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## MICHAEL MEINECKE AND HIS LAST BOOK

To the community of scholars the passing away of a colleague is always a sad event and often a very personal one. It is not simply the disappearance of an individual whom one knew more or less well. It is also the sudden vanishing of an active mind from one's own scholarly work and one's own sense of common purpose. A life of intellectual contributions and of personal relations has been frozen into memories only, and the responses by letters and by conversation which were for so long a source of joy and of enrichment have been silenced forever. And then, when the colleague is only fifty-three years of age, an expectation also withers away, the expectation of a scholarship to be completed and of yet-undreamt-of studies which will never see the light of the day.

Such thoughts of sadness, pain, and rage at fate have been mine since I heard of Michael Meinecke's death in January of 1995 in his new office in the reunited Berlin museums, almost in the shadow of the Mshatta façade. I had known him for nearly twenty years. The first meeting I remember was in the lobby of one of Cairo's more luxurious hotels, where he arrived with Viktoria, his wife and colleague, and with his daughter, then a baby. The three of them were inseparable, appearing in meetings and gatherings of all sorts until very recently, when individual occupations and obligations began to conflict with the possibility of common presence, but it is in many ways as a trio that I remember them.

The meeting in Cairo was not the first appearance of Michael Meinecke in my life. A few years earlier, in 1971, when he was still in his twenties, Michael published a lengthy review of a book on architectural decoration to which I had written an introduction and in which I identified with various comments photographs taken by Derek Hill.<sup>1</sup> He had apparently taken the book with him on a trip to the then Soviet Union, Iran, and Afghanistan, and the review consisted in extremely detailed comments, correcting, modifying, and otherwise elaborating on the relatively pedestrian statements I had made about monuments I had not, for the most part, yet seen. Michael's remarks made me realize, by their learning, precision, and thoughtfulness, that a truly major scholar had joined the small company of historians of Islamic

art. His *cursus honorum* from Istanbul to Cairo and then Damascus, with forays in all the lands of the Muslim world, ended up in Berlin, where he was chosen to occupy the most prestigious position in Islamic art available in Germany: the museum curatorship created by Ernest Kuhnel after World War II, and then occupied by Kurt Erdmann and Klaus Brisch successively, but spiritually connected to the founders-collectors F. Sarre and Wilhelm von Bode. Meinecke was an excavator with the very successful exploration of the ruins of Raqqa to his credit; he was a superb gatherer of documents, as in his survey of Anatolian mihrabs; he wrote several monographs on Cairene buildings; he knew how to define and compare architectural styles, as in his study of the several strands of the Mamluk architecture of Jerusalem; he was an epigrapher and an iconographer, a historian of art and an archaeologist, a teacher and a curator. In many ways he was an Orientalist in the best sense of the word, because he recognized that the world with which he dealt was not his own, but, at the same time, that nothing human was really alien to him and that the study of other people and of other cultures is a way to enrich one's self.

If I try to summarize what he was and what he meant as a scholar and as a colleague, two features stand out. One is academic. He was a man of immense knowledge and his personal history had given him opportunities for learning languages and for traveling early in his life, but this very rich and varied knowledge was organized, both in his mind and through an elaborate system of files, in such a way that correct factual or bibliographical information could emerge almost instantaneously. There was something awesome about the records he and Viktoria Meinecke-Berg had put together. While granting and admiring the utter and systematic dedication which made these records possible, I did at times feel that he was almost the prisoner of his knowledge, avoiding speculation and perhaps leery of ideas, while becoming passionately involved in the mass of available data. The pursuit of facts, as rigorously and as scientifically as possible, was Meinecke's primary objective and, while the late-medieval architecture of the eastern Mediterranean basin became the specific area of his accomplishments, it

was clearly only the beginning of grander enterprises. In fact the study he devoted to Mshatta, together with V. Enderlein, his colleague in the Berlin Museum, even shows the beginning of more speculative considerations than had been the case in much of his earlier work.

