Istanbul Spring School

REVIVING PREVIOUS TIMES AND EXPANDING HORIZONS:
Islam and Modernity in global historical perspective

Monday 14 - Friday 18 March 2016
## Contents

Introduction ........................................................................................................ 3  
Participating institutions .................................................................................. 4  
Locations ........................................................................................................ 9  
Transportation ............................................................................................... 12  
Programme ..................................................................................................... 14  
Monday 14 March ............................................................................................ 14  
Tuesday 15 March ........................................................................................... 16  
Wednesday 16 March ..................................................................................... 19  
Thursday 17 March .......................................................................................... 19  
Friday 18 March ............................................................................................... 21  
Speakers, abstracts and biographies ............................................................... 23  
Suggested readings .......................................................................................... 28  
Abstracts and short biographies of the participants ........................................ 29
The Istanbul Spring School 2016 takes place from Monday 14 until Friday 18 March 2016 in Istanbul, Turkey. The overall theme of the Spring School is ‘Revisiting previous times and expanding horizons: Islam and Modernity in global historical perspective’. This year’s Spring School invites to rethink the temporality and spatiality of modernity over a long time span and within enlarged geographies. It aims at pluralizing the notion of modernization, by trespassing usual national and civilizational boundaries, through specific texts, individual figures, events, practices, etc. During the lectures and workshops in Istanbul, light will be shed on the entanglements and transnational conditions that went into the co-production of modernity anywhere and on the sources and methods required revealing them.

The Spring School’s organisation is a joint effort by:
• The Netherlands Interuniversity School for Islamic Studies (NISIS)
• The Institut d’études de l’Islam et des Sociétés du Monde Musulman (IISMM)

In cooperation with:
• Center for Near and Middle Eastern Studies (CNMS), Philipps-University Marburg
• Groupement d’intérêt scientifique Moyen-Orient Mondes musulmans (MOMM), CNRS
• L’information visuelle et textuelle en histoire de l’art: nouveaux terrains, corpus, outils (InVisu, Paris), CNRS and INHA
• Orient-Institut Istanbul (OII)
• Research Center for Anatolian Civilization (RCAC), Koç University
• Suna & İnan Kıraç Research Institute on Mediterranean Civilizations (AKMED), Koç University
• The Institut français d’études anatoliennes d’Istanbul (IFEA)
• The Netherlands Institute in Turkey (NIT)

It is with great pleasure that we welcome you to what promises to be a fruitful Spring School!

Organising committee
• Petra de Bruijn (Leiden University, Director ad interim NISIS)
• Pascal Buresi (EHESS, Director of IISMM)
• Fokke Gerritsen (Director of NIT)
• Albrecht Fuess (Philipps-University Marburg)
• Chris Roosevelt (Director of RCAC)
• Jean-François Pérouse (Director of IFEA)
• Mercedes Volait (CNRS, Director of InVisu, IISMM and GIS MOMM)
• Levent Yilmaz (Koç University, Director of AKMED)

Participating institutions

Center for Near and Middle Eastern Studies (CNMS)
The Center for Near and Middle Eastern Studies of the Philipps-University Marburg was established in 2006. Since its foundation the CNMS has proven to be a scientific hub which is able due to its large and interdisciplinary structure, which is unique in Germany, to shed a broad light on the Near and Middle East from a variety of scientific angles. With a total of seven professorial chairs it tells the story of the region from Ancient times until today. The staff of the CNMS teaches the relevant languages and does common research in a wide range of subjects, from Culture and Religion up to Politics and Economics.

Groupement d’intérêt scientifique Moyen-Orient et Mondes Musulmans (MOMM)
The Scientific Interest Group (Groupement d’Intérêt Scientifique, GIS) on the Middle East and the Muslim World (MOMM) was created in 2013 by CNRS (Centre National de la Recherche Scientifique). Its objective is to bring together all French teams working on the field, regardless of their disciplines (history, geography, political science, sociology, anthropology, art history, literature, Islamology, philosophy). The aim is to reinforce existing research and teaching activities and offer a new dynamism to existing, but mostly dispersed, studies. It is also to encourage a broader approach to the Arab and Muslim worlds: with increasing globalization and the emergence of connected history, there is a need to bring local and global perspectives into a closer relationship. The current situation in the Middle East and the inclusion of Islam in social debates in France offers GIS MOMM an opportunity to become the interface between the academic world, civil society and public authorities. The objectives of GIS MOMM are:
• To deconstruct the divisions and subdivisions between Maghreb and the Near East and between the Arab, Turkish and Iranian worlds that were inherited from the colonial and post-colonial periods
• To encourage interdisciplinary research on themes that bring together historians with scholars focusing on the contemporary period
• To encourage multi-disciplinarily work in the field
• To foster studies on the history of modern and contemporary Islam
• To respond to the challenges resulting from today’s upheavals in the Maghreb and the Middle East by encouraging research on civil society, contentious politics and forms of mobilization.

L’information visuelle et textuelle en histoire de l’art: nouveaux terrains, corpus, outils (InVisu)
InVisu is a joint research unit of Centre National de la Recherche Scientifique and Institut national d’histoire de l’art, established in Paris in 2008. It specializes in the production, curation and publication of digital data in the field of architecture, antiquarianism and applied arts in the modern Mediterranean. Current projects include Islamic art collecting in Egypt and Syria in the 19th century, documenting Algiers’ colonial architecture, picturing Islamic architecture in Cairo, the renewal of Tunisian arts and crafts in the colonial era. Initiatives are developed through partnerships with museums, libraries and universities. The center publishes a bi-annual multilingual electronic journal, Architecture beyond Europe. It is a member of the Groupement d’intérêt scientifique Moyen-Orient et Mondes Musulmans (MOMM).

Orient-Institut Istanbul (OII)
The Orient-Institut Istanbul is an independent Turcological and area studies research institute of the Max Weber Foundation. Much of our work is conducted in cooperation with universities and independent academic institutions, both in Turkey and abroad. The institute also contributes to the scientific exchange between Germany and Turkey. With Istanbul’s rich archives, manuscript libraries, museum and art collections, the institute offers unique opportunities for research on Islamic, Mediterranean and Turkish culture, society and history. The Orient-Institut Istanbul is also home to an ever-growing research library open to the public. Its collection consists of approximately 43,000 volumes and 1,400 periodicals focusing on Ottoman as well as contemporary Turkish Studies. In addition to its comprehensive Turkish collection, the library is a valuable resource for often hard-to-find academic literature in German and other foreign languages. The Institute hosts public lectures, symposiums and scientific conferences on a regular basis.

Research Center for Anatolian Civilization (RCAC/ANAMED), Koç University
Founded in 2005, the Research Center for Anatolian Civilizations, or ANAMED, is an international cultural institution of Koç University. ANAMED is the first
local academic research center founded by Koç University in order to support scholarly research on Anatolia’s past. The Center constitutes a scholarly platform supporting research on Turkey’s history, art history, archaeology and other related disciplines from prehistory to the end of the Ottoman Empire as well as developing and promoting cultural heritage management and museum studies. ANAMED conducts various activities in order to raise awareness of Anatolian civilizations’ contributions to other civilizations and their interactions. It also aims to increase contemporary Turkey’s understanding of its society and culture through the examination of historical and archaeological data. Among the primary activities of the Center are granting of fellowships to researchers specializing in Turkey’s cultural heritage, providing library services, organizing public meetings such as symposia, conferences, workshops, and summer programmes, hosting exhibitions and publishing scholarly works related to Anatolian civilizations. The Center grants fellowships to approximately thirty researchers each year, supporting the work of doctoral students and postdoctoral scholars from Turkey and other countries.

Suna & İnan Kıraç Research Institute on Mediterranean Civilizations (AKMED), Koç University
The Suna & İnan Kıraç Research Institute on Mediterranean Civilizations was inaugurated on 18th May 1996 after the restorations of two buildings situated in Antalya’s Old City. Later in 1999 it became a larger complex with the integration of a restored adjacent old mansion of historic value. As of 2016, the Institute became a part of Koç University as a Research Center. AKMED - The Koç University Suna & İnan Kıraç Research Center for Mediterranean Civilizations is an international cultural institution chartered to encourage and support researches to study, document, protect, and restore the historical, archaeological, ethnographical and cultural assets of Antalya and her environs; and to elucidate the region’s deep-rooted relations with the Mediterranean region. The Center has a large library specialized on the Eastern Mediterranean Art, History and Archaeology, and has a collection of rare books. Cultural activities such as exhibitions, concerts, lectures, symposia, seminars, and film festivals are held in the Center. The Center publishes two annual periodicals – ADALYA, an international academic journal (ISI), and ANMED presenting the preliminary results of surveys and excavations of the region. The Center also provides fellowships to graduate students and financial support to excavation, restoration and survey projects and scientific studies.

The Institut d’études de l’Islam et des Sociétés du Monde Musulman (IISMM)
The Institute of Islamic Studies and Muslim World Societies (IISMM) was created in May 1999 as a part of the School of Advanced Studies in the Social Sciences (EHESS,
More than a research centre on the Muslim world, IISMM is a space for dialogue, a structure for scientific cooperation which relies on EHESS resources to launch partnerships with other research groups as well as promote ties between researchers, both in France and abroad. What sets IISMM apart from other institutions is the fact that it does not have its own researchers but works with researchers from a variety of disciplines on a voluntary basis. IISMM also calls upon these researchers for their expertise to participate in conferences, seminars, and professional training sessions open to a larger public. The missions of IISMM are to support research on the Muslim world and to spread knowledge on Islam and the Muslim world to a large range of audiences.

**The Institut français d’études anatoliennes (IFEA)**

The Institut français d’études anatoliennes (IFEA) is a French research center based since 1930 in Istanbul which aims to bring together European and Turkish researchers working on subjects related to Turkey in the various branches of the social sciences and humanities. IFEA hosts three main units (archaeology, history and contemporary studies) and three research observatories (the urban observatory of Istanbul, the observatory of the political life in Turkey and the Caucasus observatory). One of its major research themes, within the urban observatory of Istanbul, ‘Migration and Mobility’, federates researchers and students working on migrations in Turkey (internal migration in Turkey and international migration, from, to or via Turkey).

**The Netherlands Institute in Turkey (NIT)**

The Netherlands Institute in Turkey is a research center dedicated to the study of Turkey and surrounding regions through the ages. It conducts historical and archaeological research, and aims to support studies in the humanities and social sciences that have a bearing on Turkey, by scholars as well as students, from the Netherlands and other countries. The NIT was founded in 1958 as a subsidiary institute of the Netherlands Institute for the Near East (NINO), located in Leiden, the Netherlands. From the late 1970s onwards, the NIT has been actively involved in archaeological excavation projects in Turkey. Its well-equipped scientific library has served several generations of students and researchers and continues to serve the scholarly community in Istanbul. The NIT currently conducts and hosts three long-term research projects, in archaeology, architectural history and heritage studies. It organizes conferences, lectures and workshops, and initiates and coordinates intensive (summer) courses for university students.

**The Netherlands Interuniversity School for Islamic Studies (NISIS)**

NISIS is a national research school in the field of Islam and Muslim societies. It brings together nine Dutch universities, their faculty, and PhD candidates.
Participating universities are the University of Amsterdam, VU University Amsterdam, Utrecht University, University of Groningen, Tilburg University, Radboud University Nijmegen, Erasmus University Rotterdam, Leiden University and Maastricht University.

Aims of NISIS:

• Cooperation on a national basis: bringing together education, research, and expertise in the Netherlands on Islam and Muslim societies;
• Joining various disciplines dealing with Islamic studies: especially from the humanities, social sciences, and legal studies;
• Educating a new generation of researchers: funding, education, and supervision of PhD candidates, as well as training of research master students;
• International outreach: making Dutch scholarship on Islam and Muslim societies known to an international audience and bringing Dutch students in contact with foreign scholars and students;
• Public outreach: increasing the visibility of scholarship on Islam and Muslim societies in the Netherlands.

For more information about NISIS, please visit: www.nisis.nl

The Swedish Research Institute in Istanbul (SRII)
The Swedish Research Institute in Istanbul (SRII) was founded in 1962 with the primary aim of promoting academic research on Turkey, the Middle East and Central Asia, particularly in the Humanities and Social Sciences. Among the many fields of study represented at the Institute are Archaeology, Art and Architectural History, Classical and Byzantine Studies, Educational Studies, General History, with the emphasis on Ottoman and modern Turkish history, Political Science, including International Relations, Religion, Social Anthropology, Sociology as well as West and Central Asian Languages and Literatures.
Locations

Orient-Institut Istanbul Kutuphanesi
Cihangir, Susam Sok.
No:16 D:8,
Beyoğlu/Istanbul
http://www.oiist.org/orient-institut/

Accommodation

Hotel Pera-Rose
Mesrutiyet Caddesi No. 87
Tepebaşı - Beyoğlu 34430
İstanbul - Turkey
Tel.: +90 212 243 15 00
E-mail: reservation@tuliphotels.com.tr

Web: http://pera-rose.istanbulhotelturkey.com/
Monday and Tuesday

Morning sessions: Research Center for Anatolian Civilization (RCAC) Auditorium, -2 (basement)

Afternoon sessions: Research Center for Anatolian Civilization (RCAC), Conference room, 3rd floor: Workshops 2 and 5

Institut français d'études anatoliennes (IFEA)
Room Albert Gabriel (-1st): Workshops 1 and 6
Room Louis Robert (3rd floor): Workshops 3 and 4

Thursday and Friday:

Morning sessions: Research Center for Anatolian Civilization (RCAC) Auditorium: -2 (basement)

Afternoon sessions: Research Center for Anatolian Civilization (RCAC), Conference room: 3rd floor: Workshop 7

Institut français d'études anatoliennes (IFEA)
Room Albert Gabriel (-1, below ground floor): Workshop 8
Room Louis Robert (3rd floor): Workshop 9
Participants will be guided to the room after accessing the security desk at the entrance.

RCAC is at a 15 min walk from Taksim square via the main street: İstiklal Caddesi

Institut français d’études anatoliennes (IFEA)
IFEA - Palais de France
Nur-i Ziya Sokak 10
Beyoğlu - İstanbul
+ 90 (0212).244.17.17

Nuru Ziya Sokak is off İstikkal Caddesi before reaching RCAC and Galatasaray when coming from Galata, or after Galatasaray and RCAC when coming from Taksim

http://www.ifea-istanbul.net/
The venues (RCAC and IFEA) are located on and just off the main pedestrian street called İstiklal Caddesi in the neighbourhood called Beyoğlu. Nearby is the famous Taksim square so people would also call the neighbourhood Taksim.

To get there (or anywhere in Taksim area) from the airports you have three options: Taxi, metro (only from the Atatürk airport), public bus or the airport shuttles called HAVATAŞ. All these options are available when you exit the airport.

