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STUDIES IN
ISLAMIC ART AND ARCHITECTURE

In Honour of

PROFESSOR K. A. C. CRESWELL

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Published for

THE CENTER FOR ARABIC STUDIES

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THE AMERICAN UNIVERSITY IN CAIRO PRESS

1965

K. A. C. Creswell

KEPPEL ARCHIBALD CAMERON CRESWELL was born in London on September 13th, 1879, the only son of Keppel Creswell. He attended Westminster School, where he distinguished himself in science, and, subsequently, the City and Guilds Technical College. It was here that he perfected the draftsmanship which was to serve him so well in drawing his plans of Muslim monuments. On completing his course of study at the College, he obtained a post with Siemens Brothers, the electrical manufacturing firm at Woolwich.

As with many boys of his generation, his first interest in the East was prompted by reading "The Thousand and One Nights", and was later strengthened when he read George Rawlinson's *Seven Oriental Monarchies*, which he received as a school prize. This interest remained, and in 1910 he began, in earnest, the study of Muslim art and laid the foundations of his extensive private library on the subject. In 1913 he gave his first lecture before the Royal Asiatic Society.

Lack of the necessary funds prevented him from travelling to the East in pursuit of his interest and it was not until the First World War that this dream became a reality. Shortly after the beginning of the war, he joined the Royal Flying Corps and on November 1st 1916 he was posted to Egypt as a 2nd Lieutenant. He was subsequently appointed Staff-Captain to Major-General Sir Geoffrey Salmond and, later on, to Major-General Sir Sefton Brancker.

In June 1919 he published in the *Bulletin de l'Institut Français d'Archéologie Orientale* his "A Brief Chronology of the Muhammedan Monuments of Egypt".

Shortly afterwards, with the transfer of Leonard (later Sir Leonard) Woolley to Kurdistan as political officer, a vacancy as Inspector of Monuments occurred in the Occupied Enemy Territory Administration (of Syria). A replacement was needed for Woolley on the inspection team, which consisted of two English and two French members. Thanks to Garstang and David Hogarth, and probably on the basis of his "Brief Chronology", Creswell was recommended for the position. He was transferred from the R.A.F. to the General List and reported to the headquarters of the Administration in Aleppo on August 4th, 1919. He began his work in the area with a photographic inventory of 59 Muslim buildings remaining in Aleppo and planned some 15 of them, and later made an extensive

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STUDIES IN ISLAMIC ART AND ARCHITECTURE

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S. Eyles

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COMPILED BY RICHARD ETTINGHAUSEN¹

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September 13, 1954

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R. W. HAMILTON

KEPPEL ARCHIBALD CAMERON CRESWELL*

When in 1950 the President of the Royal Asiatic Society, Sir Gerard Clauson, presented to K. A. C. Creswell the Society's Triennial Gold Medal he said: "Professor Creswell has not only got to the head of his profession; he has created it." If, as I believe, that was said not by way of conventional hyperbole but as a considered summary of Creswell's achievement, implying that he had given the study of Islamic architecture a professional or, perhaps one might say, a scientific quality which it had previously lacked, it is of interest to ask what were the original or distinctive qualities in Creswell's work as an archaeologist or historian which prompted the President's particular choice of words.

The answer is to be sought partly in the content and style of Creswell's writing and also partly in the manner of his life; for the two are interconnected. He could not have accomplished the task he set himself, on the principles he had adopted in early years, without also adopting a programme and a style which governed the whole course of his life.

Archie Creswell — to give him the name by which he was known at home and among his friends — was born in London on 13 September 1879, in a small family circle which gave no apparent hint of the direction in which his career would lie or of the gifts that he would develop. His father, Keppel Creswell, was 38 years old at the time and connected with Lloyds. Nothing else seems to be known about him that might be relevant to his son's career. His wife, Margaret, was the daughter of a solicitor in Rugby. There was a daughter, Margery, Archie's only sister. They lived at 12 Regent's Park Road.

Keppel Creswell came of a Nottingham family. His father and grandfather had both been clergymen, successive vicars of the Nottingham parish of Radford, a living which between them they held for seventy-seven years, from 1803–1880. The first recorded ancestor, Samuel Creswell, was proprietor of the Nottingham Journal.

In the summer of 1891, before he was twelve, Archie went to Westminster School. His mother, a Roman Catholic, was reconciled to the choice of an Anglican establishment by the hope that an ecclesiastical ambience, of whatever colour, might have at least a salutary influence. But heredity had transmitted from the vicars of Radford not the least inclination to the beliefs or practices of religion, and to the end of his days Archie would have none of them.

At Westminster he did well and there took the first steps toward developing the aptitudes that were to shape his future. One of these was mathematics. All his five years at the school were spent in the Mathematics or Science Set, and for most of the last three he held the first place in that set. He won five prizes of some sort for school work, including in his third year the Vincent Memorial Prize for English. It may be that he had already acquired that gift of terse and trenchant expression which is a conspicuous quality of his archaeological writing. One of the prizes gained at Westminster was a copy of George Rawlinson's *The Seventh Great Oriental Monarchy* (perhaps the whole set); and in later years Creswell attributed his early interest in the East partly to this book. Even earlier, as a small boy, he had been given a story book illustrated with pictures of eastern buildings; and this set him off, about the age of twelve, collecting pictures and descriptions from travel books which he entered in a scrapbook. So began his first enthusiasm for eastern architecture and a methodical approach to it which he never abandoned. His mathematical bent, too, was to be reflected in a constant reliance on measured dimensions as the foundation of archaeological investigation; in his interest in metrology, and in a habitual alertness for numerical or geometrical properties in the buildings he studied. The mathematics of a building could stir him to eloquence, as in the conclusion of his study of the Dome of the Rock, where he wrote:

* Reprinted with permission from the *Proceedings of the British Academy*, vol. 60 (1974): 3–20.

J.D. Pearson (assisted by Michael Meinecke and George Scanlon): *Second Supplement Jan. 1972 to Dec. 1980 (with Omissions from Previous Years)* to Sir K.A.C. Creswell: *A Bibliography of the Architecture, Arts and Crafts of Islam* (The American University in Cairo Press, 1984). 580 pp., \$80.00.

