

Mary Ann Frese Witt (4<sup>th</sup> ed., Lexington, Mass.: D.C. Heath, 1993). His *Women in the Muslim World: A Bibliography of Books and Articles Primarily in the English Language* was published by MESA in 1991. He co-edited *Women in Islamic Societies* with Nayereh Tohidi (Lynne Rienner Publishers, 1998) and wrote numerous book and film reviews.

Herb Bodman will be particularly remembered for his role in the development of Middle Eastern and Islamic studies at UNC and allied institutions, having established an enduring collaboration between UNC and Duke University through jointly taught courses, a tradition that continues today. ✨

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### Ernst J. Grube 1932-2011

ERNST J. GRUBE WAS BORN ON 9 MAY 1932 IN AUSTRIA but was raised and educated in Berlin, attending the Schiller-Gymnasium and then the Free University from which he obtained his doctorate in 1955. In the same year he went to work in the Art Library of the Berlin State Museums as an assistant, but soon moved to the Islamic Department at the invitation of Ernst Kuhnel, where he worked until 1958. In that year he was offered a research grant at The Metropolitan Museum of Art in New York and in 1959 he joined the Met's Department of Near Eastern Art. What is not widely known is that in 1962 Ernst was appointed Curator of the newly established Department of Islamic Art and, and to the best of my knowledge, was the first scholar to hold such a named position anywhere in the world.

At the same time Ernst taught Islamic Art as an Adjunct Professor at Columbia University, and after leaving the Met in 1969 he taught both Islamic and Far Eastern art history at Hunter College. He moved to Italy in 1972, where he taught Islamic art history first at the University of Padua and, from 1973, at the Oriental Institute in Naples. In 1977 he was appointed to the Chair of Islamic art history at the University of Venice, from which

post he retired in 1988. It was during these years that he founded the journal *Islamic Art* and served with his wife, Eleanor Sims, as co-editor.

As a scholar, Ernst was very productive from his first articles in 1956. He wrote, alone or jointly, a dozen books including *Muslim Miniature Painting from the XIII to the XIX Century from Collections in the United States and Canada*, which appeared in English and Italian; *The World of Islam, Landmarks of the World's Art*, which appeared in English, German, Dutch and Finnish; *The Classical Style in Islamic Painting*, and *Cobalt and Lustre*; and *The First Centuries of Islamic Pottery* [The Nasser D. Khalili Collection of Islamic Art, Volume IX]; to name only a few. He also wrote one hundred seventeen articles, some of which could be considered books, such as his initial corpus of illustrated manuscripts of the animal-fables known as *Kalilah wa Dimna* (1991-1992), an annotated bibliography of the iconography of Islamic art (2005), and with Jeremy Johns, an iconographical examination of the painted decoration of the ceilings of the Cappella Palatina in Palermo, which is a volume in itself. Somehow he also found time to write thirty-two reviews.

Those who knew Ernst's work knew the care with which he approached his subjects: correct data including accurate footnotes and bibliography were the hallmarks of his scholarship. He would even correct his own errors in later works when he discovered them.

Portable objects, particularly ceramics, painting, and most recently Fatimid rock crystal, were of the greatest interest to him. At the time of his death he was preparing a presentation on the newly discovered Fatimid rock crystal ewer from the Edmund de Unger collection for a conference on "Making things Speak" which will take place in Berlin's Museum of Islamic Art, which was to be the keynote address. His love of ceramics was not limited to products of Islamic lands, as anyone who visited his and Eleanor's residence in London can attest. Shelves were filled with beautiful wares reflecting his ceramic interests from all periods and other lands.

For me and many other friends visiting Ernst and Eleanor in London was more than an opportunity to talk shop. These gatherings often involved lively conversations on a wide range of subjects, over wonderful dinners in a wide variety of restaurants—Turkish, Chinese, Italian—or freshly cooked meals in their flat as we sat and chatted away in their kitchen. Many evenings also included concerts or theater with long, animated discussions of what we had heard or seen late into the evening. His legacy lives in his work and, for those fortunate to have known him, in warm, wonderful memories. ♪

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