

Historians of Islamic Art Association

NEWSLETTER

Volume XVI:1 Spring 2006

JOINT LETTER FROM THE PRESIDENT AND THE SECRETARY-TREASURER

Dear members,

First of all, apologies for the late issue of this "Spring 2006" Newsletter, now in the middle of the summer. This is mostly due to the many different commitments we all have, but it is also because the past several months have been particularly momentous for HIA. As a matter of fact, our association's formal name "Historian of Islamic Art" has been amended to "Historian of Islamic Art Association" (HIAA). This was decided, among other important issues, during the annual business meeting in conjunction with the Majlis at CAA in Boston in late February 2006. The 28 members present voted on a number of points in addition to the amendment to the organization's name.

The name change is the most manifest result of an administrative process that had to be done sooner or later, that is, the formation of an unincorporated association that strictly abides to the laws of one of the states in the US and of the Internal Revenue Service (IRS). Later last year, during the process of switching to a more efficient credit card charge system, we realized that HIA did not have a Tax Identification Number (EIN)—or if it once had it, no one could find it—and therefore its legal status was unclear. In short, even as a tax-exempt association HIA was not known to the IRS. Hence, we spoke with a *pro bono* attorney, Rebecca Lindsey, to whom we are extremely grateful for her time and efforts, and she advised us that we should apply for an EIN and submit new Articles of Association (formerly known as By-laws) as a new unincorporated organization, hence also the change in name.

The paperwork is being submitted as we write and HIAA will be registered under the law of the State of New York. The founding members are the six remaining board members of the 'defunct' HIA: **Persis Berlekamp, Stefano Carboni, Aimee Froom, Renata Holod, Kishwar Rizvi, and Barry Wood.** In the next Newsletter we'll post the new Articles of Association of HIAA, which are largely based on the former HIA by-laws but include a number of amendments and a more rational language.

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Following the discussions and voting during the Majlis, the board will now be comprised of 7 elected members instead of 8. Dr. **Christiane Gruber** (Indiana University) has now been voted in as a member of the Board, replacing **Cynthia Robinson**

and **Oya Pançaroğlu**, so she joins the group of founding members of HIAA. Many thanks to Dr. **Lara Tohme** (Wellesley College) for generously running for office in a close election. It was decided during the Majlis also that we should encourage student members to take a more active role in participating in the organization—also by serving on the board.

During the board meeting earlier that day and the business meeting, it was agreed that HIAA needed a venue apart from MESA and CAA for its members to meet and organize panels that will deal specifically with the topics cogent to the history of Islamic art and architecture. It was agreed that this is important, as many of the members have complained that at CAA there are too many conflicts of interest (an issue that the board will further take into consideration when organizing future panels and the Majlis). Thus we announced the establishment of a biennial HIAA Symposium which will alternate with the American Council for Southern Asian Art (ACSAA) biennial meetings. Professor **Renata Holod** has offered to organize the first one, to be held at University of Pennsylvania in the Fall of 2008.

The Sevckenko prize (\$500) and certificate was awarded to **Christiane Gruber** of Indiana University for her outstanding paper entitled “The Ilkhanid *M^hrajnama* of ca. 1317-35 (TKS H. 2154) as an Illustrated Sunni Prayer Manual”.

The HIAA travel grant (\$500) was awarded to **Pamela Karimi** (graduate student at MIT) to present her paper, “An Islamist Veil for Aryan Structure: Tehran’s Conference Hall for the Summit of Islamic Nations,” at the annual meeting of the Society of Architectural Historians, held in Savannah, Georgia (April, 2006).

In April we emailed the 2006 Directory of Members to all members in good standing, that is, those who had paid their annual dues by March 15th (the extended deadline). If for some reason you did not receive the directory, or paid your dues after the deadline, please email Kishwar and she’ll be happy to send the directory to you. We have not as yet instituted the password protection on the website, but it is still on the agenda for the future.

The HIAA budget is doing well, with \$4,853 in the account and an additional \$12,358 in the Sevckenko Fund. Sending the newsletter and membership directory by electronic mail has been important for saving money that can be put toward the

organization of the symposium and student travel grants.

The annual membership is shockingly down, to 125 members as of May 2006. Stefano and I will begin an active campaign to bring previous members back and also to initiate new memberships. In particular we must focus on members outside of the US, at academic institutions as well as museums and libraries. We need your help in spreading the word among colleagues and students encouraging them to join, as well as names of people who you think we should contact.

A question raised at the annual Majlis is an important one for us all to ponder: What are the benefits to joining HIAA? Beside the monetary incentive of awards given to emerging scholars, this organization is run through the voluntary services and participation of a community that is concerned with the making and reception of Islamic art and architecture. It may be time to revisit our introductory statement (from the Articles of Association), as we found it once again:

“The HIAA shall be a private, non-profit, non-political organization with a scholarly interest in the visual arts and material culture of the Islamic World (hereafter Islamic Art). Its objectives shall be (a) to promote high standards of scholarship and instruction, (b) to facilitate communication among its members through meetings and written exchanges of information (e.g. a newsletter), and (c) to promote scholarly cooperation among persons and organizations interested in the study of Islamic art.”

As current debates surrounding contemporary art and artists from Africa, the Middle East and South Asia world have highlighted, Islamic Art is not a term we can take for granted. Has Islamic art history itself become a ‘meta-discourse’ and we must turn our attention to its peripheries and to those artifacts and regions that have traditionally been marginalized? These are among the many questions that we must now raise. Perhaps the first annual Symposium at the University of Pennsylvania in Fall 2008 will focus on these very themes and others that you may suggest.

Stefano Carboni, President

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NOTE FROM THE EDITOR

Dear HIAA Members:

Despite its delayed release, I hope this issue of the Newsletter finds you well. I particularly want to draw your attention to the opening of the Jameel Gallery of the Victoria and Albert museum in late July and some early fall deadlines.

I also want to encourage you to look at the ever-evolving website of our organization, which is tirelessly maintained by **Barry Wood**:

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

As it becomes increasingly easier to publish information on the website, the distinction between the roles of the Newsletter and the website is becoming more blurred.

Under the "Newsletter" link, you will see that we have scanned and posted pdfs of the originally paper Newsletters of HIA and NAHIA from 1997-2002, as well as March 1992. If you have any paper copies of issues not posted but which you would be willing to lend me for posting, please let me know.

Please also note that there are positions available and calls for papers posted under the "Announcements" link.

The website does occasionally have problems, and we would be grateful if you would let us know if you encounter one. For example, the fall 2005 issue inexplicably disappeared from the website at some unknown time after it was posted. We put it back as soon as we noticed, but if you notice anything like that, please do bring it to the attention of either myself or of Barry Wood.

With best wishes,

Persis

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AWARDS

The Society of Architectural Historians has awarded the 2006 Spiro Kostof Book Award to: **Heghnar Zeitlian Watenpaugh**, for her book *The Image of an Ottoman City: Imperial Architecture and Urban Practice in Aleppo in the Sixteenth and Seventeenth Centuries* (Leiden: E. J. Brill, 2004)

This award is given each year for a work in any discipline that has made the greatest contribution to our understanding of urbanism and its relationship with architecture. It is one of the most prestigious awards of the Society.

The award citation was presented at the Society's 59th Annual Meeting in Savannah, Georgia, April 26-30.

CONFERENCES, SYMPOSIA, and LECTURE SERIES

Upcoming Events

GEOMETRIC PATTERNS IN ISLAMIC ART

Lorentz Center
Leiden, The Netherlands

September 11-15, 2006

The aim of the workshop is to bring together scholars of different backgrounds in order to study the geometric aspects of medieval Islamic art and material culture in an interdisciplinary way and to develop modes of cooperation. We hope to open the eyes of the speakers and participants to the many different branches of Islamic art and material culture where geometric design plays a dominant role, and to gain insight into the traditions in which these patterns are created. To connect to the living tradition, artists will also be involved. The workshop will consist of a general interdisciplinary part (September 11 - 13) and a continuation (Sept. 14-15), which emphasizes mathematical and possibly educational aspects.

Scientific Organizing Committee:
Mohammad Bagheri (Tehran, Iran)
Jan Hogendijk (Utrecht and Leiden, Netherlands)
Remke Kruk (Leiden, Netherlands)

ICON AND PORTRAIT INTERNATIONAL CONFERENCE

Egypt

September, 2006

For more information, contact **Dr. Hany Hanna**,
hhnnc@yahoo.com

INTERNATIONAL CENTER OF MEDIEVAL ART SYMPOSIUM

Institute of Fine Arts
New York University
New York, USA

October 14-15, 2006

The year 2006 marks the fiftieth anniversary of the International Center of Medieval Art (ICMA). The ICMA promotes the study, appreciation, and preservation of art from Western and Eastern Europe, North Africa, and the Near East from ca. 300 to ca. 1500 C.E. These include monuments, objects, and sites, both sacred and secular, from the Christian, Jewish, and Islamic traditions. The ICMA publishes the scholarly journal, GESTA, the leading periodical dedicated to medieval art.

A series of anniversary events are planned, including a two-day symposium on 14 and 15

October 2006, held in conjunction with the special exhibition, "Witness to History: The Face in Medieval Sculpture," at The Metropolitan Museum of Art. A gala reception will be held on the evening of October 14th at New York University's Institute of Fine Arts. In conjunction with the 50th Anniversary, an Endowment Campaign (including a NEH Challenge Grant with a 3-1 match) has been launched to further strengthen the programming of the ICMA.

For further information please contact the International Center of Medieval Art, The Cloisters, Fort Tryon Park, New York, NY 10040; tel.: 212-928-1146; e-mail ICMA@medievalart.org; www.medievalart.org.

DOLMABAÇE PALACE - 150 YEARS OLD INTERNATIONAL SYMPOSIUM

Dolmabahçe Palace, Main Entrance Hall (Medhal)
Istanbul, Turkey

November 23-25, 2006

The Department of National Palaces, which is an institution of the Turkish Grand National Assembly, is arranging an international symposium called Dolmabahçe Palace-150 Years Old, for the participation of domestic and foreign academicians, experts and researchers. The symposium aims to reinterpret the identity, location and importance of the Palace, at time of the Ottoman Empire and the Republican period, regarding the Palace structure and the social and political atmosphere, tradition and rules in various dimensions during the past 150 years since the opening of Dolmabahçe Palace in 1856.

OSA2006 WORLD WITHOUT WALLS INTERNATIONAL CONFERENCE OF THE ORIENTAL SOCIETY OF AUSTRALIA

University of Sydney, Australia

December 3 - 7, 2006

For further details about the conference please visit <http://www.arts.usyd.edu.au/conference/OSA2006/>

PATRONS, MAKERS AND TRADERS: PEOPLE AND ART IN THE ISLAMIC MIDDLE EAST

London, Victoria and Albert Museum

April 27-28, 2007

The conference will celebrate the new Jameel Gallery of Islamic Art at the V&A, which opens in July 2006. It will be a forum for new research on the individuals who created Islamic art and the network of social and economic relations that linked them.

The conference will be organized thematically around the following areas:

- Patrons and Makers: The Domestic Economy
- Makers, Traders and Markets
- Patrons and Traders: The Interregional Factor

Recent Events

THE ART AND MATERIAL CULTURE OF IRANIAN SHIISM

Maison Française d'Oxford
University of Oxford
Oxford, UK

July 7-8, 2006

Organised by the Middle East Centre (St. Antony's College, University of Oxford) in association with the Maison Française d'Oxford and the Iran Heritage Foundation. Convened by Prof James W Allan, University of Oxford & Mr Pedram Khosronejad, University of Oxford.