K.A.C. Creswell (1879-1974) pioneered as an historian of the monuments of Islam and as a cataloguer of publications devoted to its art and architecture. In *A Bibliography of the Art and Architecture, Arts and Crafts of Islam* it was Creswell's intention to include everything pertaining to this field except numismatics, and between the years 1912 and 1960, he devoted what amounted to thirteen full years to its compilation. The *Bibliography*, covering the century back to 1850, contained 12,300 items; when cross-referenced these entries extended to 15,850. At the end of 1972, Creswell added to the *Bibliography* a *First Supplement*, whose 4,000 items covered publications in the field for the previous twelve years. A *Second Supplement* (the volume under review) begun nine years later, at the end of 1980, contains 11,000 entries of which a little less than one fourth are cross-reference repeats and split-entries.

The foregoing statistics, in which the entries for the last twenty years number almost as many as the original volume contained for a century, reflect both the enormous recent scholarly additions to the field and new editorial inclusions for this volume. The *Second Supplement* aims not only to list all the published material between the beginning of 1972 and the end of 1980, but also to fill in the obvious lacunae of the first two volumes, such as omissions of material available in Arabic, Persian, Turkish, and of areas outside the classical heartland such as the East Indies, Central Asia and China, and sub-Saharan Africa. Where the field has expanded, new subject headings, such as "Mosaics" and "Stucco," and new sub-headings, such as "Biography of art historians," have been added.

The material in the *Second Supplement* is clearly set forth and cleanly printed in a two column format. Subject and sub-headings are followed by the author names in bold type. At the end of the tome there is an Index to Authors (24 pages) and another to Index of Works Listed Under Title (2 pages) which are helpful for specific author or title-only references. Changes to Creswell's original format are minimal. The modern name for countries and cities is used, "Iraq" instead of Mesopotamia, and "Istanbul" instead of Constantinople. Publishing restrictions have eliminated the inclusion of the explanatory notes under titles which are a feature of Creswell's volumes.

This volume begins with Part I *Architecture*, columns 1-246. After a "General" and a "Miscellaneous Studies" category, this part is divided by geographical areas: by country or by related regions (i.e. Syria, Lebanon, Palestine, Jordan form one area), followed by a listing of pertinent cities and localities. Under some countries there is also a sub-category of special or specific interest, such as "Gardens" or "Works on Sinan."

Part II, *Arts and Crafts*, covers columns 247-578. An indication of the scope and range of this section is provided by a listing of the bold face contents in the Index. Where the Minor Arts field is large it is divided into a General; geographical; and topical subdivisions. It begins with Arts and Crafts (subdivided into topics such as : General; Special Subjects and topics, Iconography; Exhibitions; Museums; Biography of art historians; followed by countries and regions); next, Arms and Armor; Astrolabes; Bookbinding; Calligraphy and Epigraphy; Ceramics; Costume; Enamel; Gardens; Glass and Rock Crystal; Heraldry; Ivory; Jade; Jewelry; Lacquer; Leather; Maps; Metal; Mosaics; Musical Instruments; Ornament; Painting; Paper-Paper cutting; Playing cards; Shadow Play figures; Silhouette cutting; Stone and Marble; Stucco; Textiles (here there are seven major categories) I-General; II-General; III-Dyes and Dyeing; IV-Embroidery; V-Kashmir Shawls; VI-Silk; VII-Tiraz; Woodwork; Miscellaneous; Influences.

International Associations of Orientalist Librarians, 5.28-29, 1986 Michigan
Serfer; 49-50

Sir Archibald Creswell (1879-1974)

Professor Sir Archibald Creswell, C.B.E., F.B.A., the doyen of architectural historians of the Islamic era, died on 9 April 1974 at the age of 94. Through his influence on pupils and contemporaries, it is safe to conjecture that his unique achievement will be apparent in the scholarship of his chosen métier for the foreseeable future.

London-born and -educated (Westminster School and the City and Guilds Technical College), Keppel Archibald Cameron Creswell found himself in Palestine at the finale of World War I. Through most fortuitous circumstances both there and in Egypt, he became responsible for the registration and preservation of medieval monuments. Further travels to North Africa, Anatolia, Iraq, and Persia laid the foundations for his superbly detailed studies of *Early Muslim Architecture*, which the Clarendon Press published in two volumes between the years 1932-40. Under the patronage of King Fu'ad I and, later, of King Faruq he concentrated his research on the Muslim monuments of Egypt. For more than forty years he was a leading member of the Committee for the Preservation of Monuments and supervised the clearing, recording, and renovation of the Fatimid North Wall, arguably the finest example of medieval fortification in the world. He was Professor of Muslim Art and Archaeology at the University of Cairo (formerly designated Fouad I University) from 1931 to 1951, after which he occupied an identically named chair at the American University in Cairo, of which he was Distinguished Emeritus Professor at his death. The highly concentrated research of these post-war years yielded the two splendidly detailed volumes issued by the Clarendon Press and entitled *The Muslim Architecture of Egypt* (1952-59).

That he was untiring in his investigation of work carried out by others since his initial publication was proven by the revision of Volume I of *Early Muslim Architecture*, published in his ninetieth year. Another irreplaceable product of his scholarly curiosity and intensity is his *Bibliography of the Architecture, Arts and Crafts of Islam*, published in 1961, with a *Supplement* covering the lacunae in the original and materials from the subsequent decade, published in 1973. The Pelican epitome of *Early Muslim Architecture*, the first edition of which appeared in 1950, assured him an intelligent and discriminating audience beyond the narrow academic purlieux.

