A Companion to Islamic Art and Architecture
These invigorating reference volumes chart the influence of key ideas, discourses, and theories on art, and the way that it is taught, thought of, and talked about throughout the English-speaking world. Each volume brings together a team of respected international scholars to debate the state of research within traditional subfields of art history as well as in more innovative, thematic configurations. Representing the best of the scholarship governing the field and pointing toward future trends and across disciplines, the Wiley Blackwell Companions to Art History series provides a magisterial, state-of-the-art synthesis of art history.

1. *A Companion to Contemporary Art since 1945* edited by Amelia Jones
2. *A Companion to Medieval Art* edited by Conrad Rudolph
3. *A Companion to Asian Art and Architecture* edited by Rebecca M. Brown and Deborah S. Hutton
4. *A Companion to Renaissance and Baroque Art* edited by Babette Bohn and James M. Saslow
5. *A Companion to British Art: 1600 to the Present* edited by Dana Arnold and David Peters Corbett
8. *A Companion to American Art* edited by John Davis, Jennifer A. Greenhill, and Jason D. LaFountain
9. *A Companion to Digital Art* edited by Christiane Paul
10. *A Companion to Dada and Surrealism* edited by David Hopkins
11. *A Companion to Public Art* edited by Cher Krause Knight and Harriet F. Senie
Contents

I List of Illustrations viii
List of Maps xv
Notes on Contributors xvi
Acknowledgments xxi
Map of commonly cited cities xxii

Introduction to Both Volumes of A Companion to Islamic Art and Architecture 1

1 Frameworks of Islamic Art and Architectural History: Concepts, Approaches, and Historiographies 2
   Finbarr Barry Flood and Gülru Necipoğlu

Part I The Early Caliphates, Umayyads, and the End of Late Antiquity (650–750) 57
Part Introduction 57

2 The Material Culture of Pre- and Early Islamic Arabia 61
   Barbara Finster

3 The Formation of Religious and Caliphal Identity in the Umayyad Period: The Evidence of the Coinage 89
   Luke Treadwell
<table>
<thead>
<tr>
<th>Chapter</th>
<th>Title</th>
<th>Author(s)</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>The Qur’an, Calligraphy, and the Early Civilization of Islam</td>
<td>Alain George</td>
<td>109</td>
</tr>
<tr>
<td>5</td>
<td>Sacred Spaces in Early Islam</td>
<td>Mattia Guidetti</td>
<td>130</td>
</tr>
<tr>
<td></td>
<td><strong>Part II  Abbasids and the Universal Caliphate (750–900)</strong></td>
<td></td>
<td>151</td>
</tr>
<tr>
<td>6</td>
<td>Early Islamic Urbanism</td>
<td>Alastair Northedge</td>
<td>155</td>
</tr>
<tr>
<td>7</td>
<td>Samarra and Abbasid Ornament</td>
<td>Marcus Milwright</td>
<td>177</td>
</tr>
<tr>
<td>8</td>
<td>The China–Abbasid Ceramics Trade during the Ninth and Tenth Centuries: Chinese Ceramics Circulating in the Middle East</td>
<td>Hsueh-man Shen</td>
<td>197</td>
</tr>
<tr>
<td></td>
<td><strong>Part III  Fragmentation and the Rival Caliphates of Cordoba, Cairo, and Baghdad (900–1050)</strong></td>
<td></td>
<td>219</td>
</tr>
<tr>
<td>9</td>
<td>The Three Caliphates, a Comparative Approach</td>
<td>Glaire D. Anderson and Jennifer Pruitt</td>
<td>223</td>
</tr>
<tr>
<td>10</td>
<td>Early Islam on the East African Coast</td>
<td>Mark Horton</td>
<td>250</td>
</tr>
<tr>
<td>11</td>
<td>Textiles and Identity</td>
<td>Jochen Sokoly</td>
<td>275</td>
</tr>
<tr>
<td></td>
<td><strong>Part IV  “City States” and the Later Baghdad Caliphate (1050–1250)</strong></td>
<td></td>
<td>301</td>
</tr>
<tr>
<td>12</td>
<td>The Resurgence of the Baghdad Caliphate</td>
<td>Yasser Tabbaa</td>
<td>307</td>
</tr>
<tr>
<td>13</td>
<td>Turko-Persian Empires between Anatolia and India</td>
<td>Howard Crane and Lorenz Korn</td>
<td>327</td>
</tr>
</tbody>
</table>
14 Bridging Seas of Sand and Water: The Berber Dynasties of the Islamic Far West  
Abigail Balbale
356