If you take a taxi from Atatürk airport, it should probably cost around 50 Liras. Sabiha Gökçen airport is located on the Asian side so the fare would be much higher by taxi (around 120 TL), in this case sharing the taxi or taking the HAVATAŞ might be better options.

The HAVATAŞ buses leave every half hour from both airports and come directly to Taksim; the one from Sabiha Gökçen costs 14 TL, the one from Atatürk 11 TL. If you don’t feel like walking from Taksim to your hotel, there are taxis waiting at the HAVATAŞ terminal close to Taksim.

There’s also the opportunity to use the metro from the Atatürk airport. The map of the metro lines are in the following link: [http://www.istanbul-ulasim.com.tr/media/24900/ag_2200px_1546px-01.jpg](http://www.istanbul-ulasim.com.tr/media/24900/ag_2200px_1546px-01.jpg)
You should take the red line (M1A) at the station Atatürk Havalimani and get off at the last stop which is Yenikapı. There you take the green line (M2) and get off at Şişhane or Taksim (the stop right after that one).

If you take a taxi we advise you not to try to bargain with the taxi drivers beforehand, they will give you a fare that is much higher than the ride would actually cost you. So just tell the driver to turn the meter on. If you are not arriving at odd hours, taking the metro or the airport shuttle is a better option anyway. Taking the metro might be the best option if you don’t want to get stuck in the traffic and don’t want to walk the way between the airport shuttle stop and the hotel. When leaving Istanbul, you could also ask your hotel in advance whether they have any hotel shuttle to take you to the airport.
Istanbul Travel Card

Istanbul Kart (Istanbul Card) is an all-round public transportation (train, tram, metro, bus and boat) boarding pass. By using the card instead of coins (jetons) for the public transport, you get a 40% benefit. Instead of paying 4 TL per ride (with a jeton), you pay 2.30 TL per ride, no matter the distance of your travels. You can make until five transfers/connections within a two hour period, and you’ll pay less for every next transfer, already only 1.75 TL for the first transfer.

Where to get an Istanbul card?
The easiest places to get the Istanbul card are at major transit stops, such as the airport and Sultanahmet, and Eminönü. You buy the card for a non-refundable 10 TL fee. While buying the card you can already put an amount of your choice on the card and it is always possible to reload a new or higher amount on the card later. This can be done at many points in the city (at newsstands and small shops). These places are indicated with the phrase (Akbil Dolum Noktası). At most station you can also find special self-service machines for reloading the card (these machines only accept notes of 5, 10, or 20 TL).

For the week of the Spring School we would recommend the following estimated amount on the card to start with:
- If you take public transport and not the HAVATAŞ bus from or to the Atatürk airport (from the Sabiha Gökçen airport the only options are taking the HAVATAŞ bus or a cab), there is one transfer (from Yenikapı you need to transfer to the metro going to Şişhane or Taksim). The public transport (including two transfers to different means of transportation), you should pay an estimated 5 Liras. Two ways: 10 Liras
- The Spring School excursion to Eyüp, which includes taking the tünel/metro from Galata to Karaköy and the boat to Eyüp, and a cable car on the spot, would be approximately 8 TL (or a bit less) one way. Two ways: 16 TL.
- For your own excursions and small travels in the city, you can always reload the card at the shops and machines described above.
Programme

Monday 14 March

Morning session | RCAC auditorium
09.00-09.30: Registration
09.30-10.00: Opening and introduction of the Spring School by:
Prof. Levent Yilmaz (Koç University)
Dr. Petra de Bruijn (NISIS/Leiden University)
Prof. Mercedes Volait (IISMM/CNRS/InVisu)
Dr. Jean-François Pérouse (IFEA)
Chair: Prof. Albrecht Fuess (Philipps-University Marburg)
10.00-10.45: Keynote lecture 1 by Prof. Levent Yilmaz (Koç University):
‘Radical Modernity: A good for export-import?’
10.45-11.15: Questions and discussion
11.15-11.45: Coffee and tea
11.45-12.30: Keynote lecture 2 by Dr. Umar Ryad (Utrecht University):
‘Mediators of Religious Modernity: European Converts to Islam in Interwar Europe.’
12.30-13.00: Questions and discussion
13.00-14.30: Lunch (tickets provided for the restaurant Fıccın)

Afternoon programme: 3 parallel workshops at RCAC and IFEA

Workshop 1: Muslim thought and thinkers | IFEA – room Albert Gabriel
Chair: Dr. Umar Ryad (Utrecht University)
14.30-14.45: Presentation 1, by Noémie Lucas (Université Paris I Panthéon-Sorbonne), ‘Modernity in the first Islamic legal works about Lower-Iraq.’
Discussant: Ahmad Zahoor Wani
14.45-15.00: Questions and discussion
15.00-15.15: Presentation 2, by Jordan K. Skinner (Central European University), ‘Hylomorphism’, or the study of how matter changes over time.’
Discussant: Zeynep Gültekin
15.30-16.00: Coffee and tea break
16.00-16.15: Presentation 3, by Zeynep Gültekin (Tilburg University), ‘A rational intelligible nature and the first Muslim responses.’
Discussant: Jordan K. Skinner
<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>14.30-14.45</td>
<td>Presentation 1, by Didem Yerli (Sabanci University), ‘Mehmet Nadir and his periodical Nümune-i terakki within the context of the Hamidian era.’ Discussant: Haneen Omari</td>
</tr>
<tr>
<td>14.45-15.00</td>
<td>Questions and discussion</td>
</tr>
<tr>
<td>15.00-15.15</td>
<td>Presentation 2, by Daniel Kolland (Ludwig Maximilian University of Munich), ‘Between Universal Progress and Particular Plight in the Ottoman Servet-i Fünun in the early 1890s.’ Discussant: Idil Önen</td>
</tr>
<tr>
<td>15.15-15.30</td>
<td>Questions and discussion</td>
</tr>
<tr>
<td>15.30-16.00</td>
<td>Coffee and tea break</td>
</tr>
<tr>
<td>16.00-16.15</td>
<td>Presentation 3, by Alyaa Ebbiary (University of London), ‘A Tale of Two Colleges: “Rehab” and Rewriting the Islamic Curriculum.’ Discussant: Arfiansyah</td>
</tr>
<tr>
<td>16.15-16.30</td>
<td>Questions and discussion</td>
</tr>
<tr>
<td>16.45-17.00</td>
<td>Questions and discussion</td>
</tr>
<tr>
<td>17.00-17.15</td>
<td>Presentation 5, by Mathias De Meyer (Université libre de Bruxelles), ‘Apparatuses of modernity in a Moroccan primary school.’ Discussant: El Mustapha Moujib</td>
</tr>
<tr>
<td>17.15-17.30</td>
<td>Questions and discussion</td>
</tr>
</tbody>
</table>

**Workshop 2:** Education and dissemination  
**Chair:** Dr. Petra de Bruijn (NISIS/Leiden University)

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>16.45-17.00</td>
<td>Questions and discussion</td>
</tr>
<tr>
<td>17.00-17.15</td>
<td>Presentation 5, by Bertrand Duccini (Université Paul-Valéry Montpellier III), ‘Modernity in the mindset of Islam.’ Discussant: Ieva Zakareviciute</td>
</tr>
<tr>
<td>17.15-17.30</td>
<td>Questions and discussion</td>
</tr>
</tbody>
</table>
Workshop 3: Reform and Renaissance | IFEA – room Louis Robert

Chair: Prof. Levent Yilmaz (Koç University)

14.30-14.45: Presentation 1, by Naheed Ghauri (University of London), ‘Reviving Egalitarian Islam through the Lens of A’isha Bint Abi Bakr’s Scholarship using “Sunnanian” Hermeneutics.’

Discussant: Sean Patrick Smyth

14.45-15.00: Questions and discussion

15.00-15.15: Presentation 2, by Vanessa Rose (Université Paris I Panthéon-Sorbonne), ‘Samarra or the Abbasid Artistic Renaissance.’

Discussant: Maike Neufend

15.15-15.30: Questions and discussion

15.30-16.00: Coffee and tea break

16.00-16.15: Presentation 3, by Istiqomah (University of Groningen), ‘Moderernity and Islamic Reformism in the Islamic World: A Case Study of the Hadrami Community in Ambon, Indonesia.’

Discussant: Liana Vinichuk

16.15-16.30: Questions and discussion


Discussant: Marloes Hamelink

16.45-17.00: Questions and discussion

17.00-17.15: Presentation 5, by Maike Neufend (Liebig University Giessen), ‘Religion After Modernity: The Discourse on Transregional (Neo) Sufism.’

Discussant: Vanessa Rose

17.15-17.30: Questions and discussion

Tuesday 15 March

Morning session | RCAC auditorium

Chair: Dr. Petra de Bruijn (NISIS/Leiden University)

10.00-10.45: Keynote lecture 3 by Prof. Mercedes Volait (CNRS/IISMM): ‘Time and geography in the writings and architectural patronage of Egyptian scholar Ahmad Zaki (1867-1934).’

10.45-11.15: Questions and discussion

11.15-11.45: Coffee and tea
11.45-12.30: Keynote lecture 4 by Dr. Elena Paskaleva (Leiden University); ‘Islamic Rhetoric in Post-Soviet Uzbekistan: The Timurid Legacy.’
12.30-13.00: Questions and discussion
13.00-14.30: Lunch (tickets provided for the restaurant Fıccın)

Afternoon programme: 3 parallel workshops at RCAC and IFEA

**Workshop 4:** **Entangled temporalities** | *IFEA – room Louis Robert*
Chair: Prof. Mercedes Volait (CNRS/IISMM)
14.30-14.45: Presentation 1, by Ece Zerman (École des Hautes Études en Sciences Sociales), ‘Turning the Ottoman empire into an Ancien Régime: From rejection to appropriation.’
Discussant: Virginia Cassola
14.45-15.00: Questions and discussion
15.00-15.15: Presentation 2, by Dina Bakhoum (Université Paris I Panthéon-Sorbonne), ‘Cairo between “modern conservation” and “modernization”: a “medievalization” process?’
Discussant: Nilay Özlü
15.15-15.30: Questions and discussion
15.30-16.00: Coffee and tea break
16.00-16.15: Presentation 3, by Siba Aldabbagh (University of London), ‘Emek Sineması: From Cultural Memory to the Global-City.’
Discussant: Üner Altay
16.15-16.30: Questions and discussions
Discussant: Didem Yerli
16.45-17.00: Questions and discussion

**Workshop 5:** **Imagined communities** | *RCAC – Conference room*
Chair: Dr. Elena Paskaleva (Leiden University)
Discussant: Mélisande Bizoirre
14.45-15.00: Questions and discussion
15.00-15.15: Presentation 2, by Marloes Hamelink (Utrecht University), ‘Morality and perceptions of globalization in urban Zanzibar.’
Discussant: Istiqomah
<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>15.15-15.30</td>
<td>Questions and discussion</td>
</tr>
<tr>
<td>15.30-16.00</td>
<td>Coffee and tea break</td>
</tr>
<tr>
<td>16.15-16.30</td>
<td>Questions and discussion</td>
</tr>
<tr>
<td>16.30-16.45</td>
<td>Presentation 4, by Abderrahmane Ammar (University of Marburg and Qadi Ayad University), ‘Religious behaviors of young Moroccans and Germans with Moroccan background in Germany (Frankfurt).’ Discussant: Ellen van de Bovenkamp</td>
</tr>
<tr>
<td>16.45-17.00</td>
<td>Questions and discussions</td>
</tr>
</tbody>
</table>

**Workshop 6: Conflict and Contest | IFEA – room Albert Gabriel**

*Chair: Dr. Elise Voguet (CNRS/IISMM)*

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>14.30-14.45</td>
<td>Presentation 1, by Didier Inowlocki (Institut national des Langues et civilisations orientales), ‘Egypt 1906, the Dinshway incident: between social conflict and the national liberation struggle.’ Discussant: Farah Bazzi</td>
</tr>
<tr>
<td>14.45-15.00</td>
<td>Questions and discussion</td>
</tr>
<tr>
<td>15.00-15.15</td>
<td>Presentation 2, by Sean Patrick Smyth (Leiden University), ‘Sâmiha Ayverdi and the incongruity of the modern in Turkey.’ Discussant: Naheed Ghauri</td>
</tr>
<tr>
<td>15.15-15.30</td>
<td>Questions and discussion</td>
</tr>
<tr>
<td>15.30-16.00</td>
<td>Coffee and tea break</td>
</tr>
<tr>
<td>16.00-16.15</td>
<td>Presentation 3, by Marcela Garcia Probert (Leiden University), ‘Abu Laimun of Bil‘in and the recovery of the oak-tree garden.’ Discussant: Emma van der Meulen</td>
</tr>
<tr>
<td>16.15-16.30</td>
<td>Questions and discussion</td>
</tr>
<tr>
<td>16.45-17.00</td>
<td>Questions and discussion</td>
</tr>
<tr>
<td>17.00-17.15</td>
<td>Presentation 5, by Emma van der Meulen (Leiden University), ‘Don’t ask, don’t tell? The absence of the slavery discourse in Egyptians’ third-wave feminist movements.’ Discussant: Marcela Garcia Probert</td>
</tr>
</tbody>
</table>
17.15-17.30: Questions and discussions

18.30: Reception with drinks and snacks, open to all participants.

