



The Arts of Islam
MASTERPIECES FROM THE KHALILI COLLECTION

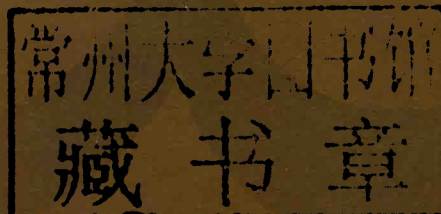


Thames & Hudson

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J. M. ROGERS



First published in the United Kingdom in 2010
by Thames & Hudson Ltd, 181A High Holborn, London WC1V 7QX

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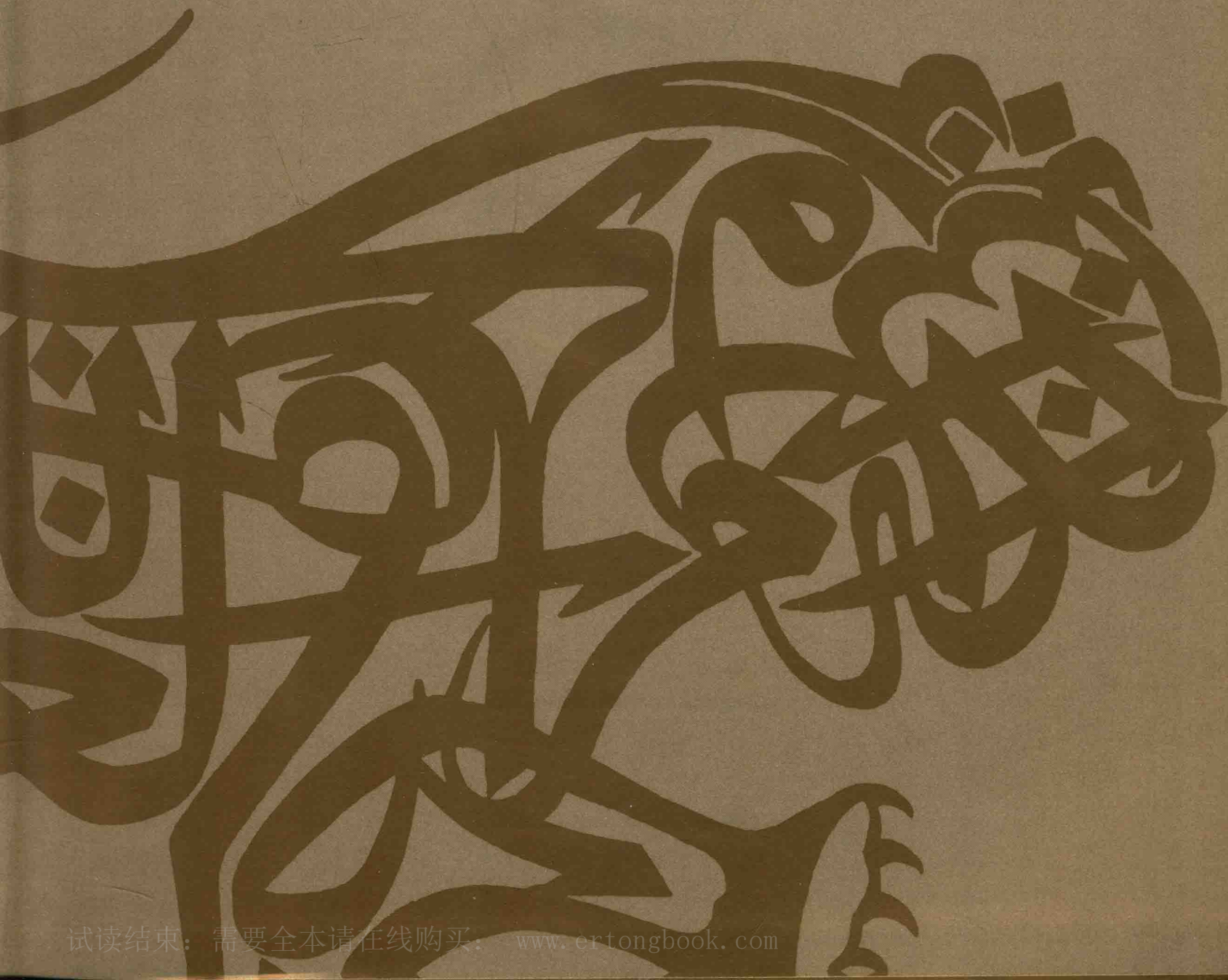
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CONTENTS

