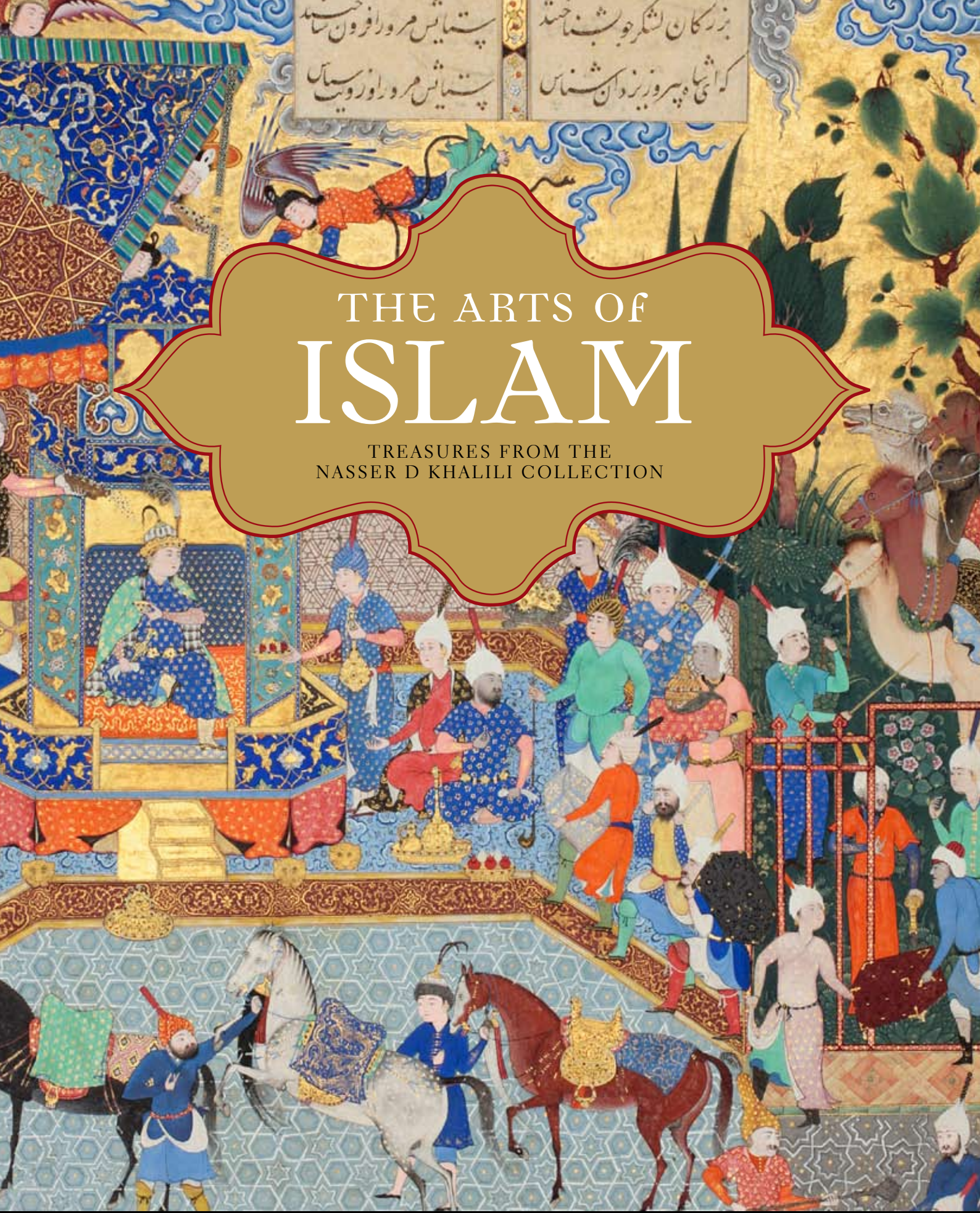


بزرگان لشکر و شهنشاهان
که ای پسر و زردان شناس
پستایش مرور افروغ ساس
پستایش مرور افروغ ساس

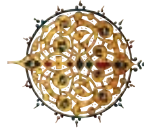
THE ARTS OF ISLAM

TREASURES FROM THE
NASSER D KHALILI COLLECTION



EDUCATION KIT
ART GALLERY OF NEW SOUTH WALES
22 June – 23 September 07
www.artgallery.nsw.gov.au/education

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EDUCATION KIT ONLINE

This education kit highlights key works, ideas and seven themes linked to the exhibition *The Arts of Islam: Treasures from the Nasser D Khalili Collection* 22 June–23 September 2007 at the Art Gallery of New South Wales, Sydney, Australia. It aims to provide the context for using the works and exhibition as a resource for Years K–6 and 7–12 education audiences. It is best used in conjunction with a visit to the exhibition as pre- or post-visit resource material.

The kit has been written with reference to the New South Wales Stage 1–3 Creative Arts, Stage 4–6 Visual Arts syllabi, Stage 4–6 General Religious Education and Stage 6 Studies of Religion syllabus, NSW Board of Studies.

While this education kit specifically targets teachers and students it may also be of interest to a wider general audience.

Acknowledgements

- Coordinated and written by Leeanne Carr, coordinator secondary and Asian education programs, Victoria Collings, coordinator K–6 and family programs with Ann MacArthur Senior coordinator Asian programs and Jonathan Cooper Manager of information.
- Section 3 coordinated and written by Helen Smith, secondary religious education adviser, Inner Western Region, Catholic Education Office, Sydney.
- Introductory texts about key themes in the exhibition written by Charlotte Schriwer, assistant curator, *The Arts of Islam: Treasures from the Nasser D Khalili Collection*.
- Other texts and key statements adapted from the exhibition catalogue *The Arts of Islam: Treasures from the Nasser D Khalili Collection* by JM Rogers, publications and text panels. References to exhibition catalogue occur at the end of each caption.
- Design: Analiese Cairis

Cover detail: Faranak, the mother of Faridun, sends him gifts from her treasury from the 'Houghton' Shahnamah (detail) perhaps painted under the direction of the painter Sultan Muhammad Iran, Tabriz, 1520s
 ink, gold and opaque watercolour on paper
 (cat no 229)

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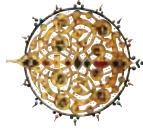
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SECTION 1



THE ARTS OF ISLAM

The assembly of an outstanding body of Islamic art has now been at the centre of my activities for more than three decades – a process which 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 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 society which produced it, has enriched the world as we know it. This exhibition is part of these endeavours.

Many people are unaware of the great contributions made by the Islamic world to the West. For example, it was through Arabic translations of classical Greek, Sanskrit and Syriac texts that they were preserved through Europe's 'Dark Ages', reaching Christian Europe, in most cases, through the intermediary of Islamic Spain. The lands of Islam also played an important role in the development of modern medicine, astronomy and mathematics; even such familiar words as 'algebra' and 'algorithm' in fact derive from Arabic. Numerous Western artists have been influenced by Islamic art and architecture, which was responsible for the introduction of such features as the pointed arch to the West. Yet despite such invaluable contributions, Islam and Islamic art remain, in general, little known or poorly understood by the public at large. In a sense, the present exhibition continues the tradition of a number of previous major exhibitions of Islamic art – notably those held in Munich in 1910 and at the Hayward Gallery London, in 1976.

However, in contrast to these great international exhibitions which contained objects from a number of different museums and libraries, the present exhibition draws on the holdings of a single collection – one of the largest private collections of Islamic art in the world. In putting together the collection, it has consistently been my aim to make it as comprehensive as possible, not only in terms of the breadth of material it contains, but also the geographical area, and the historical period, which it covers.

The exhibition highlights a selection of objects from the Khalili Collection, which provides the visitor with a thorough introduction to the scope, development and outstanding achievements of the arts of Islam. It is remarkable how, even hundreds of years after they were made, these objects still connect with the viewer and maintain their relevance. At the same time I hope the exhibition dispels a number of common misunderstandings about Islamic art and the cultures which created it. For example, many people believe that the history of Islamic art somehow 'ends' in the early 19th century, and enters a period of decline and repetition. The many extremely fine objects from the 19th (and even the early 20th) century in this exhibition clearly demonstrate that this was far from the case, even in the face of great changes within society and the introduction of new technologies.

I believe that a mutual understanding between faiths is of vital importance, and it is my hope that my activities as a collector of Islamic art, the publications which this has generated and, indeed, exhibitions such as this one, will all contribute towards a broadening of this understanding. All truly great art has a way of transcending political and religious boundaries, and the arts of Islam are no exception. There has always been a flow of ideas between East and West, and throughout many periods of history it was not unusual for artists of different faiths – Jews, Christians and Muslims among them – to work alongside one another, or in the service of patrons of a different faith from themselves.