Consulat général de France à Istanbul - Istiklal Caddesi N° 4 - 34435 Taksim - ISTANBUL

Wednesday 16 March

Excursion to Eyüp guided by Nilay ÖZLÜ

08.45: Meeting at RCAC Istiklal Caddesi
9.00: Leaving to Karaköy (via Tünel)
9.45-10.25: Boat Karaköy-Eyüp
10.45-12.00: A guided tour in Eyüp
12.15 -12.45: Walking up or taking Funicular to Pierre Loti café
12.45-13.15: Tea and coffee
13.15: End of excursion (optional: walking down through Eyüp’s grave field)

Afternoon Free

Thursday 17 March

Morning session | RCAC auditorium

Chair: Prof. Pascal Buresi (École des Hautes Études en Sciences Sociales/IISMM)

10.00-10.45: Keynote lecture 5 by Dr. Murat Dağlı (Bilgi University), ‘Pragma-tism of early-modern Ottoman polity: Can pragmatism be used as an explanatory and comparative category?’
10.45-11.15: Questions and discussion
11.15-11.45: Coffee and tea
11.45-12.30: Keynote lecture 6 by Dr. Pierre Hecker (Philipps-University Marburg): ‘The Politics of Culture.’
12.30-13.00: Questions and discussion
13.00- 14.30: Lunch (tickets provided for the restaurant Fıccın)

Afternoon programme: 3 parallel workshops at RCAC and IFEA
Workshop 7: **Norms, labels and categories** | RCAC Conference room
*Chair: Dr. Murat Dağlı (Bilgi University)*

14.30-14.45: Presentation 1, by Mélisande Bizoirre (Aix-Marseille Université), ‘Regression, transition, maturation: how to describe the Iranian art of the 18th century?’
Discussant: Kata Keresztesy

14.45-15.00: Questions and discussion

15.00-15.15: Presentation 2, by Farah Bazzi (Leiden University), ‘The Persistent Primacy of Religious Minorities? The Transition from Millet to (Religious) Minority within a Nation State Framework.’
Discussant: Didier Inowlocki

15.15-15.30: Questions and discussion

15.30-16.00: Coffee and tea break

16.00-16.15: Presentation 3, by Arfiansyah (Leiden University), ‘Indirect Contribution of Dutch Colonialism to Islamic Reform in Gayonese Society in 1930s to 1940s.’
Discussant: Alyaa Ebbiary

16.15-16.30: Questions and discussion

16.30-16.45: Presentation 4, by Idil Önen (Central European University), ‘Non-Muslim Officers in the Ottoman Army (1909-1919) seen through New Military History’
Discussant: Daniel Kolland

16.45-17.00: Questions and discussion

Workshop 8: **The politics of visual and material culture** | IFEA – room Albert Gabriel
*Chair: Prof. Dick Douwes (NISIS/Erasmus University Rotterdam)*

14.30-14.45: Presentation 1, by Virginia Cassola (Université de Lorraine), ‘The network of regional museums of archaeology in Saudi Arabia: an element of modernity to challenge the Kingdom’s political stability?’
Discussant: Ece Zerman

14.45-15.00: Questions and discussion

15.00-15.15: Presentation 2, by Nilay Ozlü (Boğaziçi University), ‘Ottoman Practices of Collecting and Display: Museumification of the Tokapi Palace.’
Discussant: Dina Bakhoum

15.15-15.30: Questions and discussion

15.30-16.00: Coffee and tea break
16.00-16.15: Presentation 3, by Ieva Zakareviciute (Ludwig Maximilian University of Munich), ‘Visual Representations of Religion and its Role in Middle Eastern Conflicts.’
Discussant: Betrand Duccini
16.15-16.30: Questions and discussion

**Workshop 9:**  
*Popular Culture | IFEA – room Louis Robert*  
*Chair: Dr. Pierre Hecker (Philipps-University Marburg)*
14.30-14.45: Presentation 1, by Üner Altay (Marburg University), ‘How is Local Modernity Not Possible but Possible: The Contradictory Universe of Turkish Horror Cinema’
Discussant: Siba Aldabbagh
14.45-15.00: Questions and discussion
15.00-15.15: Presentation 2, by El Mustapha Moujib (Philipps-University Marburg), ‘Characteristics of Moroccan Rap and its Darija.’
Discussant: Mathias de Meyer
15.15-15.30: Questions and discussion
15.30-16.00: Coffee and tea break
16.00-16.15: Presentation 3, by Ellen van de Bovenkamp (VU University Amsterdam), ‘It’s halal to listen to Jacques Brel’: About Tariq Ramadan’s Moroccan followers.’
Discussant: Abderrahmane Ammar
16.15-16.30: Questions and discussion
16.30-16.45: Presentation 4, by Idil Başural Ergen (Université Paris-Sorbonne), ‘Self-writing processes today: the case of graffiti (wall writing) and self-media (posting, tweeting).’
Discussant: Amel Nouri
16.45-17.00: Questions and discussion

19.30: Closing dinner for all participants at Kivahan Galata Bereketzade, Galata Kulesi Sokak No:4, Beyoğlu, Turkey
Phone: +90 212 292 0037

**Friday 18 March**

**Concluding session | RCAC auditorium**
Chairs: Dr. Petra de Bruijn (NISIS/Leiden University), Prof. Mercedes Volait (CNRS/IISMM)
10.00-11.30: Closing session:
Reports by PhD delegates and seniors, debate
Rapporteur Koç delegation: Siba Aldabbagh
Rapporteur IISMM delegation: Bertrand Duccini
Rapporteur NISIS delegation: Marloes Hamelink
Rapporteur Marburg delegation: Maike Neufend
Prof. Albrecht Füss (Philipps-University Marburg), Prof. Thijl Sunier (NISIS/VU University Amsterdam), Prof. Pascal Buresi (EHESS/IISMM), Prof. Levent Yılmaz (Koç University)

11.30-12.00: Coffee and tea

12.00-12.30: Closing remarks by Dr. Petra de Bruijn (NISIS/Leiden University), Prof. Mercedes Volait (CNRS/IISMM) and handing out attendance certificates.
Dr. Murad Dağlı (Bilgi University), ‘Pragmatism of early-modern Ottoman polity: Can pragmatism be used as an explanatory and comparative category?’

In the presentation, I critically reflect on the concept of pragmatism as it is used in Ottoman historiography. Pragmatism has gained increasing currency over the last ten to fifteen years as one of the defining features of the Ottoman polity. I argue that at the juncture of the institutionalization of early-modernity as a subject of specialization and renewed interests in the empires, the Ottoman historiography produced a new term that has become almost a new paradigm; in the absence of Marxist theories that provided both temporal and comparative framework, the most coherent and widely accepted framework of explanation turned out to be the flexibility of Ottoman institutions and the pragmatism of the regime. So many different aspects of the Ottoman history are described as flexible and pragmatic that these two attributes have become the essential characteristics that set the empire apart from her contemporaries — empire or otherwise. Furthermore, pragmatist-flexibility framework has structural and temporal functions in this narrative, to such an extent that it is now the dividing line between the early-modern Ottoman state and the modern one that came into being in the 19th century: that is to say, the more we move into the 19th century, the less pragmatic the regime becomes.

I am critical of the pragmatist point-view for a variety reasons; **methodologically**, it is debatable whether it is a good idea to describe a social-political system or a regime as pragmatic; **historiographically**, it remains a state-centric approach, and **politically**, it projects some of the attributes of modern liberal state back into the past.

**Murat Dağlı** after having finished his MA at McGill University and Boğaziçi University, graduated from U.C Berkeley, Department of History. He has been teaching economic history and comparative historical sociology at Istanbul Bilgi University at the Department of History in the last three years. He has been working on the social and economic history of the Ottoman Empire with a specific emphasis on the eighteenth century as well as on the historiography of the Ottoman Empire.
What is the relation between culture and politics? And how can culture assume political significance at all? Political power in modern, capitalist societies, as outlined by Antonio Gramsci in his famous *Prison Notebooks*, works through consensus more than force. Consensus, however, is based on the ruling elite’s ability to obtain cultural hegemony and to establish its world view as the commonly accepted norm. In order to exemplify Gramci’s assumptions and, on a related note, address the aforementioned questions of culture and politics, I will contrast the hegemonic project of Kemalism with the new ‘post-Islamist’ project of the present Turkish government.

As theoretical starting point, however, I will first try and discuss notions of culture as developed in the field of cultural studies. Cultural studies, which is probably best known for its theoretical and methodological impulses on the so-called ‘cultural turn’ in the humanities and social sciences, particularly during the 1970s, has had considerable impact on scholars from various academic disciplines (literary studies, media studies, sociology, anthropology, etc.). In contrast to approaches that regard culture either as a realm of artistic excellence, an entire way of life, or the essence of a whole nation, cultural studies advocates a political perception of ‘culture.’ Influenced by Antonio Gramci’s ideas on cultural hegemony, leading figures of British Cultural Studies — such as Tony Jefferson, Stuart Hall, Dick Hebdige, and others — have argued that culture should not be treated in purely semantic terms, but rather as a terrain of political and ideological struggle, a contested and conflictual set of practices of representation, and an arena of consent and resistance. In addition to this highly controversial conception of culture, it was the interdisciplinary approach, the methodological openness, and the aspiration of being a political project that has earned cultural studies considerable praise and blame alike. Against this theoretical backdrop, my talk aims to address the politics of culture in contemporary Turkish society.

**Pierre Hecker** is a lecturer at the Centre for Near and Middle East Studies at the University of Marburg, Germany. He is the author of the book ‘Turkish Metal. Music, Meaning, Morality in a Muslim Society’ published by Ashgate in 2012. During this year’s spring semester, he teaches as a guest lecturer at Bahçeşehir University’s Department of Sociology.
After the collapse of the Soviet Union, the former Soviet republic of Uzbekistan was looking for a common framework to shape the discourse on nation-building and nation-branding. Amir Timur or Tamerlane, the great 15th century Eurasian conqueror and one of very few mortals to give their name to an acclaimed architectural style, was branded the epitome of Uzbek national identity. Ever since 1991, the country’s political and cultural elites have been using Timurid heritage as a visual protagonist of a nationalistic rhetoric. As a result, in 1996 the surviving Timurid monuments (mosques, madrasas, mausoleums) were restored for the celebrations of Timur’s 660th birthday. In 2001 the architectural centre of Samarqand, Timur’s capital, was put on the UNESCO World Heritage List. How authentic were the 15th century Timurid monuments at that stage? How was their designation vital for boosting national identity along the modern Silk Roads and for attesting Islam as the main officially approved religion in Uzbekistan? This lecture will analyse the impact of politics and Uzbek post-independence religious discourse on the restorations of Timurid Islamic architecture in Samarqand. As world heritage sites, the Samarqand monuments are examined both in their historical and current socio-political contexts. By discussing the Timurid dynastic mausoleum of Gur-i Amir and the pilgrimage necropolis of Shah-i Zinda, I will outline the problem of landscape manipulation for the advancement of a political ideology.

Elena Paskaleva (PhD 2010, Leiden) is a lecturer in critical heritage studies at Leiden University. Her current research focuses on material culture of Central Asia and in particular on the history and socio-political importance of Timurid architecture in Uzbekistan. At present, she is also involved as a post-doctoral researcher in an initiative to strengthen the study and teaching of Central Asia in Leiden. In 2014 she was an associate at the Aga Khan Program for Islamic Architecture at Harvard University. Her latest interests involve urban developments across Central Asia.

European Muslim converts to Islam played prominent trans-local, as well as transnational and transcultural roles in the development of modern Islamic thought in that era. Their new link with Islam should be seen as ingrained in the zeitgeist that inspired a few rich, mostly well-educated Europeans to adopt Islam as a new faith as a result of their search for spiritual pathways beyond their original culture and beliefs. In England,
France, and Germany, many European converts became zealous in spreading Islam in Europe. Together with Muslim migrants to Europe in the interwar period, indigenous European converts to Islam formed societies, congresses, and organizations in order to promote a cosmopolitan sense of Muslim solidarity. The lecture will focus on the role of European converts to Islam in Europe as brokers between the Muslim minorities and the majority society in Europe. Their translations of Muslim texts, their philosophical commentaries of the Islamic faith, and their self-confidence and strong sense of belonging to the European civilization made them strong allies to a variety of Muslims. We focus in particular on their cross-border activities that highlight significant historical aspects of connections across European and Muslim religious and cultural boundaries. In that sense, their history should not represent just the western discovery of Islam, but could also reflect the interests, perspectives, and habits of a group of people in a new religious and cultural context beyond the particular part of the world to which they belonged. Their discovery of Islam conveyed a sense of ‘passing’ and ‘surpassing’ that resulted from their access to western power and knowledge.

Umar Ryad is associate professor of Islamic Studies, Utrecht University (The Netherlands) and a senior NISIS member. In 2008–2014, he has been working as assistant professor of Islamic Studies at Leiden University. He studied at al-Azhar University in Cairo (BA Islamic Studies in English, 1998) and obtained his MA degree in Islamic Studies (cum laude) from Leiden University (2001), where he also received his PhD degree in 2008. His current research focuses on the dynamics of the networks of Islamic reformist and pan-Islamist movements, Muslim polemics on Christianity, the history of Christian missions in the modern Muslim World, and transnational Islam in interwar Europe. He is currently leading an ERC Starting Grant project (2014–2019) focusing on Muslim networks in interwar Europe and European trans-cultural history.

Prof. Mercedes Volait (Centre National de la Recherche Scientifique), ‘Time and geography in the writings and architectural patronage of Egyptian scholar Ahmad Zaki (1867-1934).’

As was typical of writers from the Nahda (the cultural renaissance that boomed in the Middle East from the late 19th century onwards), the writings of polymath Ahmad Zaki abound with references to precedents of modern science or modernization in Islam and Islamic history. This form of ‘backward interpretation’ – consisting in considering any contemporary phenomenon as having been already anticipated by Islam in some way or another – may be seen as characteristic of the emblematic ‘cosmocentrism’ of many an intellectual in Egypt at the time. The dis-
position deserves to be taken seriously as it helps to reconstruct the mental history that informed their writings. The same can be done with geography. Many places appear in Zaki’s work. Traveling in Europe or elsewhere, both for leisure or because of his engagement in regional and international networks, did actually represent a significant part of his life, and direct echoes are to be found in his writings. The presentation will use selected examples of Zaki’s writings – including his account of a visit made to the Universal Exhibition of 1900 in Paris published under the bilingual title of *Al-Dunya fi Baris - L’Univers à Paris* –, but also the funerary mosque that he had built in Cairo for his burying, to map the temporal and spatial references present in his legacy and to question their significance.

**Mercedes Volait** is CNRS Research professor at INHA (Institut national d’histoire de l’art, Paris) since 2008 and heads InVisu, its digital research unit on architecture, antiquarianism and applied arts in the modern Mediterranean. Her education has been in architecture (Diploma, 1982), Middle Eastern studies (PhD, 1993) and Art history (‘Habilitation’, 2007). Her current research focuses on issues of patronage, materiality and consumption in connection with the production of Mamluk style architecture and design in nineteenth-century Cairo. She has received fellowships and awards from the Aga Khan Program for Islamic Architecture at Harvard, the Center for Advanced Study in the Visual Arts at the National Gallery, Washington, DC, and l’Académie des Inscriptions et Belles-Lettres de l’Institut de France, among others.

---

**Prof. Levent Yilmaz** (Koç University), ‘Radical Modernity: A good for export-import?’

**Levent Yilmaz** graduated from Ankara University Faculty of Communication. He completed his PhD dissertation on the 17th Century European Historiography and Quarrel of the Ancients and Moderns under the supervision of François Hartog in 2002 at EHESS. His book in French, ‘Le temps moderne’ was issued in 2004 (Gallimard; in Turkish, ‘Modern Zamanın Tarihi’, Metis, 2010). He worked in various publishing houses in Turkey (Dost, YKY, Helikopter) and in France (Actes Sud, Galaade) as an editor and publisher. He lectured on the European cultural history between 2002–2015 in the History Department of Istanbul Bilgi University as Associate Professor at first, and then as Professor. He is now working at the History Department of Koç University as of 2015 and is the director of Suna & İnan Kıraç Research Center for Mediterranean Civilizations (AKMED). He was a fellow of the European University Institute, Harvard University Villa I Tatti, EHESS, Paris Institute of Advanced Study. Recently, he edited ‘The Vico Road. Nuovi Percorsi Vichiani’ (Roma, Edizioni di Storia e Letteratura, 2016) with Manuela Sanna.
Suggested readings

**Pierre Hecker**


**Elena Paskaleva**


**Umar Ryad**


**Mercedes Volait**


**Levent Yilmaz**


Siba ALDABBAGH (University of London), ‘Emek Sineması: From Cultural Memory to the Global-City.’

