

UNESCO'S 14th TRAVELLING EXHIBITION OF REPRODUCTIONS OF WORKS OF ART

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The opinions expressed here in are those of the authors and do not necessarily reflect those of Unesco.

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SUMMARY

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Nurhan Atasoy, Afif Bahnassi et Michael Rogers

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2. Slide shows

« The Arabesque », conceived by Oleg Grabar, (1 carousel of 80 slides, 1 cassette-tape lasting 13 mins.)

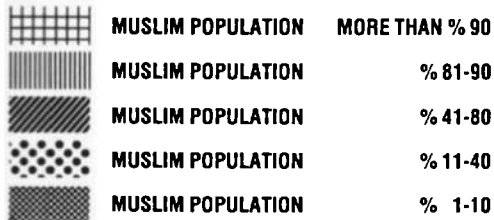
« The Arts of the Book », conceived by Nurhan Atasoy, (1 carousel of 80 slides, 1 cassette tape lasting 13 mins.)

Panel 3

NORTH ATLANTIC OCEAN



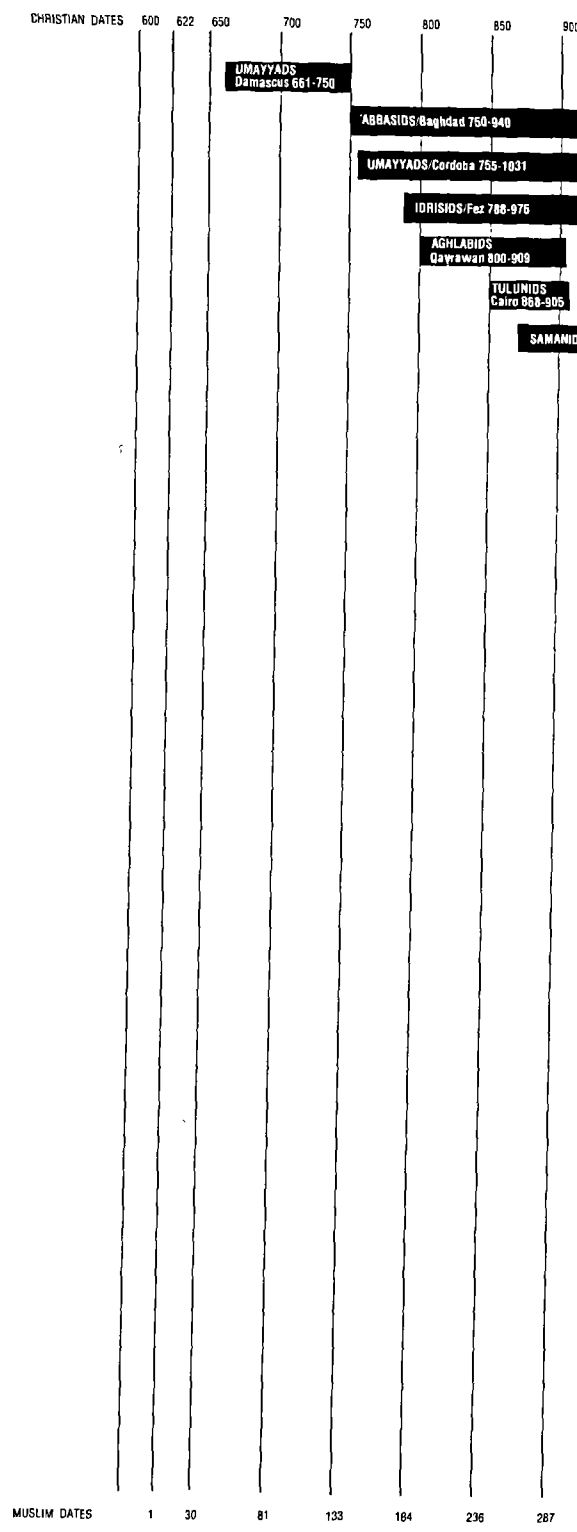
SOUTH ATLANTIC OCEAN

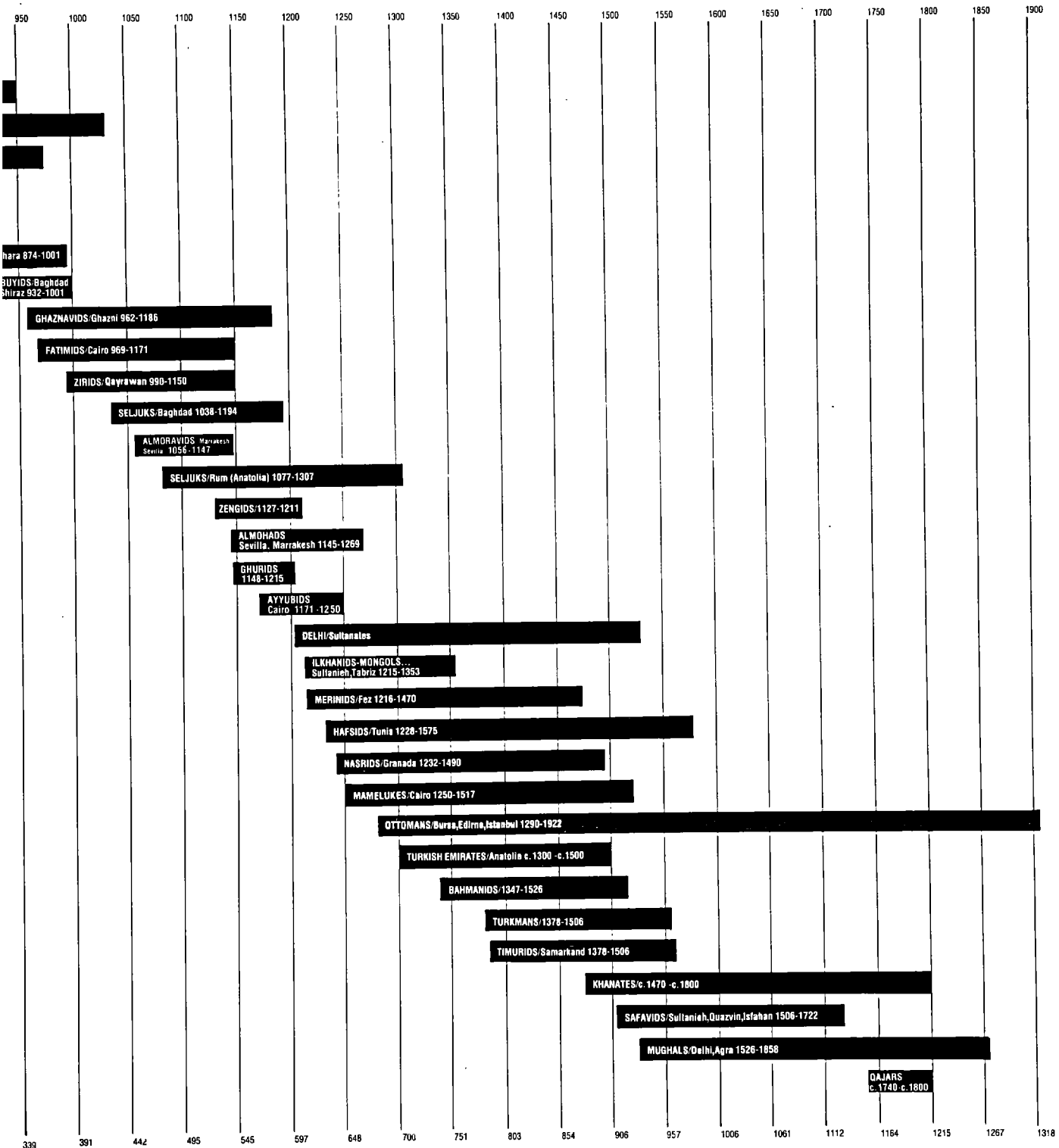




Panel 4

TIME CHART





INTRODUCTION

This exhibition of photographs is being shown as part of the commemoration of the beginning of the 15th century anniversary of the Hegira, or *hijra*, which commemorates the journey of the Prophet Muhammad from Mecca to Medina, and corresponds to the year 622 A.D., the starting point of the Muslim calendar. Within a decade of the Prophet Muhammad's message, Islam had spread throughout the Arabian peninsula, Syria, Palestine and Iraq. With the religious faith came new social and political attitudes, and a culture which soon united the Near East, much of Asia, Africa and Spain. This culture gradually assimilated the traditions of the states and peoples it absorbed, and transformed the various artistic styles of each region into a style of its own.

The Holy Koran formed the basis of the Islamic culture in every sense. Revealed in the Arabic language, it was not only a spiritual guide for all Muslim peoples but also provided them with a legal, social and cultural foundation. Arabic, the medium of the sacred message, became the official language and appeared on buildings, textiles, pottery, wood and stone carving, metalwork and jewellery. Fine script, or calligraphy, was also developed for its own sake into one of the highest forms of Islamic art and is found in many different styles.

Since Islam has not encouraged the representation of the human figure in art, a unified decorative style evolved which was spread throughout the Islamic world by craftsmen travelling from one country to another. These links often covered enormous distances. Thus Central Asian artistic themes came to Anatolia by way of Iran through Turkish tribal migrations and were also transmitted by the Mongols.

From the beginning, the mosque has been the heart of the Islamic city, and besides being the prime institution of Islam, has been a unifying cultural factor throughout the Islamic world.

Mosques vary of course according to period and area, but in their various ways reflect the unity of the Muslim world, not just as a place of prayer, but as a centre of life around which cities developed. The mosque is a gathering place for the faithful before and after the prayer ceremony. It is the dominant feature of the Islamic city. Examples of art forms in many different media can be found in mosques : ceramics, tiles, calligraphy, glassware, textiles, carpets, stone and wood carvings, metalwork, stucco and the arts of the book.

This exhibition is intended to include material from all the countries that have participated in the development of the Islamic civilization. The organizers have made every effort to obtain photographs. Where suitable ones could not be procured, certain items have had to be excluded.

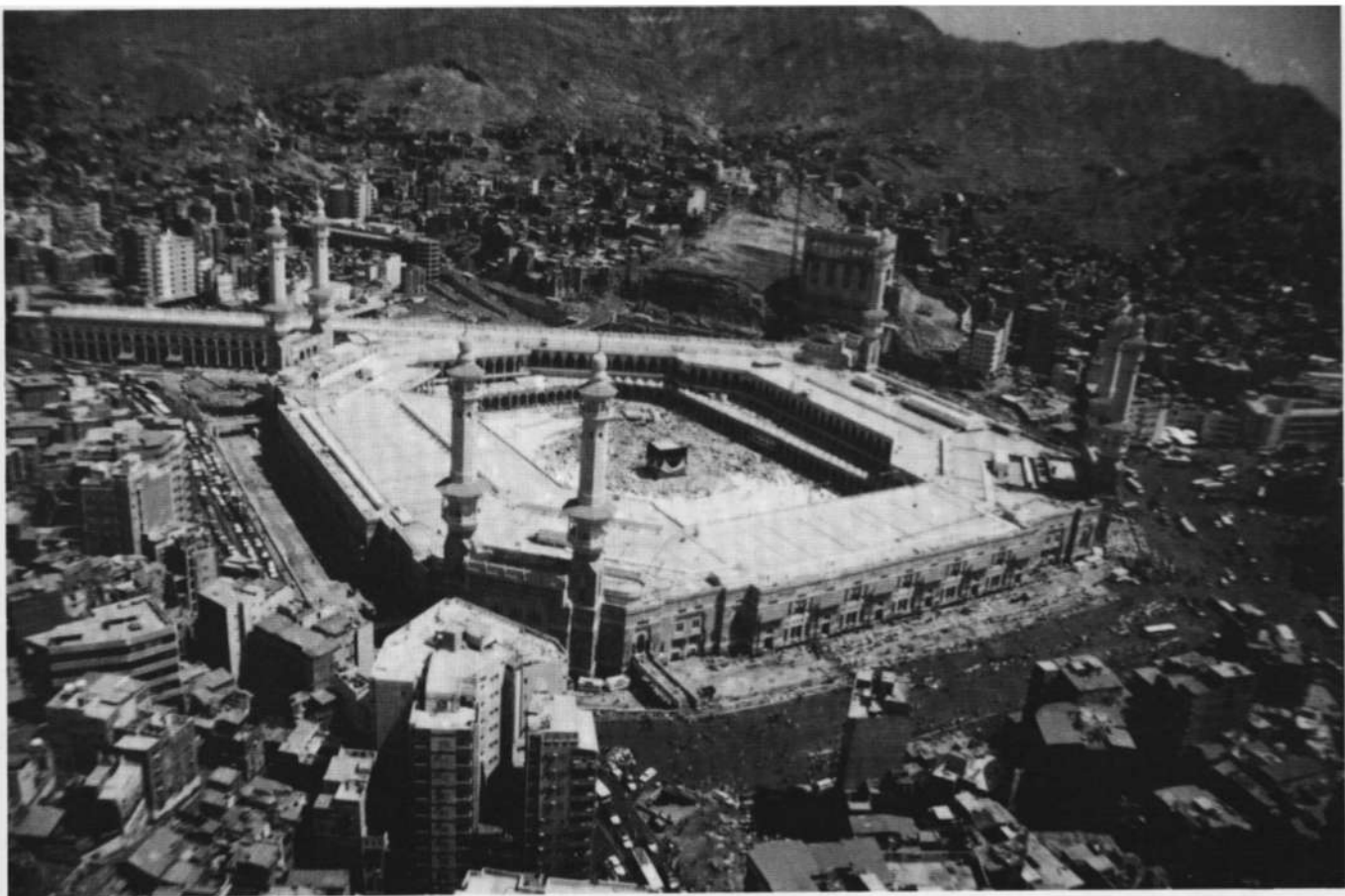
It was decided to limit the choice of photographs mainly to mosques and madrasas since it was impossible to be fully comprehensive in such a limited space as that afforded by the panels of this exhibition. Furthermore, these two types of monument represent Muslim architecture most eloquently.

ARCHITECTURE IN ITS ENVIRONMENT

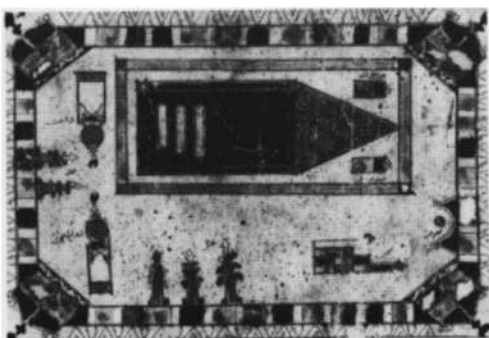
1 Mecca, Mosque of the Haram

The shrine at Mecca is a vast arcaded enclosure with, at the centre, the Ka'aba, a *cube-like construction* which houses a black stone towards which Muslims turn in prayer. This is surrounded by a paved path along which pilgrims perform their circumambulation. The courtyard also contains the well of Zamzam, a domed shrine of Abraham/Ibrahim, an ancient colonnade and a great open air minbar from which sermons are delivered on important Muslim religious occasions. The surrounding arcades, which took their present form in the 16th century, have been entirely rebuilt recently.