- 7 FOREWORD
by Professor Nasser D. Khalili
- 8 LIST OF CONTRIBUTORS
- 9 AUTHOR'S NOTE
- 10 CHRONOLOGY AND MAP
- 13 INTRODUCTION
-
- 25 ADAPTATION & RENEWAL
Transitional Period
- 63 THE SPLENDOUR OF BAGHDAD
Medieval Period
- 135 PHOENIX RISING
Ilkhanid, Mamluk & Timurid Periods
- 207 THE AGE OF EMPIRES
Ottoman, Safavid, Mughal & Qajar Periods
-
- 390 GLOSSARY
- 392 BIBLIOGRAPHY
- 396 INDEX

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FOREWORD

The assembly of an outstanding body of Islamic art has now been at the centre of my activities since 1970. It is a process that has brought me both a great deal of pleasure, and a sense of fulfilment. However these sentiments have not in themselves been my reason for forming the Khalili Collection. I have attempted, through an extensive program of conservation, research, publication and exhibitions, to bring the objects to the attention of both scholars and the greater public; and to illustrate not only the remarkable beauty of Islamic art itself but also the degree to which it, and the societies which produced it, has enriched the world as we know it. I believe that a mutual understanding between faiths is of vital importance; and it is my hope that this publication will contribute towards a broadening of this understanding.

The Collection is currently being published in a unique and comprehensive series of 27 volumes, which when completed will constitute an unparalleled survey of the arts of the Islamic world. The selection published in this volume provides a superb introduction to the range and variety of treasures that the Collection possesses. In addition, many objects from the Collection have been exhibited at major museums and cultural institutions worldwide, including the Musée Rath, Geneva, the Nieuwe Kerk, Amsterdam, the State Hermitage Museum, St Petersburg, the Asian Art Museum of San Francisco, the Los Angeles County Museum of Art, the Metropolitan Museum of Art, New York, and Somerset House, London.

More recently, in 2007, over 350 objects from the Collection were exhibited at the Art Gallery of New South Wales, Sydney. Following the huge success of the Sydney exhibition, a larger version of *The Arts of Islam. Treasures from the Nasser D. Khalili Collection* was shown at the Emirates Palace, Abu Dhabi, in 2008, and at the Institut du Monde Arabe, Paris, in 2009–10. This publication is a new edition of the Abu Dhabi catalogue and presents over 500 objects from the Collection – illustrating its scope, and providing the reader with a thorough introduction to the development and outstanding achievements of Muslim artists from the beginning of Islam until the early 20th century. I continue to be amazed at how, even many hundreds of years after they were made, these objects still connect with the viewer, and maintain their relevance to the present day. It is this sense of excitement that I wish to share, together with a deep respect for the artists whose work I continue to admire.

I am grateful for this opportunity to renew my thanks to all who have worked on this publication, in particular J. M. Rogers, Nahla Nassar, Roberta Marin, Rudolf Abraham and all the other contributors. I also wish to thank Christopher Phillips for his outstanding photographs, Peter Yeoh for his design, Ken Webb, and all at Thames & Hudson. Finally, I would like to thank my wife, Marion, and our sons, Daniel, Benjamin and Raphael, for their boundless love and support, for which I am ever thankful.

NASSER D. KHALILI
Founder, the Khalili Collections

CONTRIBUTORS

RUDOLF ABRAHAM

Rudolf Abraham studied photography and art history, and completed an MA in Islamic art and architecture at the School of Oriental and African Studies, London. He is deputy curator of The Nasser D. Khalili Collection of Islamic Art, a member of the editorial board and is currently working on the catalogue of tiles and tombstones. He is the author of three books on the Balkans.

