



AKPIA AKTC

2018-2019

FEATURES:

Harvard HAA
Activities
People

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THE AGA KHAN PROGRAM FOR ISLAMIC ARCHITECTURE &
THE AGA KHAN TRUST FOR CULTURE

15

issue

AKPIA

Established in 1979, the Aga Khan Programs for Islamic Architecture (AKPIA) at Harvard University and at the Massachusetts Institute of Technology are supported by endowments for instruction, research, and student aid from His Highness the Aga Khan. AKPIA is dedicated to the study of Islamic architecture, urbanism, visual culture, and conservation, in an effort to respond to the cultural and educational needs of a diverse constituency drawn from all over the world.

Along with its focus on improving the teaching of Islamic art and architecture and setting a standard of excellence in professional research, AKPIA also continually strives to promote visibility of the pan-Islamic cultural heritage.

AKTC

Buildings and public spaces are physical manifestations of culture in societies both past and present. They represent human endeavors that can enhance the quality of life, foster self-understanding and community values, and expand opportunities for economic and social development into the future. The Aga Khan Trust for Culture (AKTC) is an integral part of the Aga Khan Development Network (AKDN), a family of institutions created by His Highness the Aga Khan with distinct yet complementary mandates to improve the welfare and prospects of people in countries of the developing world, particularly in Asia and Africa.

Though their spheres of activity and expertise differ—ranging from social development to economic development to culture—AKDN institutions share at least three principles that guide their work. The first is a dedication to self-sustaining development that can contribute to long-term economic advancement and social harmony. The second is a commitment to the vigorous participation of local communities in all development efforts. Finally, all Network institutions seek shared responsibility for positive change.

**2018–2019 HARVARD LECTURE SERIES:
A FORUM FOR ISLAMIC ART AND
ARCHITECTURE**

AKPIA lectures are held on Thursdays, 6:00–7:30 pm, at the Real Colegio Complutense, 26 Trowbridge Street, Cambridge, MA. Lectures are free and open to the public. For additional information, please visit <http://agakhan.fas.harvard.edu/>.

September 20

“The Parthenon Mosque”

Elizabeth Key Fowden

Senior Researcher, Impact of the Ancient City,
Faculty of Classics, University of Cambridge

October 11

“Medieval Kashan: City of Scholars and Artisans”

Roy Mottahedeh

Gurney Professor of History, Emeritus,
Department of History, Harvard University

November 8

“Turkish Habits: Ottoman Fashion and
Self-Fashioning on the World Stage”

Ünver Rüstem

Assistant Professor of Islamic Art and
Architecture, Johns Hopkins University;
Harvard AKPIA Fellow

February 21

“Drawings and Models: Architectural Processes
in a Seventeenth-Century Book on Ottoman
Architecture”

Gül Kale

Getty/ACLS Postdoctoral Fellow in Art History,
Harvard AKPIA Associate



**2018 – 2019 AKPIA Lecture Series
A Forum for Islamic Art & Architecture**

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“The Parthenon Mosque”
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Thursday, February 21, 2019 *NEW DATE*
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Getty/ACLS Postdoctoral Fellow in Art History, Harvard AKPIA
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Thursday, March 14, 2019
“The Concept of ‘Persianate’ as Applied to Delhi
Sultanate Architecture and Décor”
Yves Porter
Professor of Islamic Art History, Aix-Marseille Université,
Institut Universitaire de France
Co-sponsor, the Committee on Medieval Studies

Thursday, April 4, 2019
“The Uses of Antiquities: Archaeology, Museums, and
Diplomacy in Pre-colonial Tunisia”
Ridha Mounni
Curator, cultural advisor, Tunis; Harvard AKPIA Fellow

**THE AGA KHAN PROGRAM FOR ISLAMIC ARCHITECTURE
AT HARVARD UNIVERSITY**

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For further information, call 617-495-2355 or email agakhan@fas.harvard.edu

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Yves Porter prior to his March lecture.

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AGA KHAN PROGRAM FOR ISLAMIC ARCHITECTURE &
THE AGA KHAN TRUST FOR CULTURE

2018–2019 ACTIVITIES AND EVENTS

The Aga Khan Program at Harvard University actively promotes, nurtures, and disseminates research on the history of art and architecture in the Islamic world through the scholarship and teaching of its faculty, the activities of its students, the sponsorship of the Aga Khan Fellowship and Associateship Program, the AKPIA Lecture Series, and the publication of *Muqarnas: An Annual on the Visual Cultures of the Islamic World*.

Harvard/MIT Aga Khan Program Joint Reception
September 25, 2018

The Annual Joint Reception for the Aga Khan programs of Harvard and MIT was hosted by the AKPIA and held at the Mahindra Humanities Center at Harvard University. Current faculty, students, visiting scholars, and staff all enjoyed this annual gathering to kick off the academic year.



Images from the Fall 2018 AKPIA Joint Reception. Clockwise, from upper left: HAA/CMES student Tuğrul Acar, Visual Resources Librarian Amanda Hannoosh Steinberg, and Director of the Harvard Aga Khan Program Gülru Necipoğlu; Director of the MIT Aga Khan Program Nasser Rabbat, and Harvard AKPIA Fellow Ridha Moumni; Guests enjoy refreshments and conversation; Bibliographer in Islamic Art and Architecture András Riedlmayer distributes library materials.

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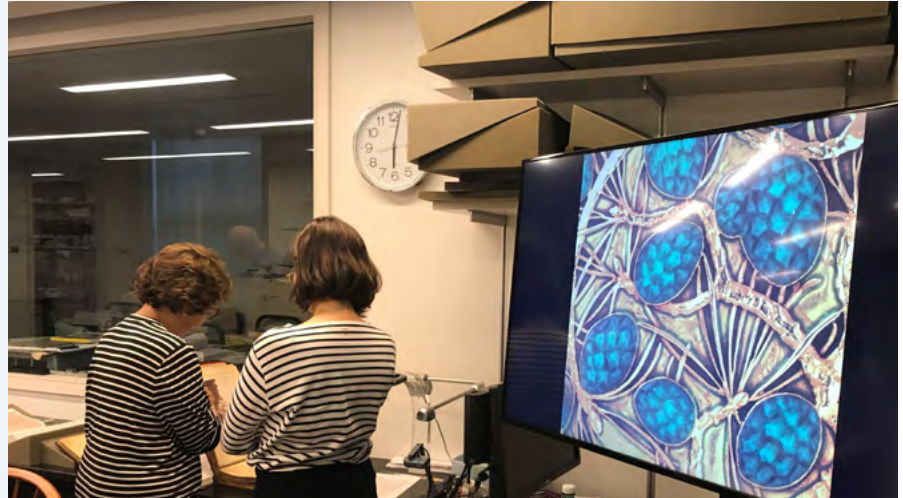
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AKPIA Library Acquisition Events
October 4, 2018 and March 27, 2019

András Riedlmayer, Bibliographer in Islamic Art and Architecture in the Fine Arts Library, hosted two "Show and Tell" events to discuss recent additions to the library's collections. These were informal social gatherings for students, faculty, fellows, associates, and other members of the AKPIA community. Amanda Hannoosh Steinberg, the AKPIA's Visual Resources Librarian for Islamic Art and Architecture, co-hosted the October 4th event.

October 4, 2018



Images from the Fall 2018 Show and Tell event. Clockwise, from top: Professor Gülru Necipoğlu and GSD student Jacobé Huet discuss a new acquisition; new books are laid out for guests; *Muqarnas* Managing Editor Maria Metzler, Tuğrul Acar, Prince Alwaleed Bin Talal Professor of Islamic Art History and HAA Department Chair David Roxburgh, HAA student Bronwen Gulkis, and HAA/CMES student Damla Özakay enjoy the display of new library acquisitions.