This conference brought together historians, art historians, anthropologists and folklorists, in order to try and identify what is specifically Shiite in the art and material culture of Iran. The conference focused on four main periods, Safavid, Qajar, Pahlavi and post-Revolutionary Iran.

July 7, 2006

Shiism and Islamic Mortuary Architecture

Sufi and Shi'i: Religious Identity and the Architectural Patronage of Shrines in Safavid Iran
Dr. Kishwar Rizvi (Columbia University, New York)

Invented Pieties: The Revival of Shi'ite Shrines in Contemporary Syria

Dr. Yasser Tabbaa (Oberlin College, Oberlin (Ohio))

Lustre Ceramics - the Shi'ite connection
Dr. Oliver Watson (Ashmolean Museum, Oxford)

Ahmad Yasavi: An Ismaeli Pir of the Turkestan Region ('North')

Dr. Aftandil S. Erkinov (National University of Uzbekistan, Tashkent)

Shiism, Ritual and Material Culture

Nakhl and Nakhl Rituals in Central Iran
Prof. Peter Chelkowski (New York University, New York)

The Shi'ite Theatre in South Lebanon: The Karbala Drama and the Sabaya

Dr. Sabrina Mervin (Institut français du Proche-Orient, Beirut)

Inscriptions and Representations on Iranian Talismans: A Millenary Tradition

Dr. Ziva Vesel (CNRS/Monde Iranien-Indien, Paris)

Shiism, Nomadism and Material Culture

The Shi'ite Material Culture between Nomad People of Iran

Mr. Ali Akbari (Organization of Nomadic Peoples of Iran, Iran)

Lion of God, Lion of 'Ali: Shi'ite Material Culture in one Nomadic Society in Iran

Mr. Pedram Khosronejad (University of Oxford)

Shi'ite Iconography in a Nomadic Funeral Context

Dr. Igne Mortensen (Denmark)

July 8, 2006

Shiism and Material Culture

Îcône et Contemplation: Entre l'Art Populaire et le Soufisme dans le Shiisme Imamite

Prof. Mohammad Ali Amir-Moezzi (Ecole Pratique des Hautes Etudes à la Sorbonne, Paris)

Prayer Paraphernalia in Iranian Shiism
Dr. Robert Gleave (University of Exeter)

The Impact of the Material Culture of Iranian Shi'ism on Shi'a Art

Dr. Sadiq Naqvi (Osmania University, Hyderabad)

Firdousi's 'Shahnama' as a Shi'ite Book
Dr. Firuze Abdullaeva (University of Oxford)

Shiism, Symbols and Iconography

The Pictorial Representation of Shiite Themes in Lithographed Books of the Qajar Period
Prof. Ulrich Marzolph (Enzyklopaedie des Maerchens, Goettingen)

The Iconography of 'Ali as the Lion of God in Shi'ite Art
Dr. Fahmida Suleman (The Institute of Ismaili Studies, London)

The Horse of Imam Husain. Notes on the Iconography of Shi'ite Devotional: Posters from Pakistan and North India
Dr. Juergen Wasim Frembgen (Museum of Ethnology, Munich)

The Votive Image in Shiism
Dr. Ingvild Flakerud (University of Troms)

ICONOGRAPHY AND MYTHOLOGY OF PROPHET ELIJAH, ST GEORGE AND AL-KHODOR IN THE SYRIAN ORIENT

Oxford University, UK
July 4-6, 2006

The event was held under the auspices of ARAM, The Oriental Institute, Oxford University. For more information check the website at:

www.aramsociety.org

THE 19TH EUROPEAN CONFERENCE ON MODERN SOUTH ASIAN STUDIES

Leiden University
Leiden, The Netherlands

June 27-30, 2006

Organized by International Institute of Asian Studies (IIAS) and European Association for South Asian Studies (EASAS). The conference held after every two years is the largest gathering of South Asia oriented researches in Europe covering all

fields from the humanities and social sciences to technology, natural sciences and medicine.

Some of the panels that might be of particular interest to HIAA members were:

June 28, 2006

Worlding Maps: Culture, Power, History, and Space in the Cartographic History of South Asia

June 29, 2006

Pilgrimage Landscape, Cosmogram and Planning the Heritage Cities

June 30, 2006

Metamorphosis of the South Asian Cities and Villages

The full program of this conference is posted at: <http://www.easas.org>

HISTORIOGRAPHY AND IDEOLOGY: ARCHITECTURAL HERITAGE OF THE "LANDS OF RUM"

The Inn at Harvard and
The American Academy of Arts and Sciences
Cambridge, MA

May 11-13, 2006

This symposium was organized by **Gülru Necipoglu** and **Sibel Bozdoğan**, and sponsored by the Aga Khan Program at Harvard University and the Aga Khan Trust for Culture in Geneva

May 11, 2006

Introduction
Gülru Necipoğlu and **Sibel Bozdoğan**

State Building, Globalization, and History in the Lands of Rum
Cemal Kafadar

May 12, 2006

Arab, Persian, Or Turkish? Scholarship On The Lands Of Rum And Beyond

Discussant: **David Roxburgh**

The Legacy of Ottoman Architecture in the Former Arab Provinces

Heghnar Watenpaugh

Arthur Upham Pope and the "Survey of Persian Art": Exploring the Discourses on Iranian Art and Architecture in the Early Twentieth Century

Kishwar Rizvi

Gateways to Medieval Anatolia: Crossing the Impasses of Architectural Historiography

Oya Pancaroğlu

Lost in Translation? Architectural Historiographies of the Eastern "Turks"

Barry Flood

Islamic, Turkish, Or Modern? Historiographies Of Ottoman Architecture

Discussant: **Zeynep Çelik**

Architecture and the Search for Ottoman Origins in the Late Tanzimat Period

Ahmet Ersoy

The Creation of a National Genius: Sinan and the Historiography of "Classical" Ottoman Architecture

Gülru Necipoğlu

Westernization, Decadence, and the Ottoman Baroque: Modern Constructions of the Eighteenth Century

Shirine Hamadeh

Reading Ottoman Architecture through Modernist Lenses: Nationalism and the "New Architecture" in the Early Republic

Sibel Bozdoğan

Impact Of Historiographies On Institutional Practices: Archaeology, Museology, And Preservation In Modern Turkey

Discussant: **Renata Holod**

"Our Anatolia": the Making of the "Humanist Culture" in Turkey

Can Bilsel

Islamic Archaeology in Turkey

Scott Redford

Preservation/Projection: Museums and National Identity in the Republic of Turkey

Wendy Meryem Shaw

Contextualizing the Byzantine and Ottoman Architectural Legacy: Istanbul in the 1920s and 1950s

Nur Altinyıldız

21st ANNUAL MIDDLE EAST HISTORY AND THEORY CONFERENCE

Ida Noyes Hall
University of Chicago

Chicago, IL, USA

May 12-13, 2006

The Middle East History and Theory Conference is organized in collaboration with the Center for Middle Eastern Studies at the University of Chicago. It is held annually and provides a forum for students and faculty in the social sciences and humanities to present papers treating Middle Eastern and Central Asian art/architecture, literature, society, history and politics from the 7th century to the present.

This year's MEHAT included two panels of particular interest to HIAA members:

May 12, 2006

Islamic Art and Artifact Workshop: The Use of Numismatics in Islamic History and Archaeology

Moderator: **John Woods**

Big Problems and Little Coins: The Limits of Numismatic Evidence and the Case of Mamluk Syrian Fulus

Warren Schultz

Who was Named on Abbasid Coins, and Why?

Michael Bates

Stages in Die-Preparation of Sijilmassa Coins

Choukri Heddouchi

Provincial Minting and Provincial History: the Central Asian Mints of Panjhir and Andabarah in the Late 3rd/9th Century

Robert Haug

May 13, 2006

Construction of Private and Public Space in the Middle East

Moderator: **Persis Berlekamp**

The House for Najib Mahfuz: Within the Walls of Intimate Space

Brian Wood

The Place and Importance of the Akaretler Rowhouse Group in Ottoman Civil Architecture

Zafer Sagdic

Cultural Significance and Urban Implications of Housing Modifications in West Jerusalem

David London

THE RENAISSANCE AND THE OTTOMAN WORLD

Warburg Institute and School of Oriental and African Studies London. UK

April 26-27, 2006

Organised by **Charles Burnett** (Warburg Institute), **Anna Contadini** (SOAS), and **Claire Norton** (St. Mary's College, University of Surrey),

This conference brought together an international group of eminent scholars in order to present the latest research on the cultural, intellectual, artistic and commercial interactions between Christian Europe and the Ottoman Empire during the Renaissance. It was timed to coincide with the National Gallery's 2006 exhibition, Bellini and the East.

The leaflet of the programme is available as a pdf from:

<http://www2.sas.ac.uk/warburg/lectures/ottomansprogramme.pdf>

ARCHAEOLOGY IN AFGHANISTAN: MUSEUMS, ANTIQUITIES, AND CONSERVATION IN A WARTORN LAND

University of Pennsylvania Museum of Archaeology and Anthropology Philadelphia, PA, USA

April 22, 2006

Sponsored by: Penn Museum, Samuel H. Kress Foundation, Center for Ancient Studies of the University of Pennsylvania, South Asia Center of the University of Pennsylvania, World Affairs Council of Philadelphia.

Welcome

Dr. Richard Leventhal, Director, Penn Museum

Introduction

Mr. Omar Sultan, Deputy Minister of Information and Culture of Afghanistan

Past, Present and Future Activities of the Kabul Museum

Mr. Omara Khan Massoudi, Director of Museums of Afghanistan

Excavation of Two Buddhist Sites in Kabul

Mr. Nader Rasouli, Director General of the Institute of Archaeology in Afghanistan

Overview of Archaeological Activities in Afghanistan from Past to Present

Mr. Abdul Wasey Feroozi, former Director General of the National Institute of Archaeology in Afghanistan

Seeking Strategies to Afghanistan's Cultural Heritage Crisis

Mr. Zia Afshar, Director of the Afghanistan Cultural Heritage Center

Strategies for Conservation and Restoration at Historical Sites in Afghanistan

Mr. Ahad Abassi, President of the Conservation of Historical Monuments in Afghanistan.

Excavations and the New Chronology of Bamiyan

Dr. Zemaryalai Tarzi, President, Association for the Protection of Afghan Archaeology and Director of Survey and Excavation at Bamiyan

Reassessing the Collections of the Kabul Museum

Dr. Fredrik Hiebert, Archaeology Fellow, National Geographic Society

Tillya Tepe: New Light on the Blank Interlude Between the Graeco-Bactrian Kingdom and the Kushan Empire

Dr. David Stronach, Professor of Near Eastern Archaeology, University of California, Berkeley

Concluding Remarks and Questions

Dr. Brian Rose, Curator-in-Charge, Mediterranean Section, Penn Museum

THE MOSQUE IN THE WEST

Massachusetts Institute of Technology
Cambridge, MA

April 21-22, 2006

The symposium was sponsored by the Aga Khan Program for Islamic Architecture at MIT with support from the Dean for Student Life and the MIT Council for the Arts

Mosques are fast finding their way into the contemporary Western architectural mosaic. This Symposium examined several issues related to this development. First, the relationship between the perception of Islam and the form, placement, and reception of Mosques in the West today. Second, the effect of new mosque design on the social structure and cultural make-up of Islamic communities in the West. Third, the more general question of how sacred space is produced, represented, and used in the current urban setting with its fast changing and competing signs and agendas.