PROFESSOR NASSER D KHALILI
Founder, the Khalili Collection

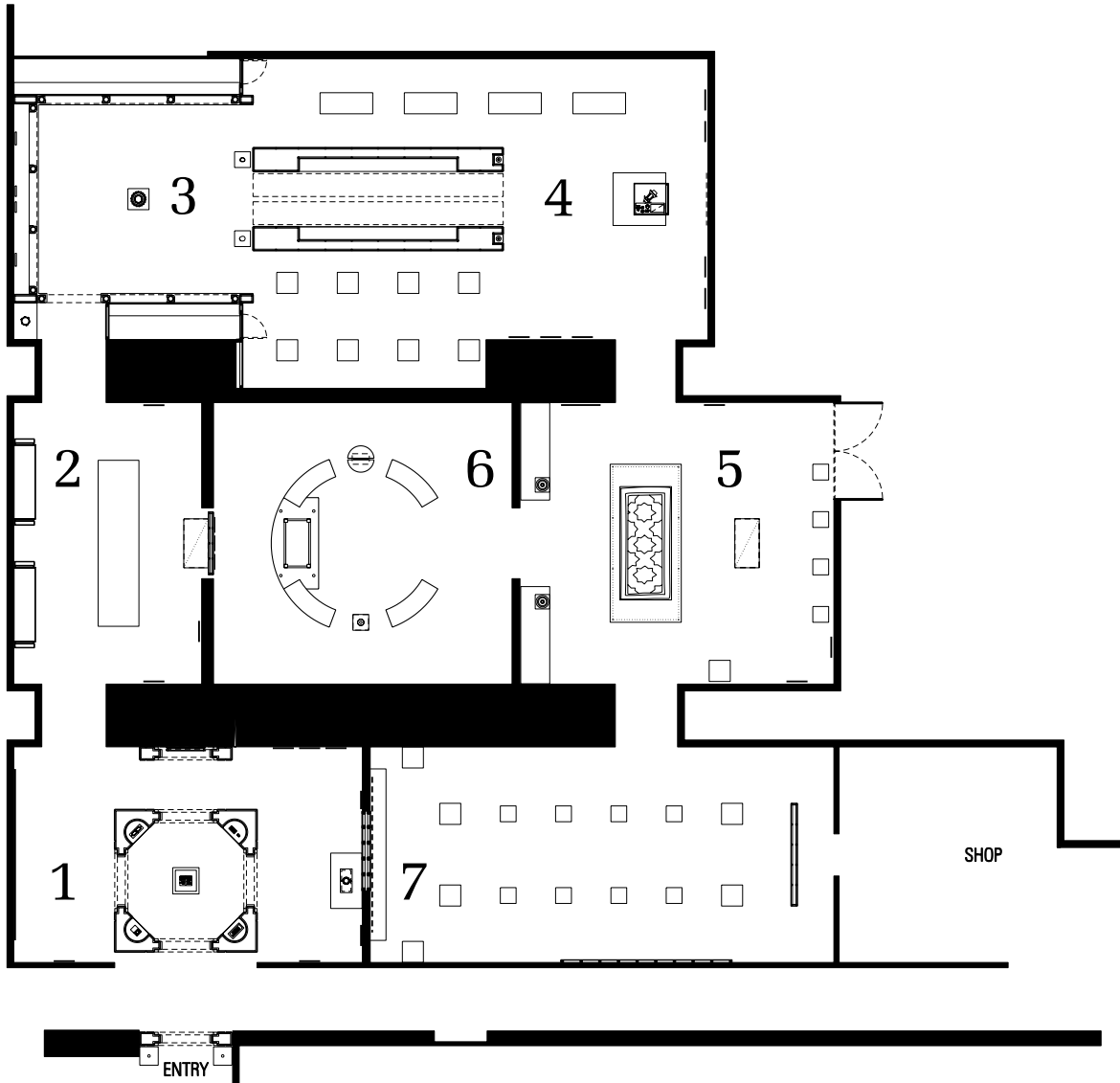
CHRONOLOGY OF MAJOR DYNASTIES

'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	c1000–1215	Ghur (mountainous region of Afghanistan south-east of Herat), Khurasan and north-west India
SELJUKS	1040–1194	Iran, Iraq
SELJUKS OF RUM (Anatolian Seljuks)	1081–1307	Anatolia
QARA-KHITAY	1124–1220	Eastern Central Asia, Transoxania and Transcaspia (or Western Liao dynasty)
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	1206–1368	Mongolia and conquered territories of Mongol (from 1279, the Yuan dynasty in China) 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
INJŪ'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
AQQOYUNLU	1396–1508	Diyarbekir 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

MAP OF THE ISLAMIC WORLD REPRESENTED IN THE EXHIBITION



EXHIBITION FLOOR PLAN



The exhibition follows a broadly chronological order:

Room 1	Introduction	The Qur'an
Room 2	Adaptation and renewal	7th–10th centuries
Room 3	The splendour of Baghdad	10th–13th centuries
Room 4	Mongols, Mamluks and Timurids	13th–16th centuries
Room 5	The age of empires	16th–19th centuries
Room 6	Prayer and Pilgrimage	
Room 7	The age of empires	16th–19th centuries

GLOSSARY & REFERENCES

GLOSSARY

Alhambra The Alhambra (In Arabic meaning red) is an ancient palace and fortress complex of the Moorish monarchs of Granada, in southern Spain, occupying a hilly terrace on the south-eastern border of the city of Granada.

Cartography The production of maps, including constructions of projections, design, compilation, drafting and reproduction

Dervish A member of any of various Muslim ascetic orders, some of which carry on ecstatic observances, such as violent dancing and pirouetting or vociferous chanting or shouting

Equinox The time when the sun crosses the plane of the earth's equator, making day and night of equal length all over the earth.

Fascicles (literally, a small bundle). A number of printed or written sheets bound together

Frieze That part of the entablature between the architrave and the cornice, commonly ornamented with sculpture.

Gazetteer A geographical dictionary

Invocation The act of invoking; calling upon a diety etc for aid, protection and inspiration

Marginator The maker of a margin, border or edge

Mecca A city in western Saudi Arabia; birthplace of Muhammad and spiritual centre of Islam to which Muslim pilgrims journey

Murex A marine gastropod or shell, common in tropical seas, which yielded the celebrated purple dye of the ancients.

Ottoman Relating to the ottoman Empire, a former Turkish empire, founded in 1300 by Osman, which held sway over large dominions in Asia, Africa and Europe for more than six centuries until its collapse after World War 1

Roundel Something round or circular

Scribe A copyist, writer or author

Scriptorium A room in a monastery set apart for the writing or copying of manuscripts

Shahadah The testimony of faith declaring there is only one God

Shiite A member of the Shiah sect, one of the great religious divisions of Islam

Sultan The sovereign of a Muslim kingdom, especially of the former Ottoman Empire

DATES

Islam uses a lunar calendar dating from the year 622 AD, the date of the Hijrah, the emigration 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.

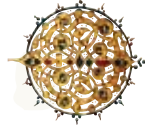
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- The Los Angeles County Museum of Art www.lacma.org/islam_art/islamic.htm
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- Freer & Sackler Galleries, Washington, DC: Arts of the Islamic World www.asia.si.edu
- Museum with No Frontiers www.discoverislamicart.org

SECTION 2



WORKS IN PROFILE

THEMES:

SCIENCE & RELIGION

QUR'AN & CALLIGRAPHY

ANIMALS

PRAYER & PILGRIMAGE

THE GARDEN

SYMBOLS & FAITH

THE ART OF THE BOOK

SCIENCE & RELIGION

Key artwork

Planispheric astrolabe

North Africa, 9th century AD
brass, cast, with fretwork rete and surface engraving
18.5 x 13.2 cm (diameter)
(cat no 284)

Supplementary artworks

Planispheric astrolabe signed by the instrument-maker Muhammad Mahdi al-Yazdi

Iran, dated 1060 AH (1650–51 AD)
brass, sheet and cast, cut and engraved
14.6 x 11.4 cm (diameter), excluding suspension rings
(cat no 285)

Kitab al-Masalik wa'l Mamalik (the book of postal routes and kingdoms) by al-Istakhri

Iran, perhaps Isfahan, 706 AH (1306–07 AD)
ink, gold, silver and opaque watercolour on paper,
120 folios
25 x 15 cm
(cat no 157)

Combined qiblah-compass and sundial, or 'equatorial circle' (*da'irat al-mu'addil*), signed by its maker, 'Ali

Istanbul, dated 1161 AH (1748–49 AD)
brass, beaten, cast and engraved, attached to a wooden base
17.3 x 24.2 cm (diameter)
(cat no 287)

THE QUR'AN & CALLIGRAPHY

Key artwork

Two single folios from a Qur'an

surah al-Baqarah (II, 'The cow'), verses 120–27, and *surah Al-'Imran* (III, 'The family of 'Imran'), verses 55–64
North Africa or Spain, 10th century AD
gold on vellum stained royal blue, Kufic script, 15 lines to the page
28.3 x 37.7 cm; text block 18.9 x 29.3 cm
(cat no 3)

Supplementary artworks

Part 28 of a 30-part Qur'an from *surah al-Mujadilah* (LVIII, 'The woman who pleads'), verse 18 to *surah al-Talaq* (LXV, 'The divorce'), verse 11
northern Mesopotamia, Sinjar or Nisibis (Nusaybin), 1198–1219 AD
ink, gold and opaque watercolour on paper, 50 folios, 5 lines to the page
22 x 15.6 cm
(cat no 50)

Single-volume Qur'an copied by the calligrapher by Muhammad Shafi

Iran, Shiraz, 'ayd ghadir [18 Dhu'l-Hijjah] 1298 AH (12 November 1881 AD)
ink, gold and opaque watercolour on paper, 287 folios
50.5 x 31.5 cm
(cat no 202)

Fragment of a single folio from the so-called 'Baysunqur Qur'an' from *surah Luqman* (XXXI, 'Luqman'), verse 6

Herat or Samarkand, c1400–05 AD
ink on paper, giant muhaqqaq script,
1 line of 7
24 x 96.5 cm
(cat no 127)

ANIMALS

Key artwork

Incense burner or pomander in the form of a lynx

Iran, late 12th or early 13th century AD
copper alloy, cast, with engraved and openwork decoration
27 x 27 x 8.7 cm
(cat no 73)

Supplementary artworks

Pair of 'door handles'

Northern Mesopotamia (now south-east Turkey), early 13th century AD
Quaternary copper alloy, cast and engraved
33.7 x 39.5 cm; 33.5 cm x 40.5 cm
(cat no 86)

Bowl

Iran, Nishapur or the Caspian area (Mazandaran), 10th or 11th century AD
earthenware, slip painted with polychrome staining under a colourless glaze
15.5 x 31.8 cm (diameter)
(cat no 27)

Elephant aquamanile

Syria, 12th or early 13th century AD
moulded stonepaste ware, covered with a slightly opacified white glaze, with turquoise and cobalt-blue in-glaze staining
29.5 x 20.5 x 13 cm
(cat no 108)

PRAYER & PILGRIMAGE

Key artwork

Noah's Ark from Jami' al-Tawarikh by Rashid al-Din
Iran, Tabriz, dated 714 AH (1314–15 AD)
ink, translucent and opaque watercolour, gold and silver on paper
11.5 x 17 cm
(cat no 149)