This paper will look at the role of cultural memory in the yet-to-be-completed project of Emek Sineması in Beyoğlu, İstanbul. Through a detailed study of the history of the building; its original position in relation to the wider cultural modernization and Westernization efforts beginning in the later Ottoman years and throughout the early Republican years; the re-appropriation of the building and urban regeneration projects in relation to the wider phenomenon of the global city; this research paper seeks to challenge and offer new insights into such development projects through a fresh lens.

This paper will argue that the main issue behind the Emek Sineması redevelopment project lies in the contested memory of the meaning of modernity in Turkey, as well as a resistance to the wider phenomenon of capitalist-driven urban redevelopment plans.

The main question of modernity today is how Turkey should present itself as part of the wider phenomenon of global city spaces. Along with other developments in İstanbul, which has already earned it the rank of being a global city according to some sources, the issue at hand is how İstanbul should participate in the global city discourse. Should İstanbul as a city space remain loyal to the various architectural structures built in the late nineteenth century, a symbol of Turkey’s Westernization aspirations, or should İstanbul be made more flexible to changing global dynamics in the new World order which demands that economic success requires a city capable of matching other global cities?

In order to conform to the latter, a more flexible approach to urban planning is needed, loyal to the past and cultural memory, but which also addresses new needs created by the global marketplace. By adopting such an approach the paradigm of modernization is revaluated through a prism which transcends usual national and civilizational boundaries.

Siba Aldabbagh is a doctoral candidate at SOAS, University of London; her research explores articulations of word, image and objects and interconnected networks of circulations in the visual arts and literatures of the globalizing Middle East. An eager Turko-ophile, she founded the Turkish Heritage Foundation, a philanthropic initiative to promote Turkish arts and cultures in London.
Üner ALTAY (Philipps University Marburg), ‘How is local modernity not possible but possible: the contradictory universe of Turkish horror cinema.’

Turkish horror cinema is in large part based on the idea of the conflict between the premodern and modern values. The current time and space, which is represented mostly by urban characters who live their lives in accordance with modern values, is threatened by a forgotten, unknown or neglected past that suddenly emerges out of nowhere in the form of supernatural creatures of Islamic mythology, which represent a time and space where people lived their lives according to belief and superstitions. The genre has evolved as one that narrates the impossibility of a local modernity in Turkey.

On the other hand, although these films depict a universe in which the co-existence of the old and new values is impossible, as an art form, the existence of such a film is the direct result of the synthesis of the old and the new on an artistic and technological level. The latest cinematic styles and technology imported from Hollywood and Japan is mixed together with the local and ancient sources of horror in order to create a unique Turkish horror film. Turkish horror cinema, which as a narrative negates the synthesis of different values, with its own existence proves quite the opposite and mirrors the schizophrenic quality of the perception of modernity and traditions in Turkey.

Üner Altay holds a BA in Managing of Performing Arts and an MA in Cultural Studies from Istanbul Bilgi University. Besides his studies he has worked in numerous functions in the Cultural sector be it as musician or organizer of festivals and workshops. Since 2012 he works on his PhD project concerning ‘Islamic Horror Movies’ in the Turkish context.

Abderrahmane AMMAR (Philipps University Marburg and University of Qadi Ayad), ‘Religious behaviors of young Moroccans and Germans with Moroccan background in Germany (Frankfurt).’

The German sociologist Heiner Keupp (1999) has developed the theory of Patchwork-Identity. This kind of Identity is like a modern architecture; the clients are free to choose their identities from different elements. This new identity construction is a reaction of the complexity in modern societies. However, this way can lead to contradictory effects and can be confusing. According to Keupp, the most important characteristic of identity construction in post-modernism is not only the freedom to choose, but the obligation to do so.
Here are some of the factors that lead to this situation:
- The metanarrative (especially in the religious field)
- The emergence of ‘virtual worlds’ and ‘virtual communities’, and the opportunity to be part of many groups/communities.
- The dynamic change as far as the women’s movement is concerned, which has changed a lot of traditions (family, occupation, education).
- Work as kind of identity construction is becoming fragile, because nowadays there is no security in the employment marketplace. Many people must constantly change their job or to have more than one job to ‘survive’.

The major questions of my thesis are: do the young Moroccans, who are living in Germany, live this kind of identity? Are religious behaviors included in this? If not what is the reason? Is there a difference according to the gender, education, work, and hobbies, etc.? Some of my hypotheses are based on the patchwork identity, most of them on the common known identity. To answer these questions, I distributed 150 surveys among young Moroccans and young Germans with Moroccan background living in Frankfurt.

Abderrahmane Ammar holds a BA in Sociology from the University of Qadi Ayad in Marrakech and a MA in Islamic Studies and Sociology from the University of Bamberg, Germany. Besides he has been working for years as freelance journalists for Moroccan and German media. Currently he has a contract with the Arabic programme of the Deutsche Welle. Since 2012 he works on his PhD project concerning ‘The role of Religion among young Moroccans in Germany’.

ARFIANSYAH (Leiden University), ‘Indirect Contribution of Dutch Colonialism to Islamic Reform in Gayonese Society in 1930s to 1940s.’

In 1984, Aceh war was considered as the most expensive, horrible, and unjustifiable war undertaken by the Dutch in East Indie. It indicates that war of Aceh’s resistance against Dutch military expedition since 1873 until 1942 was undesirably damaging for both sides. Nevertheless, the Dutch could not totally control Aceh as it was in other territories that formed the current Indonesian nation state. However, it is undeniable that the Dutch colonialism brought ancillary effects to Aceh and yet, researchers pay little attention to the phenomenon. This paper aims to describe indirect contributions of the Dutch colonialism to Islamic reform in Gayo society. By doing literary studies and interviewing elderlies of Gayonese ethnic group, this research finds that following the construction of a main road in 1902-1922 from the coastal to the highland area of Aceh where Gayo ethnic group
inhabits, the mobilization and interaction of the people increased and changed the political, social, economic and religious landscapes of Gayonese. These leaded to the emerging of local ulama who led to a flourishing Islamic debates and publication of a vernacular religious literature entitled *Tafsir Gayo* published in Cairo in 1938. The manuscript contained selected Quranic commentaries in Gayonese language written in the local poetry style of *Sa‘ir*. The manuscript was published before C. Snouck Hurgronje completed his work on the Gayonese in 1903 when there were insufficient sources to the Gayonese studies. It is arguable that the manuscript was the first publication of the local Gayonese society.

**Arfiansyah** is a PhD Candidate at Leiden Institute for Area Studies of Leiden University. His research focuses on the relationships of Adat Law, Sharia Law, and Civil Law in Indonesia. He conducts his research in Gayonese ethnic group living in central part of Aceh Province, Indonesia.

Dina BAKHOUM (University of Paris I Panthéon-Sorbonne), ‘Cairo between “modern conservation” and “modernization”, a notion of “medievalization”?’

At the end of the nineteenth century, at a time when Egypt was undergoing numerous forms of reformations (educational, religious, urban, etc.) as well as modernizations, the *Comité de Conservation des Monuments de l’Art Arabe* (Comité) was established under the Ministry of *Awqaf* (Endowments) to restore and conserve Islamic Art and Architecture.

Although the concept of regular maintenance and repair was embedded within the *waqf* system, the Comité, with initially predominantly European members, was the first official body to carry out conservation in the modern European 19th century sense of the term.

In recent years, a number of scholars have analyzed the work of the Comité through the lens of post-orientalism, arguing that the foreign European members of the Comité have ‘medievalized’ Cairo for the sake of Western tourists, focusing on the historic and the aesthetic while neglecting the local social and religious dimensions, hence fabricating ‘Medieval Cairo’. The argument is based on a number of interventions carried out by the Comité such as the resistance to widening streets by the Ministry of Public works which would mean the destruction of historic buildings, the destruction of what they called ‘parasitic structures’ around historic buildings for a better viewing of the monuments, the focus of their work on the Mamluk architecture, while ignoring the Ottoman.

While the genre of such interventions was a common practice in the 19th cen-
cury, the notion of ‘medievalization’ is a contemporary interpretation that relays predominantly on post-orientalist ideas, while ignoring other local dynamics. This paper aims at presenting recent research and empirical evidence obtained through non-published archival material of a number of projects carried out by the Comité, which reveals complex and changing dynamics of its work and hence encourages questioning and contextualizing the notion of ‘medievalization’.

Dina Bakhoum is an engineer and art historian specialized in cultural heritage conservation and management. Her PhD research at the University of Paris 1 Panthéon–Sorbonne is on a committee responsible for the conservation of Arab monuments in Egypt between 1881 and 1961. Her MA thesis was on the Waqf and its relation to maintenance and repair.

Idil BAŞURAL ERGEN (Université Paris-Sorbonne), ‘Self-writing processes today: the case of graffiti (wall writing) and self-media (posting, tweeting).’

To what extent is it possible to write your own history? Furthermore, is the writing practice accessible for everyone? And does it respond to a certain need of self-expressing or a will of leaving a trace? After 18th-19th century, through the European modernity, writing spaces and devices are estranged from individuals, and overwhelmed by institutional authorities and the orientations of technocrats promoted by those intuitions themselves. This crucial division between history writers and individuals as history subjects designate also the new type of ‘modern’ citizen who doesn’t attempt to write, but desire to be written about, watching for opportunities to do something remarkable in order to take part in the history, to be heard and known by others. This presentation aims to discuss the ‘ordinary’ mass who doesn’t have necessarily the intention of being written about, but who dares to write itself, who leaves its own traces instead of being traces left by institutions. During the history of writing, those ‘ordinary’ individuals found several alternative, ‘other spaces’ which juxtapose several experiences, times, places and representations on their sites. By rethinking those ‘other spaces’, heterotopias, the presentation proposes a brief lecture on current self-writing processes, such as graffiti (wall writing) and self-media (posting, tweeting). Those two contemporary modes of self-narration and self-representation of ‘ordinary’ mass concurrently promotes the idea of anonymous, pseudonymous and collective identities. By their words said by no one and everyone, we will try to understand how narrative identities are created and how they can take part in the history not through its institutions but through a daily operation of writing. Through the examples from current event based cases where those two writing practices increase, such as Occupy Movements (Occupy
Gezi, Arab Uprising, etc.), the collective identities formed by new media practices and their potential heterotopic structures will be analyzed in order to arouse curiosity about alternative forms of self-narration.

**Idil Başural Ergen** holds a B.A. in Media and Communication Systems from Bilgi University. Her MA was prepared at Université Paris-Sorbonne in Information and Communication. She is currently preparing a PhD at Université Paris-Sorbonne in Communication Science.

Numerous and converging indications, handed down to us through media and politics, seem to suggest that religious minorities of the Middle East are living at a critical moment in history. Every other day, news reports and politicians stress the potential threat of the rise of (political) Islam and the severe menace of sectarianism in the region. Unimaginable hardship and casualties in the Middle East are depicted and portrayed as the product of antediluvian religious and sectarian hatred: between Sunnis and Shiites; between Muslims and Christians. In this prevailing narrative the problems regarding minorities in the Middle East are often approached in an anachronistic fashion, where an unwarranted emphasis is placed on these presumed religious differences in order to explain and clarify the contemporary reinforced political polarization between religious communities in the region. When one thinks of the centrality of the concept of minority within contemporary history and the political and social ramifications this has had, it is important to historicize the evolution of this concept of (religious) minority in the Middle East, especially when one considers this concept as a modern political category and mainly belonging to the era of the nation state. The usage of the term ‘minority’ in order to describe a group ‘distinguished by common ties of descent, physical appearance, language, culture or religion, in virtue of which they feel or are regarded as different from the majority of the population in a society’ and as a distinctive category understood to have political significance is a relatively modern and recent phenomenon. The evolution of political thought resulting in the establishment of the League of Nations coincided with the scattering of the Ottoman religious communities (*millet*) among nation states, in which they subsequently became minorities (*ekalliyyet*). The term ‘minority’ was introduced in the Ottoman Empire in the final decades of the nineteenth century by the European Powers,
who cited the protection of Ottoman Christians as justification for intervening in Ottoman domestic affairs. In this respective period, the concept of ‘minority’ was exclusively used by the European Powers and the Ottomans to refer to non-Islamic (religious) minorities. It was not until the end of WWI that the European Powers, through the League of Nations, focused their attention on reformulating the meaning of the concept ‘minority’ in a nation state framework. This paper attempts to analyze this transformation, given the transition from the Ottoman Empire to the Turkish nation state, by charting the emergence of ‘minorities’ as a legal and political concept and sociopolitical grouping by comparing the usage of this term in the ‘İslâhat Hatt-ı Hümayûnu/Islâhat Fermânı 1856’ and the post-World War One Peace Treaty of Lausanne (1923).

Farah Bazzi holds two BA degrees, one in Political Science and one in Middle Eastern Studies (Cum Laude) from Leiden University. She is currently writing her Master’s thesis on Palestinian returnees from Kuwait to Lebanon after the Gulf War in order to obtain her Research Master in Middle Eastern Studies from Leiden University. She has also studies at SOAS, University of London. Farah’s main research interests are histories of minorities, migration, diasporas and transnationalism in the modern Middle East and the history of contemporary Arab thought.

Mélisande BIZOIRRE (Aix-Marseille Université), ‘Regression, transition, maturation: how to describe the Iranian art of the 18th century?’

Modernity in the Islamic world is often considered as a linear, progressive process, due largely to the progress of westernization and to the development of a global trade since the European Renaissance. Iranian art studies are not an exception: Safavid art (1501-1722) is generally divided into two periods, a first one seen as the apex of ‘classical Persian art’ born during the Timurid dynasty, the second one, starting with the accession of Shah Abbas to the throne and getting more and more Europeanized over time. In painting, this trend is noticeable through the appearance of perspective and chiaroscuro. Hence, art of the Qajar period (1786-1925) was often considered as mediocre by art historians, because too much westernized and consequently not really Persian anymore.

Working on the 18th c. forces the art historian to call this vision into question. For fifty years, insecurity and war discontinued trading and diplomatic relationship with European states. Was that a temporary setback? Traditional historiography argues, on strong basis, that no art was produced between the fall of Isfahan (1722) and the setting of Karim Khan Zand power (c. 1760), a king who is said to have
enabled the rebirth of artistic activity. Among other factors, the modest household of Nadir Shah and its personality did not favour the expansion of art. In visual art, no great works are known, no illustrated book comparable to *Great Shah Name of Shah Tahmasp*, no urban planning and architecture that could match Shah Abbas’ Isfahan or Qajar’s Tehran. So Afsharid art does not exist in the history of Iranian art surveys.