András Riedlmayer, Bibliographer in Islamic Art and Architecture in the Fine Arts Library
and
Amanda Hannoosh Steinberg, Visual Resources Librarian for Islamic Art and Architecture
invite the AKPIA community to an informal social gathering
to discuss a selection of recent additions to the library's collections

Please join us for
"Show and Tell" Recent Library Acquisitions
Thursday, October 4, 2018, 5:30 – 6:30 p.m.
Light refreshments will be served



Harvard University Fine Arts Library
Special Collections Study Room
Littauer Center, 1805 Cambridge Street, Cambridge

András Riedlmayer
Bibliographer, Islamic Art and Architecture
Harvard Fine Arts Library
Littauer Center
617-495-1372
riedlmay@fas.harvard.edu

Amanda Hannoosh Steinberg
Visual Resources Librarian for Islamic Art and
Architecture
AKPIA Documentation Centre
Fine Arts Library Digital Images
Room 230, Lamont Library
617-495-5970
asteinber@fas.harvard.edu

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AGA KHAN PROGRAM FOR ISLAMIC ARCHITECTURE & THE AGA KHAN TRUST FOR CULTURE

Methods in Islamic Studies Workshop
Prince Alwaleed Bin Talal Islamic Studies Program
October 12, 2018

Amanda Hannoosh Steinberg and András Riedlmayer of the Fine Arts Library led a presentation for Harvard students and research fellows on library resources and image research skills for Middle Eastern and Islamic Studies during a workshop organized by the Prince Alwaleed Bin Talal Islamic Studies Program. The event was hosted by Harvard University's Center for Middle Eastern Studies.



Images from the October 2018 Methods in Islamic Studies Workshop.

What Remains Exhibition Loan
Imperial War Museums
London
July 2019–January 2020

Objects from the András Riedlmayer Collection on Balkan Cultural Heritage, at Harvard University's Fine Arts Library, were loaned to an exhibition titled *What Remains*, on view at the Imperial War Museums, in London. The exhibition—part of *Culture Under Attack*, a series of exhibitions, performances, and talks at IWM London—explored why some people try to erase cultural heritage (or even whole civilizations) from history, while others risk everything to protect, celebrate, and rebuild that heritage. *What Remains* highlighted historic and contemporary moments where places, art, and artifacts have been under attack. The loaned materials were collected by András during the wars in Bosnia and Kosovo in the 1990s and include a charred book fragment from the Bajrakli Mosque (Peja, Kosovo) and a damaged Qur'an from a mosque in Carralevë, Kosovo. Also on display was a book fragment and a piece of marble stonework, both taken from the ruins of the National and University Library of Bosnia-Herzegovina, Sarajevo. The library held important collections that reflected Bosnia's diverse history; it was deliberately shelled in 1992. This book fragment is one example of the millions of destroyed or damaged books from that site, which became a symbol of the cultural catastrophe of war-torn Yugoslavia.



GUIDED TOUR

Villa Rotonda
Vicenza, Italy
June 9, 2018



Gülru Necipoğlu serves on the advisory board of the Centro Internazionale di Studi di Architettura Andrea Palladio, Vicenza. While attending the annual board meeting, held during the Institute's 60th anniversary, board members were invited to conduct a guided community tour of a Palladio villa. Gülru chose to give a tour of the famous Villa La Rotonda, discussing its Islamic sources, during the "Palladio Day: Celebrating the 60th Anniversary of the Centro Palladio Vicenza" special event.

CONFERENCE

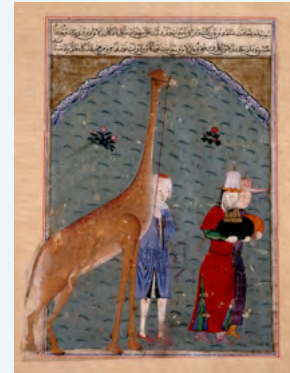
The International Art Education Conference: Art Education in the New Era
Central Academy of Fine Art (CAFA)
Beijing, China
November 2–4, 2018



David Roxburgh joined more than a hundred international scholars at the first *International Art Education Conference*, where he delivered the paper "Islamic Art as a Research Model for Doing Global Art History." The event celebrated the centennial of the Central Academy of Fine Art (CAFA) in Beijing, the most elite art institution in the People's Republic of China. David moderated a morning session of the conference and was bestowed with a five-year honorary professorship at CAFA.

GUEST LECTURE

Master Series, Third Thursday
Worcester Art Museum
Worcester, Massachusetts
November 15, 2018



David Roxburgh delivered a lecture at the Worcester Art Museum, "Illustrating Epic Poetry and History in Persian Manuscripts from the Mongols to the Timurids," as part of the Master Series, sponsored by AbbVie and WGBH Forum Network. His lecture occurred during the run of an exhibition he co-curated there with Harvard PhD candidate Hannah Hyden, titled *Preserved Pages: Book as Art in Persia and India, c. 1300–1800* (on exhibit from October 13, 2018–January 6, 2019). The event was supported by the Bernard and Louise Palitz Fund and the Amelia and Robert H. Haley Memorial Lecture Fund.

GUEST LECTURES

Leon B. Poullada Memorial Lecture Series
Princeton University
Institute for Transregional Studies and
Program in Near Eastern Studies
Princeton, New Jersey
November 26–28, 2018

Gülru Necipoğlu was invited to deliver a series of lectures in the Leon B. Poullada Memorial Lecture Series at Princeton University for the Institute for Transregional Studies and Program in Near Eastern Studies. The lectures were titled “Transregional Connections: Architecture and the Construction of Early Modern Islamic Empires,” “Monuments in Dialogue: Socio-Religious Architectural Landscapes of the Ottomans and Safavids,” and “Mughal Dynastic Mausoleums and the Taj Mahal in a Comparative-Connective Perspective.”



COLLOQUIUM

Art, Design, and Society
CIHA International Colloquium
National Museum Institute
New Delhi, India
November 28–30, 2018



David Roxburgh was invited to serve as chair, discussant, and moderator for the *Art, Design, and Society* Comité International d’Histoire de l’Art (CIHA) Colloquium organized by the National Museum Institute, New Delhi. He also participated in the CIHA board meeting in his role as a CIHA Vice President and President of CIHA’s U.S. affiliate, the National Committee for the History of Art.

GUEST LECTURE

University of Delhi
The Indian Economic and
Social History Association
Delhi, India
December 20, 2018

Gülru Necipoğlu traveled to the University of Delhi to deliver a lecture titled “Cosmopolitan Aesthetics of Empire: Arts, Politics, and Commerce in the Construction of Sultan Süleyman’s Magnificence.” The event was hosted by the Indian Economic and Social History Association and SAGE Publishing.



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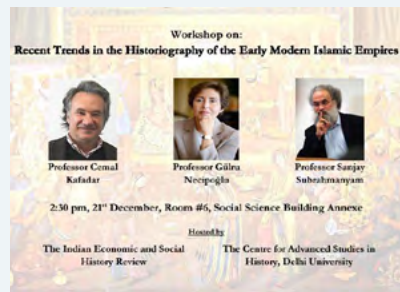
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WORKSHOP

Recent Trends in the Historiography of the Early Modern Islamic Empires
University of Delhi

The Centre for Advanced Studies in History
Delhi, India

December 21, 2018



While in Delhi, Gülru Necipoğlu participated in a workshop with Professors Cemal Kafadar (Harvard University) and Sanjay Subrahmanyam (University of California, Los Angeles), sponsored by the Indian Economic and Social History Association and the Centre for Advanced Studies in History of Delhi University. The workshop was titled *Recent Trends in the Historiography of the Early Modern Islamic Empires* and centered on rethinking the “Early Modern” outside developmental paradigms of the industrialized world. The audience was invited to mingle with the speakers over tea and refreshments after the workshop.

