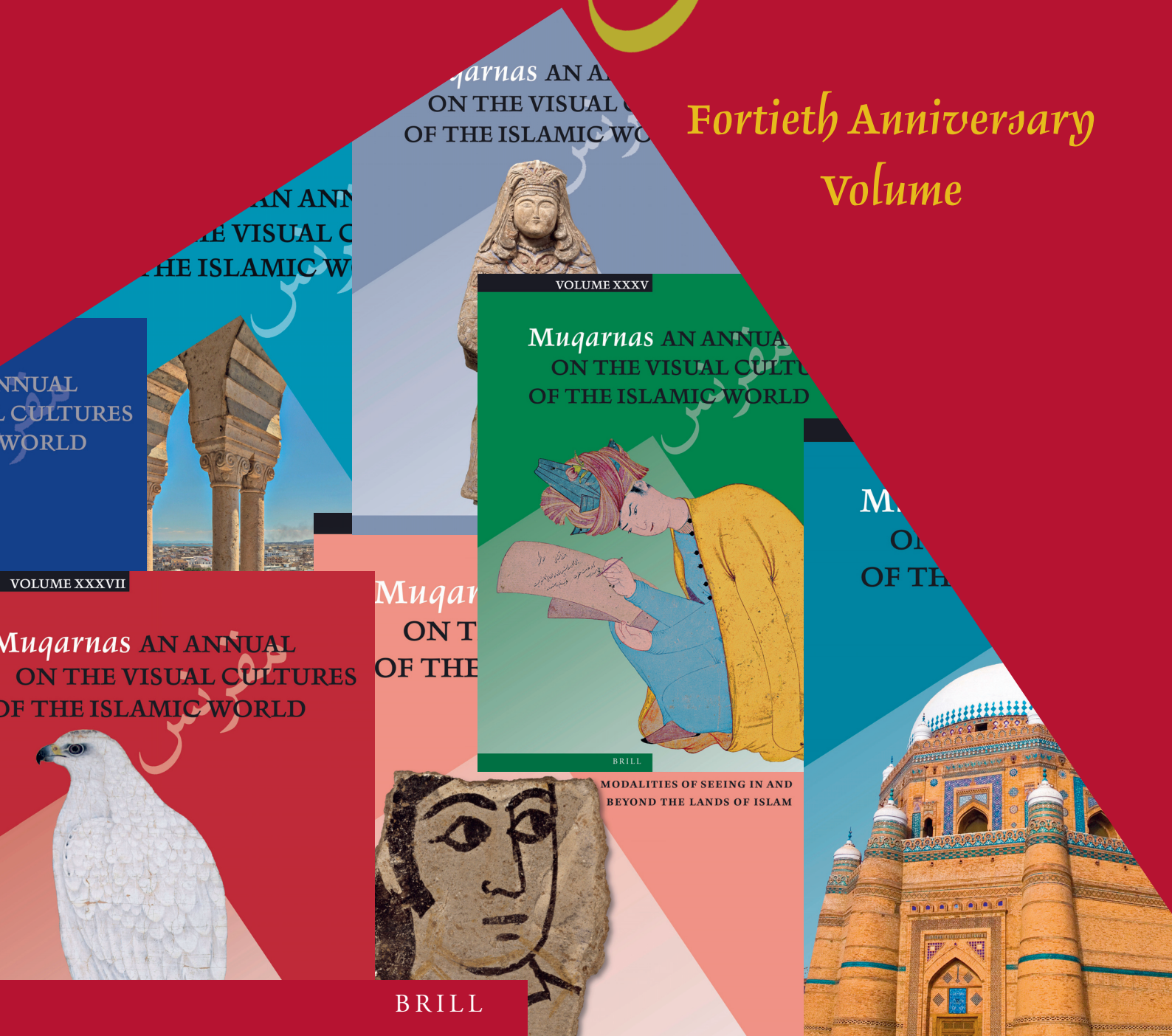


VOLUME XL

# Muqarnas AN ANNUAL ON VISUAL, MATERIAL, AND ARCHITECTURAL CULTURES OF THE ISLAMIC WORLD

مقرنات

Fortieth Anniversary  
Volume



Muqarnas AN ANNUAL  
ON THE VISUAL CULTURES  
OF THE ISLAMIC WORLD

AN ANNUAL  
ON THE VISUAL CULTURES  
OF THE ISLAMIC WORLD

ANNUAL  
ON THE VISUAL CULTURES  
OF THE ISLAMIC WORLD

VOLUME XXXV

Muqarnas AN ANNUAL  
ON THE VISUAL CULTURES  
OF THE ISLAMIC WORLD

M  
O  
F THE

VOLUME XXXVII

Muqarnas AN ANNUAL  
ON THE VISUAL CULTURES  
OF THE ISLAMIC WORLD

Muqarnas  
ON THE  
OF THE

MODALITIES OF SEEING IN AND  
BEYOND THE LANDS OF ISLAM

BRILL

# Muqarnas

An Annual on Visual, Material,  
and Architectural Cultures of the Islamic World

*Fortieth Anniversary Volume*

*Editor*

Gülru Necipoğlu

*Managing Editor*

Karen A. Leal

VOLUME 40

*Sponsored by*

The Aga Khan Program for Islamic Architecture  
at Harvard University and the Massachusetts Institute  
of Technology, Cambridge, Massachusetts



BRILL

LEIDEN | BOSTON  
2023



BRILL



## Reflections on Forty Years of *Muqarnas*: The Broadened Range of Publication Venues for Islamic Art and Architectural History

Gülru Necipoğlu

In the present volume marking the fortieth anniversary of *Muqarnas*, I would like to take the opportunity to comment on the historical trajectory of this groundbreaking publication (fig. 1a and b) and its sister series, *Supplements to Muqarnas* (fig. 2). Given that volume 30 celebrated “Thirty Years of *Muqarnas* (1983–2013)” in detail, I will focus here on the last decade (2013–2023).<sup>1</sup> Nevertheless, it seemed to me worthwhile to compile a comprehensive “Cumulative Index of Authors” for *Muqarnas* volumes 1–40 (1983–2023), which appears at the end of this volume, following a remembrance of Ronald Lewcock (d. 2022), who between 1984 and 1991 served as professor of architecture, and the first Aga Khan Professor of Design for Islamic Societies, at MIT.

