetown University): "The Arab Background, Islamic and Pre-Islamic, of Umayyad Urbanism in Bilad al-Sham"

**Annabel Wharton** (Duke University): "Classical Jerusalem and Its Post Classical Apparition"

**Hugh Kennedy** (University of St Andrews): "From Shahrstan to Medina"

SATURDAY, MAY 7

Morning Session

**Claus-Peter Haase** (Museum of Islamic Art, Berlin): "Early Islamic Urban Foundations in the Light of Archaeological Evidence from Madinat al-Far/Hisn Maslama in Northern Syria"

**Frank Trombley** (Cardiff University): "Towns and their Territories in Egypt and Syria: An Interregional Comparison"

**Alan G. Walmsley** (University of Copenhagen): "Mosques-Money-Memory: The Placement of Mosques and Their Impact on Towns in Early Islamic Bilad al-Sham"

Afternoon Session

**Chase Robinson** (University of Oxford): "Baghdad, Samarra and Abbasid Authority"

**Marcus Milwright** (The University of Victoria): "Industrial Zones and the Urban Space in the Early Abbasid Period: The Case of Raqqa, Syria"

**Alastair Northedge** (Université de Paris I, Panthéon-Sorbonne): "Askar al-Mu'tasim: An Analysis of the Central City of Samarra"

**Donald Whitcomb** (The University of Chicago): "Archaeology in 'The Places where Men Pray Together'"

**THE ANNUAL HISTORY SEMINAR  
DEPARTMENT OF ARABIC STUDIES  
THE AMERICAN UNIVERSITY IN CAIRO**  
March 17-18, 2005

**The Uses Of Waqf: Pious Endowments,  
Founders, And Beneficiaries**

THURSDAY, MARCH 17

**Why? Norms and purposes**

**Engin F. Isin** (York University, Toronto, Canada):  
"The Gift of Law: Greek Euergetism and Ottoman  
Waqfs"

**Muhammad Siraj** (Department of Arabic Studies,  
AUC): "The Creation and Spread of Ahli Waqf:  
Social and Political Causes and Consequences"  
(in Arabic)

**Nasir `Uthman** (Cairo University): "The Role of  
Waqfs in Education in 17th-century Egypt" (in  
Arabic)

**Husam Abd al-Muti** (Department of History,  
Cairo University): "The Waqfs of the Holy Cities in  
the Ottoman Period" (in Arabic)

**Ana Maria Carballeira-Debasa** (Instituto de  
Estudios Gallegos 'Padre Sarmiento,' CSIC-  
Xunta de Galicia. Santiago of Compostela,  
Spain): "Social and Economic Aspects of Pious  
Foundations in Andalus" (in French)

**How? Looking at documents**

**Muhammad Muwafi** (Institute for the  
Registration of Islamic and Coptic Monuments,  
Supreme Council for Antiquities): "Ottoman  
Firagh Documents" (in Arabic)

**Fatima Zohra Guechi** (Mentouri University,  
Constantine, Algeria): "Waqf Studies in Algeria.  
Topics and Questions" (in Arabic)

FRIDAY, MARCH 18

**Where? Shaping urban space**

**Sylvie Denoix** (CNRS, IREMAM): "Waqfs in  
Mamluk Cairo. Urban Markers and Instruments of  
Social Relations" (in French)

**Sara Sharaf** (MA candidate, AUC): "Mamluk  
Endowments in Mecca and Medina"

**Tuba Akar** (Middle East Technical University,  
Faculty of Architecture, Restoration Graduate  
Programme): "The Role of Waqfs in Forming,  
Shaping, and Preserving Urban Spaces:  
Historical Commercial City Centers of Turkey"

**Dina Ishak Bakhoun** (Engineer, restoration and  
conservation of monuments): "The Waqf in  
Relation to Maintenance and Repair: The  
Medieval Sources and Their Use for  
Contemporary Practice"

**Who? Social relations: integration and  
exclusion**

**Hani Hamzah** (PhD, Faculty of Archeology, Cairo  
University): "Turbat Ibn Taghribirdi and His  
Family Relations from His Waqfiyya"

**Fatih Bayram** (PhD candidate, Department of  
History, Bilkent University): "The Waqf Defteri of  
the Province of Karaman (888 H / 1483) as a  
Test Case for Marshall Hodgsons Thesis of  
Sufism"

**John Shoup** (Al-Akhawayn University, Ifrane,  
Morocco): "Zawiyat Sidi al-Ghazi: Survival of a  
Traditional Religious Institution"

**Ali Ahmad Muhammad al-Sayyid** (Department  
of History, Alexandria University, Damanhour  
branch): "The Waqf of Tamim al-Dari in al-Khalil:  
Inhabitants and Outsiders at the Ibrahim  
Sanctuary in the Mamluk Period (1250-1516)" (in  
Arabic)

**Muhammad Rif'at al-Imam** (Department of  
History, Alexandria University, Damanhur):  
"Waqf and the Armenian Diaspora: The Example  
of Egypt" (in Arabic)

SATURDAY 19 MARCH 2005

**Power and policy**

**Johannes Pahlitzsch** (Seminar for Arabic  
Studies, Freie Universitaet Berlin, Germany):  
"From a Good Work to an Instrument of  
Rulership: The Development of the Public  
Foundation (Waqf Khayri) from the  
3rd/9th to the 6th/12th Century within the  
Framework of State Policy"

**Julien Loiseau** (IFAO, Cairo): "The Sultan and  
His People. Revenue-sharing in Waqf, Social

Norms, and Power Configurations in the Early 15th Century" (in French)

**Riza Yildirim** (Bilkent University, Turkey): "The Role of Dervishes, Zaviyes and Waqfs in the Early Ottoman Expansion in Thrace: The Case of Seyyid Ali Sultan"

**Malak Badrawi** (Department of Arabic Studies, AUC): "A survey of the state of Egyptian waqfs in the first half of the 20th century"

**Michael Reimer** (Department of History, AUC): "Waqfs of al-Salt: a view of local society in Transjordan, 1880-1930"

**Anna Maria Medici** (Urbino University, Italy): "Waqfs of Cyrenaica and Italian Colonialism in Libya (1911-1941)" (in French)

**A MOSAIC OF CULTURES: ARTISTIC INTERACTIONS IN MEDIEVAL EUROPE, BYZANTIUM AND THE ISLAMIC WORLD**  
MARCH 19, 2005

The event was held at Villanova University, and introduced by **Adele Lindenmeyr** (Villanova University); **Kail C. Ellis** (Villanova University); and **Victoria Tsoukala** (Villanova University).

**Keynote Address**

**Renata Holod** (The University of Pennsylvania): "A Trophy to Cherish: Image and Memory in Medieval Iran"

**Session 1: Art in Medieval Europe and Byzantium**

Moderator: **Christopher Haas** (Villanova University)

**Alicia Walker** (Columbia University): "Exotic Motifs and the Image of the Emperor on Two Middle-Byzantine Ivory Boxes"

**Dale Kinney** (Bryn Mawr College): "The Appearance of the Emperor in Medieval Rome"

**Kimberly Bowes** (Fordham University): "Geography and Epistemology: Dating and Placing Some Byzantine Mosaics in

Albania"

**Session 2: East Meets West: Art of the Period of the Crusades**

Moderator: **Rebecca Winer** (Villanova University)

**Cecily Hilsdale** (University of Michigan): "Parallel Lives: France, Byzantium, and the Second Crusade"

**Heather Grossmann** (University of Illinois at Chicago): "Historiography and Style in Defining Hybridity in the Frankish-period Architecture of the Medieval Morea"

**James Schryver** (Cornell University): "Choices at the Crossroads: Understanding the Paths Taken in the Arch of Frankish Cyprus"

**Lynn Jones** (Independent Scholar): "Byzantine Identity and Relics of the Cross: Crusaders, 1099 and 1204"

**Session 3: Symbolic Behaviors and Shifting Symbolisms**

Moderator: **Jeanne Brody** (Villanova University)

**Anthony Cutler** (Pennsylvania State University): "Commonality and Difference in the Gift Practices of Byzantium and Medieval Islam"

**Rustam Shukurov** (University of Moscow/Dumbarton Oaks): "The Power of Perfection: Christian Imagery and Turkmen Self-Identity in the 12th and 13th Centuries"

**Ludovico Geymonat** (University of Milan): "Importing Images, Changing Meanings: Byzantine Iconographies in the Western Mediterranean"

**CAA 2005 ANNUAL CONFERENCE**  
**ATLANTA, GEORGIA**

February 16-19, 2005

The following HIA-sponsored double panel was held at CAA's 2005 Annual Conference in Atlanta, GA. The Chairs of Parts 1 and 2 were **Oleg Grabar**, Institute for Advanced Study and **Eva R. Hoffman**, Tufts University.

**Islamic Art and the Rest of the World, Part 1**

FRIDAY, FEBRUARY 18, 9:00 AM–11:30 AM

**Alicia Walker** (Columbia University): "Magic and Meaning in Byzantine Art: Pseudo-Arabic Ornament and the San Marco Cup"

**Persis Berlekamp** (University of Texas at Austin): "Rashid al-Din's *Tansuqnamah*: A Case Study in the Challenges of Artistic and Cultural Exchange"

**Mark D. DeLancey** (James Madison University): "Between Mosque and Palace: Defining Identity through Ritual Movement in Ngaoundéré, Cameroon"

**Anne Swartz** (Savannah College of Art and Design): "The Impact of Islamic Art and Culture on Pattern and Decoration in the 1960s and 1970s"

## Islamic Art and the Rest of the World, Part 2

SATURDAY, FEBRUARY 19, 2005

**Nina Cichocki** (State University of New York at Buffalo): "Roman Thermae, Turkish Bath, European Hotel Hamam: The Circuitous Journey of a Concept and Its Architecture"

**Lora Sariaslan** (Dallas Museum of Art): "When West meets East at the Dolmabahçe Palace in Istanbul: Synthesis or Identity Crisis?"

