

**Bellan, Monique**

Panel 79: Circulations of Exhibition Practices between Asia and Europe and Mechanisms of Canon Building

**Beirut in the 1960s and 70s: The emergence of an “art system”?**

In the 1960s the number of art galleries in Beirut significantly increased. Beirut was then a centre for artistic, literary and intellectual exchange that largely benefited from the presence of artists and writers from other Arab countries who had fled restrictive regimes. The relative wealth of this period, which was also partly due to the influx of economic capital provided by these groups, led to a flourishing art sector. Numerous newspapers and some literary and artistic journals that catered to different but overlapping publics helped spreading information and knowledge about art and thereby shaping taste. Knowledge about art referred to a large part to the Western history of art, but also included visions and analysis concerning art from Lebanon and other Arab countries. This presentation focuses on the emergence of what might be called an “art system”, which is shaped by different but equally important elements such as artists, galleries, museums, press, art critics, collectors and curators while having a closer look at the galleries and the artists they exposed as well as the connected publications. To what extent can we talk about a “system” and how does this system function? To which degree are art system and canonization processes as well as art theory and economic interest intertwined?

**Blume, Dieter**

**Bilderwanderung und Wissenstransfer – Die Sternbilder Al-Sufis und ihre Betrachter im lateinischen Westen**

Im 12. Jahrhundert lernt man in Sizilien das Fixsternbuch des Persers Abd al-Rahman ibn Umar al-Sufi (903–986) kennen. Von den dort vorgefundenen Bildern der Konstellationen mit den präzise eingetragenen Sternpositionen geht offenbar eine große Faszination aus und so werden sie bis ins 15. Jahrhundert immer wieder aus zum Teil sehr unterschiedlichen Intentionen heraus kopiert. Ab c. 1300 gehen viele Merkmale, welche die Sternbilder al-Sufis kennzeichnen, auch in jene Darstellungen ein, welche die sogenannten Sterntafeln begleiten, die mit ihren mathematisch definierten Positionsangaben die Astronomie auf eine neue Grundlage stellten.

Der Vortrag wird die Etappen dieser Rezeption arabischen Wissens an markanten Beispielen verfolgen und die verschiedenen Adaptionen dieser fremdartigen Bilderwelt beleuchten.

**ElSiedy, Rehab Ibrahim**

Panel 41: Middle Eastern Materialities

### **Tombstones in Qajar Iran as a Mirror of Societal Change**

Death is not the end. When the dead is buried, another story begins with the people who miss him or her. In order to remember a person who has died, people mark the dead's grave with a tombstone.

In the past centuries, tombstones passed through many stages of development with several types, shapes, and materials in many cultures. Therefore, tombstones are an important source for studying the evolution of calligraphy as well as other artistic elements. Besides, they provide valuable information about different aspects of the society which produced them.

Iran is considered to be a region where 'death' played an important role in people's life and culture since ancient history, which also affected the material culture related to this topic, especially tombstones.

This paper aims to highlight the artistic and cultural values of tombstones in the Qājār period based on some examples from the Takhet Fūlād cemetery in Isfahan. It aims to investigate and analyse the shapes, materials and artistic elements of these tombstones in order to understand the political and economic circumstances as well as religious beliefs in the nineteenth century and the first quarter of the twentieth century in Iran, as related to global changes and especially to the rule of the Qājār Shah.

Fock, Gisela

**Sind Kunstinstitutionen wahre Förderer der Kunst oder dienen sie eher der staatlichen Propaganda? – Die iranische Moderne seit den 1960er bis in die 1980er Jahre**

Die Studie befasst sich mit der Frage nach der Wertfreiheit von Kunstförderung bzw. deren Instrumentalisierung im Iran vor und nach der Islamischen Revolution. Hierzu wird eine bildkritische Untersuchung unter Einbeziehung der Kunstpolitik der Pahlavis und der Betrachtung der privaten Galerieszene angestellt.