A “Cumulative (Chronological) Index of Articles, *Muqarnas* 1–XXV” was included at the end of volume 26 (2009), and a “Cumulative Authors’ Index, *Muqarnas* vols. 1–10 (1982–92)” at the end of *Muqarnas* 10 (1993).<sup>2</sup> Grouping all the articles alphabetically by author in the current volume, however, has yielded a remarkably illuminating perspective. This list provides a panoramic perspective on the gradual expansion of the field of Islamic/Islamicate art and architectural history. It not only documents the wide variety of subjects, periods, approaches, and trends covered by the articles, but is also a roster of the growing number of scholars who have contributed to the flourishing of our field within that time span.<sup>3</sup>

Even a quick perusal of this impressive list gives a sense of how many prominent scholars of the field published their earliest studies in *Muqarnas*, which helped to launch their careers in the United States and beyond. Indeed, at its founding, in 1982, *Muqarnas*, which would be published annually, was the first journal in English dedicated solely to the history of Islamic art and architecture. (Only relatively recently, and primarily in the last ten years, have peer journals begun to appear alongside

it.) It is also striking how many contributors have published multiple articles over the years, a testimony to their devotion to *Muqarnas* and their appreciation of its standards of excellence. In fact, the generous endowment of the Aga Khan Program for Islamic Architecture (AKPIA) at Harvard’s Department of History of Art and Architecture has enabled the fulltime appointment of superior managing editors, who have played a considerable role in refining the writing skills of both new and seasoned authors alike.<sup>4</sup> *Muqarnas* has been an in-house training ground for AKPIA graduate students as well, many of whom have published their first scholarly works in it. *Muqarnas* volumes have also often featured the innovative work of our Aga Khan Program postdoctoral fellows and associates.

As mentioned above, in the past decade or so a number of new journals in English, covering various aspects of the field, have emerged: *Journal of Islamic Manuscripts* (since 2010); *International Journal of Islamic Architecture* (since 2012); *Journal of Islamic Archaeology* (since 2014); and, most recently, *Journal of Material Cultures in the Muslim World* (since 2020).<sup>5</sup> In addition, *Ars Orientalis: The Arts of Islam and the East*, like several other journals, has over the years published not only articles but also special thematic volumes on Islamic art.<sup>6</sup> These journals offer authors and readers working on or interested in selected areas of expertise collective venues for communication and debate. They testify to the welcome broadening of the field and the diversity of the many voices in it.

Within this changing scholarly landscape, however, *Muqarnas* continues to fulfill the enduring need for a global perspective open to all subjects and critical methods within the Islamic/Islamicate field. As the “Index of Authors” compiled in the present volume makes clear, *Muqarnas* showcases both traditional and cutting-edge topics and approaches. Since its inception, the journal’s



FIGS. 1A AND B Celebrating forty years of *Muqarnas* (1983–2023).





FIG. 2 Supplements to *Muqarnas: Studies and Sources in Islamic Art and Architecture*, vols. 1–14 (1987–2019).

primary focus has been on architecture, the arts (including painting, drawing, calligraphy, and ornament), and artifacts/objects embodying multiple craft traditions (e.g., ceramics, glasswork, tilework, textiles, carpets, metalwork, jewelry, leatherwork, bookbinding, and manuscripts). This wide-ranging scope has thus encompassed visual and material cultures, built environments and gardens, urbanism, historical archaeology, and critical historiography and theory, as well as textual and visual primary sources. Without the restriction of preselected themes, subjects, or subfields, *Muqarnas* aspires to give voice to the members of a broadly defined community of

scholars not limited to art and architectural historians, who nevertheless constitute the majority of its readers.<sup>7</sup>

Small but meaningful transformations in the journal's subtitles illustrate the intellectual evolution of the field and, accordingly, *Muqarnas* itself. Having inherited, with volume 10 (1993), the editorship of what was then called *Muqarnas: An Annual on Islamic Art and Architecture* from its esteemed founding editor, Oleg Grabar, I modified its subtitle in volume 13 (1996) to *Muqarnas: An Annual on the Visual Culture of the Islamic World*. My "Editor's Note" that year proposed that the "more inclusive category of 'visual culture' seemed particularly in

keeping with the broader scope and interdisciplinary framework we would like to envision for *Muqarnas*,” without changing its primary focus on the arts and architecture.<sup>8</sup>

It seemed at the time that this modification would remedy the implied limitation of subject matter. However, in volume 26 (2009), the subtitle was again tweaked, with the addition of an “s,” to *An Annual on the Visual Cultures of the Islamic World*. The emphasis on a plurality of visual cultures was meant to articulate the multiplicity of artistic traditions, not subsumed under a single all-encompassing, monolithic “visual culture” category. As explained in the 2009 “Editors’ Note,” earlier volumes did “occasionally accommodate articles on such diverse subjects as photography, archaeology, urbanism, vernacular or modern architecture not readily identifiable as ‘Islamic,’ and relevant monuments or objects created in non-Muslim contexts, whether Norman Sicily, Byzantium, or Spain.” The revised subtitle envisioned that *Muqarnas* would “encourage historical and theoretical studies on such topics as the use of Islamicate forms in non-Muslim settings from the Middle Ages to the present, Orientalism, and the post-colonial critique.”