**David Carrier** (Case Western University and Cleveland Institute of Art): "Islamic Carpets in Paintings: An Alternative Theory of the Origin of the Art Museum"

**Valérie Gonzalez** (Clark University): "Aesthetic Connection Versus Cultural Differentiation: Comparing Islamic and Western Art"

## LECTURE SERIES

### AKPIA LECTURE SERIES: A FORUM FOR ISLAMIC ART AND ARCHITECTURE

Spring 2005

The following series, sponsored by the Aga Khan Program for Islamic Architecture at Harvard University, was presented in Spring 2005.

Thursday, February 17

**John Carswell** (Independent Scholar, Aga Khan Fellow, 2005): "The Tiling of the Dome of the Rock"

Thursday, March 17

**Stefano Carboni** (Metropolitan Museum of Art): "Moments of Vision: Exhibiting the Relationship between Venice and the Islamic World"

Thursday, April 14

**Ghada H. Qaddumi** (Independent Scholar, Aga Khan Fellow, 2004-2005): "Examples of Exquisite Jewelry and Bejewelled Objects in Classical Arabic Texts"

## MUSEUM RESEARCH REPORT

### SHANGRI LA SUZANI RESEARCH PROJECT

Directed by Carol Bier  
In Collaboration with Ann Svenson Perlman  
Assisted by Sahra Indio

In January 2005 Shangri La, Doris Duke's residence in Honolulu, HI, now a museum under the auspices of the Doris Duke Foundation for Islamic Art, established a new research initiative under the direction of Carol Bier. The subjects under study are fifteen *suzani* (urban domestic embroideries from Uzbekistan) and related textiles in Doris Duke's collection. Working in collaboration with textile conservator Ann Perlman and her technical assistant, Sahra Indio, the team has undertaken full analysis of these embroideries, including narrative descriptions, structural analysis of weave and patterning, fiber analysis, and macro- and micro-photographic documentation of ground fabric, yarns, stitches, designs, colors, and symmetries, with a view towards future publications of articles and a monograph. Reports on Phases One and Two are complete. An illustrated stitch list and a glossary are under construction; these will be useful to others engaged in the analysis and documentation of embroidery as a textile technology in cultural context. Curators at Shangri La, Sharon Littlefield and Keelan Loftin contributed to this project providing access to archival resources and collections records to address the history of this collection.



Doris Duke and Sam Kahanamoku play guitars at Shangri La in 1939. Photographed by Martin Munkácsi. Courtesy of the Doris Duke Charitable Foundation Archives. 85.81 is visible on the wall behind. Pillows and couch are also covered with suzani.

Doris Duke acquired her *suzani* during the first half of the 20<sup>th</sup> century. Her earliest acquisitions are documented among purchases made in India during her honeymoon in 1935 with James Cromwell. The last port of call of this around-the-world voyage was Honolulu, where the newly married couple decided to remain for several months. Subsequently, they purchased a parcel of land at Black Point, and built a residence there soon dubbed “Shangri La.” Photographs of Shangri La taken in 1939 or 1940 provide early evidence for the decorative uses to which Doris Duke put these suzani in her recently built home, as hangings in the courtyard, for walls,

and suspended overhead, and as covers for sitting areas and bolsters.

The collection, comparable to her other extensive holdings of Islamic art, seems to have been gathered by Doris Duke to suit her personal taste and visual pleasure. That she avidly collected in this area long before suzani became the rage of the rug-collecting community in the 1980s, is further testament to her prescient intuitive eye and her passion and delight in relationships of color and form. Rich archival documentation is held in the family’s archives at Duke Farms, and at Shangri La, both under the auspices of the Foundation.

Today, this collection of *suzani* rivals the best among public and private collections. Two of the suzani (85.1, 85.55) are of world class quality. Four of the related textiles may also be of this highest category: two were made in India (85.2, NN09), one likely of court manufacture in the 17<sup>th</sup> century; two are Ottoman, representing the highest commercial or court standards (85.50, 85.65) from the 16<sup>th</sup> or 17<sup>th</sup> centuries. In spite of wear and damage due to the harsh conditions that are present at Shangri La (salt, humidity, and other environmental factors that cause degradation of textiles), several other suzani and related textiles in the collection are of outstanding quality by any standard of measure.

The significance of the collection, and the quality of individual specimens, have led to plans for the development of an exhibition, scheduled to open in November 2005 at the East-West Center, organized by Michael Schuster and Sharon Littlefield, which served as the impetus for the development of this research project.

Submitted by:

Carol Bier  
Scholar-in-Residence  
Shangri La  
Honolulu, HI

## MUSEUM NEWS/EXHIBITIONS

### Current Exhibitions and Upcoming Events:

#### THE SPORT OF KINGS: ART OF THE HUNT IN IRAN AND INDIA

January 22 - June 26, 2005

Sackler Museum

**Harvard University  
Cambridge, Massachusetts**

<http://www.artmuseums.harvard.edu/exhibitions/sackler/sportkings.html>

**PALACE AND MOSQUE: ISLAMIC ART FROM  
THE VICTORIA AND ALBERT MUSEUM**

[http://www.vam.ac.uk/collections/asia/islamic\\_gall/touring\\_exhib/](http://www.vam.ac.uk/collections/asia/islamic_gall/touring_exhib/)

The generous donation funding the redevelopment of the V&A's Islamic Middle East Gallery has also made it possible to put together this touring exhibition that showcases more than 100 works of Islamic art. The exhibition tour includes the following venues:

July 18, 2004 - February 6, 2005  
**National Gallery of Art  
Washington, DC**

<http://www.nga.gov/exhibitions/islamicinfo.shtm>

April 3 - September 4, 2005  
**Kimbell Art Museum  
Fort Worth, Texas**

<http://www.kimbellart.org/exhibitions/future.cfm?id=117>

October 1 - December 4, 2005  
**Setagaya Art Museum  
Tokyo, Japan**

January 14 – April 16, 2006  
**Millennium Galleries,  
Sheffield: UK**

<http://www.sheffieldgalleries.org.uk/coresite/html/>

**ISLAMIC ART WEEK**  
June 5 - June 12, 2005

**Georgian National Museum  
Tbilisi, Georgia**

The Islamic Art Week will feature an exhibit of Qajar portraits, the presentation of a new publication, an album entitled *Qajar Portrait*, and an international seminar: "Qajar Art Provenance, Sources, and Influences."

**Exhibit:**

**Qajar Portraits**  
June 5 – June 12, 2005

**Oriental Art Department  
Shalva Amiranashvili State Art Museum  
Georgian National Museum  
1. str Gudiashvili, Tbilisi 0108**

The exhibit includes up to 200 paintings, miniatures, lacquer artifacts, textiles, carpets, metalwork and enamel objects.

**New Publication Presentation:**

***Qajar Portrait***  
June 5, 2005

The album, *Qajar Portrait*, consists of 105 illustrations of 25 paintings, plus articles on Qajar art and the Georgian collection by leading International and Georgian experts (Robinson, Diba, Koshoridze, Friedmann). It was published and designed by Eka Japaridze, with the financial assistance of Ernst & Young, the U.S. Embassy and other art lovers.

**International Seminar:  
Qajar Art: Provenance, Sources And  
Influences**  
June 6-7, 2005

**Courtyard Marriot Hotel  
Conference Hall  
Tbilisi, Georgia**

This international seminar will be hosted by the United States Embassy in Georgia. The papers presented at the seminar will be printed.

For more information on any of the events of Islamic Art Week, contact Dr. Irina Koshoridze: irakoshoridze@hotmail.com or friendsofart@caucasus.net.

**IRAQ AND CHINA: CERAMICS, TRADE, AND  
INNOVATION**  
December 4, 2004- July 17, 2005

**Arthur M. Sackler Gallery  
Smithsonian Institution  
Washington, D.C.**

<http://www.asia.si.edu/exhibitions/current/IraqandChina.htm>

**IN THE REALM OF PRINCES: THE ARTS OF  
THE BOOK IN 15<sup>TH</sup>- CENTURY IRAN AND  
CENTRAL ASIA**

March 19 – August 7, 2005

**Arthur M. Sackler Gallery  
Smithsonian Institution  
Washington, D.C.**

<http://www.asia.si.edu/exhibitions/current/RealmofPrinces.htm>

**Recent Exhibitions**

**TURKS: A JOURNEY OF A THOUSAND  
YEARS, 600-1600**

January 22 – April 12, 2005

**The Royal Academy  
London, UK**

<http://www.turks.org.uk/>

**A WORLD IN MINIATURE: ISLAMIC  
PAINTINGS FROM THE R. M. RIEFSTAHL  
COLLECTION**

April 1 - May 4, 2005

**Kresge Art Museum  
Works on Paper Gallery  
Michigan State University  
East Lansing, MI 48824**

<http://www.artmuseum.msu.edu>

This exhibition, curated by Dr. Carol Garrett Fisher, offered a preview of a larger forthcoming exhibition of Islamic Art. "A World in Miniature" brought together 14 works of art from the collection of Rudolf Meyer Riefstahl (1880-1930) lent by private collectors and from the Kresge Art Museum's collection.

In the early twentieth-century Riefstahl collected and dealt in Persian, Turkish, and Mughal Indian miniatures as well as ceramics, metalwork and textiles. "A World in Miniature" drew from his collection to show a range of calligraphy and miniatures from the fifteenth to the nineteenth century including several examples from the *Shahnama*, as well as pieces from collectors' albums.