However periods of turmoil have often been artistically productive in Iran. Analysis of sales, libraries and museums catalogues show that the second third of the 18th c. was not devoid of art. Artefacts have been located. Written sources mention restorations, constructions and temporary architectures (tents), as well as ceremonies where rich vessels were used. Few of these have been studied, because they are dispersed all over the world, often in private hands, considered as ‘minor’ or ‘late’ productions or of dubious authenticity. Nevertheless, great artists have been identified such as Ali Ashraf, who taught many masters from the Zand period. *Gol-o bolbol* style, very common in the 19th c., finds its origin more in 18th c. lacqueworks than in Safavid productions. Should the Afsharid period be considered a transitional moment? Is Afsharid art only a preparation for Zand, and after it Qajar arts? The point misses taking into account every feature of the Afsharid period, such as the importance of patterns, techniques and artists from India, which can be seen in Qalat-I Nadiri and in the practice of collecting Indian manuscripts, albums and paintings (the best example being the famous *Saint-Petersburg Album*). In fact, many people were moving through a vast empire in reconstruction; which is how Persian, Indian, Georgian, Armenians artists all brought a contribution to a diverse yet not much coherent art. The study of this minor 18th c. Iranian art brings about a lot of questions regarding concepts and paradigms generally used in writing Islamic art history. It also calls into question the status of art and more generally of artists, beyond frontiers and dynastic periods.

**Melisande Bizoirre** is an historian, studying Iranian art in the late 18th century, with a particular interest for the transition from Safavid to Zand/Qâjâr art. She is a PhD student at the University of Aix-Marseille and lectures at the École du Louvre.

---

Ellen van de BOVENKAMP (VU University Amsterdam), ‘It’s halal to listen to Jacques Brel’: about Tariq Ramadan’s Moroccan followers.’

Well known Muslim activist and philosopher Tariq Ramadan calls himself a salafi, by which he means that the Sunna and the ahadith are the sources that inspire his religious practice. But, unlike many other salafis, Ramadan pleads for an understand-
ding of the goals behind these texts, instead of focusing on their literary meaning. Suggesting that context is an important source for interpretation, he favours historicity. In his lectures in Morocco, which are attended by hundreds of people, he cites examples from judiciary experts from the Islamic past such as Al Ghazali and Shafi’i, while discussing current socio-political problems. In these lectures, he does not limit himself to Islamic sources, but quotes just as easily French singers and Russian writers. The performances of Ramadan, who in some respects is an Islamic entrepreneur (Haenni 2005), can be seen as part of the Islamic society of spectacle described by Boubekeur (2007); its aesthetics are highly modern.

Similarly, his Moroccan followers have an idiosyncratic religious practice, coherent with the self-Islam (Bidar 2008) they practice. Attending lectures by Ramadan as well as by people such as Tariq Souidane or Noam Chomsky, reading Paolo Coelho and listening to Justin Bieber, they shop around to create their very own mix of socio-religious resources and ‘immerse themselves in social networks without losing their personal freedom’ (Roeland et al. 2010).

In this presentation, I will highlight the specificity of Ramadan’s modern-orthodox discourse and sketch a profile of his Moroccan middle-class followers who have a more pronounced and in many respects more orthodox religious practice than their parents, which they express in an utterly modern way of living.

**Ellen van de Bovenkamp** lived for several years in Morocco, where she did the research for her PhD about the popularity of Tariq Ramadan (Vrije Universiteit). She currently lives in Lyon, France, where she teaches Anthropology at a Business and Development School, and looks into postcolonialism and the tense relation between laicity and Islam.

Virginia CASSOLA (Université de Lorraine), ‘The network of regional museums of archaeology in Saudi Arabia: an element of modernity to challenge the Kingdom’s political stability?’

During the sixties and the seventies, the United States, Europe and some developing countries implemented new museums to save local and regional identities that were shaken by socioeconomic transformations. At the same time, the Kingdom of Saudi Arabia inaugurated a scientific program towards archaeology that included excavations of both Pre-Islamic and Islamic sites, the writing of regulations for antiquities as well as the creation of a network of regional museums of archaeology throughout the territory. In less than fifteen years (1963-1976), the Kingdom succeeded in catching up and was able to strive for the protection of its millennium
archaeological heritage as other Arab countries did so earlier. The implementation of museums of archaeology was under the aegis of the ministry of Education whose objectives were to transmit the origins of the territory that turned Saudi in 1932 and incite the citizens to admit their ownership of a Pre-Islamic revised history. If both the processes of collecting and exhibiting of antiquities in Saudi Arabia raise essential questions regarding the political and individual recognition of a Pre-Islamic era despised in the Islamic tradition, they are also part of an unprecedented socioeconomic development program. The petrodollars earned thanks to the oil production let the conservative Kingdom to develop an administration, transports and communications networks, as well as new cities that were seen as the focus points of the modern Kingdom that would ensure a relative political stability. This paper aims to present the main objectives that led to the creation of Saudi public regional museums of archaeology as part of a second five-year plan of economic development (1976-1981). The study of their implementation, architecture and museographic display still existing will serve to understand their involvement in the modernisation of the country and in the control of counter-narratives. Thanks to this kind of museums, did Saudi Arabia manage to remain ‘a strong state […] than can exercise this craft and that continues to forge emotive links with the populace over which it rules’ (David & Gravièlles, 1991)?

Virginia Cassola holds a M.A. in Museology from Université Sorbonne Nouvelle. She is currently preparing a PhD at Université de Lorraine in Art history and Museum studies on the Collecting and display of archaeological remains in museums of Saudi Arabia.

Mathias DE MEYER (Université libre de Bruxelles), ‘Apparatuses of modernity in a Moroccan primary school.’

The school of Tachraft, a small village near Marrakech where I’m doing my fieldwork, is rudimentary, dilapidated, the remarks of the teachers may seem old-fashioned, sometimes even retrograde. Nevertheless, I would like to show that this small institution is profoundly modern. More: that it is an institution of modernization. Modernity does not only translates into great infrastructure projects or in economic, technological and scientific development, nor in explicit ideas of rationality or democracy. At an anthropological level, modernity is, maybe more fundamentally, a peculiar discipline of the body and a certain way to relate to oneself and to society. I would like to suggest that the school plays a paramount role in producing these effects of modernity and that it does so, not only through its explicit curriculum, but also through its materiality and its organization.
In order to show this, starting from my field notes, I will concentrate on a central school apparatus: the class. It is both a material and immaterial device: it is made out of rooms, desks and blackboards, but it is at the same time an ideal, an organizational scheme. In fact, the class is an instrument of discipline and control: it ‘screws’ the pupils’ bodies at their desks, it constrains the pupils to a joint concentration, it homogenizes the community of learning… I would like to suggest that, in doing so, the class shapes modern subjectivities and modern ways to relate to society (statelike, nationalistic…) and to Islam (as an objectified and systematized religion, intertwined to the Moroccan nation). In this perspective, the school profoundly transforms the village of Tachraft, as do other schools all over Morocco.

**Mathias De Meyer** graduated in Arabic language, Political Sciences and Philosophy at the Université Libre de Bruxelles. He started in October 2014 his PhD dissertation entitled ‘School techniques and rituals: an ethnography of a primary school in a Moroccan village’.

**Bertrand DUCCINI** (Université Paul-Valéry Montpellier III), ‘Modernity in the mindset of Islam.’

Modernity is a fluctuating concept, as soon as it is not solely used to indicate a specific period in history. The technical and economic modernity of Europe arose after a philosophical revolution which led to a complete change of European minds regarding transcendance – what psychoanalysis refers to as the relation between the human Subject and the Other. Indeed modernity is a matter of belief; it questions religion above all. Psychoanalysis, which is born from modernity, allows to define modernity not in a historical perspective but according to mental processes that vary in time according to social conditions. The question of modernity and modernization is the inner struggle of man against his hubris (υβρις): the Ancient stands for the castration principle, and the Modern for the denial principle. Men and societies are worked in depth by this dialectic, therefore history shows moments of modernity within ancient times, as well as reactionary periods after modern times. The opposition between modernity and tradition crosses history because it is found in the very heart of the human spirit. ‘Tradition’ means psychical conflict, repression (neurotic symptom), patriarchal system, faith in God, symbolic violence (with subjectification effect). ‘Modernity’ means interpersonal conflict, denial of castration, mechanical violence (with annihilation effect), fraternal link, faith
in reasonable mind. Our study will show that within Islam, this opposition takes place between 
\textit{deen} (نيد) and \textit{takfeer} (ريفكت) – that is, between religion and religiosity.

\textbf{Bertrand Duccini} is a psychoanalyst. He is preparing a PhD at Université Paul-Valéry Montpellier III in ‘Études Psychanalytiques’ on jihadism.

\textbf{Alyaa EBBIARY} (University of London), ‘A Tale of Two Colleges: “Rehab” and Rewriting the Islamic Curriculum.’

Britain’s Muslims frequent approximately 1,700 mosques, most of which are led by Imams who were born and trained abroad. The ability of these leaders and teachers to adequately cater for their congregations in the UK is frequently brought into question by the media and within the ‘Muslim community’. Many of the current Imams and religious teachers are often considered out of touch with their communities and poorly-educated. Over half of Muslims in Britain are under 25, many of whom come from socio-economically deprived backgrounds or may be disenfranchised from wider society or the political process. There is widespread dissatisfaction with mosque leadership and provisions for spiritual and pastoral education in the Muslim community and the potential ‘problems’ this demographic represents to the state has been much discussed. There has been a huge proliferation of Muslim youth educational organisations over the last two decades and additionally, many British Muslims have gone abroad to train as scholars and circumvent existing local representatives of religious authority. As a relatively young community with few developed institutions and no centralized authority, it has been difficult to address these challenges on any broad scale. Two seminary-like colleges have emerged in the last 10 years with innovative solutions to these issues, with the hope to nurture a new generation of Islamic scholars and leaders. How far these institutions uphold and preserve the authority of the past, or innovate and adapt to the needs of the present, has been a key concern of my field research.

\textbf{Alyaa Ebbiary} is a PhD candidate at the Department of Anthropology in the School of Oriental and African Studies. She is researching Islamic education and advanced religious training institutions within the British Muslim community, with particular attention to pedagogical practices and knowledge transmission. Her academic background is Anthropology and Middle Eastern Studies (BA, Manchester University) and Religious Studies (MA, Lancaster University), and she has also trained as a teacher (PGCE, University of Cambridge). She has been a research assistant with the Lokahi Foundation, Lancaster University and the University of East London.
Ruben ELSINGA (Lund University), ‘Education Between Exile and Revolution – The Modern Reality of Educational Development for Syrian Refugees on Today’s Historical Junction in Time and Space in Liminal Lebanon.’

In my presentation I will place the educational development of Syrian refugees in Lebanon today – in which they find themselves in the modern liminal spatial environment of exile and timely environment of (revolutionary) change – within the context of ‘modernity’. I will critically assess the Lebanese nation state as an exclusionary spatial environment related to western projections of ‘modernity’ through ‘modern education’ and the associated western ‘theology of progress’ associated with educational development on the one hand. And I will discuss the multiplicity of ‘lived modernities’ through the transnational educational trajectories or ‘educational jihads’ from an emic agent centric perspective of Syrian refugees on the other hand. In my presentation I will give an overview first of the theoretical embedding in theories of modernity of both spatial exclusion through the nation state and theological exclusion through ‘theologies of modern progress’. This critical part of the presentation will focus on theories of modernity, in its critical assessment of the role of the modern nation state in the modern Middle East and on theories of modernity dealing with the theological and actual reality of particularly ‘secular’ modernity.

In the second part of my presentation I will turn my thinking upside down, and mirror my previous critical theoretical approach of modernity, with an empirical bottom-up approach which builds an understanding of the multiplicity of modernity on the particular educational trajectories of Syrians in today’s transnational exilic and revolutionary moment.

Ruben Elsinga is an Interdisciplinary Scholar at the Center for Middle Eastern Studies (CMES), Lund University, Sweden, since January 2015. He holds a BSc in Political Science (Cum Laude) from the University of Amsterdam and a MSc in International Relations from LSE. He has worked 2009-2010 at the Netherlands Institute for Academic Studies in Damascus, Syria and currently running a small NGO in Educational Development for Syrian refugees in Lebanon.

Naheed GHAURI (University of London), ‘Reviving Egalitarian Islam through the Lens of A’isha Bint Abi Bakr’s Scholarship using “Sunnanian” Hermeneutics.’

This paper examines the interaction between private international law, the state and private actors with reference to Muslim religious tribunals in the United Kingdom and religious minority rights (RMR) in particular, promulgation of Islamic
decisions within Muslim religious tribunals. I adopt a mixed approach to address these socio-legal problems within the RMR living in the UK. The study adopts a practice-based approach (PBA) combined with semi-structured interviews and hermeneutics to examine Muslim religious tribunals in the UK by adopting an interdisciplinary approach – dominant method being PBA which is close to praxeology. I also examine compliance to the Qur’anic model (QM). I also examine non-compliance to the QM, gender specific issues and whether gender equilibrium can be reached.

This paper argues that traditional shari’a is read in misogynistic mode – this is a problem rooted in culture rather than religion and for this reason, I go back to rediscover the original Islam using the Sunnanian hermeneutics and Prophet’s wife, A’isha’s legacy to retrieve egalitarianism Islam. I examine Ai’sha’s methodology – this is the early ‘egalitarianism’ and why this approach is important is because it is embedded in early classical sources and resonates with mainstream scholars. A later classical (Hanbali) – a key scholar and a mufti is Ibn Taymiyya (1263-1328 CE) and he was imprisoned in the Citadel at Damascus for his stance against the validity of the single utterance of a triple talaq – his egalitarian approach is examined. Ibn Tayimiyiya still remains a respected scholar amongst the mainstream and Salafi Muslims. Finally, I look at classical scholars from contemporary times such as Yusuf Qaradawi (head of the European Council for Fatwa and Research) approach adopted to observe ‘laws of the land’ and remain faithful to original Islam.

Naheed Ghauri is a PhD student and a practising solicitor at the Law Department at Birkbeck, University of London. Research interests are: Muslim family law in Europe, gender equality, cross-border conflicts, private international law, Islamic jurisprudence, praxeology, Islamic narratives, pluralism, sectarianism within Islam, contemporary human rights and Qur’an-Sunna human rights.

Zeynep GÜLTEKIN (Tilburg University), ‘A rational intelligible nature and the first Muslim responses.’