(Photo Dr. Serageldin - World Bank)



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2

Panels 5-6

- 2 Pilgrimage scroll, dated 1436 A.D.**
The shrine at Medina attests that a lady, Amina bint Husayn, accomplished the visit to the shrines of the Hejaz, the western part of Saudi Arabia. The scroll contains detailed representations of the Haram at Mecca, the stations of the pilgrimage outside it, and the shrine at Medina including the tomb of the Prophet Muhammad and its enclosure. (British Library, London)
- 3 Damascus, Syria, Umayyad Mosque**
The Great Mosque of the Umayyad Caliph al-Walid in the early eighth century was built on the site of the temple of Jupiter Damascenus off the main longitudinal Roman street of the city. The Umayyad building has undergone constant restorations but its basic plan has not been altered. (Photo Mazenod)
- 4 Cairo, Egypt, Mosque of Ibn Tulun, founded 876 A.D.**
The mosque was built in conjunction with a palace at the centre of the city founded by Ahmad Ibn Tulun. Following the foundation of Cairo in 969 A.D., the urban centre moved north. Although the buildings round the mosque are relatively modern, until recent years the markets reached right up to the walls of the outer enclosure. (Photo H. Stierlin)
- 5 Fez, Morocco, the Mediaeval quarters**
Fez was founded circa 800 A.D. by an 'Alid ruler. The city attracted immigrants from Andalusia and North Africa. Two of its mosques are ninth-century foundations, and in the following six centuries it was richly endowed with teaching institutions (madrasa) and abodes for holy men (Zāwiyas). (Photo UNESCO/D. Roger)
- 6 Istanbul, Turkey, Süleymaniye, 1550-57**
Built on a raised terrace overlooking the Golden Horn in the gardens of the old palace, the mosque is at the centre of a complex of buildings, including seven madrasas (for the education of the upper echelons of the Ottoman bureaucracy), a hospital and medical school, a bath, public soup kitchen, public fountains and shops. Behind the mosque is a cemetery with the tombs of Süleyman the Magnificent and his wife Roxelane (Hürrem Sultan). (Photo B. Namikawa)
- 7 Isfahan, Iran, Maydan of the Imam**
Following the transfer of his capital Qazwin to Isfahan in the early 17th century, Shah 'Abbas I laid out large areas as gardens, promenades and a vast rectangular space surrounded by bazaars and luxury shops oriented roughly north-south. On to this gave a grand entrance to the bazaars with, at the other end, the entrance to his own mosque, begun 1021H/1612. On the western side was a high grandstand, the 'Ali Qapu, for watching polo matches in the Maydan below, flimsily built but luxuriously decorated. On the east the principal building was the Masjid of Shaykh Lutfallah. The planning was somewhat improvised and much of the building was completed by his successors after his death (1628). (Photo H. Stierlin)
- 8 Dogubayazit, Turkey, Palace and mosque of Ishak Pasha, late 18th century**
Built inaccessibly in a mountainous area commanding the north-west Persian frontier, this building was the refuge of a Kurdish brigand who lived from plundering caravans and imprisoning travellers for ransom. The fortress was self-sufficient with elaborately decorated stone architecture. It comprised a palace, kitchens, a bath, a mosque and vaulted prisons all in a hybrid style combining Seljuk, Caucasian and Neapolitan baroque elements. (Photo Atasoy)
- 9 Agra, India, The Red Fort, Taj Mahal and surroundings**
The Red Fort housed a series of the Mughal emperor Akbar's palaces (circa 1570 onwards), which combined Mulsim and Hindu architectural elements. Custom and space dictated that funerary architecture should be built outside the walls; of these the most sumptuous is the white marble Taj Mahal (1632-54) erected by Shah Jahan, built on a plinth at the centre of a garden with canals and pools, in an enceinte with monumental gateways, audience halls and a mosque. (Photo Michaud)



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Panels 7-8

10 San'a, North Yemen

The architects of North Yemen, which is extremely mountainous, have built high in order to make the best use of the little building ground available. Upper storeys are profusely decorated, perhaps to compensate for the narrowness of the resultant facades. Because of this height, walls are thick and buildings taper. (Photo Bastin & Evrard)

11 Wadi Hadramawt, South Yemen, Village architecture

The slightly tapering multi-storeyed traditional architecture of the Hadramawt harmonizes extraordinarily with the sharply eroded mountain landscape. Most of the buildings are plastered with mud but accents are provided by a scatter of buildings painted white all over. (Photo Bastin & Evrard)

12 Ghardaia, Algeria

The low flat-roofed houses mount in typical Muslim fashion in terraces up the hillside. In stark and deliberate contrast, the minarets rise high above their surroundings. The one at the top has the traditional tapering profile. (Photo Bastin & Evrard)

MAJOR ELEMENTS OF ISLAMIC ARCHITECTURE

Minarets

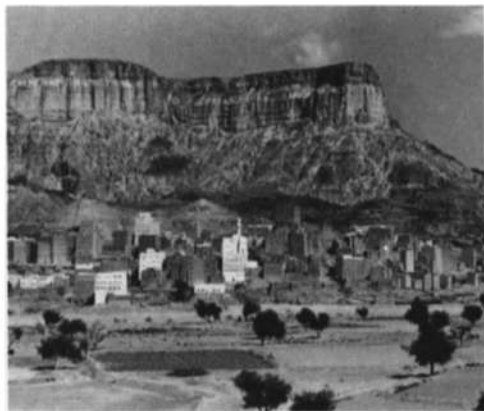
The tower-like structures from which the call to prayer is given, intricately decorated and often of fine masonry, have become a symbol of Islam. Yet early Islamic minarets are few; there was no standard type. Many great buildings had no minarets at all, and though by the year 1000 A.D. mosques were regularly built with minarets, they exhibit numerous local variations in materials and decoration, and are often attached to shrines, mausoleums, khanqahs (dervish monasteries) and madrasas as well as to mosques. Sometimes they are commemorative, like the Qutb Minar at Delhi, which records the Ghurid conquest of India in the late 12th century, or the successive minarets added to the mosques of Al-Azhar (Cairo) or the Umayyad Mosque in Damascus. By the 15th century, particularly in Central Asia and then in Mughal India, symmetry of plan dictated the multiplication of minarets, covering a porch or flanking a facade (where they may actually buttress it). Static considerations also probably explain the six minarets of the mosque of Sultan Ahmed in Istanbul, though their number also adds to the grandeur of the building. Such structures are not well adapted to the call to prayer, and minarets therefore were seen primarily as conspicuous indications from afar of the existence of a Muslim religious foundation.

A, B Qayrawan, Tunisia, Great Mosque, minaret, 724 (before restorations).

Of the Umayyad mosque, which was almost entirely rebuilt in 836, the only likely remains are the minaret and a three-tiered structure, the top of which is a brick pavilion (late 13th century). It is at any rate one of the oldest minarets in Islam. Minarets were often left standing just because they were too difficult to demolish. (Photo Roger-Viollet)



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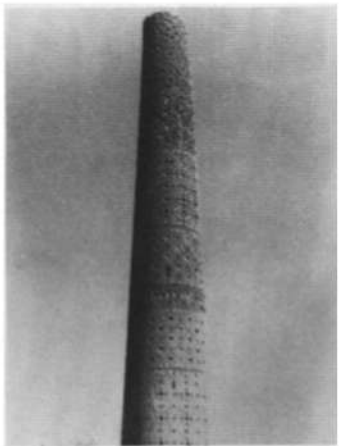
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Panels 8-9-10

- 1 Samarra, Iraq, Great Mosque, 234-38H/848-52, minaret**
The free-standing minaret is a square plinth, on the same axis as the mihrab bearing a spiral tower turning anti-clockwise, crowned by a platform which evidently bore a small wooden pavilion. It served as the model for that of Abu Dulaf at Samarra (245-47H/860-61) and very probably for that of Ibn Tulun in Cairo, though its original structure does not survive.
(Photo B. Namikawa)
- 2 Damghan, Iran, Great Mosque, minaret, mid-11th century**
The shaft of the tapering brick minaret is decorated with relief brick strapwork designs, known as **hazarbaf** (i.e. intricately woven) reminiscent of stylized angular Kufic script. (Photo Adle)
- 3 Bukhara, USSR, Kalyan Mosque, minaret, early 12th century**
The tapering brick minaret, 46 metres high, is decorated with geometric bands of brick strapwork. The profile suggests that the builder had not forgotten his training in mud-brick architecture. (Photo USSR archives).
- 4 Marrakesh, Morocco, Great Mosque (the Kutubiyya), minaret**
The minaret follows the classical Andalusian-Maghribi tradition in being square and crowned with a smaller pavilion. On the exterior the windows are set in decorative niches, some showing traces of paint, with a crowning frieze of intersecting blind arches.
(Photo Roger-Viollet)
- 5 Jam, Afghanistan, minaret, 558-99H/1162-1202**
The minaret, in an inaccessible mountain valley, was attached to a Great Mosque which has not survived. It is a brick structure of four successive tapering storeys, almost 70 metres high, the second storey being crowned with an (incomplete) foundation inscription in turquoise-glazed brick. The structure makes exceptionally inventive use of terra-cotta revetment plaques of interlacing ornament in narrow Quranic Kufic borders (Sura XIX). (Photo University of Pennsylvania)
- 6 New Delhi, India, Qutb Minar, begun 1199**
The minaret was added to a mosque built out of stone plundered from Hindu temples by the victorious Ghurid ruler, Muhammad b. Sam, marking the triumph of Islam and the choice of Delhi as the Ghurids' capital. Like the mosque, it bears inscriptions commemorating their victory. The series of tapering storeys, with flanged profiles and lavish carved ornament with stalactite corbels derives directly from the terra-cotta and brick decorated structures of 12th century Ghaznavid and Ghurid Afghanistan. (Photo R. Napier)
- 7 Damascus, Syria, Great Mosque, minarets**
The minarets stand on the site of the towers of the pre-existing Roman temple enclosure. The present structure, popularly known as the Bride's minaret, is 14th century Mameluke work. (Photo Bahnassi)
- 8 Edirne, Turkey, Selimiye**
The mosque of Selim II, circa 1572-74, was described by the great Ottoman architect Sinan as his masterpiece. The mosque has four minarets which partly serve as buttresses to counterbalance the outward thrust of the domed space. (Photo B. Namikawa)
- 9 Lahore, Pakistan, Tomb of Jahangir, 1627**
The square tomb at the centre of a large monumental garden has tiered octagonal minarets with inlaid chevron decoration. The multiplication of the minarets is not for ritual but for architectural symmetry. (Photo Michaud)



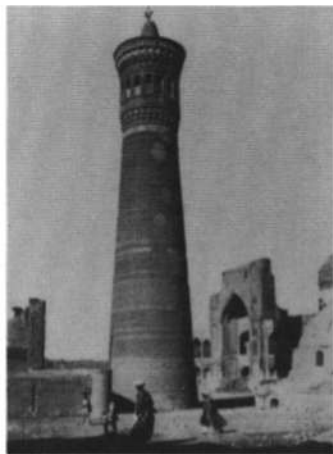
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Panels 11-12

10 Agadez, Nigeria, Great Mosque, minaret, probably 19th century

The tapering minaret is of adobe reinforced with cross-beams projecting from the walls. Its great height testifies to the skill of local builders in the use of such relatively weak materials as mud. (Photo Bastin & Evrard)

11 Turfan, West China, Amin Mosque, minaret

The sharply tapering conical form and the bands of decorative brick work are the product of a budding architectural revival which swept Central Asia from Khiva to Kashghar in the early nineteenth century. (Photo C. Little)

12 Rabat, Morocco, Hasan Mosque, late 12th century, minaret

The unfinished Great Mosque of the founder of Rabat Ya'qub al-Mansur (died 1199) was planned on a very grand scale. The partially preserved minaret must have been about 60 metres high. (Photo J. L. Michon)

Domed spaces

Islam, like other great cultures, has always been sensitive to the impressive effect of domed spaces, both from outside to make the building conspicuous from afar, and from inside to awe the visitor. Early domes were cautiously built, normally spanning a square bay, but later it was found to be simpler to heighten the rectangular base of the dome rather than increase its span. The earliest large domes were of wood, but the use of baked brick in Abbasid Mesopotamia spread rapidly all over Islam. By the 15th century, stone domes were widespread from Syria and Egypt to the Indian subcontinent, but even the great Ottoman architects of the 16th century failed to match the span of Justinian's church (now a mosque), the Hagia Sophia, in Istanbul. More recently, ingenious use has been made of mud-brick with an elaborate timber scaffolding to form domes in the Islamic architecture of Central Africa.

A, B Jerusalem, the Dome of the Rock, al-Haram, al-Sharif, built by the Umayyad Caliph, Abd al-Malik, 72H/691-92.

The exterior of the building, now much restored, shows the stone arcading of the octagon, the drum with its polychrome tile revetment and the dome with its gilt metal outer covering. The Dome of the Rock is built on a site which already by the late 7th century had become associated with the Prophet's Night Journey (mi'raj, isrâ).

The building consists of a double wooden dome on a high drum set at the centre of a large octagon divided by piers and columns into two ambulatories. The interior of the dome is covered with polychrome and gilt arabesques (14th century or later); the outer walls, above a dado of split marble panelling, were covered with gold and polychrome mosaics. Inside, however, the piers and the arcades of the ambulatories still retain their original rich mosaics. (Photos H. Stierlin)



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Panels 13-14

1 Cordoba, Spain, Great Mosque, Dome before mihrab, circa 965

The bay is one of three elaborate adjoining structures set on open work screens, roofed by ribbed domes, all covered with glass mosaic. (Photo H. Stierlin)

2 Tlemcen (Tilimsan), Algeria, Great Mosque, completed 1136, dome over mihrab

The intersecting ribs of the dome are brick with pierced arabesque stucco filling. The canopy recalls the luxurious tracery of the 10th century domes of Cordoba. (Photo Mazonod)

3 Isfahan, Iran, Great Mosque, vault of a bay on the qibla side of the mosque, late 11th century

The qibla arcades of the original 8th-9th century Abbasid mosque were radically altered under the Seljuks, when a monumental brick domed bay open on the sides was built to house the mihrab. To either side were bays with intersecting ribbed brick vaults. (Photo H. Stierlin)

4 Isfahan, Iran, Great Mosque

Rear of western iwan. The semi-domes of the iwans were buttressed by an elaborate system of ribs and carved segments. (Photo H. Stierlin)

5 Samarkand, USSR, Bibi Khanum Mosque, begun 1399

Ruins of domed chamber over mihrab and the massive tiled open porch which fronts it. (Photo USSR archives)

6 Samarkand, USSR, Gur-i Mir, early 15th century

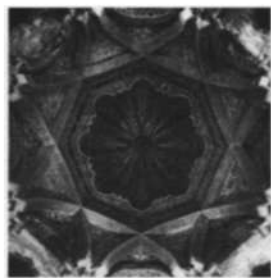
Timur (Tamerlane) was buried in the Khanqah-Madrassa built by his favourite son who pre-deceased him. Soon after, it was turned by his grandson Ulugh Beg into a dynastic mausoleum with a cenotaph of Siberian jade placed over his tomb. (Photo USSR archives)

7 Konya, Turkey, mausoleum of Jalal al-Din Rumi, dome, 13th century and later

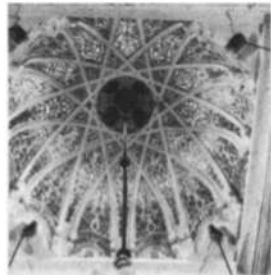
The building, which also functioned as the main house of the Mevlevi whirling dervishes, was restored in the early 16th century. The tomb of Jalal al-Din, who even in his life-time was revered as a saint, had long been a place of pilgrimage. (Photo Turkish Ministry of Tourism)



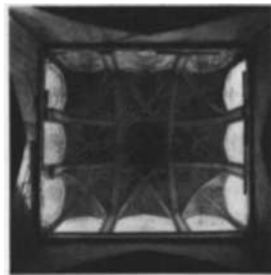
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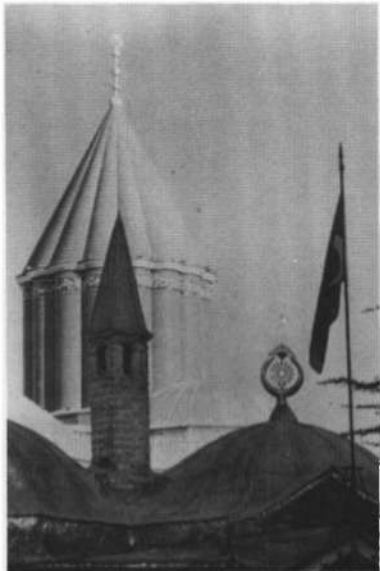
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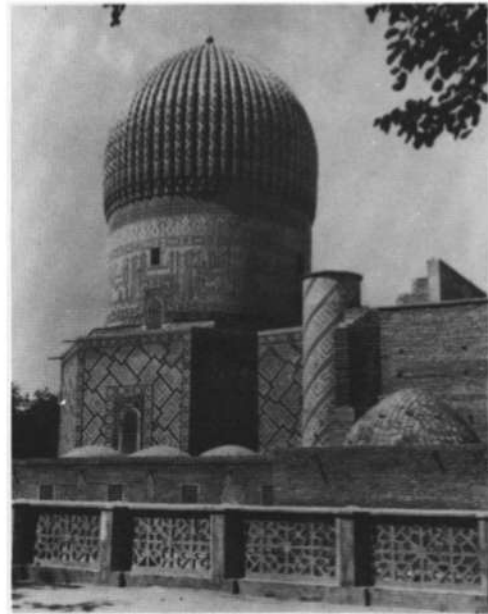
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Panels 15-16

8 Istanbul, Turkey, Mosque of Sultan Ahmed, early 17th century

Since Istanbul is liable to earthquakes, architects had to build with very large safety factors in mind. Hence the disproportion between the four massive piers supporting the dome, which is built up of buttressed tiers of semi-domes. The undeniable effectiveness of the interior domed space is thus largely due to the piers. (Photo B. Namikawa)

9 Taribsa, South Yemen, mausoleum

From the early centuries of Islam, domed constructions were popular as mausoleums despite considerable Orthodox disapproval. The profile of the dome and its transitional zone show local variations but such architectural forms, even though probably recent, clearly reflect much older traditions. (Photo Bastin & Evrad)

10 Isfahan, Iran, Masjid-i Shaykh Lutfallah, 1617

Built in conjunction with the Square of the Imam. The dome is remarkable for its revetments, both inside and out, of polychrome tiles. (Photo H. Stierlin)

Capitals, columns and arches

The pointed arch, with two or more centres, appeared in Islam by the 8th century and was everywhere adopted as an effective means of increasing the height of arcades. In Western Islamic regions, horseshoe arches, both round and pointed, remained popular. Arches in many Islamic regions are lobed, cusped or broken, with elaborately decorated soffits or borders that lend interest to surface and profile. Arcades, which are indefinitely extensible, become a feature of basilical mosque plans, though often requiring artificial reinforcements like wooden tie-beams which themselves may be highly decorated.