**PUBLIC COURSES AND EVENTS**

**THE HALL OF A THOUSAND COLUMNS,  
HINDUSTAN TO MALABAR WITH IBN  
BATTUTAH**

June 9, 2005

The **Royal Asiatic Society** is hosting this lecture by **Tim Mackintosh-Smith** as a fundraising event. It will be held at the Royal Geographical Society, 1 Kensington Gore, London on Thursday, 9th June 2005 at 6.00pm. For tickets (£10 General Admission or £8 RAS Fellows/OAP's/ Students) contact: [info@royalasiaticsociety.org](mailto:info@royalasiaticsociety.org).

**AN INTRODUCTION TO THE ORIENTAL  
CARPET: STRUCTURE, ANALYSIS, AND  
IDENTIFICATION**

June 21-25, 2005

The **Nickle Arts Museum of the University of Calgary**, Alberta, Canada will host a week-long intensive course with **Jon Thompson** (Ashmolean Museum, University of Oxford).

The course promises to introduce students to the large and complex field of Oriental carpets. The aim is to provide students with a framework for understanding the different categories of carpets with reference to the weavers' social and cultural circumstances. Topics covered will include: fibre identification, preparation of the materials (combing, spinning, plying), setting up the loom, weaving operations, and means of pattern transmission. The course will also examine natural and synthetic dyestuffs, discuss their relative advantages and shortcomings, and propose guidelines for recognising certain dyes by eye. Dr Thompson will also give an introduction to structural analysis. This subject, though rarely taught, can provide important clues for the identification of carpets. The focus will be on older carpets (19th century) rather than contemporary pieces. The Nickle Arts Museum hosting the event is home to the Jean and Marie Erikson Oriental Rug Collection. Currently featuring over 670 pieces, the Erikson Collection is the largest publicly held collection in Canada. For more information please visit The Nickle Arts Museum's web site:

<http://www.acs.uchalgary.ca/~nickle>

Submitted by:  
Michele Hardy  
Curator of Decorative Arts  
Nickle Arts Museum,  
University of Calgary,  
Calgary, Alberta, Canada.

## **PRESERVING OUR PAST: LOOTING AND THE BLACK MARKET IN ART, ARTIFACTS, AND ANTIQUITIES**

April 13, 2005

The panel was organized by **SAFE (Saving Antiquities for Everyone)** and held at the College of William and Mary Washington Office in Washington, DC. The event was cosponsored by SAFE, The Lawyers' Committee for Cultural Heritage Preservation, and the College of William and Mary Washington Office.

The panel was the first in a series of panel discussions aimed to engage the public in the debate around the issues about our shared cultural heritage. Participants included **Ellen Herscher**, (Archaeological Institute of America's Cultural Property Legislation and Policy Committee); **Magnus Fiskesjö**, (formerly of the Museum of Far Eastern Antiquities, Stockholm); and **Patty Gerstenblith**, Professor, DePaul University College of Law, and President, Lawyers' Committee for Cultural Heritage Preservation. For more information about SAFE, visit their website:

<http://www.savingantiquities.org/>

## **OPPORTUNITIES**

### **FULBRIGHT SCHOLAR GRANTS 2006-07**

Deadline: August 1, 2005

The Fulbright Scholar Program for Faculty and Professionals is offering research, lecturing and lecturing-research awards in Central and Eastern Europe, the Baltics, and Eurasia for academic year 2006-07. Opportunities exist for specialists in a broad range of disciplines in the humanities and social sciences, as well as areas of expertise. These include country or regional studies, (e.g. U.S., European, Ukrainian, Near Eastern studies), world history, western civilization and classics, international relations, comparative politics, and research

methodologies. There are specific awards in individual countries, as well as "all discipline" awards that allow applicants to propose their own projects. The application deadline is August 1, 2005. For general information about application requirements and staff contacts, visit the CIES Web site at the web address provided below. Application materials can be downloaded from the Web site or requested via e-mail to the following e-mail address:  
[apprequest@cies.iie.org](mailto:apprequest@cies.iie.org).

<http://www.cies.org/>

### **THE INSTITUTE FOR ADVANCED STUDY Member Awards**

Deadline: November 15, 2005

THE INSTITUTE FOR ADVANCED STUDY was founded in 1930 as a community of scholars in which intellectual inquiry can be carried out in the most favorable circumstances. It provides Members with offices, seminar and lecture rooms, subsidized restaurant and housing facilities and some secretarial and word-processing services.

THE SCHOOL OF HISTORICAL STUDIES supports scholarship in all fields of historical research, but is concerned principally with the history of western, near eastern and far eastern civilizations, with particular emphasis upon Greek and Roman civilization, the history of Europe (medieval, early modern, and modern), the Islamic world, East Asian studies, the history of art, and modern international relations. The School also offers the Edward T. Cone Membership in Music Studies. Qualified candidates of any nationality are invited to apply for memberships.

Residence in Princeton during term time is required. The only other obligation of Members is to pursue their own research. If they wish, Members may participate in seminars and meetings both within the Institute and at nearby universities, and there are ample opportunities for contacts with other scholars.

Approximately forty Members are appointed for either one or two terms each year. The PhD (or equivalent) and substantial publications are required of all candidates at the time of application. Member awards are funded by the Institute for Advanced Study or by other

sources, including the National Endowment for the Humanities, the Thyssen Foundation and the Gerda Henkel Foundation.

APPLICATION may be made for one or two terms (September to December, January to April). For application instructions see the website listed below. Paper copies of the information and application materials may be obtained from the Officer, School of Historical Studies, Institute for Advanced Study, Einstein Drive, Princeton, New Jersey 08540 (e-mail: [mzelazny@ias.edu](mailto:mzelazny@ias.edu)). Completed applications must be returned to the Administrative Officer by 15 November 2005.

<http://www.ias.edu/>

### **THE INSTITUTE FOR ADVANCED STUDY Mellon Fellowships for Assistant Professors**

Deadline: November 15, 2005

Mellon Fellowships for Assistant Professors are offered each year to two qualified Assistant Professors. These full-year memberships are designed specifically for assistant professors at universities and colleges in the United States and Canada to support promising young scholars who have embarked on professional careers. At the time of proposed arrival at the Institute applicants must have served at least two, and not more than four years as assistant professors in institutions of higher learning in the United States or Canada, and must have approval to return to their institution following the period of membership. Stipends will match the combined salary and benefits at the Member's home institution at the time of application, and all the privileges of membership at the Institute for Advanced Study will apply. For application instructions see the website listed below. Paper copies of the information and application materials may be obtained from the Administrative Officer: [mzelazny@ias.edu](mailto:mzelazny@ias.edu).

<http://www.ias.edu/>

### **ACLS Frederick Burkhardt Residential Fellowships For Recently Tenured Scholars** Deadline: September 28, 2005, 9 p.m.

In the academic year 2006-2007 the Institute for Advanced Study will again take part in a program sponsored by the American Council of Learned

Societies, the Frederick Burkhardt Fellowships. These fellowships support more adventurous, more wide-ranging, and longer-term patterns of research than are current in the humanities and related social sciences. Depending on the availability of funds, ACLS will provide fellowships for up to eleven recently tenured faculty, most of whom will spend a year at one of several residential research centers, including the Institute for Advanced Study. A scholar applying for the academic year 2006-2007 must normally have begun her/his tenured contract at a U.S. institution no earlier than the fall 2001 semester or quarter. Applicants must submit a research plan, typically covering a three to five year period; one of the first three years of research could be spent as a Member at the Institute, either in the School of Historical Studies or the School of Social Science. Qualified candidates who would like to apply under the auspices of this program should visit the ACLS website, listed below. Applications for this program must be submitted through the ACLS Online Fellowship Application system (OFA) no later than 9 p.m., Eastern Daylight Time, September 28, 2005. OFA is available through the ACLS website. Information about this program may also be obtained from the ACLS Fellowships Office, 633 Third Avenue, 8th floor, New York, NY 10017-6795.

<http://www.acls.org/burkguid.htm>

### **CENTER FOR ISLAMIC STUDIES (ISAM) Visiting Scholar Program Istanbul, Turkey**

Deadline: September 1, 2005  
(for Academic Year 2005-2006)

The Center for Islamic Studies (ISAM) invites applications for visiting post-doctoral scholars for independent research projects

ISAM offers visiting scholars the opportunity to undertake short or long term academic studies in Islamic, Middle Eastern and Ottoman Studies in the world-heritage city of Istanbul, Turkey.

In addition to its full time faculty and fellows, ISAM houses visiting scholars from many countries. The Visiting Scholar program at ISAM is established to accommodate scholars who wish to use its facilities for research purposes. The Center extends its resources on a selective basis in the spirit of institutional collegiality and to foster the further development of knowledge.

Visiting Fellowships are awarded bi-annually to enable scholars to spend short or extended periods (one to three months) for independent study and research at ISAM.

The Visiting Researcher Program aims to create a rich academic environment for both existing scholars and visiting scholars, and have them to engage in scholarly exchange during the academic activities such as seminars, conferences and discussions at ISAM. At the end of the tenure, the Visiting Researcher is expected to make a presentation of his/her research at ISAM. If desired, the Visiting Researcher is welcomed to submit his/her study(ies) to the Editorial Board to be considered for the ISAM publication.

#### Tuition and Stipend:

Tuition and accommodation grants are available. Regular tuition for the program is \$ 250. Weekly rent for a room at ISAM's guest house is \$ 100. In addition to tuition grant, visiting researchers will also have free lunch (six times a week) and limited reimbursement for the use of the photocopier.

#### Application Requirements:

Applicants must submit to the Center a complete application package, consisting of the following. (1) A cover letter, consisting of your request, project title, and contact information. (2) A 1-2 page outline of the applicant's research proposal. (3) The period of time during which the applicant plans to be in and affiliated with the Center. (4) An updated curriculum vitae. (5) Two letters of recommendation.

When all materials are received, the Center will make a decision on acceptance of the applicant. The Center will notify the applicants two weeks after the deadline.