<http://web.mit.edu/akpia/www/mosquesymposium.htm>

FRIDAY, APRIL 21

Welcoming Remarks

Nasser Rabbat, Aga Khan Professor at MIT
Robert Randolph, Dean for Student Life
Omar Khalidi, Aga Khan Librarian at MIT

Islam in the West

Chair: **Nasser Rabbat**

Muslims and Mosques in America: Visible and Vulnerable

Diana Eck, Harvard University
The American Mosque Post 9/11: Between Tradition and Pluralism
Yvonne Haddad, Georgetown University

Mosques In Europe and America: From Places of Worship to Congregation

Jocelyn Cesari, Harvard University

Representations of the Mosque

Chair: **Nasser Rabbat**

Generative Design Principles for Contemporary Islamic Practice in the West

Azra Aksamija, MIT

SATURDAY, APRIL 22

Mosques/Islamic Centers and the Larger Society

Chair: **Gulzar Haider**

Living as Muslims in a Pluralistic Society

Aminah B. McCloud, DePaul University

Competing for Muslims: New Strategies for Urban Renewal in Detroit

Sally Howell, University of Michigan

Acculturation or Assimilation in American Mosque Attendees

Ihsan Bagby, University of Kentucky

Contemporary Mosque Design in Europe

Chair: **Hassan-Uddin Khan**

Form-as-Identity: Twentieth Century Mosque Architecture in Europe and North America

Nebahat Avcioglu, Columbia University Institute for Scholars in Paris

The Narrative of Place

Rasem Badran, Architect, Jordan

Mosque and Meaning in the Netherlands and France

Marcel Maussen, Institute for Migration and Ethnic Studies (IMES), The Hague

Contemporary Mosque Design in North America

Chair: **Aminah B. McCloud**

Against the Traditional Grain, Respectfully: Search for an Architecture of Relevance for Muslim Communities

Gulzar Haider, Carleton University

Approaches to Mosque Design: The Islamic Society of Boston Cultural Center

Gregg Cribb, Architect, Boston

The Making of a Mosque for the Islamic Center of America Dearborn, Michigan

David Donnellon, Architect, Detroit

Closing Remarks

Omar Khalidi

DIWAN: A FORUM FOR THE ARTS

The Arab American National Museum
Dearborn, MI, USA

March 30- April 2, 2006

DIWAN: A Forum for the Arts brought together a number of artists, scholars, and performers who work in various academic and artistic fields across the country. Program activities included presentations of research about Arab American art, poetry and prose readings, film screenings, and music performances.

Sessions of particular relevance to HIAA members were:

Panel 3

Frames of Reference: Exploring the Arab world through Film

Moderator:

Rumzi Araj, Program Coordinator, AANM, MI

Panel Participants:

Charlotte Sajenz, Multimedia Artist and Educator, Chicago, IL

Vicky Moufawad-Paul, Film and Video Artist, Executive Director of Toronto Arab Film Festival, Canada

Panel 4

The Personal Narrative in Visual Arts

Moderator:

Mohamad Bazzzi, Visual Artist and Educator, Detroit, MI

Panel Participants:

Doris Bittar, Visual Artist and Lecturer, University of California San Diego, CA

Helen Zughaib, Visual Artist, Washington D.C.

Panel 7

Palestinian Art: Between the Political and the Aesthetic

Moderator:

Thomas Abowd, Assistant Professor, Wayne State University, MI

Panel Participants:

Samia Halaby, Artist, Curator, and Writer, New York, NY

Christopher Khoury, Independent Researcher, Chicago, IL

Jessica Robertson Wright, Assistant Director & Gallery Curator, The Jerusalem Fund Gallery, Washington D.C.

Panel 8

Visual Arts & Literature: A Historical & Socio-Political Perspective

Moderator:

Holly Arida, Faculty, Department of History & Social Science, Cranbrook Schools, MI

Panel Participants:

Maysoun Freij, Ph.D. Candidate, Emory University, Atlanta, GA

Fayeq Oweis, Ph.D., Artist and Lecturer, Santa Clara University and San Francisco State University, CA

Maha El Said, Associate Professor, Cairo University, Egypt

Panel 9

The Promise of Collaboration: New Arab American Arts Collectives

Moderator:

Greta Anderson Finn, M.A. Near Eastern and Asian Studies, Wayne State University, MI

Panel Participants:

Younna Chlala, Visual Artist and faculty member, California College of Art, Founding member of ARC Collective, San Francisco, CA

Rola Nashef, Filmmaker founding member of "Other" Arab Artists Collective, Detroit, MI

Imad Hassan, Filmmaker and Multimedia Artist, founding member of "Other" Arab Artists Collective, Detroit, MI

Panel 10

New Forms of Calligraphy in Art and Architecture

Moderator: **Michael Shamat**, Calligrapher and Educator, Detroit, MI

Panel Participants:

Doris Bittar, Visual Artist and Lecturer, University of California San Diego, CA

Fayeq Oweis, Ph.D., Artist and Lecturer, Santa Clara University and San Francisco State University, CA

Nihad Dukhan, Ph.D., Calligrapher and Associate Professor, University of Detroit Mercy, MI

HIA (HIAA) MAJLIS AT CAA

Sackler Museum
Cambridge, MA, USA

February 25, 2006

In conjunction with the 2006 College Art Association conference, HIA held a majlis at which the following papers were presented:

Yael Rice, "From a Bryn Mawr Kitabkhane: The recent discovery of an early fifteenth-century Khamsa from Shiraz"

Tarek Kahlaoui, "On the meaning of 'copying' maps: The case of Islamic maritime cartography"

Saima J. Akhtar, "Jewels of the East: Redefining Islamic art through the eyes of Doris Duke"

Pamela Karimi, "Making sense of art: Iranian post-revolutionary art journals and the quest for a new approach (1982-1989)"

CALL FOR PAPERS

13TH INTERNATIONAL CONGRESS OF TURKISH ART (ICTA)

Hungarian National Museum
Budapest, Hungary

Abstracts due: **September 30, 2006**

Event Date: September 3-8, 2007

The 13th International Congress of Turkish Art will take place in Budapest, at the Hungarian National Museum, from 3 September to 8 September 2007. The organisers would like the principal theme of the Congress to be the relationship between Turkish and European art. Especially welcome will be those lectures that deal with little-known or so far unpublished Turkish collections held by European museums. They ask participants wishing to give lectures to submit abstracts on any of the following topics (grouped under three headings):

I Turkish Art in Europe up to the 20th Century

- a. Trade and Art
- b. Modern Turkish Art and Architecture
- c. Turkish Art Collections in Europe
- d. Interactions

II Auxiliary Sciences

- a. Archaeology
- b. Epigraphy
- c. Numismatics

III Military Architecture

- a. Fortresses and Fortress-Sites

The language of the Congress: The Hungarian Organising Committee requests those participants delivering lectures to do so where possible in English or in Turkish. Abstracts may be submitted in English, Turkish, French, or German. All lectures given in a language other than English should be fully translated into English and a copy of the translation submitted to the Hungarian Organising Committee. Simultaneous interpretation will not be available at the Congress.

Invitations to lecture: In view of the great interest that is expected, the International Organising Committee reserves the right to decide on the

lectures to be given. Invitations to lecture will be issued on the basis of the abstracts submitted. Adjudication will take place using the blind evaluation method. Those submitting abstracts will be informed of the International Organising Committee's decision at the time the Second Circular is sent out, in any event by 15 February 2007. Those wishing simply to attend the Congress (i.e. not to deliver a lecture) should notify the Hungarian Organising Committee of their intention to do so by 15 January 2007.

Timetable: Abstracts of not more than 1 page and 2000 characters (but not less than half a page and 1000 characters) should reach the Hungarian Organising Committee by 30 September 2006. They may be sent either on paper or electronically.

Registration Fee: This will be €40, to be paid on arrival at the Congress. Details will be given in the Second Circular.

Travel and accommodation costs: All travel costs and all accommodation costs must be paid by the participants. In the Second Circular, the Congress's Hungarian Organising Committee will advise participants of the various kinds of accommodation available. It will attempt to offer as wide a selection as possible, including, for those still at university, accommodation in student halls of residence. Young researchers up to the age of 35 years may request financial support in the form of Max van Berchem scholarships, to be provided by the Max van Berchem Foundation in Geneva. These scholarships will be awarded by the International Organising Committee; applications should be submitted to the Secretary of the Hungarian Organising Committee, who will then pass them on.

Correspondence and abstracts: The Hungarian Organising Committee will be pleased to answer any questions you may have in connection with the Congress. The addresses for all correspondence and for abstracts are given below.

By post:
Dr. Ibolya Gerelyes
Secretary of the Hungarian Organising Committee
13th International Congress of Turkish Art (ICTA)
Hungarian National Museum
H-1370 Budapest
Pf. 364.
Hungary

By e-mail:
13th.icta@hnm.hu

THE 3RD NATIONAL CONGRESS ON IRANIAN STUDIES

Event date: June, 2007

Following the successful holding of the Iranology Foundation's congresses in 2002 and 2004, in which a number of Iranian and foreign researchers participated, Iranology Foundation intends to hold The 3rd National Congress on Iranian Studies in June, 2007.

Due to the importance of the Safavid era in Iran's history, the congress aims to consider this era in details, to this goal, providing an atmosphere to present papers as well as criticize the researches necessitate categorizing relevant fields into ten scientific groups, so all interested Iranologists and scholars willing to present paper at the congress are requested to send their works in one of the mentioned scientific groups as follows:

1. Persian Literature (Poetry and Prose) in the Safavid era
2. Iran's Economy in the Safavid era
3. History, Geography, Historical Geography, and Local History of Iran in the Safavid era
4. Iranian Languages and Linguistics in Iran during the Safavid era
5. Peoples, Culture and Anthropology in Iran during Safavid era
6. Islamic Sciences and Theology in Iran during the Safavid era
7. Politics and Management of Local affairs and International Relations in Iran during the Safavid era
8. Bibliography and Manuscripts in the Safavid era
9. Arts and Handicrafts in the Safavid era
10. Urban development and Urbanization in the Safavid era

Iranology Foundation is pleased to invite you to attend "The Third National Congress on Iranian Studies" to be held in June 2007.

For more information and registration forms please contact:

Pedram.khosronejad@saint.ox.ac.uk

MUSEUM NEWS/EXHIBITIONS

Current Exhibitions and Upcoming Events:

NEW JAMEEL GALLERY OPENS AT V&A

The Victorian and Albert Museum
London, UK

The new Jameel Gallery of Islamic Art at the Victoria and Albert Museum opens July 20, 2006.



Proposed design for the Islamic Middle East gallery

The Victoria & Albert Museum is the world's pre-eminent museum of applied and decorative arts. It was given its present name in 1899 in honor of Queen Victoria and her husband Prince Albert, but its origins go back to the Great Exhibition in London in 1851. That event - the world's first international exposition - revealed the need for collections of art that could teach British manufacturers and artisans the principals of good design, and the museum was founded in the following year for that purpose. Among the models chosen to inspire British designers were works of art from Persia, Turkey and the Arab world, which were particularly admired for their harmonious coordination of decoration and form. Over the next 150 years, the Museum assembled one of the most significant collections of art from the above referenced cultures and regions, highlights of which were presented in *Palace and Mosque*, an exhibition that toured several cities in the United States and

Europe while the galleries for Persian, Turkish and Arab art were being refurbished.