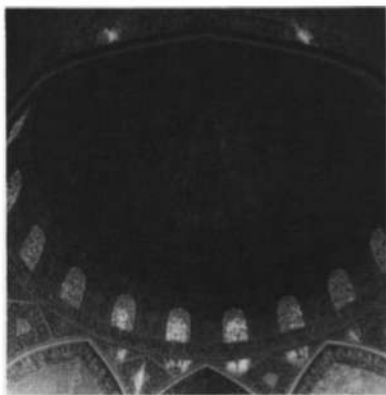
Massive architecture, both arcades and domes, needs brick and stone piers. But in so many Islamic buildings, arcades are light screen walls. This, and a taste for luxurious decoration, explains the importance of columns (often Roman or Byzantine marbles re-used) with decorated bases and capitals. Many of these are re-used too, or else are adaptations of Roman Corinthian capitals; but a favourite Islamic decoration, both in wood and stone, is stalactite faceting.

Chinese Muslim architecture generally adopts traditional architectural forms. And in the grandiose mud-brick architecture of many Islamic regions, the arches spring not from columns but from the ground in a single grand sweep.

A, B Cordoba, Spain, Great Mosque, founded 169-70H/785-87; capitals, columns and arches. The first site chosen for the Umayyad mosque at Cordoba was on sloping ground and could not easily be levelled, and the (Roman or Visigothic) capitals and columns available were of different sizes. This ruled out regular arcades and the solution, possibly inspired by the aqueducts of Roman Spain, was to have tiers of arches. The bi-coloured (*ablaq*) voussoirs derive from Roman Syria and were doubtlessly introduced by the Syrian garrison that the Umayyads maintained at Cordoba. (Photo H. Stierlin) Screen arches of al-Hakam (961-966). On the axial bay immediately before the dome over the mihrab a raised pavilion was built with a ribbed vault, known as the "Capilla de la Villaviciosa" on screen walls of intersecting tiers of horseshoe arches, an adaptation of the multi-tiered arcades of the original building. (Photo B. Namikawa).



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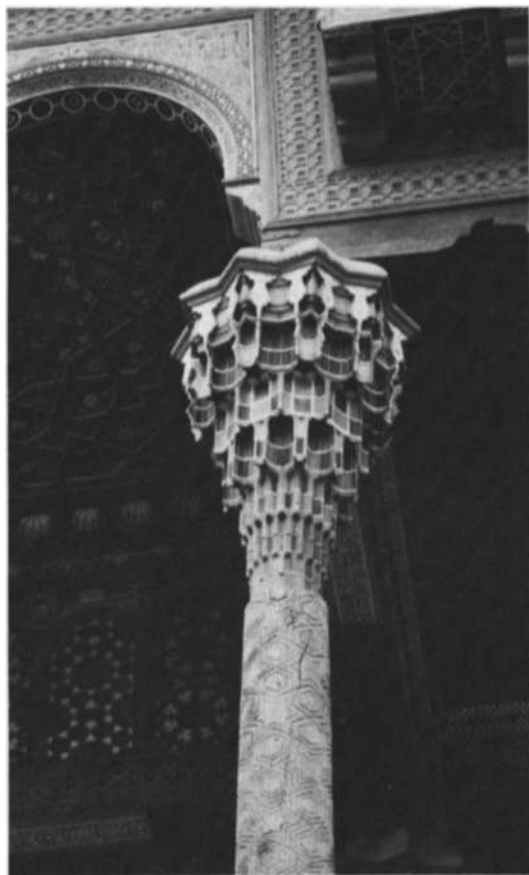


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- 1 Wasit, Iraq, Great Mosque, early 8th century**
Of the great Umayyad mosque, virtually nothing remains but this stucco column decorated with motifs deriving from crowns of the Sasanian kings whom the Arabs had conquered in 641 A.D. (Photo Lewcock)
- 2 Balkh, Afghanistan, No Gumbad, 10th century or later**
The plan is a quincunx with stout cylindrical piers, compressed rectangular capitals or impost-blocks and arcades with elaborately carved stucco work. (Photo B. Namikawa)
- 3 Delhi, India, Quwwat al Islam Mosque, circa 1197**
The mosque was erected mostly with elements from Hindu temples to commemorate the Ghurid conquest of North India. In 1199 the heterogeneous result was unified by a stone screen wall on the qibla side of the courtyard. (Photo B. Namikawa).
- 4 Kashi, Western China, Mosque of Aba Khoja, 18th century or later**
The architecture of Kashghar combines traditional flat-roofed mud-brick architecture with Chinese decorative elements (see the beams). The stalactite-carved wooden capital marks a deliberate attempt to give the building an Islamic stamp. (Photo B. Namikawa)
- 5 Beysehir, South-Western Turkey, Eḡrefoglu Mosque 1299, wooden columns**
Wood has been traditionally a luxury material in Islamic architecture. Considering its suitability for carving, wooden capitals are few. The characteristic 13th century Anatolian basilical great mosques are built to a scale very suitable for wooden columns and capitals. (Photo H. Stierlin)
- 6 Bukhara, USSR, Bala Hauz Mosque**
The heavily painted and carved wooden columns and capitals of 18th-19th century architecture in Central Asia are adaptations of the open loggias of palaces and grand houses to the needs of a mosque. (Photo B. Namikawa)
- 7 Raqqa, Syria, Capital, late 8th century, National Museum, Damascus**
Though Raqqa was essentially an 'Abbasid foundation of the reign of Harun al-Rashid and its architectural remains therefore date from the 9th century or later, capitals found there show the continuing debt of 'Abbasid ornament to the late Roman tradition of Corinthian columns and acanthus volutes. (Photo Roumi)
- 8 Baghdad, Iraq, so-called "'Abbasid Palace", actually a madrasa, circa 1240-50**
The vaulting of this narrow corridor is composed ingeniously of faceted capitals or corbels joining at the top forming broken arches with stepped profiles. These form transitional zones for small stalactite domes. (Photo Lewcock)
- 9 Zaria, Nigeria, Great Mosque, early 19th century, largely rebuilt**
The steep, pointed arches with engaged piers are of mud-brick reinforced with palm trunks. Such arches are characteristic of Islamic mud-brick architecture of Western Africa and show a brilliant use of inexpensive materials. (Photo Rex Keating)



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Facades, entrances, arcades, courtyards and iwan plans

Some of the most famous buildings of Islam have entrances which give no idea of the scale of the building. But by the 10th century grand entrances, both plain and decorated, were appearing all over Islam. The idea was probably derived from palace architecture where those entering must be impressed from the start. Entrances are generally stoutly built, dominating the facade and often form independent blocks. Doorways are often recessed, in decorative frames with elaborate stalactite canopies, and, when planning makes it possible, are often in the axis of the building. For many facades the grand entrance may not be enough. It may be flanked by open balconies and from the 14th century onwards, minarets may be built at the corners as buttresses as well as architectural accents. Hence the exterior facade is often echoed by that of the prayer-hall or qibla arcades. The almost universal inclusion of courtyards in mosque architecture must be a reaction to the rarity of planned open spaces in the centre of Islamic cities. They serve for assemblies, study, trade, much like the forum of Roman cities before them and the arcades surrounding them gave shade. In some, but not all, regions of Islam the courtyard houses the fountain for the obligatory ritual ablutions before prayer in the mosque. It was customary in early mosques and palaces to mark the axis of the prayer-hall with a grand triple entrance, sometimes with a decorative dome surmounting it and with a raised crossing to the mihrab. Open porches (**iwans**) were also adopted not only as entrances but to mark the axis of the building, and considerations of architectural symmetry encouraged iwans on the cross axis, creating a four-iwan plan. Such iwans generally front domed chambers and their decorative frames which tower above the low prayer halls are elaborately buttressed from behind.

- A, B Tunis, Tunisia, Masjid al-Zaytuna, rebuilt 856-63. The courtyard facade and the domes are late 10th century additions plainly inspired by the Great Mosque at Qayrawan (after major refurbishment of 862). The axial bay has a raised clerestory to give a grand effect. In the 15th century under the Hafsids, a monumental raised gallery and shops were added on the western side. This then became the main facade. Interior, showing columned arcades, looking towards the mihrab. The bases of the columns are covered with carpeting. All the columns and capitals come from Roman or Byzantine monuments. (Photos Mazonod)**

- 1 Divrigi, Turkey, Great Mosque, circa 1228, north porch**
The mosque, which is attached to a hospital foundation, is entirely roofed with a variety of domes and vaults, the one over the mihrab bay being the most elaborate. The mosque has two entrances, in markedly different styles, that on the north being set in a raised frame with an abundance of architectural moulding and decorative detail which show the brilliance of 13th century stonework in Anatolia. (Photo Ersin Alok)
- 2 Cairo, Egypt, Mosque of Sultan Hasan, begun 1356**
The monumental entrance, one of the grandest in Islam, is an (unfinished) projecting block with a deep porch originally intended to be surmounted by two minarets. (Photo H. Stierlin)
- 3 Yazd, Iran, Great Mosque, courtyard, 14th-15th centuries**
The Great Mosque incorporates elements of very different dates. In the later 14th century these were unified by courtyard arcades, with an iwan on the qibla side, fronting the domed mihrab, all with rich polychrome tile mosaic. The main entrance, now on the east, was built in the 15th century; a great rectangular frame crowned by two tapering minarets towers over the rest of the mosque, with a high pointed entrance in a surround of blind niches also with mosaic revetment. (Photo H. Stierlin)
- 4 Mopti, Mali, Great Mosque, rebuilt 1935**
Impressive use can be made of mud as a building material, even in areas with a relatively high rainfall. The tapering buttresses and sharply grooved walls are both devices to carry off heavy rain before it can damage the fabric. Such structures, while reflecting local architectural traditions, are somewhat impermanent and demand periodic rebuilding. (Photo Adua)
- 5 Lahore, Pakistan, Padishahi Mosque, 1673-74, gateway**
The pink sandstone gateway, flanked by slender towers, is approached by a grand staircase. Above are turrets and a canopied platform. (Photo Michaud)
- 6 Aleppo, Syria, Great Mosque, courtyard**
The plan of the mosque is still basically that of an Umayyad foundation (circa 715) but the fabric is Seljuk or later and the stone arcades round the courtyard are probably 13th century. Typically, for early mosques of Syrian type, the courtyard contains small domed buildings, drinking fountains (not originally for ablutions), and treasuries or libraries, though by the 13th century these mostly must have ceased to function. (Photo Bahnassi)
- 7 Cairo, Egypt, Mosque of Al-Azhar, founded 969, courtyard**
The courtyard was gradually restored in the early 12th century with fine Roman marble columns and capitals, and decorative blind niches above. (Photo H. Stierlin)



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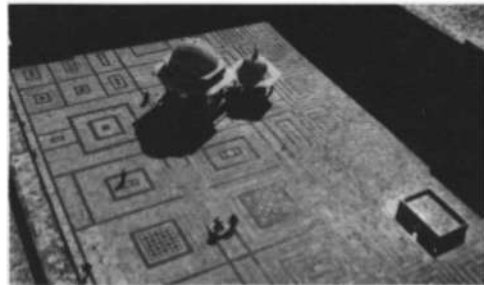
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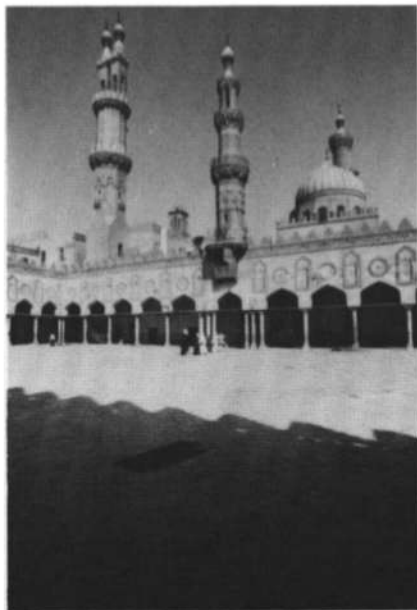
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8 Fez, Morocco, Masjid al-Qarawiyyin, founded 859, principal restorations Almoravid, 1135-44

The courtyard is surrounded by horseshoe arches with projecting side pavilions linked by a canal and a central pool attributable to 17th century works. For decoration and furniture the mosque is one of the most important in the Maghrib. (Photo Mazenod)

9 Cairo, Egypt, Mosque of Sultan Hasan, begun 1356, courtyard

Inside is a domed vestibule with a bicoloured stone dome. On a different axis altogether is the mosque, built on the four-iwan plan with a multi-storey madrasa in each corner and iwans towering above the courtyard. (Photo H. Stierlin)

10 Mashhad, Iran, Masjid of Gawhard Shad, courtyard, circa 1420

One of the most sumptuously decorated buildings of Iran and Central Asia. The high iwan fronting the domed mihrab area is decorated with a complex polychrome tile mosaic in which cobalt is the dominant colour. (Photo USSR archives)

12 Lahore, Pakistan, Padishahi Mosque, 1673-74

The courtyard with minarets at the corners is so vast that the prayer-hall becomes virtually a separate building. Its facade, flanked by faceted turrets, has a dramatically raised axial entrance, behind which are the silhouettes of three bulbous domes. (Photo Michaud)

13 Xian, China, Hua Jai Jing, Great Mosque, facade of prayer-hall, 1392-1522, with later restorations

The plan of the mosque is a series of long courtyards with gardens and pavilions, but immediately in front of the gabled prayer-hall is a small open courtyard with low stone walls at the sides. (Photo C. Little)

14 Tarim, South Yemen, al-Mikhdar mosque

The courtyard facade is crowned by decorative bands of lozenge-work and a balcony with finials and open-work balconies. (Photo Bastin & Evrad)