15 Sicily and the Staging of Multiculturalism  
Lev A. Kapitaikin
378

16 Transculturation in the Eastern Mediterranean  
Eva R. Hoffman and Scott Redford
405

17 Patronage and the Idea of an Urban Bourgeoisie  
Anna Contadini
431

18 The Social and Economic Life of Metalwork  
James W. Allan and Ruba Kana’an
453

19 Ceramics and Circulation  
Oliver Watson
478

20 Figural Ornament in Medieval Islamic Art  
Oya Pancaroğlu
501

21 Medieval Islamic Amulets, Talismans, and Magic  
Venetia Porter, Liana Saif, and Emilie Savage-Smith
521

22 The Discovery and Rediscovery of the Medieval Islamic Object  
Avinoam Shalem
558
List of Illustrations

2.1 Al-ʿUla, statue, probably of a king of the dynasty of Liyhan (fourth–third century BCE)  
2.2 Shabwa, the Royal Palace (third century CE)  
2.3 Marib, Awam cemetery, tombstone (second–first century BCE)  
2.4 Madaʾin Salih (Hegra), façade of a tomb (first century CE)  
2.5 Jabal al-ʿAud, bust of Athena (first century BCE–first century CE)  
2.6 Zafar, plaque decorated with a vine scroll composition (sixth century CE)  
2.7 Saqaf/Khualan Sgraffitto of a castle (probably Ghumdan, second–third century CE)  
3.1 (a) Mutilated cross solidus; (b) Arab-Sasanian drachm, Bishapur mint, 47 AH  
3.2 (a) *Shahada* solidus; (b) Arab-Sasanian drachm, Damascus, 74 /693–694  
3.3 (a) Caliphal image solidus; (b) Caliphal image drachm 1; (c) Caliphal image drachm 2 (“Mihrab and ‘Anaza” drachm)  
3.4 (a) Early epigraphic dinar, no mint 77/696–697; (b) Epigraphic dirham, Damascus 99/717–718  
4.1 Qurʾanic palimpsest in Hijazi script (unknown provenance, seventh century)  
4.2 Opening illumination of an Umayyad Qurʾan discovered in Sanaa (probably Greater Syria, early eighth century)
List of Illustrations

4.3 The Qur’an of Amajur, classical Kufic script (Greater Syria, in or shortly after 876) 124
4.4 The Isfahan Qur’an, written in the New Style (Isfahan, 993) 126
5.1 The Ka’ba, Mecca, c. 1910 133
5.2 The main nave of the sanctuary leading to the mihrab, Great Mosque of Qayrawan 136
5.3 The courtyard and façade of the sanctuary, Great Mosque of Damascus 137
5.4 Wall mosaics rinceaux, narthex, Church of Hagia Sophia, Istanbul 145
5.5 Wall mosaic rinceaux, outer façade of the inner octagon, Dome of the Rock, Jerusalem, 692 146
6.1 Umayyad city of ‘Anjar, Lebanon, 714 160
6.2 The Round City of Baghdad, 762–766 164
6.3 The layout of Samarra, 836–892 168
6.4 Plan of al-Mutawakkiliyya, 859–861 171
6.5 Schema of the development of Fustat and al-Qahira 173
7.1 Luster-painted earthenware tiles from Samarra, Iraq, ninth century 183
7.2 Hypothetical tile friezes based on examples from Qayrawan, Tunisia 184
7.3 Speculative reconstruction of a Samarran interior using luster tiles from Qayrawan, Tunisia, and stucco elements from the palaces of Balkuwara, Iraq 185
7.4 Examples of ornamental stucco friezes from Samarra (not to scale) 186
7.5 Carved stucco panels from the palaces north of Rafiqa (Raqqa), Syria, late eighth–early ninth centuries 190
8.1 Bowl painted in brown and green with bird. Chinese, c. ninth century, Changsha ware 201
8.2 Dish painted in blue with a lozenge and foliage. Chinese, c. ninth century, Gongxian ware 202
8.3 Basin engraved with an inscription along the rim and a six-pointed star on the bottom, Afghanistan, c. early eleventh century 210
List of Illustrations