SEMINAR COURSE

Jnanapravaha Institute
Mumbai, India
January 8–10, 2019

Gülru Necipoğlu was invited to participate in a three-day seminar series on Islamic Aesthetics (Certificate Course), at the Jnanapravaha Institute, Mumbai. Her mini course was titled *From International Timurid to Ottoman: Aesthetics of Architectural Landscapes Extending between Central Asia and Anatolia in the 15th–16th Centuries*.

COLLOQUIUM

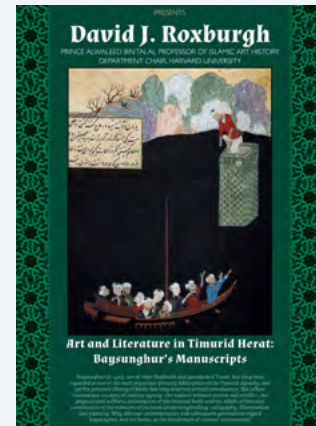
Toward the Future: Museums and Art History in East Asia
CIHA Tokyo Colloquium
Tokyo, Japan
March 10–11, 2019



David Roxburgh was invited to serve as International Chair at the March 2019 Comité International d’Histoire de l’Art (CIHA) Colloquium, where he co-moderated the second day of the conference. The event, titled *Toward the Future: Museums and Art History in East Asia*, was held at the Tokyo National Museum.

GUEST LECTURE

Colloquium in Visual Culture
Bryn Mawr College
Center for Visual Culture
Bryn Mawr, Pennsylvania
April 24, 2019



David Roxburgh was invited to Bryn Mawr College’s Center for Visual Culture to deliver a lecture titled “Art and Literature in Timurid Herat: Baysunghur’s Manuscripts.” The lecture reexamined concepts of creative agency—the balance between patron and artists—as well as the physical and aesthetic reformation of the imperial book, and the effects of the total coordination of the elements of the book comprising binding, calligraphy, illumination, and painting.

EXHIBITION

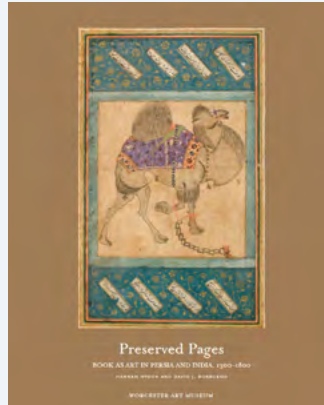
Preserved Pages: Book as Art in Persia and India, c. 1300–1800
Worcester Art Museum
October 2018–January 2019



Preserved Pages: Book as Art in Persia and India, c. 1300–1800 was co-curated by David Roxburgh and AKPIA graduate student Hannah Hyden. The exhibition focused on works on paper that had been separated from books, manuscripts, and albums from the Worcester Art Museum's collection. Representing the two main contexts for the image in Iran and India from the Mongol invasions of the mid-1200s through the pre-modern period, *Preserved Pages* highlighted several important artworks. These included landmark manuscripts, such as the fourteenth-century Great Mongol *Shahnama* (Book of Kings), and other rarely seen treasures of the Museum's Islamic art collection.

PUBLICATION

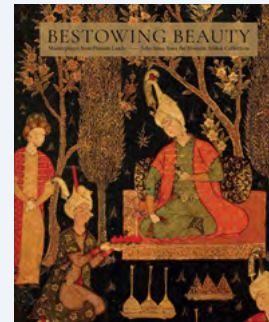
David Roxburgh, Hannah Hyden
Preserved Pages: Book as Art in Persia and India, c. 1300–1800
Worcester Art Museum, 2018



Created as a exhibition catalogue in conjunction with *Preserved Pages: Book as Art in Persia and India, c. 1300–1800*, this 32-page book was created by David Roxburgh and AKPIA graduate student Hannah Hyden, with support from Vivian Li, Associate Curator of Asian Art and Global Contemporary Art at the Worcester Art Museum. The exhibition catalogue can be viewed here: https://issuu.com/worcesterartmuseum/docs/preservedpages_101918_final

PUBLISHED ESSAY

David Roxburgh
“The Art of Writing and Its Collection in the Islamic Lands,” with ten catalogue entries
Bestowing Beauty: Masterpieces from Persian Lands—Selections from the Hossein Afshar Collection
Edited by Aimée Froom
Museum of Fine Arts and Yale University Press, 2019



David Roxburgh contributed an essay, “The Art of Writing and Its Collection in the Islamic Lands,” along with ten catalogue entries, to *Bestowing Beauty: Masterpieces from Persian Lands—Selections from the Hossein Afshar Collection*, a rare look into the grandeur and distinctiveness of Persian art through one of the world's leading private collections. This publication was edited by Aimée Froom, Curator of Islamic Art at the Museum of Fine Arts Houston, and was published in conjunction with the exhibition organized by MFA Houston (November 2017–February 2018).

PUBLISHED ESSAY

Gülru Necipoğlu

“The Aesthetics of Empire: Arts, Politics, and Commerce in the Construction of Sultan Süleyman’s Magnificence”

The Battle for Central Europe: The Siege of Szigetvár and the Death of Süleyman the Magnificent and Nicholas Zrínyi (1566)

Edited by Pál Fodor

Brill, 2019



Gülru Necipoğlu contributed a chapter titled “The Aesthetics of Empire: Arts, Politics, and Commerce in the Construction of Sultan Süleyman’s Magnificence,” published in *The Battle for Central Europe: The Siege of Szigetvár and the Death of Süleyman the Magnificent and Nicholas Zrínyi (1566)*. Edited by Pál Fodor, this volume brings together specialists in sixteenth-century Ottoman, Habsburg, and Hungarian history to provide the most comprehensive possible picture of a battle that determined the fate of Central Europe for centuries. Not only the siege and the death of its main protagonists are discussed, but also the wider context of the imperial rivalry and the empire buildings of the competing great powers of that age.

PUBLISHED ESSAY

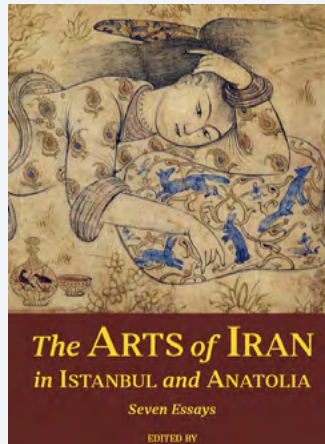
David Roxburgh

“Emulation in the Arts of the Book: Baysunghur’s Two *Kalīla wa Dimna* Manuscripts”

The Arts of Iran in Istanbul and Anatolia

Edited by Olga Davidson and Marianna Shreve Simpson

Harvard University Press and the ILEX Foundation, 2019



David Roxburgh contributed an essay to *The Arts of Iran in Istanbul and Anatolia*, a collection of seven essays about art treasures from the Persian civilization that later ended up in the imperial treasury of the Ottoman sultanate. His essay is titled “Emulation in the Arts of the Book: Baysunghur’s Two *Kalīla wa Dimna* Manuscripts.” Many spectacular works of classical Persian art—miniature paintings as well as architectural decorations—survive to the present day, safeguarded in Istanbul and beyond. But the fragmentation of these works

over time calls for careful historical research in reconstructing the history of the art. The book tells the story of this research, which aims to restore to their pristine glory the greatest visual treasures of Persian civilization. This volume originated as a panel entitled “Perspectives on Persian Art in Istanbul Collections,” held under the auspices of the Ilex Foundation at the Iranian Studies Conference in Istanbul in August 2012.