The second feature of Meinecke's life was his sense of responsibility for the field of Islamic art everywhere, and for the institutional support his field required. In Egypt he had joined an existing German institute, but he created one in Syria; he took over with passion the task of running a museum in what was then West Berlin, and, finally, after the reunification of the city, he began the task of unifying its rich collections of Islamic art. He taught in Hamburg for a while and was always receptive to the queries and needs of students. He kept up to date with everything that was going on and was particularly anxious to know who the younger scholars were. For nearly ten years he and I were colleagues on the scientific committee of a grant-giving institution, and I learned there to appreciate his fairness, his uncanny ability to see the best in all applications, and his willingness to defend projects for the potential value of their results rather than for the quality of the proposal itself. Only a few will know the dedication with which he helped organize the Congress of Turkish Art in Geneva; as he told me once, he felt it a personal obligation in gratitude for his many years in Istanbul that the Congress be an intellectually successful one. It is this wisdom about immediate and long-term values which will be most missed by the whole profession. But those who knew him will also miss the reassuring presence of a tall man with permanently smiling eyes which could light up upon hearing of a discovery or a new interpretation or else twinkle kindly when telling or hearing a funny story or some gossip about a colleague.

The field of Islamic art owes much to Michael Meinecke's life and works. His disappearance will be felt for a long time, and those of us who knew him will always remember the warmth of his presence and the passion of his dedication.

Michael Meinecke's last major published work was the two-volume *Die mamlukische Architektur in Ägypten und Syrien (1250–1527)* (Glückstadt, 1992). The first volume, subtitled *Genese, Entwicklung und Auswirkungen der mamlukischen Architektur*, contains 243 pages and 142 plates, with consistently four photographs per plate. The second volume of 576 pages is a catalogue of 2,279 buildings, including those which still exist (528 items); those only known through texts of various sorts (952 items);

and those that have been heavily restored or modified by various accretions (789 items). The catalogue is followed by a very elaborate set of indices.

Such a catalogue would not have been possible without the fabulous files built up by the Meineckes. But those files in turn would not have been possible without the elaborate archives of K.A.C. Creswell now kept at the American University in Cairo, without a series of quite systematic surveys made and published by others in Aleppo (Herzfeld, Sauvaget, Gaube, Wirth), Damascus (Wulzinger, Watzinger, Sauvaget, D. Sack, Moaz), Jerusalem (Max van Berchem, Burgoyne), Tripoli (Hayat Salam), and many other places; without Max van Berchem's extraordinary *Matériaux pour un Corpus Inscriptum Arabicarum*, and especially without years of painstakingly surveying Arabic chronicles and histories of cities. As is fully acknowledged by the author, these two volumes are the culmination of nearly a century of immense concern, mostly by European scholars, for the cities of the Levant, and their catalogue is fully in tune with the *corpus* mentality of the late nineteenth century. Descriptions and bibliographical data should help at least a generation of students to find information on two and a half centuries of intense architectural activity. No one can object to such catalogues of architectural monuments within a clearly defined and historically justified area and period, because the information they provide is accurate and complete, and also unlikely to change. At most, new references will be added.

It is on purpose that I specify "architectural monuments" and a "historically justified" (or justifiable) frame in time and space, for catalogues operate quite differently when they deal with objects and with collections.<sup>2</sup> And it is interesting to contrast Meinecke's with a typical recent example of an object catalogue: Georgette Cornu, *Tissus islamiques de la Collection Pfister* (Vatican, 1992; vol. 4 of *Documenti e Reproduzioni* of the Biblioteca Apostolica Vaticana), consisting of 451 pages, 150 plates of astounding quality, 57 pages of drawings, and many indices. It depicts and discusses 260 fragments of early Islamic, Abbasid, Fatimid, and Yemeni textiles assembled by a collector, who was also a scholar, and given to the Vatican Library. The book is beautiful, the examples relatively interesting for what they are, but all these textiles, whatever the interest of what is said about any one of them, do not create a history of textile or of clothing nor do they evoke the personality of a collector. They are left stranded in a beautiful book hoping that someone will remember them when doing some other type of research.