8.4 Glass bottle with a short tapering neck and wheel-cut decoration, Iran, c. tenth century 213
9.1 Reception Hall of ʿAbd al-Rahman III, Madinat al-Zahra’, Cordoba 226
9.2 Cup bearer and musician, from al-Mahdiyya, in the Bardo National Museum, Tunis 227
9.3 Great Mosque of Cordoba, Spain, mihrab 232
9.4 Mosque of al-Azhar, Cairo 234
9.5 Mosque of al-Hakim, Cairo, south minaret with encasing, inscription, and reconstructed portal 235
9.6 Carved wood doors, ninth-century Iraq 237
9.7 Detail of Fatimid palace beams, from the Museum of Islamic Art, Cairo 238
9.8 Abbasid tiraz, 991–1031 242
10.1 The Shanga lion, a “Hindu” style figurine, probably produced in Islamic East Africa 253
10.2 Locally minted silver coins from East Africa 257
10.3 Development sequence of the Shanga mosques, eighth–eleventh century 258
10.4 Timber mosque on Songo Mnara island 261
10.5 The mihrab at Kizimkazi, 1107 264
10.6 Kufic inscription from Tumbatu, mid-twelfth century 265
10.7 The main mosque at Kilwa, early twelfth century 267
10.8 The “classic” mihrab at Ras Mkumbuu, Pemba Island 268
11.1 Tiraz textile fragment, dated 939–940, Egypt, linen plain weave, silk embroidered 276
11.2 Mahmud ibn Sebuktegin donning a robe of honor sent by the Abbasid caliph al-Qadir (947–1031) in the year 1000, illustration from the Jamiʿ al-tawarikh, c. 1306 or c. 1314/15 280
11.3 Joshua ordering the property taken at Jericho to be destroyed, illustration from the Jamiʿ al-tawarikh, c. 1306 or c. 1314/15 284
11.4 Enshrouded corpse from Tomb 49 in the second funerary enclosure (B6) at Istabl ʿAntar, Fustat 287
### List of Illustrations

<table>
<thead>
<tr>
<th>Illustration</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>11.5</td>
<td>Members of the Museum of Islamic Art, Cairo, examining an enshrouded corpse at Khadra Sharifa, Fustat during the early 1930s</td>
<td>289</td>
</tr>
<tr>
<td>11.6</td>
<td>A member of the Museum of Islamic Art, Cairo, examining an enshrouded corpse at Khadra Sharifa, Fustat during the early 1930s</td>
<td>290</td>
</tr>
<tr>
<td>11.7</td>
<td>Coronation mantle of Roger II of Sicily, Palermo, c. 1133–1134</td>
<td>291</td>
</tr>
<tr>
<td>12.1</td>
<td>Baghdad: Dhafariya (Wastani) Gate, 1221, from north</td>
<td>311</td>
</tr>
<tr>
<td>12.2</td>
<td>Baghdad: Conical dome of ʿUmar al-Suhrawardi, early thirteenth century</td>
<td>313</td>
</tr>
<tr>
<td>12.3</td>
<td>Baghdad: Madrasa al-Mustansiriyya, completed 1233, courtyard from east</td>
<td>314</td>
</tr>
<tr>
<td>12.4</td>
<td>Baghdad: Abbasid Palace, c. 1200, corridor with <em>muqarnas</em> vaulting</td>
<td>318</td>
</tr>
<tr>
<td>13.1</td>
<td>Ardistan (Iran), Great Mosque, dome hall, 1158</td>
<td>332</td>
</tr>
<tr>
<td>13.2</td>
<td>Bukhara (Uzbekistan), Great Mosque, minaret, 1127</td>
<td>334</td>
</tr>
<tr>
<td>13.3</td>
<td>İnce Minareli closed court madrasa and mosque, Konya, c. 1265</td>
<td>339</td>
</tr>
<tr>
<td>13.4</td>
<td>Plan, Karatay Han with arcaded open court and covered stable, Kayseri–Malatya road, 1231–1240</td>
<td>341</td>
</tr>
<tr>
<td>13.5</td>
<td>Aleppo, Madrasa Kamaliyya ʿAdimiyya, 1241–1252, ground plan</td>
<td>345</td>
</tr>
<tr>
<td>13.6</td>
<td>Damascus, al-Salihiyya, street view with façades, domes, and minarets of the Madrasas al-Farnathiyya, al-Murshidiyya, al-Ashrafiyya, and al-Atabakiyya, first half of thirteenth century</td>
<td>346</td>
</tr>
<tr>
<td>13.7</td>
<td>Detail of corbelled ogee arch of Qutb al-Din Aybak’s screen showing vegetal and epigraphic borders, Qutb Mosque, Delhi, c. 1200</td>
<td>348</td>
</tr>
<tr>
<td>13.8</td>
<td>Prayer hall screen, Adhai-din-ka-Jhompra Mosque, Ajmer, 1206</td>
<td>349</td>
</tr>
<tr>
<td>14.1</td>
<td><em>Minbar</em> of the Kutubiyya Mosque, al-Badiʿ Palace, Marrakesh</td>
<td>362</td>
</tr>
<tr>
<td>14.2</td>
<td>Qubbat al-Barudiyin, exterior and interior dome, Marrakesh</td>
<td>364</td>
</tr>
<tr>
<td>14.3</td>
<td>Rectangular <em>muqarnas</em> vault, al-Qarawiyiyyin Mosque, Fez</td>
<td>365</td>
</tr>
<tr>
<td>14.4</td>
<td>Bab al-Ruwah, Rabat</td>
<td>369</td>
</tr>
<tr>
<td>14.5</td>
<td>Puerta del Perdón, Cathedral of Seville, detail</td>
<td>371</td>
</tr>
<tr>
<td>15.1</td>
<td>Spolia column from Arab mosque with Qurʾan 7:52, tenth–eleventh century?, Palermo Cathedral, south portico</td>
<td>382</td>
</tr>
</tbody>
</table>
List of Illustrations