Supplementary artworks

'The encampment of the caravan of pilgrims from the Maghrib (North Africa)' from the *Anis al-Hujjaj* copied by Safi ibn Vali
India, possibly Gujarat, c1677–80
ink, watercolour and gold on paper, 23 folios with 20 illustrations, Persian text in nasta'liq
33 x 23.2 cm
(cat no 262)

Pilgrim flask
Mughal India or the Deccan, 16th century AD
cast brass
30.5 x 30.5 cm
(cat no 279)

View of the port of Surat, oriented to the south, and the ships carrying pilgrims' from the *Anis al-Hujjaj* copied by Safi ibn Vali
India, possibly Gujarat, c1677–80
ink, watercolour and gold on paper, 23 folios with 20 illustrations, Persian text in nasta'liq
33 x 23.2 cm
(cat no 258)

THE GARDEN

Key artwork

Flask
Ottoman Turkey, Iznik, c1560–80 AD
stonepaste body, decorated underglaze in black, blue, green and bole red
46 x 22.8 cm (diameter)
(cat no 292)

Supplementary artworks

Flat-woven carpet (kilim)
Turkey or Iran, 16th or 17th century AD
silk, with metal thread
212 x 84 cm
(cat no 301)

Panel of hexagonal tiles
Ottoman Turkey, Iznik, c1520–30 AD
stonepaste body, painted underglaze in black, blue and turquoise
80 x 52 cm
(cat no 294)

Pan-box (pandan) and tray
Mughal India, c1700 AD
gold, enamels
9.8 x 13.2 cm (box); 31.2 cm (tray width)
(cat no 323)

SYMBOLS & FAITH

Key artwork

Mosque lamp
Syria or Egypt, 15th century AD
glass, enamelled and gilt
33 x 25 cm (diameter)
(cat no 186)

Supplementary artworks

Four tiles from a frieze
Ottoman provinces, Syria or Palestine, c1550 AD
stonepaste body, stencilled in black under a bottle green glaze
70 x 70 cm (overall)
(cat no 295)

Stela
north India, late 17th century AD
white crystalline marble, carved on both sides
181 x 55 x 4 cm
MXD 104 (pictured front and reverse)
(cat no 337)

Calligraphic composition in the form of a lion, signed by the calligrapher Ahmed Hilmi
Ottoman Turkey, dated 12 Jumada I 1331 AH (19 April 1913 AD)
ink and colour on paper
26.5 x 38.8 cm
(cat no 218)

THE ART OF THE BOOK

Key artwork

***Futuh al-Haramayn* (handbook for pilgrims to Mecca and Medina) by Muhyi Lari, copied by the scribe Ghulam 'Ali**
Mecca, Jumada II 990 AH (June–July 1582 AD)
ink, gold, coloured wax and opaque watercolour on paper, 42 folios
21.6 x 13.9 cm
(cat no 219)

Supplementary artworks

'Rustam, aided by his horse, Rakhsh, slays a dragon' from the 'Houghton' Shahnamah
Iran, Tabriz 1520s
ink, gold and opaque watercolour on paper
47 x 31.8 cm
(cat no 231)

'The port of Jeddah on the Red Sea' from the *Anis al-Hujjaj* copied by Safi ibn Vali
India, possibly Gujarat c1677–80
ink, watercolours and gold on paper, 23 folios with 20 illustrations, Persian text in nasta'liq
33 x 23.2 cm
(cat no 267)

'Khidr giving cups of the water of immortality to the inhabitants of Paradise' from a *Falnamah*
India, the Deccan, probably Golconda c1610–30 AD
ink, opaque watercolour, gold and silver on paper
41 x 28.4 cm
(cat no 243)

SCIENCE & RELIGION

In Islam, science and religion are often closely related. Science in Islam was at its peak between the 9th and the 13th centuries, and there was considerable scientific knowledge across many levels in society. Early Islamic scientists were extremely erudite, often being skilled physicians, mathematicians and astronomers, frequently trying to bring together religion and science. Many modern words in Western languages today have their origins in the Arabic language, including (in English) among many alchemy, algebra, calibre, chemistry, mummy, sugar and zenith.

Geometry and astronomy were both studied in depth by Islamic scientists, and scientific instruments crafted according to scientific studies. Particular examples of these include the astrolabe, an instrument used for navigation purposes to determine the position of the stars, and the qiblah a compass to determine the direction of prayer if one was unable to attend prayers at the mosque.

Astrolabes and other astronomical instruments

The astrolabe, an invention of Hellenistic Alexandria, was the principal Islamic instrument for telling the time, surveying and determining latitude. By the later 9th century it was used throughout the Islamic world, from Spain to India and later reached Christian Europe. By modelling the apparent rotation of the stars about the celestial pole, it solves a number of astronomical, and astrological, problems. Notably, the provision of a simple sighting device made it possible to calculate the elevation of a particular star, or of the sun, and thus determine both the time and the direction of the North Pole. Moreover, although an astrolabe does not show the movement of the planets, planetary tables enabled the astrologer to know the position of a planet relative to constellations of the Zodiac, which are generally engraved on the plates. The instrument consists of a solid body, the mater, into which fit a series of plates, and a revolving circular web-like star map, called the rete in Europe and the *ankabut* (spider) in the Islamic world. The various elements, supplemented by a sighting vane (the alidade) on the back of the instrument, were held together by a pin.

ACTIVITIES AND ISSUES FOR CONSIDERATION

- Look at the craft making and design work of the astrolabes. Consider the functional purpose and investigate the tools, size and estimated weight of these objects. How would they be carried? Do they remind you of anything in today's world? Create an astrolabe using layers of cardboard and develop designs based on the signs of the zodiac.
- Invent a functional object that can be used on a journey. Draw the image and describe its use. Consider the materials and techniques needed to create this object. How would it significantly help you in the journey that you are about to take?
- In what way has Islamic culture and science played a crucial role in the development of today's world? Investigate countries in Europe and Asia that have been home to Islamic dynasties in history. What influences of Islam exist there today? Consider the architecture, scientific inventions, mathematics and art practice of these cultures.
- Research significant artists from different cultures around the world that have played the multiple role of artist, inventor and scientist. Debate that their art practice has in some way pushed the boundaries of the way we view the world. How has their research into other fields embraced the meaning of the world around them? How has it informed their art practice?
- Many objects from history are found in major art collections around the world. At what time do these functional objects become considered as objects of fine art? Consider the audience of the time and the audience today. Does the audience determine the meaning of this object? Can a museum, art gallery or private collector redefine the way we view these objects in society? Develop an in-depth study on a particular object in the exhibition and discover its role from the time it was made to the present day.



ROOM 6

Planispheric astrolabe

North Africa, 9th century AD

brass, cast, with fretwork rete and surface engraving

18.5 x 13.2 cm (diameter)

(cat no 284)

The mater houses two plaques and is overlaid by the rete and, on the reverse, by the alidade. Also on the back is an undeciphered craftsman's signature. Apart from its early date, this astrolabe is particularly interesting because the star pointers of the rete give not only stars from the Babylonian-Hellenistic (and ultimately European) star lists but also individual stars with pre-Islamic Bedouin names. These, of course, remained important long after the coming of Islam for they were invaluable aids to navigation, and in many ways were of more practical use than the arbitrary division of the heavens into the classical constellations, which Islamic astronomy and astronomical instruments overwhelmingly favoured.

**ROOM 6****Planispheric astrolabe**

signed by the instrument-maker Muhammad Mahdi al-Yazdi

Iran, dated 1060 AH (1650–51 AD)

brass, sheet and cast, cut and engraved

14.6 x 11.4 cm (diameter), excluding suspension rings
(cat no 285)

ROOM 4***Kitab al-Masalik wa'l Mamalik* (the book of**

postal routes and kingdoms) by al-Istakhri

Iran, perhaps Isfahan, 706 AH (1306–07 AD)

ink, gold, silver and opaque watercolour on paper,

120 folios

25 x 15 cm

(cat no 157)

ROOM 6

Combined qiblah-compass and sundial, or 'equatorial circle' (*da'irat al-mu'addil*), signed by its maker, 'Ali

Istanbul, dated 1161 AH (1748–49 AD)

brass, beaten, cast and engraved, attached to a wooden base

17.3 x 24.2 cm (diameter)

(cat no 287)



THE QUR'AN & CALLIGRAPHY

The Qur'an, the Holy Book of Islam, was revealed by God to the Prophet Muhammad in the Arabic language, and subsequently written down. It is divided into 114 chapters, called *surahs*, and each *surah* has a number of verses, or *ayas*. The *surahs* are arranged by length, starting with the longest and most commonly quoted *surah*, *surah al-Baqara* (The Cow) and ending with the shortest, *surah al-Nas* (The People). Each *surah* begins with the words: "In the name of God, the Merciful, the Compassionate", a phrase that in Arabic is called the *basmallah*.

As the language of Islam, Arabic holds a special place in Islamic culture, and calligraphy is thus seen as a noble form of writing. Since early Islam, the pages of the Qur'an were often decorated using elegant scripts and expensive materials. Devoting one's time to the task of producing a Qur'an through the art of calligraphy is considered to be one of the most profound expressions of faith, as it is a devotion to the divine beauty of God's word. There are six main different styles of calligraphy; these are *riqa*, *naskhi*, *nastaliq*, *thuluth*, *muhaqqaq* and *kufic*. To become a proficient calligrapher, a student is expected to be able to execute each style effectively.

ACTIVITIES AND ISSUES FOR CONSIDERATION

- Define the word 'calligraphy'. How does a scribe acquire the skills and techniques to become a master calligrapher? How long has calligraphy been used in Islamic culture? Has the process of learning calligraphy changed over time?
- Research the development and the six main styles of calligraphy in Islam. Compare the shapes and lettering style, find examples and present your findings to the class in a PowerPoint presentation.
- Consider the use and purpose of calligraphy from different cultures including Islam and describe how the technique was influenced by the culture in which it was developed. What role does calligraphy play in these societies?
- Research the different flora, fauna and minerals that have been used throughout history to create dyes for clothing, papermaking and painting. What determines the status of the colours and their use? Choose one particular colour and, based on your findings, undertake an in-depth study to present to the class.
- Investigate the process of making the sacred text of the Qur'an. Why are particular materials used and what do they signify? Estimate how many people may have been involved in this process.