MANIJEH BAYANI

Manijeh Bayani graduated from Tehran University in art and archaeology and for three years was a librarian at the Gulistan Palace Library in Tehran. She has worked in London since 1969. A specialist in Arabic and Persian epigraphy, she is a major contributor to the catalogues of the Nasser D. Khalili Collection of Islamic Art, the Benaki Museum in Athens and the al-Sabah Collection in Kuwait, and has published studies of manuscript colophons and inscriptions on Indian architecture, pottery, particularly lusterwares, and metalwork.

DEBORAH FREEMAN

Deborah Freeman was responsible for Islamic manuscripts and works on paper in the Islamic art department at Christie's auction house in London from 1995 to 2004. She is currently assistant curator of the al-Sabah Collection in Kuwait. She is a major contributor to the forthcoming catalogue of Arabic, Persian and Turkish manuscripts in the Khalili Collection entitled *Learning, Poetry and Piety*.

ROBERTA MARIN

Roberta Marin completed her BA in Fine Arts in Italy and holds an MA in Islamic Art & Archaeology from the School of Oriental and African Studies, University of London. She has travelled extensively in the Mediterranean and is researching the relationship between Mamluk art and Italy and Spain. She is assistant curator at the Khalili Collection and a contributor to its general catalogue.

PEDRO MOURA CARVALHO

Dr Pedro Moura Carvalho is a noted authority on the European, especially the Portuguese, contribution to the arts of Iran and Mughal India, and on the impact of Mughal and Safavid art on Europe. He currently lectures at the Universidade Católica Portuguesa in Lisbon. He is the author of the catalogue of Mughal jewellery in the Khalili Collection, *Gems and Jewels of Mughal India*, and is now working on the catalogue of the Safavid ceramics in the Collection.

NAHLA NASSAR

Nahla Nassar graduated from the American University in Beirut with a degree in fine arts and archaeology. She has worked at the Khalili Collection since 1988 and is currently the curator and registrar. She is a major contributor to the catalogues of the Collection and a member of the editorial board.

J. M. ROGERS

The inaugural holder of the Nasser D. Khalili Chair of Islamic Art and Archaeology at the University of London's School of Oriental and African Studies (1990–2001), Professor Rogers is currently honorary curator of the Khalili Collection. He was previously Deputy Keeper in the Department of Oriental Antiquities at the British Museum in charge of the Islamic collections and is the author of articles and books on Islamic art, architecture and history, including *Empire of the Sultans. Ottoman Art from the Khalili Collection* (2001). His most recent book is a study of the famous Ottoman architect, Sinan (2006).

CHARLOTTE SCHRIWER

Charlotte Schriwer completed a PhD in Islamic History at the University of St Andrews in Scotland, and holds an MA in Islamic Art and Archaeology from the School of Oriental and African Studies. She has worked at the Chester Beatty Library in Dublin, at the Art Gallery of New South Wales in Sydney, and at the Khalili Collection. She is currently the Islamic and Asian Art specialist at Sam Fogg in London.

AUTHOR'S NOTE

Names: wherever possible names of persons and places have been given as they appear in standard English works of reference. Other medieval names are followed by the modern name, in brackets, where that is known. The geographical and chronological range of the material is, however, so vast, that absolute consistency is impossible. Moreover, there is no completely consistent way of translating Arabic, Persian and Turkish. The various Arabic, Persian or Turkish technical terms that unavoidably occur in the text have therefore been transliterated as Arabic letter for letter, though the only diacriticals used are for the letters *hamzah* (a vertical apostrophe) and *'ayn* (a forward apostrophe). In Persian and Ottoman Turkish Arabic 'w' is pronounced as 'v' and words in which it occurs are spelled accordingly. Ottoman Turkish names are transliterated phonetically, for example, [Sultan] 'Abdülmecid, which in transliterated Arabic would be 'Abd al-Majid.

Dates: Islam uses a lunar calendar dating from the year AD 622, the date of the Hijrah, the flight of the prophet Muhammad from Mecca to Medina, which falls behind the solar calendar by a little more than 11 days a year. The result is considerable discrepancies between Western and Islamic dates. In this catalogue the systematic use of double dating would be otiose, so generally only the Western date is given. However, when a precise Muslim date appears in the colophon of a manuscript or accompanies a craftsman's signature on a painting it plainly requires a precise equivalent. In such cases the Hijri date (AH) precedes the AD date.