15.2 Epitaph with quadrilingual inscription of Anna, mother of “royal priest” Grisandus, 1149, from San Michele Arcangelo, Palermo 383
15.3 Fountain hall (shadhirwan) of the Zisa Palace (restored), Palermo, c. 1165–1180 386
15.4 SS. Trinità di Delia, Castelvetrano, mid-twelfth century (restored) 390
15.5 Cappella Palatina, Palermo, nave muqarnas ceiling with a marked Christian cross inside a rhombus, 1140s 395
16.1 Oliphant, Museum für Islamische Kunst, Staatliche Museen zu Berlin-Preußischer Kulturbesitz, K3106 408
16.2 Shadhbakhtiyya Madrasa in Aleppo, mihrab 413
16.3 Muqarnas oculi: (a) Gavit of the Church of the Holy Apostles at Ani, late twelfth century; (b) Ulu Cami in Erzurum, late twelfth century; (c) Imam Yahya Mashhad, Mosul 415
16.4 Reception room, 1150–1200, Norman Royal Palace, Palermo 417
16.5 Two dancers: (a) Fatimid, ivory panel, tenth–twelfth century, (b) Norman Royal Palace, Palermo, painting on muqarnas ceiling, Cappella Palatina, c. 1140–c. 1147 419
16.6 Automaton of female court attendant, in al-Jazari, Book of Ingenious Mechanical Devices 420
16.7 Canteen, brass inlaid with silver, Syria or Mesopotamia, c. 1250 424
17.1 Silver-inlaid, pear-shaped, metal ewer with a lamp-shaped spout, with inscriptions including one identifying the owner as a “doctor in religious law,” probably Khurasan, late twelfth century 435
17.2 Wood panel with an inscription of best wishes to its owner, Egypt, Tulunid period, ninth century 436
17.3 Two glass beakers showing Christian scenes, attributed to Syria, datable to the first half of the thirteenth century 437
17.4 Tiraz textile with an inscription referring to production for a general market, Tuna (Egypt), 388 (998) 438
17.5 Bobrinsky bucket, silver-inlaid brass, Herat, dated Muharram 559 (December 1163) 440
17.6 Frontispiece with a sage holding a flabellum, Ibn Bakhtishu’, Kitab Na’īt al-Hayawan, probably produced in Baghdad, c. 1225 445
18.1 Astrolabe, brass, Isfahan, 984 454
18.2 Box, brass, east Mediterranean, eleventh century, from the Serçe Limanı shipwreck 458
18.3 Saber blade, steel, Iran, eleventh–twelfth century 461
18.4 Zebu and calf aquamanile, probably Herat, Afghanistan, 1206 463
18.5 Pen box, cast brass, inlaid with silver, Iran or Afghanistan, 1210 466
18.6 Tray, brass, inlaid with silver, Mosul, first half of the thirteenth century 469
19.1 Jar, earthenware with turquoise glaze, Iraq, eighth century 484
19.2 Sherds of Yellow Glazed family ware, earthenware, Syria, Raqqa, late eighth or early ninth century 487
19.3 Earthenware bowl, Iraq, ninth century 490
19.4 Earthenware bowl, eastern Iran, Nishapur or Samarqand, tenth century 492
19.5 Bowl, Iran, Kashan, beginning of thirteenth century 496
20.1 Bone “doll,” probably Egypt, eighth–tenth century 506
20.2 Luster-painted ceramic bowl with figure holding a cup, Iraq, tenth century 509
20.3 Polychrome glazed ceramic bowl with bull-masked dancer, eastern Iran, tenth–eleventh century 510
20.4 Inlaid bronze inkwell with signs of the zodiac, Iran, early thirteenth century 515
20.5 Luster-painted ceramic tile with enthronement scene and poetic inscriptions, Iran, 1211–1212 517
21.1 Author’s reproduction of symbols from The Goal of the Sage to be inscribed on a cloth in order to attract a lover 524
21.2 Author’s reproduction of symbols from The Goal of the Sage associated with the angel Bayel assigned to the sun 524
21.3 Author’s reproduction of magical alphabet of Qalatarians from Ancient Alphabets and hieroglyphic characters attributed to Ibn Wahshiyya 527
21.4 Clay bulla, lion facing a scorpion under star canopy, c. ninth–tenth century 534
21.5 Brass talismanic plaque with magical scripts and the seated figure of Solomon, c. nineteenth century 539
List of Illustrations