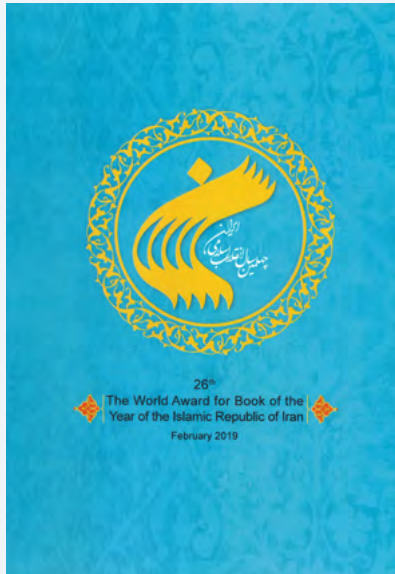
BOOK AWARD

26th World Award for Book of the Year

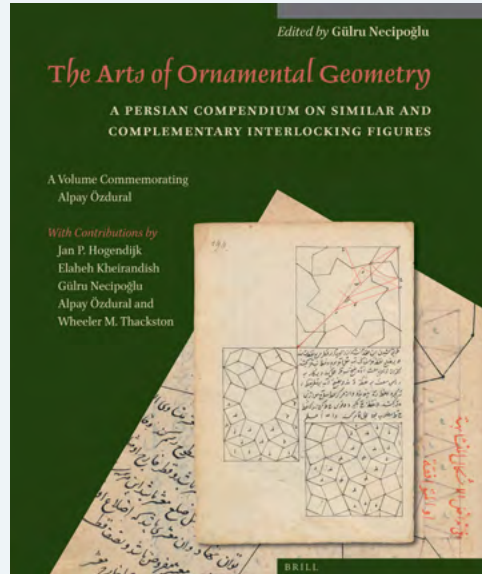
Iran's Ministry of Culture, Deputy of Cultural Affairs, and Book Award Secretariat

Tehran, Iran

February 5, 2019



Gülru Necipoğlu was one of the winners of the 26th World Award for Book of the Year of Iran's Ministry of Culture, Deputy of Cultural Affairs, and Book Award Secretariat, for her book, *The Arts of Ornamental Geometry: A Persian Compendium on Similar and Complementary Interlocking Figures*, in *Supplements to Muqarnas 13* (Leiden: Brill, 2017). This book, edited by Gülru, features her two essays, "Ornamental Geometries: An Anonymous



Persian Compendium at the Intersection of the Visual Arts and Mathematical Sciences," and "In Memory of Alpay Özdural and His Unrealized Book Project," and was selected as one of the best new works in the field of Islamic/Iranian Studies.

After the primary selection of more than 2,700 books in different fields of Islamic and Iranian Studies, 244 books were assessed, from which 60

books were selected as winners. The evaluated books have been written in English, French, German, Italian, Arabic, Georgian, Chinese, Greek, Turkish, Bengali, and Finnish languages. The winners are from Germany, Russia, Lebanon, Italy, Ireland, Turkey, and the USA. Gülru Necipoğlu attended the award ceremony, held in Tehran on February 5, 2019, in which all the selected distinguished works and their authors were honored.

CLASS EXCURSION
HAA122x Proseminar
Italy
March 2019

Gülru Necipoğlu led a study excursion trip to Italy with twelve students in the HAA122x proseminar, *Architecture in the Early Modern Mediterranean World: A Cross-Cultural Perspective*. The group traveled to Florence, Pisa, Venice, and Vicenza, from March 16 to 24, 2019.



Gülru lecturing outside the Medici Villa in Poggio a Caiano.



Gülru lecturing inside the Medici Villa in Poggio a Caiano.



At the Villa La Rotonda.



Gülru at the Pisa Baptistery pulpit.

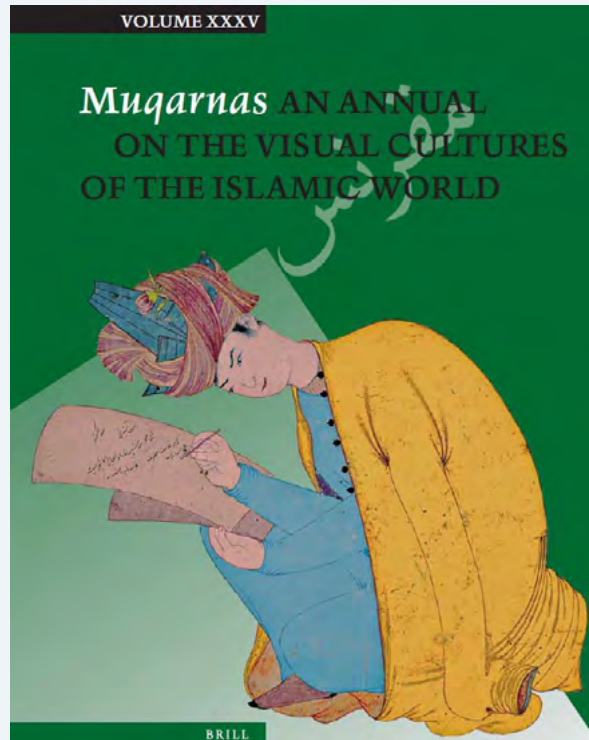


Gülru with students in the backyard of Andrea Palladio's Redentore Church, Venice.



Students having dinner at Oswaldo's Restaurant, a dependency of Harvard's Villa I Tatti.

MUQARNAS: AN ANNUAL ON THE VISUAL CULTURES OF THE ISLAMIC WORLD



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The Aga Khan Program for Islamic Architecture at Harvard University is pleased to announce the publication of *Muqarnas* 35 (2018), edited by Gülru Necipoğlu (Editor) and Maria J. Metzler (Managing Editor).

This volume is now available for purchase through Brill Publishers: <https://brill.com>

Travel Grants

2018–2019 RESEARCH AND TRAVEL GRANTS

Hannah Hyden, HAA doctoral student
Site visits and field research
Isfahan, Iran

* **Eda Ozel**, History/Middle Eastern Studies
doctoral student
Dissertation research support
Istanbul, Turkey

Veronika Poier, HAA doctoral student
Archive and field research
Bursa, Istanbul, Edirne and Amasya, Turkey
Berlin, Germany

Meredyth Winter, HAA/CMES doctoral student
Dissertation writing support
Arabic Codicology Intensive Summer Course
El Escorial, Spain

Yue Xie, HAA doctoral student
Classical Arabic course, Qasid Arabic Institute
Amman, Jordan
Site visits and field research
Tashkent, Khiva, Samarkand, Bukhara and the
Fergana Valley, Uzbekistan

* Eda conducted her own research in Istanbul, consulting relevant manuscripts in various libraries—surveying seal impressions, dedications, colophons, and ex-libris notations—and her findings were also crucial to the completion of the upcoming Supplements to Muqarnas 14: *Treasures of Knowledge: An Inventory of the Ottoman Palace Library (1502/3–1503/4)* (2 vols.), which is scheduled to be published in August 2019.

2018–2019 Courses

FALL 2018

Aesthetic and Interpretive Understanding 40, General Education Program
Monuments of Islamic Architecture
Gülru Necipoğlu and David J. Roxburgh

This course offers an introduction to eleven iconic monuments and sites of the Islamic world from the formative era of Islam up to the early modern period. It covers various types of building—mosques, palaces, shrines, multifunctional complexes—and city types as well as the factors that shaped them, whether artistic, patronal, socio-political, religio-cultural, or economic. Each case study is divided into two lectures. The first lecture presents the monument or site by “walking” through it. The second lecture is devoted to particular themes elicited from the case study, developed in light of comparative monuments and sites and/or written sources, and to problems of patronage, production, audience, and meaning as they pertain to Islamic architectural history in broad terms.