Applications and requests for additional information should be directed to:

ISAM Visiting Scholar Program  
Gumusyolu Cad, No 40  
Uskudar, 34662  
Istanbul, Turkey

You can also contact the program via email:  
visiting.scholar@isam.org.tr

<http://www.isam.org.tr>

## CALLS FOR SUBMISSIONS

### ERNST-HERZFELD-GESELLSCHAFT FUER ISLAMISCHE KUNST UND ARCHAEOLOGIE

Bamberg, Germany

On July 1-2, a colloquium will be held in Bamberg to mark the founding of the "Ernst-Herzfeld-Gesellschaft fuer Islamische Kunst und Archaeologie", an association open to all who are concerned with Islamic art and archaeology in a more or less professional manner. Participants are asked to present a paper on their field of interest. Contact Prof. Barbara Finster, Domgasse 11, 96049 Bamberg, Germany: barbara.finster@t-online.de.

### 40TH ANNUAL UCLA ART HISTORY GRADUATE STUDENT SYMPOSIUM

#### On Collecting: Formation, Transmission, and Reception

Deadline: June 15, 2005

Graduate students in any discipline are invited to submit abstracts for the 40th annual UCLA Art History Graduate Student Symposium, the longest-running Art History student symposium in the United States. To be held on **October 28, 2005**, this event will bring together emerging scholars to share their research on any aspect of the visual arts relevant to this year's theme. The event will take place at the UCLA Hammer Museum, an important center of art and culture in the heart of West Los Angeles.

This year's theme, On Collecting: Formation, Transmission, and Reception, examines collecting as a central avenue of discourse in the study of material culture. For example, the scholarship of Susan Pearce, Pierre Bourdieu, Arjun Appadurai, and Craig Clunas highlights issues of social class, culture, cultural legitimacy, and personhood in relation to the acquisition of an art object. Extending this discourse of the object to the broader problem of the collection, we specifically question the following relationships of object to collection.

#### Formation

The processes of desire, acquisition, and incorporation: the art object is singularly interpreted and defined, then classified as part to

whole. How do we understand the collector as agent? How does the interest in and function of the singular object define the collection as a whole?

#### Transmission

The path of the object and collection through time and space: the collection enters a market, private, or public realm to be re-interpreted, re-evaluated, and re-classified. What physical and social borders does the object or collection transcend? Do objects, collections, and their classifications withstand the challenge of time?

#### Reception

The destination of the art object and collection: the collection enters the social realms of display and function. How do initial sites of collecting and audience relate to use and display in public or private, elite and non-elite destinations? How does the notion of a collection influence the storage, reproduction, and reinvention of art objects? We invite innovative submissions from scholars in any field, and encourage those from non-western disciplines, who wish to address the scope and legitimacy of the collection within the history of art.

Abstracts of 300 words or less, along with a C.V., must be postmarked by June 15, 2005. Submissions may be e-mailed to [ahsympos@humnet.ucla.edu](mailto:ahsympos@humnet.ucla.edu) or mailed to:

AHGSA Symposium 2005  
Department of Art History, UCLA  
100 Dodd Hall  
University of California, Los Angeles  
Los Angeles, CA 90095-1417

<http://www.humnet.ucla.edu/humnet/arthist/ahgsa/collecting/home.htm>

#### **THE ART AND MATERIAL CULTURE OF IRANIAN SHIISM (OXFORD, UK)**

**July 7-8, 2006:**

Deadline: July 1, 2005

Despite the numerous studies of Iranian art and material culture, covering architecture, object studies, flat art and photography, very little work has been published on the subject of Shiite art per se. This interdisciplinary conference aims to address this problem by bringing together historians, art historians, numismatists,

anthropologists and folklorists, in order to try and identify what is specifically Shiite in the art and material culture of Iran. The conference will cover Iran from earliest Islamic times until the 21st century, but expects to focus on four main periods, Safavid, Qajar, Pahlavi and post-Revolutionary Iran. It will also include Iranian Shiism as it has spread to other areas of the Islamic world, in particular India and East Africa.

Call for papers: titles of papers and abstracts should be sent to Professor James Allan at the Ashmolean Museum, Oxford OX1 2PH, UK, or to Pedram Khosronejad:

([pedram.khosronejad@orinst.ox.ac.uk](mailto:pedram.khosronejad@orinst.ox.ac.uk)).

#### **CHILDREN OF ABRAHAM**

#### **CONVIVIAM 2005: CHILDREN OF ABRAHAM: CHRISTIANS, JEWS AND MUSLIMS IN THE MIDDLE AGES AND EARLY MODERN ERA.**

Deadline: 2005-06-15

We are interested in papers of all aspects of religious diversity in the Middle Ages and the Early Modern Era, across all academic disciplines. Possible subjects include: interactions between members of the three Abrahamic religions; artistic representations of religious diversity; travel narratives; laws, social codes, rituals, or liturgies; Crusade and/or Diaspora; manuscripts and textual transmission; science and religion; women religious and secular; literary cross-fertilization; sacred architecture. We are interested in any topic related to our main subject. NOTE: This year we will sponsor a session or two featuring excellent undergraduate papers. If you have student papers you would like to submit, please contact the Convivium Director, Pam Clements, Siena Center for Medieval and Early Modern Studies Siena College, 515 Loudon Road Loudonville, New York 12211-1462, or by e-mail:

[clements@siena.edu](mailto:clements@siena.edu)>[clements@siena.edu](mailto:clements@siena.edu).

<http://www.siena.edu/convivium/>

#### **THE UNIVERSITY OF VIRGINIA'S COLLEGE AT WISE MEDIEVAL-RENAISSANCE CONFERENCE XIX**

Deadline: June 1, 2005

The University of Virginia's College at Wise

Medieval-Renaissance Conference promotes scholarly discussion in all disciplines of Medieval and Renaissance studies. The conference welcomes proposals for papers and panels on Medieval or Renaissance literature, language, history, and philosophy, and the arts. Abstracts for papers should be 250 or fewer words. Proposals for panels should include: a) title of panel; b) names and institutional affiliations of the chair and all panelists; c) abstracts for papers to be presented (250 or fewer words). A branch campus of the University of Virginia, the University of Virginia's College at Wise is a public, four-year liberal arts college located in the scenic Appalachian Mountains of Southwest Virginia. For more information, please visit our website (web address provided below).

Dana L. Sample  
Department of History and Philosophy  
The University of Virginia's College at Wise  
1 College Avenue  
Wise, VA 24293

Email: [dls4v@uvawise.edu](mailto:dls4v@uvawise.edu)>[dls4v@uvawise.edu](mailto:dls4v@uvawise.edu)

<http://people.uvawise.edu/medren/index.html>

**ARCHAEOLOGY, ANTHROPOLOGY AND HERITAGE IN THE BALKANS AND ANATOLIA: THE LIFE AND WORKS OF F.W. HASLUCK, 1878-1920.**

**SECOND INTERNATIONAL CONFERENCE**

UNIVERSITY OF WALES GREGYNOG  
May 6 – 9, 2006

The first Hasluck conference took the life and works of F.W. Hasluck as the starting point for a wide-ranging exploration of the peoples and cultures of south-east Europe looking at such issues as the place of the remains of the past in the present, the ethnography of the region, nationalism and heritage, western excavation, the schools and institutes abroad, the careers and personalities associated with research in the area, cultural continuities, and conversion and shared religious monuments.

Since that conference, there have been a number of enquiries as to when the next event may be held. Emboldened by this, the organisers have resolved to hold a second such event, which will aim to build upon the first, and provide at the

same time a further body of published material to complement the first's proceedings.

The location for the second conference will be once more the University of Wales Gregynog, a beautiful converted country house in the heart of the Welsh countryside. The conference committee consists likewise of Mr Keith Hopwood (University of Wales Lampeter), Professor Stephen Mitchell (University of Exeter), and Dr David Shankland (University of Bristol).

In general, the areas covered by the conference remain that same: that is, 'personalities'; the schools abroad'; 'ethnography and the Alevi-Bektashis'; 'syncretism and conversion'; 'travellers, empire and nation'; and 'archaeology, heritage and ideology'. The Committee do not wish to anticipate the papers that may be offered, but it is hoped more specifically that there may be panels as outlined below. In terms of content, new archival or field research is welcome, as is wider synthesis.

The Committee would like to emphasise that there is no disciplinary restriction, and no insistence upon any one historical (or pre historical period). They also welcome proposals for topics within the overall spirit of the event that may not be covered by the above. In the first instance, those who would like to take part are invited to forward a proposed title and abstract of 150 words, along with their name and contact address, to [DShankland1@yahoo.co.uk](mailto:DShankland1@yahoo.co.uk) and [D.P.Shankland@Bristol.ac.uk](mailto:D.P.Shankland@Bristol.ac.uk). Any member of the Committee would also naturally be delighted to answer informal enquiries. It is intended that the conference proceedings be published, edited jointly by Shankland and Hopwood.

## PH.D. THESES

### Defended

**Zayde Antrim**, "A Sense of Place: Local Loyalty and Urban Identities in Early Mamluk Syria." Department of History, Harvard University (co-advisors: Roy Mottahedeh and Nasser Rabbat). Completed in 2005.

**Nina Cichocki**, "The Life Story of the Çemberlitas Hamam: From Bath to Tourist Attraction," Department of Art History, University of Minnesota (advisor: Catherine B. Asher). Defended in April 2005.

**Emine Fetvacı**, "Viziers to Eunuchs: Transitions in Ottoman Manuscript Patronage, 1566-1617." Department of History of Art and Architecture, Harvard University (advisors: Gülru Necipoğlu and David Roxburgh). Defended on April 5, 2005.

**Stacy Holden**, "Colonial Romance and Moroccan Responses: Historic Preservation in Fez (1912-37)." Department of History, Boston University (co-advisors: Diana Wylie and Nasser Rabbat). Defended Spring 2005.