21.6 Brass seal with $3 \times 3$ magic square, c. nineteenth century, each of the numbers has had 39 added to it, totaling 1185. In the *abjad* system this makes up the invocation *ya ism al-Aʿżam* (O greatest name [of God]) 540

21.7 Carnelian amulet inscribed with the “Seven Magical Signs” 541

21.8 Magic medicinal bowl, Syria, dated 565 (1169–1170) 547

21.9 Talismanic shirt with Qur’anic inscriptions 548

22.1 The so-called Marwan II ewer, bronze cast and pierced, Syria, eighth–early ninth century 562

22.2 Earthenware, white and black slip decoration under transparent glaze, Iran, Nishapur, tenth century 565

22.3 Carved ivory pyxis, Cordoba, dated 966 CE 566

22.4 Painted ivory box, probably Norman Sicily or Italy, thirteenth century 572

22.5 The so-called Pisa griffin, provenance uncertain, c. 1000 574
List of Maps

Map of commonly cited cities xxxii

2.1 The Arabian Peninsula, catalogue Paris 2010, 28–29 62

10.1 Map of East Africa showing sites mentioned in the text 251
Professor James W. Allan spent most of his career in the Ashmolean Museum, Oxford, initially as the curator responsible for the Islamic collection, and latterly as Keeper of Eastern Art. He established the teaching of Islamic Art in the University, and has published books and articles on Islamic metalwork, ceramics, glass, and architecture. He has now retired, but continues to lecture and research.

Glaire D. Anderson is Associate Professor of Art History at the University of North Carolina – Chapel Hill. Publications include The Islamic Villa in Early Medieval Iberia: Aristocratic Estates and Court Culture in Umayyad Córdoba (2013) and the edited volume Revisiting al-Andalus: Perspectives on the Material Culture of Islamic Iberia and Beyond (2007), co-edited with Mariam Rosser-Owen.

Abigail Balbale is Assistant Professor at Bard Graduate Center in New York City. Her research focuses on the cultural history of Islamic Iberia and North Africa. She is currently working on a book tentatively entitled “Wolf King of Glorious Memory: Religion, Culture and Authority in Ibn Mardanish’s al-Andalus.”

Anna Contadini is Professor of the History of Islamic Art and Head of the School of Arts, SOAS, University of London. She is Director of the “Treasures of SOAS” and of the “Griffin and Lion” projects, and a member of the Centre for Iranian Studies at the London Middle East Institute. She was a Curator at the Victoria and Albert Museum and at the Chester Beatty Library, and Lecturer in Islamic Art at Trinity College, Dublin. Her publications include: Fatimid Art at the Victoria and Albert Museum (1998); A World of Beasts: A Thirteenth-Century Illustrated Arabic Book on Animals (The Kitāb Na‘t al-Ḥayawān) in the Ibn Bakhīshā’ī Tradition (2012); “Facets of Light: The Case of Rock Crystals,” in God is the Light of the Heavens and the Earth. Light in Islamic Art and Culture (2015); “Threads of Ornament in the Style World of the Fifteenth and Sixteenth Centuries,” in Histories of Ornament: From Global to Local (2016); “Text and Image on Middle Eastern Objects: The Palmer Cup in Context,” in A Rothschild Renaissance: A New Look at the Waddesdon Bequest in the British Museum (2017).


Finbarr Barry Flood is William R. Kenan Jr. Professor of the Humanities at the Institute of Fine Arts and Department of Art History, New York University. He publishes on late antiquity, Islamic architectural history and historiography, transcultural dimensions of Islamic art, image theory, museology, and Orientalism. His books include *The Great Mosque of Damascus: Studies on the Makings of an Umayyad Visual Culture* (2000), and *Objects of Translation: Material Culture and Medieval “Hindu-Muslim” Encounter* (2009), awarded the 2011 Ananda K. Coomaraswamy Prize of the Association for Asian Studies.

Alain George is IM Pei Professor of Islamic Art and Architecture at the University of Oxford. In 2010, he was awarded a Philip Leverhulme Prize. His main fields of research are Qur’anic calligraphy, the arts of the book in Islam, and the art and architecture of the Umayyad and early Abbasid periods. His publications include *The Rise of Islamic Calligraphy* (2010).

Mattia Guidetti is university assistant in Islamic Art at the University of Vienna. His research interests focus on the role of Christian churches in the development of early Islamic sacred places. He has published on this theme in the monograph *In the Shadow of the Church: The Building of Mosques in Early Medieval Syria* (2016) as well as in *Muqarnas* (2009) and the *Bulletin of the School of Oriental and African Studies* (2013).

Eva R. Hoffman is on the faculty of the Department of Art History at Tufts University. She edited the anthology *Late Antique and Medieval Art of the Mediterranean World* (2007). Currently, she is writing a book on the art of the medieval Mediterranean as a space of visual and cultural exchange.