Even if the quality of Cornu's catalogue compares quite favorably with Meinecke's, it does not allow for an analytical volume like Meinecke's which is in fact the true justification for the catalogue. There could have been several ways of conceiving such an analytical volume. The one which was chosen was chronological in the old Creswellian way of seeing time sequence as the primary manner of dealing with architecture. But, since it is impossible to provide a coherent chronology of nearly three thousand buildings, Meinecke had to develop a framework for his history. He posited six periods in the history of Mamluk architecture and identified them in conceptual rather than purely chronological terms. Within each period he could then choose his examples and thus come to grips with the sheer quantity of the material available to him.

The six concepts which define Mamluk architectural history according to Meinecke are a methodologically fascinating mixture of formal judgments and contextual developments. Under Baybars (r. 1260–77), Meinecke identifies a return ("renaissance", he calls it) to early Islamic architecture in Egypt, especially to Fatimid models. Under Qala'un and his immediate successors (r. 1278–1310), he argues for the growth of local, Egyptian or Syrian, practices in construction and decoration. The reign of al-Nasir (1310–41) is interpreted as the brilliant culmination ("*Glanzzeit*") of the Mamluk period. Between 1341 and 1382 the Mamluk world partakes of the taste of many other Muslim lands, and Meinecke calls the production in these decades the "internationalization" of Mamluk architecture. Finally two chapters deal separately with Egypt and Syria in the fifteenth century and until the Ottoman conquest of 1517, and a last chapter handles the continuing life ("*Fortleben*") of Mamluk architecture under Ottoman rule.

Scholars more deeply involved in Mamluk culture than I am are best equipped to evaluate this periodization and its alleged characteristics. But I cannot emphasize enough the methodological importance of the scheme itself. It escapes from the purely morphemic and often tedious way of dealing with architecture by stringing sequences of single buildings together, and it breaks down the frequently and often necessarily vapid generalizations of terms like "Islamic" or even "Mamluk".<sup>3</sup> Slowly and painstakingly, through well-chosen and well-illustrated examples, mosques or madrasas, palaces and caravanserais, construction techniques and decoration, external inputs and local traditions, artisans and patrons, urbanism and single works of art, all serve as threads in a rich and complex history. It is not always

easy to disentangle all these features, but they are present in the book, and the careful student or reader will be able to find them and to pursue their investigation in greater depth or to use them for comparative studies in Islamic culture or the history of architecture.

Two analytical and judgmental themes are, however, missing. One is the identification and elaboration of an architectural aesthetic which would help in expressing what anyone who has visited the cities of Egypt, Syria, or Palestine could sense: the consistency of quality in Mamluk buildings; the relatively few innovations over 250 years, while the world around the Mamluks in Iran, Anatolia, or Italy was stirring with change; the ways in which one recognizes a Mamluk form or a Mamluk manner from earlier or later ones; the reasons why Mamluk architecture lent itself so easily to imitations as late as in the twentieth century. The other absence is that of truly qualitative judgment. In this book, the mosque-madrasa of Sultan Hasan (p. 123) appears as a bundle of influences rather than as a stunning work of art which could inspire so many architects in the nineteenth and early twentieth centuries, and there is no explanation as to how the flawed composition of the madrasa of Qaytbay in the Eastern Cemetery was made into a jewel by the learned articulation of its structural forms and by its stupendous ornament. In a way, the book does not yet lend itself to contributions for more general histories and theories of architecture.

To quibble about such things is a bit unfair, as so much is offered here on broad issues of architecture and on technical details, as the bibliography is rich beyond compare,<sup>4</sup> as Arabic sources and inscriptions have been used consistently, and as the quality of plates and of other drawings is exceptionally high. The photographs are of very high quality indeed, and it is amazing that 568 have been included. They are all, however, of the same size, and one misses in them a sense of architectural scale, as whole façades and ornamental detail appear in the same dimensions. It looks as though neither the author nor the editors wanted readers to become impressed or excited by the sight of a building, but all creations are shown, democratically and perhaps in a very Mamluk way, as qualitatively equal. Finally, while the plans, often new ones, are excellent, one wishes now, in the post-Creswellian era, to have more sections, elevations, and stereotomic drawings.