The same “Editors’ Note” drew attention to a new section introduced in that volume, titled “Notes and Sources.” During the past decade and a half, a preferred focus of this section has been “primary sources (written and visual),” with an emphasis on interpretations, translations, and transliterations of “specific documents and texts,” including “monuments, objects, and illustrated manuscripts with all their images reproduced.”<sup>9</sup> Now a favorite staple of *Muqarnas*, “Notes and Sources” has not, however, featured the occasional reviews of books and cultural events, current discoveries, archaeological reports, or debates on selected issues that were also initially envisioned for it.

Perhaps such discussions may now be more effectively carried on in timelier and livelier venues such as the website *Khamseen: Islamic Art History Online*, established by Christiane Gruber in 2020, which provides free and open access to digital resources for the “teaching of Islamic art, architecture, and visual culture.”<sup>10</sup> Mention should also be made of Archnet, a pioneer in digital humanities, which was launched in 2002 as an online open-access intellectual resource focused on

“architecture, urbanism, environmental and landscape design, visual culture, and conservation issues related to the Muslim world.”<sup>11</sup>

In 2007, Archnet began publishing *Archnet-IJAR: International Journal of Architectural Research*, an open-access interdisciplinary journal that focuses on “architecture, urban design, planning, and landscape architecture.”<sup>12</sup> While absent from the *Muqarnas* “Notes and Sources” section, book and exhibition reviews, along with conference précis, are included in this semiannual journal, which aims to “encourage dialogue between practitioners and scholars and enhance appreciation for the urban heritage in the region and pioneering design work.” It is “specifically interested in contemporary architecture and urban design in relation to social and cultural history, geography, politics, aesthetics, technology, and conservation.”<sup>13</sup>

To honor the contributions of its academic editor, Hasan-Uddin Khan, to the field of Islamic architecture, *IJIA* instituted in 2020–21 a biennial “award in recognition of ground-breaking scholarship on the subject published in peer-reviewed journals.”<sup>14</sup> It is with great pleasure that I congratulate the two winners of the first Professor Hasan-Uddin Khan Article Award, conferred in 2022 for articles that appeared in *Muqarnas* 38 (2021): Laura Parodi, for her “Kabul, a Forgotten Mughal Capital: Gardens, City, and Court at the Turn of the Sixteenth Century”; and Mikael Muehlbauer (honorable mention), for his “From Stone to Dust: The Life of the Kufic-Inscribed Frieze of Wuqro Cherqos in Tigray, Ethiopia.”

By the end of the twentieth century, the inclusion of the arts and architecture under the umbrella of the multidisciplinary rubric of “visual culture studies” had endorsed their connection to both the visual rhetoric of power and material culture.<sup>15</sup> Therefore, the adoption of the term “visual cultures” for the subtitle of *Muqarnas* in 2009 was meant to embrace architectural, material, and object cultures as well, rather than merely visual images, visibility, regimes of visibility, and practices of looking—a more recent, limited understanding of the term that might be assumed by those unfamiliar with the extensive scope of our annual publication.<sup>16</sup> How else could it be, given that image cultures tended to be dominated in the Islamic/Islamicate lands by diverse multisensory and material design practices? In the *Muqarnas* subtitle, “visual cultures” was thus understood to include cities,

buildings, infrastructures, waterworks, landscape architecture, arts of the book, painting, calligraphy, epigraphy, ornament, objects in multiple media, photography, technologies, and aesthetic philosophies, interpreted from diverse methodological and theoretical perspectives.<sup>17</sup>

Considering the current proliferation of journals listed above, whose titles proclaim subfields that have long been encompassed by *Muqarnas*, it seems appropriate to underscore our journal's holistic scope. To that end, the present volume introduces another fine-tuning of the *Muqarnas* subtitle, which is now *An Annual on Visual, Material, and Architectural Cultures of the Islamic World*. This change aims to clarify what was previously implicit, namely, that besides visual cultures, the study of material and architectural cultures has also been within the purview of *Muqarnas* and remains central to the mission of the Aga Khan Program for Islamic Architecture.

The new subtitle furthermore encourages a potential dialogue with recently established programs, such as "Silsila: Center for Material Histories," founded and directed by Finbarr Barry Flood at New York University's Institute of Fine Arts. The Center focuses on "Islamicate cultural geographies," including the "material culture of minority communities within the Islamic world and material connections that extended beyond its political boundaries."<sup>18</sup> The revised subtitle of *Muqarnas* also productively resonates with and promises to contribute to the current trend of coupling "visual culture" with "material culture" in various scholarly domains. Some university programs have consolidated "Visual and Material Culture Studies" as an interdisciplinary field examining among other things "images, objects, and spaces from various cultural contexts and historical periods."<sup>19</sup> Their focus on spaces, however, tends to situate the study of architecture as an abstract framing device for visual and material culture, without necessarily analyzing the buildings themselves.<sup>20</sup> That is why the new subtitle of *Muqarnas* includes architecture as a major component of its contents.