The relation between religion and science, faith and reason is discussed over centuries by different people from different traditions. When we look in the Islamic tradition, we see that the historical debate on the relation between Islam and philosophy is about the definition of the right Islamic approach to philosophy (and science) and the right balance between revelation and human effort. It is a discussion about the validity and authority of sources, about what true knowledge is and how it can be achieved.
Muslim responses to these issues vary significantly and show a tremendous range of opinions and ideas. The personal opinions are influenced by cultural, historical and political preferences, as well as the social circumstances one lives in, like the extent of freedom, funds and facilities for modern professional education and scientific inquiries. The reaction one gives to the relation between Islam and science does not only reflect the evaluation of Islam or science in daily life, but also the religious and ideological preferences, and the attitude towards ‘the West’. This presentation will be about the relationship between Islam and science in the nineteenth century, when natural sciences and materialist ideologies were introduced in the Islamic world. I will question how the introduction of modern natural science was received in the nineteenth-century Islamic world; how the first modern educational institutions in Islamic countries contributed to the debate; what the tensions were between science (objective reality) and Islamic principles; and how Muslims dealt with these tensions by ‘seeking’ the metaphysical in nature and re-introducing *idj-tihād*.

Zeynep Gültekin is a PhD candidate with a deep interest in the relationship between Islam, reason and science. To deepen my knowledge of this subject, I am studying the modern Muslim responses to evolutionary theory. This case study will help me understand the diversity of approaches and arguments among contemporary Muslim scholars.

Marloes HAMELINK (Utrecht University): ‘Morality and perceptions of globalization in urban Zanzibar.’

At the archipelago of Zanzibar several perceptions of globalization are part of an everyday discourse on morality. The population of Zanzibar have been shaped by a history of migration and travel. Monsoon winds brought Arab rulers and Indian traders to the archipelago, creating an ethnic divers population with Islam as prominent religion. The everyday morality of women in Zanzibar is shaped within this religious background, which is perceived as an important and positive value. Women in urban Zanzibar emphasized during my ethnographic fieldwork that it is specifically this background that makes the islanders more honest and gives them higher moral values than their neighbors in mainland Tanzania and other East-African states. The history of migration and cultural and ethnical exchange is however not perceived as globalization. In Zanzibar, the term globalization is used by its population only for current cultural exchanges through tourism and mass media. The perception of globalization as such is very negative. Women feel their children get morally eroded by seeing tourists walking in short clothes and showing
public affection in the streets of Zanzibar Town. Images on television and through internet show youth disrespectfully being rude to their parents. During this presentation, I will stress that current visible forms of globalization are interpreted negatively, because of the historical global flows. These ideas on globalization might seem contradictory, but are part of an ongoing discourse and perception of morally belonging in both a local community and a global world.

Marloes Hamelink is a PhD candidate at the Cultural Anthropology department of Utrecht University. Her research focusses on mobile phone and internet use of Muslim women in urban Zanzibar and the relation to morality, religion and everyday life. The themes of her interest concern media, morality, globalization, gender and religion.

Didier INOWLOCKI (INALCO), ‘Egypt 1906, the Dinshway incident: between social conflict and the national liberation struggle.’

My presentation aims at joining together social issues and national ones; namely the Egyptian rural conflicts and the Egyptian national liberation struggle at the beginning of the twentieth century. It will be divided in two parts. Firstly, I will describe briefly the 1906 Dinshway incident to show that it was an opportunity for nationalist leaders to reinvigorate the national struggle. Among them, I focus on Mustafa Kamil who is known for having changed his political position after the incident and allied his party (hizb alwatan) with the Ottoman empire. In this alliance, we see that the victory of Japan over Russia in 1905 was perceived as a ‘decisive defeat of a European by an Asian power’. We then read Kamil’s endeavor as an attempt to get the national movement away from what was until then the only locus of power and modernity: Europe. In so doing, Kamil eventually participated in the fragmentation of the modern narrative and in the dynamic of a non-Western modernity.

Secondly, I will concentrate on the rural social life. We must keep in mind that during the same period peasantry as an integral part of the Egyptian nation was gaining ground in nationalists speeches and conscientiousness. I come back more lengthily to the Dinshway incident in order to give a dynamic social account of the rural life: land tenure, work conditions, differentiated social status and political functions, and relations between villages and the central state. In this account, I reveal the sources of social conflicts.

To conclude, I will present the horizon of my research which intends to use a corpus of petitions, in which those conflicts appear, with the view to read them not only through a social history perspective but also through the national liberation struggle perspective as introduced previously.
Didier Inowlocki was trained at INALCO in classical Arabic, and is since 2015 a PhD Candidate at INALCO working on the Dinshway incident (1906) in the context of rural conflicts and national culture in Egypt.

ISTIQOMAH (University of Groningen), ‘Modernity and Islamic Reformism in the Islamic World: A Case Study of the Hadrami Community in Ambon, Indonesia.’

The early twentieth century was marked by the spread of Islamic reformism in the Islamic world. The reform movements in Islam also entered into the awareness of the Hadrami community in the diaspora especially in the Indonesian archipelago. One of the impacts of the reform Islam among the Hadrami community in the diaspora was the emergence of what so called ‘Hadrami Awakening’, which was characterized by the establishment of voluntary Islamic associations, modern schools, and newspapers. This paper will examine the relationship between modernity and Islamic reformism within the Hadrami community in Ambon as one of the important Hadrami diasporic regions in south eastern part of Indonesia. It focuses on the role of the Hadrami community in pioneering public Islamic education as well as gender equality in education in Ambon in a modern era. This paper aims at contributing to a general debate on the Hadrami diaspora as well as to a particular topic on the plurality of modernity in the NISIS Spring school.

Istiqomah is a PhD candidate at the Faculty of Theology and Religious Studies in the University of Groningen, the Netherlands. This paper is part of her research entitled ‘The Hadrami Arabs of Ambon: An Ethnographic Study of Diasporic Identity Construction in Everyday Life Practices’.

Kata KERESZTELY (École des Hautes Études en Sciences Sociales): ‘Images of a Medieval Arab World Citizenship in 13th century’s texts and paintings.’

In contemporary European art and literature, there are examples when authors and artists tempt to affirm a relatively new, transnational European identity. In political terms, European identity is closely related to the idea of modernity while the revival of national identity is linked to nationalist, traditionalist thought. Artists and writers are equally encouraged by financial aids to participate actively to the construction of a new identity. In other terms, they create a ‘myth’ of common values, common history and common culture based on the reconnaissance of similar values within a large geographical space where people do not always have a real knowledge about each other.
Creating such a common identity through art and literature based on a complex interpretation of space is a well-known phenomenon in medieval Arabic culture as well. One of the main sources of my doctoral thesis, al-Hariri’s *Maqamat* written in the second half of the 11th century is a striking example for the creation of an imaginary world in which people living far from each other seemingly share the same culture and the same moral values. al-Hariri named each of his *maqamas* after well-known cities of the Arabic and Islamic world. The main characters of his stories, Abu Zayd and al-Harith are moving between these places as if they were at home everywhere. Wherever they travel, they meet merchants, judges, governors, i.e. intellectuals to whom they identify through behavioral and literal culture. They seem to form an imaginary community who, regardless to local customs and linguistic (dialectical) differences, share the principles of a knowledge-based culture. All know and deeply appreciate ancient poetry, all speak an eloquent Arabic language, wear sophisticated garments, have the same pastimes (drinking wine, reciting poems and listening to music), they spend time in similar places (mosques, caravanserais, markets and rich merchants’ houses). All these features of their everyday life are based on a complex notion of intellectual identity called *adab*. The notion brings together political, cultural, economic and religious attitudes assuring their membership to this imaginary community. They are Muslims or, at least, permeated with Quranic literary culture, they are faithful to the declining Abbasid rule, they have an excellent command of Arabic and master Arabic literature even if not all of them are Arabs. All of these principles imply that, on their mental map, Iraq and especially Bagdad, the cradle of this high Arab culture is regarded as the centre of the word even though Bagdad at that time has already lost much of its political and cultural importance and the Arab world has already begun to split up into small provincial autonomies. Nevertheless, the vision of a unified Arab empire remains very popular as we may remark through the important iconographical program that was created to accompany al-Hariri’s *Maqamat* up until the mid-fourteenth century.

In my paper, I would like to show through passages of the *Maqamat* and paintings how text and image were supposed to reinforce this fundamentally intellectual and ‘transnational’ identity in their readers and viewers by representing different geographical spots as if, beyond their specific characteristics they were very similar to each other. Even though this example for literary and artistic representation of real or imaginary identity shared within a large geographical area is taken from the past when questions of ethnical, linguistic or religious identity were treated differently, it might be useful in order to replace in a historical perspective our current methods to create new identities or to revive old ones in the name of modernity.

Today, when both the Islamic world and Europe seem to need new ways and new
elements to formulate what might be the basis of a common and complex identity, this medieval example about how authors and artists imagined to be able to belong to a wider community may show us a very complex understanding of identity which was not based on excessively religious or ethnical or linguistic issues. It may also raise some questions about the limits of a modern identity transcending space. For instance, in medieval Arab context, the idea of a ‘transnational’ community is limited to intellectuals.

**Kata Keresztely** is a PhD student in history and cultural history of the Arab world at École des Hautes Études en Sciences Sociales, Paris. She works on the social aspects of Medieval Arabic book painting tradition.

The turn of the 19th century saw increasing interconnection between seemingly disparate regions of the world by dint of new technologies as steam ships, telegraph and railway. Those technologies facilitated the first modern globalization. Accompanied by mass media and transregional readership, the period is characterized by a movement of ideas, goods and individuals on an unprecedented scale.

While this ‘insight’ is fairly established in the academic community, only recently did scholars on the Middle East tackle the question of modernization independently of narratives of ‘healing’ or ‘enlightening’ top-down modernizations imposed on Middle Easterners by their political elites in order to consolidate their polities. This neglect made us miss the role of the Middle Eastern commoner in that process and the impact of that process on said commoner, respectively. In other words: Where is the individual? While studies on that aspect of modernization, meaning the individual level, in the European context do exist, we still are at the beginning of understanding said process in the Middle East. Inevitably, my presentation can’t possibly do away with that desideratum, but will approach that topic on the micro level by looking at the representation of technology in a column called Şüʿunāt-i Medeniye ve Fenniye (cultural and technical matters) and later on Muşābahāt-I Fenniye (discussions on technology) in the Ottoman-Turkish newspaper Servet-i Fünūn in the first years of the 1890s. The presentation will deal with the attitudes taken in that widely read columns, by asking questions as how new technologies or scientific achievements were perceived. What were the premises under which they were understood? From a utilitarian premise, meaning how could they best serve the Ottoman State? Or was the attitude characterized by an actual interest in
sciences and technology? And by doing so, how did the authors position themselves and his ‘homeland’ in a period of utter discrepancies and High Imperialism. It is by tackling the individual that I seek to make a contribution to the discussion of the Spring School and add another perspective on the question of Islam and modernity in a global context.

Daniel Kolland holds a BA in Arab Studies and History from Leipzig University, Germany. He is currently enrolled in the Master program ‘Near and Middle East (with a focus on Turkey)’. During his studies he has studied for longer periods of time in Cairo and Istanbul. These days, he is particularly interested in questions of modernity and identity in the Middle Eastern setting.

Noëmie LUCAS (Université Paris 1 Panthéon-Sorbonne), ‘Modernity in the first Islamic legal works about Lower-Iraq.’

This presentation is based on the study of three legal works, two of which are books of ḫarāǧ – Kitāb al-ḫarāǧ written by Abū Yusūf (d. 182/798) and by Yaḥyā Ibn Ādam (d. 203/818). The third one is considered as a book on finance - Kitāb al Amwāl by Abū Ubayd Al Qāsim ibn Sallām (d. 224/836). Written during the early ages of the Abbasid dynasty, that is, between the end of the 8th century and the first two decades of the 9th century, those legal works emerged simultaneously with the formation of a distinct legal field. To be more specific, those works met a need for legal codification and systematisation, which can be regarded as a sign of modernity.

The modernity of those books can also be explained by the fact that the authors mainly use the past models, such as Qur’ānic verses and prophetic ḥadīṯ, as well as statements from the Companions and the Followers. In other words, relying on the past was a means to legitimate a modern systematisation. Besides, a large part of those books is devoted to the Sawād and especially to Lower-Iraq, with regard to tax issues, sawafi lands or mawāt lands. Yet the estates in this area partly belonged to Christians, Jews or former Persians owners even after the Islamic conquest. Most of them still owned those lands when the Abbasid came to power. These communities followed particular laws – especially Talmudic Law and Canon Law – and we also know that the Sassanid law had an influence on them but also on Islamic Lower-Iraq.

It is therefore relevant to wonder about the potential influence of these laws on the formation of those legal books and to focus on the ruptures and continuities
that appear. This study proves necessary in the sense that the history of Lower-Iraq needs to be thought in a long time span. The first Islamic legal works enable us to rethink temporality in this area through the prism of tax issues or ownership in general.

**Noëmie Lucas** is a historian and a PhD candidate in Medieval History at Université Paris 1 Panthéon-Sorbonne. Her research topic is power and wealth in Lower-Iraq in the 8th century.

---

This presentation asks: how is the history of slavery in Islamic society discussed within Egyptians contemporary feminist discourse? The answer to this question may not be very exciting; it is not. This fact however is the focus of this presentation. In the search for an Islamic feminist identity that resigns itself from Western forms of feminism, an Islamic framework gains importance in Egypt. Within this framework, a strong emphasize is put on international values found in the Qur’anic text, such as justice and equality. This emphasize is contrasted by the absence of more controversial topics in the framework, such as the history of slavery. This presentation argues that the absence of the slavery discourse within this framework reveals a complex attitude towards controversial topics within the Quran, while emphasis on this could provide new insights in contemporary debates on Islamic sexual ethics. In doing so, the presentation builds upon the work of Kecia Ali (2006), who emphasizes that rethinking the Islamic institution of slavery provides an historical background for contemporary debates on sexual relationships between Muslims. More specific, Ali argues that slavery was fact of the day for medieval jurist who developed Islamic law and therefore influenced regulations, which are still authoritative in the modern Muslims world. The presentation stimulates discussion about the way international values such as equality and justice are central to the creation of an Islamic feminist identity, although more attention to controversial topics could provide a more authentic and self-reflective discourse as well.

**Emma van der Meulen** is a research master student Middle Eastern Studies at Leiden University and NISIS junior member. With a background in media studies, her main interest is the transmission of religious knowledge in the modern Muslim society. She currently works on her MA thesis on transnational women’s movements in Egypt.
Rap has appeared in Morocco in the early 90s, when young Moroccan-Europeans, mostly French immigrants, brought this musical style during their vacations ‘back home’ to their country of origin. This coincided with the beginning of the democratic opening of the country, and also with its partial integration into globalization with economic, social and cultural effects. Recently, the Moroccan hip-hop scene has become one of the most dynamic scenes in the Arab world, with its own organizations, international icons and festivals. This new musical style called ‘rap’ has successfully established itself in the troubled context of the ‘Arab Spring’ in 2011 and the transition to democracy that followed. So it constitutes a musical genre which is closely connected to Modernity in the Moroccan context.

Currently, the Moroccan rap movement contains local peculiarities and is influenced by cultural norms of the country as well as mixing different types of music and musical instruments.