Ultimately, the book is a cool and almost clinical statement from which men and women are absent and in which prayer, pilgrimages, learning, ceremonies, and beliefs are mere accessories to the quantity of architec-

ture. The next scholarly step is clearly to fill these buildings with people and activities. We have now the necessary implements to do so and a first set of intellectual categories to move with.

It is fitting to end this ultimate review of a Meinecke book and commemoration of his life with a few words about the works he left unfinished or which are still to appear. Reports and observations on Raqqa, that city on the Euphrates which should have been excavated fifty years ago and on which so much of Meinecke's energies were spent over the last years, dominate the works in press, though his earlier interests are also reflected in forthcoming studies on Ottoman tile decoration and Mamluk buildings in Cairo. A more general book on the nature of change in Islamic architecture will appear as a book based on his Kevorkian lectures given at New York University, and there is a promise of a catalogue of the Berlin collection. But, as I look at the list of fourteen publications yet to come, I realize that all but two are parts of proceedings of meetings and contributions to Festschriften, in other words, commissioned works rather than the spontaneous result of intellectual and scholarly life. Such is the fate of all successful scholars nowadays. It is easy to be saddened by this phenomenon, but one can also argue that these demands to participate in collective feasts are a way to honor those who are asked.

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#### APPENDIX: SELECTED LIST OF PUBLICATIONS BY MICHAEL MEINECKE

*Book reviews, encyclopedia articles, and translations have been omitted; works in press or in progress at the time of Professor Meinecke's death are also not included.*

- "Die Keramiköfen von Afrasiab — Samarkand." *Mitteilungen der Societas Uralo-Altaica* 1 (1968): 81–89.
- "Vortemüridische Baukunst in Turkestan." *Mitteilungen der Societas Uralo-Altaica* 1 (1968): 90–119.
- "Muhammed b. Muhammed b. Utmān al-Bannā<sup>2</sup> at-Tūsi: Eine Fayencedekor-Werkstätte des 13. Jahrhunderts in Konya." *Türk Etnografya Dergisi* 11 (1968 [1969]): 75–80 (German); 81–85 (Turkish).
- "Byzantinische Elemente in der mamlukischen Architektur." *Kunstchronik* 23, 10 (1970): 295–96.
- [With P. Grossmann et al.] "Südostanbau der Grossen

- Basilika: Abu Mena. Siebenter vorläufiger Bericht." *Mitteilungen des Deutschen Archäologischen Instituts — Abteilung Kairo* 26 (1970): 63–69.
- "Zur Entwicklung des islamischen Architekturdokors im Mittelalter." *Der Islam* 47 (1971): 200–35.
- "Das Mausoleum des Qalā<sup>2</sup>ūn in Kairo. Untersuchungen zur Genese der mamlukischen Architekturdokorationen." *Mitteilungen des Deutschen Archäologischen Instituts — Abteilung Kairo* 27, 1 (1971): 47–80.
- "Mamlukische Marmordekorationen in der osmanischen Türkei." *Mitteilungen des Deutschen Archäologischen Instituts — Abteilung Kairo* 27, 2 (1971): 207–20.
- "Zur mamlukischen Heraldik." *Mitteilungen des Deutschen Archäologischen Instituts — Abteilung Kairo* 28, 2 (1972 [1973]): 213–87.
- "Die Moschee des Amīrs Āqsunqur an-Nāṣirī in Kairo." *Mitteilungen des Deutschen Archäologischen Instituts — Abteilung Kairo* 29, 1 (1973): 9–38.
- "Die Bedeutung der mamlukischen Heraldik für die Kunstgeschichte." *XVIII. Deutscher Orientalistentag, Lübeck 1972 — Vorträge. Zeitschrift der Deutschen Morgenländischen Gesellschaft, Supplement* 2. Pp. 213–40. Wiesbaden, 1974.
- Fayencedekorationen seldschukischer Sakralbauten in Kleinasien.* 2 vols. *Istanbuler Mitteilungen* 13. Tübingen, 1976.
- Die Madrasa des Amīrs Miṭqāl in Kairo./Madrasat al-amīr Miṭqāl bi'l Qāhira.* Mainz, 1976.
- "Die Architektur des 16. Jahrhunderts in Kairo, nach der osmanischen Eroberung von 1517." *IVème Congrès International d'art turc (Aix-en-Provence, 1971).* Edition de l'Université de Provence: études historiques III. Pp. 145–52. Aix-en-Provence, 1976.
- "Die mamlukischen Fayencemosaikdekorationen. Eine Werkstätte aus Tabriz in Kairo (1330–1359)." *Kunst des Orients* 11 (1976–77): 85–144.
- "Zur Topographie von Alexandria nach Ewliyā Čelebī." *XIX. Deutscher Orientalistentag, Freiburg 1975 — Vorträge. Zeitschrift der Deutschen Morgenländischen Gesellschaft, Supplement* 3, 1. Pp. 523–37. Wiesbaden, 1977.
- "Die islamische Kunst in Ägypten." *Ägypten: Das alte Kulturland am Nil auf dem Weg in die Zukunft: Raum — Gesellschaft — Geschichte — Kultur — Wirtschaft.* Ed. H. Schamp. Ländermonographien 9. Pp. 309–30. Tübingen-Basel, 1977.
- "Die osmanische Architektur des 16. Jahrhunderts in Damaskus." *Fifth International Congress of Turkish Art (Budapest, 1975).* Pp. 575–95. Budapest, 1978.
- [Editor.] *Islamic Cairo: Architectural Conservation and Urban Development of the Historic Centre. Proceedings of a sem-*