Of course, there are also university programs for uncombined, individual studies of "visual culture" or "material culture," with somewhat vague and overlapping boundaries. When combined, as in the example of the "Cambridge-California Programme in Early Modern Visual and Material Culture," the two domains have

been promoted as "providing sophisticated means for researching objects in society and culture." As the program description explains:

The past several decades have witnessed an explosion of interest in the study of visual and material culture. ... The two fields have much in common: capacious interdisciplinarity, the rupturing of the canon, nontraditional objects of study, and a bespoke methodological toolkit. Yet they are rarely brought together in meaningful dialogue, their practitioners remain dispersed, and the benefits of their alignment remain unrealised. Our first intellectual aim is to develop a framework in which to realise this potential.<sup>21</sup>

I find it noteworthy that the abovementioned common denominators of "visual and material culture" are precisely among the prominent characteristics that have traditionally been associated with the field of Islamic/Islamicate art and architectural history—one that has much to offer to those specializing in other geographies. It has recently been stated that "as an object-based discipline, Art History could be said to be intrinsically concerned with material culture," but due to "its focus on the singular and exceptional, art history has traditionally separated its concerns from the mundane world of the everyday and the popular," thereby "relegat[ing] the applied, or decorative, arts to the bottom rung of its hierarchy."<sup>22</sup> This is certainly not the case in the Islamic/Islamicate field, where the so-called "minor arts" have often constituted the "major arts," alongside architecture. The latter was defined by Oleg Grabar as "the particularly characteristic genre of Islamic art."<sup>23</sup> That is why our field promises to provide invaluable insights for others engaging with visual and material culture studies, without shying away from traditional art historical methods of formal and aesthetic analysis that often constitute fundamental bases for further interpretation.

The modified subtitle of *Muqarnas* not only reaffirms the centrality of Islamic visual and material cultures in its previous volumes but also invites engagements with current theorizations of "visuality," "materiality," and "vital matter" in global art and architectural history, archaeology, aesthetics, museology, and environmental and sensory studies.<sup>24</sup> Given its expansive geographical

scope, including artistic exchanges with non-Muslim worlds, *Muqarnas* also continues to participate in the “global turn” in art history, the humanities, and social sciences.<sup>25</sup> Fostering a broad chronological range, the journal welcomes submissions on subjects from late antiquity to the contemporary era, though with greater emphasis on the medieval through the early modern periods.

We do encourage critical and interpretative studies on twentieth and twenty-first century topics, the paucity of which has been partly due to our journal’s initial pre-modern focus, but more so to the preference of authors for publishing on those subjects in specialized contemporary art and architecture journals or edited books. Over ten percent of *Muqarnas* articles from volumes 1 through 40 have focused on the twentieth century. Additionally, more than eight percent of *Muqarnas* articles have comprised historiographical analyses related to the twentieth century. While altogether 114 articles combining both categories were published in *Muqarnas* (i.e., more than a fifth of the 526 articles published in the journal thus far), there have been no submissions on the twenty-first century.<sup>26</sup>

*Muqarnas* remains devoted to a balanced combination of established and forward-looking perspectives. While circulation, mobility, and portability have lately been privileged in the humanities and social sciences, it seems appropriate to draw equal attention in *Muqarnas* to more grounded local practices as well, such as urban and landscape design, along with infrastructural, architectural, and artisanal craft traditions that often remain rooted in regional built environments, ecologies, materialities, and technologies.<sup>27</sup>

...

Since this is not meant to be a detailed assessment of the state of publications in the Islamic/Islamicate field, I will conclude by mentioning some recent changes in the production process of *Muqarnas* volumes. Except for minor typographic modifications introduced by the publisher Brill, the familiar format of the journal has not changed, since we cherish the aura of continuity and longevity of tradition that it evokes. Also, in an age of digital publications, we value the beauty of the volumes themselves. Given the exponential broadening of the

field, we initiated in 2019 a periodic “Call for Papers” to reach a wider network of potential authors.<sup>28</sup> This initiative has proven to be fruitful, as it is no longer possible for the editor and editorial board members to be personally familiar with the research projects of the growing communities of local and international scholars. Another change has been introduced to the blind peer review process: sending submitted essays to two anonymous readers, rather than only one, for a more balanced evaluation of works.<sup>29</sup>

Except for the three most recent volumes, *Muqarnas* is freely downloadable on Archnet, the aforementioned open-access resource developed by the Aga Khan Trust for Culture and the Aga Khan Documentation Center at MIT. The articles are also available on JSTOR with a five-year moving wall. Brill has improved the worldwide distribution of *Muqarnas* by making it available in e-book format. Moreover, individual articles can be downloaded on the Brill website for a fee. *Muqarnas* continues to be indexed in the Arts & Humanities Citation Index (A&HCI).<sup>30</sup>

I would like to extend my gratitude to the invaluable managing editors who have worked during the last decade on the following volumes of *Muqarnas* and the *Supplements* series (figs. 1b and 2): Dr. Karen A. Leal on *Muqarnas* 31 to 33 (2014–16); and Dr. Maria J. Metzler on *Muqarnas* 34 to 39 (2017–22). It was our consulting editor, Dr. Peri Bearman, who brought to completion the final edits and proofreading of volume 39, after Metzler took up another editorial position in 2022. Had it not been for Bearman’s expert assistance, that volume would not have seen the light of day without considerable delay. She was also instrumental in completing, during Metzler’s maternity leave, the copyediting of the monumental *Muqarnas Supplement 14* (2019).