**Funke, Christian**

Panel 41: Middle Eastern Materialities

**Currency Matters: Some Notes on the Social Life of Paper Money in Iran**

Since its introduction, paper money was connected to a plethora of social transactions in Iran. Paper money is not only a means of articulating the value of commodities, but also a cultural artefact for itself. As an article of daily life and mass circulation, paper money acquired the function of an instrument of political propaganda, yet also it became vulnerable for contestation and counter-speak. During the post-election protests of 2009, modifications and slogans on banknotes were made and turned out to be a key instrument to express political ideas and to identify with broader discourses and currents in Iranian society. Adding stamps, signatures and graffiti to banknotes also plays an important role during the feast of Ghadīr, when Shia Muslims mark the occasion of ‘Alī b. Abī Ṭālib’s appointment as Muḥammad’s successor. Seyyeds gift marked banknotes as both carriers of blessings and markers of their social status in the pious community.

In this paper three aspects of paper money come together: how its appearance talks, how it is framed in legal and social thought, and how it matters in social transactions. Consequently, it analyses money both materially, as a touchable and viewable thing, and in its socioeconomic functions. While the regional focus and the examples are Iranian, this paper will also provide a framework for the broader study of Middle Eastern Materialities through paper money.

**Heidenreich, Anja**

**The Almohad Mosque and Village(s) of Cuatrovitas near Seville (Spain)**

Between 2013 and 2015, a deserted Islamic settlement near Seville has been investigated by archaeologists from the universities of Bamberg and Seville. This place named the "hermitage of Cuatrovitas" is well known for its exceptionally well-preserved minaret, standing next to the former mosque (now pilgrimage church). Geomagnetic prospection and excavations have revealed structures in an orthogonal system that can be attributed to housing areas with typical Mediterranean single-storey courtyard units. While the mosque can be dated to the Almohad period, archaeological finds push the chronology of the settlement back to late antiquity and to the Emiral period. However, period of greatest prosperity seems to have been the 12th–13th century, when the settlement was expanded to at least two residential areas. Contrary to previous assumptions, the population of Cuatrovitas seems to have decreased after the Christian conquest (Seville: 1248), but there is clear evidence that the place was not abandoned. There are no signs indicating forced conversions. From this period onwards, the archaeological record is supplemented by written sources, e. g. the "Book of Redistribution" (1253). The paper will introduce the site and report on the results of four campaigns of the joint archaeological project.

**Hindelang, Laura**

Panel 41: Middle Eastern Materialities

**Kuwait City Fluctuating in Images: Investigating a City's Urban History Through Visual Culture**

Kuwait City was the first settlement along the Persian Gulf's western shore to experience a rapid transformation of its urban landscape as unprecedented wealth flooded in from the oilfields in the mid-20th century. The subsequent implementation of the city's first master plan based on the British New Town model changed the material realities of everyday life in Kuwait immensely.

The goal of this paper is to explore the material culture of Kuwait City's urban history through images. My analysis of how the city was imagined, portrayed and depicted in maps, photographs, advertisement, drawings, films, and illustrated travel reports produced by residents and visitors alike since the 1950s provides insights into how the city was understood, manipulated or envisioned.

In order to understand the meaning of these pictures, I use art historical methodology, but also examine the socio-historic, cultural and technical circumstances of their production as well as their dissemination and reception. I argue that Kuwait's urban history, or any city's history in this regard, cannot be comprehensively understood without investigating its visual history, too.

**Koch, Franziska**

Panel 79: Circulations of Exhibition Practices between Asia and Europe and Mechanisms of Canon Building

**„To catch up or not to catch up with the West” – transcultural strategies of Nam June Paik in conflict with national taxonomies of the museum**

The presentation introduces Nam June Paik (1932–2006) as a transcultural agent of the Fluxus movement who actively related Japanese artists with colleagues in New York, Germany and elsewhere during the early 1960s. The author argues that it is useful to examine the particular form of Fluxus’ institutional critique given the groundbreaking and characteristic internationalism and participatory attitudes of this considerably inclusive network (re. non-Western artists, particularly from Japan, but also Eastern European artists or Afro-American and female artists).

The paper addresses the conditions and limits of transcultural artistic strategies by means of a conflict that occurred between Nam June Paik and the Guggenheim Museum New York in 1994 in connection with the exhibition “Scream against the sky. Japanese art after 1945”. While Paik was ready to contribute an essay in which he discussed Hijikata and Hi Red Center – two Japanese examples of avant-garde art – and questioned whether their aim was “to catch up or not to catch up with the West?”, he asked the museum to refrain from putting on display a Fluxus mail art series by himself. Obviously, his artistic position and cultural sensitivity as a Korean who studied and worked across Japan, Germany and the USA ambivalently informed both, his transcultural artistic practice as well as his agenda regarding institutional mechanisms.