- inar organized by the Goethe-Institute, Cairo (October 1–5, 1978). London: Deutsches Archäologisches Institut — Abteilung Kairo, 1980. [Author:] Introduction, pp. 1–3; “Recent Changes to the Historic Fabric in Cairo,” pp. 14–18; “Preliminary Report on the UNESCO Survey at al-Jamaliya” [with Viktoria Meinecke-Berg], pp. 30–34; “The Darb Qirmiz Project,” pp. 42–46; “The German Projects,” pp. 52–56.
- Die Restaurierung der Madrasa des Amīrs Sābiq ad-Dīn Miṭqāl al-Ānūki und die Sanierung des Darb Qirmiz in Kairo.* Deutsches Archäologisches Institut — Abteilung Kairo: Archäologische Veröffentlichungen 20. Mainz, 1980.
- “Probleme der Denkmalpflege in der islamischen Altstadt von Kairo (Résumé).” *XX. Deutscher Orientalistentag, Erlangen 1977.* Zeitschrift der Deutschen Morgenländischen Gesellschaft, Supplement 4. Pp. 524–29. Wiesbaden, 1980.
- “Survey of as-Salihiya: Report on the First Season 1980.” *Les Annales archéologiques arabes syriennes* 31 (1980 [1983]): 41–61.
- “Ein Gang durch die syrische Kulturgeschichte: Islamische Zeit.” *Land des Baal: Syrien — Forum der Völker und Kulturen.* Exhibition catalogue. Ed. K. Kohlmeyer and E. Strommenger. Pp. 254–91; nos. 236–65, 267–69. Mainz, 1982.
- “Zur sogenannten Anonymität der Künstler im islamischen Mittelalter.” In *Künstler und Werkstatt in den orientalischen Gesellschaften.* Ed. A.J. Gail. Pp. 31–45. Graz, 1982.
- “Der Survey des Damaszener Altstadtviertels as-Ṣālihiya.” *Damaszener Mitteilungen* 1 (1983): 189–247.
- [Ed. with J.D. Pearson and George T. Scanlon.] *Second Supplement, Jan. 1972 to Dec. 1980 to K.A.C. Creswell, A Bibliography of the Architecture, Arts and Crafts of Islam.* Cairo, 1984.
- [With Jan-Christoph Heusch] “Grabungen im ʿabbāsiden Palastareal von ar-Raqqā/ar-Rāfiqa 1982–1983.” *Damaszener Mitteilungen* 2 (1985): 85–105.
- “Mamluk Architecture: Regional Architectural Traditions: Evolution and Interrelations.” *Damaszener Mitteilungen* 2 (1985): 163–75.
- [With Sulaiman ʿAbd Allāh al-Muqḍād and Philipp Speiser.] “Der Ḥammām Maṅḡak in Buṣrā. Grabungsbericht 1981–1983.” *Damaszener Mitteilungen* 2 (1985): 177–92.
- “Baumaterialien in der islamischen Architektur Ägyptens.” *Ägypten: Dauer und Wandel. Symposium anlässlich der 75. jährigen Bestehens des Deutschen Archäologischen Instituts Kairo am 10. und 11. Oktober 1982.* Deutsches Archäologisches Institut — Abteilung Kairo, 18. Pp. 153–59. Mainz, 1985.