This two-volume set, titled *Treasures of Knowledge: An Inventory of the Ottoman Palace Library (1502/3–1503/4)*, was coedited by the late Cornell H. Fleischer, Cemal Kafadar, and myself (fig. 2). In 2021 it received an Honorable Mention from the Middle East Librarians Association (MELA) Book Award Committee. The first volume presents essays and critical apparatus by a team of twenty-eight authors, most of whom participated in a preparatory interdisciplinary workshop held at Harvard University in 2014, under the auspices of the Aga Khan Program for Islamic Architecture. The second volume

includes a transliteration of the Arabic library inventory, prepared by Himmet Taşkömür and Hesna Ergun Taşkömür, accompanied by a facsimile.

The other *Muqarnas Supplement* published in the last decade was *The Arts of Ornamental Geometry: A Persian Compendium on Similar and Complementary Interlocking Figures* (vol. 13 [2017]), which I edited. It was a winner of the 26th World Award for Book of the Year in 2019, awarded by the Iran Ministry of Culture, Deputy of Cultural Affairs, and Book Award Secretariat, which described it as “one of the best new works in the field of Islamic/Iranian Studies.” This collective study was coedited by Dr. Karen A. Leal. I am happy to announce that after a hiatus, she recently returned to her former position as managing editor. She has edited the present volume of *Muqarnas* 40 (2023), together with our gifted editorial assistant, Dr. Laura Anne Thompson. I am also much indebted to the contributions of our precious consulting editor, András Riedlmayer (now Bibliographer Emeritus in Islamic Art and Architecture at Harvard’s Fine Arts Library), as well as those of our imaging consultants, Dr. Sharon C. Smith (2010–2018), and Dr. Amanda Hannoosh Steinberg (2018–), throughout the last decade.

We are currently inviting not only new submissions for the annual journal *Muqarnas* but also proposals for book-length projects in the occasional *Supplements to Muqarnas* series. During my editorship, this series began to focus extensively on translated primary sources (textual and visual, vols. 8–14, 1999–2019), with facsimiles and/or transliterations of texts, instead of the monographic studies prioritized before that. To reflect this added emphasis, starting with volume 9 (2001), the *Supplements to Muqarnas* subtitle was changed from *Studies in Islamic Art and Architecture* to *Studies and Sources in Islamic Art and Architecture*. While we welcome proposals for publishing primary sources in future *Muqarnas Supplements* (without any particular calls for submission), we are still interested in receiving occasional proposals for special monographs, conference proceedings, and festschrifts for this series.

Thankfully, curated essay collections and monographs are being published more regularly in other venues, including the Brill series titled *Arts and Archaeology of the Islamic World*, edited by Sandra Aube Lorain, Margaret Graves, Marcus Milwright, and Mariam Rosser-Owen (vols. 1–18 [2013–2022]). This prolific ongoing series is

“devoted to the most recent scholarship in the fields of art, architecture and archaeology in all regions of the Islamic world from the seventh century to the present.”<sup>31</sup> Another flourishing book series, *Edinburgh Studies in Islamic Art*, edited by Robert Hillenbrand, is published by Edinburgh University Press (books 1–18 [2008–2023]). It aims to offer “readers easy access to the most up-to-date research across the whole range of Islamic art, representing various parts of the Islamic world, media and approaches.”<sup>32</sup> The thriving series *Critical Studies in Architecture of the Middle East*, which began in 2016, is edited by Mohammad Gharipour and Christiane Gruber. It is “devoted to the most recent scholarship concerning historic and contemporary architecture, landscape and urban design of the Middle East and of regions shaped by diasporic communities more globally.”<sup>33</sup> Though not specifically focused on Islamic arts and architecture, another recent venue for monographs on this subject is the ongoing *Ginkgo Library Arts Series*, published by the University of Chicago Press (2016–2023), which has included several thematic monographic studies, exhibition catalogues, and festschrifts.

Since themed volumes and commissioned essays tend to be notoriously unpredictable in terms of timing and content, *Muqarnas* (the journal) has relied primarily on individual submissions (whether in response to a “Call for Papers” or not), unlike the above-mentioned book series. The present volume of twelve articles is also a collection of regular submissions rather than a specially commissioned fortieth-anniversary issue. *Muqarnas* has thereby mirrored, over four decades, the state of the field among the community of scholars who write in and read English. At the same time, it has contributed to the development of that field as an enduring annual forum for new information, interpretations, and critical perspectives. These are precisely the goals that *Muqarnas* aspires to promote in the coming years, while continuing to adapt to changing times.

*Gülru Necipoğlu, Editor*  
*Aga Khan Professor of Islamic Art,*  
*Director of the Aga Khan Program*  
*for Islamic Architecture,*  
*Department of History of Art and Architecture,*  
*Harvard University,*  
*Cambridge, Massachusetts*