Hartwell plc, part of the Abdul Latif Jameel Group, has given the V&A a substantial donation to transform its Islamic Middle East gallery. The new gallery will be named the Jameel Gallery of Islamic Art and dedicated to the memory of Mr Abdul Latif Jameel, the late founder of the Abdul Latif Jameel Group, and his wife Nafisa.

The new gallery will house treasures from the V&A's superb collection of Islamic art from the Middle East, including such famous pieces as the Ardabil carpet from 16th-century Iran, which is one of the largest and finest carpets in existence, and an exquisite rock crystal ewer from 11th-century Egypt.

As part of the opening celebrations, a reception has been organized by the Iran Heritage Foundation in collaboration with the Museum, allowing friends and admirers of Persian art to view the magnificent collections of the Museum in their new setting. The Museum is considered to have one of the world's most important collections of Persian art from the Islamic period. The reception is on August 7, 2006 at 7:30 pm. For more information on the reception, see:

<http://www.iranheritage.org/VandAopeningreception>

WORD INTO ART: ARTISTS OF THE MODERN MIDDLE EAST

The British Museum
London, UK

May 18– September 2, 2006

Exhibition Curator: **Venetia Porter**

The British Museum, in partnership with Dubai Holding, presents, *Word into Art*, a new exhibition that highlights the contemporary art of the Middle East reflecting issues of identity and politics and the diverse artistic heritage of the region. *Word into Art* will examine the different ways artists engage and experiment with Arabic script. The exhibition features works by artists from countries across the Middle East and North Africa. The majority of objects in the exhibition are from the

British Museum's collection of contemporary Middle Eastern art. Programming highlights include an international conference on contemporary art in the Middle East (20 May); a study day on Faith in the Middle East (10 June); and poetry readings, lectures, films, performances, and demonstrations by artists in the exhibition.

Please see the British Museum website for more details.

A fully illustrated book to accompany Word into Art written and edited by Venetia Porter will be available from British Museum Press.

INTRECCI MEDITERRANEI

Prato Textile Museum
Prato, Italy

May 5 - September 30, 2006

The exhibition presents textiles as a dictionary of economic, cultural and social relations.

Organized by Prato Textile Museum Foundation together with F Datini International Institute of Economic History and the Region of Tuscany, the exhibition Intrecci Mediterranei is held in the Museum's premises from 5 May to 30 September 2006.

With over 80 exhibits from between the 11th and 17th centuries, including fabrics, carpets, items of clothing and rare books from textile production centres in Spain, Italy and Turkey, the aim of the exhibition is to testify how trade relations between civilizations have influenced the development of the various cultures of the Mediterranean basin.

As well as a large number of antique textiles from Prato Textile Museum's collections, some of which are on display to the public for the very first time, the exhibition ensures the widest possible overview of the history of textile production in the Mediterranean basin by including loans from other Italian and foreign museums. Indeed, the exhibition has seen the creation of a network of cooperation involving a large number of prestigious museums and cultural institutes: Museum of Bargello, Bardini Museum, Galleria del Costume, Stibbert Museum, Special Government Office for Florentine Museums; Florence National Central Library; Correr Ca' Mocenigo Museum, Venice; San

Gimignano Civic Museum; Padua Jewish Community; Municipality of Assisi; Centre de Documentació i Museu Tèxtil, Terrassa.

The catalogue, fully illustrated in colour, includes essays by:

Giampiero Nigro and Marco Spallanzani, "Intrecci Mediterranei: tra economia e arte"

Laura Ciampini, "La produzione tessile islamica nella penisola iberica (secoli VIII-XV)"

Anna Contadini, "Le stoffe islamiche nel Rinascimento italiano tra il XV e il XVI secolo"

Roberta Orsi Landini, "Tessuti turchi nella Guardaroba Medicea"

Alberto Boralevi, "Il Tappeto, un dizionario aperto di simboli e segni attraverso diverse culture"

Mario Scalini, "Tessili islamici nelle raccolte medicee"

<http://www.museodeltessuto.it>

COSMOPHILIA: ISLAMIC ART FROM THE DAVID COLLECTION, COPENHAGEN

McMullen Museum of Art
Boston College,
Boston, MA USA

September 1 - December 31, 2006

Smart Museum of Art
The University of Chicago
Chicago, IL USA

February 1 – May 20, 2007

The lavish use of ornament is one of the most characteristic features of Islamic art, as can be seen from the objects in this exhibition. The works presented incorporate the full array of Islamic art from its origins to modern times, representing vast spans of time (seventh-nineteenth centuries), space (Western Europe to East Asia), and media (textiles; ceramics; metalwares; carved ivory, wood, rock-crystal and stone; parchment; and paper).

Drawn from the David Collection in Copenhagen, Denmark – one of the foremost repositories of the arts of the Islamic world – *Cosmophilia* covers four major categories of ornamentation in Islamic art: 1) textual, 2) vegetal/arabesque, 3) geometric, and 4) figural. Named from the Greek words *kosmos* (which means “ornament” as well as “the universe”) and *philia* (“love of”), the exhibition presents the extraordinary range and visual virtuosity of one of the world’s great artistic traditions.

Curated by **Sheila S. Blair** and **Jonathan M. Bloom**, *Cosmophilia* has been organized in honor of Norma Jean and Stanford Calderwood by the McMullen Museum of Art, Boston College in collaboration with the David Collection, Copenhagen. The Smart Museum presentation is overseen by **Anne Leonard**, Smart Museum Mellon Curator.

ART INSTITUTE OF CHICAGO EXHIBITIONS IN CONJUNCTION WITH SILK ROAD CHICAGO

The Art Institute of Chicago
Chicago, IL, USA

2006-7

Silk Road Chicago is a year-long, city-wide celebration inspired by the art and culture, both ancient and contemporary, of the regions of the historic Silk Road. It is created in partnership among the Art Institute of Chicago, Chicago Symphony Orchestra, and the Silk Road Project whose Artistic Director is Yo-Yo Ma.

The Art Institute of Chicago—from the Department of Asian Art to the Department of Textiles—will embrace the themes of the Silk Road throughout 2006 and 2007. Nearly 100 special events, including exhibitions, lectures, performances, family programs, and art demonstrations, are scheduled for Silk Road Chicago at the museum, beginning with the day-long opening celebration on September 30, 2006.

HIAA members will be pleased to know that the Silk Road related exhibitions are being held in addition to the small installations of Islamic pieces from its permanent collection that the Art Institute has recently been displaying in rotation in Gallery 101a.

Of the Silk Road related exhibitions, the following may be of particular interest to HIAA members are the following Art Institute:

“The Silk Road and Beyond: Travel, Trade, and Transformation”

September 30, 2006 – June 30, 2007

Various works from throughout the museum will be shown in rotation in this exhibit which will serve to introduce visitors to the Silk Road theme and orient them in the museum.

“Silk Road Prints and Drawings”

September 30, 2006 – April 13, 2007

Two different installations will be featured in two different galleries.

An installation of prints and drawings examines the relationship of 15th and 16th-century Europe to Persia and the Ottoman Empire. Rather than focusing on battles and crusades, this display addresses diplomatic relationships and their influences and also includes genre prints.

Another gallery features a strong group of prints and drawings by Eugene Delacroix, and considers the theme of Orientalism in the Romantic period. Particular attention is paid to his portrayal of North African and Arab subjects as well as his interest in depicting savage battles and wild beasts.

“Western Viewers, Eastern Subjects: Scenes of Empire from the Illustrated Plate Books in the Mrs. James Ward Thorne Collection”

January 2 – June 30, 2007

“Focus: Gulnara Kasmalieva and Muratbek Djumaliev”

February 1 – May 6, 2007

In its U.S. museum debut, Kasmalieve and Djumaliev will present the multichannel video installation *Trans Siberian Amazons* (2004). The work follows two women traders hauling domestic goods by train across Central Asia and asks pressing questions about national identity, nostalgia, and global politics and economics.

“Perpetual Glory: Medieval Islamic Ceramics from the Harvey B. Plotnick Collection”

March 31 – August 12, 2007

The exhibition of this splendid private collection will comprise approximately 100 examples of medieval Islamic ceramics up to the Timurid period.

FROM CÓRDOBA TO SAMARKAND THE FUTURE MUSEUM OF ISLAMIC ART, DOHA

Louvre
Paris, France

March 30-June 26, 2006

Brooklyn Art Museum
New York, NY, USA

August – October 2006

As a preview to the opening of the Museum of Islamic Art, Doha, Qatar an exhibition of around 50 key works selected from the magnificent collection assembled by the State of Qatar were exhibited at the Louvre and will soon be shown in the Brooklyn Museum of Art. The extraordinary works selected by the curators of the Louvre exhibition are among the most representative pieces in this collection. They bear witness to a rich and varied cultural history, spanning three continents and thirteen centuries, from the 7th to the end of the 19th century.

The catalogue, which shares the exhibition's title, has numerous color plates.

Recent Exhibitions:

LANGUAGE OF THE PEN

VCUQ Gallery
Doha, Qatar

March 8-April 5, 2006

The Virginia Commonwealth University School of the Arts in Qatar hosted an exhibition entitled Language of the Pen. The exhibition consisted of historical, modern and contemporary calligraphy from the Collection of the Arab Museum for Modern Art.

The exhibition was curated by **Jochen Sokoly** who is an Assistant Professor in Art History and Gallery Director at Virginia Commonwealth University School of the Arts in Qatar.

The works shown in the exhibition were all loans from the Arab Museum for Modern Art, a rarely seen collection built up originally by the great vision and initiative of Sheikh Hassan bin Muhammad bin Ali Al Thani to preserve works by modern and contemporary Arab artists, which now are a part of Qatar Foundation.

Examples of historical scripts shown in the exhibition dated from the early Islamic period to the 19th century, including pages from Abbasid Qur'an manuscripts in Kufic script and also works of Ottoman calligraphers. Modern and contemporary works in the exhibition included those by calligraphers and artists such as Rashid al-Quraishi, Hashim al-Samarji, Sagar, Ali Hassan and Yusuf Ahmad. A number of culptural pieces were also on display.

WITHOUT BOUNDARY: SEVENTEEN WAYS OF LOOKING

The Museum of Modern Art
New York, NY, USA

February 26–May 22, 2006

An ever-increasing number of artists, such as Mona Hatoum, Shirin Neshat, and Shahzia Sikander, have come from the Islamic world to live in Europe and the United States. Without Boundary brought together some of these major contemporary voices. The exhibition featured the work of artists of diverse backgrounds—Algerian, Egyptian, Indian, Iranian, Iraqi, Lebanese, Pakistani, Palestinian, and Turkish—across a variety of mediums, including painting, sculpture, video, animation, photography, carpet and textile, and comic strips.

The exhibition emphasized diversity by questioning the use of artists' origins as the sole determining factor in the consideration of their art. To examine the various ways in which these artists' works diverge from popular expectations, the exhibition examined the visual treatment of texts and miniature painting on one hand, and issues of identity and faith or spirituality on the other.



Shirana Shabazi, (Farsh-01-2004), Hand knotted wool and silk carpet, Courtesy Bob van Orsoouw, Zurich 2006.

The exhibition attracted much attention and reviews appeared in venues ranging from major newspapers including the New York Times and The Los Angeles Times as well as to many private blogs. The reviewers had a wide range of reactions. In the opinion of the Newsletter editor, this reflects the delicacy of the balance the curators tried to strike in questioning the importance of an artist's country of origin within an exhibition that was to some degree was defined by that very factor.

The catalogue by the same title is edited by **Fereshteh Daftari**. Among the essays included is one by Homi Bhabha, and it includes a prose piece by Orhan Pamuk.