The analysis thus allows questioning the critical potential of both, transculturally arguing and acting artists as well as the museum in that it highlights a moment of ambiguity, even failure as particularly instructive.

**Kokoschka, Alina**

Panel 41: Middle Eastern Materialities

**Real Materials and Materials' Realities — Exploring Things in the Context of Islam**

Middle Eastern Materialities are in many cases Muslim materialities, sometimes materialized Islam, in any case they establish „(mate)realities“, that shape contemporary Islam. How can we approach contemporary Islamicate things, their context, and implications?

Firstly, not without talking about commodities and consumption culture. Current Muslim cultures around the globe are strongly connected to both and invite us to stretch philosophical and art history traditions of looking only at art work, when it comes to aesthetics and material culture in the Middle East.

Secondly, by looking at textual foundations and their influence on Islamicate (mate)reality. The prominent position of things and materials in Qur'ān and Sunna is rarely explored and has to be addressed when it comes to Middle Eastern materialities.

Thirdly, by taking a path beyond collections of „Islamic art“. Speaking of aesthetics in contemporary Islam lacks basic terms and categories, especially those that are neither judgmental nor developed only in the context of Western art history.

In this contribution, samples from Muslim consumption cultures in Syria, Turkey, and Lebanon will be questioned. Taking the very concrete thing and its surrounding as a starting point, more abstract terms shall be developed, also as propositions for a wider discussion of the aesthetics in contemporary Islam.

**Krawietz, Birgit**

Panel 41: Middle Eastern Materialities

**The Balkan Wars Memorial Cemetery in Edirne**

The talk traces linkages between the stone-built reminder of wartime victims and the close-by oil wrestling stadium. The location is known as Sarayici, the inner garden of the former Ottoman Palace that is largely destroyed.

Lei, Yang

**Soundscape and Imperial identity: The Great Buddhist Bell of the Yongle Era in the Local Literature of Peking, 1600–1900**

The great Buddhist bell of the Yongle era (1403–1424) is one of the largest extant bells in the world. Cast in the early fifteenth century in Peking, it measures 6.94 m high and weighs 46.5 tons. In addition, more than a dozen sutras and more than 140 *dhāraṇī* ritual formulas have been inscribed on this gigantic object, for a total of more than 230,000 characters.

From the end of the Ming dynasty until the end of the Qing (1600–1900), this bell has often attracted the attention of the Peking literati: from the emperors, through the scholar-officials till the travellers. How did they describe the great bell in their writings such as local gazetteers, anecdotes, travel notes and poems?

This paper uses the local literature of Peking as primary sources to reconstruct the history of the great bell in the Ming-Qing periods and to understand the evolution of its images over the years. It combines the methods of material history and cultural history in order to take the great bell as an example to sketch a cultural history of Chinese religious objects.

The paper shows that the great Buddhist bell of the Yongle era was represented not only as a remarkable liturgical object used in a sacred place (temple), but also as an object that produced a soundscape. At critical moments in the history of the city, the local literati, especially the emperors, redefined the symbolism and the range of the bell sound. Thus, they created a sound space much larger than the enclosure of the temple. By describing the soundscape, Peking local literati reinforced actually the identity of the city as the imperial capital.

**Maneveal, Stefan**

Panel 41: Middle Eastern Materialities

**The Origins of Tower-houses in Jiddah: An Anthropological Approach to the History of Red Sea Architecture**

The old town of Jiddah is known for its masoned tower-houses of up to six or seven floors. Travel reports reveal that the houses were significantly lower in the 18th and early 19th centuries. Architectural historian Geoffrey King was the first to remark, in an article titled “The Tower-house of Saudi Arabia and its pre-Islamic Antecedents” (1999), that the tower-houses of Jiddah increased in height over the course of the second half of the 19th century. Reports written by German travellers and geographers of the same era, of whom G. King was apparently not aware, support this observation. At the same time, they challenge G. King’s explanation for the observed phenomenon, i.e. lack of land due to population growth in a period of prosperity after the opening of the Suez Canal. In my paper I offer an alternative interpretation, which draws on oral history, and discuss consequences for the reconstruction of social practices in Jiddah in the past.