Each of the above works was but the end-product of immense research, examination, and checking; nothing issued from Creswell's work-room which was not as exact as it was humanly possible to be--or, in the few cases where aesthetic preference had to be expressed, as truthfully arrived at. His measuring tape, his camera shutter, his beaver among the library shelves of half the world achieved for his fields of endeavour a certitude which they had hitherto lacked; and the more the scholars checked this certitude and the oftener students turned to it, the more was the entire range of Islamic studies in his debt. He was utilitarian in the most Victorian sense of the word, and more than once he gave the lie to untested theories about Islamic art and architecture. If the measurements were correct to a millimeter, the comparisons historically reliable and resonant,

the photographs pertinent in detail--then, and then only, might one proceed to put a monument in a context larger than itself. One has only to survey the field of unpublished Iranian buildings, the lesser monuments of India, the paucity of honest archaeological reportage to agree with Creswell that Islamic architecture is not yet remotely free of its 'narrative' stage.

It can be maintained that he lacked (but never spurned) the synoptic intellectual imagination of Sauvaget and Herzfeld, of Georges Margais and Monneret de Villard. Time might deal very harshly with his one adventure into didactic theory--the evolution of the cruciform madrasa style, which to younger scholars is most certainly to be associated with comparable architectural movements in Seljuq Anatolia and Iran. He preferred neat solutions and neat relationships; hence he was at times capricious with the contents of his Arabic sources. (Poor Maqrizi! What an eternal inquisition he's being subjected to!) One wonders if he cared about, let alone understood, the strong melodies of Byzantine art once Islam was launched towards its peculiar architectural destiny. If one excepts the work of Mlle van Berchem on the mosaics of Jerusalem and Damascus, can one discover a strong interest in architectural decoration in Creswell's oeuvre? Finally, one feels that the 'developmental' aspect of specific architectural phenomena was simply too complex to be subsumed comfortably in his more linear analysis; hence one need only instance his *historical* development of the squinch.

A smooth peak is hardly worth the climb. Time corrects the comprehension of a man's achievement and, while it does not expunge the bias, deals with it sensibly and, by doing so, comes to respect the bench-mark of heroic effort and clarity. Through his honorary doctorates of Princeton and Oxford his professional colleagues signalled their respect; through his knighthood Britain corrected its comprehension of Creswell's achievement.

George T. Scanlon

Sir Edward Evans-Pritchard (1902-1973)

The death of Sir Edward Evans-Pritchard, F.B.A., occurred suddenly on 11 September 1973. From 1946 until 1970 he was Professor of Social Anthropology and Fellow of All Souls College, Oxford, to which university he came from Cambridge after a brief term as Reader in Anthropology there (1945-6).

Edward Evans-Pritchard embarked upon his career at a time when social anthropology was in the early stages of its development. He distinguished himself among his contemporaries through his intellectual contribution and personal dedication to the subject. He took up anthropology not to become, in his own words, 'just an intellectual' but because he 'wanted a life of adventure too, and field-work seemed to be the solution to combine both'. These aspirations were realized in his extensive field-work among some of the Nilotic peoples of the Southern Sudan which led him to publish much material on different aspects of their lives. In particular, his early books--*Witchcraft Among The Azande* (1937) and *The Nuer* (1940)--are renowned for their important advances in anthropological theory.

After reading history at Oxford he went to the London School of Economics where he was taught by C.G. Seligman and B. Malinowski and

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British Society for Middle Eastern Studies
Bulletin, c. I/2 (1975-London) s. 110-112.

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NACHRUF

Sir Archibald Creswell

13. September 1879 bis 8. April 1974

Die Biographie von Keppel Archibald Cameron Creswell war eigentlich auch seinen Freunden nur in Konturen bekannt, bis 1965 die Amerikanische Universität in Kairo, der er als Professor Emeritus angehörte, eine Festschrift herausgab: *Studies in Islamic Art and Architecture in Honour of Professor K.A.C. Creswell*. Das war zu einer Zeit, in der die Sigln für seine vier großen Bände EMA und MAE bereits ebenso akzeptiert waren wie GAL für die arabische Literaturgeschichte von Karl Brockelmann¹, Etienne Combe, der beim Erscheinen der Festschrift bereits verstorbene Freund von Creswell, hatte in ihr eine Würdigung von dessen wissenschaftlichen Verdiensten veröffentlicht. Charles Geddes hatte die Biographie von Creswell zusammengetragen, deren Angaben weitgehend auf diplomatischen Befragungen von Creswell selbst beruhen.

An sie muß sich auch der Verfasser des Nachrufs halten. So nüchtern die Biographie ist - und in gewisser Weise so merkwürdig zurückhaltend, wie der Beschriebene in seinen eigenen Publikationen - so stellt sie doch das einzige vollständige Datengerüst zum Verständnis von Creswell dar.

Creswell wurde am 13. September 1879 in London geboren. Er besuchte die Westminster School. Er selbst glaubte, daß die frühen Eindrücke von diesem ehrwürdigen Gebäude die Wurzel seiner archäologischen Interessen gewesen sind. Seine berufliche Ausbildung erhielt er am City and Guilds Technical College. 1910 begann er systematisch mit der Erforschung der islamischen Kunst. 1912 und in den Jahren danach erschienen seine ersten Aufsätze, bevorzugt über islamische Kuppeln. Man kann die Bibliographie leicht in der zitierten Festschrift nachlesen².

Der erste Weltkrieg unterbrach seine Studien, brachte ihn dafür aber in den Nahen Osten als Offizier der Royal Air-Force.

1919 erschien sein erster Aufsatz zu einem Thema, das ihn sein ganzes Leben beschäftigen sollte: die islamische Architektur Ägyptens. Der Aufsatz war mit seinem Rang „Captain“ gezeichnet, auf den er

bis 1931, dem Zeitpunkt seiner Ernennung zum Professor, großen Wert legte. Der Beitrag *A Brief Chronology of the Muhammedan Monuments of Egypt to A.D. 1517* erschienen im hochangesehenen Bulletin de l'Institut français d'archéologie orientale³, ist heute noch nützlich.