History of Art and Architecture 222N
Graduate Seminar
Transregional Connections of Early Ottoman Architecture, 14th–15th Centuries
Gülru Necipoğlu

This course examines architectural cosmopolitanism in the early Ottoman polity, straddling Asia and Europe, by focusing on artistic interactions with neighbors: Byzantium,

Latin West, Anatolian principalities, Mamluks in Syria-Egypt, and Timurid-Turkmen Iran. Ottoman urban centers (including Iznik, Bursa, Edirne, Amasya, and Konya), monuments, and architectural ornament are considered from a connective transregional perspective.

History of Art and Architecture 229P
Graduate Seminar
Word and Image in Persian Painting
David J. Roxburgh

After its beginnings in late tenth-century Central Asia, the Persian poetic tradition flourished in Central Asia, Iran, Iraq, Anatolia, and the northern territories of India for one thousand years. It dominated the high culture of urban centers and was pursued by professionals and amateurs of all social ranks. The modest objectives of this seminar include introducing key texts from the Persian literary tradition, developing an understanding of their literary forms, structure, and themes (including the epic, lyrical romance, and mystical tract), and thinking about the various ways in which paintings operate in relation to text and vice versa as well as in relation to a history of painting. The weekly readings highlight a number of approaches and methodological perspectives taken by scholars to the study of word and image in Persian manuscripts with the goal of opening up new directions for research.

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SPRING 2019

History of Art and Architecture 127M

Pro-seminar

Medieval Architecture in Greater Iran and Central Asia

David J. Roxburgh

This seminar examines cities and monuments built in Greater Iran and Central Asia from the eleventh through the fifteenth centuries, spanning three principal dynastic periods (Seljuqs, Mongols, and Timurids). Various functional types (mosques, madrasas, minarets, and tombs), urban systems, and spatial organization are studied, including the cities of Baghdad, Bukhara, Herat, Isfahan, Mashhad, Nishapur, Rayy, and Samarqand. We will examine the materials, construction, and design processes of buildings, their typologies and morphologies, as well as their relationships to law, religion, climate, social, and political life. A variety of primary sources are also considered, ranging from geographies to histories and travel narratives.

History of Art and Architecture 122X Proseminar
Architecture in the Early Modern Mediterranean World: A Cross-Cultural Perspective

Gülru Necipoğlu

This course examines the architecture of the Mediterranean with an emphasis on cross-cultural and transregional dynamics, receptions of the Roman-Byzantine heritage, uses of spolia, interactions between architecture and history of science, architectural treatises, ornament,

building types and materials. Particular focus will be placed on the Eastern Mediterranean (Ottoman and Mamluk lands, and Renaissance Italy), though not excluding the Western Mediterranean. One class meeting will be taught by Professor Alina Payne, and she will join the class excursion in Italy (Florence, Pisa, Venice, and Vicenza) during March break.

History of Art and Architecture 286S

Graduate Seminar

The Shōsōin Treasury

David J. Roxburgh, Yukio Lippit, Eugene Wang

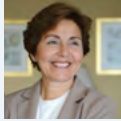
This graduate seminar examines the remarkable array of objects preserved in the eighth-century Shōsō-in Imperial Treasury in Nara, Japan. Each session will be centered around in-depth analysis of case studies drawn from different categories of objects (painting, calligraphy, textiles, lacquerware, ceramics, glass, and metalwork, among others) created in different cultural regions along the Silk Road, spanning Persia and Japan, from the sixth through eighth centuries. The goal will be to work outwards from specific objects to larger themes, including the interregional transmission of artistic techniques and cultural knowledge along the Silk Road; transposition of modalities of making from one material or process into another; the role of artifacts in diplomatic exchange; vernacular iconographies; pseudomorphology; the role of treasuries in the construction of kingship; the relationship between art and environment in Central and East Asia; the contribution of conservation science to

discursive forms of art historical analysis; and the merits and demerits of various digital humanities approaches to the study of the Silk Road and its cultural history.

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Faculty



Gülru Necipoğlu

Gülru is the Aga Khan Professor of Islamic Art and the Director of the Aga Khan Program for Islamic Architecture at Harvard University's Department for the History of Art and Architecture. Besides teaching, hosting AKPIA post-doctoral fellows, and directing the Aga Khan Program's annual lecture series, she worked on research and publication projects while traveling for fieldwork and conferences. She continued to edit *Muqarnas* and its Supplements, working closely with the Managing Editor, Dr. Maria Metzler.

Gülru taught the following courses in the academic year 2018–19: *Aesthetic & Interpretive Understanding 40 General Education Program, Monuments of Islamic Architecture*, co-taught with David Roxburgh (Fall 2018); *History of Art & Architecture 222N Graduate Seminar, Transregional Connections of Early Ottoman Architecture, 14th–15th Centuries* (Fall 2018); and *History of Art & Architecture 122X Proseminar, Architecture in the Early Modern Mediterranean World: A Cross-Cultural Perspective* (Spring 2019).

In June 2018, her travels began with the annual board meeting of the Palladio Architectural History Institute in Vicenza, which celebrated its 60th anniversary. Each board member selected a Palladio villa to conduct a guided tour for the community. Gülru gave a tour of the famous Villa Rotonda, discussing its Islamic sources.

She was invited to deliver a series of three lectures for the Leon B. Poullada Memorial Lecture Series at Princeton University, Institute for Transregional Studies and Program in Near Eastern Studies, titled “Transregional Connections: Architecture and the Construction of Early Modern Islamic Empires” (November 26, 27 & 28, 2018).

During the winter break, Gülru was invited to deliver the following lecture at the University of Delhi: “Cosmopolitan Aesthetics of Empire: Arts, Politics, and Commerce in the Construction of Sultan Süleyman's Magnificence,” Annual Indian Economic and Social History Association Lecture, with SAGE Publishing, India Habitat Centre, Stein Auditorium (December 20, 2018). Her lecture was followed the next day by a workshop with Professors Cemal Kafadar and Sanjay Subrahmanyam, sponsored by the Indian Economic and Social History Association, and the Centre for Advanced Studies in History at Delhi University, titled “Recent Trends in the Historiography of the Early Modern Islamic Empires.”

Gülru and Cemal Kafadar thereafter conducted fieldwork in Gujarat, India, for two weeks. She was subsequently invited to another event in India: a three-day seminar series on Islamic aesthetics (Certificate Course), in the Jnanapravaha Institute, Mumbai. Her mini course was titled “From International Timurid to Ottoman: Aesthetics of Architectural Landscapes Extending between Central Asia and Anatolia in the 15th–16th Centuries” (January 8, 9, & 10, 2019).

Gülru's publications include “The Aesthetics of Empire: Arts, Politics, and Commerce in the Construction of Sultan Süleyman's Magnificence,” in *The Battle for Central Europe: The Siege of Szigetvár and the Death of Süleyman the Magnificent and Nicholas Zrinyi (1566)*, ed. Pál Fodor (Leiden: Brill, 2019).

She was the winner of the 26th World Award for Book of the Year of Iran's Ministry of Culture, Deputy of Cultural Affairs, and Book Award Secretariat, for her book, *The Arts of Ornamental Geometry: A Persian Compendium on Similar and Complementary Interlocking Figures, Supplements to Muqarnas 13* (Leiden: Brill, 2017). This book, edited by Gülru, features her two essays, “Ornamental Geometries: An Anonymous Persian Compendium at the Intersection of the Visual Arts and Mathematical Sciences,” and “In Memory of Alpay Özdural and His Unrealized Book Project.” It has been selected as one of the best new works in the field of Islamic/Iranian Studies. An Award Ceremony was held in Tehran, Iran on February 5, 2019, in which all the selected distinguished works and their authors were honored.