**Meccarelli, Marco**

**Painting with light and shadow: Ink Landscape Theory in Chinese Photography**

The aim of this paper is to place some focus on certain issues related to Chinese photography. The process of composition reveals many aspects in common with the theoretical and technical assumptions of traditional landscape painting. Since the beginning, some Chinese photographers maintained the lyric aspirations of Chinese painters. Many landscape subjects revealed the same sensibility of Literati Painting which embodied references both to the ancient masters' styles and the inner spirit of the artist. During the 20th century, *huayi sheying* 画意摄影 (Pictorial Photography) incorporated the real essence of Chinese ink landscape into photography, melting the two in great harmony. Especially Lang Jingshan (also romanized as Long Chin-san 1892–1995) successfully made photos that were in line with the fundamental principles of Chinese paintings: the conception of harmony between man and nature, by creating composite photographs as an alternate processing to create truly "unique pieces" of fine art. Some photographers showed the variety of compositional and stylistic procedures of visual communication. In doing so they confirmed their close link with the canons for ink painting. Ethereal shots that took after the lyricism and vintage composition of Chinese landscape painting well illustrate the pursuit of the traditional Chinese art and culture. Photography received from painting its historical heritage, ancestral aesthetic and composition as a visual tool. Photography updated technical procedures and imposed its own way of expression to identify itself as the "new" media of art.

**Moussavi-Aghdam, Combiz**

Panel 79: Circulations of Exhibition Practices between Asia and Europe and Mechanisms of Canon Building

### **The Tehran Museum of Contemporary Art and Its Contradictory Role in Iranian Art**

Since its inauguration in 1977, Tehran Museum of Contemporary Art (TMoCA) has played crucial role in the formation of art in Iran. The significance of this institute is not only for being the representative of contemporary art in Iran, but for demonstrating the agitated political and intellectual history of the country in the last forty years. Considering its various fields of acquisition, display and circulation of artworks, the museum's policy has drastically changed and socio-political and economic concerns have reflected on the redefinition of key concepts such as the modern, the traditional, and the contemporary. The state policy of the museum in developing the idea of contemporaneity in Iran could conspicuously be traced through the acquisition and exhibition of modernist artworks from the West, as well as collecting samples from Iranian contemporary artists in first place. The educational policy of the TMoCA was also influential in aesthetic taste of the public, entangled with the sense of modern national identity. Although by the 1979 revolution, the anti-Western sentiments undermined the ideas of progress, modernization and global interconnection, the very notion of "Iranian contemporary art" could never be formulated regardless of these essential ideas, making the role of the museum disputable and controversial in broader contemporary cultural scene.

This presentation explores the role TMoCA has played in introducing avant-garde art from Iran, the Middle East, and the West on the basis of national and religious identity. In line with intellectual and official history of contemporary Iran, I will examine the ways in which the museum has been influential in the formation of art movements and art historical practices as well as that of public taste through the organization of exhibitions, festivals, biennials and didactic programmes within the last forty years. TMoCA has been the site of negotiation of controversial issues such as the traditional and the modern and contemporary, and the history of its development as an institutional patron for local and international artists will reveal the relationship between cultural and socio-political changes in Iran.

Mühlemann, Corinne

**Ein *ṭardwaḥṣ* für den *Sāqī*? Überlegungen zur intendierten Funktion des Streifenstoffes der Kasel MA 25 aus dem Herzog Anton Ulrich-Museum Braunschweig**

Im Herzog Anton Ulrich-Museum hat sich eine Glockenkasel erhalten, die aus einem Gold-Seide-Stoff mit Streifendekor gefertigt wurde. Im Musterrapport dieses Stoffes zeigt sich neben einer arabischen Inschrift in kursivem Duktus die Darstellung eines Trinkkelches, die von der Forschung bisher unentdeckt blieb. Dabei handelt es sich um das Rangabzeichen eines *Sāqī* (Mundschenk) am mamlukischen Hof.