RESTORATION NEWS

THE SUQ HARAJ PROJECT

Contributed by **Stefan Weber**

The Orient-Institute Beirut (OIB) of the "Stiftung Deutsche Geisteswissenschaftliche Institute im Ausland" ("Foundation German Humanities Institutes Abroad") has conceptualized and

coordinated the restoration project of a major Mamluk (1289-1516) commercial building of the region: the Suq Haraj. This project is part of the OIB's focus on urban and social life in the Middle East during the Ottoman period. The restoration is a Lebanese German co-operation, financed jointly by a generous donation of the German Foreign Office and the Lebanese Ministry of Culture. Also the Municipality of Tripoli contributed to the project.

The Orient-Institute Beirut pinpointed Suq Haraj as a place of core importance. First fundraising preparations took place in cooperation with Dr. Rawiya Majzoub head of the Institute of Restoration (Lebanese University), Juren Meister and Nabil Itani in Tripoli in 2002. This involved the German embassy and the DGA [Direction Générale des Antiquités / Ministry of Culture, here the director general Frédéric Hussein and Samar Karam] with Antoine Fichich, who prepared the first cost accounting for the application.

Suq Haraj

Suq Haraj is situated in the historical center of Tripoli, in the *Hadid* quarter, to the east of Suq al-Bazerkan, not far from Khan al-Askar and the Tawba-mosque.

Suq Haraj is a market from the Mamluk period which was probably donated by the Amir Manjak. It has mercantile structures on the ground floor and living units on the upper floor. The western row of shops might be of an older phase and integrated into the construction of Suq Haraj. The Suq Haraj area is entered via a north-south oriented passage and through an entrance to the east and to the west of which is the open hall of the structure. The building consists mainly of an irregularly cross vaulted hall supported by two central granite reused columns of 4m height and twelve other shorter ones. The shorter ones are distributed on the northern, eastern, and southern sides, where the hall is nearly rectangular. These columns open up on the ground floor into a cross vaulted gallery on the north, east, and south sides. This gives to the main hall a U-shaped structure, which to the west faces a linear street. The living units on the first floor are accessed from the Sussiyye street on the east side and from a passage to the Suq al-Jadid on the west side, and from an entrance on the southwest side. Suq al-Jadid was maybe linked during the building of Suq Haraj by transforming one shop of the western (older) side into a passage; hence, one could access the main hall of

Suq Haraj from four sides. Parts of the first floor in the northern side of the building are divided by mezzanines which may have been an original part of the construction. The mezzanines may have been used as storage rooms, whereas the other full height spaces, as living units. The roofing system of the building is characterized by skylight openings that illuminate the main hall on the ground floor, as well as the living units on the first floor.



The project

The survey and excavation of archaeologists have proved that the building is probably of Mamluk planning and construction. However the columns that carry the vaults and the arcades are reused antique material. Between two large columns in the center of the hall a fountain was placed which may date into the Mamluk period.

The construction work was divided into two phases. Phase one, from winter to spring 2003/04, was to safeguard the structure by dealing with the most important structural problems including the roofs, restoring damages caused by war which meant rebuilding the eastern section of the suq. This phase was finished in spring 2004 and inaugurated by the mayor of Tripoli and the German Ambassador.

Phase two, from winter to spring 2004/05, concentrated on the interior space of the Suq: up valuation of the façades of Suq Haraj, doors, windows, floors, ceilings and lighting, in addition to the necessary infrastructure works.

For the preparation of the project international experts in restoration and architecture were invited

to participate in two workshops financed by the German Academic Exchange Service (DAAD), the Orient-Institute and the Municipality of Tripoli. The workshops were designed for an international academic exchange and the training for Lebanese students and helped to develop the restoration concept. The detailed restoration plan was composed by two architect-restorers, Antoine Fishfish and Michel Daoud, who conducted an intensive survey of the building with their diagnosis to determine the task schedule on a scientific basis.

Prior to the execution of works, a complete archeological survey, using the most modern equipment was undertaken by the German Archaeological Institute (Juren Meister, DAI) and OIB along with extensive photographic documentation.

This was furthered by more works undertaken during the restoration by a DAI, DGA and OIB team that clarified the building's original layout, older than the structures and alternations made during the centuries.

To achieve best results for the project, a multi disciplinary team was gathered where international experts gave their assessment of the building and an extensive and detailed restoration plan was done entirely by the two architect-restorers Antoine Fishfish and Michel Daoud. This comprehensive and detailed study was evaluated by the DGA, by the municipality and by German experts. The outcome of the research of the building archaeology was integrated in the concept of restoration where five aspects were taken into consideration:

- (a) the original Mamluk building,
- (b) its history, alternations, reasons of neglect through different centuries,
- (c) the meaning of the building and its surrounding today, its future use and functional needs by today users,
- (d) the architectural safeguarding of the monument,
- (e) an architectural aesthetic treatment.

The outside eastern façade was totally rebuilt in traditional techniques. Concrete and modern blocks were dismantled and the entire façade and the

vaulting above reconstructed. The barrel vaulted western access was reconstructed. The eastern elevation of the main hall was also reconstructed with the same traditional building material of the building in question (sandstone). Decayed stones were replaced with stones of the same characteristics in order to preserve the physical and architectural coherence of the building. Roofing of the building was restored by making it waterproof. The main hall was retiled using lime stone tiles that are similar to the original flooring of the Suq. The walls were redone where lime plaster was only applied on the surfaces of the façades of the hall, and the eastern elevation (i.e. in the public spaces). In some locations, the original plaster which is in relatively good shape, was kept as evidence of the original situation. A small joint was added in-between the old and new lime-plaster to distinguish them. Other works concerned the infrastructure where water tanks and restrooms were added and connected to the cities main drainage system. Wooden work included the replacement of windows and doors that were constructed similarly to the old, yet protecting residents and shop owners by placing iron cores to the doors. Canopies and shamsiyyat (grills) were set as a modern interpretation of the 1900 situation of the spatial lay out, the proposed shamsiyyat are a simplified copy of the ones belonging to the 1900 period. The canopies were also simplified and built as a light wooden structure inspired by historical models and techniques, without copying details of canopies of one particular period.

Altogether the project of the Suq Haraj was a great success of interdisciplinary and international cooperation that aims at preserving a core part of the history of Tripoli.

This project was initiated and coordinated by Stefan Weber

The following book has been published in conjunction with the project:

Bayt al-'Aqqad. The History and Restoration of a House in Old Damascus. Edit. by Peder Mortensen. Proceedings of the Danish Institute in Damascus, IV, 2005 (440pp, 318 figs. and 4 plates) ISBN 87-7934-215-9 The book can be ordered online from Aarhus University Press, Denmark ([https:// www.unipress.dk](https://www.unipress.dk)).

OPPORTUNITIES

ARAB AMERICAN NATIONAL MUSEUM

Dearborn, MI, USA

Job Title: Curator of Exhibits & Collections

Deadline: The Museum is accepting applications until the position is filled. It is not filled as of the publication of this Newsletter.

The Arab American National Museum seeks a highly motivated creative individual to oversee its exhibitions and collections program. The first museum of its kind in the United States, the AANM opened in May of 2005 with approximately 16,000 sq. ft. of exhibition space and a growing collection of objects, photographs, art, and papers.

Primary responsibilities include:

- Planning, development, installation and maintenance of temporary, semi-permanent, and traveling exhibitions.
- Collection management and care, including the growth and exhibition of the Museum's collection;
- Initiating and implementing community collecting projects;
- Working closely with the Museum Director, curatorial and development staff to develop future exhibits schedule
- Working with the Museum Director and Development staff to develop exhibits' budgets; assisting with grant writing and reporting for exhibition and collection projects
- Coordinating the work of guest curators, consultants, scholars, community members, and exhibition designers and keeping them abreast of the Museum schedule
- Engaging local and regional community members and scholars in the curatorial activities of the Museum, including exhibits and collections committees.

Requirements:

- Candidate must have a Master's degree in Museum Studies, along with curatorial and exhibition development experience. Candidate must have extensive knowledge of Arab and Arab American culture. Candidate must have strong organization skills, work well with others, and be committed to the mission and vision of ACCESS and the Arab American National Museum.

Experience with Past Perfect or another collections database is necessary.

Starting Salary

- Commensurate with experience.

Application:

- In addition to a resumé, applicants must submit a cover letter. The Museum is accepting applications until the position is filled. Send the application to;

AANM

13624 Michigan Avenue
Dearborn, MI 48126

INSTITUTE FOR ADVANCED STUDY

Princeton, New Jersey, USA

Memberships In The School Of Historical Studies
for the academic year 2007-2008

Deadline: November 15, 2006

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, access to libraries, 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 within the Institute. There are also ample opportunities for contacts with scholars at nearby universities.

Approximately forty Members are appointed for either one or two terms each year. The Ph.D. (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 Gerda Henkel Foundation, and the Thyssen Foundation.

APPLICATION may be made for one or two terms (September to December, January to April). Further information and application materials may be found on the School's web site, www.hs.ias.edu

They may also be obtained from the Administrative Officer by electronic mail at mzelazny@ias.edu. Inquiries may also be sent by post to: School of Historical Studies, Institute for Advanced Study, Einstein Drive, Princeton, New Jersey 08540. Completed applications must be returned to the Administrative Officer by 15 November 2006.

INSTITUTE FOR ADVANCED STUDY

Princeton, New Jersey, USA

Mellon Fellowships for Assistant Professors
for the academic year 2007-2008

Deadline: November 15, 2006

MELLON FELLOWSHIPS FOR ASSISTANT PROFESSORS are also 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. 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.

Application materials are the same as for membership, and can be obtained from the web at www.hs.ias.edu, or by contacting the Administrative Officer at the address above.

INSTITUTE FOR ADVANCED STUDY

Princeton, New Jersey, USA

ACLS/ Frederick Burkhardt Fellowships For Recently Tenured Scholars:

Deadline: September 28, 2006, 9 pm Eastern Daylight Time

In the academic year 2007-2008 the Institute for Advanced Study anticipates it 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 2007-2008 must normally have begun her/his tenured contract at a U.S. institution no earlier than the fall 2002 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, <http://www.acls.org/burkguid.htm>.

for a more detailed description of the terms of the fellowship and information about how to apply. 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, 2006. OFA is accessible at <http://ofa.acls.org> or 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.

FULBRIGHT SCHOLAR OPPORTUNITIES IN ART HISTORY

Fulbright Scholar Program for US Faculty and Professionals

Deadline: August 1, 2006

The Fulbright Scholar Program is offering 14 lecturing, research or combined lecturing/research awards in Art History, and two awards in Islamic Studies, during the 2007-2008 academic year.

U.S. Fulbright Scholars in 150 countries and all regions of the world enjoy an experience of a lifetime, one that provides a broad cultural perspective on their academic disciplines and connects them with colleagues at institutions around the globe.

Awards range from two months to an academic year. Faculty and professionals in Art History or Islamic Studies may apply not only for awards specifically in their field, but also for one of the many "All Discipline" awards open to any field.

Grants are awarded to faculty of all academic ranks, including adjunct and emeritus. In most countries lecturing is in English, though awards in Latin America, Francophone Africa, and the Middle East may require proficiency in another language.