During spring break, Gülru led a study excursion trip to Italy (Florence, Pisa, Venice, Vicenza) with twelve students in the HAA122X proseminar, titled *Architecture in the Early Modern Mediterranean World: A Cross-Cultural Perspective* (March 16–24, 2019).

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David J. Roxburgh

David is the Prince Alwaleed Bin Talal Professor of Islamic Art History. In the academic year 2018–19, David returned from sabbatical leave and resumed his role as Chair of the Department of History of Art and Architecture. He offered four courses: *Monuments of Islamic Architecture*, a lecture course shared with Professor Necipoğlu; *Word and Image in Persian Painting*, a graduate seminar; *Medieval Architecture of Greater Iran and Central Asia*, a new pro-seminar; and a co-taught graduate seminar on the Shosoin treasury with Professors Yukio Lippit, Ryuichi Abe, and Eugene Wang.

During the year, he presented lectures and served as a moderator at conferences. In November 2018, he delivered the paper “Islamic Art as a Research Model for Doing Global Art History” at the *International Art Education Conference* celebrating the centennial of the Central Academy of Fine Art in Beijing. David also moderated the morning session of the conference and was bestowed with a five-year honorary professorship at CAFA. Later in the same month, David served as a discussant and moderator at the *Art, Design, and Society* CIHA (Comite International d’Histoire de l’Art) colloquium organized by the National Museum Institute, New Delhi. He also participated in the CIHA board meeting in his role as a CIHA Vice President and President of CIHA’s US affiliate, the National Committee for the History of Art.

In the intervening weeks, he delivered a lecture at the Worcester Art Museum, “Illustrating Epic Poetry and History in Persian Manuscripts from the Mongols to the Timurids,” in the Master Series sponsored by AbbVie and WGBH Forum Network. His lecture occurred during the run of an exhibition he co-curated there—with Harvard PhD candidate Hannah Hyden—titled *Preserved Pages: Book as Art in Persia and India, c. 1300–1800* (October 13, 2018–January 6, 2019). A second CIHA colloquium was held in March 2019 in Tokyo at the National Museum, titled *Toward the Future: Museums and Art History in East Asia*. David co-moderated the second day of the conference. His final invited lecture of the academic year was at Bryn Mawr College’s Center for Visual Culture—organized by Harvard alumna Professor Alicia Walker—where he spoke about his current thought on early Timurid manuscript production.

David completed several essays that have all gone to press with publication dates in 2019 and 2020, comprising studies on the Suez Canal inauguration ceremonies of November 1869; an anthology made for Timurid Prince Baysunghur in the Berenson Collection, Villa I Tatti, Florence; the art of writing and its collection for an exhibition to be held at the Museum of Fine Arts, Houston, curated by Aimee Froom; and the diagram in the book of fixed stars by Abd al-Rahman al-Sufi (the latter for the co-edited conference proceedings on the diagram conference held at Dumbarton Oaks in spring 2018). He also contributed several entries to the *Encyclopaedia of Islam* and published a review of *Art, Trade, and Culture in the Islamic World and*

Beyond (edited by Alison Ohta, Michael Rogers, and Rosalind Wade Haddon) in the *Review of Middle East Studies*.

2018–2019 Post-Doctoral Fellows



Ridha Mounni

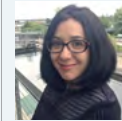
Ridha is an art historian and curator with an academic and professional specialism in Antiquity, Early and Modern Art in Tunisia. He researches classical, early modern, and modern art from a global and transnational perspective, with an emphasis on the questions of collecting practice and intellectual history. His research interests include the reception of antiquity with a focus on the site of ancient Carthage, material culture mobility, art and nation-building in nineteenth- and twentieth-century Tunisia, and nineteenth-century painting in North Africa. A former Fellow at the French Academy in Rome (Villa Medici), Ridha was trained in France, Italy, and Tunis, where he has curated exhibitions on early modern and modern art.



Ünver Rüstem

Ünver was pleased to be able to return to Harvard University, where he earned his PhD, as a 2018–19 AKPIA Fellow. Having previously held fellowships at Columbia University and the University of Cambridge, he is currently Assistant Professor of Islamic Art and Architecture at Johns Hopkins University, which he joined in 2015. His research centers on the Ottoman empire in its later centuries and on questions of cross-cultural interaction. He is the author of the book *Ottoman Baroque: The Architectural Refashioning of Eighteenth-Century Istanbul*, published in February 2019 by Princeton University Press with the support of the Barakat Trust, the Millard Meiss Publication Fund, and an SAH/Mellon Author Award. Ünver spent his fellowship year conducting research for his next book project, which explores Ottoman costume as a site of cross-cultural interaction and self-representation. In November 2018, he delivered a lecture on this topic at AKPIA, entitled “Turkish Habits: Ottoman Fashion and Self-Fashioning on the World Stage,” and he continues to benefit from the valuable feedback he received from the audience.

2018–2019 Post-Doctoral Associate



Gül Kale

Gül is Assistant Professor of Architectural History and Theory in the Art History Department of Carleton University, Ottawa. Her specialties are architectural history and theory with a focus on the early modern Ottoman empire and global intellectual histories and theories of design and the built environment in the wider Mediterranean world. She received her PhD (2014) and MArch II degree (2006) from the Architectural History and Theory Program at McGill University. She earned her BArch and MArch degrees from Istanbul Technical University. During the 2018–19 academic year, she was awarded a Getty/ACLS Fellowship in Art History. During winter 2019, she held an AKPIA Associateship to continue working on her book-length project that will be the first sustained and critical analysis of *The Book on Architecture*, written by a scholar on Ottoman architecture and on the life of the chief architect, Mehmed Agha. Based on an interdisciplinary approach and close readings, the book project sheds new light on architecture’s relationship to diverse modes of knowledge, scientific learning, and artistic practices as they intersected with intellectual, visual, and material cultures of the late sixteenth and seventeenth centuries. In addition to holding a Postdoctoral Fellowship at the Annemarie-Schimmel Kolleg at the University of Bonn (spring 2019), she was also a visiting scholar

at various institutes including the Art History Department of the Freie Universität, McGill University's Islamic Studies Program, and the KHI in Florence. During the academic year of 2015–2016, she was also granted a Postdoctoral Fellowship at the Art Histories Program of the Forum Transregionale Studien Berlin to work on transcultural interactions in early modern art and architectural histories.

Gül's forthcoming articles range from the relationship between architectural practice, mathematical knowledge, and social affairs in imperial Istanbul (for an upcoming issue of *Muqarnas*), to the varying definitions and uses of geometry in architecture. She also writes about the social, material, and intellectual histories of mother-of-pearl inlaid artifacts used by scholars, as well as the religio-political implications of the reuse of holy materials to make new artifacts.

2018–2019 Graduate Students



Tuğrul Acar

Tuğrul is a first-year PhD student in Harvard University's joint program in Middle Eastern Studies and History of Art and Architecture. He earned his BA in history from Boğaziçi University, Turkey in 2016 and completed his master's degree in art history at the University of Texas, Austin in 2018. He worked as a research assistant for a museum project in Turkey and participated in fieldwork across Turkey and Egypt. He is interested in the architecture and urbanism of multi-layered urban places, cross-cultural exchange, and pan-Mediterranean aesthetics in medieval Anatolia. In 2019, Tuğrul participated in the CMES excursion to Tunisia and in a seminar trip to Italy with the aim of studying architecture in a cross-cultural perspective in the Mediterranean. He is a recipient of the Weatherhead Center Foreign Language Grant, which he used to study Arabic in Amman, Jordan in the summer of 2019.