Er verrät ausführliche Inspektionen der beschriebenen Bauten auch war jenes epigraphische Material darin eingearbeitet, das nach dem Erscheinen der „Matériaux“ von Max von Berchem bekannt geworden war. Der Aufsatz ist streng chronologisch gegliedert. In allen seinen späteren Publikationen, bis hin zur Ordnung der Teilbibliographien zu den Monographien von einzelnen Monumenten in EMA und MAE hat er diese Ordnung beibehalten. Denn sie war zugleich typisch für seine wissenschaftliche Methodik: durch Inschriften, Quellen, ältere Literatur, eigene scharfsinnige Beobachtung zu einer immer genaueren Datierung von immer mehr Bauten des Islam zu gelangen, einschließlich der Datierung der einzelnen Bauphasen. Ich nehme an, daß sich diese Methodik stark an das Werk von Max von Berchem anlehnt. Schließlich muß es einen Grund gehabt haben, wenn Creswell seine große Bibliographie von 1961 „To the Memory of Max von Berchem, perfect friend and perfect scholar“ gewidmet hat, denn von Berchem war bereits 1921 gestorben⁴.

Wahrscheinlich trug der genannte Aufsatz mit dazu bei, daß Creswell 1919 zum „Inspector of Monuments“ der britischen Militärverwaltung in Syrien und Palästina ernannt wurde. Im August 1919 begann er mit einem Inventar der islamischen Bauten von Aleppo und Umgebung und später, das Hauptquartier war nach Ammān und Haifa verlegt worden, von weiteren Gebieten im Norden von Palästina und von Syrien. Schon in dieser Zeit entstand sein Plan einer „Geschichte der islamischen Architektur Ägyptens“. Ein Exposé wurde König Fuad I. vorgelegt, der seine Unterstützung versprach.

1920 wurde Creswell in London demobilisiert. Unter anderem benutzte er diese Zeit, wie er mir selbst gesagt hat, auch dazu, für Ernst Herzfeld von den britischen Behörden die Erlaubnis zu erhalten, die im Krieg beschlagnahmten Funde von Samarra zu untersuchen, um ihm die endgültige Publikation zu erleichtern.

London verließ er am 1. Oktober 1920. Seit dieser Zeit, also vierundfünfzig Jahre, hat er in Kairo gelebt, bis 1956 sogar in der gleichen Wohnung in der Šaria Ḥasan al-Akbar. Mit wenigen Ausnahmen verbrachte er die Sommermonate in London, nicht nur für die Untersuchungen für EMA und MAE, sondern auch für seine 1912 begonnene Bibliographie of the Architecture, Arts and Craft of Islam, die 1961 erschien. Im Vorwort hat er die Einzelheiten der Entstehung dieser Bibliographie ausführlich geschildert. 1931, also noch vor dem Erscheinen von EMA I, wurde er zum Professor für islamische Kunst und Architektur an der „Fuad I University“ in Kairo ernannt, der jetzigen Cairo University in Giza. Dort begründete er das Institut für Islamische Kunst und Architektur, dessen Direktor er bis 1951 war. Dieses Institut, heute Qulliat al-Āṭār, Fakultät für Archäologie mit annähernd dreitausend Studenten, wird von Frau Professor Suad Maher, einer Schülerin von Creswell als Dekanin geleitet. Viele unserer Kollegen an den Universitäten und Museen in den islamischen Ländern sind durch dieses Institut gegangen.

1956, nach der Suez-Krise, wurde er Distinguished Professor of Muslim Art and Archeology an der Amerikanischen Universität in Kairo, hielt aber keine Vorlesungen mehr. Schon früh war Creswell Mitglied des Komitees für die Erhaltung der Denkmäler der arabischen Kunst, in dem er kenntnisreich, aber auch mit Unnachgiebigkeit für die Erhaltung und Bewahrung von islamischen Bauten eintrat; das Komitee half ihm auch sehr häufig bei seiner Forschung.

¹ EMA I¹ K.A.C. Creswell, *Early Muslim Architecture. Umayyads, Early 'Abbāsids & Ṭūlūnids, Part One. Umayyads A.D. 622-750 with a contribution on the Mosaics of the Dome of the Rock and the Great Mosque at Damascus by Marguerite van Berchem* (Oxford 1932).

EMA II K.A.C. Creswell, *Early Muslim Architecture, Umayyads, Early 'Abbāsids & Ṭūlūnids, Part Two, Early Abbasids, Umayyads of Cordova, Aghlabids, Ṭūlūnids, and Samānids, A.D. 751-905 with contributions by Félix Hernández, George Marçais, 'Abd al-Fattāh Ḥilmi and Hasan 'Abd al-Wahhāb* (Oxford 1940).

MAE I K.A.C. Creswell, *The Muslim Architecture of Egypt, I. Ikshīds and Fāṭimids A.D. 939-1171* (Oxford 1952).

MAE II K.A.C. Creswell, *The Muslim Architecture of Egypt, II. Ayyūbids and Early Bahrite Mamlūks A.D. 1171-1326* (Oxford 1959).

EMA I² K.A.C. Creswell, *Early Muslim Architecture. Umayyads A.D. 622-750, with a contribution on the Mosaics of the Dome of the Rock in Jerusalem and of the Great Mosque in Damascus by Marguerite Gautier van Berchem. Second Edition in Two Parts* (Oxford 1969).

² Zur Bibliographie von Creswell sind heranzuziehen: *Bibliography of the Writings of K.A.C. Creswell. In Honor of his seventy-fifth birthday, September 13, 1954*, compiled by Richard Ettinghausen, *ArsOr* II (1957) 509-12 und die anonyme *Bibliography of the Writings of K.A.C. Creswell* in seiner Festschrift S. XIV-XIX.

³ *BlstFrAO* 16 (1919) 39-164.

⁴ K.A.C. Creswell, *A Bibliography of the Architecture, Arts and Crafts of Islam to the 1st Jan. 1960*. The American University at Cairo Press (Cairo 1961).

كرزويل ، ك . ا . (١٨٧٩ - ١٩٧٤) . Creswell, K. A.