- “Islamic Period, ca. 600–1600.” *Ebla to Damascus: Art and Archaeology of Syria.* Exhibition catalogue. Ed. H. Weis. Washington, D.C., 1985. “Qasr al-Hayr al-Gharbi,” pp. 484–87, nos. 248–76; pp. 508–32, nos. 278–81.
- “al-ʿAṣr al-Islāmī.” *al-Āṭār as-Sūriya: Maḡmūʿat abḥāṭ at-arriya tāriḥiyya.* Ed. ʿAfif al-Bahnassi. Arabic version of *Land des Baal* [1982]. Exhibition catalogue. Pp. 259–99, nos. 236–65; 267–69. Vienna, 1985.
- [With Michael Braune, Elfriede Brummer, Jan-Christoph Heusch, and Sulaiman al-Muqḍād.] “The German Archaeological Institute, Damascus: Archaeological Research, 1980–1983.” *Les Annales archéologiques arabes syriennes* 33,2 (1983 [1986]), pp. 17–45; Arabic section pp. 229–32.
- “Der Ḥammām Maṅḡak und die islamische Architektur von Buṣrā.” *Berytus* 32 (1984 [1986]): 181–90.
- “The Old Quarter of as-Salihiya Damascus: Development and Recent Changes.” *Les Annales archéologiques arabes syriennes* 35 (1985 [1987]): 31–47.
- “Probleme der Denkmalpflege und Altstadtsanierung.” *Ars Turcica: Akten des VI. Internationalen Kongresses für Türkische Kunst, München vom 3. bis 7. September 1979, 1* (1987 [1988]): 55–72.
- “Rückschlüsse auf die Form der seldschukischen Madrasa in Iran.” *Damaszener Mitteilungen* 3 (1988): 185–202.
- “Syrian Blue-and-White Tiles of the 9th/15th Century.” *Damaszener Mitteilungen* 3 (1988): 203–14.
- “Die Erneuerung von al-Quds/Jerusalem durch den Osmanensultan Sulaiman Qānūnī.” *Studies in the History and Archaeology of Palestine* 3 (1988): 257–83, 338–60.
- “Projekte des Deutschen Archäologischen Instituts in Syrien 1980–1988: Ausstellung und Vortragsreihe im Goethe-Institut Damaskus 29.2–10.3.1988/Maṣāri maḥad al-aṭār al-almānī fī Sūriya 1980–1988: maḥad was-silsilat muḥāḍarāt fī maḥad Goethe bi Dimaṣq 29.2–10.3.1988.” (mimeograph).
- “Photographie und Archäologie: Photographische Dokumente verlorener islamischer Baudenkmäler.” *Museums Journal* [= Berliner Museen 5. Folge] 3,2 (April 1989): 13–15.
- Die Residenz des Harun al-Raschid in Raqqā./Qasr Ḥārūn ar-Raṣīd fī r-Raqqā.* Damascus, 1989.
- “Islamische Drachentüren: Zu einer Neuerwerbung des Museums für Islamische Kunst.” *Museums Journal* [= Berliner Museen 5. Folge] 3,4 (October, 1989): 54–58.
- “Die mamlukische Heraldik in Ägypten und Syrien.