## Notes

1. Gülru Necipoğlu, "Reflections on Thirty Years of Muqarnas (1983–2013)," *Muqarnas* 30 (2013): 1–12.
2. "Cumulative Authors' Index, *Muqarnas* vols. 1–10 (1982–92)," *Muqarnas* 10 (1993): 387–90; "Cumulative (Chronological) Index of Articles, *Muqarnas* I–XXV," *Muqarnas* 26 (2009): 377–85. The table of contents for each *Muqarnas* volume is accessible on the Brill website (<https://brill.com/display/serial/MUQ?language=en>), and on the Harvard University Aga Khan Program for Islamic Architecture (AKPIA) website (<https://agakhan.fas.harvard.edu/muqarnas>).
3. For a recent assessment of the growth of the field and the role played by *Muqarnas*, among other factors, in this development, see Bernard O'Kane, "Widening the Horizons for the Study of Islamic Architecture," in *Studies in Arab Architecture*, Collected Papers in Islamic Art (Edinburgh, 2021), 521–31: "The premier journal in the field, *Muqarnas*, has indeed, in accordance with the editor's policies, increased its chronological and geographical range, although surprisingly twentieth- and twenty-first-century architecture seems to have been almost completely immune from this expansion" (525, nn. 34 and 35). Note 34 quotes my "Reflections on Thirty Years of *Muqarnas*" in *Muqarnas* 30 (see n. 1 above) and adds: "The journal is also a showcase for the expansion of methodological approaches mentioned by her earlier, see Necipoğlu 2012." The latter article is "The Concept of Islamic Art: Inherited Discourses and New Approaches," in "Islamic Art Historiography," ed. Moya Carey and Margaret S. Graves, special issue, *Journal of Art Historiography* 6 (2012): <https://arthistoriography.files.wordpress.com/2012/05/necipogludoc.pdf>, originally published in *Islamic Art and the Museum: Approaches to Art and Archeology of the Muslim World in the Twenty-First Century*, ed. Benoît Junod, Georges Khalil, Stefan Weber, and Gerhard Wolf (London, 2012), 55–76.
4. Our first and longest-serving managing editor was Margaret Bentley Ševčenko (d. 2002), in whose memory the Historians of Islamic Art Association (HIAA) instituted the ongoing Margaret B. Ševčenko Prize in Islamic Art and Culture, awarded annually for the best unpublished essay written by a junior scholar (i.e., pre-dissertation graduate student to three years after the PhD) on any subject of Islamic visual culture (a competition open to HIAA members only). Margie, as she was known, was succeeded by Julia Bailey (2002–8), Karen A. Leal (2008–16), Maria J. Metzler (2016–22), and, once more, Karen, who returned to the position of managing editor in the fall of 2022.
5. An earlier journal is *Khil'at: Journal for Dress and Textiles of the Islamic World* (since 2005).
6. *Ars Islamica* (1934–51) was later published under the title *Ars Orientalis: The Arts of Islam and the East* (1954–present). It is published annually by the National Museum of Asian Art, co-sponsored by the University of Michigan's Department of the History of Art; its current editor-in-chief is Massumeh Farhad. See her "Introduction" in *Ars Orientalis* 53: 1. doi: <https://doi.org/10.3998/ars.4979>. Another early journal, edited by Ernst J. Grube and Eleanor Sims, was *Islamic Art: Studies on the Art and Culture of the Muslim World* (vols. 1–6, 1981–2009).
7. Occasionally, some volumes of *Muqarnas* have included a subset of special themes when certain submissions fortuitously happened to be on a particular topic.
8. Gülru Necipoğlu, "Editor's Note," *Muqarnas: An Annual on the Visual Culture of the Islamic World* 13 (1996): vii–viii.
9. Gülru Necipoğlu, "Editors' Note and New Guidelines for Submission of Manuscripts," *Muqarnas: An Annual on the Visual Cultures of the Islamic World* 26 (2009): vii–ix.
10. See Khamseen: Islamic Art History Online: <https://sites.lsa.umich.edu/khamseen/>. The site aims to aid "educators in the creation of an interactive learning environment and to contribute to new ways of teaching in general, bringing new voices, perspectives, and materials into our classrooms."
11. Archnet is a partnership between the Aga Khan Documentation Center at MIT (AKDC@MIT) and the Aga Khan Trust for Culture (AKTC), with support from the Aga Khan Program for Islamic Architecture at Harvard and MIT. The website was rebuilt in 2012 under the direction of Dr. Sharon C. Smith, Founding Head of the Aga Khan Documentation Center at MIT Libraries, and the Aga Khan Trust for Culture. It was updated again in 2021 under her successor, Dr. Nur Sobers-Khan.
12. Ashraf M. Salama, Adel M. Remali, and Farzad Pour Rahimian, "A Decade of Architectural and Urban Research Published in 'Archnet-IJAR: International Journal of Architectural Research,'" *Archnet-IJAR: International Journal of Architectural Research* 11 (2017):