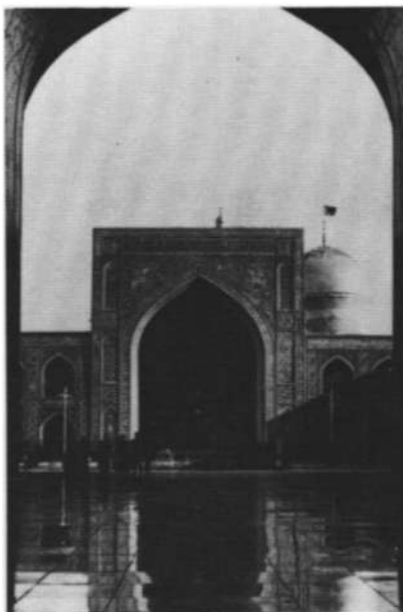
15 Kuwait, Bayt al-Badr, 19th century, inner courtyard

The great merchant families of Kuwait lived in low flat-roofed houses arranged round interconnecting courtyards. The main reception block was fronted by a grand arcade. (Photo Lewcock)

16 Isfahan, Iran, Mosque of the Imam, showing courtyard, domed mihrab area and the three smaller iwans with galleries of cells between them. The side iwans also front domed chambers. (Photo H. Stierlin)



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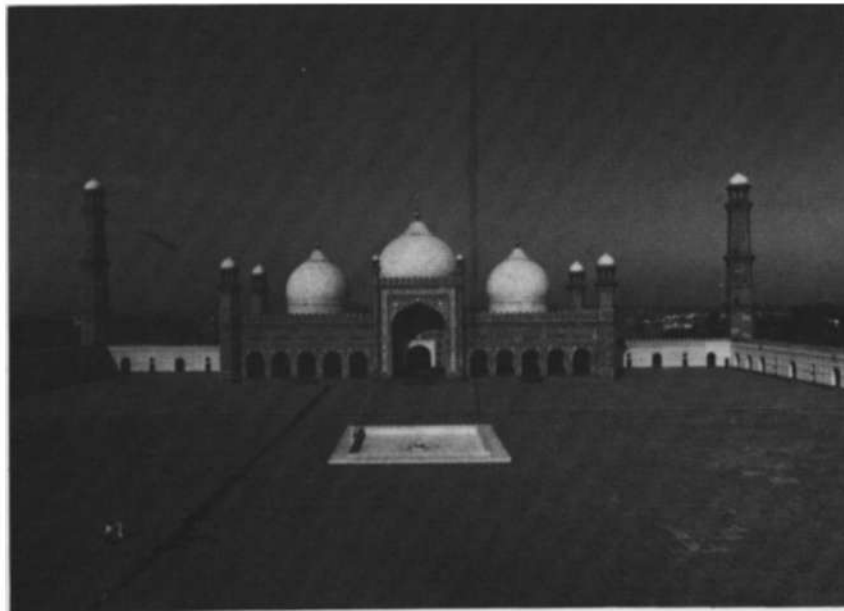
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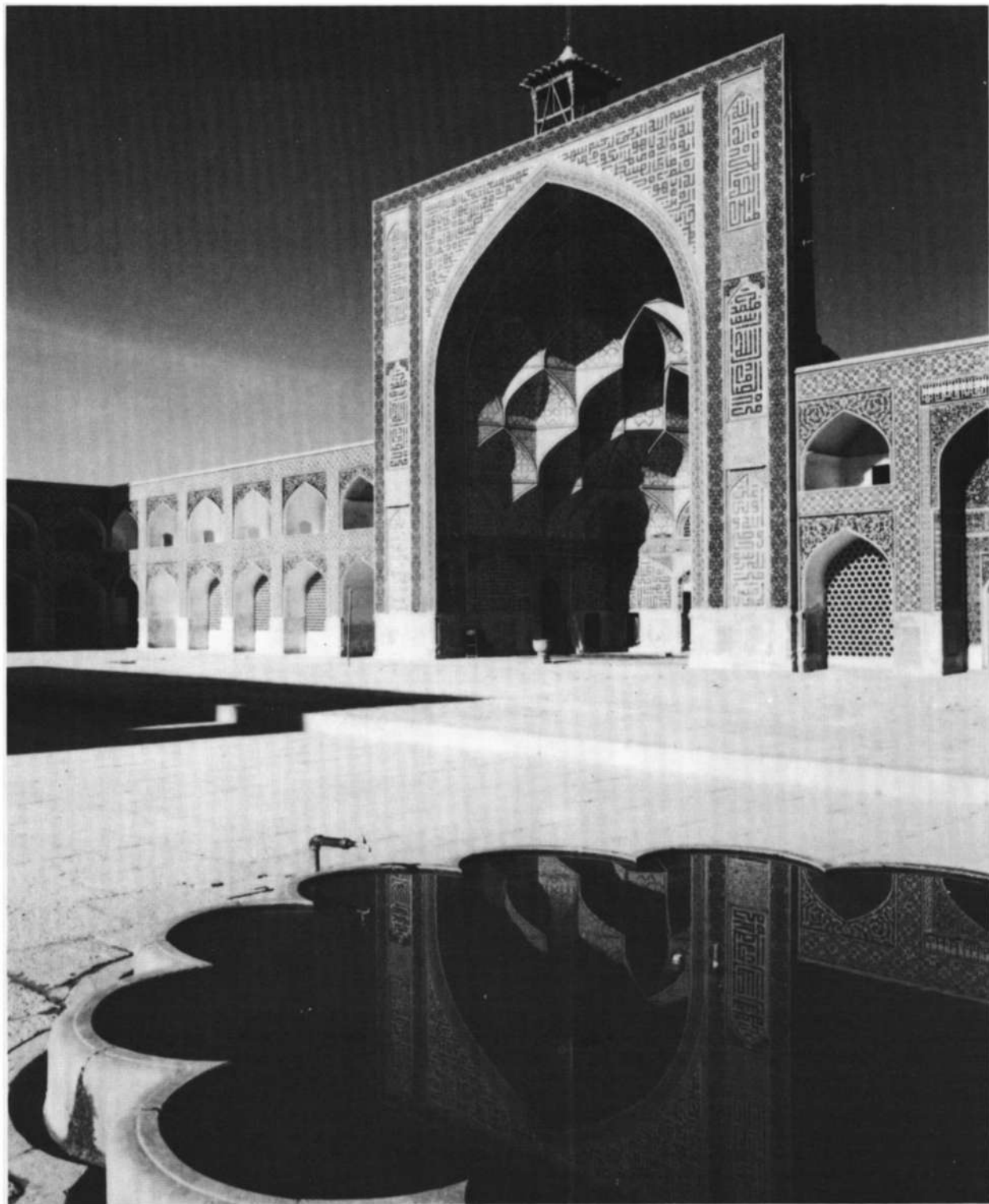


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Panel 21

**11 Isfahan, Iran, Great Mosque, western iwan, restored
15th century or later**

The four-iwan plan was imposed upon an 'Abbasid basilical mosque plan with an arcaded courtyard. The bold stalactite vault is a decorative brick shell hung on to the masonry core. (Photo H. Stierlin)



Ceramic and marble revetments

Initially, surface decoration in Islam as in the later Roman provinces, was of carved and painted stucco because this was inexpensive. In certain parts of Islam rich in stone, like Syria and Turkey, the primacy of stone-carving was never challenged, but in much of Islam where architecture is performed in brick (baked or unbaked), facing materials assumed an overwhelming decorative importance; first brickwork in decorative coursing, then terra cotta unglazed tiles, then glazed tile-work. This was initially limited to turquoise inscription bands but was extended to polychrome tile mosaics for mihrabs, friezes and framing arches, both inside and outside. The tradition is strongest in Turkey, Iran and Central Asia. In the 14th-16th centuries the range of techniques and colour-schemes was vastly extended.

In other parts of Islam, particularly Spain and the Maghrib, tile-work always took second place to decorated and painted plaster, generally limited, for climatic reasons to interiors. And in Syria, Egypt and Mughal India, tile-work gave way to decorative stone revetments in coloured marbles, alabaster, or porphyry, with inlay in contrasting colours.

A, B Isfahan, Iran, Great Mosque (Masjid-i Jum'a), central courtyard.

The four iwans giving on to the courtyard owe most of their tile-work, like the slender minarets, to early 17th century Safavid restorations. The lack of unity in decorative schemes (which would not have worried worshippers in the mosque) is probably uncontrived and merely the result of successive restorations. (Photo H. Stierlin)
The tile mosaic revetments of the building first date from the early 14th century. Thereafter the initial colour-scheme of turquoise, cobalt and black was gradually enlarged and tile-work assumed a major role in decoration. (Photo B. Namikawa)

1 Malatya, Turkey, Great Mosque, circa 1225-70

The interior courtyard, the dome over the mihrab and the iwan fronting it all bear tilework in cobalt, turquoise and black, inscriptions, scrollwork and angular cartouches. (Photo Ersin Alok)

2 Samarkand, USSR, Shah-i Zinde, mausoleum facade attributed to the craftsman 'Ali Nasafi, circa 1380

The relief decoration which includes various types of underglazed painted tiles makes particular use of "square Kufic" i.e. undotted Arabic Koranic verses cramped into angular forms. (Photo Michaud)

3 Cairo, Egypt, Mosque of Sultan Hasan, begun 1356

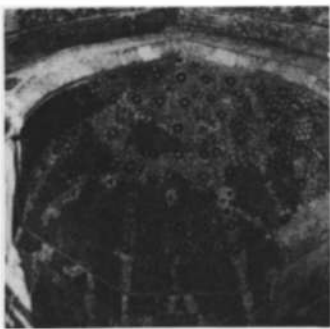
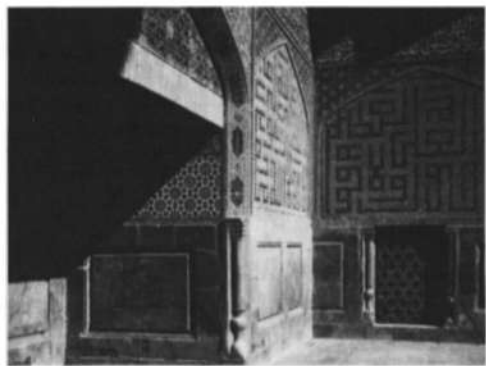
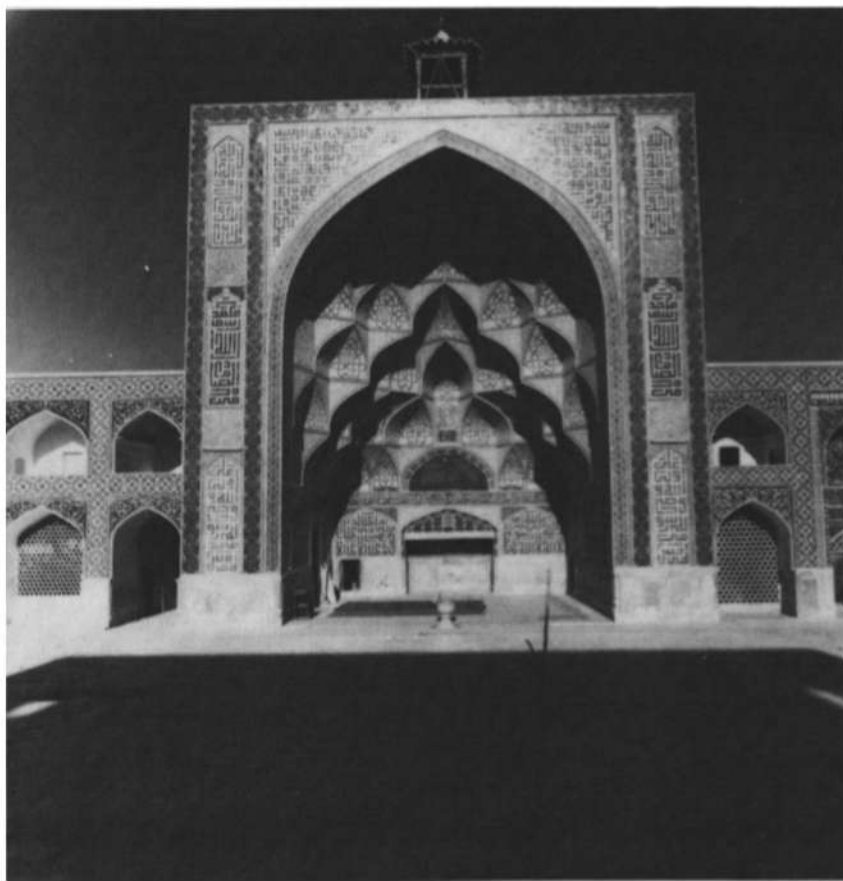
The qibla wall and mihrab niche are partly covered with marble and porphyry panelling in roundels or rectangular slabs. The upper part of the mihrab is inlaid with elaborately-toothed coloured stone. The taste for marble in Mameluke Egypt replaced almost entirely the tilework of Turkey, Mesopotamia and Iran. (Photo Michaud/Rapho)

4 Herat, Afghanistan, Gazur Gah, Shrine of 'Abd Allah Ansari

The shrine, which was substantially rebuilt circa 1420, consists of a vast enclosure with a colossal iwan at one end. The base is tiled but the vault with its star polygon designs is painted in a similar colour-scale. (Photo USSR archives)

5 Tabriz, Iran, Blue Mosque, built 1463

Inscription medallion in tile mosaic from the main entrance porch. The building is one of the finest extant decorated mosques of the Persian tradition. (Photo Michaud)



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Panels 25-26

6 Jerusalem, Haram, Dome of the Rock, exterior marble revetment and tile-work

The marble revetment, some of which dates back to the foundation of the building in 692, was a favourite decoration in early Umayyad architecture. The tilework was first added in the 1540s under Süleyman the Magnificent but was later restored, most recently in the 1960s. (Photo H. Stierlin)

7 Ottoman Turkey, Tile panel, 17th century, Louvre, Paris

Represents the shrine at Medina with the Tomb of the Prophet and the minaret. The fringed border and niche design recall a prayer carpet. (Photo Willi)

8 Isfahan, Iran, Mosque of Imam, 1612-37

Though the decoration of the mosque was only completed after the death of the shah, the tile revetments, which are not mosaic but bear designs painted under the glaze, show a response to the necessities of mass-production. (Photo B. Namikawa)

9 Agra, India, Taj Mahal, decoration of inlaid coloured stone in white marble masonry

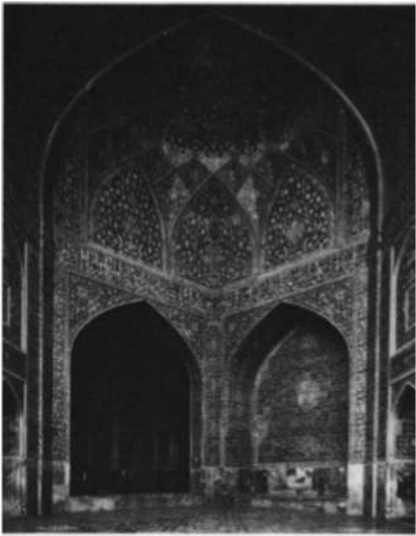
This technique is a favourite among later Mughal architects, possibly to replace inferior Mughal tilework of this period. (Photo Michaud)

Transitional zones in architecture

Transitional elements, often surmounted by tall drums, were necessary to hold domes up. Architecturally, there are two basic types: pendentives where the stress is outwards; and squinches, which bear the stress vertically downwards. Because of the architectural importance of the dome, these elements attracted decoration on their elegant curved surfaces. Pendentives could be cut away course by course suggesting that the top course was cantilevered out by a series of stalactite ledges, but squinches lent themselves even better to compartmentalization in tiers, adding variety without detracting from the decorative effect. Ribbed domical vaults theoretically require no transitional zone but the great 10th century ribbed vaults at Cordoba already show decoration at the corners reminiscent of stalactites or **muqarnas**. In later Maghribi architecture, stalactite vaulting is no longer confined to the transitional zones of domes but becomes a decorative canopy, and in 15th century Central Asia and Iran whole plaster ceilings are of false-vaulting derived from transitional elements.