The application deadline for Fulbright traditional lecturing and research grants worldwide is August 1, 2006. U.S. citizenship is required. For other eligibility requirements, detailed award descriptions, and an application, visit our website at

<http://www.cies.org>

or send a request for materials to

apprequest@cies.iie.org

Anne Clift Boris, Ph.D.
Senior Program Officer for Recruitment
Council for International Exchange of Scholars
3007 Tilden Street NW, Suite 5L
Washington, DC 20008-3009
Phone: 202-686-7859
Fax: 202-362-3442

**COUNCIL FOR INTERNATIONAL EXCHANGE
OF SCHOLARS FULBRIGHT SCHOLAR
PROGRAM**

Deadline: August 1, 2006

The Council for International Exchange of Scholars announces Fulbright Scholar Program awards in countries of North Africa and the Middle East during the 2007-08 academic year.

More than 60 awards for teaching, research or a combination of teaching and research in any academic discipline.

Awards available in 15 countries. Award duration of from 3 to 10 months, depending on country and activity. Applicants may propose projects and determine a host institution affiliation in most cases. Some awards specify a particular discipline and host institution.

A multi-country research program provides support for projects to be carried out in two or more countries of North Africa, the Middle East, and Central or South Asia.

Foreign language proficiency is needed for most research awards; lecturing awards are generally in English.

Applicants must be U.S. citizens, have a Ph.D. or equivalent terminal degree or professional credentials, and have a record of college or university lecturing, advanced research and publication.

Award benefits range from \$3060 to \$5010 per month, depending on country and number of accompanying dependents, plus air travel, baggage and settling-in allowances. An educational materials allowance is provided for scholars who teach and a research allowance of \$2000 for full-time researchers.

For information and application forms, visit www.cies.org or contact: ggarrison@cies.iie.org

Gary Garrison
Asst. Director,
Asia/Middle East
Council for International Exchange of Scholars
3007 Tilden Street NW, Suite 5L
Washington, DC 20008-3009
Phone: 202-686-4019

STANFORD UNIVERSITY

Palo Alto, CA, USA

Islamic Studies
Associate Professor, with tenure

Deadline: October 16, 2006

The Abbasi Program in Islamic Studies at Stanford University invites applications from scholars in the Humanities and Social Sciences. The appointment will be made at the rank of tenured associate professor, to begin in fall 2007. Applicants who would qualify to join the Departments of Art and Art History, Comparative Literature, Cultural and Social Anthropology, History, Political Science, Religious Studies or Sociology will be considered. Scholars concentrating in any historical period, past or present, and on any geographical location are welcome to apply. The candidate should have a distinguished record of scholarship and teaching, as well as a coherent, relevant research agenda. S/he will teach courses centered on aspects of Muslim societies and cultures at both the graduate and undergraduate levels, and will be expected to collaborate with colleagues in other disciplines in the further development of the Abbasi Program in Islamic Studies and the Division of International Comparative and Area Studies (ICA) at Stanford.

Candidates should submit a letter of application, CV, a statement of research interests, one article or book chapter, and the names of three referees. Materials must be postmarked by October 16, 2006 and sent to: Prof. Robert Gregg, Islamic Studies Search, c/o Office of the Dean, School of Humanities and Sciences, Building One, Stanford University, Stanford CA 94305-2070. Stanford University is an AA/EOE.

Contact Info:
Prof. Robert Gregg
Islamic Studies Search
c/o Office of the Dean
School of Humanities and Sciences
Building One
Stanford University
Stanford CA 94305-2070

Stanford University is an equal opportunity, affirmative action employer.

UNIVERSITY OF VIRGINIA

Architectural History and Theory
Tenure-track assistant professor

Application review begins: August 31, 2006

Tenure-track assistant professor beginning August 2007. Teach undergraduate and graduate courses in architectural history and theory, with emphasis on nineteenth-to-twenty-first century architecture outside the United States; international focus preferred. Ph.D. in hand at time of employment; teaching experience and publications preferred. Send resume, statement, copies of publications, names of three references. Review of applications will begin Aug. 31, 2006. Architectural History Search Committee, Dept. of Architectural History, School of Architecture, PO Box 400122, Charlottesville, VA 22904. Women and minorities are encouraged to apply. The University of Virginia is an Equal Opportunity/Affirmative Action Employer.

Contact Info:

Dell Upton, Chair
Architectural History Search Committee
Dept. of Architectural History
School of Architecture
P. O. Box 400122
Charlottesville, Virginia 22904

Website:

<<http://www.arch.virginia.edu/>><http://www.arch.virginia.edu/>

SHARJAH MUSEUMS DEPARTMENT

Sharjah, United Arab Emirates

Curator Sharjah Art Museum (one year contract)
Curator Sharjah Archaeological Museum (one year contract)
Curator Sharjah Heritage Museums (one year contract)
Curator Sharjah Classic Cars and Flight Museums (one year contract)
Curator Sharjah Islamic Museum (one year contract)
Curator Sharjah Natural History Museum (one year contract)
Exhibitions Officer (Art Museum) (one year contract)
Head of Exhibitions Design (two year contract)
Collections Manager (two year contract)

Forward Planner (two year contract)

Deadline: July 10, 2006

Interested persons can contact the Sharjah Museums Management Authority for more information and job descriptions:

Email sharjahmuseumjobs@gmail.com

The Sharjah Museums Department is a new organisation established by His Highness the Ruler of Sharjah to oversee and link the current and future museums of Sharjah in the United Arab Emirates. The Sharjah Museums cover the arts, Islamic culture and history, heritage and history of Sharjah and the region, archaeology, science and natural history.

With the establishment of the Sharjah Museums Management Authority under the Directorship of Sue Underwood, the museums will enter an exciting period of refocus and renewal.

The Sharjah Art Museum is the largest art museum in the Gulf region. The Archaeological Museum has one of the finest collections of archaeological materials in the Gulf. The Heritage Museums comprise several museums housed in traditional houses in the Old Sharjah precinct. The Classic Cars Museum is newly completed and will open in 2006. The new Islamic Museum is being developed now with a completion target of April 2007. The Natural History Museum has a soon to be opened Botanic Museum wing and shares the Desert Park with the Arabian Wildlife Centre.

We are seeking talented individuals who can work in a multilingual and multinational work environment. This will be an opportunity for the right person to display their professional skills, train local staff and take the museums of Sharjah to a new level of quality.

Sharjah (UAE) is a fascinating mix of the traditional and the modern with well developed infrastructure close to all of the cultural and tourist attractions of the Middle East. Sharjah The salary package will include an accommodation allowance. There is no income tax in the UAE.

Applications should address the job criteria and include a copy of the applicant's curriculum vitae and the contact details of three professional referees.

Applications should be sent to the above email address.

For more information about Sharjah and some of its museums, visit:

www.sharjahtourism.ae
www.shjmuseum.gov.ae

AMERICAN RESEARCH INSTITUTE IN TURKEY (ARIT)

ARIT Fellowship Programs for doctoral and post-doctoral research in the humanities and social sciences in Turkey, 2007-2008 including:

ARIT Fellowships (U.S. Department of State and other sponsors) National Endowment for the Humanities/ARIT Fellowships; Samuel H. Kress Foundation/ARIT Fellowships; Kenan Erim Fellowship (Aphrodisias Excavations)

Deadline: November 1, 2006
nb: NOT November 15

The American Research Institute in Turkey is a non-profit academic organization founded in 1964 for the purpose of supporting research and promoting scholarly exchange in Turkey. ARIT maintains two research institutes in Turkey, one in Istanbul and one in Ankara. Both branches consist of a library, hostel, and administrative offices for the support of American or Canadian based scholars conducting research in Turkey. ARIT administers a number of fellowship programs to support research and exchange in Turkey as described in the below.

ARIT Fellowship Programs 2007-2008

1. The American Research Institute in Turkey announces the National Endowment for the Humanities/ARIT Advanced Fellowships for Research in Turkey, 2007 - 2008.

ARIT/NEH Advanced Fellowships cover all fields of the humanities, including prehistory, history, art, archaeology, literature, and linguistics as well as interdisciplinary aspects of cultural history for applicants who have completed their academic training. The fellowships may be held for terms ranging from four months to a full year. Stipends range from \$13,335 to 40,000.

2. ARIT announces the ARIT Fellowships for Research in Turkey, 2007 - 2008.

ARIT Fellowships are offered for research in ancient, medieval, or modern times, in any field of the humanities and social sciences. Post-doctoral and advanced doctoral fellowships may be held for various terms, from two to three months up to terms of a year. Stipends range from \$4,000 to \$16,000.

3. ARIT will continue the Samuel H. Kress/ARIT Fellowship for Research in Archaeology and Art History in 2007 - 2008. Graduate level fellowships of up to \$17,000 and tenures of up to one year will be offered for doctoral candidates matriculated at U.S. or Canadian institutions.

4. The Kenan Erim Fellowship to support archaeological research (excavation or field study) of material at Aphrodisias, summer 2007, \$2500.

Applications for ARIT fellowships must be submitted to ARIT before November 1, 2006. Please note new application deadline. The fellowship committee will notify applicants by late January, 2007.

For further information about ARIT research centers, programs, or membership, contact:

Nancy Leinwand
American Research Institute in Turkey
University of Pennsylvania Museum
3260 South Street
Philadelphia PA 19104-6324
215 898-3474
fax 215 898-0657

Email: <mailto:leinwand@sas.upenn.edu>

<http://ccat.sas.upenn.edu/ARIT>

UNIVERSITY OF BERGEN

Bergen, Norway

10 guest researcher positions, Nile Basin Research Programme, University of Bergen, January – June 2007

Deadline: July 31, 2006

The Nile Basin Research Programme (NBRP) is a strategic, multidisciplinary programme for Nile Basin related research and education aimed to give *researchers from academic institutions in the ten Nile Basin countries* an opportunity to collaborate in research groups in a multidisciplinary, fertile academic environment together with researchers from outside the Nile Basin. It is supported by the governments of the region as a research component of the Nile Basin Initiative (NBI). NBRP aims to recruit senior researchers and post docs to commit research on topics of common and interdisciplinary interest.

The guest researchers will stay at the University of Bergen for a five month period. The researchers will be paid Norwegian standard salary. During the stay in Bergen, the guest researchers are meant to participate in general academic activities as seminars and conferences, as well as producing a substantial publishable text. They are also supposed to follow up the research upon return to their country. NBRP will organize seminars and lectures by leading international scholars.

The research themes will vary throughout the project period (2007-2010). The research theme for spring 2007 is:

Nile Basin development and planning in the post-colonial period. The relationship between river basin management, river projects and economic and political developments in the Nile Basin countries during the last fifty years.

Eligibility:

NBRP is open to applicants with PhD degrees or equal qualifications. Applicants should be scholars and/or researchers holding positions at research institutions in the Nile Basin Region.

More information and online application form at <http://nile.uib.no>

Application deadline: 31 July 2006

Contact Info:

Nile Basin Research Programme
University of Bergen
Centre for Development Studies
P.B 7800
N-5020 Bergen
Norway
Website: <http://nile.uib.no>

PH.D. THESES

Suna Cagaptay-Arikan submitted information on a dissertation in progress and it is included in Members' News below.

If you would like your thesis or the theses of your students to be listed in the next issue, please send the full information including the author, thesis title, department, and advisor's name to editor@historiansofislamicart.org.

MEMBERS' NEWS

Catherine B. Asher sends news of her recent publications:

Books:

Co-authored with Cynthia Talbot (historian, University of Texas, Austin), *India Before Europe, 1200-1750*. Cambridge: Cambridge University Press, 2006.

Articles:

"A Ray from the Sun: Mughal Ideology and the Visual Construction of the Divine," in Matthew Kapstein, ed. *The Presence of Light: Divine Radiance and Religious Experience* (Chicago: University of Chicago Press, 2004), 161-94 + plates.