Es sind L. A. Mayer (Saracenic Heraldry, 1933) und Michael Meinecke (Zur mamlukischen Heraldik, 1972; Die Bedeutung der mamlukischen Heraldik für die Kunstgeschichte, 1974), die die Forschung zu den mamlukischen Rangabzeichen vorangetrieben haben, wobei letzterem die chronologische Kategorisierung der unterschiedlichen Zeichen zu verdanken ist. Während Textilien als Untergrundmaterialien der Rangabzeichen in den schriftlichen arabischen Quellen erwähnt werden — insbesondere im *Ṣubḥ al-aʿšā*, dem siebenbändigen Werk des mamlukischen Kanzleibeamten und Rechtsgelehrten al-Qalqašandī (1355–1418) — sind textile Objekte mit Rangabzeichen und ihre Funktion in der Sekundärliteratur kaum besprochen worden.

Bei der Darstellung des Kelches auf dem Streifenstoff aus Braunschweig handelt es sich um das bisher einzig bekannte Rangabzeichen, das nicht in der freien Technik der Stickerei ausgeführt, sondern eingewebt ist. Für die Herstellung komplex gemusterter Seidengewebe, zu welchen auch der Streifenstoff aus Braunschweig gehört, muss das Muster zunächst in zeitintensiver Arbeit in das Webgerät eingelesen werden, wodurch es während des Webprozesses nicht mehr verändert werden kann. Die Darstellung des Trinkkelches war somit von Anfang an geplant, was an eine Auftragsarbeit denken lässt, bei welcher die Funktion des Stoffes zum Zeitpunkt der Herstellung bereits bekannt war. Mit den Schussfäden aus vergoldeten und versilberten Lederstreifen und feiner Seide unterscheidet sich das Rangabzeichen im Streifenstoff auch in Bezug auf die verwendeten Materialien anderer textiler Rangabzeichen, die meist in grober Wollstickerei ausgeführt sind.

Im Vortrag wird die Darstellung des Trinkkelches in Kombination mit der arabischen Inschrift (*ʿizz li-mawlānā s-sultān ḥallada mulkahu* / Ehre für unseren Herrscher, den Sultan, möge seine Herrschaft ewig währen) innerhalb des Streifenstoffes diskutiert. Zusammen mit der Auswertung des arabischen Begriffs *ṭardwaḥṣ*, der in schriftlichen Quellen des 14. Jahrhunderts bei der Beschreibung von Ehrengewändern mamlukischer Amīre vorkommt und mit dem Heranziehen bildlicher Darstellungen der sog. Streifenstoffe wird überprüft, ob dieses Gewebe einst für ein Ehrengewand (arab.: *ḥilʿa*, *tašrīf*) eines mamlukischen Amīrs gedacht war. Dabei werden weitere der sog. Streifenstoffe, die zu Beginn des 14. Jahrhunderts sowohl in Zentralasien als auch im Mittelmeerraum hergestellt wurden, beleuchtet.

**Musil-Gutsch, Josephine**

**Materialitätsuntersuchungen in der Orientalistik: Die Zusammenarbeit von Natur- und Geisteswissenschaften um 1900**

Im Rahmen meines Dissertationsprojekts untersuche ich die Zusammenarbeit von Geistes- und Naturwissenschaften um 1900.

Als Eingangsbeispiel dient der Fall des Wiener Pflanzenphysiologen Julius Wiesner (1838–1916), der mit den namhaften Orientalisten Josef Karabacek, Rudolf Hoernle, Marc Aurel Stein und Josef Strzygowski in den Jahren 1887–1911 zusammenarbeitete. Wiesner, der Papierproben arabischer und chinesischer Manuskripte aus dem frühen Mittelalter mikroskopisch untersuchte, verhalf Paläographen und Orientalisten zu neuen Erkenntnissen und leistete einen entscheidenden Beitrag zur Papiergeschichte.

Geisteswissenschaftliche Disziplinen wie die Orientalistik, Archäologie, Kunstgeschichte oder die historischen Hilfswissenschaften begannen sich aufgrund der Anhäufung zahlreicher Artefakte aus kolonialen archäologischen Ausgrabungen am Ende des 19. Jahrhunderts vermehrt mit der Materialität ihrer Forschungsobjekte auseinanderzusetzen; ab 1870 vollzog sich in der Orientalistik eine Hinwendung zu dinglichen Quellen, also zu Artefakten oder Manuskripten in ihrem materiellen Sinne (vgl. Marchand, 2009, S. 159ff.).

