

Joachim Gierlichs, Annette Hagedorn. *Islamische Kunst in Deutschland*. Mainz, Verlag Philipp von Zabern, 2004, X+196 p., 139 colour and 11 b&w illustrations.

Karin Rührdanz



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- 1 As an introduction to – mainly public – collections of Islamic art in Germany this book is very welcome. It opens with general remarks about the awakening of interest in Islamic art in Germany, the emergence of collections and the development of research and teaching in this field. Following, more than 60 entries present not only collections, including libraries, of different character and varied importance but also teaching institutions and societies.
 - 2 Apart from the better known collections, attention is paid to resources in Islamic art objects of large museums basically committed to other subjects (for instance, Deutsches Historisches Museum, Berlin; municipal museums), of museums dedicated to a particular branch of applied art (like Deutsches Keramikmuseum Düsseldorf ; Deutsches Textilmuseum Krefeld ; Museum für Lackkunst Münster), and of church treasuries. The short entries (one – three pages of text), usually by the respective curators, reflect the history of the collection and the importance now attached to it in the framework of the mother institution. In some cases, they include indications of transfers of former collections which would allow to track down the whereabouts of an object. Notes about important contributions explain the focus of the collection as it now exists. For each collection, one or several items are mentioned in particular and illustrated. The description of the collection or institution also includes references to catalogues, address and homepage.
 - 3 The English edition titled *Islamic Art in Germany* was published by the same publishing house in 2004.
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Thèmes : 5.0. Généralités

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