**Yuda Kadoi**, "Iranian Art under the Mongols: Chinoiserie Reappraised." Department of History of Art, University of Edinburgh (supervisor: Robert Hillenbrand) Completed in January 2005.

## In Progress

**Ladan Akbarnia**, "*Chinoiserie* in Iran and Central Asia: the creation of artistic ideals and cultural memory under the Mongol patrons." Department of History of Art and Architecture, Harvard University (advisors: Gülru Necipoğlu and David Roxburgh).

**Glaire Anderson**, "Cultivating Refinement and the Suburban Estates (munya) of Umayyad Cordoba: 756-976 CE." History, Theory and Criticism Program, MIT (advisor: Nasser Rabbat). Defense scheduled for July 2005.

**Chanchal Dadlani**, "Twilight in Delhi? Architecture and Urbanism in Late Mughal Delhi." Department of History of Art and Architecture, Harvard University (advisors: Gülru Necipoğlu and David Roxburgh). In progress.

**Christiane Gruber**, "The Prophet Muhammad's Ascension (Mi'raj) in Islamic Art and Literature, 1300-1600." Department of the History of Art, University of Pennsylvania (advisor: Renata Holod).

**Michele Lamprakos**, "Conservation and Building Practice: the Case of San'a, Yemen." History, Theory and Criticism Program, MIT (advisor: Nasser Rabbat).

**Melanie Michailidis**, "Landmarks of the Persian Renaissance: Monumental Funerary Architecture in Iran and Central Asia, 10-11<sup>th</sup> Centuries." History, Theory and Criticism Program, MIT (advisor: Nasser Rabbat).

**Sarah Rogers**, "The Postwar Generation of Artists in Lebanon: The Artist as Critical Historian." History, Theory and Criticism Program, MIT (advisor: Nasser Rabbat).

**Lara Tohme**, "A Re-evaluation of Umayyad Art and Architecture." History, Theory and Criticism Program, MIT (advisor: Nasser Rabbat). In progress.

**Stephen Wolf**, "Urban Planning in Early Ottoman Aleppo." Graduate School of Design, Architecture, Landscape Architecture and Urban Design Harvard University (advisor: Christine Smith).

## Members' News

In addition to finishing up her doctoral dissertation, "Cultivating Refinement and the Suburban Estates (munya) of Umayyad Cordoba: 756-976 CE" for a July 2005 defense, **Glaire Anderson** also announces the following forthcoming publications:

"Perfume" and "Food & Diet," In *Medieval Islamic Civilization: An Encyclopedia*, ed. Josef W. Meri (London, New York: Routledge, forthcoming Fall 2006)

"Refinement, Spectacle, and the City: Munyas (suburban estates) and court culture in Umayyad Córdoba," In *A Decade of New Research in the Material Culture of al-Andalus*, Glaire D. Anderson & Mariam Rosser-Owen, Eds. (proposal currently under review, Oxford Studies in Islamic Art)

In the Spring semester 2005, Glaire taught a survey of Islamic Art and Architecture (8th-17th c.) in the Department of Fine Arts at Brandeis University.

**Carol Bier** recently elected Vice President/President Elect of the Textile Society of America, served as editor for *Appropriation, Acculturation, Transformation: Proceedings of the*

9<sup>th</sup> Biennial Symposium of the Textile Society of America 2004, published in CD-ROM format (2005). As Research Associate at The Textile Museum, she is pursuing her research on the intersections of art and mathematics in patterns. Carol has served on the executive committee and as reviewer for *Bridges Conference: Mathematical Connections in Art, Music and Science*; she will speak again at this year's conference in Banff, Alberta, scheduled to take place 31 July – 3 August.

In January 2004 as the first scholar-in-residence at Shangri La, Doris Duke's residence in Honolulu, HI, now a museum, Carol collaborated with Dave Masunaga, a geometry teacher at Iolani School. Together they presented a workshop, "Diversity in Islamic Art: Intersections of Geometry and Culture," for the National Council of Teachers of Mathematics in Anaheim in April 2005. For a conference on "Science, Literature and the Arts," organized by the Center for Medieval and Renaissance Studies at Binghamton University, Carol delivered a plenary paper addressing "Number, Shape and the Nature of Space: Geometry and the Spatial Dimension in Islamic Art," soon to be published. She also presented a paper for the Textile Society of America symposium in Oakland in October 2004. She continues to teach pattern in Islamic art at the Maryland Institute College of Art, and has developed a new course, "Islam and Identity through the Arts," offered through the Master of Liberal Arts program at Johns Hopkins University, where she has taught for several years. For a fourth consecutive year, Carol serves on the Speaker's Bureau of the Maryland Humanities Council, offering public programs on Islamic arts and culture.

Her recent publications include "Textile Arts of Iran after the Sixteenth Century," in *Flowers, Dragons, & Pine Trees: Asian Textiles in the Spencer Museum of Art*, edited by Mary M. Dusenbury, pp. 78-97 (Hudson Hills Press, New York 2004); "Spanish and Mamluk Carpets: Comparisons of Decoration and Structure," *Ghereh* (Turin, Italy 2004) Issue 36, pp. 9-17; "Islamic Art at Doris Duke's Shangri La: Playing with Form and Pattern" (with David Masunaga), in *Bridges: Mathematical Connections in Art, Music, and Science* (conference proceedings), ed. Reza Sarhangi and Carlo Sequin, pp. 251-58 (Bridges Conference, Winfield, KS 2004); "Indigo," *Encyclopedia Iranica*, ed. Ehsan Yar Shatar, v. XIII, fascicle 1, p. 91 (New York 2004); "Patterns in

Time and Space: Technologies of Transfer and the Cultural Transmission of Mathematical Knowledge across the Indian Ocean," *Ars Orientalis*, v. 34, in press.

**Sheila Blair's** book, *Islamic Calligraphy*, is with the Edinburgh University Press and should be out in 2005. She has recently presented several lectures. On February 24 she presented the Frederic Lindley Morgan Architectural History Lecture, "Natanz, from shrine to centrifuge: the evolution of an Iranian town," at the Allen R. Hite Art Institute at the University of Louisville, Louisville, Kentucky. On March 17 she presented a lecture entitled "East meets West under the Mongols" to the Silkroad Foundation at Stanford University, Palo Alto, CA. On March 23, she presented "What art can tell us about Islam" at the Loosemore Auditorium, Grand Valley State University, Allendale, Michigan; the lecture was sponsored by Middle East Studies, the Department of Art and Design, the Arab Culture Club, and the GVSU Art Gallery. In May she presents three lectures on calligraphy and the arts of the book as a Research Associate at the Ecole Des Hautes Etudes en Sciences Sociales (EHESS) in Paris.

**Jonathan Bloom** was the Frederic Linley Morgan Visiting Professor of Architectural Design for 2005 at the Hite Art Institute, University of Louisville, in Louisville, KY where he taught a course on the iconography of Islamic architecture in January and February. As a result of his service to the state of Kentucky, he was appointed to the Honorable Order of Kentucky Colonels (and has a certificate to prove it!). In November 2004, he presented "From Memory to Drawing: the Evolution of Islamic Design," the C. L. David lecture at the David Collection in Copenhagen. In March 2005, he gave the Snouck-Hurgronje lecture at the University of Leiden on "Paper in the Islamic Lands." Also in March he and Sheila Blair presented talks to the Silkroad Foundation at Stanford University in Palo Alto. Jonathan and Sheila are jointly working on an exhibition for the McMullen Museum at Boston College with the theme of ornament in Islamic art. Opening in the summer of 2006, the exhibition will be drawn from the David Collection in Copenhagen, which will be closed for renovations. The exhibition will be on view when MESA meets for its 40th anniversary in Boston in November 2006 and will travel in the summer of 2007 to the Smart Gallery at the University of Chicago. Sheila and

Jonathan are also working on an exhibition for the Art Institute of Chicago highlighting its little-known Islamic collection. It is scheduled to run from October through December of 2006 and will be accompanied by an issue of the Art Institute's journal, *Museum Studies*.

**Nina Cichocki** has accepted a tenure-track appointment in the Department of Art History at SUNY Buffalo in Fall 2004. She defended her dissertation, "The Life Story of the Çemberlitas Hamam: From Bath to Tourist Attraction" in April 2005 (see Ph.D. Theses). Having received a senior fellowship from the Anatolian Civilizations Institute, Koc University, she will be spending the coming year in Istanbul turning the dissertation into a book manuscript. In October 2004 she co-organized an international symposium entitled "Feeding People, Feeding Power: Imarets (soup kitchens) in the Ottoman Empire" with Amy Singer, Tel Aviv University, and Christoph Neumann, Istanbul Bilgi University, in Istanbul, and is now co-editing, together with her co-organizers, the conference papers into a volume to be published by Eren Yayinevi, Istanbul.

Nina's recent publications include:

"Continuity and Change in Turkish Bathing Culture in Istanbul: The Life Story of the Cemberlitas Hamam," *Turkish Studies* 6 (forthcoming Spring 2005).

"Veils, Poems, Guns and Martyrs: Four Themes of Muslim Women's Experiences in Shirin Neshat's Photographic Work," *thirdspace* 4 (Fall 2004). ([www.thirdspace.ca](http://www.thirdspace.ca))

**Emine Fetvacı** successfully defended her dissertation, entitled "Viziers to Eunuchs: Transitions in Ottoman Manuscript Patronage, 1566-1617" at Harvard University on April 5, 2005.

**Valerie Gonzalez** presented "Aesthetic Connection versus Cultural Differentiation: Comparing Islamic and Western Art" as part of the Islamic Art and the Rest of the World double-session at the CAA annual meeting in February. She has secured a contract for the translation into English of her book "*Le piège de Salomon, La pensée de l'art dans le Coran*", Parlor Press, West Lafayette, Indiana, series "Aesthetic Critical Inquiry".