- 6–28, <https://www.archnet.org/publications/12024>. In 2018 *Archnet-IJAR* was acquired by Emerald Publishing (<https://www.emeraldgroupublishing.com/journal/arch>).
13. *International Journal of Islamic Architecture*, ed. Mohammad Gharipour (Bristol, 2012–): <https://www.intellectbooks.com/international-journal-of-islamic-architecture>.
  14. “New Award Announcement: The Professor Hassan Uddin-Khan Article Award”: <https://www.intellectbooks.com/new-award-announcement-the-professor-hasan-uddin-khan-article-award>.
  15. Visual culture “includes not only images, but also other visual media and forms of expression, from architecture to fashion, design and the human body,” according to Matthew Rampley, ed., *Exploring Visual Culture: Definitions, Concepts, Contexts* (Edinburgh, 2005); see blurb on the Edinburgh University Press website: <https://edinburghuniversitypress.com/book-exploring-visual-culture.html>. See also Nicholas Mirzoeff, *The Visual Culture Reader*, rev. 3rd ed. (London, 2013).
  16. More recent studies include Whitney Davis, *A General Theory of Visual Culture* (Princeton, N.J., 2011); Whitney Davis, *Visuality and Virtuality: Images and Pictures from Prehistory to Perspective* (Princeton, N.J., 2017); and Alexis L. Boylan, *Visual Culture*, MIT Press Essential Knowledge Series (Cambridge, Mass., 2020).
  17. Material culture is defined as “tools, weapons, utensils, machines, ornaments, art, buildings, monuments, written records, religious images, clothing, and any other ponderable objects produced or used by humans,” in *Encyclopædia Britannica*, s.v., “Material Culture” (<https://www.britannica.com/topic/material-culture>). On the “material turn” of Renaissance art history in the last decades, and the combined embrace of “material and visual culture,” see Timothy McCall and Sean Roberts, “Object Lessons and Raw Materials,” in *The Routledge History of the Renaissance*, ed. William Caferro (London, 2017), 105–24. See also Catherine Richardson, Tara Hamling, and David Gaimster, eds., *Routledge Handbook of Material Culture in Early Modern Europe* (London, 2017); Anne Gerritsen and Giorgio Riello, “Introduction: Material Culture History: Methods, Practices and Disciplines,” in *Writing Material Culture History*, ed. Anne Gerritsen and Giorgio Riello (London, 2015), 1–19; Paula Findlen, ed., *Early Modern Things: Objects and Their Histories, 1500–1800* (London, 2013).
  18. “Silsila: Center for Material Histories,” founded and directed by Finbarr Barry Flood at New York University’s Institute of Fine Arts: <https://as.nyu.edu/research-centers/silsila/about.html>.
  19. See Mount Allison University’s “Visual and Material Culture Studies” degree page: <https://mta.ca/academics/programs-and-degrees/visual-and-material-culture-studies>. See also individual websites for “Visual and Material Culture Studies” and “Material and Visual Studies” programs or centers in several institutions including Tufts University, University of Delaware, University College London, University of Southern California, and American University in Washington, D.C.
  20. See, for instance, Catherine Richardson, Tara Hamling, and David Gaimster, “Introduction,” in Richardson, Hamling, and Gaimster, *Material Culture in Early Modern Europe*, 3–28, at 12–13, where architecture is grouped in Section II, titled “Contexts and Categories,” under chapters on particular spaces: the map, the royal court, the church, public buildings, domestic buildings, and the street. These chapters focus on objects and material cultures associated with each space, rather than on architecture itself.
  21. “Seeing Things: Early Modern Visual and Material Culture,” University of Cambridge, Centre for Research in the Arts, Social Sciences and Humanities (CRASSH): <https://www.crassh.cam.ac.uk/research/projects-centres/seeing-things-early-modern-visual-and-material-culture/>. This program is a “collaboration between CRASSH and the Early Modern Studies Institute (EMSI) at the University of Southern California/Huntington Library supported by CRASSH, EMSI, and a Cambridge Humanities Research Grant.”
  22. Richardson, Hamling, and Gaimster, “Introduction,” 9–10.
  23. Oleg Grabar, “Reflections on the Study of Islamic Art,” *Muqarnas* 1 (1983): 1–14, at 5.
  24. “Matter Materiality” is the chosen theme of the 36th Congress of the Comité International d’Histoire de l’Art (CIIHA), held in Lyon, June 23–28, 2024.
  25. See Eve Darian-Smith and Philip C. McCarthy, *The Global Turn: Theories, Research Designs, and Methods for Global Studies* (Oakland, Calif., 2017). For the “global turn” focusing on early modern Europe’s interactions with the larger world, see Anne Gerritsen and Giorgio Riello, “Introduction: The Global Lives of Things: Material Culture in the First Global Age,” in *The Global Lives*