- Kurzfassung des Vortrages im Rahmen der 1979. Sitzung am 16.1.1990." *Der Herold*, N.F. 13,2 (1990): 38–40, 47.
- "Das Islamische Museum zu Bosra/Südsyrien." *Museums Journal* [= Berliner Museen 5. Folge] 4,2 (April, 1990): 12–14.
- [With Flemming Aalund and Sulaiman al-Muqdad.] *Islamic Bosra: A Brief Guide. / Buṣrā al-Islāmīya: dalil muḥtaṣar*. Amman, 1990.
- "Die Residenz des Harun al-Raschid in Raqqa am Euphrat." *Eothen: Jahreshefte der Gesellschaft der Freunde islamischer Kunst und Kultur* 1 (1990): 21–26.
- "Materialien zu fātimidischen Holzdekorationen in Kairo II: Die Holzpaneele der Moschee des Aḥmad Bāy Kuḥya." *Mitteilungen des Deutschen Archäologischen Instituts — Abteilung Kairo (Festschrift Werner Kaiser)* 47 (1991): 235–42.
- "Raqqa on the Euphrates: Recent Excavations at the Residence of Harun er-Rashid. In *The Near East in Antiquity: The German Contributions to the Archaeology of Jordan, Palestine, Syria, Lebanon, and Egypt*. 4 vols. Ed. Susanne Kerner. Vol. 2 (1991): 33–46. Amman, 1990–94.
- "Early Abbasid Stucco Decoration in Bilād al-Shām." *Bilād al-Shām during the 'Abbasid Period. Proceedings of the Fifth International Conference on the History of Bilād al-Shām*. Ed. Muhammad Adnan al-Bakhit and Robert Schick. Pp. 226–37. Amman, 1991 (1992).
- "Ṣalkhad, exemple de ville-forteresse islamique." *Le Djebel al-ʿArab: Histoire et patrimoine au Musée de Suweidāʿ*. Ed. Jean-Marie Dentzer and Jacqueline Dentzer-Feydy. Pp. 93–100. Paris, 1991 (1992).
- [With Volkmar Enderlein.] "Graben — Forschen — Präsentieren. Probleme der Darstellung vergangener Kulturen am Beispiel der Mschatta-Fassade." *Jahrbuch der Staatlichen Museen zu Berlin* 34 (1992): 137–72.
- Die mamlukische Architektur in Ägypten und Syrien (648/1250 bis 923/1517)*. 2 vols. 1: *Genese, Entwicklung und Auswirkungen der mamlukische Architektur*; 2: *Chronologische Liste der mamlukischen Baumassnahmen*. Abhandlungen des Deutschen Archäologischen Instituts — Abteilung Kairo. Islamische Reihe 5. Gluckstadt, 1992.
- [With Andreas Schmidt-Colinet.] "Palmyra und die frühislamische Architekturdekoration von Raqqa." *Syrien. Von den Aposteln bis zu den Kalifen*. Exhibition catalogue. Ed. E.M. Ruprechtsberger. Pp. 352–59. Linz, 1993.

## NOTES

1. Michael Meinecke, "Zur Entwicklung des islamischen Architekturdekors im Mittelalter," *Der Islam* 74 (1971); the book reviewed was *Islamic Architecture and Its Decoration* (London, 1964; 2nd ed. 1967).
2. Oleg Grabar, "On Catalogues, Exhibitions, and Complete Works," *Muqarnas* 4 (1987), for some earlier thoughts on the subject also brought about by books sent for review.
3. I do not mean to criticize such general terms, and broad manuals like Sheila Blair and Jonathan Bloom, *The Art and Architecture of Islam 1250–1800* (New Haven and London, 1994), have recognized the issue (as on p.2), but all would agree that their work of conceptualizing long periods and large areas into short paragraphs would have been simplified if more volumes like Meinecke's were available for other regions and eras as well. Only in the study of Ottoman art has there been any evidence of an awareness of the need for conceptual or ideological definitions of various periods.
4. The only omission I noted is that of one of my own articles; hence my reluctance to mention it.