Eng damit verknüpft ist eine Entwicklung, die im Rahmen meiner Dissertation untersucht wird: Vertreter aus oben genannten geisteswissenschaftlichen Disziplinen kooperierten um 1900 vermehrt mit Naturwissenschaftlern zur Beantwortung materialitätsspezifischer Fragestellungen. Ein Beispiel hierfür ist der von mir bereits untersuchte Fall Wiesners, ein weiteres Beispiel ist das chemische Labor der Königlichen Museen zu Berlin, in dem unter der Leitung des Chemikers Friedrich Rathgen (1862–1942) ab 1888 museale Konservierungsmethoden entwickelt wurden.

Die Untersuchung weiterer Fallstudien zum Verhältnis von Natur- und Geisteswissenschaften um 1900 machen es möglich, diese Entwicklung sowie das Verhältnis der sogenannten zwei Kulturen um 1900 zu beleuchten. Die wissenschaftliche interdisziplinäre Kooperation kann so in ihren Entstehungsbedingungen und ihrer zeitlichen wie auch interaktiven Dynamik untersucht werden. So kann herausgearbeitet werden, wie naturwissenschaftliche Expertise in den Geisteswissenschaften zum Tragen kommen kann.

Eine historische Studie zur Zusammenarbeit von Naturwissenschaftlern und Orientalisten ermöglicht nicht nur den Blick auf ein bislang unerforschtes Kapitel der Wissenschaftsgeschichte, sondern historisiert und porträtiert die Orientalistik um 1900 in neuem Lichte. Den Orientalistentag möchte ich als Plattform nutzen, um mit führenden Experten in offener Gesprächsrunde mein Projekt zu diskutieren, zu reflektieren und vor allem neue Anregungen für weitere Fallstudien zu gewinnen.

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Marchand, S., *German orientalism in the age of empire* (Cambridge [u.a.]: Cambridge Univ. Press, 2009).

**Nieber, Hanna**

Panel 41: Middle Eastern Materialities

**Tactile Textuality: Ingesting the Qur'an in Zanzibar Town**

Qur'anic verses written with saffron ink and dissolved in water to be drunk for medicinal purposes are called *kombe* in Swahili. The liquefied – but not liquidated – Qur'an may not be visually perceivable anymore, however, it retains its healing properties that through the body target afflictions of and beyond the body. It bypasses the brain and thereby circumvents deviating thoughts. Thus, my interlocutors praise it for acting more directly.

In order to be washed off, the verses need to be written first. Their geometrical layout on the plain paper or plate is important and often the verses are encircled with magic squares, names of the archangels, praise particles to God, and/or the Solomonic Seal. The verses (in the middle of the surface) are thus protected from the edge. Ink takes on the exact shape of the verses (and the supplements) and thereby manifests the verses and their protection.

What happens when these verses are liquefied and lose this defining shape, when they are not visually “readable” anymore but contained in water? How do people in Zanzibar interact with the dissolved Qur'an and how does it relate to their bodies?

Based on 13 months of ethnographic fieldwork in Zanzibar Town, this paper aims to trace practices through which Qur'anic verses become materially transformed. It examines the material involved (with a focus on the paper/plate, ink and the water) and draws attention to the healing framework of tactile Qur'anic textuality.

**Riedler, Florian**

Panel 41: Middle Eastern Materialities

**Materialising a Vanished Monument: The Case of Edirne's New Palace**

The New Palace in Edirne, first designed by Sultan Murad II and his son Mehmed II around the middle of the 15th century, is a fascinating example of Ottoman imperial architecture. Much like Topkapi Palace in Istanbul that was built according to a similar plan about a decade later it represents Ottoman court life and culture. However, because it burned down completely in 1878, Edirne's New Palace until recently remained largely unknown outside circles of specialists. In this paper I will trace the rediscovery and increasing popularity of the palace in the context of national Turkish history politics and pay special attention to the role the palaces material remains play in this process. The ruins that were romanticised at the beginning of the nineteenth century later were awarded the status of archaeological remains and were scientifically explored. In the last decade they have been ascribed touristic value so that the reconstruction of certain buildings is planned for the future. The paper will explore how a monument's materiality relates to the various demands by archaeology, heritage preservation, tourist industries as well as the general public.