ROOM 2

Two single folios from a Qur'an
surah al-Baqarah (II, 'The cow'), verses 120–27,
 and *surah Al-'Imran* (III, 'The family of 'Imran'), verses 55–64
 North Africa or Spain, 10th century AD
 gold on vellum stained royal blue, Kufic script, 15 lines to the page
 28.3 x 37.7 cm; text block 18.9 x 29.3 cm
 (cat no 3)

The large size, dyed parchment and use of gold testify to the high cost of the complete volume. Whereas parchment dyed orange or yellow by saffron is fairly common in early Qur'ans, the Qur'an from which these folios come is the only one known to have been dyed indigo. The idea very probably derived from the Byzantine imperial codices, which were made from vellum stained imperial purple with the secretions of the famous Tyrian murex and may have been a conscious attempt on the part of the Abbasids to distinguish their chancery practice from that of Byzantium. No chancery

documents from this early period survive, but, significantly, the 9th-century Abbasid inscriptions of the Nilometer in Cairo (used to measure the height of the Nile flood and fix taxes for the following year) are in gold on a royal blue ground.



ROOM 2

Part 28 of a 30-part Qur'an from *surah al-Mujadilah* (LVIII, 'The woman who pleads'), verse 18 to *surah al-Talaq* (LXV, 'The divorce'), verse 11 northern Mesopotamia, Sinjar or Nisibis (Nusaybin), 1198–1219 AD
ink, gold and opaque watercolour on paper, 50 folios, 5 lines to the page
22 x 15.6 cm
(cat no 50)

ROOM 4

Fragment of a single folio from the so-called 'Baysunqur Qur'an' from *surah Luqman* (XXXI, 'Luqman'), verse 6 Herat or Samarkand, c1400–05 AD
ink on paper, giant muhaqqaq script, one line of 7
24 x 96.5 cm
(cat no 127)

ROOM 7

Single-volume Qur'an copied by the calligrapher by Muhammad Shafi Iran, Shiraz, 'ayd ghadir [18 Dhu'l-Hijjah] 1298 AH (12 November 1881 AD)
ink, gold and opaque watercolour on paper, 287 folios
50.5 x 31.5 cm
(cat no 202)

ANIMALS

Animals of different kinds, as God's creation, are frequently used to decorate objects such as ceramics or metalware, and are often depicted in paintings. They have traditionally played an important part in the art and literature of Arabs, Turks, Persians and Indians, particularly during the Mughal times, often having their own personalities which mimic those of human beings. Certain animals, such as lions and lynxes, appear more frequently, as they were used to symbolise strength and power. These are frequently depicted overpowering animals such as gazelles or deer, and signify the victory of the strong over the weak. Objects shaped like birds were used as well, particularly for drinking vessels and incense burners, and may relate more to the spiritual side of Islamic art; an incense burner shaped like a bird may have related to the incense floating away on air, thus having positive associations. Other animals, such as hares, were also considered to be auspicious in medieval Islamic art, in this case perhaps being related to astronomy, where the hare and the constellation of Gemini simultaneously rose.

ACTIVITIES AND ISSUES FOR CONSIDERATION

- Investigate how animals are used as decorative motifs in this exhibition. Develop a plate design using an animal as your source of inspiration. Consider the animal's unique qualities and simplify, repeat and create a pattern, appropriating Islamic styles.
- Look at the water jug in the shape of a goose. Can you see where you would pour the water into this jug? Search the exhibition for other examples of vases, jugs and vessels in the shapes of animals and birds. Which one is your favourite?
- Invent your own animal-shaped jug. Sketch your own pet, or animals and birds, from your imagination. Simplify into shapes and design a vase based on your sketches.
- Animals play an important role in Islamic art. They are represented in functional and non-functional objects and carry with them spiritual meanings, and often depict human qualities such as bravery and loyalty. List a number of characteristics of your personality and consider which animal could represent you. Create an acrostic poem using each of the letters of your animal to start each line and draw yourself as this animal itself to illustrate your poem.
- Consider the different types of animals represented in this exhibition. Why are they portrayed and what do they symbolise? Does their symbolic meaning have global or cultural significance? Consider one type of animal to research and collect a variety of traditional and contemporary images showing the varying interpretations of this animal found in art practice around the world.

**ROOM 3**

Incense burner or pomander in the form of a lynx
Iran, late 12th or early 13th century AD

copper alloy, cast, with engraved and openwork decoration
27 x 27 x 8.7 cm
(cat no 73)

This lynx seems to be pawing the ground, as if about to jump up and catch its prey on the wing, as is the habit of lynxes. The lines at the eyes indicate that the animal is smiling. The impracticality of using the tail as a handle and the inconvenience of replenishing the incense if it were full of hot coals make it more probable that this vessel was a pomander, filled with a paste of ambergris and spices to scent the air and only requiring occasional refilling.

**ROOM 3****Pair of 'door handles'**

Northern Mesopotamia (now south-east Turkey),
early 13th century AD

Quaternary copper alloy, cast and engraved

33.7 x 39.5 cm; 33.5 cm x 40.5 cm

(cat no 86)

ROOM 2**Bowl**

Iran, Nishapur or the Caspian area (Mazandaran),
10th or 11th century AD

earthenware, slip painted with polychrome staining under
a colourless glaze

15.5 x 31.8 cm (diameter)

(cat no 27)

ROOM 3**Elephant aquamanile**

Syria, 12th or early 13th century AD

moulded stonepaste ware, covered with a slightly
opacified white glaze, with turquoise and cobalt-blue in-
glaze staining

29.5 x 20.5 x 13 cm

(cat no 108)

PRAYER & PILGRIMAGE

Islamic belief consists of five core elements, known as the **Five Pillars of Islam**:

- The **shahada** (in Arabic meaning testimony or bearing witness) is the declaration of belief by Muslims that there is one God and that Muhammad is his prophet. It is said daily in the call to prayer and at the beginning of prayers.
- **Salat** are the obligatory prayers that are performed five times a day, and serve as a direct link between the worshipper and Allah.
- **Zakat** is the giving of alms. In Islamic Law, every Muslim is obliged to donate 2.5% of his or her wealth to charity. This includes both income and assets.
- **Sawm** is the fasting during the month of Ramadan, in the 9th month of the Islamic calendar. This involves abstinence from eating, drinking, smoking, drugs of any kind, sexual intercourse and unruly thoughts during daylight hours. The infirm, children and pregnant women may be exempt from the *sawm*. *Sawm* is intended to cleanse the body, physically and spiritually.
- **Hajj** is the pilgrimage to Mecca. During the *hajj*, Muslims travel to Mecca to perform a series of symbolic ritual acts of faith.

ACTIVITIES AND ISSUES FOR CONSIDERATION

- Pilgrimage is one of the five pillars or duties of Islam. Every Muslim who is healthy, free from debt and can afford the journey must make the pilgrimage to Mecca at least once in his or her lifetime, to visit the Ka'bah and other sacred sites. Collect information about the pilgrimage, its meaning and significance. If possible, interview a Muslim who has taken the journey to Mecca and share your research with the class.
- Where is Mecca, what does it signify and why is it religiously significant in Islamic culture? Research the objects that are needed for pilgrimage and for prayer and their functional purposes. Find these objects in the exhibition and record them in your visual diary.
- Research the architecture of the mosque. Visit a mosque and write a detailed description of what you see. As a class activity, create a miniature model. Consider the intricate details, scale and colour. Investigate its relationship to prayer and the rituals that need to be followed by worshippers of this faith.
- Investigate religious pilgrimages from other cultures and compare with the pilgrimage to Mecca. Create a map displaying the significant sites and display them as a group work.
- Define the difference between a journey and a pilgrimage. Visually record your journey from your home to school and compare this to a pilgrimage to Mecca. How could you turn your journey into a pilgrimage?



ROOM 4

Noah's Ark

from *Jami' al-Tawarikh* by Rashid al-Din (detail)

Iran, Tabriz, dated 714 AH (1314–15 AD)

ink, translucent and opaque watercolour, gold and silver on paper

11.5 x 17 cm

(cat no 149)

Rashid al-Din Fadlallah (c645–718 AH/1247–1318 AD) was a Muslim convert from a Jewish family in Hamadan. His father was an apothecary and he himself trained as a physician, entering the service of the Ilkhan Abaqa (r1265–82). On Ghazan's accession in 694 AH (1295 AD), he gained an enduring position at the summit of state affairs, until rivalry provoked by the Mongol system of dividing power among viziers led to his disgrace and execution in 1318. Enormously rich, Rashid al-Din Fadlallah endowed pious institutions throughout the Ilkhanid domains. Among these, his multi-functional funerary complex, the Rab'-i Rashidi, at Tabriz, which included a scriptorium to produce and distribute copies of his works, was the most splendid. Yet he was not merely a great administrator: his interests included theology, agriculture, horticulture and especially history, and he was commanded by Ghazan to compile a history of his reign. This was presented to his successor, Öljeytü (r1304–16), who commanded him, as a memorial to Ghazan, to enlarge the work to provide a history of all the peoples with whom the Mongols had come into contact. This was the *Jami' al-Tawarikh* (compendium of chronicles), which was to be in four parts: (1) the history of the Mongols from Jenghiz Khan to the death of Ghazan, (2) a history of Öljeytü, followed by a long universal history from Adam, the biblical Patriarchs and the ancient kings of Persia

to Muhammad and the caliphs, (3) the 'Five Dynasties' of the Arabs, the Jews, the Mongols, the Franks and the Chinese, and (4) a geographical compendium.

The history of Öljeytü and the geographical compendium are lost, and the principal illustrated section appears to have been the universal history, now in two different fascicles (one in Edinburgh University Library, the other the Khalili manuscript), which were haphazardly rebound in the 18th century. Together they comprise about half a manuscript of 400 folios or so, recording the history of the non-Mongol peoples of Eurasia. The very possibility of its compilation reflects the cosmopo may not have been available. They made great use of chinoiserie motifs, and their use of wash and line rather than opaque watercolour gives a superficial similarity to recently excavated Yuan tomb-paintings in Inner Mongolia. However, their elongated figures, expressive features and mannered gestures are more in the tradition of later Byzantine painting. The use of silver (now oxidised) for the modelling of faces and their features is likewise very un-Chinese.