تخرج من مدرسة وستمنستر ، ودرس العمارة الإسلامية (١٩٠٠) والتحق بالجيش (١٩١٤ - ١٨) واختير مفتشاً للآثار الإسلامية في سوريا وفلسطين (١٩١٨) ونزل بالقاهرة (١٩٢٠) فاستوطنها ، وقد عين عضواً في لجنة المعرض الفارسي بلندن (١٩٣١) ومديراً لمعهد الفن والعمارة الإسلامية في الجامعة المصرية (١٩٣١ - ٥٢) وعضواً في مجلس أمناء متحف الآثار بفلسطين (١٩٤٩) ، وأستاذاً لفن العمارة الإسلامية في الجامعة الأمريكية بالقاهرة (١٩٥٦) ، ونال أوسمة كثيرة بعضها من الحكومات العربية ، وأجمع العلماء على أن مصنفاته ستظل مرجعاً في العمارة الإسلامية .

آثاره : الحصون في الإسلام قبل عام ١٢٥٠ م (تقارير الجمع البريطاني ١٩١٧ - ١٨) ، وموجز تاريخي لإحصاء الآثار الإسلامية في مصر حتى عام ١٥١٧ م (نشرة المعهد

AKIKI, Necip. "el-Müsteşrikân"

D. c., s. 168-169, 1980 (KAHIRE)

At last we have a new edition of K. A. C. Creswell's *A Short Account of Early Muslim Architecture*. Originally published in 1958 as a Penguin Book, it remains indispensable for all those with a professional or an amateur interest in art. Such a collection of material, arranged and embedded in its historical context, is not available for later Islamic art history, a fact which emphasizes the value of the present work.

The work is conceived as a developmental history, taking a wide sweep from the primitive beginnings—as they are understood—towards the highpoint of Umayyad and 'Abbāsid art and covering a period of some 200 years. The form here has remained unchanged, the division of the whole into two large sections being preserved, each of them subdivided chronologically into chapters. The individual chapters have been supplemented or evaluated, or are completely new additions, especially in the second part. Creswell's text, views, and datings remain untouched, differing opinions or more recent interpretations being added in a tactful and judicious manner by J. W. Allan. Indeed, Allan is due deep respect and gratitude for the courage and skill with which these additions have been made. The relevant explanations regarding this process are to be found in the foreword. R. W. Hamilton and A. Northedge have contributed their specialist knowledge in individual chapters, for example with respect to the Aqṣā Mosque or the architecture of Samarra. An index facilitates access to the contents.

The first part contains nine subchapters (3–225), from the beginnings of Islamic art to the end of Umayyad rule. The first chapter discusses the alterations to the Ka'ba, the early mosques, and the Dār al-Imāra in Kufa. For my part, I find it regrettable that the old premiss lives on that it was not until their campaigns of conquest that the Arabs, 'nine tenths nomads', came into contact with advanced civilizations. It is not only that the peninsula had been included in the currents of cultural influence and advanced civilizations since the earliest days, as excavations have demonstrated; independent advanced civilizations also came into being, for example in Yemen, the irrigation systems, temples, and towns of which presuppose an organized social structure. The same is true of the Nabataeans. Nowadays, Qaryat al-Fau is regarded as the capital of the Kinda in central Arabia; even if this were not the case, the finds of glass and pottery are evidence of the import of merchandise from the Parthian-Sassanian and Roman-Byzantine realms. The frescoes reflect the high degree of influence exerted by the art of late antiquity on the peninsula as well. The central sanctuary of Islam, the Ka'ba in Makka, cannot be regarded as primitive. As a community-based religion, Islam also promotes the culture of the community, the first sophisticated achievement being the foundation of the town of Kufa, and presumably also that of Basra. The foundation ritual alone serves to illustrate the confidence and sophistication arising from this religion. Creswell

shows a grave misunderstanding in maintaining that the Arabs cherished the ambition to erect buildings only when political reasons existed: building is directly related to politics. This common realization is also of help for the comprehension of objects in Islamic art.

The order laid down in the structure and presentation seems particularly disturbing when things that belong together continue to be dealt with separately. This can be seen in the case of the Qubbat aṣ-Ṣakhra and the Masjid al-Aqṣā, for example (19 and 73 ff.). Taken together, they form a replica of the Holy Sepulchre structure, as is maintained by al-Maḡdīsī, or the Church of the Ascension on the Mount of Olives. They represent the last in a series of Palestinian shrines with a rock-cut grotto connected with a centrally planned building and the form of a basilica, such as can be traced back to the time of Constantine.

Allan's comment that Phase I of the Masjid al-Aqṣā should probably be attributed to the planning of 'Abd al-Malik (82) is insufficient for a comprehension of the interrelations, even if purely 'aesthetic criteria' are to be used.

It also is not readily apparent why a ground-plan has not been provided for every building that is discussed, for example for the mosque of Wāsiṭ, or in the second part for the 'Amr Mosque in Fuṣṭāṭ. It would appear to me, for instance, that the arrangement of the *mīhrāb* bays in the mosque of Wāsiṭ or the courtyard bays and the cell-like manner in which they are joined together are of particular importance. Instead, the Great Mosque of Madina is included in the book, as is the Great Mosque of Ṣan'ā', mosques which—along with the Umayyad mosque of Damascus, the mosque of Fuṣṭāṭ, the Aqṣā Mosque, the Masjid al-Ḥarām, and the mosque of Qubā—were constructed by Walīd ibn 'Abd al-Malik. Considerable space is given to the Umayyad mosque of Damascus. It is surely important for the ground-plan that al-Jāhiz offers evidence for the existence of the northern minaret as far back as the early period, and that it thus forms an axis with the transept and the dome through the transverse structure. It is equally important that there was only the one *mīhrāb* along the main axis, together with the 'commemoration *mīhrāb*' in the eastern part of the *ḥaram*. The third *mīhrāb*, in the west, was not added until 728/1327–8. The emphasis on the main axis would otherwise be incomprehensible.