**Sauer, Rebecca**

Panel 41: Middle Eastern Materialities

**The talking artefacts? Objects between agency, poetic imagination, and artistic materialization**

The Mamlūk era (1250–1517) is famous for its rich material culture. Supported by the system of the “military patronage state” (Jo van Steenberg), the Arts flourished during this period and brought about a distinctly identifiable visual paradigm. However, when we try to “reconstruct” how human beings actually used the artefacts in question, we often have to rely on a good deal of speculating, as we cannot “ask” the “users” themselves. Narrative sources tend to have their own foci, and the objects seldom have something to tell about their individual “object biographies”. Or is this depiction of the state of the art way too critical? The proposed talk will try to shed some light on the “affordances” of such diverse source material as inscriptions on objects, narrative sources and archaeological data. How do these types of sources add to our understanding of the past? Do they enhance our understanding of everyday lives of Mamlūk contemporaries? The specific issue to be dealt with will be related to writerly culture, especially the significance and impact of literati state administrators (kuttāb/udabā’), as they are the focus of the present author’s postdoctoral dissertation which bears the working title “The social life of texts”. In the narrative sources, the kuttāb often tended to boast about their cultural and political significance – and even persons not being part of the writers’ class were prone to appear as literati, be it by donating to institutions of learning, be it by exchanging small artefacts that represented writerly culture (such as the dawāt). However, it is highly likely that this is not representative of the said society at large...

Schneider, Heike

**Landscape Change and Vegetation Development around the Almohad Mosque and Deserted Village(s) of Cuatrovitas near Seville (Spain)**

Since 2013 archaeologists from the universities of Bamberg and Seville investigate a deserted Islamic settlement near Seville. To understand the influence of the settlers on the vegetation and the landscape processes during the muslimic period one part of the project concentrates on sedimentological and palynological investigations. Therefore samples were collected from sediment cores as well as from an outcrop of the rivulet that flow through the settlement. In addition different archeological records in Cuatrovitas were sampled. To compare the local results with the regional effects on landscape it is planned to drill sediment cores in the contact zone of the fluvial and brackish system in the Doñana wet lands in the south.

First results from the outcrops show a system with very different accumulation periods. On one hand coarse grained sediments implicate floods and extreme rain events, on the other side a more than 50cm thick layer of clay points to slack water conditions. This prominent layer is visible in all cores and outcrops in the valley and could be an indicator for a reservoir in the area of the present floodplain. The first palynological results point to a much deeper and wider rivulet system with a lot of wet grassland species (*Cyperaceae*, *Galium*). Oak (*Quercus*) and Pine (*Pinus*) and maquis characterised the tree composition, while fields and grassland point to permanent anthropogenic use.

**33. DEUTSCHER ORIENTALISTENTAG**  
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**Shaw, Wendy**

Panel 79: Circulations of Exhibition Practices between Asia and Europe and Mechanisms of Canon Building

**Making Islam into Tradition: the establishment of Islamic arts and the creation of secular modernity in Turkey**

This paper will examine how the institutionalization of "Islamic art" in the late Ottoman Empire segregated the visual legacies of Islam from modern culture. It will focus on the Museum of Islamic Arts established in 1914 and curated by Friedrich Sarre, from Berlin, and look at the effects of this segregation in the paintings of artists in the late Ottoman and early Republican eras.

**Victor, Kristin mit Werner, Christoph, Schönig, Hanne und Hellwig, Frank**

**Die Reisen des Botanikers Carl Haussknecht (1838–1903) in das Osmanische Reich und nach Persien (1865 und 1866–1869) – Die kommentierte digitale Edition seiner Tagebücher**

