

## Notes on Contributors

**Miriam Ali-de-Unzaga** is working as an academic advisor and the production manager for the documentary film ‘Muhammad Asad: the Lion’s Journey’ (2007). She obtained her M.Phil. (2001) and Doctorate (2007) in Material Anthropology and Museum Ethnography at the University of Oxford’s Institute of Social and Cultural Anthropology and Museum Ethnography, and also holds an honours degree in management. Her doctoral research focused on Berber textiles and the complex social, cultural and economic systems in which they are produced and valued by a plurality of social actors. Her publications include: ‘Les tisseuses Beni Mguild’ in *Les artisans de la mémoire. L’art rural et citadin du Maroc* (2006); ‘La Bandera de Abu Al-Hasan’ in *Ibn Khaldun: The Rise and Fall of Empires in the 14th Century* (2006); and ‘Análisis técnico y contextualización de dos banderas Marinies tomadas como botín en la Batalla del Salado (1340)’ in *Ysabel, la reina Católica. Una mirada desde la catedral primada* (2005).

**Doris Behrens-Abouseif** is Nasser D. Khalili Professor of Islamic Art and Archaeology at the School of Oriental and African Studies, University of London. She has taught Islamic art and architecture at universities in Egypt, Germany and the United States. She specialises in Mamluk and Ottoman art and architecture in both Egypt and Syria, and in medieval Islamic social history, urbanism and aesthetics. Her publications include: *Islamic Art in the 19th Century: Tradition, Innovation and Eclecticism* (ed. with S. Vernoit, 2006); *The Cairo Heritage: Essays in Honor of Laila Ali Ibrahim*, ed. (2000); *Beauty in Arabic Culture* (Princeton, 1999); *Mamluk and Post-Mamluk Metal Lamps* (1995); *Egypt’s Adjustment to Ottoman Rule: Institutions, Waqf and Architecture in Cairo (16th and 17th centuries)* (1994); and *Islamic Architecture in Cairo: an Introduction* (1989). She is working on a new book on Mamluk Cairo and editing a *festschrift* in honour of Professor Ernst J. Grube.

**Sheila Sutherland Blair** is Norma Jean Calderwood University Professor of Islamic and Asian Art at Boston College, and the Hamad bin Khalifa Chair in Islamic Art at the Virginia Commonwealth University, both posts held jointly with her husband, Professor Jonathan Bloom. She has varied interests in the field of Islamic art, including the arts of Iran and Central Asia, the art and architecture produced under the Mongols,

calligraphy and books. She has taught at many universities in the United States, as well as teaching in Europe and Iran. From 1987 to 1996 she was the Area Editor for Islam and Central Asia for *The Dictionary of Art*, a 32-volume encyclopaedia of the arts. In 2006 she published her tenth book, *Islamic Calligraphy* (2006); previous books include *Islamic Inscriptions* (1998), winner of the 1999 British-Kuwait Friendship Society Prize for the best work on Middle Eastern studies published in Britain in 1998, and *A Compendium of Chronicles: Rashid al-Din's Illustrated History of the World* (1995), winner of the 1998 Bahari Prize for the best work on Persian civilisation published between 1996 and 1998. Several of her books were co-authored with Jonathan Bloom, including *The Art and Architecture of Islam: 1250-1800* (1994) and *Islamic Arts* (1997), and have been translated into Greek, Japanese, Spanish and Chinese.

**Marie Efthymiou** is a doctoral candidate in the final stages of her work at the École Pratique des Hautes Études (EPHE) in Paris. Her thesis focuses on the written transmission of the Qur'an in Central Asia and the history of scribal practices and manuscript production in Central Asia. She obtained a research fellowship from the French Ministry of Foreign Affairs, and was based in Tashkent, Uzbekistan, from 2003-2005. She has presented papers at various international conferences, including: 'Un mode d'emploi du Coran: les gloses persanes d'un manuscrit d'Asie centrale' (Bologna, 2002); 'Papier de Samarcande? Études et confrontation des sources' (Tashkent, 2002); 'Quelques remarques sur la mise en page des manuscrits médicaux de l'Institut d'Orientalisme Abu Raihan Biruni' (St Petersburg, 2001); and 'Quelques réflexions sur les reliures d'Asie centrale conservées dans les fonds de la Bibliothèque Nationale de France' (Bologna, 2000).

**Annabel Teh Gallop** is Head of the South and Southeast Asia section at the British Library, London. Her main research interests are in Malay manuscripts, letters, documents and seals, and the book arts of Islamic Southeast Asia. Her Ph.D. dissertation (School of Oriental and African Studies, University of London, 2002) investigated Malay seal inscriptions, and she is currently preparing a catalogue of Malay seals. Her publications include *Early Views of Indonesia: Drawings from the British Library / Pemandangan Indonesia di masa lampau: seni gambar dari British Library* (1995); *The Legacy of the Malay Letter / Warisan warkah Melayu* (1994); *Golden Letters: Writing Traditions of Indonesia / Surat emas: budaya tulis di Indonesia*, by A. T. Gallop with B. Arps (1991). In 2003 she developed and taught a course on 'Illuminating the Word: The Art of the Islamic Book in Southeast Asia' for the British Library and Birkbeck College, University of London.