Chapters 4–7, which are likewise ordered chronologically, cover the secular buildings of the Umayyad rulers, that is, the so-called desert castles and town palaces. There are some new inclusions here: Qaṣr Burqu', Qaṣr Kharāna, Jabal Usais, 'Ammān, Jerusalem, and the town of 'Anjar. Qaṣr al-Baiḍā continues to be ruled out as pre-Islamic, although J. Kröger describes the Umayyad origin of the structure as probable.¹ As a result of the chronological organization, it is not possible to list the buildings according to their particular function: quite apart from their rural or urban situation, there can be no doubt that they served different purposes. Accordingly, the question of a model for the *quṣūr* continues to be dealt with in a general fashion by reference to the Roman and Byzantine castles of the *limes*—it is presumably the *quadriburga* which are

¹ Cf. J. Kröger, *Kunst des Orients*, 12 (1978/9), 180.

(30964)

Creswell, Sir Keppel Archibald Cameron, born 13 September 1879 at London, where he was educated at Westminster School and the City and Guilds Technical College. He found himself in Palestine at the end of World War one. Through fortuitous circumstances he became responsible for the registration and preservation of medieval monuments. His travels in the Middle East led to the publication of his *Early Muslim architecture* (1932-40). Under the Royal Egyptian patronage he concentrated his research on the Muslim monuments of Egypt. He was professor of Muslim Art and Archaeology at the University of Cairo, and subsequently AUC, of which he was distinguished emeritus professor at his death in Cairo, 8 or 9 April 1974. His writings include *A bibliography of the architecture, arms and crafts of Islam* (1961). ConAu, P1; *Index Islamicus* (4); Master (2); *Times* 13 April 1974, p. 14; *Who was who*, 7

Cretella, Luigi, born in 1868, he received a doctorate in 1891 from the Università di Roma. His writings include *L'ideale di Salvador Rosa e le "Satire"* (1899). IndBI (1); Rovito

Crewe-Milnes, Robert Offley Ashburton, Marquess of Crewe, born 12 January 1858 at London, he was a graduate of Trinity College, Cambridge, and became a politician. From 1910 to 1915, he was secretary of state for India. He received honorary degrees from several English universities. He died 20 June 1945. DNB; Master (2); *Who was who*, 4

Crews, Clyde F., born 20 November 1944 at Louisville, Ky., he was a graduate of Bellarmine College, Louisville, received a Ph.D. in 1972 from Fordham University, and was ordained Roman Catholic priest in 1973. He was a professor of theology and, later, also chairman of the Department of Theology at Bellarmine College. Concurrently he was a curator of the Cathedral Museum of Louisville. His writings include *Presence and possibility; Louisville Catholicism and its Cathedral* (1973), and *Fundamental things apply* (1983). ConAu, 116

Crinò, Sebastiano, born 29 November 1877 at Barcellona Pozzo di Gotto, Sicilia, he studied Latin, Greek, geography, and history at Messina. In the 1930s he was a professor of geography at the Università di Cagliari. His writings include *Imago mundi* (1928-34), *La scoperta della carta originale di Paolo dal Pozzo Toscanelli che servi di guida a Cristoforo Colombo per il viaggio verso il nuovo mondo* (Firenze, 1941), and *Testo-atlante di storia antica* (1946). *Chi è* 2 (1931), 3 (1936); Firenze; Salomone

Crispi, Francesco, born 4 October 1818 in Sicilia, he was educated at the Seminario greco-albanese de' Siciliani, and the Facoltà di giurisprudenza, Palermo, where he received a doctorate in 1843. He practised law in Napoli until 1848, when he became a politician and statesman. He died in Napoli, 11 August 1901. DizBI, v. 30, pp. 779-799; EncAm; EncBrit; EncicUni; GdeEnc; Meyers

Crispo-Moncada, Carlo, fl. 1889, he was affiliated with the Scuola di lingua e letteratura araba nella Reale Università di Palermo. His writings include *Sul taglio della vite di Ibn al-Awwam* (1891), and *I codici arabi nuovo fondo della Biblioteca Vaticana* (1900). Note

Crist, Raymond E., born 11 October 1904 at Seven Mile, Ohio, he graduated from the University of Cincinnati in 1925, to which graduate studies at Cornell, Zürich, Bonn, and Grenoble were added later. In 1937 he received a *dr. ès lettres* degree from the Université de Grenoble for his thesis, *Étude géographique des llanos du Venezuela occidental*. He was a field geologist in Latin America before he turned to teaching geography at American universities. ConAu, 73-76

Critchlow, James, born 9 July 1926 at Springfield, Mass., he was a graduate of M.I.T., and a sometime senior U.S. Government analyst of Soviet affairs specializing in Central Asian politics and, later, a fellow at the Russian Research Center, Harvard University. He wrote *Nationalism in Uzbekistan* (1991). LC; Schoeberlein

Critchlow, Keith, born 16 March 1933, he was educated at Summerhill School, Battersea Polytechnic, St Mountis School of Art, London, and the Royal College of Art, London. He was an architect and concurrently a college professor. His writings include *Islamic patterns; an analytical and cosmological approach* (1976). *Zodiac* 22 (1973), pp. 212-213

Critt, Théo, pseud., 1854-1928 see Cahu, Jules Nicolas Théodore

Crocetti, Camillo Guerrieri, 1891- see Guerrieri-Crocetti, Camillo

Crocker, Herbert Edmund, born 10 September 1877, he was a lieutenant-colonel who served during the first World War in Turkey and Mesopotamia. He died 13 May 1962. *Who was who*, 6

Crocker, Richard Lincoln, born 17 February 1927 at Roxbury, Mass., he was a graduate of Yale University, where he received a Ph.D. in 1957 for his thesis, *The repertoire of proses at Saint Martial de Limoges*. After teaching for a few years at Yale, he was in 1971 appointed a professor of music at the University of California, Berkeley. His writings include *History of musical style* (1988) and *The early medieval*

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OLEG GRABAR

K. A. C. CRESWELL AND HIS WORK

It is proper for an annual dealing with information and ideas on Islamic art to devote an issue to the memory of Captain, Professor, or Doctor (in truth he was really entitled to only one of these, and even that for a short time) K. A. C. Creswell. He belongs to a small group of individuals whose written works are usually referred to by their authors' surnames — Pope (also known as *The Survey*), Binyon, Wilkinson and Gray, and Martin. Creswell's work, however, is not only known as a reference for plates or figures, as are most of the other surname books. Although — as in any field with constant scientific growth — his forms and expressions of scholarship can appear obsolete, even at times quaintly so, Creswell is still *read* as well as perused and probably will be for quite a while yet. I shall return shortly to the question why these particular volumes, whether in their imperially gigantic original form or through constantly renewed "short" versions (as with the latest one done by James Allan, Scholar Press, 1989), remain essential instruments of knowledge in the field of early Islamic art and architecture and seem to be the best that the field can offer to others.