This paper will give a general overview of Moroccan rap and its language which the rapper uses in the Lyrics. In addition with that, the paper includes three points. The first part explores the genesis of Moroccan rap and its reputation as imported culture. In the second part, some light will be shed into the different rap-scenes and its components in Moroccan rap-space. This concept of different rap-scenes could be a reference to determine the particular local rap in Morocco. Finally, in the third part, I provide a focus on the language especially the rap lyrics and how the rappers prefer to rap on ‘Darija’ as ‘Moroccan Arabic’. Building on this, a short overview of the term Darija and its place in Moroccan linguistic field will be provided.

El Mustapha Moujib is a doctoral candidate in the Department of Islamic studies (CNMS) and sociolinguistic, University of Marburg. He is an academic assistant in the Network re-configuration in the same University where he holds a Magister degree in 2012 in German studies, French and science politic. His research areas are cultural studies, Arabic-French rap and sociolinguistic as well as Islamic studies.

Maike NEUFEND (Justus-Liebig-University Giessen), ‘Religion After Modernity: The Discourse on Transregional (Neo-)Sufism.’

The interdisciplinary approach applied in my study is based on the observation that the conception of ‘modernity’ as process of rationalization fostered ‘anti-aesthetic attitudes’. The aesthetic is often identified as the ‘other of modernity’ and the-
Therefore projected onto past societies, non-Western cultures or onto social spheres perceived as rooted within a pre-modern past, like religion. Specific styles of Sufism played a pivotal role for the construction of a positive Orientalist notion of Islam as origin of esoteric wisdom in Europe. In Europe it was first used by travelers, novelists and artists, to doubt categories of a ‘European modernity’. While the scholarly term neo-Sufism was first used by the historian Fazlur Rahman to describe nineteenth century Sufi reform movements in the MENA-region, historian Mark Sedgwick later coined the term to denote a European Sufism of the twentieth century which is characterized by a different organizational structure. In the Levante, the intellectual appropriation of Sufism by writers and artists became more visible in the 1960s. Intellectuals like Adunis (1929–) or Mahmud Darwish (1942–2008) were disillusioned by the outcomes of the revolutionary regimes they had fought for. In their writings Sufism is constructed as counterpoint to the reality they reject (Simawe 2001: 121). Today, Sufism is a more globally interconnected space shaped by communication, intercontinental travel and migration. Practitioners share similar class affiliations and lifestyles across national boundaries. Disillusioned with their political and social reality, their practices within the realm of a transregional, hybrid and eclectic Sufism is again termed ‘new’.

In this paper I’d like to discuss what is ‘new’ in Sufism. By presenting a review of the literature on neo-Sufism I’d like to discuss firstly, what can be understood as substantial transformations of Sufism in the nineteenth and twentieth century, and secondly, how the perception of the ‘new’ in Sufism is related to a specific understanding of religion after ‘modernity’. By drawing on Talal Asad’s critique of the ‘modern’ use of the term religion and his conceptualization of the term tradition, my aim is to critically reflect upon the ‘new’ in Sufism and its relation to a perception of ‘modernity’ as temporal and spatial movement.

Maike Neufend was a research associate in the department for Islamic Studies at the Center for Near and Middle Eastern Studies (CNMS) at Marburg University until 2014. After gaining her master’s degree in Islamic studies, sociology and philosophy at Hamburg University, she published a book on ‘Abd al-Qadir’s concept of reason, based on her master’s thesis (Das Moderne in der islamischen Tradition: Eine Studie zu Amir ‘Abd al-Qādir al-Ḡāzā ’irīs Verteidigung der islamischen Vernunft, 2012). Since 2012 Maike is also working as editor of the open access journal Middle East – Topics & Arguments, which is published at the CNMS, Marburg. For her PhD thesis she is conducting a study on the social meaning of aesthetization using the example of current practices of Sufism in Lebanon. Her research interests include sociology of Islam, cultural studies and modern history of ideas.
On 26th January, 2014, a new constitution was adopted in Tunisia after the revolution that forced out, in January 2011, the former President Zine Al-Abidine Ben Ali.

The new constitution ensures that ‘citizens are equal in rights and duties. They are equal in the eye of the law without discrimination. The State guarantees citizens the freedoms and individual and collective rights’ (Constitution of the Tunisian Republic, 2014). However, observation of Tunisian political institutions reveal otherwise. Women’s participation in politics is low, in contrast to men. The high political responsibility positions remain ‘male privilege’. According to the Gender Profile of Tunisia 2014, the presence of women in Parliament and the occupation of ministerial posts is 0.04 (The index proportion of women / men in Parliament is 0.128 indicating perfect equality). The presence of women in decision-making does not exceed 8% despite a dynamic civil feminine society.

This contradiction led us to ask a series of questions:

The change of political leaders can led to a transformation in the women’s status? especially in its contribution to the political decision-making? How the Tunisian people see and deal with the women’s presence in the political sphere? Women’s political rights, do they have a stake in promoting a political system or to perform an egalitarian and democratic state?

The purpose of my thesis is to analyze the integration of Tunisian women in the political life of the country, the progress of their political rights, and changes -or not- of their status throughout the democratic transition.

Since the revolution of 2011 many studies have been devoted to changes in Tunisia, pointing, in particular the progressive sections of the new Constitution on the rights of women. The socio-religious, legislative and economic aspects seems to be the most used approaches to address women’s issues in Tunisia. But what seems, perhaps, underlooked in these studies is the examination of the gap between laws and practice; otherwise the gap between political theory and practice of the latter. Indeed, there is a great difference between what guarantees the Tunisian legislation on women’s political rights, which considers women as citizens enjoying the same rights as men, and women’s presence in political life as an actress and fabricator of political decisions.

Therefore, the interest of this research is to reveal the reasons behind this anomaly by examining its legislative, social and political backgrounds. The study of this sub-
ject will also allow us to consider Tunisian women’s issue, outside the clichés and stereotypes that are generally fixed on social rights, marriage, divorce, etc. In brief, we will be answering these questions:

The participation of women in the fall of Ben Ali, will-it allow them to finally be considered as full citizens? Will-it put term to the discriminatory reflexes including in the legislation, yet presented as ‘exemplary” across the Arab-Muslim world? How to explain the limited female political participation? And most important how can we promote Women leadership and political participation?

Amel Nouri will join in 2016 a PhD program in Political sciences at École des Hautes Études en Sciences Sociales to work on women participation in the political sphere in Tunisia after 2011.

Haneen OMARI (Leiden University): ‘Al-jahiliyya Unbound: Past and Present in the works of Hussein Barghouti.’

The study of the time that preceded the emergence of Islam, known as al-jahiliyya, is often boxed into a representation of a pagan time that is filled with ignorance and darkness. This presentation will take Hussein Barghouti’s book, Ṭaḥāṣ ‘an zaman waṭanī, as well as some of his poems, as exemplary of the link between al-jahiliyya and modern times. The texts work at humanizing this contested past by mixing the two elements of history and fiction. Barghouti tackles this past period both as a 20th century observer, and as an insider disguised in the persona of a pre-Islamic Arab.

Writing such texts can be seen as a plea to return to an often misrepresented time, try to capture its essence, and see how understanding its pivotal concepts, thoughts, and history can add to the understanding of our modern selves. Through a close reading of passages from Barghouti’s works, and taking into consideration the available historical sources, this presentation aims to show how Barghouti regards that ambiguous and long-gone era as having a prominent, though not accredited, influence. The relation between the worldly and the otherworldly, the importance of al-Ka‘ba, and the link between the skies and Arabic poetry are characteristics of this past time, which have found their way into Arabic and Islamic culture, thought, and literature. Furthermore, it is important to note how the return of a modern author to ‘pagan’ times can inform us about our present political and social situation, especially in regards to the erupted violence caused by Islamic fundamentalists who base their beliefs on the binary differentiation between believers and non-believers.
In 400 B.C., Thucydides recorded his account of the Peloponnesian War, opening a new chapter in historical studies. Prior to this, military history had not been approached as a distinct course of study, but rather as a subject under the greater umbrella of general history. Hundreds of years later, modern military history revisited Napoleon’s early 19th century excursions. Antoine-Henri Baron de Jomini, a Swiss officer who served with the French and Russians and wrote several books about the Napoleonic art of war, wrote *Traite de Grande Tactique* in 1805, and his description of the Napoleonic Wars is considered to be the first example of modern military history. According to Jomini’s theorem, political military history must entail both the military side as well as political, social, and economic conditions. In the early 19th century, this formed the basis for new military history approaches. Similarly, in the 20th century, social science would begin to discuss a new approach – New Military History – to military studies. As the scale and technology of war developed, societies began to debate the legitimacy and humanity of war. Following World War II, military studies shifted its focus to the new concepts of social and emotional conditions, examining the social context of war as well as the interpersonal relationships between soldiers. Concurrently, social scientists began to view wars in a humanistic way, leading to what is now called New Military History. ‘The emphasis here is on social contexts, especially the position, experience and relationship of rank and file.’ (Black 1998). Combining both the new and classical approaches to military history provided researchers with a more complete understanding of the events of war.

*Idil Onen has an interdisciplinary educational background. After holding a BA degree in History at Istanbul Bilgi University, he continued his education as a MA student at Bilgi University. He is a doctoral candidate in Comparative history at Central European University since 2015. His research topic is ‘Truth or Fiction: Memoirs of Non-Muslim Officers in The Ottoman Army, 1909-1919’*
Like all imperial courts, Ottomans collected and preserved the objects of value and of remembrance as symbols of dynastic legitimacy and continuation. These objects of economic, symbolic, religious, or institutional value varied from jewelry to manuscripts, from sacred relics to paintings, from weapons to coins. It has been known that Mehmed the Conqueror had an impressive collection of valuables, from Eastern and from Western cultures, which were kept at the Imperial Treasury of his palace. The sacred relics brought from Egypt by Selim I were also kept, protected, and displayed in the Privy Chamber of the Topkapı Palace. Starting with the premodern royal practices of collecting and display, this paper presents the formation of the first modern museums in the within the Topkapı Palace.

Rather than focusing on the museumification process that was emulating the Western model of collecting and display, which has started with the antique collections at Hagia Irene and ended up with the foundation of the Archeology Museum; this paper hopes to shed light on how Ottomans attempted to display their own historical and religious heritage at the Topkapı Palace. The Imperial Treasury, the Library, the Chamber of Sacred Relics, and Ottoman Military Museums, I would argue, were institutions for self-representation of their own past. The Imperial Treasury opened its doors to visitors during the early 19th century and eventually became a part of the palatial tour that is choreographed for the foreign gaze. This self-representative spectacle laid the foundations for the Topkapı Palace as a national state museum, which was established in 1924 following the foundation of the Turkish Republic.

This paper will study the gradual museumification of the Topkapı Palace and scrutinizes the contested dynamics of memory and the reconstruction of the past through modern lenses.

Nilay Özlü is an architect with MBA and MArch degrees and a PhD candidate at Boğaziçi University, Department of History. She is working as a Project Coordinator for the Topkapı Palace restoration projects, also teaches at Istanbul Kemerburgaz University and Istanbul Bilgi University, and writes for art, architecture, and history journals. Her co-edited volume ‘The City in the Muslim World’ was recently published by Routledge. Her topics of interests include Ottoman visual culture, 18th and 19th century Istanbul, contemporary urban theory and critical architectural theory.
Collective memories about saints in Palestine have changed and acquired new shapes in relation to the political situation. From 1947 onwards, the establishment of political boundaries and the Israeli military control over some areas of the Palestinian territories have had an impact in the mobility of pilgrims that carry out the visitation (ziyāra) of tombs and memorials. Many of the thousands of such holy places that were visited by Palestinians prior to 1947 have been abandoned, others demolished, others have been appropriated by the Jewish population, others have gained importance as places for political mobilisation.

In my paper, I aim to show how collective memories towards saints change by appropriating elements of traditional narratives into new discourses and how, in turn, such new discourses play a role in the way believers engage with the saints. Exemplifying with a particular case that I came across during my recent fieldwork trip to Palestine, namely the saint Abu Laimun of the town of Bil‘in, I will focus on the discourses and mechanisms involved in shifting the role of the saint from a healer and intercessor to a political actor that helped to get back the land that had been taken by the Israeli military.

Marcela A. Garcia Probert is a scholarship-awarded PhD researcher at Leiden Institute for Area Studies working, under the supervision of Prof. Petra Sijpesteijn, on the Tawfik Canaan Collection of Amulets; has been lecturer on Middle East and Islamic History at the National Autonomous University of Mexico.

The advent of the Abbasid dynasty was presented as a *dawla*, a revolution-marking the return to the sources of Islam - as well as a golden age for arts and literature. Power was centralized and orientalized, and the round city of Baghdad built near Ancient Ctesiphon. Court life, literature and military organization resulted essentially from the Sassanid model and from Khorassan which has become a vital area for the power.

The empire is immense and difficult to administer. By installing his new capital in Samarra, 75 miles north of Baghdad on the banks of river Tigris, the Caliph signals a turning point in the construction of Abbasid art. Although few vestiges and artefacts can be attributed to Baghdad, Samarra the Ephemeral Capital which
was abandoned in 892 has not yet revealed all its secrets. The new capital features a very different plan compared with the round city, safeguarding the Caliph against a deadly siege but not preventing several of them to be assassinated. The new city also provides an opportunity to assert an Abbasid renaissance and a renewal of its arts combining a return to ancient art and the sources of the Mesopotamian tradition as well as the affirmation of a cultural revolution with its particular novelty and maturity.

The capital boosts a true artistic revolution. Bringing in craftsmen from around the empire, the Caliph stages his own power and creates a consistent environment with his models while modernizing them. The capital crystallizes the influences of the empire for further innovation and art forms. The city is a unique showcase for art of the Abbasid period, its age-old yet innovative techniques, and a total work of art providing court life with an exceptional setting. It is a new light shed on that period in terms of art creation, putting into perspective the Abbasid history which is known for its ideological and religious roots and calls for a return to the sources of Islam. So it is important to review that period, that empire, through the prism of its art creation. Decorative arts hold a new, prominent place, allowing for the creation of new media and the development of ancient traditions. This is a revolution within the palace with side effects on art of living and a deep imprint on the further expansion of Islamic art, thus bequeathing new techniques and new traditions. Abbasid productions, especially in the field of ceramics, gain credibility and recognition, experiencing unprecedented growth; they are exported and valued throughout the Empire and techniques spread beyond the boundaries of the Abbasid world. This is also an intense period of trade between provinces and beyond, promoting import and exchange of items and integrating new influences with local techniques. Indeed, the importance of this trade is particularly visible in the field of ceramics. The import of Chinese porcelain seems to have introduced to Islam the development of glazed white-covered faience, splash-ware and celadon imitations. Ancient and local sources but also older sources from antiquity throughout the Mediterranean region aggregate to these influences, maintaining a pressing line with the model of the Sassanid Empire as demonstrated by glass and stucco. The Sassanid influence is amplified by the important Persian presence in the Court of the Caliph. Empire artists will add their know-how to these influences and their origins to develop techniques that will help Abbasid art flourish beyond the Empire’s boundaries. Thus, this Abbasid renaissance includes the invention of metallic luster applied to ceramics, an innovative technology accounting for the Caliph’s fame and prestige and on which he has exclusive rights, but also early evidence of architectural ceramic tiles. Samarra style expands and creates a strong visual identity, strengthening a power that sometimes totters in some areas. And
so the tile decoration of the mihrāb in the Great Mosque of Kairouan, Tunisia, is shipped from Mesopotamia to the Aghlabid Emirate, reflecting the reputation of this art that has its roots in ancient tradition and crystallizes local influences while creating a visual identity of its own.