ROOM 6

The encampment of the caravan of pilgrims from the Maghrib (North Africa) from the *Anis al-Hujjaj* copied by Safi ibn Vali
 India, possibly Gujarat, c1677–80
 ink, watercolour and gold on paper, 23 folios with 20 illustrations, Persian text in nasta'liq
 33 x 23.2 cm
 (cat no 262)

ROOM 6

View of the port of Surat, oriented to the south, and the ships carrying pilgrims' from the *Anis al-Hujjaj* copied by Safi ibn Vali
 India, possibly Gujarat, c1677–80
 ink, watercolour and gold on paper, 23 folios with 20 illustrations, Persian text in nasta'liq
 33 x 23.2 cm
 (cat no 258)

ROOM 5

'Pilgrim flask'
 Mughal India or the Deccan, 16th century AD
 cast brass
 30.5 x 30.5 cm
 (cat no 279)



THE GARDEN

In Islam, as in Christianity, the garden symbolises Paradise. Medieval Islamic rulers lavished huge funds on building elaborate and beautiful gardens, often with large, ornate fountains and channels, to recreate a kind of earthly paradise. This is still a tradition today in royal palaces and the households of the wealthy. The garden is frequently a theme in the Qur'an, where it is said the faithful will arrive on Judgement Day.

Muslims view nature as a blessing, a gift from God, and the garden in Islam derives its spiritual symbolism from this concept. The garden was usually designed using an abundance of fruit and shade trees, with a channel of running water running through the centre, perhaps leading to a fountain. Although many of the medieval Islamic gardens no longer survive, a magnificent example still exists in southern Spain, in the Alhambra Palace in the city of Granada.

ACTIVITIES AND ISSUES FOR CONSIDERATION

- Design tessellated tiles using simplified garden motifs and limited colours. Consider the shapes of the tiles and how the complete pattern can be resolved. Create these tiles in clay or as cardboard shapes.
- Research the Alhambra in Granada, Spain and its relationship with Islamic culture. Find photographs and images of the Alhambra and create a three-dimensional model of a section of this place decorating it with Islamic patterns.
- Create a walled garden design with a central water feature. Draw aerial plans showing the location of plants, seating, walls and fountains. Research the types of plants that could survive the climate of your local area and note how the garden can survive and be maintained.
- Consider the link between the garden and religion. Define the significance of this theme and collect religious examples of the garden from a variety of cultural sources. Consider how they differ and how they are similar.
- Compare a variety of traditional and contemporary artists that use organic forms in their art practice. In what way has the garden been portrayed in art throughout time? Using *My_Virtual_Gallery* www.artgallery.nsw.gov.au/mvg develop an exhibition titled 'The Garden'. Choose the images from the Art Gallery of New South Wales collection and create extended text panels for each artwork in your exhibition.



ROOM 5

Flask

Ottoman Turkey, Iznik, c1560–80 AD

stonepaste body, decorated underglaze in black, blue, green and bole red
46 x 22.8 cm (diameter)
(cat no 292)

The shape and painted flutes at the base of the neck copy contemporary Venetian glass flasks, which were imported into Istanbul in large quantities at the time.

Ottoman Iznik pottery and tilework

Pottery and tiles had been made in Anatolia from the late 12th or early 13th century onwards. From the 1470s, however, a new type of blue-and-white pottery, known as Iznik chinaware (*chîni-i Iznîk*) was made for the sultan's table: its quality, largely the result of using a lead-soda frit for both body and glaze, was a distinct technical advance. A crucial development was the discovery that a slip known as Armenian bole, when applied under a glaze gave a rich tomato red. It was often used as a base for gilding and, in Ottoman palace kitchens as a remedy for indigestion. It was first used for tilework for the mosque of Süleyman the Magnificent in Istanbul (inaugurated 1557). For the next 50 or 60 years, the Ottoman court virtually monopolised the production of tiles for royal palaces and pious foundations.



ROOM 5

Flat-woven carpet (kilim)
 Turkey or Iran, 16th or 17th century AD
 silk, with metal thread
 212 x 84 cm
 (cat no 301)

ROOM 5

Panel of hexagonal tiles
 Ottoman Turkey, Iznik, c1520–30 AD
 stonepaste body, painted underglaze in black, blue and turquoise
 80 x 52 cm
 (cat no 294)



ROOM 7

Pan-box (pandan) and tray
 Mughal India, c1700 AD
 gold, enamels
 9.8 x 13.2 cm (box); 31.2 cm (tray width)
 (cat no 323)

SYMBOLS & FAITH

Symbolism is very strong in Islamic art, particularly of a spiritual and religious nature. The colour green, for example, is acknowledged as the colour of the Prophet Muhammad; although his face is normally covered, in many miniature paintings he is frequently depicted wearing a green robe. Green may be symbolic of Paradise, like the garden, and many flags of Islamic nations, such as Saudi Arabia or Pakistan, are predominantly green to reflect this importance.

The crescent moon is perhaps the most common and well known symbol that represents Islam; it almost always sits on top of the dome of a mosque, in a similar way as the cross on a church steeple. The crescent moon, known in Arabic as the *hلال*, is also significant because it marks the first day of Ramadan, the holy month of fasting for Muslims.

Light is also an important symbol in Islam. As in Christianity, it symbolises the divine, and that is why almost all Qur'ans are decorated using gold to illuminate their pages. Often, mosque lamps are also painted using gold as well as other colours, and inscribed with a verse from the Qur'an called *al-Nur*, or 'Light', to emphasise this importance.

ACTIVITIES AND ISSUES FOR CONSIDERATION

- Encounter this amazing lion. His body is made of special letters called calligraphy. If you were an animal, which one would you like to be? Write your name in this zoomorphic (animal-like) style using the shape and outline of the animal you have chosen. Practice writing your name in different decorative styles of lettering.
- Research the colour green and its symbolic significance in Islamic art. Find examples in the exhibition that use this colour and consider how it is depicted.
- The crescent moon is an important symbol in Islam and marks the first day of Ramadan. Find out about Ramadan, define its meaning and importance for Muslims. Discuss the elements involved in this holy month as part of your research.
- Develop a case study using the theme *Symbols and Faith*. Compare traditional and contemporary artists that have explored this theme. Respond to their art practice and the significance of this theme for the contemporary audience.
- Develop a case study on contemporary Islamic artists and the role of tradition in their art practice. Suggest how faith is still an integral aspect of their art making.
- Imagine being the curator of this exhibition. Write an article for *Art and Australia* magazine discussing its significance for the Australian audience. Include information about key works and themes and how symbols and faith play a key role in the design of the show. Discuss your reasoning for bringing this collection to the Art Gallery of New South Wales.

**ROOM 6****Mosque lamp**

Syria or Egypt, 15th century AD

glass, enamelled and gilt

33 x 25 cm (diameter)

(cat no 186)

During the Mamluk period, the various pious institutions founded by sultans and amirs brought a demand for elaborately enamelled and gilt glass vessels to light them. Suspended from their rims were beaker-like containers filled with oil. The rim of this lamp bears an inscription from the *surah al-Nur* (XXIV, 'Light'), verse 35, 'God is the Light of the heavens and the earth. The parable of His Light is as if there were a Niche and within it a Lamp: the lamp enclosed in Glass'. This is broken by three roundels with the heraldic blazon of Sultan Barquq, the Circassian usurper of the Bahri Mamluk dynasty in 784 AH (1382 AD), in the form of an inscription. The body bears a more elaborate version of the same inscription in bold script.



ROOM 1

Four tiles from a frieze

Ottoman provinces, Syria or Palestine, c1550 AD
 stonepaste body, stencilled in
 black under a bottle green glaze
 70 x 70 cm (overall)
 (cat no 295)

ROOM 6

Stela

north India, late 17th century AD
 white crystalline marble,
 carved on both sides
 181 x 55 x 4 cm
 (pictured front and reverse)
 (cat no 337)

ROOM 7

Calligraphic composition in the form of a lion
 signed by the calligrapher Ahmed Hilmî

Ottoman Turkey, dated 12 Jumada I 1331 AH
 (19 April 1913 AD)
 ink and colour on paper
 26.5 x 38.8 cm
 (cat no 218)



THE ART OF THE BOOK

Since early Islam, particularly with the commissioning of Qur'ans by rulers and wealthy merchants, manuscript production was popular. At first this was mainly in the form of calligraphic works related to the Qur'an, but as the arts of Islam developed and grew out of the various cultures and traditions it had absorbed, miniature paintings became popular. These provided visual images to the heroic and popular stories of ancient myths, legends and histories. Although miniature painting is said to have originated in Persia, it later became popular in the courts of the Mughals and the Delhi Sultanate on the Indian sub-continent, as well as in the arts of the Ottoman Empire. However, in addition to the Qur'an, the art of the book continued to include works of calligraphy in the form of prayer books and religious writings, as well as poetry, historical and scientific works.

ACTIVITIES AND ISSUES FOR CONSIDERATION

- Discover magical stories about adventures and flying carpets. Illustrate your chosen story and present it in book form to the class. In your depiction, consider the cover and type of text that will best reflect the type of narrative you are representing.
- Create a page from your favourite story in the style of an illuminated manuscript. Consider the elements needed to develop this effect such as text and imagery, borders and margins, materials and techniques.
- Research the process of making a book. Compare historical and contemporary methods. Make your own books in class using traditional techniques.
- Develop a case study on particular artists that have designed books commercially and in their art practice. Consider the definition of design and art. Is there a need to separate these expressive forms? Investigate contemporary artists that blur the definitions.