Qur'anic citations: are from the English version by 'Abdallah Yusuf 'Ali, *The meaning of the Holy Qur'an*, Beltsville MD, revised edition 1408/1989 with frequent reprints. Note that page (folio) spreads in Qur'ans and other manuscripts are read from right to left, top to bottom.

Bibliography: for reasons of space and simplicity, the Bibliography has been kept to a minimum, but the interested reader will find indications for further reading in the sources cited.

Measurements: are given in centimetres, height by width by depth. Folio measurements are for a single folio.

This catalogue is essentially a work of compilation. The authors of the catalogue entries are identified as follows: RA (Rudolf Abraham), MB (Manijeh Bayani), DB (Deborah Freeman), RM (Roberta Marin), PMC (Pedro Moura Carvalho), NN (Nahla Nassar), CS (Charlotte Schriwer). Uncredited entries are my responsibility, but they owe a great deal to their help, for which I express my deep gratitude. We are also profoundly indebted to Peter Yeoh for his design, which has transformed a mass of heterogeneous material into a sequential volume.

J.M. ROGERS

Honorary curator, Nasser D. Khalili Collection of Islamic Art

CHRONOLOGY OF MAJOR DYNASTIES AND MAP

'RIGHTLY GUIDED' OR ORTHODOX CALIPHS	632–661	Arabian peninsula, Iraq, Syria, Palestine, Egypt, Iran
UMAYYADS	661–750	Arabian peninsula, Iraq, Syria, Palestine, Egypt, North Africa, Spain, Iran, Transoxania
ABBASIDS	750–1258	Arabian peninsula, Iraq, Syria, Palestine, Egypt, North Africa, Iran, Transoxania
UMAYYADS OF SPAIN	756–1031	Spain
SAMANIDS	819–1005	Transoxania and Khurasan
FATIMIDS	909–1171	Egypt, North Africa and southern Syria
BUYIDS	932–1062	Iraq and western Iran
GHAZNAVIDS	977–1186	Afghanistan, Khurasan, Baluchistan and north-west India
GHURIDS	c. 1000–1215	Ghur (mountainous region of Afghanistan south-east of Herat), Khurasan and north-west India
SELJUKS	1040–1194	Iran, Iraq
SELJUKS OF RUM (<i>Anatolian Seljuks</i>)	1081–1307	Anatolia
QARA-KHITAY (<i>or Western Liao dynasty</i>)	1124–1220	Eastern Central Asia, Transoxania and Transcaspia
ZANGIDS	1127–1251	Jazira (northern Mesopotamia) and Syria
AYYUBIDS	1169–1260	(and until the late 15th century in south-east Anatolia) Egypt, Syria, Diyarbekir, western Jazira and Yemen
MONGOL GREAT KHANS (<i>from 1279, the Yuan dynasty in China</i>)	1206–1368	Mongolia and conquered territories of Mongol empire; then Mongolia and China; then Mongolia
DELHI SULTANS	1206–1555	Northern India
KHANS OF THE GOLDEN HORDE	1227–1395	South Russia, western Siberia and Khwarazm
NASRIDS	1232–1492	Granada
MAMLUKS	1250–1517	Egypt and Syria
ILKHANIDS	1256–1353	Iran, Iraq, eastern and central Anatolia

OTTOMANS	1281–1924	Anatolia, the Balkans, Syria, Egypt, North Africa, Iraq and much of the Arabian peninsula
INJÜ'IDS	1325–53	Fars (province in southern Iran)
JALAYIRIDS	1340–1432	Iraq, Azerbaijan and western Iran
QARAQOYUNLU	1351–1469	Eastern Anatolia, Iraq, Azerbaijan and western Iran
TIMURIDS	1370–1507	Transoxania and Iran
AQOYUNLU	1396–1508	Diyarbakir and eastern Anatolia, Azerbaijan, western Iran, Fars and Kirman (provinces in Iran)
SAFAVIDS	1501–1722	Iran
MUGHALS	1526–1858	India
QAJARS	1779–1925	Initially northern and central Iran; from 1794 all of Iran



THE ARTS OF ISLAM
INTRODUCTION