Mark Horton is Professor in Archaeology at the University of Bristol. He has worked on the East African coast since 1980, and has conducted excavations at the important site of Shanga, on Zanzibar and Pemba, in the Kilwa archipelago, the Comoros, and Madagascar.

Ruba Kana’an is an independent scholar whose research and publications focus on the confluence between art and law in Muslim contexts and the relationship between artist and patron in medieval societies. She has published various articles on metalwork and architecture exploring legal texts as sources for material culture, context and historiography. Between 2008–2011 she was Chair of Islamic Studies at York University, Toronto. Most recently, 2011–2017, she was Head of Education and Scholarly Programs at the Aga Khan Museum.
Notes on Contributors

Lev A. Kapitaikin gained a DPhil in Islamic Art and Architecture from Oxford University (2011). His doctoral thesis was dedicated to the twelfth-century Islamic and Christian paintings of the ceilings of the Cappella Palatina in Palermo. He teaches Islamic arts at the Art History Department of Tel Aviv University. His research focuses on visual and cultural intersections of Islam and Christianity in the Mediterranean, particularly among southern Italy and Sicily, Egypt, the Maghrib and Spain.

Lorenz Korn is Professor of Islamic Art and Archaeology at the Oriental Institute, University of Bamberg (Germany). His research interest focuses on the architecture and architectural decoration of the regions between Egypt and Central Asia, from the tenth to the sixteenth centuries, on Arabic epigraphy and Khurasanian metalwork.

Marcus Milwright is Professor of Islamic Art and Archaeology at the University of Victoria, Canada. He is the author of studies dealing with aspects of Islamic material and visual culture including An Introduction to Islamic Archaeology (2010). He is co-editor of Brill’s Arts and Archaeology of the Islamic World series.

Gülru Necipoğlu is Aga Khan Professor of Islamic Art at the Department of History of Art and Architecture, Harvard University. She publishes on architecture and architectural practice, aesthetics of ornament and figural representation, cross-cultural exchanges, and Islamic art historiography. Her books include Architecture, Ceremonial and Power: The Topkapı Palace (1991); The Topkapı Scroll, Geometry and Ornament in Islamic Architecture (1995), which won the Albert Hourani and Spiro Kostoff awards; and The Age of Sinan: Architectural Culture in the Ottoman Empire (2005), winner of the Fuat Köprülü award and the Albert Hourani honorable mention award. She edits the journal Muqarnas and Supplements to Muqarnas.

Alastair Northedge is Professor of Islamic Art and Archaeology at Université de Paris 1 (Panthéon-Sorbonne). He has worked in Syria, Jordan, Saudi Arabia, Kazakhstan, and Turkmenistan, and conducted projects at Amman in Jordan, Ana in Iraq, and Samarra. He is author of Studies on Roman and Islamic Amman, joint author of Excavations at Ana, and published the Historical Topography of Samarra in 2005. The second volume of the project at Samarra, the Archaeological Atlas of Samarra, was published in 2015. His current project is on the medieval city of Dehistan in Turkmenistan.

Oya Pancaroğlu is Professor in the Department of History at Boğaziçi University, Istanbul. She received her Ph.D. from Harvard University in 2000. Her research in medieval Islamic art and architectural history spans the subjects of figural representation, ceramic production, and sacred sites.

Venetia Porter is a curator of Islamic and Modern Middle Eastern art at the British Museum. She curated the Hajj: Journey to the Heart of Islam at the British Museum (2012) and edited the accompanying catalogue and with Liana Saif The Hajj: Collected Essays (2013). Her other publications include Arabic and Persian Seals and Amulets at the British Museum (2011).

Jennifer Pruitt is Assistant Professor of Art History at the University of Wisconsin-Madison. Publications include “Method in Madness: Reconsidering Church Destinations in the Fatimid Era,” Muqarnas (2013) and “The Miracle of Muqattam: Moving a Mountain to Build a Church in the Early Fatimid Caliphate (969–995),” in Sacred Precincts: Non-Muslim
**Notes on Contributors**


**Scott Redford** is Nasser D. Khalili Professor of Islamic Art and Archaeology in the Department of Art and Archaeology at the School of Oriental and African Studies, London. He specializes in the art, architecture, and archaeology of medieval Anatolia and the eastern Mediterranean. His *Legends of Authority: The 1215 Seljuk Inscriptions of Sinop Citadel, Turkey* was published in 2014.

**Liana Saif** is British Academy postdoctoral fellow at St Cross College in the University of Oxford. Her research focuses on the history of Islamic natural philosophy and occult thought and the intercultural exchange of esoteric ideas between the Islamic world and the European Middle Ages and Renaissance. She worked as the curator of the Hajj Legacy Project in the British Museum in 2013. Her book *Arabic Influences on Early Modern Occult Thought* was published in 2015.