ROOM 6

Futuh al-Haramayn (handbook for pilgrims to Mecca and Medina)

by Muhyi Laricopied by the scribe Ghulam 'Ali

Mecca, Jumada II 990 AH (June–July 1582 AD)

ink, gold, coloured wax and opaque watercolour on paper, 42 folios

21.6 x 13.9 cm

(cat no 219)

The *Futuh al-Haramayn* is a guide in Persian verse for pilgrims on the Hajj, slightly Shiite in tenor, listing and illustrating the stations of the Pilgrimage and the rituals to be observed, together with the customary prayers and offerings. It was the work of the polymath Muhyi Lari (d933AH /1526 or 1527AD) who later dedicated it to Muzaffar ibn Mahmudshah, the ruler of Gujarat. No early illustrated Indian copies are known, but later in the 16th century it was widely copied in Ottoman Turkey, both in Istanbul for the sultan's library and in the provinces. These all share one interesting feature: the use of a coloured waxed ground on the illustrations of Mecca and Medina. This is paralleled in scrolls of the period, issued to attest proxy pilgrimages, illustrated with the stations of the Pilgrimage and other shrines, where the waxing of the background was evidently an aid to mechanical reproduction.



ROOM 7

'Rustam, aided by his horse, Rakhsh, slays a dragon' from the 'Houghton' Shahnamah
Iran, Tabriz 1520s

ink, gold and opaque watercolour on paper
47 x 31.8 cm
(cat no 231)

ROOM 6

'The port of Jeddah on the Red Sea' from the *Anis al-Hujaj* copied by Safi ibn Vali
India, possibly Gujarat c1677–80

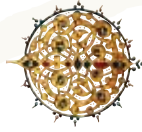
ink, watercolours and gold on paper, 23 folios with 20 illustrations, Persian text in nasta'liq
33 x 23.2 cm
(cat no 267)

ROOM 1

'Khidr giving cups of the water of immortality to the inhabitants of Paradise' from a *Falnamah*
India, the Deccan, probably Golconda
c1610–30 AD

ink, opaque watercolour, gold and silver on paper
41 x 28.4 cm
(cat no 243)

SECTION 3



STUDIES OF RELIGION

**STAGE 4–6
GENERAL RELIGION EDUCATION**

**STAGE 6
STUDIES OF RELIGION SYLLABUS
NSW BOARD OF STUDIES**

LINKS TO STAGE 4–6 RELIGIOUS EDUCATION SYLLABI

The following resources are provided to meet the outcomes of two distinct areas of Religious Education:

- Outcomes of the NSW Board of Studies Stage 6 Studies of Religion Syllabus
- Outcomes of general Religious Education syllabi that have been developed by school systems and individual school communities. These may be courses that hold NSW Board of Studies endorsement.

The timeliness of *The Arts of Islam* exhibition for students:

The rationale for the NSW Board of Studies Stage 6 Studies of Religion Syllabus states:

Religion has been and is an integral part of human experience and a component of every culture. An appreciation of society is enhanced by an understanding of religion, its influence on human behaviour and interaction within culture... An understanding of religion provides a perspective for the human view of reality and deals with daily living as well as with the ultimate source, meaning and goal of life.

Source: www.boardofstudies.nsw.edu.au

The Syllabus also acknowledges that young Australians are growing up in a multicultural and as a result multifaith society. In presenting *The Arts of Islam: Treasures from the Nasser D Khalili Collection* 22 June – 23 September 2007 exhibition the Art Gallery of New South Wales provides school communities with a unique opportunity to expose students to the richness of the history and traditions of Islam. The majority of students will have little knowledge of Islam outside of what the media presents. Unfortunately, this is often a sensationalised and distorted image of the beliefs of Islam which ignores all that this religious tradition and culture has given to the global community.

An excursion to the exhibition provides an opportunity to:

- expose students to the world's second largest religious tradition and its culture that until recent years has had limited expression in Australia
- challenge media-driven stereotypes by presenting the artistic, scientific and philosophical contribution of Islam to the global community
- encourage investigation and dialogue that will contribute to the harmonious development of Australian society

General background for students:

The following material provides connections between some aspects of Islam and their representation in the exhibition. Where appropriate quotations from the Qur'an are provided as its teachings provide the foundation for every aspect of Muslim belief and practice. Discussion of the quotations from the Qur'an will provide an opportunity for students to engage with the essential teachings of Islam and so move towards a fuller appreciation of its heritage and message in the contemporary world.

Activities are provided for Stages 4 – 6 general Religious Education syllabi. In addition there are activities relating specifically to the NSW Board of Studies Stage 6 Studies of Religion Syllabus. These activities should be interchanged as necessary to provide the most meaningful experience for individual students/class groups.

It is suggested that an opportunity for self reflection be built into activities carried out in relation to The Arts of Islam exhibition. For example:

- Through visiting the exhibition I discovered...
- Before viewing the exhibition I did not realise...
- As a result of attending the exhibition I will...
- As a result of attending the exhibition I would like to further investigate...

Aspect of Islam:
Qur'an:
 Meaning to 'read' or 'recite'



ROOM 3

Two single folios from a Qur'an
surah al-Baqarah (II, 'The cow'), verses 120–27, and
surah Al-'Imran (III, 'The family of 'Imran'), verses 55–64
 North Africa or Spain, 10th century AD
 gold on vellum stained royal blue, Kufic script, 15 lines to the page
 28.3 x 37.7 cm; text block 18.9 x 29.3 cm
 (cat no 3)

Background Information

The most sacred text of Islam is the final revelation of Allah to Prophet Muhammad. It is believed to be the literal word of God. The Qur'an guides every aspect of Muslim life from prayer to a person's responsibilities in the family and society. While the Qur'an has been translated into many languages, only the Arabic version can be used in prayer. Although an estimated 90% of Muslims do not speak Arabic as their first language, they are all united by this language in their personal and communal worship. The Qur'an is divided into 114 surahs (chapters).

“Say: ‘If all mankind and the *jinn* would come together to produce the life of this Qur'an, they could not produce its like even though they exerted all their strength in aiding one another.” *surah 17:88*

SUGGESTED ACTIVITIES

STAGES 4–6 GENERAL RELIGIOUS EDUCATION

Pre visit activity

Students investigate the significance of the Qur'an within Islam. This could be a pair or group task examining areas such as:

- How did Muhammad receive the revelation of Allah?
- Where and when did this revelation take place?
- How was the Qur'an recorded?
- What is the official language of the Qur'an and why is this the case?
- Why are there no images allowed in the Qur'an?

Post visit activity

Students could do a presentation in a style of their choice to represent their response to the Qur'ans they viewed and their understanding of the place of the Qur'an in the personal and communal lives of Muslims.

SUGGESTED ACTIVITIES

STAGE 6: STUDIES OF RELIGION

Reflecting the 'students learn to' component of the Syllabus

- Identify the importance of the Qur'an
- Examine extracts from the Qur'an that demonstrate the principal beliefs of Islam

(Syllabus: Preliminary Course)

NB An understanding of and application of the Qur'an to all aspects of the Studies of Religion Syllabus is critical for students to successfully complete the study of Islam. The exhibition provides a unique opportunity for students to gain insight into the significance of the Qur'an for Muslim adherents.



ROOM 2

First half of *Masabih al-Sunnah*, a compendium of prophetic traditions by the Shafi'i lawyer Abu Muhammad al-Husayn ibn Mas'ud al-Farra' al-Baghawi (d 516 AH/1122 AD)

Iraq or Iran, 1100–50 AD
ink, gold and opaque watercolour on paper, 254 folios, naskh script, 15 lines to the page, 22 x 15.8 cm (cat no 51)

Background Information

Prior to the invention of printing the Qur'an was meticulously copied by hand. Preserving the sacredness of the text was essential to the copyists. Mistakes would make the text invalid. The portrayal of God or sacred persons in image was forbidden as it was viewed as idolatry. As a result calligraphers ensured that the script itself honoured God through its accuracy and beauty. The pages of the Qur'an would often be decorated with arabesques (geometric patterns) and use gold leaf and coloured inks to further signify the reverence for God's word.

SUGGESTED ACTIVITIES

STAGE 6: STUDIES OF RELIGION

- Choose a passage from a sacred text (or other writing) that has relevance for your student cohort.
- Use calligraphy to present the text in the same style as one of the extracts from the Qur'an in the exhibition. Include arabesques and colours to highlight your message.
- After completing the exercise spend time discussing the insights gained into how the dedication to the task of writing the Qur'an is a reflection of the faith of Muslim adherents.



ROOM 6

Mosque lamp

Syria or Egypt, 15th century AD
glass, enamelled and gilt
33 x 25 cm (diameter)
(cat no 186)

Background Information

Verses from the Qur'an were often applied to everyday items. This highlights Muslim belief that there is no separation between the religious and everyday aspects of life. The full verse from the Qur'an that is only in part on the lamp reads:

'Allah is the light of the heavens and the earth. The parable of his light as if it were a Niche and within it a lamp: the Lamp enclosed in Glass: the glass as it were a brilliant star: lit from a blessed Tree, an Olive neither of the East nor of the West whose oil is well-nigh luminous though fire scarce touched it: Light upon Light! Allah doth guide whom He will to His light. Allah sets forth Parables for men: and Allah doth know all things.'
surah 24:35

SUGGESTED ACTIVITIES

STAGES 4–6 GENERAL RELIGIOUS EDUCATION

Develop your own illustration of the 'The Light' verse from the Qur'an

Explain how this verse from the Qur'an expresses the essential faith of Islam.

SUGGESTED ACTIVITIES

STAGE 6: STUDIES OF RELIGION

Reflecting the 'students learn to' component of the Syllabus

- Significant People and Ideas – Sufism
(HSC component of Syllabus)
- 'The Light' verse is often referred to by those who follow a mystical expression of Islam, such as the Sufis. While this is a minority of adherents it is nevertheless a significant interpretation of the beliefs of Islam.
- Investigate the Sufi interpretation of 'The Light' verse from the Qur'an.

Background Information

‘Muhammad is the Messenger of Allah’
surah 48:49

Muhammad was born in Mecca in the year 569 CE. He was a trader who was known as *al-amin* (the trustworthy one). When Muhammad reached the age of 40, the archangel Gabriel appeared to him with the revelation that he was to be God’s prophet. Muhammad at first instructed his immediate family on Islam. His wife Khadija is held in the highest esteem in Islam because of her support for Muhammad throughout the difficult first years of his prophecy. Eventually Gabriel revealed to him that he should begin delivering the message to all humanity.