Before bringing up a few such weightier issues, it is proper to recall the personality of Creswell, something which is hardly required or expected of the other scholars or organizers of knowledge whose names have remained current. Sooner or later, as the ranks of those who knew Creswell, or at least had met him, are progressively thinned, the interest in Creswellian anecdotes or stories may well diminish. But I wonder. . . , for it is one of the many paradoxes of Creswell that his feisty, opinionated, at times prejudiced personality so often pierces through the seeming neutrality of purely "scientific" descriptions.

I first met him in the fall of 1953. The occasion was lunch at the American Colony in Jerusalem, and there is something movingly antiquated to recall the time when that charmingly old-fashioned establishment issued from the Chicago fire of 1871 was *the* fancy place to eat in Jerusalem. Henri Seyrig, the long-time director of the French Institute in Beirut and himself one of the great scholar-eccentrics of the immediately post-imperialist period, wanted to introduce the young son of one

of his old colleagues to *the* scholar of Umayyad architecture. It was a memorable lunch with a laconic Frenchman who spoke monosyllabically and an Englishman who would get angry and red in the face at the slightest provocation, at times even without one. Among other things, I was then cured of whatever trust I may have had in national or ethnic stereotypes. More to the point, however, I remember Creswell's parting piece of advice to me: "Beware of Sauvaget!" The latter had died, quite young, a few years earlier, but the memory of his criticisms of Creswell's volumes still rankled.

There were many other occasions at which we saw each other, all of them pleasant and cordial. On two of them Creswell showed considerable kindness and generosity toward me. On the first of these, I was still very young, and he could not have suspected that the ways and approaches I was preparing would be so different from his. On the second, however, which was many years later, he had certainly realized that — as he put it in the second edition of *Early Muslim Architecture* (p. 528) — "Grabar had the nerve" to think that Qasr al-Hayr East was not yet explained. Nevertheless, shortly thereafter he gave me permission to use his drawings in a book that was to be almost the antithesis of his own work, but that would still have been impossible to produce without the precision of his volumes.

What is important, I feel, about recalling the idiosyncracies of a rare personality is not to regale one's self and others with stories about the petulant anachronism of the later Creswell (no one is alive any longer who can talk or write about the younger one in the twenties and thirties). It is rather that the memory of the person humanizes the books. There was a short and very vulnerable man behind the green folios. There was also a very passionate man behind the starched shirts and the endless and slightly ridiculous bibliographies. We may never really know what he liked best: Cairo, the Umayyads, Islamic architecture, stone masonries, arches and domes, or possibly simply books — those hundreds of large and small codices he used to have bound every year in the same technique and which he loved to show to his guests after a cup of tea and chocolate pastries from Groppi's.

Edit, Eric M. Meyers, THE OXFORD ENCYCLOPEDIA OF ARCHAEOLOGY
IN THE NEAR EAST, Vol. II, 1997 NEW YORK, pp.

70 CRESWELL, KEPPEL ARCHIBALD CAMERON

American Institute for Yemeni Studies, American Institute of Iranian Studies, American Research Center in Egypt, American Research Institute in Turkey, American Academy in Rome, and American School of Classical Studies at Athens. CAORC publishes occasional monographs and papers. It is housed at the Smithsonian Institution in Washington, D.C.

[See also American Institute for Yemeni Studies; American Institute of Iranian Studies; American Research Center in Egypt; American Research Institute in Turkey; and American Schools of Oriental Research.]

ERIC M. MEYERS

CRESWELL, KEPPEL ARCHIBALD CAMERON (1879–1974), prominent British archaeologist who specialized in Islamic architecture. Creswell was educated at Westminster College in London and began studying Islamic architecture in 1910. He first traveled to the Near East while serving in the Royal Air Corps during World War I. After the war he was assigned to conduct a survey of the monuments in Syria and Palestine. When this was completed, he launched a project to study the history of Muslim architecture in Egypt. In 1931, he was appointed to the faculty of the Egyptian University in Cairo, where he founded and directed the Institute of Muslim Art and Archaeology. In 1956, as a result of the Suez Canal crisis, all British citizens were to be exiled and forced to leave their possessions behind. Creswell, then 75 years old, refused to leave Egypt and his extensive library; he took refuge at the American University in Cairo, where he served as Distinguished Professor and Chair of Muslim Architecture until his death in 1974. His personal library, now known as the Creswell Library of Islamic Art and Architecture, still houses one of the most extensive collections on the subject in the world. His publishing record, which includes several bibliographies of Islamic art and architecture, reflects his passion for the subject and is an invaluable resource for archaeologists. Creswell is best known for his two-volume work *Early Muslim Architecture* (1932–1940), which serves as compendium of the subject. He later condensed and updated his magnum opus as *A Short Account of Early Muslim Architecture* (1989).

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JOHN D. WINELAND

CRETE. The largest island in the Aegean Sea, Crete is 260 km (about 161 mi.) from east to west. The island is diverse in its geography, with high and rugged mountains, fertile plains, and many low hills that were suitable for flocks and herds as well as agriculture. The climate is Mediterranean, with dry, hot summers and cool winters.

Neolithic Period. The first settlers in Crete arrived in the Early Neolithic period, possibly even before pottery was being used. The earliest pottery on the island, from the second level above sterile soil at Knossos, has affinities with Anatolia. In the subsequent development of the island, this pattern of contacts with the East would never be broken for long: the history of Crete always included a give-and-take with the cultures of West Asia.