"Amber and Jaipur: Temples in a Changing State," *Marg: A Magazine of the Arts* 2004, 6-15.

"Uneasy Bedfellows: Islamic Art and the Politics on Indian Nationalism," *Religion and the Arts: A Journal from Boston College* 8:1 (2004), 37-57.

Hidden Gold: Jain Temples of Delhi and Jaipur and Their Urban Context, ed. Olle Qvarnstrom, *Jainism and Early Buddhism: Essays In Honor of Padmanath Jaini* (Fremont, CA: Asian Humanities Press, 2003), 359-78.

Barbara Brend sends news of her recent publications:

P. L. Baker and B. Brend (eds.), *Sifting Sands, Reading Signs: Studies in Honour of Professor Géza Féhervári* (London: Furnace Publishing, 2006).

In addition to co-editing the volume, Barbara also contributed the following article: 'A Khamsah of Nizāmī of 1420--a Stage on Two Journeys,' pp. 15-23.

The volume can be ordered from Andrew Osmond, Publications Office, School of Oriental and African Studies, Thornhaugh Street, Russell Square, London WC1H 0XG, at £ 24-99, postage free in UK or £ 7 outside. For email orders please contact: ao1@soas.ac.uk

She also recently published:

'A Kingly Posture: The Iconography of Sultan Husayn Bayqara' in *The Iconography of Islamic Art: Studies in Honour of Robert Hillenbrand*, ed. Bernard O'Kane (Edinburgh University Press, 2005) pp. 81-92.

Suna Cagaptay-Arikan is a doctoral candidate in the joint Ph.D. program in Architecture and Landscape Architecture at the University of Illinois at Urbana-Champaign.

Suna's dissertation in progress is:

Suna Cagaptay-Arikan, "Visualizing the Cultural Transition in Bithynia (1300-1402): Architecture, Correlative Spaces, and Urbanism." School of Architecture, Department of Landscape Architecture and Medieval Studies, University of Illinois at Urbana-Champaign (advisors: Robert Ousterhout and Dede F. Ruggles).

Suna also sent the following:

"I write from Koç University's newly founded the Anatolian Civilizations Institute (ACI), where I am a junior fellow. At the ACI, I am conducting the fieldwork and library research related to my doctoral dissertation which examines the cultural transition in Bithynia from Byzantine to the Ottoman at the beginning of the fourteenth century as is evidenced in architecture and landscape architecture. In April, I am leading a group of fellows from the ACI and faculty members in the History Department at Koç University to visit the Byzantine and Ottoman monuments in Bithynia. In May 2006, I am presenting a paper entitled 'Crafting a New Identity: Reflections on

Architectural Transferences in Fourteenth-Century Brusa," at the Second International Conference on the Life And Works of F.W. Hasluck, 1878-1920 which will be held at the University of Wales Gregynog. In 2006-2007 I will be a junior residential fellow at the Byzantine Studies at Dumbarton Oaks to finish writing up my dissertation."

Sheila Blair's book covering calligraphy in Arabic script from the 7th century to the 21st has been released:

--- *Islamic Calligraphy* (Edinburgh, 2006).

Barry Flood gave a series of seminars in January 2005 in the History Department of Delhi University under the rubric: Translating India: Indo-Persian Encounters of the 11th and 12th Centuries. In February, he spoke at a symposium entitled The Temple as Tradition and Event, organized by Penn South Asia Forum, University of Pennsylvania. In March, he gave one of the annual McIntire Lectures at the McIntire Department of Art, UVA, Charlottesville and presented his work on the Ghurids to the Seminar in Iranian Studies, Columbia University. In April, he delivered a paper entitled "Orthodoxies, Heterodoxies, and the Unstable Terrain of Islamic Art," to the 25th Anniversary Symposium, Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, DC. April also saw his first visit to LA, where he delivered lectures at USC Irvine and UCLA based on research for a new book on images and iconoclasm. In July he delivered a paper entitled "Copying the Ka'ba: Surrogacy and sanctity in medieval Islam" to Architecture and Pilgrimage 600-1600, a workshop organized by the Centre for Research in the Arts, Social Sciences and Humanities, University of Cambridge. In the same month he co-organized a panel entitled "New Research on pre-Mughal Islamic Material Culture" with Elizabeth Lambourn at the Biennial Conference of the European Association of South Asian Archaeologists, London. In December 2005 he contributed to a symposium entitled Culture and Power in British India: Persian Painting and the Rashtrapati Bhavan at the Hagop Kervorkian Center, New York University. In fall 2006 he will be a fellow at The Sterling and Francine Clark Art Institute in Williamstown, MA, and in the spring of 2007 a residential fellow at The Getty Research Institute in Los Angeles.

Recent publications include the fall 2006 issue of *Res*, which he guest edited with Zoë S. Strother, reviews of Mehrdad Shokoohy's *Muslim*

Architecture of South India and Janine Sourdell-Thomine's *Le minaret de Jam* in *South Asian Studies* (2004) and the *Art Bulletin* (September 2005) respectively, and the following articles:

- "Signs of Violence: Colonial Ethnographies and Indo-Islamic Monuments," in *Art and Terror, a special issue of the Australian and New Zealand Journal of Art*, 5.2 (2004), 20-51.
- "Persianate Trends in Sultanate Architecture: The Great Mosque of Bad'aun," in Bernard O'Kane, ed., *The Iconography of Islamic Art, Studies in Honour of Robert Hillenbrand* (Edinburgh, 2005), 159-95.
- "Refiguring Iconoclasm in the Early Indian Mosque," in Anne Maclanan & Jeffrey Johnson., eds., *Negating the Image: Case Studies in Iconoclasm*, (Aldershot, 2005), 15-40.
- "Ghurid monuments and Muslim identities: Epigraphy and exegesis in twelfth-century Afghanistan," *Indian Economic and Social History Review*, 42.3 (2005), 263-94.
- "Between Creation and Destruction," editorial co-authored with Zoë S. Strother, *Res*, 48 (2005), 5-10.
- "Correct Delineations and Promiscuous Outlines: Envisioning India at the Trial of Warren Hastings," *Art History*, 29.1 (2006), 47-78.

Lisa Golombek writes:

"In accordance with the mandatory retirement provisions of my institutions (Royal Ontario Museum and University of Toronto) I retired in June 2005. Aside from becoming a pensioner, nothing much has changed. Same address, telephone, fax, email. I am still at my desk several days a week, trying to finish a monograph on Safavid ceramics (a sequel to "Tamerlane's Tableware") and many smaller projects. We are working on the new West Asian galleries for the wing designed by Liebeskind, which should open in 2007. I am also continuing to teach at the University of Toronto."

Alka Patel would like to remind members that the following special issue of *Marg* should appear in early fall 2006:

Lambah, Abha Narain & Alka Patel, eds. *The Architecture Of The Sultanates Of South Asia. Marg*, thematic issue. Mumbai: Marg Publishing.

Kishwar Rizvi was awarded an Alexander von Humboldt Foundation Research Fellowship for the project, "Representing Kingship in Early Safavid Iran: 'Abbas I and the 1605 Shahnama of Firdawsi." She will be hosted by Dr. Prof. Claus-Peter Haase at the Museum for Islamic Art and the National Library, in Berlin. In Fall 2006 she will join the Yale History of Art Department as Assistant Professor of Islamic Art and Architecture.

Jochen Sokoly has been Assistant Professor in Art History and Gallery Director at Virginia Commonwealth University School of the Arts in Qatar (VCUQ) since Fall 2004.

Dr. Sokoly has been teaching Islamic and Western Art, and has managed the day to day business of VCUQ Gallery and its schedule of 6 to 8 exhibitions, lectures and visiting artists, annually. In March 2006, Jochen curated the exhibition "Languages of the Pen", (see Recent Exhibitions, above). He wrote the catalogue accompanying the exhibition. During the academic year 2005-2006, Jochen organized the first season of a lecture series on the arts and architecture of the Islamic world at VCUQ, to which he invited colleagues from the region and abroad to present current research. Currently Jochen is working on an exhibition to be held at VCUQ Gallery in Fall 2007, entitled "INDIA: EastWest; Artistic cross-currents in Georgian India during the late 18th and early 19th centuries". This exhibition will show paintings, watercolors, prints and drawings of British and Indian artists from the collection of the Royal Asiatic Society, London.

Jochen is still preparing his catalogue of the ca. 350 tiraz textiles in the al-Sabah Collection, Kuwait. This work will incorporate parts of Jochen's doctoral dissertation on "Tiraz Textiles from Egypt: Production, Administration and Uses of Tiraz Textiles from Egypt under the Umayyad, Abbasid and Fatimid Dynasties" (University of Oxford, 2002). In June 2005, Jochen was invited to present a lecture on medieval Islamic textiles at the archeological museum of the American University in Beirut.

Jochen can be reached at VCUQ, P.O. Box 8095, Doha, Qatar, Tel. +974.5709912, or 4826786, email: jsokoly@qatar.vcu.edu

Zeren Tanindi writes with news of a cataloguing and publication project in progress at the Topkapı Saray Museum Library in Istanbul.

The Topkapi Saray Museum Library has 55 illustrated Shahnama of Firdawsi from 14th to the 19th centuries and six of them are Turkish translation. The catalogue project of the illustrated Shahnama of Firdawsi from Topkapı Sarayı Museum Library Istanbul is in progress. Authors Dr. Filiz Çağman and Prof. Dr. Zeren Tanındı are doing some last works on it and Dr. Lale Uluç has started editing the Turkish text. 140 color images (6X6) are ready for printing. The next stage in the publication project is the works of Nizami, Sadi, Hafız, Jami, Nawa'i, Amir Khusrau Dihlavi and Qazvini.

Heghnar Watenpaugh was appointed Associate Professor of Art History with tenure at the University of California Davis. She presented the paper, "Between Wilderness and Architecture: Landscapes of Piety in the Ottoman City," for the panel, "Architecture, Urbanism, Landscape: 1400-1750," at the Annual Conference of the College Art Association in Boston, February 22, 2006.