Muhammad delivered his final sermon prior to his death in 632 CE. Muslims believe that this signifies the end of God’s revelation as Muhammad was the final prophet. Each day Muslims recite the Shahada which is the first and the foundation of the Five Pillars.

SUGGESTED ACTIVITIES

STAGES 4–6 GENERAL RELIGIOUS EDUCATION

- Use the material in the exhibit to gain insight into the esteemed role of the Prophet Muhammad in Islam

SUGGESTED ACTIVITIES

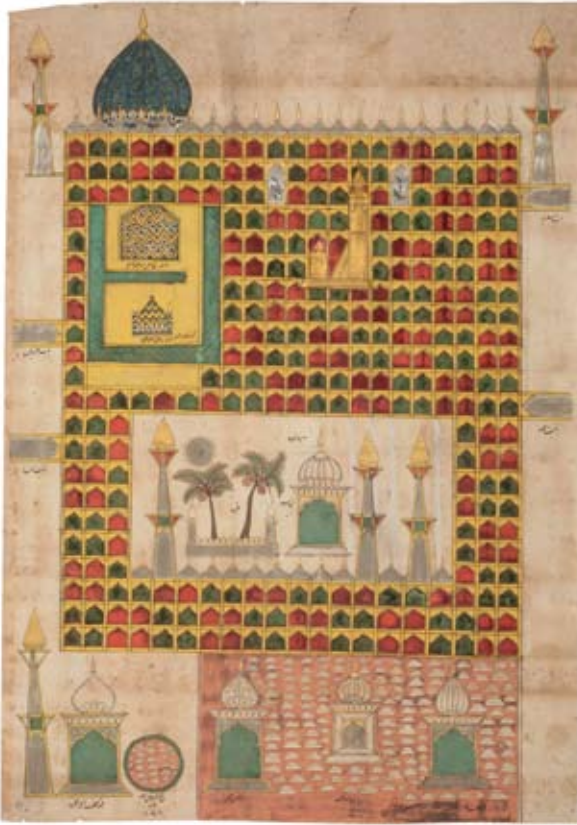
STAGE 6: STUDIES OF RELIGION

Reflecting the ‘students learn to’ component of the Syllabus

- Examine the principal events in Muhammad’s life
- Explain why the Prophet Muhammad as the final messenger is the model for Muslim life

Syllabus: Preliminary Course

*There is no god but Allah,
and Muhammad is his prophet.*



ROOM 6

View of the sanctuary of Medina

Mecca, 17th or 18th century

opaque watercolour, gold, silver and ink on paper

65 x 46.5cm

(cat no 222)

In this view of the Prophet’s mosque at Medina (the Haram al-Nabawi), the tomb of the Prophet is seen under the green dome. His cenotaph is draped with the characteristic zigzag cover in green, white and gold. Below it is the tomb of his daughter Fatimah, who is believed to have planted the palm grove depicted in the centre of the drawing.

Aspect of Islam:
Relationship to other monotheistic
religious traditions



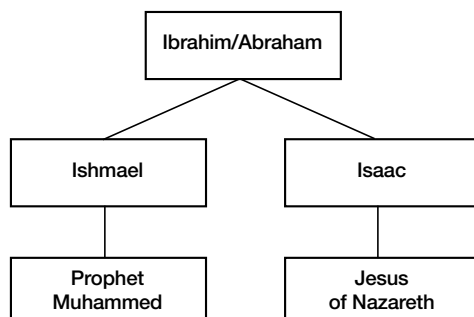
ROOM 4

Noah's Ark
from Jami' al-Tawarikh by Rashid al-Din (detail)

Iran
translucent and opaque watercolour, gold and silver on paper
11.5 x 17 cm
(cat no 149)

Background Information

Islam was the last of the monotheistic religious traditions to develop. Islam traces its origins to the Hebrew prophets. It shows great respect for the prophets of Judaism and Christianity and their teachings, including Jesus Christ. Muslims believe that the revelation of Allah given to Muhammad by the archangel Gabriel was the culmination of the messages that these earlier prophets had proclaimed. The following simplified diagram shows this relationship:



“The fact is that Abraham was a community in himself: he was obedient to Allah and had turned to Him solely, and he was not of the idolaters. He was grateful for His favors. Accordingly, Allah chose him and guided him to the straight path” *surah 16:120–121*

SUGGESTED ACTIVITIES

STAGES 4–6 GENERAL RELIGIOUS EDUCATION

- Students investigate the development of the monotheistic religions and develop a ‘family tree’ to illustrate relationships. Teacher background for this exercise can be found at: www.bizbrowse.com/Religion/Islam/tree.htm
- Students view exhibits 149 to 156 in Room 4 from the Compendium of Chronicles. Either sketch or record the content of each of these works.
- Discuss what new learnings about the relationship of the religious traditions can be gained through these art works.

SUGGESTED ACTIVITIES

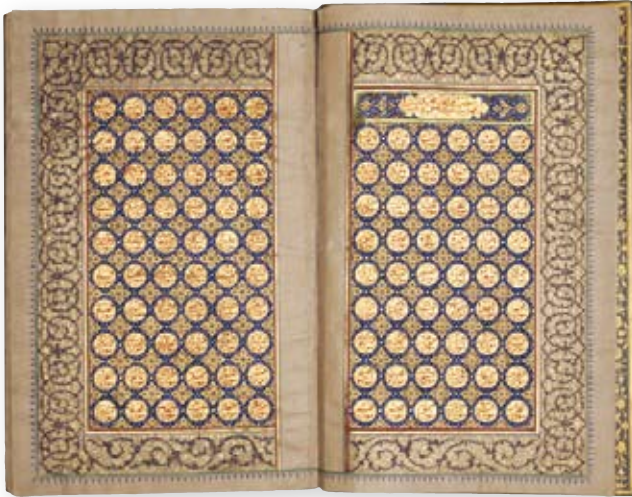
STAGE 6: STUDIES OF RELIGION

Reflecting the ‘students learn to’ component of the Syllabus

- Outline the social conditions and religious practices that existed in pre-Islamic Arabia
Syllabus: Preliminary Course

NB The items in Room 1 of the exhibition will also assist students in better understanding the cultural and religious context within which Islam developed. This is a critical concept for students to grasp.

Aspect of Islam: The Five Pillars of Islam



ROOM 7

Single-volume Qur'an

copied by the calligrapher by Muhammad Shai'
Iran, Shiraz, 'ayd ghadir [18 Dhu'l-Hijjah] 1298 AH
(12 November 1881 AD)

ink, gold and opaque watercolour on paper, 287 folios
50.5 x 31.5 cm
(cat no 202)

Background Information

The Qur'an prescribes a way of life that will assist Muslims to live according to God's will. This is called submission. Muslims understand this in a positive sense – by living in submission to God's law they obtain harmony within themselves, their families and societies.

The Five Pillars of Islam are:

- **Shahada** the belief in the one, true God
- **Salat** prayer 5 times each day
- **Zakat** the obligation to provide support to the poor and needy in society
- **Sawm** fasting, particularly during the holy month of Ramadan
- **Hajj** pilgrimage to Mecca at least once in a lifetime where possible

SUGGESTED ACTIVITIES

STAGES 4–6 GENERAL RELIGIOUS EDUCATION

- Find examples from the exhibition that relate to the Five Pillars.
- Describe how the examples you have chosen express one or more of the Five Pillars.

SUGGESTED ACTIVITIES

STAGE 6: STUDIES OF RELIGION

Reflecting the 'students learn to' component of the Syllabus

- Outline each of the Five Pillars

Syllabus: Preliminary Course



ROOM 6

Planispheric astrolabe

North Africa, 9th century AD

brass, cast, with fretwork rete and surface engraving

18.5 x 13.2 cm (diameter)

(cat no 284)

Background Information

The everyday life of the Muslim adherent is built around the five periods of daily prayer. Muslims understand this structure as a gift from Allah to assist them in striving for goodness in all that they do. The prayer periods are short and can be fitted into the normal activities of life. It is essential that *wudu* (cleansing the body) is completed before each prayer and before reading from the Qur'an.

Prayer times are not set by a clock but rather by the sun. For example, the first prayer occurs between dawn and sunrise and this time will differ according to location and the time of the year.

Prayer must always be said facing the holy city of Mecca.

Muslim scholars applied science to assist believers to faithfully fulfil the requirements of salat. For example, an astrolabe would be used to determine *qibla* (the direction of Mecca).

Every aspect of Muslim life becomes a prayer when it is lived in accord with the teachings of the Qur'an.

“Truly, to a happy state shall attain the believers, those who humble themselves in their prayer, and who turn away from all that is frivolous, and who are intent on inner purity.” *surah 23:1–4*

SUGGESTED ACTIVITIES

STAGES 4–6 GENERAL RELIGIOUS EDUCATION

- Choose three items from the exhibition that have assisted your understanding of prayer in the life of a Muslim. Sketch the items. Outline why you chose them. Describe how these items have helped you to better understand the role of prayer in the life of a Muslim.

Gifted and talented extension activity:

- Develop a presentation for the class to explain how a Planispheric astrolabe works. In your presentation describe how this instrument has been used by Muslims as an aid to prayer. Investigate an example of how modern technology is used by some Muslims as an aid to prayer.

SUGGESTED ACTIVITIES

STAGE 6: STUDIES OF RELIGION

Reflecting the ‘students learn to’ component of the Syllabus

- Develop a mind map that summarises the centrality of salat to the life of the Muslim adherent. This activity could be modified to several areas of the Studies of Religion Syllabus. For example:

HSC – Significant People and Ideas: the role of prayer in the life and teachings of the person/group being studied.

HSC 2 Unit – Religion and Peace: prayer as a means of contributing to personal/global peace.