**Christiane Gruber** currently is completing her dissertation "The Prophet Muhammad's Ascension (Mi'raj) in Islamic Art and Literature, 1300-1600" (see Ph.D. Theses). She carried out her field research with grants from ARIT, ARCE, Mellon/CLIR, and Fulbright-Hays. This Fall, she will join the faculty at Indiana University at Bloomington as Assistant Professor of Islamic Art in the departments of Art History & Near Eastern Languages and Cultures. Next year, she will write a study of the Paris Mi'rajnama (BnF Sup Turc 190), a monograph accompanying a new facsimile edition of the manuscript that will be published by Patrimonio Ediciones (Valencia, Spain) in 2007. She also will complete the catalogue of the 465 Arabic-script calligraphies in the Library of Congress, which will appear as a virtual exhibition on the library's website in December 2005.

The following articles by Christiane appeared in print this year:

"The Keir Mi'raj: Islamic Storytelling and the Picturing of Tales in the Fifteenth Century," *Central Eurasian Studies Review* 4/1 (February 2005): 35-39.

"The Prophet Muhammad's Ascension (Mi'raj) in Islamic Painting and Literature: Evidence from Cairo Collections," *Bulletin of the American Research Center in Egypt* 185 (Summer 2004): 24-31.

"L'Ascension (Mi'raj) du Prophète Mohammad dans la peinture et la littérature islamiques," *Luqman* 39/1 (Fall & Winter 2003-4): 55-79.

**Shirine Hamadeh** has been awarded the Getty postdoctoral fellowship for the academic year 2005-2006. She will spend the year in Turkey.

In March this year ('05) **Joanna Kirkpatrick** forwarded to the editors of a forthcoming anthology of articles on railways in India, titled *27 Down*, edited by Ian J. Kerr, an article with PowerPoint slide show on the depiction of trains in Bangladeshi ricksha arts, dating from the 1970s to the '90s. My article with the PP slides, all formatted in HTML so as to be viewable on any system, will be part of a CD-ROM that will be inserted into the back of the book cover.

In August 2004, she published an article with illustrations in the Indian online magazine, *Outlook India*, about jihadi ricksha art in

Bangladesh, titled: "Rickshaw Revelations." The article included photos of ricksha panels depicting Osama bin Laden and also Saddam Husain. The link for this article is: <http://www.outlookindia.com/full.asp?fodname=20040804&fname=Rickshaw&sid=1> You must register to use this site, but it's free.

In April 2004 she published a feature illustrated article on ricksha arts in Bangladesh in the Winter 2004 issue of online magazine, *Persimmon: Asian Literature, Arts, and Culture*: [http://www.persimmon-mag.com/current\\_issue.html](http://www.persimmon-mag.com/current_issue.html). Unfortunately this magazine is not continuing at present due to financial problems, but its issues are still online.

Her multimedia CD-ROM book, titled *Transports of Delight. The Ricksha Arts of Bangladesh*, was published by Indiana University Press in 2003.

**Lorenz Korn** has settled in on his job as professor of Islamic art and archaeology at the University of Bamberg. Besides teaching the Islamic art and archaeology course, he is currently planning to start fieldwork in Iran. He hopes that providing the ISBN for his book on Ayyubid architecture, *Ayyubidische Architektur in Ägypten und Syrien*, (Heidelberg 2004), will make it easier for colleagues to find. The ISBN 3 is - 927552-40-2). Together with Johannes Pahlitzsch, he has also edited a book with papers of a colloquium on Jerusalem from the Fatimid to the Ottoman period. It includes articles on Iranian stucco in Fatimid Egypt, on a Mamluk dirham hoard, and on the development of a coastal oasis in Oman.

He also participated in preparing the International Congress on Islamic Archaeology, organized by IRCICA in Istanbul in April 2005.

**Bernard O'Kane's** book, *Early Persian Painting: Kalila and Dimna Manuscripts of the Late-Fourteenth Century* (I.B. Tauris Publishers, London and AUC Press, 2003) was awarded joint second prize in the annual awards for the best book published in Britain on the Middle East, given by the British-Kuwaiti Friendship Society under the auspices of the Abdullah Al-Mubarak Charity Foundation. The award is adjudicated by BRISMES (The British Society for Middle East Studies). It was also awarded World Prize for the Book of the Year of the Islamic Republic of Iran, field of Iranian Studies, European-American Section (2005).

Bernard also edited *The Iconography of Islamic Art: Studies in Honour of Robert Hillenbrand*, (Edinburgh University Press, 2005), containing the following:

1. Birds and Blessings: A Kohl-Pot from Jerusalem  
Sylvia Auld
2. Remarks on the Iconography of the Medieval Capitals of Cairo: Form and Emplacement  
Marianne Barrucand
3. A Mongol Envoy  
Sheila S. Blair
4. Almoravid Geometric Designs in the Pavement of the Cappella Palatina in Palermo  
Jonathan M. Bloom
5. A Kingly Posture: The Iconography of Sultan Husayn Bayqara  
Barbara Brend
6. Musical Beasts: The Swan-Pheonix in the Ibn Bakhtishu' Bestiaries  
Anna Contadini
7. Cup, Branch, Bird and Fish: An Iconographical Study of the Figure Holding a Cup and a Branch Flanked by a Bird and a Fish  
Abbas Daneshvari
8. Islamic Incense Burners and the Influence of Buddhist Art  
Geza Fehervari
9. Vine Ornament and Pomegranates as Palace Decoration in 'Anjar  
Barbara Finster
10. Persianate Trends in Sultanate Architecture: The Great Mosque of Bada'un  
Finbarr Barry Flood
11. Silks, Pots and Jugs: Al-Jahiz and Objects of Common Use  
Oleg Grabar
12. Khusrau Parviz as Champion of Shi'ism? A Closer Look at Early Safavid Miniature Painting in the Royal Museum of Edinburgh  
Ulrike al-Khamis

13. 'Waves of the Sea': Responses to Marble in Written Sources (9th-15th Century)  
Marcus Milwright

14. The Arboreal Aesthetic: Landscape, Painting and Architecture from Mongol Iran to Mamluk Egypt  
Bernard O'Kane

15. The Vicissitudes of Rustam  
B. W. Robinson

16. Made for the Show: The Medieval Treasury of the Ka'ba in Mecca  
Avinoam Shalem

17. A Pictorial Representation of the Hadith al-Thaqalayn in an Ilkhanid Copy of Bal'ami's Tarjuma-yi Tabari in the Freer Gallery  
Raya Y. Shani

18. Style versus Substance: the Christian Iconography on Two Vessels Made for the Ayyubid Sultan al-Salih Ayyub  
Rachel Ward

19. Bibliography of Robert Hillenbrand's works  
This will also be co-published shortly by the American University in Cairo Press

Bernard also announces the appearance of the following articles:

"Chaghatai Architecture and the Tomb of Tughluq Temür at Almaliq," in *Studies in Honour of J. Michael Rogers*, ed. Doris Behrens-Abouseif, *Muqarnas* 21 (2004), pp. 277-87.

"The Nine-Bay Plan in Islamic Architecture: Its Origin, Development and Meaning," in *Studies in Honor of Arthur Upham Pope*, ed. Abbas Daneshvari (in press, due in June)

He is currently editing the book, *Treasures of the Islamic Museums in Cairo*, to be published by AUC Press. This is aimed at the general, rather than the scholarly public, but, he notes, "the latter will find its hundreds of excellent colour photographs (not by me!), several of unpublished objects, of interest."

Bernard was director of the project *Documentation of the Inscriptions in the Historic Zone of Cairo*, sponsored by the Egyptian Antiquities Program of the American Research Center in Cairo and by AUC. This documents

monumental epigraphy on Islamic monuments in Cairo from the beginnings to 1800. The data collection and photography for this finished in 2004. They aim for some bugs to be ironed out in the latest 4D operating versions, to make it fully compatible (and searchable) in Arabic and English, and hope to publish it in DVD format, to make access to the thousands of photographs and the database information easier.

**Nasser Rabbat** organized the Symposium ISLAMIC CITIES IN THE CLASSICAL AGE (see p. 4).

He also announces the following publications:

"Islamic Architecture as a Field of Historical Inquiry," *AD Architectural Design, Special Issue Islam+Architecture* 74, 6 (Nov-Dec 2004): 18-23.

"Documenting Buildings in the Waqf System," *Thresholds* 28 (*Concerto Barocco: Essays in Honor of Henry A. Millon*) (Spring 2005): 30-32.

"Arabism in the Heart of Expatriate Life," (in Arabic), *Majallat al-Adab* 53, 1/2 (2005): 4-9.

"Raqsat al-Tannura (The Dance of Tannura)," short story (in Arabic), *Majallat al-Adab* 52, 7/8 (2004): 44-48.

"The Architectural and Memorial Significance of the Two Harams," (in Arabic) *Ibda'at Handasiyya* 2 (2004): 101-105.

"A Brief History of Green Spaces in Cairo," in *Cairo: Revitalising a Historic Metropolis*, S. Bianca and P. Jodidio (Geneva: The Aga Khan Trust for Culture, 2004), 43-53.

"Classicism in the Contemporary Arabic Historical Discourse: Our Heritage or theirs?" (in Arabic) *Majallat al-Adab* 52, 5/6 (2004): 14-18.

"Foreword," to *Adonis, A Time Between Ashes and Roses*, translated from the Arabic by Shawkat M. Toorawa (Syracuse, NY: Syracuse University Press, 2004).

"The Art of the Southern Mediterranean is Still 'the Other'," (in Arabic) *Majallat al-Adab* 52, 3/4 (2004): 85-88.

"Some Thoughts on Tourism in Syria: The 'Dead Cities' in Bal'as Mountains as a Model," (in Arabic) *Ibda'at Handasiyya* 1 (2004): 112-16.