A, B Damascus, Syria, Maristan al-Nuri, 1145 (Photo Roumi).

Muqarnas. Domed exterior stalactite vaults were used not merely as transitional zones, adapting squinches, but, piled one upon the other, made slender conical or pyramidal domes with the structure showing on the exterior. This practice is characteristic of brick tomb-architecture in 12th-13th century Baghdad, though rarer in Syria and Turkey where it was executed in stone. (Photo H. Stierlin)



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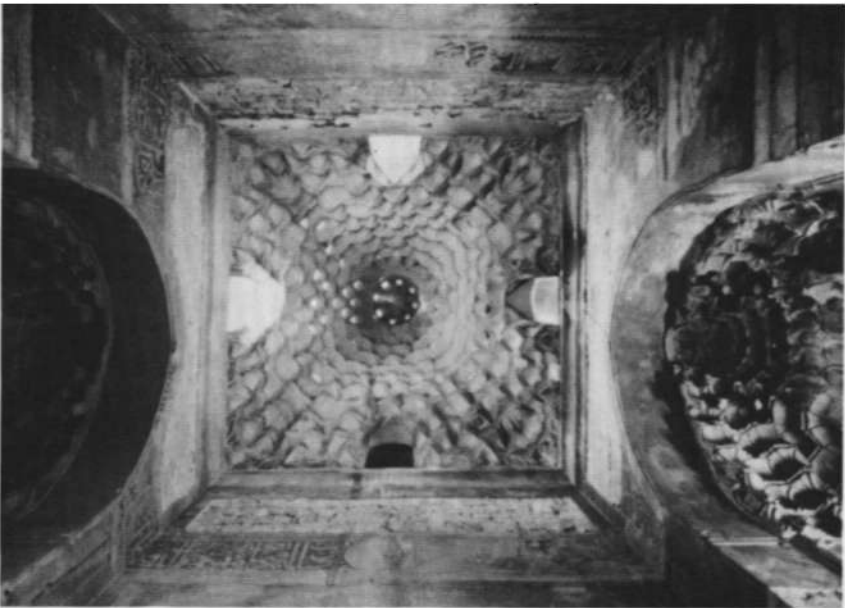
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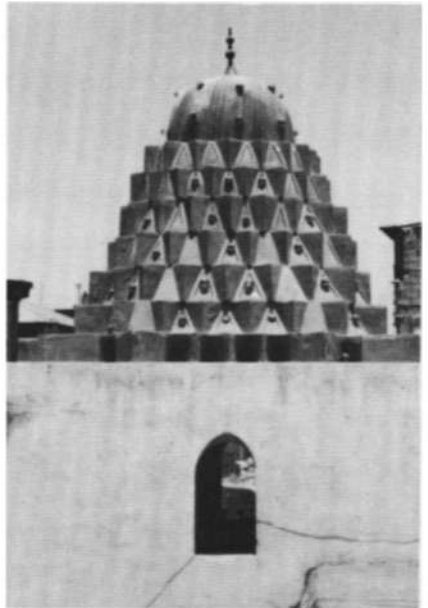
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Panels 26-27-28

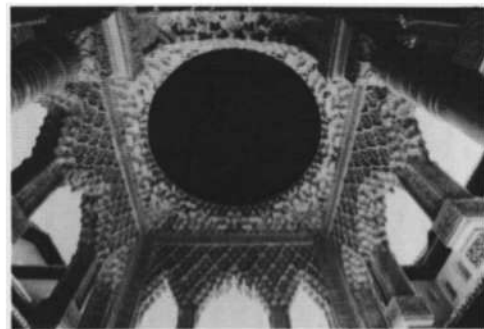
- 1 Jerusalem, Haram, al-Aqsa Mosque, Dome over mihrab, squinch**
The low squinch and the glass mosaic covering probably date from restorations to the mosque under the Fatimids in the 1020 s. (Photo H. Stierlin)
- 2 Konya, Turkey, Mosque of Sahib Ata, 1269**
The porch, which was originally surmounted by twin minarets, is composed of carved marble elements and brickwork mosaics. Above the entrance is a steeply raked stalactite vault composed of interlocking marble blocks. (Photo Ersin Alok)
- 3 Granada, Spain, Alhambra, Court of Lions pavilion, 14th century**
Architecturally, **muqarnas** vaulting was here unnecessary for the roofs of the various apartments. Instead it was used decoratively for capitals, to disguise cross-beams and to suggest domical vaults. (Photo H. Stierlin)
- 4 Cairo, Egypt, Mosque of Sultan Hasan, begun 1356, vestibule muqarnas**
The colossal entrance porch gives on to a domed area with sumptuous stalactites. This may well have been where the Sultan sat in judgement. (Photo H. Stierlin)
- 5 Samarkand, USSR, Shah-i Zinde, mausoleum of Tuman Agha, circa 1400**
The dome which has patterns of excised stars is supported on squinches with numerous tiers of painted plaster stalactites above. (Photo USSR archives)
- 6 Herat, Afghanistan, Mausoleum of Gawhar Shad, completed by 1432**
The dome is on a sixteen-sided base on squinches. These are concealed by decorative plaster vaults with stalactite systems and fan-shaped pendentives painted elaborately in blue and red. (USSR archives)
- 7 Isfahan, Iran, Mosque of the Imam, entrance porch**
The vault of the entrance porch is covered with a plaster shell of dripping stalactites entirely overlaid with polychrome tilework. (Photo H. Stierlin)
- 8 Bursa, Turkey, Green Mosque, circa 1420**
The main entrance porch has a canopy of elaborate stalactites, some with dependent elements. The rich scrollwork of the facade, like the stalactites, evokes the architectural decoration of Seljuk Anatolia. (Photo Ersin Alok)



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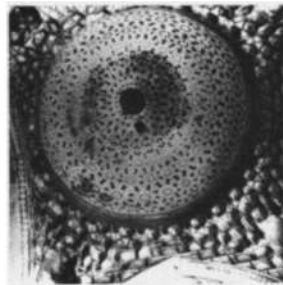
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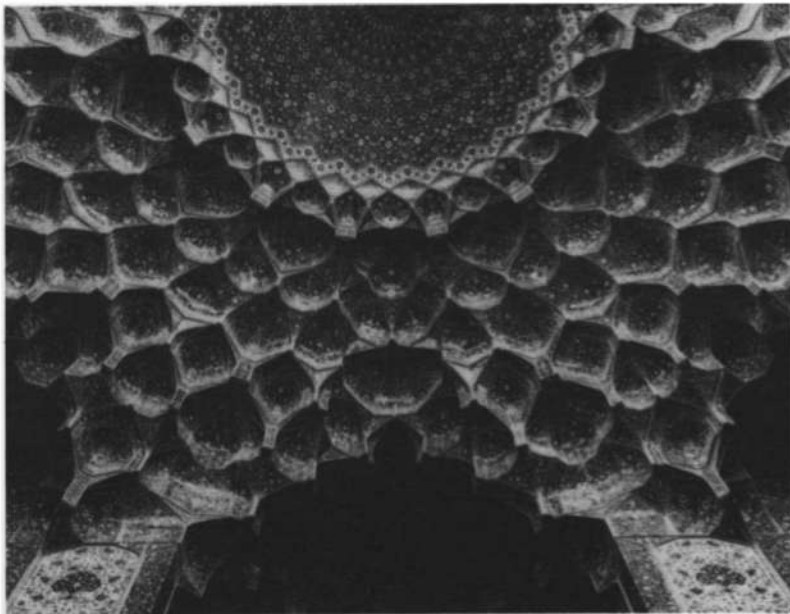
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Panels 29-30

A, B Agra, India, Tomb of I'timad al-Dawla, 1628, exterior and interior.

The square building with four prominent corner towers contains a central area divided off by marble screens with geometrical repeating designs. Such screen work is used most imaginatively in Mughal architecture to increase the feeling of space within enclosures and, by breaking up the light, to make even the most solid architecture light and insubstantial. (Photos A: B. Namikawa, B: H. Stierlin)

1 Damascus, Syria, Great Mosque, marble window, 8th century

The interlacing design derives directly from Byzantine marble-work. (Photo Roumi)

2 Cairo, Egypt, Mosque of Ahmad Ibn Tulun, stucco windows, 876 or later

Few if any of the varied designs, mostly of angular strapwork, can be original, but they follow early Islamic tradition in being unglazed. (Photo H. Stierlin)

3 Cairo, Egypt, Palace of Beshtak, circa 1340, Mashrabiyya

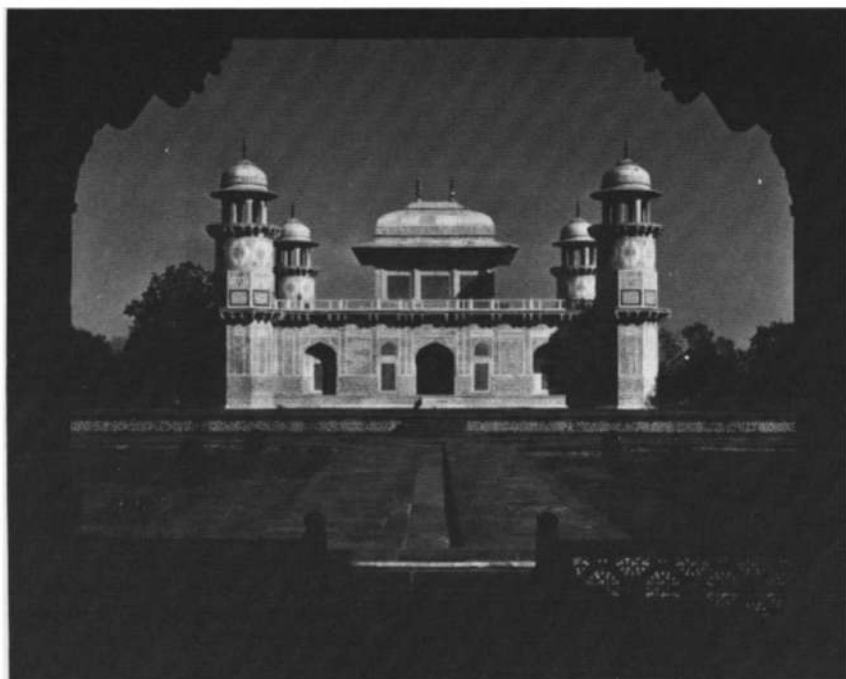
Wooden screens, often on corbelled balconies over the street, are a feature of the domestic architecture of Mameluk Cairo and much of the modern Middle East. The grilles allowed the north wind to cool the building (generally creating terrible draughts) and gave a measure of privacy, allowing those inside to look unobserved across or down upon the street. (Photo H. Stierlin)

4 Istanbul, Turkey, Mosque of Sultan Ahmed, early 17th century, stucco windows inset with stained glass

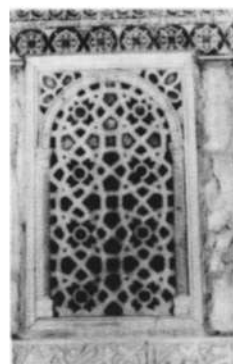
The brilliant windows add a further colouristic element to the lavish interior of the mosque with its tiled and painted decoration. (Photo Atasoy)

Grilles

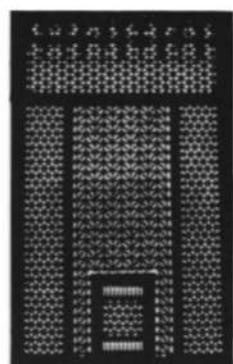
Though much Islamic architecture was lit from the central courtyard, windows were necessary either for a stronger light or as clerestories to emphasize the axial crossing to the mihrab. In most of the lands of Islam, glazed windows were climatically unnecessary and grilles were generally of the Byzantine-early Islamic type, at first in marble or limestone but later in moulded stucco, which was cheaper as well as more adaptable. In later Islamic architecture (e.g. in Ottoman Istanbul) light played a much more important part in the architectural aesthetic and, for climatic reasons here, windows were often glazed in brilliant colours. Even so, windows rarely play an important part in exterior architectural decoration.



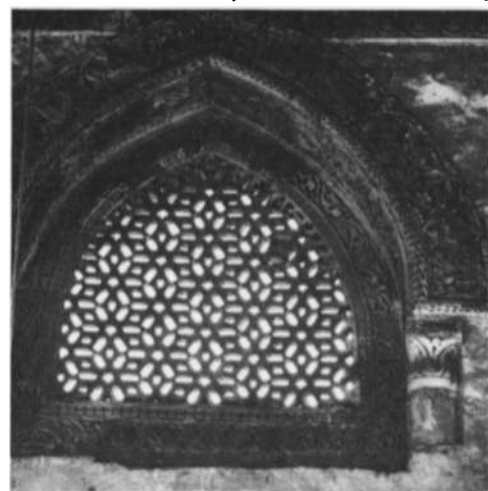
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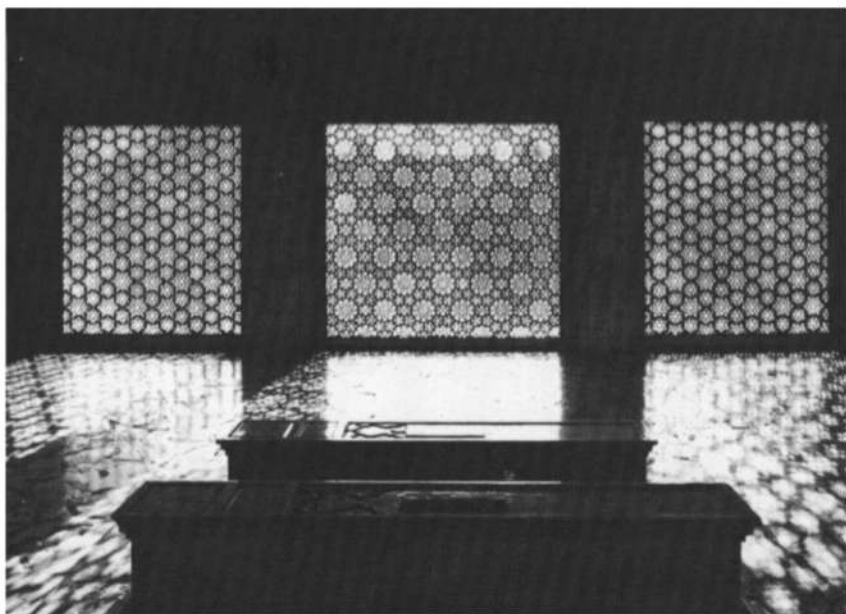
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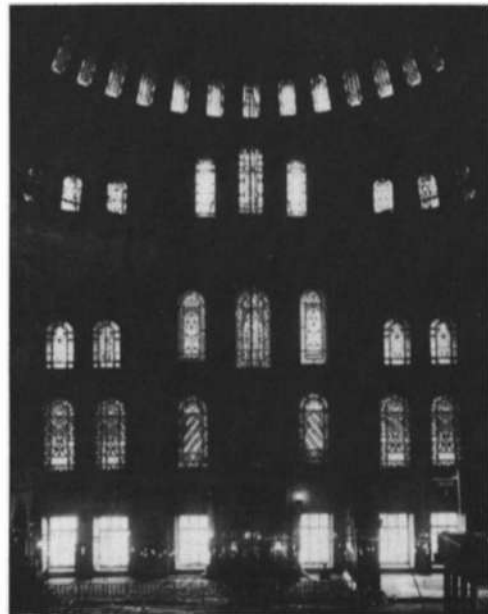
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Minbars

An essential function of mosques is the Friday prayer, which includes the **khutba**, a sermon every adult Muslim male is required to attend. The **khutba** delivered by the leader of the community or his lawful representative was, in early Islam at least, as much political as moral. This is delivered from a throne or pulpit, the **minbar**, placed to the right of the mihrab, and which came to be highly decorated. In early Islam the Friday prayer, and hence minbars, were restricted to a few towns or localities, although the privilege of the khutba was much extended in later centuries.