Stefan Weber sends news of his recent publications:

St. Weber / R. Bodenstern: A House and the City, The Debbané Palace and the Ottoman City of Saida. In: *Archaeology & History in the Lebanon* 20 (2004) 66-74\

St. Weber: Damaskus – Gesellschaft, Struktur und Architektur einer nahöstlichen Metropole. In: Deutsches Archäologisches Institut (ed.): *Orte & Zeiten, 25 Jahre archäologische Forschung in Syrien 1980-2005*. Damaskus (2005) 30-37 (also available in English and Arabic)

St. Weber: L'aménagement urbain entre régulations ottomanes, intérêts privés et participation politique: la municipalité de Damas à la fin de l'époque ottomane (1864-1918), in Nora Lafi (Ed.), *Municipalités méditerranéennes. Les réformes urbaines ottomanes au miroir d'une histoire comparée (Moyen-Orient, Maghreb, Europe méridionale)*, Berlin (2005) p. 173-222

St. Weber / P. Mortensen: A Period of Transition: Bayt al-'Aqqad between the 15th and the 18th Century. In: Peder Mortensen (ed.), *Bayt al-'Aqqad: The History and Restoration of a House in Old Damascus*. Proceedings of the Danish Institute in Damascus, No. 3, Aarhus (2005) 227-278

A. Meier / St. Weber: Suq al-Qutn and Suq al-Suf before 1800. Development, Organisation and Patterns of Everyday Life of a Damascene Neighbourhood. In: Peder Mortensen (ed.), *Bayt al-'Aqqad: The History and Restoration of a House in Old Damascus*. Proceedings of the Danish Institute in Damascus, No. 3, Aarhus (2005) 379-428

J. Skovgaard-Petersen / St. Weber: Modernizing Private Space, The 'Aqqad Family and Houses in the late 19th and the 20th centuries. In: Peder Mortensen (ed.), *Bayt al-'Aqqad: The History and Restoration of a House in Old Damascus*. Proceedings of the Danish Institute in Damascus, No. 3, Aarhus (2005) 357-377

St. Weber: The change of Taste: new elements of decoration in the Blue room. In: Peder Mortensen (ed.), *Bayt al-'Aqqad: The History and Restoration of a House in Old Damascus*. Proceedings of the Danish Institute in Damascus, No. 3, Aarhus (2005) 337-356

Caroline Williams sends news of her recent and forthcoming publications:

"The Architectural Heritage of the Darb al-Ahmar" in Elizabeth Fernea, ed., *Living with the Past* (Ismail Institute Publications, 2007)

"Nineteenth Century Images of Cairo: From the Real to the Interpretive" in N. Alsayyad, I. Bierman, N. Rabbat, eds., *Making Cairo Medieval* (Lexington Books, 2005)

"Egyptian Painting: The Pioneers, 1920-1952" in A. Goldschmidt, A. Johnson, B. Salmoni, eds., *Re-Envisioning Egypt* (AUC Press, 2005)

Netice Yildiz is Associate Professor at Eastern Mediterranean University. Dr. Yildiz is also Editor in Chief of *Kadin/Woman* 2000. She sends the following link for more information:

<http://www.emu.edu.tr/woman2000>

TECHNOTIPS

WEBSITE WITH COMPUTER TIPS ON MIDDLE EASTERN FONTS, SCRIPTS, DIACRITICS ETC.

The Chicago Online Encyclopedia of Mamluk Studies, is now available in a preliminary form. In

addition to the Encyclopedia itself, the editors have created a resource page to help scholars and others work with complex scripts, Unicode, diacritics, etc. The site hosts al-Husein N. Madhany's well-known article explaining all aspects of enabling the writing and reading of Arabic scripts on the PC (now with some additional information for Mac users), and a PowerPoint tutorial he created to demonstrate the process.

Unicode, word processing, diacritics, the Alt-Latin keyboard, and Arabicizing the PC:

<http://www.lib.uchicago.edu/e/su/mideast/encyclopedial/unicode.html>

The Encyclopedia itself:

<http://www.lib.uchicago.edu/e/su/mideast/encyclopedial/>

The new portal to The Middle East Documentation Center's Mamluk Studies Resources, including the Encyclopedia:

<http://mamluk.uchicago.edu>

NEW UNICODE COMPATIBLE ARABIC FONTS

Arabic script fonts "Sakkal Seta" and "Arabic Typesetting" will be included in the next version of Windows operating system. These were the winning entries in an international competition by Type Directors Club of New York. A Unicode compatible font, Arabic Typesetting allows scholars to include complete transliteration characters in their texts, as well as type in major languages that use the Arabic script.

The designer of the fonts, Mamoun Sakkal, also received First Prize for his Arabic calligraphy piece titled "Rich and Poor No. 8" in Letter Arts Review (LAR) Annual International Competition for the best work of 1995.

LAR is the premier journal on calligraphy and lettering arts in the United States and its competition attracts the best lettering artists from around the world. This year, 534 entries were submitted from 15 countries. The 88 winning pieces are published in the Review 2005 issue of LAR and Sakkal's work is featured on the journal's cover, following the practice of earlier years. This is the first time a piece of Arabic calligraphy is featured on the cover of this prestigious journal.

WEBSITES FEATURING GEOMETRICAL PRINCIPLES FOUND IN ISLAMIC ART

Carol Bier invites HIAA members to try the following website developed in her courses:

<http://mathforum.org/geometry/rugs/resources/practicums/>

Carol writes:

"Every year for the past ten years, I have taught a course on "Pattern in Islamic Art" at the Maryland Institute College of Art in Baltimore. One assignment concerns the making of patterns in styles appropriate to the study and understanding of Islamic art, in which the principles of symmetry are evident.

Last year's student practicums have been posted on the website of The Math Forum at Drexel University. Each practicum allows you to click on the image for a larger image posted with a description of materials and process, an "Artist's Narrative," and "Teacher's Comment." Another click on the image enlarges it again in a separate window.

At the bottom of the front page, course materials are available for download. At the bottom of each page are links to other sections of my site on "Symmetry and Pattern: The Art of Oriental Carpets." At the very bottom of each page there is a link to send your comments ("Contact Us"), which comes directly to the web developer, Richard Tchen, with whom I worked on this new addition to the site, and myself. We would welcome your thoughts and comments as to whether you find this site useful, enjoyable, and educational."

Another new website has been launched by Broug Ateliers.

<http://www.broug.com>

The Newsletter editor suspects that HIAA members might be particularly interested in a page on the site devoted to *muqarnas*.

ELECTRONIC PUBLICATION OF SPECIMENS FROM THE GAYER ANDERSON MUSEUM, CAIRO

Jere L. Bacharach

A Complete Catalog [Sylloge] of the Glass Weights, Vessel Stamps and Ring Weights in the Gayer Anderson Museum, Cairo [Mathaf Bayt al-Kritiliyya] is now available at

<http://www.numismatics.org/dpubs/islamic/ga/>.

This electronic publication with color images of every specimen is the result of the study of the approximately 1,100 glass pieces by a team of Jere L. Bacharach [University of Washington], Raafat al-Nabarawy [Cairo University], and two Cairo University graduate students, Sherif Anwar and Ahmed Yousef. The Project was funded by the American Research Center in Egypt's AEF fund, which is now supported by a grant from USAID.

The stamped glass were acquired by Major R. G. Gayer-Anderson Pasha, long-term resident of Cairo who was permitted by the Egyptian Government to reside in one of the old Arab houses situated by the Mosque of Ibn Tulun. Today it is a museum housing the eclectic collection of material he acquired in Egypt. There is no record when Gayer-Anderson bought the stamped glass but it appears that he first acquired about 1,000 pieces so he could have examples of Islamic glass weights in his collection. About 10% of them are blank and may indicate that Gayer-Anderson couldn't read Arabic and local dealers found a collector for pieces they couldn't unload on more knowledgeable buyers.

The collection is also very strong in Fatimid pieces, while other Egypt based collections have far more Umayyad and early Abbasid items. Again, Gayer-Anderson may have been sold pieces for which there was a low demand. This is our first attempt at producing this type of digital catalogue. While there is an introduction in English and Arabic and inscriptions are recorded in Arabic with English summaries, the search engine only uses English. We have already learned ways to improve our work, but for those who use this free digital catalogue housed at the American Numismatic Society and have suggestions how we can do a better job, please contact Jere L. Bacharach at

jere@u.washington.edu.

JERE L. BACHARACH
Professor Emeritus
Department of History
P.O. Box 353560
University of Washington
Seattle, WA 98195

ELECTRONIC PUBLICATION OF BIBLIOTHEQUE NATIONALE MANUSCRIPT CATALOGUES

The Bibliothèque Nationale de France has uploaded a scanned version of some of its Arabic, Persian, Turkish, Syriac and Armenian manuscripts catalogues:

Arabic ms.:

BLOCHET, EDGAR, Catalogue des manuscrits arabes des nouvelles acquisitions (1884-1924)/ Bibliothèque nationale de France (Cotes 4666-8753; Paris, Angers: Ernest Leroux, Société française d'imprimerie et de publicité, 1925)

<http://visualiseur.bnf.fr/Visualiseur?Destination=BnF&O=NUMM-209460>.

SAUVAN, YVETTE, BALTU-GUESDON, MARIE-GENEVIÈVE, and TAMARI, TAL. Catalogue des manuscrits arabes : index, n° 6836-7214 (Paris: Bibliothèque nationale de France, Département des manuscrits, 1987)

<http://visualiseur.bnf.fr/CadresFenetre?O=NUMM-209462&I=1&M=notice>.

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Links open up as *.pdf scanned images files.

ISLAMIC CALLIGRAPHY IN THE LIBRARY OF CONGRESS

Laura Gottesman

The African and Middle Eastern Division of the Library of Congress is pleased to announce the release of a new Web presentation: "Selections of Arabic, Persian, and Ottoman Calligraphy," now available at

<http://international.loc.gov/intldl/apochtml/apochome.html>

During the late 1920s, early 1930s, and 1990s the Library of Congress acquired a large collection of Arabic script calligraphy sheets. Almost all of the Library's calligraphy sheets came by way of Mr. Kirkor Minassian of New York and Paris. The remaining sheets were acquired by the Library's Field Office in Islamabad, Pakistan, with permission from the Pakistani government.

Calligraphy was a skill to be mastered, and it was used to express religious sentiment and many other aspects of personal and cultural life. Calligraphic art developed gradually over the centuries, and has been the subject of numerous studies analyzing its role in the faith, culture, and art of Arabic, Persian, and Turkish speaking lands.

This presentation displays 355 Arabic calligraphy sheets, ranging from the 9th to the 19th centuries. A majority of the calligraphy sheets are written on paper, however a group of Qur'anic fragments from the 9th and 10th centuries are inscribed on parchment.

This collection showcases examples of calligraphic art, including illuminated panels, albums, and poems. In addition to the individual calligraphy sheets, this presentation contains essays on Ottoman and Persian calligraphic styles, an in-depth look at Qur'anic calligraphic fragments, and an essay discussing some of the Library's notable Arabic-script calligraphy sheets and illuminations.

This online presentation of "Selections of Arabic, Persian, and Ottoman Calligraphy" joins other world history collections available on the Library of Congress' Global Gateway Web site at

<http://international.loc.gov/intldl/intldlhome.html>

This Web site features the extraordinary international collections of the Library of Congress as well as those of its partners from libraries in Brazil, Spain, the Netherlands, France and Russia. This site also makes available such rare items as "The Kraus Collection of Sir Francis Drake," "The Lewis Carroll Scrapbook" and "Selections from the Naxi Manuscript Collection," which documents ceremonial writings of the Naxi people of China, who write using the only living pictographic language in the world.

HISTORICAL IMAGES AND PHOTOGRAPHS FROM THE LEVANT, IRAQ, AND EGPT

Dana Sajdi draws HIAA members attention to a website containing hundreds of original historical images and photographs from the Levant, Iraq and Egypt. The images come from the extensive collection of Dr. John Alexander Otrakji, a Syrian born physician living in the US. Dr. Otrakji has been collecting original photographs, documents, books, journals, and postcards from the region for the past three decades. His collection includes over a 1000 photos on the Levant, Iraq, and Egypt. The wonderful website is the result of the very hard work of the collector's nephew, Kamil Alexandre Otrakji, who owns a computer graphics and video editing company based in Montreal. The website is searchable by keyword, region, and other categories (Islamic, Christian, Jewish, Transportation, Crusader Castles, Bazaars,

Architecture.etc). In the near future, Kamil will be adding pages dedicated to scholars working on Syria, thus, he would be grateful if you would sign the guestbook (indicating your specialty) for future reference.

For permission to use the images, contact Kamil at info@creativesyria.com

The website: <http://www.mideastimage.com/>

The guestbook: <http://www.creativesyria.com/guestbook.php>

ARCHITECTURAL PANORAMAS

Digital panoramas from several important sites in the Islamic world are available at the following site:

<http://www.world-heritage-tour.org/map.html>

These are excellent for teaching as you can "move" around the site, while controlling the direction and pace. The site is particular strong for Central Asia and Iran.