Nasser also has several books in preparation. One is an edited book of essays on the courtyard house, sponsored by the Aga Khan Program for Islamic Architecture, to be published by Ashgate in 2005. Another is a book of collected essays, originally delivered at the Institut du monde arabe (IMA) in Paris in January and February 2002, to be published by IMA. It is entitled, *L'art Islamique à la recherche d'une méthode historique*. He is also preparing a book on the fifteenth-century historian al-Maqrizi whose *Khitat* treatise forms the summation of writing on the city in the medieval Islamic tradition. This book is tentatively entitled, *Historicizing the City: The Significance of Maqrizi's Khitat of Cairo*. In addition, he is working on book co-edited with Irene Bierman and Nezar AlSayyad, based on the 1999 Kevorkian Lectures, NYU, to be published under the tentative title *A Medieval Cairo for A Modern World*.

In April, Nasser was Moderator at two events: the "New Histories" Session in the Symposium Aleppo: New Perspectives on the Old City, Sponsored by the Aga Khan Program at the Graduate School of Design at Harvard University; and the arts Session in the "Jerusalem 2050 Visionaries Conference," hosted by The Center for International Studies and the Department of Urban Studies and Planning, MIT.

In March he participated in the IFAO-ARCE second round table, "Exercizing Power in the Age of the Sultanates," Institut Français d'Archéologie Orientale, Cairo; and organized the international conference "The Harem in History and Imagination," which was sponsored by the Aga Khan Program For Islamic Architecture, MIT.

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

Nasser has recently presented the following invited lectures:

April 22, 2005: Keynote Lecture, "The Urban Character of Mamluk Architecture in Cairo: The Example of al-Darb al-Ahmar," ARCE (American Research Center in Egypt) 2005 Annual Meeting, Cambridge, MA

April 15, 2005: "Writing History in Mamluk Cairo," Middle Eastern Center Lecture Series, the University of Chicago, Chicago, IL

February 17, 2005: "Architecture in Syria From Classical Antiquity to Islamic Classicism," Concord-Carlisle Adult & Community Education, Concord-Carlisle High School, Concord MA

February 4, 2005: "Toward a Critical Historiography of Islamic Architecture," Institute for the Study of Muslim Civilisations, AKU-ISMC, London

November 5, 2004: "Echoes of Women in the Lives of Religious Scholars of the Middle Ages," a lecture in Arabic, Center for Middle Eastern Studies, Harvard University

September 17, 2004: "Architecture in Syria: A Beautiful Index of Intercultural Dialogue," sponsored by the British-Syrian Society, The Brunei Gallery, SOAS, London

April 21, 2004: "Diasporic Arabism," a lecture in Arabic, Center for Middle Eastern Studies, Harvard University

March 29, 2004: "The Genesis of Islamic Art and Architecture, " (in Arabic), Department of Architecture, Misr University of Science and Technology, Madinat 6th of October, Egypt

March 28, 2004: "Signs of Power in Medieval Islamic Art and Architecture, American Research Center in Egypt (ARCE), Cairo

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

Nasser is also busy advising several PhD Theses (see PhD Theses).

**Scott Redford** is spending his sabbatical year as an ARIT-NEH fellow and Visiting Research Fellow at Bilkent University's Archaeology Department working on the medieval finds from Bilkent University excavations at Kinet Hoyuk. During his sabbatical year he has given talks about his research at Topkapi Palace Museum, Koc University, ARIT Ankara, Hacettepe University, Middle East Technical University, and

The National Gallery of Art, Washington. Beginning in September 2005, for two years he will be directing Koc University's newly established Anatolian Civilizations Institute (<http://aci.ku.edu.tr>). HIA members are encouraged to apply or have their graduate students apply for one of the residential fellowships available at the ACI.

**David J. Roxburgh** is preparing to go on leave in the fall of 2005 and begin work on some new research projects. His second book appeared earlier this year, *The Persian Album 1400-1600: From Dispersal to Collection* (New Haven: Yale University Press, 2005) as well as the exhibition catalogue that he edited, *Turks: A Journey of a Thousand Years 600-1600* (London: Royal Academy of Arts, 2005). He also contributed an essay and catalogue entries to the catalogue. The exhibition—prepared in 2004—was co-curated by Nazan Olcer, Filiz Cagman and David and had close to 300,000 visitors in its three month span. During the fall of 2004 and spring of 2005, David has lectured on various topics at the National Gallery of Art, Washington D.C. (in association with the exhibition *Palace and Mosque*); the Royal Academy of Arts, London; the Nantucket Atheneum, Nantucket; and most recently at the Center for Advanced Study in the Visual Arts 25<sup>th</sup> Anniversary symposium titled *Dialogues in Art History* also in Washington, D.C. Short essays and articles in 2004 appeared in the *NADFAS Review*, *Royal Academy of Arts Magazine*, *Studia Islamica*, and *Ben Mehmed Siyah Kalem*, *Insanlar ve Cinler Ustasi* (Istanbul: Yapi Kredi Kultur Yayincilik). He has offered two new courses this year at Harvard—a seminar co-taught by Thomas Leisten on early Islamic Architecture and Archaeology and a pro-seminar on Islamic epigraphy and calligraphy.

**D. Fairchild Ruggles** has recently presented scholarly lectures at the Society for Historical Archaeology in York (UK) in January 2005 and at the Center for Medieval and Renaissance Studies at Ohio State University in February 2005. In addition, she has also recently presented public lectures on Madinat al-Zahra' and the Mosque of Cordoba at the Museo Arqueológico de Córdoba (Spain), in October 2004, and at the Consejo Superior de Investigaciones Científicas (Madrid), in June 2004.

She also recently co-curated the exhibition, *Art and Spirituality in the Medieval World*, at the Krannert Art Museum, University of Illinois, with

colleagues Robert Ousterhout and Anne D. Hedeman.

She announces the following publications: *Champaner-Pavagadh - Cultural Sanctuary*, co-authored with A. Sinha, G. Kesler, and J. Wescoat, Jr. Champaign: Department of Landscape Architecture, University of Illinois, 2004; "Champaner: Architecture, Urbanism, and Landscape," co-authored with Amita Sinha, *Fondation Max van Berchem Bulletin*. No. 18 (2004): 4-5; "The Yamuna Riverfront, India: A Comparative Study of Islamic and Hindu Traditions in Cultural Landscapes," co-authored with Amita Sinha, *Landscape Journal* 23 (2004): 141-152; and "Champaner-Pavagadh, Gujarat, India: Challenges and Responses in Cultural Heritage Planning and Design," with Sinha, Kesler, and Wescoat, *Tourism Recreation Research* 29 (2004): 75-78.

With Robert Ousterhout she has edited and contributed to a special issue of *Gesta*, 43/2 (2005), "Encounters with Islam: The Medieval Mediterranean Experience." She wishes to call her colleagues particular attention to an excellent essay by Eva Hoffman.

Her book, *Islamic Gardens and Landscape*, is forthcoming this year from University of Pennsylvania Press. With Dianne Harris, she has co-edited the volume *Sites Unseen: Essays in Landscape and Vision*, forthcoming from Pennsylvania State University, with essays by Martin Jay, W.J.T. Mitchell, Marc Treib, Elizabeth Kryder-Reid, Diane Favro, Denis Cosgrove, David Hays, and Sandy Isenstadt.

She will be Scholar-in-Residence at Shangri La, the Doris Duke Foundation for Islamic Art in Hawaii in June of 2005.

Starting in Fall 2005 **Lara Tohme** will be the Knafel Assistant Professor of Medieval Western and Islamic Architecture at the Art Department of Wellesley College.

**Rachel Ward** announces the following publications:

'Brass, Gold and Silver: Metal Vessels Made for Sultan al-Nasir Muhammad' in *Journal of the Royal Asiatic Society*, third series, volume 14 part 1, April 2004, pp. 59-73.

'Edward Lyon Falkener (1814-1896)', for the *New*

*Dictionary of National Biography*, Oxford University Press, 2004.

'The Inscription on the Astrolabe by 'Abd al-Karim in the British Museum' in *Muqarnas* vol. 21, Essays in Honor of J. M. Rogers, 2004. pp. 345-357.

'Style versus Substance: The Christian Iconography on Two Vessels made for the Ayyubid Sultan al-Salih Ayyub' in *The Iconography of Islamic Art, Studies in Honour of Robert Hillenbrand*, edited by Bernard O'Kane, Edinburgh, 2005, pp. 309-324.

Review of "Mamluk Enamelled and Gilded Glass in the Museum of Islamic Art, Qatar," Stefano Carboni and Julian Henderson, *The Islamic Art Society*, London 2003 in the *Bulletin of the School of Oriental and African Studies*, vol 67, issue 3, October 2004, pp. 397-398.

'Big Mamluk Buckets', in *Annales of 16th AIHV Congress, Association Internationale pour l'Histoire du Verre*, ed. Hilary Cool. EDP April 2005.

'The Mamluk Mirror in the Topkapi Saray' in *Festschrift for Nurhan Atasoy*, edited by Tarcan Yilmiz, Istanbul, EDP June 2005.

'Metal work' in *Medieval Islamic Civilisation, An Encyclopedia*, edited by Josef Meri, Routledge, New York EDP 2006.

**Donald Whitcomb** edited "Changing social identity with the spread of Islam: Archaeological perspectives." Chicago, Oriental Institute Seminars, 2004. He notes that it is apparently also available on-line.