ROOM 6

The encampment of the caravan of pilgrims from the Maghrib (North Africa)
from the *Anis al-Hujjaj* copied by Safi ibn Vali
India, possibly Gujarat, c1677–80

ink, watercolour and gold on paper, 23 folios with 20
illustrations, Persian text in nasta'liq
33 x 23.2 cm
(cat no 262)

Background Information

Hajj is the annual pilgrimage to the holy city of Mecca in Saudi Arabia. It is one of the Five Pillars of Islam, requiring all Muslims to complete the sacred journey once in their lifetime. Exceptions are made for those who for reasons relating to health and finance cannot undertake Hajj. One of the central aspects of Hajj is the circumambulation of the Ka'ba, the most sacred of Muslim religious sites. The Ka'ba is the *qibla* or direction that all Muslims face to perform *salat*. It is believed to have been erected by Adam and that Abraham worshipped there. The Qur'an says:

'...the first house built for mankind was in Mecca, to bless and guide all worlds.' *Surah 3:90*

The Hajj is the ultimate symbol of the *Ummah*, the universal and equal community of Islam. The Council on Islamic Education states:

'The Hajj consists of several ceremonies, meant to symbolise the essential concepts of the Islamic faith, and to commemorate the trials of prophet Abraham and his family... Prophet Muhammad had said that a person who performs Hajj properly 'will return as a newly born baby [free of all sins].' The pilgrimage also enables Muslims from all around the world, of different colors, languages, races, and ethnicities, to come together in a spirit of universal brotherhood and sisterhood to worship the One God together.' Source: Council of Islamic Education www.cie.org

SUGGESTED ACTIVITIES

STAGES 4–6 GENERAL RELIGIOUS EDUCATION

Pre visit activity

- Learn about what happens during Hajj. For example by investigating a 'virtual Hajj' site such as: www.princeton.edu/~humcomp/vhajj.html
- Create their own visual representation of Hajj showing an understanding of the stages of the pilgrimage and the beliefs that each represent.

Gallery visit activity

Students could sketch the wall panels depicting Hajj.

Post visit activity

Students could discuss their learning's about the importance of pilgrimage in Islam. If students are from a religiously affiliated school they could also use this as a means of investigating pilgrimage within their own religious tradition.

SUGGESTED ACTIVITIES

STAGE 6: STUDIES OF RELIGION

Reflecting the 'students learn to' component of the Syllabus

Syllabus: HSC course

Students use artworks and objects from the exhibition to gain further insight into the following Syllabus areas:

- Describe Hajj
- Demonstrate how Hajj expresses the beliefs of Islam
- Analyse the significance of Hajj for both the individual and the Muslim community

STAGES 4–6 GENERAL RELIGIOUS EDUCATION: ASSESSMENT OF LEARNING

Many of the suggested activities outlined throughout this education kit could be modified as a task to assess student learning resulting from a visit to the *The Arts of Islam: Treasures from the Nasser D Khalili Collection* exhibition. The following is one example of a task that integrates many facets of the exhibition.

The task provides the opportunity for students to employ a range of learning styles in developing their response – an approach that is in keeping with the creativeness of the exhibition itself.

This task could be completed individually, in pairs or small groups. It is ideally suited to *peer assessment*. The criteria provided at the end of the task could be modified for student use.

The student exhibition will need an audience! This would be an excellent opportunity to invite parents, other classes and if possible a guest speaker from the Muslim community to conclude the study of Islam.

***The Arts of Islam* – an exhibition of student experience**

‘There is much more that unites people than divides them... an appreciation of art is a fundamental unifying factor.’

Edmund Capon: foreward to the *Arts of Islam* catalogue p 9

One of the reasons why the Art Gallery of New South Wales staged the *The Arts of Islam: Treasures from the Nasser D Khalili Collection* exhibition was to provide an opportunity for everyday Australians to experience the treasures and beauty of Islamic art. In completing the task which follows, you are challenged to not only relate knowledge about the faith of Islam, but also to respond to the above quote from Edmund Capon, the director of the Art Gallery of New South Wales.

THE TASK

As a class prepare your own exhibition of the study of Islam and the associated visit to *The Arts of Islam: Treasures from the Nasser D Khalili* exhibition at the Art Gallery of New South Wales.

When deciding on a style of presentation you need to keep in mind the forum you are preparing for. This does not prevent you from doing an oral or ICT presentation as these can be incorporated into the exhibition just as they were at the Gallery.

Choose ONE of the following areas relating to the religious expression of Islam that is portrayed in the *The Arts of Islam: Treasures from the Nasser D Khalili* exhibition:

A	The origins and early development of Islam
B	The Prophet Muhammad: his life and legacy
C	The Qur’an: the source for all of Islam
D	The Five Pillars: the guide for Muslim life
E	Prayer in the life of a Muslim adherent
F	Hajj as the expression of the <i>Ummah</i> (universal Muslim community)

For the area you have chosen you are to:

- outline the chosen area. For example: an overview of the life of Prophet Muhammad or the history of the writing and the structure of the Qur’an.
- explain the significance of your chosen area to the religious expression of Islam
- use at least TWO examples from the exhibition to support your explanation

If you go to the Art Gallery of New South Wales’ website you will be able to access information and images from the exhibition: www.artgallery.nsw.gov.au

Provide an explanation of how the Arts of Islam exhibition is a vehicle for unity and understanding within Australian society.

Possible styles for your presentation:

- Be CREATIVE – think of how images and information were presented at the Art Gallery. Think of your own concept.
- ICT
- Oral
- Music – write a song to share your information and record it
- Paint it! Draw it! Collage it!
- Produce your own ‘catalogue’ to share information on your chosen area

CRITERIA	MARK
<ul style="list-style-type: none"> • Comprehensively outlines the chosen area • Presents a thorough understanding of the significance of the chosen area for the expression of Islam • Integrates two examples from <i>The Arts of Islam</i> exhibition to support the response • Succinctly explains how <i>The Arts of Islam</i> exhibition is a vehicle for unity and understanding in Australian society • Uses correct terminology • Develops a logical and well structured response 	17–20
<ul style="list-style-type: none"> • Outlines the chosen area • Presents an understanding of the significance of the chosen area for the expression of Islam • Describes two examples from <i>The Arts of Islam</i> exhibition • Describes how <i>The Arts of Islam</i> exhibition is a vehicle for unity and understanding in Australian society • Uses correct terminology • Develops a structured response 	13–16
<ul style="list-style-type: none"> • Outlines the chosen area • Outlines the significance of the chosen area for the expression of Islam • Makes reference to two examples from <i>The Arts of Islam</i> exhibition • Makes a statement about how <i>The Arts of Islam</i> exhibition is a vehicle for unity and understanding in Australian society. • Uses some correct terminology • Attempts to structure the response 	9–12
<ul style="list-style-type: none"> • Limited outline of the chosen area • Makes some statements about Islam • Names examples from the Arts of Islam exhibition • Limited structure 	5–8
<ul style="list-style-type: none"> • Makes basic statements about Islam or names items from <i>The Arts of Islam</i> exhibition 	1–3

STAGE 6 ASSESSMENT TASK

NSW Board of Studies syllabus link:
Studies of Religion

Preliminary Course:
Religious Tradition Study – Islam

Please note that this task is suitable for adaptation to any Stage 6 study of religious traditions outside of the Studies of Religion Syllabus

Islam is the world's second largest religious tradition. Muslims believe that Muhammad received the final revelation of Allah which was then recorded in the Qur'an. This revelation provides the ultimate guidelines for humanity to live in submission to the will of Allah. Submission, in the fullest and richest understanding of the term, is therefore the foundation of all aspects of Muslim belief and practice. An understanding of submission, how it is informed by the Qur'an and how it defines Muslim life, is essential to your study of Islam in preparation for the HSC.

THE TASK

Choose TWO response areas from the following four choices taken from the Studies of Religion Syllabus Preliminary Course to complete this task.

- For EACH of the areas you choose incorporate TWO examples from The Arts of Islam: Treasures from the Nasser D Khalili exhibition to support your response.
 - You must ensure full and accurate referencing of the sources.
 - Suggestions are made in the last column as to which of the exhibition rooms *may* be of most assistance to each area. You are free to use examples from any artworks or objects in the exhibition in your answers.
- Incorporate into EACH of your responses an explanation of how this aspect of Islam fulfils the necessity of submission to the will of Allah.
- EACH of the responses will be given a mark out of 10 using the criteria which follows.

Syllabus outcomes addressed by this assessment task:

A student:

- P3** investigates religious traditions and belief systems
- P4** examines significant aspects of religious traditions
- P5** describes the influence of religious traditions in the life of adherents
- P6** selects and uses relevant information about religion from a variety of sources
- P7** undertakes effective research about religion, making appropriate use of time and resources
- P8** uses appropriate terminology related to religion and belief systems
- P9** effectively communicates information, ideas and issues using appropriate written, oral and graphic forms.

Question	Preliminary syllabus	Response areas for assessment	Exhibition room(s)
A	Origins of Islam	Outline the development of Islam after the death of the Prophet Muhammad during the period of the Four Rightly Guided Caliphs.	1,4
B	Principal beliefs of Islam	Outline the implications of Tawhid for Muslim belief.	All
C	Sacred texts and writings of Islam	Outline the importance of the Qur'an for Islam.	1,2,4,5,6
D	Expression of faith in Islam	Outline the Five Pillars as the expression of faith of Islam.	6

CRITERIA	MARK
<ul style="list-style-type: none"> • Comprehensively outlines aspects of the area chosen for response • Integrates two examples from <i>The Arts of Islam</i> exhibition to support the response • Presents a thorough understanding of how the area chosen for response fulfils the requirement of submission to the will of Allah in Islam • Uses correct terminology • Develops a logical and well structured response 	9 – 10
<ul style="list-style-type: none"> • Outlines aspects of the area chosen for response • Describes two examples from <i>The Arts of Islam</i> exhibition • Presents an understanding of how the area chosen for response fulfils the requirement of submission to the will of Allah in Islam • Uses correct terminology • Develops a structured response 	6 – 8
<ul style="list-style-type: none"> • Names aspects of the area chosen for response • Makes some reference to one or two examples from <i>The Arts of Islam</i> exhibition • May use some correct terminology 	3 – 5
<ul style="list-style-type: none"> • Makes basic statements about Islam • Names items from <i>The Arts of Islam</i> exhibition • Limited use of terminology 	1 – 2