**Emilie Savage-Smith** recently retired as Professor of the History of Islamic Science at the Oriental Institute, University of Oxford, and is a Fellow of the British Academy. She has received a Senior Investigator Award from the Wellcome Trust to organize a team to undertake the translation of the thirteenth-century history of medicine by Ibn Abi Usaybiʿa. Her most recent publication is (with co-author Y. Rapoport) *An Eleventh-Century Egyptian Guide to the Universe: The “Book of Curiosities”* (2014).

**Avinoam Shalem** is the Riggio Professor of Islamic Art at Columbia University and a Professor Fellow at the Kunsthistorisches Institut in Florence – Max Planck Institute. His main field of interest is in medieval artistic interactions in the Mediterranean basin, medieval aesthetics, and the historiography of the field.

**Hsueh-man Shen** is Associate Professor: Ehrenkranz Chair in World Art at the Institute of Fine Arts, New York University. Her research interests focus primarily on the art and archaeology of pre-modern China, especially the period from the eighth to the twelfth centuries. She is the curator of the 2006–2007 exhibition *Gilded Splendor: Treasures of China’s Liao Empire* (907–1125), and editor and co-author of the research catalogue accompanying the exhibition. She is also consultant and co-organizer of the Getty exhibition *Cave Temples of Dunhuang: Buddhist Art on China’s Silk Road* (2016).

**Jochen Sokoly** received his doctorate in Oriental Studies from the University of Oxford. He has been a research fellow at the Metropolitan Museum of Art, New York and the Royal Ontario Museum, Toronto. Dr. Sokoly has worked as a UNESCO curatorial consultant for the Al-Sabah Collection, Kuwait National Museum, Kuwait where he is preparing the publication of the museum’s collection of early Islamic inscribed textiles. He teaches art history and was formerly Gallery Director at Virginia Commonwealth University in Qatar.

**Yasser Tabbaa** works at the juncture of Islamic architecture, social history, religion, and aesthetics. His previous books and articles have investigated meaning and intentionality in...
medieval Islamic architecture and ornament. He has written an introductory book on Najaf (2014), and is currently preparing a book on Shi'i shrine architecture.

**Luke Treadwell** is the University Lecturer in Islamic Numismatics, Oriental Institute, Oxford University and Curator of Islamic Coins, Heberden Coin Room, Ashmolean Museum. His interests include early Islamic visual culture, the history of the Iranian *intermezzo*, and the Islamic silver flow to the northern lands (ninth–tenth centuries CE).

**Oliver Watson**, after a career in the Victoria and Albert Museum, London and in the Museum of Islamic Art, Qatar, now teaches at the University of Oxford. He specializes in ceramic history.
This project has been long in the making and we are grateful to all of those who agreed to contribute to it. In addition to the authors, we would like to express our gratitude to Pınar Gökpınar for help with the logistics of communication and planning. We are also grateful to Scott Walker for his generous assistance with cartography and maps. A particular debt is owed to Sarah Fergusson, our able and efficient assistant for most of the duration of the project. We would also like to thank Tessa Hanford and Felicity Marsh for their patient care with the process of production. Finally, thanks are due to Jayne Fargnoli for initiating the project and steering it through various vicissitudes.
Map of commonly cited cities.
Source: Map prepared by C. Scott Walker, Harvard Map Collection.
Introduction to Both Volumes of *A Companion to Islamic Art and Architecture*
The Rationale for the Two Volumes of *A Companion to Islamic Art and Architecture*

In a short article published about 50 years ago, the historian S.D. Goitein made an impassioned plea for the notion of a singular Islamic history to be abandoned in favor of a more fragmented approach that obviated “the danger of abstracting a general picture of Islam which never was a historic reality.” Goitein argued the need for periodization to recognize a diversity obscured by the assumption that “continuity” could be equated with “uniformity.” Suggesting that it was “only the European prejudice or legend of the immovable East as well as insufficient familiarity with the sources, which induced people to take Islamic civilization as a single unit stretching with only insignificant variations” from the time of the Prophet to the present, Goitein was confident that identifying this problem would open the way to a closer and fuller examination of each period. Recognizing the presence of “definitely distinct phases,” yet rejecting an alternative taxonomic division along dynastic lines, he proposed to divide Islamic history into four major periods that constituted “organic units” ranging in time from the year 500 to the present, periods that corresponded to four distinct “civilizational” epochs. Even though Goitein admitted that periodization is most valuable when one is aware of its “limited validity,” this did not necessarily diminish its value. In fact, rather than
a merely didactic device he regarded periodization as nothing less than a “scientific prerequisite.”