**Oleg Grabar** is Professor Emeritus at the Institute for Advanced Study in the School of Historical Studies at Princeton, and has had a far-reaching influence on the study of Islamic art and architecture. He received his Doctorate in Oriental Languages and Literatures and the History of Art in 1955 from Princeton University, beginning his career at a time when there were few historians of Islamic art in the United States. Now Islamic art historians the world over are indebted to Grabar's influence as a teacher as well as his numerous publications and public lectures. During his first post at the University of Michigan, Grabar earned a reputation as a superb lecturer and seminar leader, and in 1968 he accepted a post as Professor of Fine Arts at Harvard University. He became the first Aga Khan Professor of Islamic Art and Architecture at Harvard in 1980 and joined the Institute for Advanced Study in the School of Historical Studies at Princeton as Professor Emeritus in 1990. He is the author of some 18 books and more than 140 articles, and has received several awards, including the Levi Della Vida award for distinguished scholarship in the field of Islamic Studies from the University of California and the Charles Lang Freer Medal for distinguished contribution to the knowledge and understanding of Oriental civilisations as reflected in their arts from the Smithsonian Institution. He has recently published 83 of his articles in four volumes, entitled *Early Islamic Art 650-1100* (2005); *Jerusalem* (2005); *Islamic Visual Culture, 1100-1800* (2006); and *Islamic Art and Beyond* (2006).

**Duncan Haldane** (1947-2006) read Arabic at the University of Edinburgh, where he also completed his doctorate on Mamluk manuscripts, published as the monograph *Mamluk Painting* in 1978. He worked for the BBC's Arabic Service, both in the UK and in Cairo, before joining the Victoria & Albert Museum as Deputy Keeper of the National Art Library. He organised a major exhibition at the V&A on the Museum's collection of Islamic bookbindings in 1983 and wrote the exhibition catalogue, *Islamic Bookbindings in the Victoria and Albert Museum*. He subsequently worked for two charitable trusts in the fields of education and the arts before being appointed in 1997 as Head Librarian and Curator at the Institute of Ismaili Studies, where he was instrumental in developing the collection of artefacts and manuscripts. In 2005 he was appointed as Director of the Altajir Trust, a London-based charity that supports educational and cultural projects within an Islamic context.

**Ismahel Akinade Jimoh** lectures on Islamic history, Hadith and the Qur'an at the Department of Arabic and Islamic Studies, University of Ibadan, where he completed his doctorate in 2005. He is a Research Fellow specialising in Arabic manuscripts at the Institute of African

Studies, University of Ibadan, where his research interests include features of Nigerian Qur'anic manuscripts; he is currently producing an annotated catalogue of Arabic manuscripts at the University of Ibadan (in Arabic). His publications include 'Arabic Data and Field Investigation: The Experience of a Nigerian Scholar' in *A Handbook of Methodology in African Studies* (1999); 'Practice and Documentation of Indigenous Medicine among Yoruba Muslim Clerics', part of a group project *Arts in the Service of Traditional Medicine* published in *African Notes, Journal of the Institute of African Studies* (1998); and 'Arabic Scholarship in the University of Ibadan' in *Context, Journal of Social and Cultural Studies* (1997).

**Alnoor Jehangir Merchant** is the Senior Librarian and Keeper of the Ismaili collections at the Library of The Institute of Ismaili Studies, where he has been instrumental in developing the collections of Ismaili materials at the Institute's Library over the past fifteen years. He received his M.A. in Islamic Studies from McGill University, Canada, and is part of a team of experts developing curatorial programmes and activities for the Aga Khan Museum of Islamic Art currently under construction in Toronto, Canada. In 2003 he curated the exhibition which accompanied the colloquium 'Word of God, Art of Man: the Qur'an and its Creative Expressions' at the Ismaili Centre.

**Gülru Necipoğlu** is the Aga Khan Professor of Islamic Art and Architecture at Harvard University. After receiving her doctorate from Harvard in 1986, she was made Assistant Professor in 1987, appointed the John L. Loeb Associate Professor of the Humanities in the Department of History of Art and Architecture in 1989, and then became Aga Khan Professor of Islamic Art and Architecture in 1993. She is also affiliated with the Graduate School of Design and the Centre of Middle Eastern Studies at Harvard University as well as the Massachusetts Institute of Technology's Aga Khan Program of Islamic Architecture, and is the editor of the Aga Khan Program's journal, *Muqarnas: An Annual on the Visual Culture of the Islamic World* and its *Supplements*. She has published numerous books, articles and reviews, and recently completed *The Age of Sinan: Architectural Culture in the Ottoman Empire* (2005). She received several prizes and honours for *The Topkapi Scroll – Geometry and Ornament in Islamic Architecture* (1995).