The Neolithic period was a time of slow development. Animal husbandry and agriculture were established as the society's economic base, and they would remain such throughout antiquity. By the end of the period, the island was sparsely settled from one end to the other. Contact with the more eastern regions was never close during this time, but it was frequent enough for Crete to benefit from new discoveries, such as better kilns for pottery. A few new settlers seem to have arrived from time to time, especially toward the end of the period.

The earliest phase of the culture known as Minoan is called the Final Neolithic. It must begin well before 4000 BCE, but its dates are far from secure. The phase is first recognized by the beginning of several new cultural traits, probably signaling the immigration of new people into the island. The most important trait for tracing the overseas connections is a dark-burnished pottery in shapes that include jugs with high spouts that look Anatolian. The first beehive-shaped tombs (called tholos tombs) date from this period. The Final Neolithic folk were farmers and herders, and they were probably seafarers as well. They used obsidian from the island of Melos, and their technology for ceramics was on a par with contemporary developments in the Cyclades and Anatolia.

CRESWELL, KEPPEL ARCHIBALD CAMERON

Creswell K. L.

كريزول، ك. أ. (1879-1974)

مستشرق بريطاني .

تخصص في الآثار الإسلامية . تخرج من مدرسة وستمنستر بلندن ، وبدأ حياته رساما حتى وقع في يده كتاب " ألف ليلة وليلة " ، فاتجه إلى دراسة الفن الإسلامي . وزار الشرق وعين مفتشا للآثار في سوريا وفلسطين (1905) ، فأستاذًا للآثار الإسلامية في كلية الآداب - جامعة القاهرة . وأنشأ المعهد العالي للآثار الإسلامية بمصر وقضى بها معظم حياته ، حيث عين أستاذًا بالجامعة الأمريكية في القاهرة بعد إقالته إلى التقاعد سنة 1957 .

وله منشورات عديدة منها :

- موسوعة الفنون الإسلامية .
- الحصون في الإسلام قبل عام 1250 م .
- المصادر الإسلامية للاسطرلاب .
- الكعبة عام 608 م .

وأهم أعماله :

مجموعة أوراق البردي .

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طبقات المستشرقين

وتوفي في مصحة المسنين في إحدى ضواحي لندن عام 1974 عن عمر يناهز 95 سنة .

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بلوم، جانان تان ماکس

❏ ۲۵۷۳E- «کرسول و خاستگاه مناره».

مقرنس، سالنامه هنر و معماری اسلامی

جلد ۸ (شماره ۱۹۶۵)، ص ۵۵-۵۸ انگلیسی.

محل نگهداری: کتابخانه مرکز میراث فرهنگی (تهران)

کد پارسا: G۲۵۴۶۰

Minaret
Creswell I.A.C. عنوان به لاتین:

Creswell and the origins of the Minaret

❏ معماری مناره‌ها

❶ به مقاله کرسول درباره تحولات مناره‌سازی و نقد آن پرداخته است. کرسول در مقاله خود نظریه‌هایی درباره منشأ و علت پیدایش مناره بیان نموده است. اولین مناره‌ها در زمان امویان و در دمشق ساخته شده‌اند. کرسول ویژگی‌ها و شکل مناره‌های سوریه و ممالیک را بیان داشته، تاریخ تحولات آن را بررسی می‌کند. نویسنده پس از ذکر نظریات وی به بررسی و نقد آنها می‌پردازد و سپس با بیان پرسشهایی که پاسخ آنها در تحقیقات کرسول یافت نشده به بررسی مجدد تاریخ و تحول مناره می‌پردازد و در این مسیر به لغت‌شناسی واژه مناره و نظرات مخالف با نظریات کرسول اشاره می‌کند. در پایان به شیوه تحقیق و برداشت‌های کرسول نقدهای فراوانی ایراد می‌کند.

کارسول Carswell

۱۸۷۹

مستشرق انگلیسی فرزند کپل آرشیبالد کارسون (۱) خاورشناس معاصر است. ولادت کارسول ۱۳ سپتامبر ۱۸۷۹ در انگلستان واقع شده. او در قسمت آثاری تحصیلات خود را انجام داده و همواره توجه خود را با آثار شرقی معطوف نموده و بشرق نزدیک و مصر مأموریت‌ها یافته و اکنون در قاهره مصر اقامت دارد. در نیروی هوایی انگلیس برتبه افسری رسیده، هم اکنون در دانشکده ادبیات مصر جزء استادان است و باستان‌شناسی اسلامی را تدریس مینماید. کارسول از ۱۹۱۶ تا ۱۹۱۹ بازرس و مفتش امنیه سوریه و فلسطین بوده (۱۹۲۰) و مدیر قسمت صنایع مستظرفه اسلامی دانشگاه شده، دارای آثار و مؤلفات زیادی است و در طرز معماری ابنیه اسلامی تحقیقاتی نموده، او از مسجد عمر و عاص در مصر و از مساجد دیگر مصر و سوریه تفصیلی نگاشته و عملیات خود را در فهرستی جزء شرح حال بوزارت معارف ایران فرستاده.

کازانووا Casanova

خاورشناس معروف صاحب ترجمه کتاب خطط مقریزی که با همکار خود «بوربان» قسمت جغرافیای این کتاب را در چند جزء در ۱۸۹۳ و ۹۵ و ۱۹۰۶ تا ۱۹۲۰ بچاپ رسانیده. مجدداً کازانووا تمام این کتاب را برای چاپ حاضر و با چندین نسخه مقابله نموده و «سیودیت» در ۱۹۲۸ بقیه کار کازانووا را به انجام رسانیده.

کازیمرنسکی بیبرکتون Casimerenski Bibrechtune

مستشرق معروف لهستانی متولد در لهستان و ساکن فرانسه که وفات او در ۱۸۷۰ بوده.

کازیمرنسکی استاد آگاه و دانا بزبان عربی است که مقاله‌ها در جراید و مجلات شرقی

—۱ Koppel Archibald Cameron

ابوالقاسم سحاب، فرهنگ خاورشناسان،

(شرح حال و خدمات دانشمندان ایران شناس و مستشرقین)

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