

Spolien im Dienste der Macht: Das Zeugnis der Großen Moschee von Córdoba

Antonio Peña

This paper examines the way columns were re-used in the Great Mosque of Córdoba and suggests some avenues of interpretation. A large number of different Roman and Late Roman material was put to use in the early phases of the 8th and 9th centuries corresponding to the Emirate period, while the later phases of the Caliphal period differ in this respect. The formal and archaeological analysis reveals a coherent distribution of column shafts with regard to their colour, most prominently in the central nave. Although there are no written sources, the symmetrical arrangement can be connected to the ceremonial procession of the Emir, leading from the entrance to the *mihrāb*. In the context of Late Antique traditions and contemporary history, the use of spolia in Córdoba may be understood as a demonstration of power, as is also the case in princely buildings of the Christian Occident in the Late Roman and Medieval periods.

Sevilla, Hauptstadt der Almohaden in al-Andalus

Magdalena Valor

The historical development of the Islamic city of Seville can be divided into two periods which are separated with respect to the archaeological record. While there are few finds from the pre-Almohad period (712-1147), archaeological evidence dating from the Almohad period (1147-1248) is abundant. For the pre-Almohad period, it can be assumed that the Islamization of the city was a slow process. Only in 214/829-30 was a monumental Great Mosque erected, remains of which have been recorded under the church of San Salvador, and which are still visible in the adjacent courtyard. The *ḥisba* treatise of Ibn ‘Abdūn gives additional information on this period and on the Taifa period, in which Seville must have been densely populated. During the Almohad period, primarily between 1171 and 1198, the city was thoroughly restructured. The area of the city was extended to the South to build the new Friday Mosque of monumental size and the neighbouring market halls. The royal palace, still further to the South, was significantly enlarged. New city walls were built and the area of the city extended to the West with new residential quarters. The Roman aqueduct was renewed, and a boat bridge over the Guadalquivir built. Outside the city walls, the *mynyas* of al-Buhayra and the fortified residence of Hisn al-Faraj served the particular needs of the Almohad rulers and their court.

Transformation von Moscheen zu Kirchen in Toledo aus der Sicht der Bauforschung

Tobias Rüttenik

Between 711 and 1085, Toledo counted as one of the major centres of Islamic al-Andalus. Immediately after the *reconquista*, all mosques of the city were signed over to the possessions of the church and were progressively adapted to the new habits of the slowly growing Catholic population. As presented in the article, archaeological research on the building aims at two goals: First, to clarify which of the churches show evidence of former mosques or Islamic fabric. Secondly, it describes the nature of their transformation processes from mosques to churches. It has been possible to prove the existence of Islamic remains in seven of the eleven investigated examples. Furthermore, the appearance of the former mosques, now disappeared, can in some cases be reconstructed by means of the knowledge of the transformation process.

Die islamische Keramik der Wüstung Cuncos, Extremadura, Spanien

Klaus Graf

Cuncos was a small fortified Islamic town on the Spanish-Portuguese border with no Christian settlement-activity whatsoever. Since the site is not mentioned in Arabic literary sources, neither the history nor the significance of this town have been known. By analyzing the ceramic finds in the context of other archaeological evidence, it has been possible to date the settlement period from the end of the 9th/beginning of the 10th century to the first decades of the 13th century. It is also possible to distinguish chronologically important ceramic types from rather nondescript long-running specimens, and to define the settlement as a garrison-town.

Der Masġid-i Gunbad in Sangġn-i Pa'in (Ĥurġsġn/Iran): Architektur, Baudekor und Inschriften

Lorenz Korn

The town of Sangan-i Pa'in southeast of Khvaf in the Iranian Province of Khurasan-i Razavi features two important monuments of the pre-Mongol period, the Great Mosque (Friday Mosque) and the "Mosque of the Dome" (Masġid-i Gunbad). In the latter, the dominating element is the dome chamber, with remarkable interior architecture and decoration. The brick patterns have close parallels in the Caravanserai of Ribat-i Sharaf, Sangbast and Marv. The stucco decoration belongs to the same sphere, but shows a great variety of motifs and stylistic variation. It is concentrated on the mihrab and at the foot of the dome, with ornamented epigraphic bands. The inscriptions contain Koranic quotations, the date of (5)31/1137 and the signature of a certain Muhammad b. Abi Bakr of Marv. While a funerary use cannot be wholly excluded, it appears very likely from the epigraphic programme that the building functioned as a mosque. A particular dedication, separate from congregational prayer in the Friday Mosque, seems likely. The building constitutes a parallel to the domed mosques of the pre-Mongol period which have been recorded in the neighbouring region of Central Asia.

Kunst mit Botschaft: Der Gold-Seide-Stoff für den Ilchan Abġ Sa'ġd von Iran (Grabgewand Rudolfs IV. in Wien) – Rekonstruktion, Typus, Repräsentationsmedium

Markus Ritter

A unique cloth of silk and gold with Arabic inscriptions praising the Ilkhan Abġ Sa'ġd ("Bġsa'ġd"), Mongol ruler of Iran (1316-35), survives in three pieces used for the burial garment of Rudolph IV at Vienna (d. 1365). Presenting some of the findings from a new study of this textile with text, this article reconstructs the original cloth, draws attention to a specific type of striped textiles with inscriptions and discusses its context of use. In the reconstructed cloth, bold inscriptions in broad golden letters, alternating with a delicate repeat pattern ran lengthwise in opposite directions from both short sides and met at some point, dividing the cloth into two parts. While the type and the motifs drew from Iranian textile traditions and *tirġz* inscriptions in Islamic art, contemporaneous Chinese art had no particular bearing. Discussing the message of the cloth as a medium of representation, monumental inscriptions and gold may have visually communicated an identity, both Islamic and Mongol, of the Ilkhanid ruler.