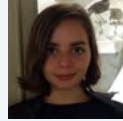
Gwendolyn Collaço

Gwendolyn is a sixth-year PhD candidate in the joint program for Middle Eastern Studies and History of Art and Architecture. She holds an MA from the University of Chicago in Middle Eastern Studies and her BA from Vassar College in Classics and Medieval/Renaissance Studies. Her research investigates the production of single-folio commercial paintings from the Ottoman empire, while also tracking their consumption in albums and anthologies. This past year, Gwendolyn presented at the Historians of Islamic Art Association Biennial Symposium on eighteenth-century Ottoman albums explored in her dissertation. She has contributed her expertise to the CLIR/Mellon-funded project at the University of Pennsylvania's Special Collections entitled "Manuscripts of the Muslim World," which will digitize and make freely available Islamicate manuscripts from collections in the Philadelphia area. This summer Gwendolyn is continuing her dissertation writing while on a fellowship at the Orient-Institut, Istanbul. She is looking forward to finishing her dissertation during the next academic year.



Bronwen Gulkis

Bronwen is a PhD Candidate in the Department of History of Art and Architecture at Harvard University. Her scholarly interests focus on the arts of the book in Mughal India and their intersection with South Asian and European aesthetic traditions. During the 2018–19 academic year, she served as a visiting instructor at Smith College and at Amherst College, where she taught courses on Islamic art. She also worked as a cataloger on the Stuart Cary Welch slide collection at the Harvard Fine Arts Library, and with the MIT Aga Khan program's Archnet, via the MIT library. She will be spending the following year at the Smithsonian Institution's Freer Gallery of Art and Arthur M. Sackler Gallery, where she will complete her dissertation project on the formation of an early modern identity in Shahjahani albums.



Jacobé Huet

Jacobé is an Aga Khan doctoral student at Harvard's Graduate School of Design, working on architectural modernism and questions of cultural exchanges. She is interested in the visual, historical, and political connections of European modernism with vernacular styles of the Middle East and Mediterranean. The cases of Tel Aviv, Algiers, and Marseille are central to her research. Before coming to Harvard, she worked in several museums and research centers such as the Centre Pompidou and the Clark Art Institute. She holds a BA in art history from Université Paris 1 Panthéon-Sorbonne and an MA from Williams College. Jacobé has presented her research on various occasions including at annual conferences of the College Art Association. This year, Jacobé passed her major and minor examinations as well as defended her prospectus for a dissertation tentatively titled "White Cubes, Modernism, and Mediterranean Vernacular." She looks forward to conducting archival research on Le Corbusier's *Voyage d'Orient* at the Fondation Le Corbusier in Paris, and embarking on writing her dissertation.

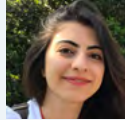


Hannah Hyden

Hannah is a student in the History of Art and Architecture Department at Harvard University. She focuses on sixteenth- and seventeenth-century Persianate arts of the book. Hannah recently co-curated the exhibition *Preserved Pages: Book as Art in Persia and India, c. 1300–1800* at the Worcester Museum of Art together with David J. Roxburgh. She also has been awarded an AKPIA summer grant in 2019 to travel to Isfahan, Iran. Hannah received her BA with Distinction in Liberal Studies and Spanish from Sonoma State University and an MA with Honors in Islamic and Middle Eastern Studies from the Hebrew University, Jerusalem. She also completed an MA in History of Art at the Courtauld Institute of Art, in the Special Option of Persian Painting and Transcultural Visuality. As the recipient of a Sheldon Traveling Fellowship, she will spend the 2019–2020 academic year abroad in Europe and Russia conducting research for her dissertation on late Safavid manuscript painting.

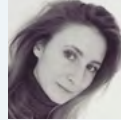
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Damla Özakay

Damla is a third-year PhD student in the dual degree program of Middle Eastern Studies and History of Art and Architecture. She finished her coursework and wrote a qualifying paper on the canonization of the master calligrapher Şeyh Hamdullah (d. 1520) in the Ottoman calligraphic tradition. She presented her dissertation proposal to the department of History of Art and Architecture, tentatively entitled “Amasya in the Fifteenth Century: Building T-type Multifunctional Complexes and New Networks.” Damla spent the fall semester as a Teaching Fellow for an undergraduate course on the monuments of Islamic architecture, taught by David Roxburgh and Gülru Necipoğlu. She worked as an assistant for the preparation of simplified versions of the course lectures for a project of the AKTC Education Program. Damla has been Gülru Necipoğlu’s research assistant, and the editorial assistant for *Muqarnas*. She is currently preparing for her general exams.



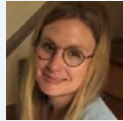
Veronika Poier

Before starting her PhD at Harvard University, Veronika studied History of Art and Middle Eastern Studies in Vienna, Istanbul, and Leiden. Her doctoral thesis focuses on the parameters of knowledge transfer and cultural exchange from the Timurid courts of Central Asia to the domain of the Ottoman sultan Mehmed I (r. 1413–1421). Veronika is particularly interested in the actors and social groups who preserve and spread technical and scientific know-how in times of concurrent warfare. A Porter Fellowship for travel supported her research in Uzbekistan, Iran, and Turkey, and the study of objects was facilitated by a grant from the SPMK, the Prussian State Museums. Veronika curated an exhibition in the Islamic Art Museum of the Pergamon Museum in Berlin and spent a summer as a Mellon Intern at the National Gallery of Art in Washington, DC. Veronika has received a grant from the Aga Khan Program at Harvard University to conduct archival research and field work in Bursa, Istanbul, and Berlin during the summer of 2019.



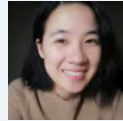
Mira Xenia Schwerda

Mira is a PhD Candidate in Harvard University’s dual PhD program in Middle Eastern Studies and History of Art and Architecture. Her work focuses on the modern Middle East, and her dissertation analyzes how photography changed politics in early twentieth-century Iran. Her main adviser is Professor David J. Roxburgh. She has published several articles on Iranian photography and painting, including “Iranian Photography: From the Court, to the Studio, to the Street,” “Death on Display: Mirza Reza Kirmani, Prison Portraiture and the Depiction of Public Executions in Qajar Iran,” and “Amorous Couples: Depictions of Permitted and Prohibited Love.” Awarded a prestigious Sheldon traveling grant, she pursued archival research in Europe and the Middle East during the academic year 2018–19. In October 2018 she presented a conference paper on lithography and collotype prints of the Iranian Constitutional Revolution at Yale University, followed by a presentation on costuming and political identity in the Qajar and Pahlavi era at MESA in San Antonio in November 2018. In March 2019 she was invited to present a guest lecture on revolutionary visual propaganda of twentieth-century Iran at the German Orient Institute in Istanbul. Complementing her academic research, Mira Xenia curated two photographic installations for the Harvard Art Museums and was invited to consult on Qajar photographs by the auction house Bonhams.



Meredyth Winter

Meredyth is a sixth-year PhD candidate in History of Art and Architecture and Middle Eastern Studies. During the Fall 2018 semester, she taught an introductory course in Islamic Art History at the New Hampshire Institute of Art. Over the course of both semesters, she continued working on a curatorial intern fellowship with the Harvard Art Museums in preparation of *Social Fabrics*, an upcoming exhibition on medieval Egyptian funerary textiles at the Harvard Art Museums, where she held a curatorial intern fellowship. She also published an article for the forty-fifth volume of *The Textile Museum Journal*. The essay, entitled “Put a Bird on It: What an Aviary Preoccupation Reveals about Medieval Silks,” discusses the trends among different groups of weavers that contributed to the cosmopolitan culture that marked courts from the Caspian to the Atlantic in the tenth to thirteenth centuries.