In shape minbars are steep staircases with a decorative entrance on a triangular base. They are often surmounted by decorated canopies and during the Friday prayer, in early centuries of Islam, the leader during the ceremony was flanked by the banners of the Caliphate. From an early date the throne was highly decorated with carved wooden panelling, in carved marble or limestone, or, more rarely, with a tile revetment, but the height, the number of steps, the inclination of the staircase and even the presence of a canopy seem to have been a matter of taste.

A, B Istanbul, Turkey, Süleymaniye, completed 1557. Süleyman the Magnificent's greatest foundation built by the famous architect Sinan was intended not just as a mosque but as an educational institution for the higher clergy and administrative officials of the Ottoman Empire. Only the mosque, however, houses a minbar. Minbar, circa 1557.

The slender proportions and great height of the marble minbar with carved and gilt openwork and a tall faceted conical canopy have clearly been determined by the overall dimensions of the dome. (Photos Turkish Tourism Office)

1 Qayrawan, Tunisia, Great Mosque, wooden minbar, mid-9th century

One of the most splendid pieces of early Islamic wooden carved panelling, the decoration is of stylized palm-trees, vine-scrolls and palmettes and shows clearly the influence of contemporary Mesopotamian art under the 'Abbasid Caliph.
(Photo University of Pennsylvania)

2 Cairo, Egypt, Mosque of Aqsunqur, 1346

The minbar is distinguished by being of white marble with coloured marble and porphyry inlay.
(Photo Mazenod)

3 Mashhad, Iran, Mosque of Gawhar Shad, interior showing minbar

The minbar is of thin panelling in a strapwork skeleton and is a rare masterpiece of 15th century Persian woodwork. (Photo USSR archives)

4 Istanbul, Turkey, Mosque of Sokollu Mehmed Pasha, 1572

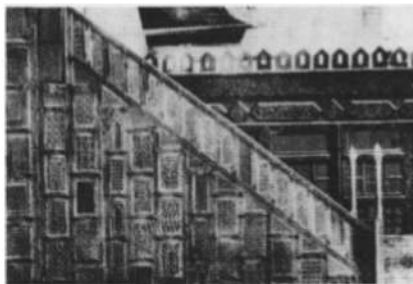
The marble minbar has been incorporated into the magnificent Iznik tile-work of the whole qibla-wall of the prayer chamber by the addition of a pointed faceted canopy faced with tilework.
(Photo Ersin Alok)



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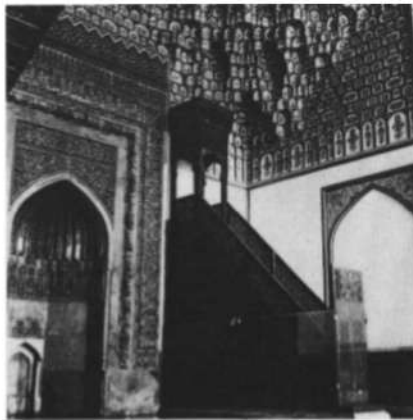
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Panels 33-34

- A Samarkand, USSR, Registan.**
Of the original buildings only the madrasa of Ulugh Beg shown on the left survives. The square was later replanned and the 17th century Shir Dar Madrasa built opposite to complement it.
(Photo USSR archives)
- B Samarkand, USSR, Madrasa of Ulugh Beg, circa 1420, entrance porch and facade with corner minarets.**
The buildings of the Registan are oriented East-West and the Madrasa does not therefore face the qibla. The structure was two-storeyed and the entrance porch towered above it.
(Photo USSR archives)
-

- 1 Baghdad, Iraq, Mustansiriyya Madrasa, founded 1233**
The splendidly laid out and decorated complex built on the bank of the Tigris is important as the first madrasa for all four orthodox legal schools (*madhâhib*) in Islam. (Photo Lewcock)
- 2 Aleppo, Syria, Madrasat al-Firdaws, 1234-37**
The soberly arcaded courtyard has arcades with marble or limestone capitals. The marble paving is recent but gives an idea of the versatility of the stone-masons of Aleppo. (Photo H. Stierlin)
- 3 Sivas, Turkey, Gök Madrasa, founded 671H/1271-72**
The grandiose facade, with an entrance porch faced with marble and twin minarets above it, is disproportionate to the madrasa building, which had room at most for 20 staff and students.
(Photo Ersin Alok)

Madrasas

Madrasas were (and still are) the typical Muslim institutions of higher learning, teaching exegesis of the Koran, Muslim tradition and Muslim law, as well as a range of subsidiary subjects. From these came forth, after many years of study, the officials appointed to the main legal and administrative positions of the state. The invention of the madrasa is sometimes credited to the Seljuk visier Nizam al-Mulk, in the late 11th century Baghdad but his interference seems to have been limited to bringing madrasa education under state control, with lasting effect.



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Mihrabs

The **mihrab** niche is essentially a convenient architectural emphasis of the **qibla**, the direction of Mecca, in which the daily prayers were to be said. The Caliph or his representative, as the official leader of prayers (**imam**), was to stand at or in the mihrab and this ceremonial association encouraged the idea of the mihrab as a focus or architectural decoration, enclosed in a domed bay and with fine mosaic, tile-work or plaster decoration. Needless to say, the mihrab is not a sanctuary; there are no especially holy parts in mosques.

4 Fez, Morocco, Madrasa of al-'Attarin, completed 725H/1325

The plan is typical of many madrasas in not being axially oriented to Mecca. The carved wood and plaster decoration of the courtyard are as rich as the tilework. (Photo Mazenod)

5 Ta' izz, North Yemen, Ashrafiyya Mosque and Madrasa, 13th and 14th centuries

The madrasa was originally attached to the mosque with two grand minarets on the South side. In the late 14th century enlargement classrooms were added to either side of the South porch. (Photo Lewcock)

6 Samarkand, USSR, Registan Madrasa Shir Dar, 17th century

Built to complement the Madrasa of Ulugh Beg (1417-20) on the opposite side of the square. The latter was a large institution where, in the 15th century, both mathematics and astronomy were taught. (Photo USSR archives)

**A , B Cairo, Egypt, Ibn Tulun Mosque, 876 .
Courtyard arcades with moulded stucco ornament and stone half-spiral minaret ,rebuilt late 13th century. (Photo Mazenod)**

Mihrab

The plain stucco mihrab was set so deep inside the qibla arcades that prayers must have been inaudible to most of the congregation. Later mihrabs were added nearer the courtyard. The present niche was restored in the late 13th century and glass mosaic, marble and painted decorations added to embellish it. (Photo H. Stierlin)

1 Qayrawan, Tunisia, Great Mosque, mihrab, decoration from restoration of 862

The openwork marble revetment of the mihrab with its panelled scallop-niches may well be local work; but the lustre-painted tiles which surround it are, at least in part, imports from the 'Abbasid Court at Baghdad or Samarra. (Photo Roger-Viollet)

2 Cordoba, Spain, Great Mosque, mihrab and qibla wall

The early 8th century building was radically restored in the 960s by the Umayyad ruler al-Hakam II, who added mihrab in splendidly domed bays on the qibla wall which was connected by a corridor with his palace. This enabled him to attend the Friday prayer without the risk of walking through the crowded mosque. (Photo Mazenod)



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Panels 37-38

3 Isfahan, Iran, Great Mosque, mihrab of Öljejtü, 1310

The restorations to the Great Mosque at Isfahan carried out under the Mongols included a covered winter mosque with an elaborately carved stucco mihrab bearing Shi'i formulae and a low carved walnut minbar. (Photo Mazenod)

4 Herat, Afghanistan, Masjid-i Hauz-i Karbuz, dated 845H/1441

The mihrab, which is in the covered or "winter" mosque is a fine tile mosaic of the best quality patronized by the Timurid rulers. (Photo USSR archives)

5 Karaman, Turkey, Imret of Ibrahim Beg, tiled mihrab, 1433, now in the Cinili Kösk, Istanbul

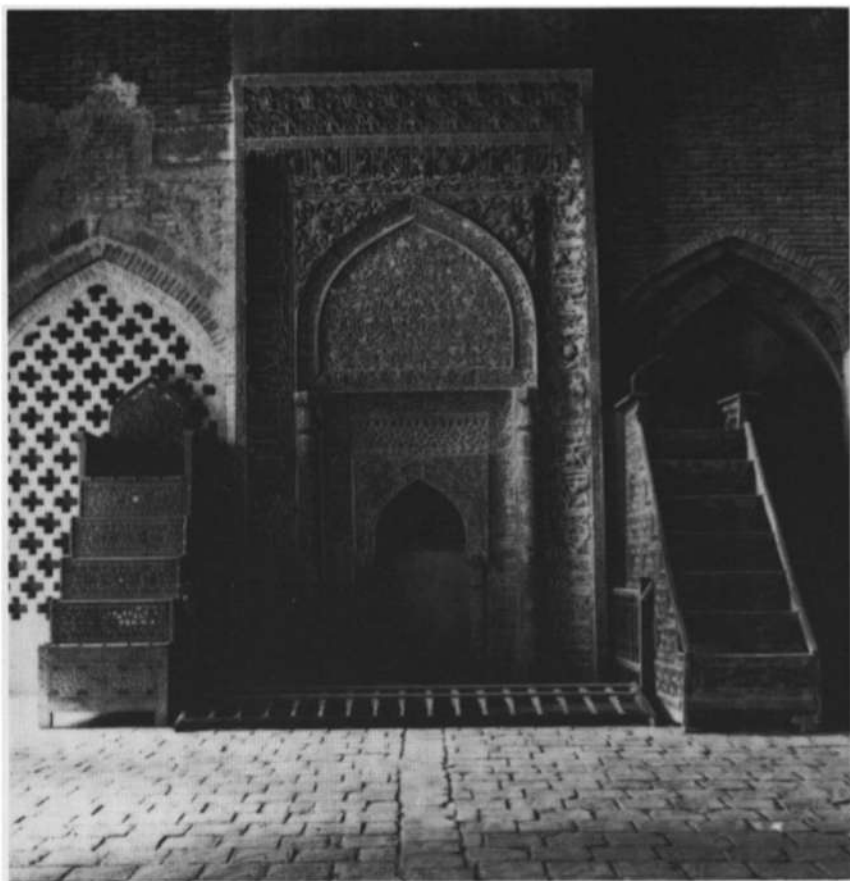
The polychrome tiles owe much to work at Bursa (Green Mosque, finished 1421) and in contemporary Eastern Iran (Mashhed). (Photo Ersin Alok)

6 Istanbul, Turkey, Mosque of Rüstem Pasha, 1561, tiled mihrab, Iznik, circa, 1560

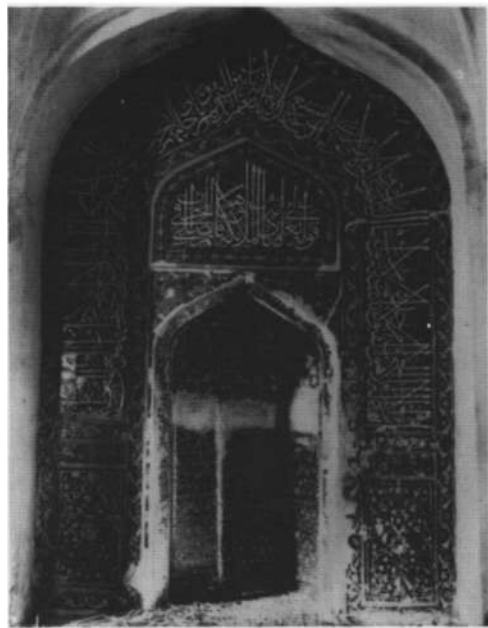
The niche is faceted, each facet bearing a vase with a bouquet of prunus blossom set in a lobed panel. (Photo B. Namikawa)

7 Embroidered mihrab-hanging

Woven wall-hanging in the form of a mihrab, Mogul India, circa 1640. In palaces where there were no mosques or masjids, it was frequent to find hand woven or embroidered textiles in place of a mihrab to indicate the direction for prayers. (Thyssen-Bornemisze)



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7

MASTERPIECES OF ISLAMIC ART

The First Great Period Umayyads and 'Abbasids

Islam began in the early 7th century when Muhammad received in Mecca the revelation of his call to be the Prophet of God. The conquests of his successors, the Caliphs, in the following century brought into being an Arab Muslim Empire, including Syria, Palestine and Egypt, Libya, Iraq and Iran.

In the year 661 the centre of the Caliphate moved from Arabia to the ancient city of Damascus in Syria, which had been a Roman and then a Byzantine capital. Till 750 it remained the capital of the Umayyad dynasty. Initially at least, the Arabic aspect of their state was preponderant. Arabic became the language of administration and the coinage of law and learning. The Umayyads rapidly expanded, conquering North-West Africa (670); Spain and Sind (711); and even (by the 730s) Southern France. The Damascus Caliphate thus became a world power.

In 750 an opposite movement, the 'Abbasids, overthrew the last Umayyad caliph; they transferred their capital to Mesopotamia and founded Baghdad on the Tigris. Spain remained independent and in the next two hundred years their control over a vast area from Gibraltar to the eastern confines of Central Asia gradually slackened. Semi-independent dynasties arose in North Africa; in the later 10th century, Iran fell to the Shi'i Buyids; from 969 the Fatimids took control of much of Syria, after gaining power in Egypt, where they founded Cairo.

With political change, there came shifts of geographical emphasis. Umayyad art and architecture, which had evolved in the wake of the Mediterranean classical tradition, gave way to the Mesopotamian and Iranian traditions fostered by the early 'Abbasids.

Though virtually nothing remains today of 'Abbasid Baghdad, the ruins of Samarra, where the Caliphs had sought refuge from their Turkish troops, show the vast scale of 'Abbasid architecture: the colossal mosque of al-Mutawakkil (died 861) and the Great Palace of al-Mu'tasim (836), the Jawsaq al-Khaqani. In the latter, in particular, fine wall paintings, stucco, pottery and glass excavated in the present century also show the refinement and technical mastery of 'Abbasid art. Under Ahmad ibn Tulun, the 'Abbasid governor of Egypt and Syria who eventually established his own dynasty, the Tulunids (868-905), the splendours of 'Abbasid metropolitan art and architecture were taken to Egypt.

1, 2 Jerusalem, Dome of the Rock (Qubbat al-Sakhra) (92H/691)

Built by the Umayyad Caliph Abd al-Malik. (Photo Georg Gerster/Rapho)

The dome at the centre of what is known as the Haram al-Sharif is built over the sacred rock from which the Prophet made his ascension to heaven (or Night Journey). (Photo H. Stierlin)

3, 4 Damascus, Syria, Great Mosque

Built by the Caliph al-Walid b. 'Abd al-Malik (97H/714-15). Interior view showing the Bayt al-Mal (treasury) and the arcades surrounding the courtyard. (Photo B. Namikawa)

Mosaic

View of Barada River and Paradise-like garden pavilions. (Photo Mazenod)

5 Qasr al-Khayr al Gharbi, 100 km north-east of Damascus, Syria

Built by the Umayyad Caliph Hisham in 110H/727. Entrance porch. (Photo Bahnassi)

6 Exterior decoration in carved stucco on the main entrance of the palace, restored, National Museum at Damascus. (Photo Bahnassi)

7 Wooden panel with stylized foliate motifs, Mesopotamia, 9th century

The carving is typical of the developed style of Samarra decoration. (British Museum)

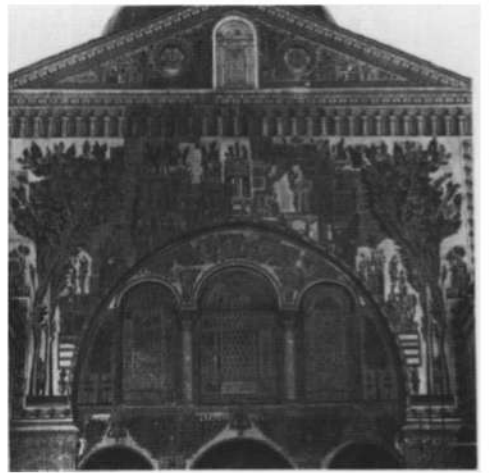
8 Dish with moulded decoration, with yellow lustre and touches of green. Diameter 21,5 cm. Iraq, 9th century (Staatliche Museum Preussischer Kulturbesitz, Museum für Islamische Kunst, Berlin, Dahlem)

9 Koran executed by the famous Iraqi calligrapher Ibn al-Bawwab, dated 1001. A.D. (Chester Beatty Library, Dublin).

10 The constellation Perseus as it appears in the sky. "Kitab Suwar al-Kawakib al-Thabita" (Treatise on the Fixed Stars) of the astronomer 'Abd al-Rahman al-Sufi. (Bodleian Library, Oxford, U.K.).