Das international bedeutende Herbarium Haussknecht, von dem Thüringer Botaniker Carl Haussknecht (1838–1903) am 18. Oktober 1896 in Weimar gegründet und heute an der Friedrich-Schiller-Universität Jena befindlich, bewahrt unter seinen 3,5 Millionen Pflanzenbelegen auch tausende Exemplare, die Haussknecht von seinen Reisen im Osmanischen Reich und in Persien (1865 und 1866–1869) mitgebracht hatte. Einen Kontext für diesen Bestand liefern seine Reisetagebücher, die in mehreren in Kurrentschrift beschriebenen Oktavheften mit insgesamt ca. 1000 Seiten Informationen bieten, die über die reine Botanik hinaus ein weites Spektrum an Disziplinen wie Geologie, Geografie, Kartografie, Zoologie, Landeskunde, Sozial- und Kulturgeschichte bedienen. Die Identifizierung und kritische Kommentierung von Pflanzennamen, geografischen Bezeichnungen, Personen und lokalen Ereignissen und Gegebenheiten liefern einen wichtigen Beitrag zur Kontextualisierung der Gründungssammlung des Herbariums, aber auch zur Wissenschafts-, Kultur- und Rezeptionsgeschichte der bereisten Regionen in der 2. Hälfte des 19. Jahrhunderts. Besonders interessant erscheint das Material, da Haussknecht seine Pflanzen abseits der damaligen Hauptreiserouten sammelte. Die digitale Edition bietet hierbei zusätzlich die Möglichkeit der virtuellen Verknüpfung von Einträgen in den Reisetagebüchern mit weiteren Sammlungsobjekten sowie Archiv- und Bibliotheksmaterialien.

Das von der Deutschen Forschungsgemeinschaft geförderte interdisziplinäre Projekt, das im Sommer seine Arbeit aufnehmen wird, wird von Mitgliedern des Teams vorgestellt.

Projektteam:

Herbarium Haussknecht, Friedrich-Schiller-Universität Jena: Prof. Frank H. Hellwig und Dipl.-Biol. Kristin Victor  
Iranistik, Centrum für Nah- und Mittelost-Studien  
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wiss. Mitarbeiter

**Voigt, Friederike**

**The Progress of Civilisation: Margaret Tytlers collection of Indian models, 1815–1821**

Much of the discussion of the relationship between Scottish Orientalism and the continuum of ideas between Bengal and Scotland has taken place at the rarefied level of ideas, debates and discourses. This paper, by contrast, concerns how an individual Scottish woman interpreted those ideas in Bengal between 1815 and 1821 in a practical, material way.

Born in an educated middle-class family in Brechin near Dundee in northeast Scotland, Margaret Tytler (1785–1822) spent her intellectually formative years in Edinburgh, absorbing ideas about science, philosophy and progress of history that were circulating in the city at that time. After the death of her father she moved with her mother and her younger brother to India in about 1812. While she lived in Patna and Tirhut, she commissioned local craftsmen to make accurate scale models of agricultural and craft equipment she saw in use at that time. Induced by her ardent desire after knowledge and improvement at least three sets of 83 wooden models were made under her direction (John Tytler, letter, July 1824). Executed in highly polished ebony, these models were given to the Museum of the Asiatic Society of Bengal and to the East India Company's Museum in London. In her will she bequeathed her own set together with a descriptive catalogue to the University of Edinburgh. This set, now in the National Museum of Scotland, is the only one which has been preserved. These models give an insight into how Margaret Tytler saw her Indian neighbour's skills and how these skills fitted into her idea of civilisation and progress.

Margaret Tytler, her life and work were remarkable given the few opportunities women had to make a mark at that time. This paper will examine how a Scottish woman interpreted ideas of the Enlightenment period while living in India in the early 19th century and trace the reception of her work in India and Britain.

**von Maltzahn, Nadia**

Panel 79: Circulations of Exhibition Practices between Asia and Europe and Mechanisms of Canon Building

**Beirut's Sursock Museum: Building a canon of Lebanese art?**

Beirut's Sursock Museum, a modern and contemporary art museum in Lebanon's capital, re-opened its doors to the public in October 2015 after an extensive renovation and extension. First opened in 1961, the museum became known for its annual Salon d'Automne, a group exhibition of contemporary art. The salon was launched at a high period for contemporary art in Lebanon and quickly became a symbol of the museum. The direction of both public taste and the artist was clearly a mission of the salon, in which the jury – which consisted largely of foreign and local art critics – played an important role. The salon was one of the main channels through which the museum acquired art, and forms the core of its collection. It claims to document Lebanese modern and contemporary art from the 1960s until today. This presentation will explore the role of the Sursock Museum in patronizing art and building a canon of Lebanese art, raising questions as to what constitutes a canon and who determines it, and about the role of art education in canon-building. The museum will be placed with its local and international context.