Yue Xie

Yue is a first-year PhD student in the Aga Khan Program for Islamic Architecture. Her previous research primarily concerned the medieval Uyghur monuments in southern Xinjiang, northwestern China. At Harvard, Yue will expand this research topic to include Central Asian cities and monuments through trans-regional and inter-religious perspectives. Yue holds an MA in History of Art and Archaeology in Islamic Middle East from SOAS, University of London. Prior to that, she received a BA and MA in History of Art and Fine Arts from Bryn Mawr College. Yue has also worked as a researcher in a heritage conservation firm in Urumqi, China, and as a translator for several books and articles on Buddhist art.



Özge Yıldız

Özge is a PhD candidate in the Department of History of Art and Architecture at Harvard University. In the 2018–2019 academic year, she won two academic fellowships: the Arthur Kingsley Porter Traveling Fellowship and the Ekrem Hakkı Ayverdi-ANAMED Fellowship. For the whole academic year, Özge was a Traveling Scholar and she traveled to Istanbul for her dissertation research. During her travel, her research mostly focused on the Ottoman archival documents in the libraries of Istanbul, such as the Topkapı Palace Museum Library, the Ottoman State Archives, and the Süleymaniye Library. She also traveled to Ankara to conduct research on the endowment deeds of pious foundations in the General Directorate for Foundations. Özge was invited to the *METU Talks in Architectural History* conference, which took place at the Middle East Technical University (ODTU) in Ankara to talk about the relationship between music and seventeenth-century Ottoman architecture. The title of her presentation was “Music and Architecture in the Early Modern Mediterranean World: Ca’fer Efendi and His *Risâle-i Mi’ mârîyye*.” She also presented at the ANAMED Fellows’ Symposium in Istanbul, in May 2019. The title of her presentation was “This Century Cannot Be Compared to the Previous One!/: Ahmed I (r. 1603–1617) and a New Style in Ottoman Sovereignty.” In the 2018–2019 academic year, Özge’s tentative dissertation title has been designated as “The Blue Mosque of Sultan Ahmed I (r. 1603–1617) and Rethinking Seventeenth-Century Ottoman Architecture.”

Staff



Maria Metzler

Maria is the Managing Editor of *Muqarnas: An Annual on the Visual Cultures of the Islamic World*. She received her PhD in Hebrew Bible from the Department of Near Eastern Languages and Civilizations in 2016. In July 2018, Maria traveled to Japan to give a presentation on the ark of the covenant at Kanazawa Seiryō University. She published an essay, titled “The Glory of God in Animal Eyes: Ezekiel’s Cherubim and Clarice’s Cockroach,” in *Tzedek, Tzedek Tirdof: Poetry, Prophecy, and Justice in Hebrew Scripture: Essays in Honour of Francis Landy on the Occasion of His 70th Birthday* (Brill, 2018), which explores the prophetic visions in the biblical book of Ezekiel in light of a 1964 novel by the Brazilian writer Clarice Lispector, *The Passion According to G.H.* In addition to producing the annual *Muqarnas* journal, Maria has devoted much of her time this year to editing a large two-volume set in the Supplements to *Muqarnas* monograph series, which will appear in the summer of 2019. She is also looking forward to welcoming a baby girl in July.



Cecily Pollard

Cecily is the Program Administrator for the Aga Khan Program for Islamic Architecture, in the History of Art and Architecture department at Harvard University. She received her BA, *summa cum laude*, from Northeastern University in 2002, majoring in Art with a concentration in Art History. Her field of study was Italian Renaissance Art History, and she spent two undergraduate semesters in Florence before returning there in 2004 to work as an art history teaching assistant for undergraduate and graduate students at SACI College of Art & Design (Studio Arts College International). She has worked in the development departments of the School of the Museum of Fine Arts, Boston; the Peabody Essex Museum of Salem; and the Harvard Graduate School of Design. She completed her Master of Liberal Arts in Extension Studies, field of Museum Studies, from Harvard University Extension School in May 2017. Her capstone paper was titled “Nazi-Era Claims within Art Museum Collections: An Examination of Ethical Standards, Provenance Research, and the Need for More Museum Researchers.” Cecily joined the Aga Khan Program as Program Administrator in November 2013.

Documentation Center



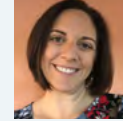
András Riedlmayer

András has directed AKPIA's Documentation Center at Harvard's Fine Arts Library since 1985. As bibliographer in Islamic art and architecture, he is responsible for acquiring, preserving, and providing reference and access to North America's largest and most comprehensive research collection on the visual cultures of the Islamic world. What he enjoys most is assisting students, faculty, and visiting scholars with their research.

In 2018–19, András made a number of notable additions to our library's collections. Among these is the archive of the late Dr. Andrej Andrejević (1935–1991), a distinguished historian of the Islamic architectural heritage of the former Yugoslavia. This archive includes more than 3,000 photographs, and his architectural sketches and drawings, many of them documenting monuments that have since been destroyed, as well as Prof. Andrejević's papers and his published and unpublished writings. Another major collection acquired by the library in 2018 was the personal archive of the late Prof. Semavi Eyice (1922–1918), a scholar of Byzantine and early Ottoman architecture, including Prof. Eyice's published and unpublished writings, his field notes, sketches, and architectural drawings, and more than 1,100 photographs.

In the fall, András and his colleague Amanda

Hannoosh Steinberg gave presentations at a workshop on digital humanities and library resources organized by Harvard's Center for Middle Eastern Studies and the Alwaleed Islamic Studies Program. In the spring semester, András helped select library materials and provided instructional and reference support for several seminars, including "Medieval Studies 250: At Cross Purposes. The Crusades in Material Culture." In September, he taught a unit on Islamic illuminated manuscripts for a week-long codicology course, organized by McGill University's Islamic Studies Library. He took part in meetings and workshops of the Islamic Manuscript Association in Istanbul and was re-elected to a two-year term on the Association's Board of Directors. In November, András was honored with the David Partington Award by the Middle East Librarians Association. This lifetime achievement award is presented to members who have displayed a high standard of excellence and accomplishments in and contributions to the field of Middle East librarianship and the world of scholarship. In May, he was an invited participant in an international workshop, "Getting the Evidence Right: Investigating and Prosecuting Crimes against Cultural Property during Conflict," held at the Arup Foundation in London.



Amanda Hannoosh Steinberg

Amanda started as the Visual Resources Librarian for Islamic Art and Architecture for the AKPIA Documentation Center in January of 2018. Previously, she worked as the Middle East Studies Librarian at George Washington University and completed her PhD at the University of Pennsylvania in the department of Near Eastern Languages and Civilizations, where her dissertation was entitled "Wives, Witches, and Warriors: Women in Arabic Popular Epic." She is responsible for curating, maintaining, and assisting patrons with the Aga Khan slide collections and digital image collections. She loves to assist students, faculty, and outside researchers with how to find and use images in their work. In her first full year on the job, Amanda directed the digitization and promotion of the Stuart Cary Welch Islamic and South Asian Photograph Collection, launching a digital exhibit in collaboration with the AKDC at MIT as well as a crowdsourcing game using the Metadata Games platform. She promoted these efforts at the Historians of Islamic Art Association Symposium and the Middle East Studies Association and Middle East Librarians' Association conferences. She also gave birth to her first child, Inara Michelle, in February 2019.

Cover image: Chini ka Rauza, Agra, India. Company drawing by an Agra or Delhi artist, c.1840, BL ms. Add. Or. 2662.



Border images on inside pages: Color plates of Chini ka Rauza, from Edmund W. Smith's *Moghul Colour Decoration of Agra*, Allahabad: Supdt. Govt. press, 1901. Plate XIV (newsletter pages 2-16) and plate LIII (newsletter pages 17-25).