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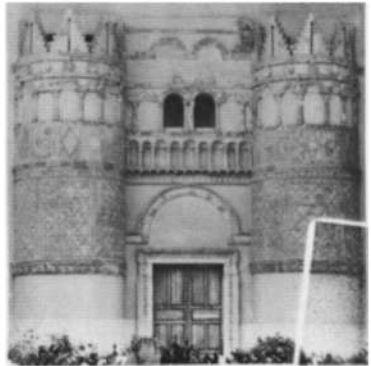
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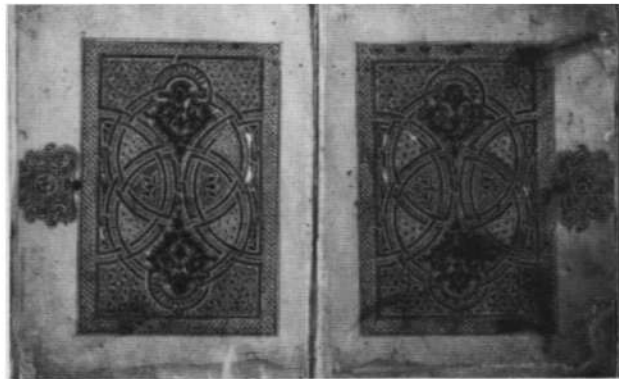
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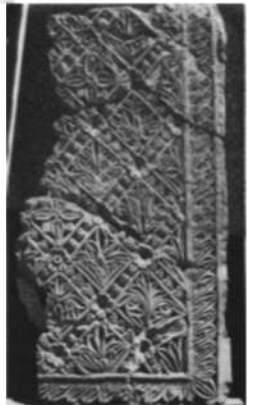
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The 8 pages following :

Panel 12/A

Panel 15/8

Panel 25/8

Panel 38/7

Panel 58/14

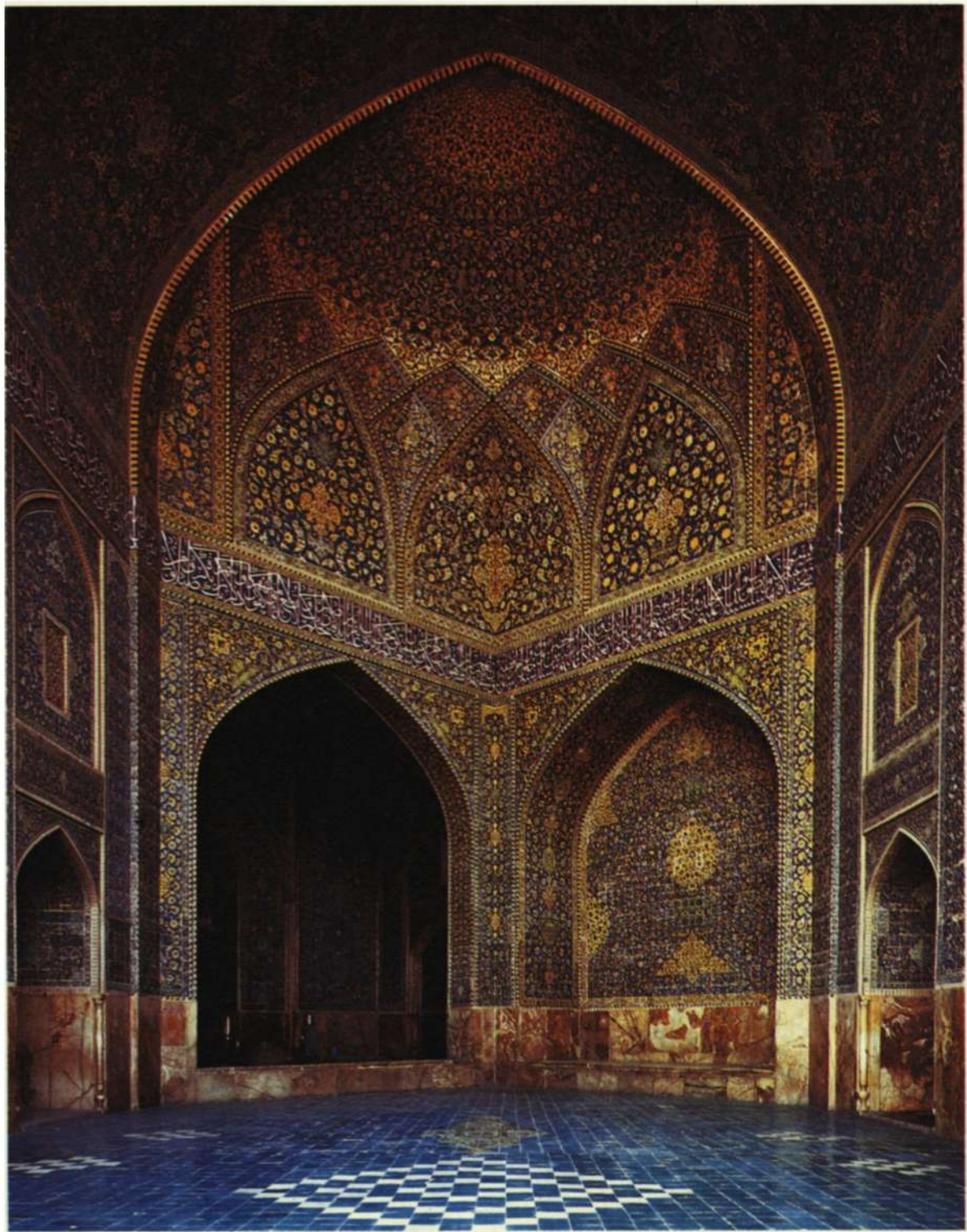
Panel 63/10

Panel 65/22

Panel 74/18

















Panels 42-43-44

Spain, Morocco, Algeria

The Umayyads, who had conquered Spain in 711, survived the 'Abbasid revolution and under 'Abd al-Rahmân (756-788) founded an independent Umayyad state with its capital at Cordoba. During his reign the Great Mosque of Cordoba was built.

'Abd al-Rahmân III took the title of Caliph in 929. He founded the palace-city of Madinat al-Zahra (936-945) with a Great Mosque (941). During the reign of Ibn Ja'far al-Muqtadir (1046-81) the Aljaferia Palace was constructed in Zaragoza.

In 9th century Tunisia, there was an independent dynasty, the Aghlabids, with a capital at Qayrawan founded by 'Uqba b. Nafi' in 670. The Idrisids in Morocco founded Fez in 789, a capital as grand as Qayrawan and Cordoba. In the 10th century the Fatimids founded the town of Mahdiyya in Tunisia, the base of their campaign against Egypt which they invaded in 969. In Algeria, local dynasties like the Zirids, based on Ashir, and the Hammadids, based on the Qal'a Bani Hammad, though politically ephemeral were patrons of the Islamic arts. Later, the Almoravids established themselves in Marrakesh in 1062 and from this base gained control of the western Maghrib and much of Spain. Less than a century later, however, after a seventeen-year campaign, the Almoravid capital, Marrakesh, fell to the Almohad prince 'Abd al-Mu'min in 1147. This was the zenith of the Almohads' power when throughout the Maghrib there was a unified culture which could well be called "Hispano-Mauresque".

- 1 Cordoba, Spain, Great Mosque**
Facade. (Photo H. Stierlin)
- 2 Toledo, Spain, mosque (now the church of El Cristo de la Luz) built by Musa b. 'Ali (390H/999)**
Exterior view from the north-west. (Photo B. Namikawa)
- 3 Zaragoza, Spain, Carved stucco arch from the Aljaferia. (441-75H/1049-1081)**
Built by the ruler Ahmad al-Muqtadir. (Archaeological Museum, Madrid)
- 4 Fez, Morocco, Mosque of Al-Qarawiyyin (11th century)**
Stalactite dome before mihrab. (Photo Mazonod)
- 5 Morocco, Great Mosque of Tinmal**
Almohad, restored in 549H/1153-4 by the ruler 'Abd al-Mu'min. Exterior, general view. (Photo J.-L. Michon)
- 6 Granada, Spain, Alhambra Palace. Court of the Lions**
Built by the Nasrid ruler Muhammad V (755-792H/1354-91). (Photo B. Namikawa)
- 7 Chandelier, brass. Pierced and incised. Granada, Spain**
Nasrid period, 706H/1305. (Archaeological Museum, Madrid)
- 8 Ivory box, Cordoba (325H/968)**, inscribed in the name of a son of the Caliph 'Abd al-Rahman III (Musée du Louvre, Paris)
- 9 "Sword of Boabdil": steel sheath with mounts of gilt and bronze with gold filigree and enamel. Granada, Spain. Late 15th century.**
(Staatliche Kunstsammlungen, Kassel)



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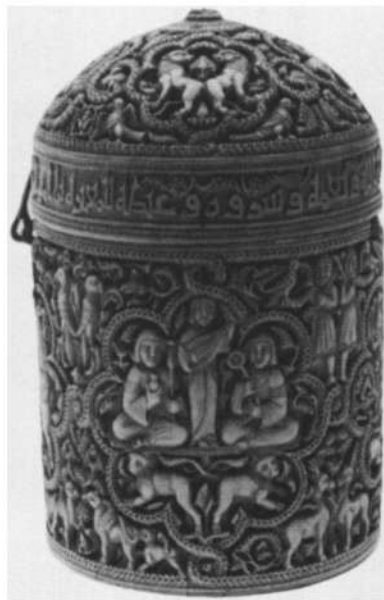
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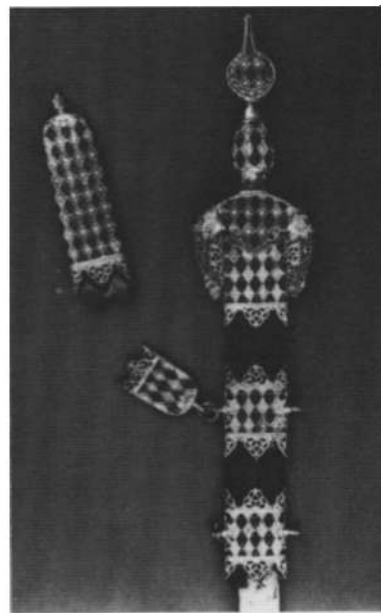
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The Western and Central Lands of Islam in the second period

- Between 969 and 1169 the heterodox and fiercely proselytizing Fatimid dynasty, which arose in Tunisia, reigned supreme in Egypt and, for a time, in parts of Syria and Palestine. Their first capital was Mahdiyya in Tunisia, but they also occupied Qayrawan, restoring inter alia the painted ceilings of the Great Mosque. In the mid-11th century Tunisia was devastated by nomadic raids and architecture for a period was brought to a halt.

In Egypt, the Fatimids founded a new capital, Cairo, originally with mud-brick walls, containing their palace and the Great Mosque al-Azhar. Among the many buildings they erected was the vast mosque of al-Hakim, which in the late 11th century was brought within massive stone walls. In the south of Egypt, the frontier trading city of Aswan prospered, and its medieval cemetery is one of the most important surviving from mediaeval Islam. No Fatimid Korans or illuminated manuscripts have been identified, though their palace library was famous. They also patronized the minor arts—wood and ivory carving, glass and lustre-painted pottery.

With the coming of Saladin and the collapse of the Fatimids in 1169, unity was restored to Islam, though the culture of the Maghrib henceforth developed independently in the traditions established by earlier dynasties in Morocco and southern Spain. At the same time the Yemen and the Hijaz were brought back into prominence through trade and patronage: Syrian stone-masons travelled throughout the Islamic world and pottery, woodwork, illumination and the arts of the book assumed an international style. Prominent among these was enamelled glass, made in Syria and in Egypt and exported via the Rasulid dynasty in the Yemen even as far as China.

1 Qayrawan, Tunisia, Great Mosque

The building owes fine painted ceilings to restoration by the Fatimids in the 11th century. (Photo Roger-Viollet)

2 Al-Azhar, Cairo, Egypt, founded 972

The institution was initially created to spread Fatimid propaganda but on the fall of the Fatimids was turned over to the teaching of orthodox Islam. It is now the most famous Muslim educational institution. The view shows the front and minarets added by the later Mameluke Sultans. (Photo Mazenod)

3 Aswan, Egypt, medieval cemetery, 11th-14th centuries

The brick-domed mausoleums are typical of the Fatimid architecture of 11th-12th century Cairo. Some have elegantly ribbed domes and carved plaster mihrabs. They were originally plastered outside, with fluted transitional exterior zones. (Photo Bastin & Évrard)

4 Cairo, Egypt, Mosque of al-Hakam, 990-1013, view of the minarets

The minarets, originally stone and cylindrical were enclosed in masonry: the truncated pyramids and present tholos date from restorations of 1303. (Photo Mazenod)

5 Lustre-painted dish, Fatimid Egypt, 11th century

Above decorated with two votive Kufic inscription bands. (Benaki Museum, Athens)

6 Boat-shaped rock-crystal lamp, Fatimid Egypt, circa 1000

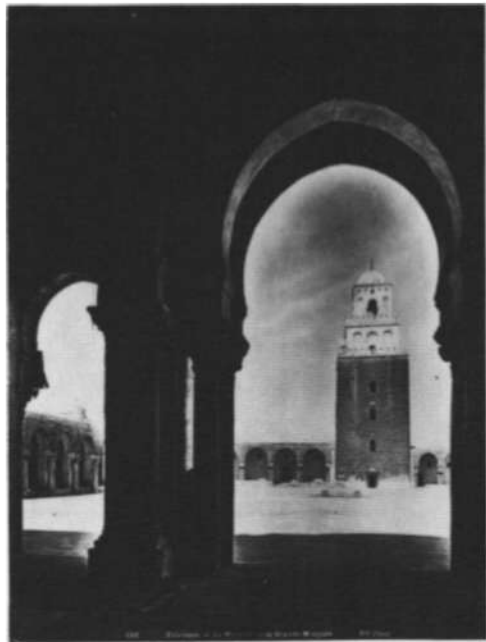
The jointed acanthus-scroll recalls the late 7th century Umayyad mosaics of the Dome of the Rock in Jerusalem. (State Hermitage Museum, Leningrad)

7 "Hedwig glass", probably Syria, late Fatimid, circa 1150

The glass is carved in relief and incised with a lion and a gryphon confronted and an eagle displayed. (British Museum, London)



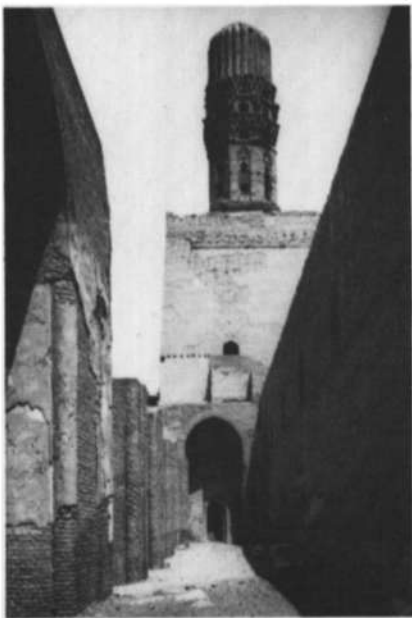
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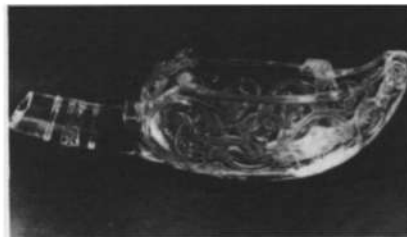
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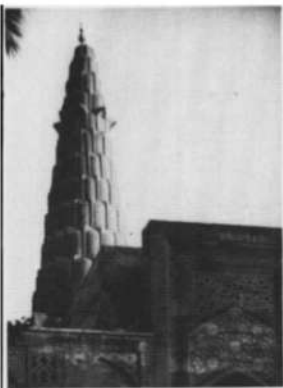