Spätmittelalterliche Handwerkstechnologie: Der Metallfaden im Wiener Gold-Seide-Stoff für Abġ Sa'ġd

Márta Járó

The metal thread in the cloth of silk and gold with the name of the Ilkhan Abu Sa'ġid at Vienna, used as the burial garment of Duke Rudolph IV, was studied with the aim of expanding its technical description in the scholarly literature and of comparing it with metal threads in woven and embroidered textiles from Asia and Europe dated to the 14th century. The thread in the Vienna cloth is made of a fine metal strip wound around a silk yarn. The technical analysis revealed that the strip was flattened from an extremely thin gilt silver wire. So far, this type of metal thread is unique in 14th-century textiles; it has not yet been identified in any weaving or embroidery of this period known in the scholarly literature. In Europe, only in the 16th-17th-centuries did technical developments enable the manufacture of comparable threads. The Vienna cloth thus provides us with the earliest known example of this type of thread in a datable textile.

On the Timurid Flag

Yuka Kadoi

In considering the relationship between textiles and rulership in the medieval Islamic world, the flag invites an in-depth discussion as to its political and symbolic connotations. While the idea of state flags and military banners itself is universal, the flag design of some Islamic dynasties intriguingly reflects indigenous cultural traditions. This paper brings the flag of the Timurid Empire into focus. By pinpointing its stylistic variety and emblematic significance through surviving literary and pictorial sources, this article reappraises the characteristics of medieval Islamic flags, as well as offers an alternative avenue to the study of art and material culture in 14th- and 15th-century Islamic states.

Art for the International Market: Three Mother-of-Pearl Objects from Sixteenth-Century Gujarat in Early Modern European Collections

Barbara Karl

During the fifteenth century, European trade along newly opened up sea routes increased. Apart from spices and different kinds of bulk textiles, luxury objects from all over Asia were important within the early modern trade network. This brief study focuses on three pieces of a specific group of wooden Gujarati furniture covered with mother-of-pearl decoration that survive in Early Modern European collections. The aim is to follow the itinerary of these objects from their production in West India to their consumption in Europe. As will be shown, these three different items were used in three very different contexts by their princely owners. The study not only sheds light on the merchant network that transported the goods but also discusses the distribution network into which the items entered upon their arrival in Lisbon.

Monumental Art East of the Baroque

Iván Szántó

In stylistic terms, the Āhel Sotān murals in Esfahan, along with many comparable examples in seventeenth-century Iran, represent a true departure from the traditional Iranian way of seeing. The new source of inspiration is said to have come from the European Baroque. But the result, with its rather two-dimensional and ornamental quality, became profoundly un-European. This paper suggests that the Iranian murals bear closer connections to the art of different countries around the same longitude. A unique seventeenth-century oil painting, for example, offers a pictorial record of the murals in the Granovitaya Palata in Moscow. It attests to a similar, secular context for the murals and the same role assigned to them. The paper calls attention to Eastern-European commercial diplomacy as having been the main contributor to this style which reshaped the art of a large area along the trading routes between the Baltic Sea and the Caspian.

Mamluk Influences in Hungarian Art

Iván Szántó

This paper aims at shedding some light on artefacts from various media which show that applying features of Islamic art was not uncommon in and around Hungary before the fall of the mediaeval Kingdom of Hungary. The study argues for a recognition of the channels of such pre-Ottoman Islamic influences. Since the material is fragmentary, an overview must be confined to selected examples. These include the art of the book, ceramics, and metalwork, all representing the last century before the Ottoman conquest. The main questions raised in this investigation address the quantitative and temporal extent of the ‘Orientalist’ manner. Why did the Islamizing strain made its appearance principally on imported Renaissance forms? How and to what amount did it coexist with the Italian modes? And finally, did it have elements which could survive and integrate into a ‘genuine’ Islamic art which took root in Hungary in the wake of the Ottoman conquest?

Die Moschee im Wünsdorfer ‚Halbmondlager‘ zwischen Āihā-d-Propaganda und Orientalismus

Martin Gussone

This article deals with the mosque built in 1915 during World War I in Wünsdorf near Berlin for the Muslim prisoners of war in the so-called ‘Halbmondlager’ (‘half-moon camp’). Demolished c. 1930, the architecture is analysed with regard to function, construction and form. A reconstruction of the material appearance and its place in the contemporary context – knowledge and perception of Islamic architecture at the time – identifies patterns of stylistic loans and of possible political purposes. The stylistic eclecticism with formally incoherent details fits the declining historicism of the age. The specific design and the geography of the models drawn from historical Islamic architecture were determined by geopolitical considerations of German war propaganda as based on concepts of the Intelligence Bureau for the East (Nachrichtenstelle für den Orient, NfO).