This presentation will be supported by practical examples to question the notion of modernity within the context of the Abbasid renaissance, of this golden age that had a deep and lasting impact on art creation in Islam and even to the West. The Empire and the way of life in the city in Islam are deeply impacted by the Abbasid revolution, its return to sources and tradition which helped create the framework for the emergence of an intellectual elite and strong cultural and artistic identity.

Vanessa Rose was trained in Law and Art history. She is currently preparing a PhD in Islamic archaeology and Art history at University Paris I Panthéon-Sorbonne on the origins of architectural tiling in Samarra.

If the contention of the Spring School is that a basic dimension of modernity rests in its innovative engagements with time and space, then it seems necessary to explore the historical groundwork which led to modernity’s conceptualization. While precisely pinpointing the theoretical and practical concerns of the scholastic and medieval periods which gave rise to modernity is an unruly and insurmountable task, I hope to draw on a specific set of problematics which has – from the ancient through to medieval and scholastic forms of thinking – led to the specific development of natural philosophy and which opened the way for physics, astronomy, and biology. The debate which I will focus on here is referred to by Aristotle as ‘Hylomorphism’, or the study of how matter changes over time. Through early commentaries and translations of Aristotle in the Islamic and Latin Christian world, this dimension of natural philosophy became a central point of investigation for questions of temporality and matter. I will analyze specifically the ways that Averroes, the Islamic commentator whose writings on and translations of Aristotle gained a giant influence on scholastic thinking, developed this argument by writing on motion and degrees of alterations over time. However, in reaching into the past to find the pre-conditions for modern forms of thought, one is inevitably faced with an estranged and foreign set of concerns. Thus, my talk will attempt to disentangle this scholastic debate in order to show that – far from being a foreign and esoteric debate – the question of change led to important innovations in the history of thought.
Jordan Kenneth Skinner is currently completing a graduate degree at the Central European University where he studies Comparative History with an emphasis in Greek Antique philosophy, Late Antiquity and Christian, Jewish and Islamic scholastic philosophical debates. In addition, he has completed degrees and written widely on contemporary philosophy.

Sean Patrick SMYTH (Leiden University), ‘Sâmiha Ayverdi and the incongruity of the modern in Turkey.’

This presentation shall focus primarily on exploring the ideas of the conservative intellectual Sâmiha Ayverdi (1905-1993), drawing attention specifically to her criticisms of the Turkish modernisation project. Ayverdi developed her criticisms primarily on the premise that since the Tanzimat Era, the modernising reforms of the Ottoman elite resulted in an adoption of not just European technology but that a section of society had also adopted the cultural and social norms of the west, eventually becoming alien to their own culture. For Ayverdi, this process culminated in the damaging of the social fabric of society and coupled with external pressures ultimately hastened the demise of the Ottoman Empire.

While much of Ayverdi’s commentary focuses on a supposed Ottoman golden age before the Tanzimat and Republic, she does not posit a return to the Ottoman Empire or even the wholesale reversal of the modernising reforms. Instead, Ayverdi posits that modern Turkey should place more emphasis on its imperial legacy by utilising elements of the pre-Tanzimat past and reversing what she saw as the most damaging aspects – those surrounding religion and language. Ayverdi achieves this by constructing a narrative of a supposed Pax Ottomana, while drawing attention to the problems posed by nation state building in the Turkish context.

In many ways, it could be argued that Ayverdi herself had partially internalised aspects of the westernising reforms. Her outward appearance and prominence as a woman public intellectual owe much to those reforms. This supposed incongruity and hybridity of her character, including her career as the head of a Sufi brotherhood, makes her criticisms all the more interesting and worthy of attention.

Sean Patrick Smyth is an MA student of Turkish Studies at Leiden University in the Netherlands. He completed his BA in Political Science at Bilkent University in Ankara. His research interests focus primarily on late Ottoman and early republican intellectual history.
Through migration, Senegalese Mourides have managed to effectuate a metamorphosis in the relation between work and prayer centered around one of their founding myths. This transformation reflects the contemporary evolution of the Mouride religious setup that has been delocalized and adapted in relation to the migratory routes of its taalibé-s. Religious itineraries are constructed along these economic routes and vice-versa. Today there exists migratory routes that allow spiritual replenishment. Obtaining the baraka is a kind of opportunity for the taalibé to go to a number of cities where Mouride religious ceremonies are organized in Europe and anywhere around the world. If religious practices adapt to migration, they also offer the disciple who finds himself far from the holy city of Touba the means of profiting from the spiritual benefit of Muridism. On the other hand, certain disciples give priority to the quest for material gain as a guarantee of salvation.

This process of ideological changes regarding the Mouride ethos is at the origin of the birth of a generation of entrepreneurs who develop commercial activities in the countries to which they migrate. These disciples have made ‘work and saving’ one of the foundations of the Mouride ethos, which explains their presence in the economy of these countries. It would be well to show the level of involvement of the Mouride disciples in the process of economic development of the European countries, in connection with their religious ethos based on Sufism. In other words, in the economic-religious ethos of Muridism around work, there is a certain shift towards and ethic of economic success inscribed in religious itineraries.

Pape Serigne Sylla is a PhD candidate in anthropology at the École des Hautes Études en Sciences Sociales. His research interests are in Sufism and transnational identity.

Ukraine has a number of powerful religious and civic organizations (the Spiritual Administration of Muslims of Ukraine, the Spiritual Center of Muslims of Ukraine, the Spiritual Administration of Muslims of Ukraine ‘Ummah’, ‘Kyiv Muftiyat’, ‘Al Raid’). These relationships with Muslim countries and Islamic organizations which are active in Eastern Europe, Middle East and Turkey, triggered the foundation
of a number of charity projects. Such projects are dedicated to the safekeeping of the Muslim identity and dialogue with other religions. The importance of my comprehensive research lies in the need for a thorough analysis of migration of Muslims in the Ukraine and to look into more detail into transformations in the religious life of Muslims, political events (the deportation of Crimean Tatars and repatriation activities of Muslim communities after the independence of Ukraine, Crimean occupation, separatism). My research of the ideological foundations of modern Islamic movements in Ukraine takes into account the peculiarities of their development and distribution, ideological principles.

Liana Vinichuk studied from 2007 till 2012 in the National University of Ostroh Academy at the Department of Culture and Philosophy Studies. Since 2009 she is working as a senior laboratory assistant. Since 2014 she is a PhD student in Religious Studies, working on ‘Ideological Foundations of Formation and Development of Modern Islamic Movements in Ukraine: the Philosophical and Religious Analysis’.

Zahoor Ahmad WANI (Hamdard University), ‘Islam and Modernity, Reviewing the contribution of Shah Waliullah.’

From the first day of Islam, it has a tradition of renewal (tajdid), revival (ihyā) and reform (iṣlāh). These concepts are fundamental components of Islam’s worldview. Despite the general tendency after the 10th century to follow (taqlīd), great reformers and revivalists like al-Ghazālī, Ibn Taymiyyah and Shah Waliullah of Delhi claimed the right to be mujtahids, practitioners of ijtihād and thus to reinterpret Islamic Shari’ah in order to purify and revitalize their society.

In Indian subcontinent, Shah Waliullah of Delhi (1702-1768), claimed by some scholars to be the ‘father of Islamic modernism’ provided the foundation for Indian revivalism and was formative influences on modern Indian Muslim thought. His major contribution to Islamic modernist thought was his emphasis on reopening the gates of ijtihād, the right to reinterpret Shari’ah. He also rejected the old theology (Ilm al-Kalām). He found it irrational to believe that divine commands obliged humans to obey for the sake of obedience, not for their good and thus revived the tradition of rationality (‘illat). One of his major works, the Hujjat Allah al-Bālīghah, offers rational explanations (asrār) for Islamic beliefs and practices, providing historical context to human nature and social history. He believed that the restoration of Islamic glory is dependent on the social and moral reform of Muslim society.He paved the way for many reformers who followed from modernists like Sir Syed and Allama Iqbal to neo-revivalists like Thānwī, Ali Miyan Nadwī and Mawlānā Mawdūdī.
In my presentation, it will be attempted to make an assessment and analysis of the response of his works to modernity and his contribution to ‘Islamic modernism’. These works will be studied with the thinking that his works are still relevant to reformist and modernist discourse in the entire Islamic world in general and in South Asia in particular.

Zahoor Ahmad Wani is a PhD student at the Department of Islamic Studies, Hamdard University New Delhi. His research area concentrates majorly on Moderation in Islam and its contemporary relevance. He received his MA in Islamic Studies from Hamdard University and BA in Islamic Sciences from Darul Uloom Deoband, India.

Didem YERLI (Sabanci University), ‘Mehmet Nadir and his periodical Nümune-I Terakki within the context of the Hamidian era.’

The role of the institutionalized educational practices has been accelerated valuably throughout modernization. Relying on this significant role, the discussions regarding the content of the education system had increased in the last decades. Throughout the reform efforts of the late Ottoman Empire, education has been a growing and tangible discussion field based on the questions regarding the placement of traditional values in modern curriculums. During this era, the education system was opened to debate by the ideologues, and thus created an intellectual environment that produced multi-polar interpretations and diverse approaches. Herewith the establishment of new schools this debate became more prominent and practical. This study, primarily, aims to carry out a descriptive and a textual analysis of the Nümune-i Terakki: A children’s periodical published by Mehmet Nadir, one of the most significant Islam modernism ideologue and an important Mathematician in the Late Ottoman Empire. The periodical was published between 1887 and 1888 as a school periodical belonging to Nümune-i Terakki Mektebi, the mother of the periodical and one of the most significant Muslim private schools in the Hamidian era. On a number of aspects the Nümune-i Terakki reflects the natural and conflictual results of modernization efforts in parallel with its era. Thus revealing certain aspects in the periodical will guide contemporary readers in deducing the continuity and reflects of the reforms in the context of Hamidian era. In this regard, firstly the Islam modernism idea is discussed; secondly, the position of children and youth as social categories is analyzed as a natural result of the nineteenth century. Lastly, by this analysis, this study hopes to apprehend different values that were wished to be accumulated to future generations in the context of the socio-political structure of the Hamidian era.
**Didem Yerli** majored in sociology and then prepared a MA at the Institute of Turkish Studies of Sabanci University. Her research is about Islam modernist ideologue Mehmet Nadir and his education philosophy within the context of Hamidian era.

**Ieva ZAKAREVICIUTE** (Ludwig-Maximilian-University of Munich): ‘Visual Representations of Religion and its Role in Middle Eastern Conflicts.’

Both in the escalation of violent mass conflict and in its resolution, media plays an essential role. The particular significance of visuals in media reporting on war is widely discussed among academics as one of the key factors of public’s understanding of violent conflict. Visuals are considered essential because they are means of intuitive understanding and stimulate emotive reactions among the audience. However, they are often semantically ambiguous and can refer to a variety of cultural ideas and identities. Therefore, as all forms of communication they unfold their intended meaning only in relation to given cultural knowledge and/or in combination with the accompanying text.

Today, when religion is quoted to be one of the main aspects within the conflicts in the Middle East, it is crucial to understand what role media directly and indirectly attributes to religion when building meta- narratives about conflicts.

Relying on visual discourse methods and moral and conflict anthropology approaches, I explore how international media visually frames Islam and its role while covering two conflicts in the Middle East (Israel-Palestine and Syria). I will examine media usage of metaphorical and symbolical pictures, invoking religious connotations, illustrating war coverage and conflict stories. I will seek to determine what are the dominating imagery thematic categories (e.g. ‘rituals’, ‘ceremonies’, ‘symbols’ etc.) and in which contexts they appear (e.g. protests, violence, suffering, etc.).

In addition, relying on methods of visual semiotics I aim to study what visual tools and stylistic devices are employed to depict religion and conflict related coverage, and how they are used. I will discuss whether the techniques applied, serve to aestheticize conflict as a way to iconize and extend critical events, and to capture audience’s gaze in quickly changing information scene.

**Ieva Zakareviciute** is an anthropologist focusing on conflicts and gender in the Middle East. She holds a scholarship from Gerda Henkel Stiftung to work on her dissertation project ‘Imag(in)ing Violent Conflict’ – about visual representations of conflict and imagery diffusion. She graduated from Vilnius University Institute of International Relations and Political Sciences in 2011. She earned a MA degree in Social Anthropology from Vytautas
Magnus University in Kaunas in 2013. During her studies she mainly focused on the Middle East region and conducted fieldworks in Israel, Palestine and Egypt. She has also worked as a consultant for Communication and Information Sector at the UNESCO Office in Cairo.

Ece ZERMAN (École des Hautes Études and Sciences Sociales), ‘Turning the Ottoman empire into an Ancien Régime: From rejection to appropriation.’

‘The turbulence felt in economy, society and culture of the late Ottoman Istanbul came to focus particularly intensely on the smallest, most private social institution – the family and the intimate relationships between men and women’ affirm Duben and Behar in their work Istanbul households. We may go one step further from this statement to argue that these turbulences crystallized also and before all in the ways in which people represented themselves through visual and material culture – through images, symbols, photos and paintings – within their domestic sphere. At the turn of the twentieth century, in a period of transition from the late Ottoman Empire to the Turkish Republic, a period marked by modernization attempts from top to bottom and nation-building process, inner spaces became showcases of the new/modern trends in decoration and in self-representation: In addition to European style salon sets, wallpapers, carpets, mirrors, flowerpots; statues, paintings, photographies of family members, of social networks or of the ‘grands hommes’ invaded interior spaces. In this period, new elites had constantly to re-define, re-situate, represent themselves and ‘new techniques of reproduction’ became a tool of these representations – in some cases performances. Focusing both on visual, material and textual sources, this paper attempts to discuss how in the late Ottoman Empire and early Republic of Turkey, domestic interiors – between private and public, intimate and political – functioned as spaces of construction and exposition of self-representation; of a certain taste, memories and identities.

Ece Zerman holds a MA in History from Boğaziçi University and a MA in History and Civilization from the European University Institute in Florence. She is currently a PhD candidate at EHESS working on ‘Self-representation of an emerging bourgeoisie through visual culture from the Late Ottoman Empire to the early Republic of Turkey’.