- of Things: The Material Culture of Connections in the Early Modern World*, ed. Anne Gerritsen and Giorgio Riello (New York, 2016), 1–28. An art historical example: Daniel Savoy, ed., *The Globalization of Renaissance Art: A Critical Review* (Leiden, 2017).
26. See n. 3 above for O’Kane’s comment concerning the perceived resistance of *Muqarnas* to expand into the contemporary era. This was not intentional but reflected the state of the field that informed submitted essays. In fact, the two-volume survey I recently coedited with Finbarr Barry Flood concludes with sections on the periods “1700–1950” and “1950—present”: see Finbarr Barry Flood and Gülru Necipoğlu, eds., *A Companion to Islamic Art and Architecture*, Wiley Blackwell Companions to Art History, 2 vols. (Hoboken, N.J., 2017). For a more recently edited book that includes some essays on contemporary architectural design, conservation, and tourism, see Mohammad Gharipour and Daniel E. Coslett eds., *Islamic Architecture Today and Tomorrow: (Re) Defining the Field* (Chicago, 2022).
  27. See, for example, Daniela Bleichmar and Meredyth Martin, eds., “Objects in Motion in the Early Modern World,” special issue, *Art History* 38, no. 4 (Sept. 2015); Christiane Gruber, ed., *Islamic Architecture on the Move: Motion and Modernity*, Critical Studies in Architecture of the Middle East (Bristol, UK, 2016). The Getty Foundation initiated in 2009 its “Connecting Art Histories” project to foster dialogue across and about historiographical and methodological diversity in the discipline of art history. This initiative has encouraged “such concepts as encounter, exchange, and circulation, which recognize the movement of art and ideas, and stimulate scholars to look beyond the national(ist) paradigms that still dominate the discipline in many parts of the world.” See Deborah Marrow and Joan Weinstein, “Introduction: Connecting Art Histories,” in “Connecting Art Histories,” *Art in Translation* 9, sup 1 (2017): 3–6. I have contributed to two related volumes edited by Alina Payne that were funded by the Getty: Gülru Necipoğlu, “Connectivity, Mobility, and Mediterranean ‘Portable Archaeology’: Pashas from the Dalmatian Hinterland as Cultural Mediators,” in *Dalmatia and the Mediterranean: Portable Archaeology and the Poetics of Influence*, ed. Alina Payne, Mediterranean Art Histories 1 (Leiden, 2014), 311–381; and Gülru Necipoğlu, “The Mangalia Mosque in the Waqf Empire of an Ottoman Power Couple,” in *Land Between Two Seas: Art on the Move in the Mediterranean and the Black Sea 1300–1700*, ed. Alina Payne, Mediterranean Art Histories 5 (Leiden, 2022), 200–219.
  28. On the growth of the field in the last two decades, see O’Kane, “Widening the Horizons for the Study of Islamic Architecture,” cited in n. 3 above. He mentions the parallel establishment of new teaching and museum positions for scholars, the foundation of the Historians of Islamic Art Association with its biennial symposiums, increased publications covering many subfields, digital technologies, and the availability on the internet of various kinds of research materials, though mostly in English.
  29. For more information on the peer review process, see the updated “Guidelines for Submission of Manuscripts” on the AKPIA website, <https://agakhan.fas.harvard.edu/muqarnas>.
  30. The Arts & Humanities Citation Index, formerly owned by Thomson Reuters, is now part of the “Web of Science” owned by Clarivate.
  31. *Arts and Archaeology of the Islamic World*, ed. Sandra Aube Lorain, Margaret Graves, Marcus Milwright, and Mariam Rosser-Owen (Leiden, 2013–): see <https://brill.com/view/serial/AAIW>.
  32. *Edinburgh Studies in Islamic Art*, ed. Robert Hillenbrand (Edinburgh, 2008–): see <https://edinburghuniversitypress.com/series-edinburgh-studies-in-islamic-art>. Since 2008, another monograph series, *Beiträge zur Islamischen Kunst und Archäologie* BIKA (Contributions to Islamic Art and Archaeology), has been publishing the proceedings of colloquia held by the Ernst Herzfeld-Gesellschaft; eight volumes have appeared as of 2022. In 2017, a new monograph series, *Studien in Islamischer Kunst und Archäologie* (Studies in Islamic Art and Archaeology) (SIKA | SIAA), was launched for thematic books and edited volumes. The renowned monographic series *Oxford Studies in Islamic Art* (vols. 1–14, 1985–2001), published by Oxford University Press, was discontinued.
  33. *Critical Studies in Architecture of the Middle East*, ed. Mohammad Gharipour and Christiane Gruber (Bristol, 2016–): see <https://www.intellectbooks.com/critical-studies-in-architecture-of-the-middle-east>.

## CONTENTS

GÜLRU NECİPOĞLU

Reflections on Forty Years of *Muqarnas*:  
The Broadened Range of Publication Venues  
for Islamic Art and Architectural History

DILRABO TOSHEVA

Revisiting the Samanid Mausoleum in Bukhara:  
A New Perspective on New Materials

ARIEL FEIN

Kufic Epigraphy between Norman Sicily  
and Ifriqiya

WALID AKEF

Architecture of Triumph, Jihad,  
and Mediterranean Dialogue in the Alhambra:  
The House of Paintings and Its Mural, Part I

DENISE-MARIE TEECE

Monsoon Winds and Ming Porcelains:  
Chinese Ceramics and Their Reception in  
Early Modern South Asia

JAMES L. WESCOAT JR.

*Hasht Bihisht*: A Spatial Interpretation of  
the Location, Size, and Layout of Humayun's  
Tomb-Garden in the Nizamuddin Area  
of Mughal Delhi

GULFISHAN KHAN

Representations of the Palace and Cityscape of  
Shahjahanabad in the *Pādīshāh-nāma*  
(Book of the Emperor) of Shaykh Muhammad Waris,  
with Edited Persian Text and Translation  
by Wheeler M. Thackston

JAIMEE K. COMSTOCK-SKIPP

From the Khan to the Sultan:  
The Abu'l-Khairid *Shāhnāma* in  
the Topkapı Palace Library (H.1488) and  
Manuscript Production and Presentation  
under 'Abdullah bin Iskandar Khan

ZEREN TANINDI

Manuscripts with the Seal of the Safavid Shrine  
in Ardabil at the Hekimoğlu Ali Paşa Library  
in Istanbul

CEMAL KAFADAR

Green Reading: Books and the Outdoors  
in the Early Modern Ottoman World

K. MEHMET KENTEL

Ruin and Knowledge in Pera: Discovering Istanbul's  
Genoese Heritage at the Moment  
of Its Destruction

### NOTES AND SOURCES

M. BAHA TANMAN

The *Mevlevîhâne* of Salonica

MARTINA RUGIADI, with ABDULLAH GHOUCHANI †,  
ROSHANAK KEYGHOBADI, and VIOLA ALLEGRANZI  
*Mavzāb and Fuqqā*: An Ilkhanid-Period Dispute as  
Evidence in the Sphero-Conical Vessels Debate

C. ANJALENDRAN

*In Memoriam*: Ronald Lewcock (1929–2022)

Cumulative Index of Authors, *Muqarnas* vols. 1–40 (1983–2023)

*Supplements to Muqarnas*, vols. 1–14 (1987–2019)

ISBN 978-90-04-54963-0



9 789004 549630

[brill.com/muq](http://brill.com/muq)

AL  
CULTURES  
IC WORLD