**Venetia Porter** is Curator of Islamic and Modern Middle Eastern Art, Department of the Middle East at the British Museum. Previously an Assistant Keeper in the Department of Coins and Medals at the British Museum, her work has spanned a number of different subjects including

medieval ceramics and tiles, aspects of Islamic coins, and the history and architecture of medieval Yemen, which was the subject of her doctoral thesis. She organised an exhibition on Arabic writing and calligraphy, 'Mightier than the Sword. Arabic Script: Beauty and Meaning', displayed in Melbourne (2003) and the Islamic Arts Museum in Kuala Lumpur (2004), and co-authored the exhibition catalogue with Heba Nayel Barakat. In 2006 she curated the exhibition 'Word into Art: Artists of the Modern Middle East' at the British Museum and wrote the accompanying catalogue. She is currently preparing a catalogue of the British Museum's seals and amulets collection.

**Anne Regourd** is part of a team of scholars working on the 'History of the book and writing in the medieval and modern Near East' under the direction of Professor François Déroche at the CNRS. She has conducted research in Egypt, Syria and the Yemen, and is affiliated with the Department of Islamic Art at the Louvre, Paris. Her research interests include the divinatory and magical practices in medieval Islam and contemporary Yemen; the codicology of Arabic manuscripts; and the preservation and cataloguing of eighteenth- and nineteenth-century manuscripts in Zabid, Yemen. Recent publications include 'Usages talismaniques du Coran' in *Livre de Parole: Torah, Bible, Coran* (2005), and, as editor, *Catalogue cumulé des manuscrits de bibliothèques privées de Zabid. 1. La bibliothèque de 'Abd al-Rahman al-Hadrami* (2006).

**Fahmida Suleman** is a Research Associate and Qur'anic Studies Project Coordinator at the Institute of Ismaili Studies, London, where she also lectures on Islamic material culture. Her doctoral dissertation, completed at the University of Oxford in 2004, analyses the iconography of medieval Egyptian lustre ceramics. Her research interests include the art and material culture of the medieval Mediterranean, figural representation in Islamic art, Muslim religious iconography, arts of the Qur'an, and the social history of medieval Islamic societies. Her publications include 'Ceramics', 'Gifts and Gift Giving' and '*Kalila wa Dimna*' in *Medieval Islamic Civilization: An Encyclopedia* (2006); 'The Image of 'Ali as the Lion of God in Shi'i Art' in *Cahiers de Studia Iranica* (forthcoming); and 'From Shards to Bards: Pottery Making in Historic Cairo' in *Living with the Past: Historic Cairo* (forthcoming). She organised the colloquium, 'Word of God, Art of Man: The Qur'an and its Creative Expressions' in 2003 while a Postdoctoral Fellow at the IIS.

**Huism Tan** is Deputy Director (Curatorial and Programmes) and Senior Curator of West Asian Art at the Asian Civilisations Museum (ACM) in Singapore, where she has worked since its inception in 1993. Huism

developed the present West Asian and Islamic galleries that were re-opened in 2003, following a major refurbishment of the ACM. Prior to this, she was with the National Museum of Singapore working on the Southeast Asian collections. Some of the exhibitions she has curated include: 'Harmony of Letters: Islamic Calligraphy from the Tareq Rajab Museum'; 'The Dating Game: Calendars and Time in Asia'; and 'Spirit of a Community: Mosques in Singapore'.

**Hülya Tezcan** is Curator of the Department of Textiles at the Topkapı Palace Museum in Istanbul, a position she has held since 1978. She completed her doctorate at Istanbul University's Social Sciences Institute in 1983, and was appointed an Associate Professor by the Istanbul University Academic Committee. She organised the exhibitions 'Children of the Sultans and their costumes' (1990–94) and 'Talismanic shirts and cloths', which opened on the occasion of the 38th International Congress on the History of Medicine (2002–04) at the Topkapı Palace Museum. She is one of the co-authors of *IPEK: The Crescent & the Rose. Imperial Ottoman Silks and Velvets* (2001) and has prepared a catalogue of Ka'ba covers to be published by the Centre for Near Eastern Studies at the University of California, Los Angeles.

**Ayşe Turgut** received an M.A. in Art History with a concentration in Islamic Art from Hunter College, City University of New York. She has taught art history at the City University of New York and Yeditepe University in Istanbul, and has lectured at the Metropolitan Museum of Art and Guggenheim Museum in New York City. She is on the adjunct faculty of Sarah Lawrence College and also works as an independent curator, organising such exhibitions as 'Eyes on Me: Portraits of Muslim Women' and 'Continuity and Change: Islamic Tradition in Contemporary Art'.