The specific scheme proposed by Goitein has its problems, to which we shall return below, and the proposal was largely ignored by subsequent scholarship. Nevertheless, the issue that he sought to address, whose solution was to be found “along the lines of periodization,” has haunted the study of Islamic art and architecture since its inception as a uniform field in the late nineteenth century. Until today, almost every survey book begins with a paradoxical attempt to deconstruct the term itself. The problem of where to locate Islamic art stems, at least in part, from the peculiarities of an invented rubric that must accommodate a vast array of artistic production spanning nearly 1400 years and straddling all continents. Moreover, if artistic appreciation fulfills some of the cultural functions of religious adulation, then the position of Islamic art is particularly fraught, with the qualifying adjective caught between a religious and cultural-civilizational identification. The resulting ambivalence is reflected not only in the lengthy apologias that accompany its use but also in the tendency to oscillate between media-based and dynastic taxonomies with ethnic or regional parameters.

Many of these qualities were manifest in a myriad of new survey books of Islamic art and architecture in English published in the United States and Europe between 1991 and 2009. The artifacts, manuscripts, and monuments imaged and represented within these texts show a remarkable coherence in terms of their chronological and geographical range, a coherence evident in the repetitious appearance of certain object types and even specific canonical works. Through consistencies in their inclusions and exclusions, these surveys may be seen as constituting and consolidating a canon, an “imagined community” of select monuments and objects that define the relatively new field of Islamic art history. There is for example a balance between architecture, painting, and the so-called minor arts, an emphasis on elite artistic production rather than material culture more generally, and on the central Islamic lands at the expense of the Islamic West (Maghrib), Sub-Saharan Africa, East and Southeast Asia. The works illustrated are those most readily accessible to European and American scholars, and they generally exclude from the canon any art produced in the Islamic world after about 1800; in effect, the end of Islamic art is made coincident with the advent of modernity. This exclusion reflects notions of authenticity that ignore the dynamic and heterogeneous constitution of “Islamic” cultures, while producing them as a foil through which the modern emerges as a distinctly European phenomenon.

The boom in survey books on Islamic art and architecture over the past two decades has certainly done much to popularize the field and to provide much-needed basic teaching tools while satisfying an ever growing market. Yet despite their usefulness, survey texts are inevitably marked by idiosyncratic choices, inclusions, and omissions that shape their treatment of the material that they cover. Moreover, as the consistency with which they terminate the narrative of Islamic art at 1800 suggests, they often reinforce rather than engage critically with some
of the historical peculiarities of the field. While acknowledging that the term “Islamic art” poses certain problems, survey books seek to consolidate its all-embracing framework and conspicuously shy away from criticizing the premises of the field’s canon, which is the very basis of the traditional survey as a genre; to quote one critic, art historical surveys are often “popular codifiers and guardians of the canon ... curious unions of aesthetics, pedagogy, and commerce.”

The same framework informs allegedly “universal” collections of Islamic art in museums that complement survey books by visualizing the canonical narratives of art history for the general public, despite the contingencies that inevitably structure collecting practices.

Noting these problems, many of us have felt the additional need for a type of intermediary text bridging the gap between the summary treatment permitted by the genre of the survey text and the more specialist preserve of the academic article and monograph. That need has been reiterated time and again by our students and in conversations with colleagues, both in our own and in other fields. Our two volumes directly respond to this perceived need.

The Companion volumes are envisaged as a collaborative project for remapping a relatively young and exponentially expanding field in an accessible format, while at the same time pushing the limits of existing scholarship in ways that we consider both desirable and productive. Although the importance of general surveys for pedagogical and reference purposes cannot be denied, what moves any art historical field forward is transformative studies that introduce new information, unknown visual and written sources, innovative interpretations, and critical perspectives. In the Islamic field, too, introductory surveys and more in-depth studies accessible to a wider audience need to inform one another in an ongoing dialogue. Consequently, in addition to introducing new approaches to canonical subjects and newly commissioned work on neglected regions and topics, the two volumes of A Companion to Islamic Art and Architecture scrutinize some of the idiosyncrasies of the field.

The essays we have commissioned aimed to provide an opportunity for scholars to revisit and rethink subjects on which they have written in the past, with a view to articulating the wider significance of their research for a broader audience, while at the same time reassessing traditional wisdom in their historiography and proposing possible future directions. Equally, several of the essays included in the volumes represent innovative collaborative and comparative approaches to topics that are usually treated as discrete and distinct but which we believe could benefit from such experimental collaboration, in keeping with our broader objective of establishing lateral connections across the field. Others introduce regions and topics not usually covered in canonical histories of Islamic art and architecture.

Recent global events have galvanized interest in the themes and issues addressed by the essays in both Companion volumes, whose potential audience extends well beyond the Islamic field. We envisage that the volumes will provide an appealing source of information to a general educated audience, students, as well as