**Aysin Yoltar-Yildirim** wrote several catalogue entries for *Byzantium: Faith and Power (1261-1557)*. Edited by Helen C. Evans, 409-412. New York: The Metropolitan Museum of Art, 2004. Her entries are "History of Mehmed the Conqueror," "Selections from Ptolemy and Dionysius Periegetes," and "The Book of Worthy Conquest." In December 2004 she completed the appendix ("The Ottoman Response to illicit digging in Raqqa") which will appear in *Raqqa Ceramics Reconsidered*. Marilyn Jenkins-Madina. New York: The Metropolitan Museum of Art (forthcoming). Aysin is also enjoying motherhood, with her baby boy Yunus.

## TECHNOTIPS

### THOUGHTS ON SWITCHING TO AND USING DIGITAL IMAGES

When Eastman Kodak announced in 2003 that it would no longer produce slide projectors after June 2004, many art-historians saw the handwriting on the wall: the question was no longer whether we would turn to digital images but when. Sheila (Blair) and I began to make the transition to digital images after we began work at Boston College in the summer of 2000 and discovered that the entire Islamic slide collection consisted of a few rosy Budak slides of the Alhambra and the Great Mosque of Cordoba. For our first semester at BC we used our own slides and began to make copies for the BC collection, but by our second semester we had realized that it was foolish to spend money on a dying technology. With the encouragement of our colleague Jeffery Howe, Sheila began teaching one class with PowerPoint in January 2001. Sheila, who freely admits to being a technological "dunce," repeatedly says that if she can do it, anyone can do it. With her encouragement, I followed with two classes the following September. I'm reasonably savvy, but certainly not a technowhiz like our 15-year old son. I also can't say that it was an easy transition or that it wasn't frustrating at times, like when there was something wrong with our PC that caused Adobe Photoshop to crash just after we had scanned a dozen images but before we had saved them to disk. The first semester was particularly bad, especially when I had to scan images several times a week in preparation for the next class. Often it seemed like all I did was scan, but the second time around was infinitely easier. By the third go-round, I felt like an old pro and wondered how I ever used slides.

There are several great advantages to using digital images. Probably the most practical is that you never have to file them. When we used to teach with our own slides, the worst task was re-filing hundreds of them at the end of the term, not to mention finding slides we had mis-filed. Now the only slides we refile are the ones we have scanned. Classes, now prepared and stored as PowerPoint files, are always ready, so that if I

want to give the same, or a similar talk, I can pull it up from my computer or a CD in a matter of seconds. Even so, I have never given the same lecture twice—it is always easy to change a slide, or a group of slides to make a point more effectively. Whereas the two-projector format forced a distinct mode of presentation, PowerPoint allows me to put one, two or more images on the screen simultaneously. I can compare and contrast, or just show: I am not constrained by the slide-projector format, and I can rotate, flip, and scale images to make better points. This last is particularly important in teaching, for it makes it possible to show that one building or painting is ten times the size of another. I can also repeat images without worrying about having duplicate slides. Digital images are incredibly flexible: in February when I was commuting from New Hampshire to teach in Kentucky, I had forgotten to scan an image at home. I was able to go to the university library, scan some images from a book onto a USB-drive, plug the drive into my laptop, and add the images to my presentation—all within the 25 minutes I had before class.

At the HIA meeting in Atlanta, several colleagues mentioned their frustration at being caught between a desire to use digital images, their reliance on personal slide collections, departmental or university inertia about switching to digital images, and the problems of learning a new technology. While you could wait until all the kinks are ironed out, my advice is to begin now and get comfortable with the technology, assuming that you have access to digital projection. If you wait until everyone has agreed on a technology and all images are transferred to digital format, you'll be waiting for a long time. I confess that I really don't understand much of what I do, and I'm probably doing much of it wrong, but it works and I get the results I need. I would rather spend my time learning more about Islamic art than about technology, but you can make your own decisions. Many of you will have read of the agreement Walter Denny, Sheila and I reached with ArtStor to provide up to 25,000 high-quality digital images of the art and architecture of Islam [<http://www.artstor.org/info/collections/jbsbwd.jsp>]. While this will solve many of our problems, it won't solve them all. ArtStor is expensive to join, so many smaller colleges and universities won't sign up.

*Equipment.* The technology changes constantly, so any advice I give is bound to be

obsolete. Basically the process consists of putting digital images into a program like PowerPoint (or Keynote on the Mac) and storing the finished file on your laptop or a removable drive (or CD). In the classroom, you connect either your laptop or a desktop computer to a digital projector in the room. You put your file on the computer, using a CD or a USB drive, and then project it. Sheila and I used to use PCs but now we have Macs and love them. We have less problems with the Macs, but most people use PCs. Although Macs have a deserved reputation for being better with images, many of the differences seem less important now, since both types of computers can run the same PowerPoint presentations or open the same image files (for example in JPG or TFF format). In short, you need a computer, a projector and a scanner. A digital camera is also useful, particularly for copy work that is too large to be scanned, and I love my wireless presentation remote (less than \$50) that plugs into any USB port. It lets me change slides from anywhere in the room and also serves as a laser pointer.

Some purists complain that digital images are not as good as slides. That may well be true, but in my experience not all slides are as good as they should be. Digital projectors have much brighter lamps than do slide projectors, so digital images often appear brighter than slides. I haven't been disappointed by the quality of my digital projections, and I love being able to enlarge images to show details. Furthermore, it's easy to crop and correct individual images to suit your points.

*Acquiring images.* There are several ways to get images into your computer. As I said, Sheila and I have scanned several thousand images from books and slides. If you don't have one already, do splurge and buy your own scanner. *Consumer Reports Magazine* recommends the Epson Perfection 4180 (about \$200), which does flatbed as well as transparencies and slides. If you have a scanner near your books, you'll be able to scan images with no problem. Slides take much more time to scan. My advice is not to worry about doing it right or wrong, just do it—you'll get better with some practice. Also remember that you're not trying to create a high-quality digital archive for posterity, you're just trying to pull some images together for teaching. When you scan, you don't want to clutter up your hard drive with huge images, so aim for a resolution of no

less than 150 dpi (dots per inch). We usually use 300 dpi in JPG format with moderate (5) compression, which normally results in files smaller than 500 Kb. There are different formats for images, but JPG allows compression (with some loss of quality), while TFF makes larger files. Also make sure that your images are scaled neither too small (e.g. 1 x 2 inches) or too big (18 x 24 inches), because you'll spend a lot of time resizing them in PowerPoint, where the default size for images is about 8 x 10 inches. When I have time, I often use Photoshop to blacken the background of my scanned photos of objects, because they appear better on my black screen (see below). I then save them as copies of the original scan.

Many scanners come with Photoshop or some variant thereof. Photoshop has astounding possibilities, but it is a black hole into which you can disappear forever. I've wasted untold hours playing around with images. Nevertheless, it is really useful for correcting scanned images—like cleaning up the background, brightening contrast, cropping, etc. Don't worry about learning all of Photoshop, just learn enough to do what you need to do regularly.

You can also acquire images on the web, but many are not good enough to be projected. (ArtStor is a separate issue entirely.) Some images on the web are surprisingly good and sometimes they are the only ones you can find. Even a bad picture makes the point better than nothing. Here are some suggestions:

- The Aga Khan Program's Archnet [[www.archnet.org](http://www.archnet.org)] has a digital archive of many views of Islamic architecture made from their slides. The resolution is acceptable, but you can't enlarge details.
- Rubens at Australia National University [<http://rubens.anu.edu.au/index.html>] has amazing high-quality images of a wide range of subjects, particularly Islamic architecture in the Mediterranean region.
- Museum web-sites. Those of the Metropolitan Museum of Art (<http://www.metmuseum.org>) and Los Angeles County Museum (<http://www.lacma.org>) are particularly good, as is the Creswell archive at the Ashmolean Museum (<http://creswell.ashmol.ox.ac.uk/>). There are lots more.

After a few years at it, Sheila and I now have our own collection of about 2500 scanned images of Islamic architecture, and probably an equal number of images of Islamic portable and related arts—electronically filed in categories ranging from Asian Art to Woodwork. We have also scanned all the pictures, plans, and maps from several books, for example our *Islamic Arts*, our volume of *The Art and Architecture of Islam* and Hattstein and Delius' *Islam: Art and Architecture*, and have filed them under the book titles. We've also scanned a large number of maps from several sources including the *Atlas of World Art*. Justin McCarthy at the University of Louisville has prepared a wonderful set of teaching maps that are available as digital images from MESA. It's effortless to duplicate or relabel categories, so there's no problem of doing it wrong or losing an image.

*PowerPoint*. Edward Tufte has written a wonderful diatribe against PowerPoint, but the program isn't the problem, it's bullet-points. I rarely use them. Although I have both PowerPoint and Keynote (a similar program designed for the Mac), I use PowerPoint, particularly because the latest version of PowerPoint for the Mac (version 11.1 for OS 10) has a marvelous feature called "Presenter Tools." (Keynote has a similar feature.) It allows you to write (extensive) notes for each slide (e.g. names, dates, dimensions), which you see on your laptop, but the audience sees only the slide. Presenter Tools also shows you what slide is coming up next and has a small clock showing how much time has elapsed since the show began. I can't emphasize how useful this feature is, as it makes you appear to be very smart and have a phenomenal memory.

When we first started giving digital presentations we experimented with different colored backgrounds for different colored slides, but I have now reverted to using a black background for all slides. I normally use white lettering when I put captions on the slide. If you have the time, you can animate the caption (e.g. name, date, location), so the image appears first and then the caption comes along. It saves writing a lot of things on the board. Our son Oliver loves animating his images, so that they zoom in and whoosh around, but I rarely take advantage of all the bells and whistles PowerPoint offers. Occasionally, however, it is useful to rotate

an image onscreen. Try doing that with a slide!

Submitted by:  
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### **WEBSITE TO BE LAUNCHED**

**Simone Bass**, Project Archivist of the Creswell Photographic Archive at the American University in Cairo, announces the launch of a new website in July. This is a website for **AUC's Creswell Photographic Archive**, which is not identical with the one at the Ashmolean.