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Panels 47-48-49

- 8 Baghdad, Iraq, Tomb of the Sufi Saint 'Umar al-Suhrawardi, 1234**
(Photo Mazenod)
- 9 Mosul, Iraq, Mosque-shrine of Nabi Jirjis, mihrab, 14th century or later**
(Photo Mazenod)
- 10 Baghdad, Iraq, Khan Mirjan, mid-14th century**
The architecture and decoration continue the tradition of late 'Abbasid architecture.
(Photo Lewcock)
- 11 Illuminated frontispiece, Koran, Iraq, 1289**
(Paris, Bibliothèque Nationale)
- 12, 13 Book of Antidotes (Kitab al-Diryaq), 1199**
Probably Mosul. Illuminated frontispiece; selected antidotes. (Paris, Bibliothèque Nationale)
- 14, 15 Maqamat of al-Hariri, Baghdad, Iraq, 1237**
Pilgrims on their way to Mecca; Celebration of the end of Ramadan. (Paris, Bibliothèque Nationale)
- 16 "Aja'ib al-Makhlūqat" (The Wonders of Creation), Iraq, 1280**
Recording angels (Bayerische Staatsbibliothek, Munich)

The Mongol invasion, which put an end to the 'Abbasid caliphate in Baghdad in 1258, turned Syria and Egypt, now under the domination of the Mamelukes, back towards the Mediterranean. By 1300 Baybars and his successors, Qala'un and al-Nasir Muhammad, had united the two countries and put an end to the Christian crusader states in Syria and Palestine. They were great builders, restoring and developing the Hijaz and influencing grand architecture in the Yemen. For the endowments of their mosques and other pious foundations, they ordered magnificent large-scale illuminated Korans, though manuals of war and illustrated books of automata remained important. In the period up to the Ottoman conquest in 1516-17, Cairo and Damascus took on the glory which Baghdad had earlier enjoyed as the capital of the Caliphate.



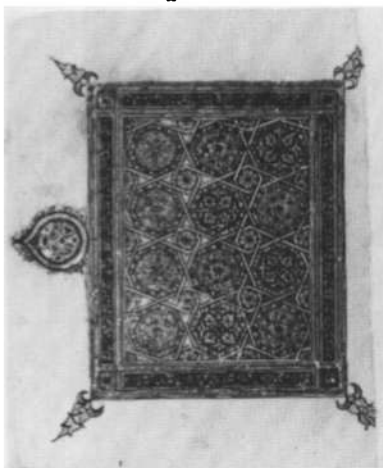
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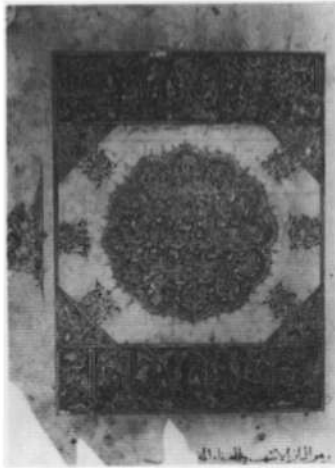
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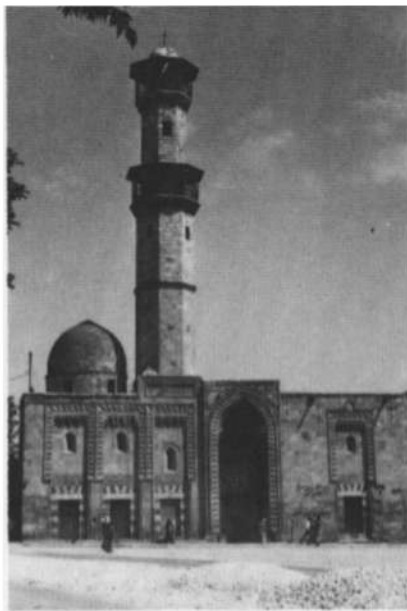
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Panels 50-51

- 17 Cairo, Egypt, Mosque of Baybars I, monumental entrance**
The mosque, which is now ruinous, was originally decorated with marble brought as booty from Baybars' campaigns against the Crusaders. (Photo Mazenod)
- 18 Cairo, Egypt, citadel Mosque of al-Nasir Muhammad (1318-35)**
The building has two minarets, both, exceptionally for Egypt and Syria, capped with turquoise tiles. (Photo Mazenod)
- 19 San'a, North Yemen, Great Mosque** (Photo Lewcock).
- 20 Ta'izz, North Yemen, Ashrafiyya madrasa-mosque, 14th-15th centuries**
Painting in dome in gilt and polychrome, strongly influenced by contemporary Mameluke decorative painting. (Photo Lewcock)
- 21 Aleppo, Syria, Mosque of al-Utrush, facade late 14th century**
Muqarnas decoration has here been applied to both door and window-frames. (Photo Bahnassi)
- 22 Cairo, Egypt, funerary foundation of Khayrback, early 16th century**
Typically for the pious foundations of Mameluke Egypt and Syria, the founder's domed mausoleum occupies a conspicuous place. (Photo Mazenod)
- 23 Jerusalem, Haram, Mosque of al-Aqsa, minbar**
The minbar, recently destroyed, was of panelled and carved wood, the work of a famous family of late 12th-century Syrian woodworkers. (Photo Bildarchiv, Marburg)
- 24 Homs, Syria Mausoleum of Khalid ibn Walid, restored by the Mameluke shet Sultan Baybars**
The Syrian tradition of woodcarving is particularly rich. (Photo Bahnassi)



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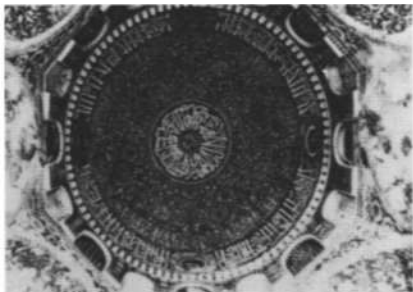
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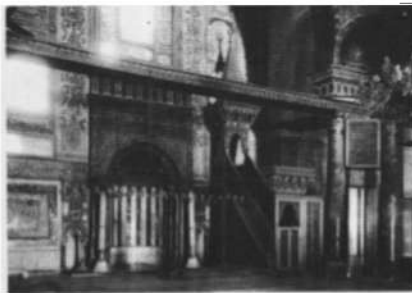
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Panels 52-53-54

- 25 Koran, Suras I-II, with illumination in gold and blue, Syria, late 13th century**
Damascus, National Museum. (Photo Bahnassi)
- 26 Two Koran pages, Suras CXIII-CXIV**
Mameluke, probably Cairo, circa 1400. The style is indebted to Tabriz illumination of the early 14th century. (Dublin, Chester Beatty Library)
- 27 “Kitab fi Ma’rifat al-Hiyal al-Handasiyya” (Book of Knowledge of Mechanical Devices) of al-Jazari. Syria, 1315**
Elephant clock (New York, Metropolitan Museum of Art)
- 28 Enamelled and gilt glass mosque lamp, bearing the name of the Mameluke Sultan al-Nasir Muhammad (died 1341), Syria or Egypt. (Paris, Musée du Louvre)**
- 29 Carpet, wool, Damascus or more probably Cairo, circa 1500**
(Vienna, Museum für angewandte Kunst)
- 30 Jabrin, Oman, Palace, painted ceiling in the Mameluke style**
(Photo Lewcock)

Anatolia, Iranian World, Central Asia

The disintegration of the Abbasid Caliphate was most serious in Iran and Central Asia where by the late ninth century the Samanid dynasty with capitals at Nishapur and Bukhara reintroduced Iranian as an official language. Western Iran was controlled by the Buwayhids, a Shi'i dynasty who likewise looked towards their Iranian past. Thereafter, Central Asia was controlled by Turkish dynasties like the Karakhanids, the Ghaznavids, the Seljuks and the Khwarazmshahs who regularly came as pagan nomads, converted to Islam and took over their predecessors' capitals, Merw, Nishapur, Ghazna and Isfahan. From the 11th century onwards there was expansion into Northern India, first by military campaigns which may have had no lasting effect, but later under the Ghurids from Afghanistan towards the end of the 12th century, Delhi became the first of many Muslim imperial capitals in North India. As for the Seljuks, though they also soon disintegrated, their architecture in 13th century Anatolia is one of the glories of Islamic civilization.

- 1 Bukhara, USSR, Mausoleum of Isma'il the Samanid; circa 295H/907**
This domed square is one of the earliest and most spectacular uses of brick in Iranian architectural decoration, with brick patterns inside and out. (Photo USSR archives)
- 2 Ghazna, Afghanistan, Mosque of the Ghaznavid ruler Bahramshah, late 11th-early 12th century**
Of his mosque at Ghazna only the flanged brick minaret survives. (Photo B. Namikawa)
- 3 Nakhichwan, USSR, Tomb of Mu'min Khatun**
decorated with inlay of turquoise glazed brick. (Photo USSR archives)



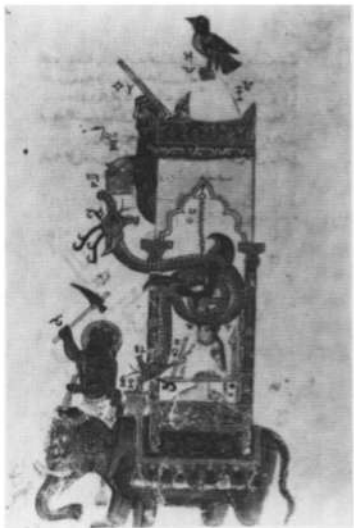
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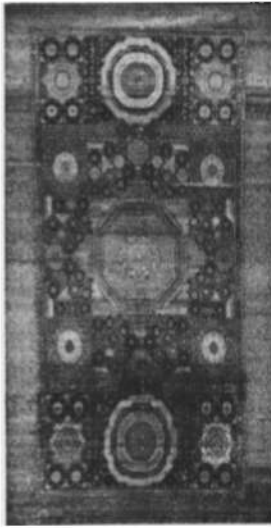
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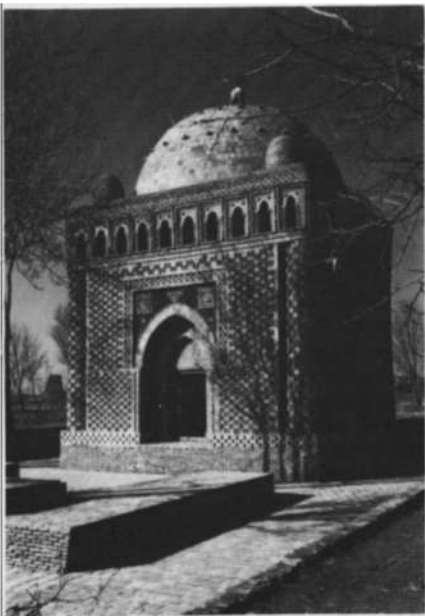
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Panels 55-56

The architecture of these dynasties obviously reflected developments in the Baghdad Caliphate, whose religious authority they generally recognized. It is best preserved in Northern India (c. 1200) and in Seljuk Anatolia where for the most part building was in lavishly carved stone. Towns had their Great Mosques, (palaces have survived less well), madrasas and other pious foundations, and were linked by chains of often luxuriously appointed caravansarais. This period also saw the introduction of colour in architecture, first as turquoise inscription bands then as tile mosaic, using turquoise, cobalt and black.

The coming of the Mongols in 1218-58 cast this area of the Islamic world into disorder. Much was destroyed, including the Abbasid Caliphate (1258), but more serious was the lack of stability engendered by their constant campaigns, which in Central Asia lasted into the 14th century. By the later 13th century the Mongols in Mesopotamia and Iran (the Il-Khans) were acquiring settled urban habits and in 1296 under Ghazan Khan they became Muslim. To Tabriz he brought builders, tileworkers and woodworkers from all over his domains and gave further impetus to the arts of the book which had survived in Baghdad under their Muslim governors. Hence, partly in deliberate competition to the Mamelukes in Egypt and Syria, the creation of Tabriz as a capital of the arts with magnificently illuminated Korans and illustrated books. But all over Iran, from Meshed to Isfahan, fine Islamic architecture arose, in part a deliberate revival of the grand Seljuk tradition.

4 Karatay Madrasa, Konya, 649H/1251-52, interior
The central dome and walls bear geometric designs in turquoise, cobalt and black tiles.
(Photo B. Namikawa)

5 Cifte Minare Madrasa, Sivas, Turkey 1271-72, façade
Built by the Mongol vizier Shams al-Din Juwayri. It takes its name from the twin minarets above the monumental entrance. (Photo B. Namikawa)

6 Divrigi, Turkey, Great Mosque and hospital, West porch, 1228 or later
The extremely varied carving, inside and out, make this complex unique in Anatolian architectural decoration. (Photo Ersin Alok)

7 Bastam, Iran, Stucco mihrab, Shrine of Bayazid Bastami, 702H/1302
An outstanding example of Iranian craftsmanship in the use of complex decorative schemes in simple materials. (Photo Adle)

8 Sultaniye, Iran, Mausoleum of Oljeytü, begun 705H/1305
The octagon plan derives from centrally planned domed Seljuk buildings, but the dome is unusually surrounded by eight slender minarets. There are lavish, turquoise, cobalt and black tile revetments inside and out. (Photo Adle)

9 Ashtarjan, Isfahan Oasis, Iran, Great Mosque, 1315
Typically for early 14th century grand architecture in Iran, the tall entrance is surmounted by two minarets and is faced with glazed terra cotta and tile mosaic.
(Photo Adle)

10 Koran pages, Sura IV, 147-169, eastern Kufic, 11th century
(Chester Beatty Library, Dublin)

11 Qur'an pages written in Muhaqqaq by Muhammad Ibn Aybak for the Il-Khan Öljeytü, 707H/1307
(Topkapi EH245, folios 7b-8a)
Lines of black and gold script alternate on the unframed pages. (Photo Atasoy)



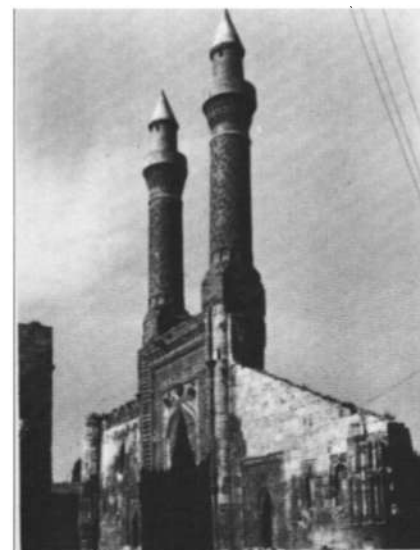
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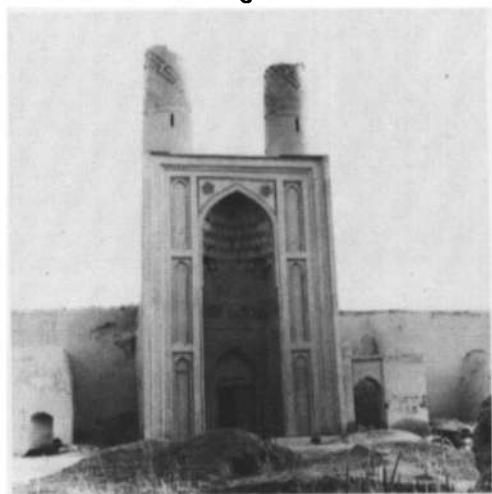
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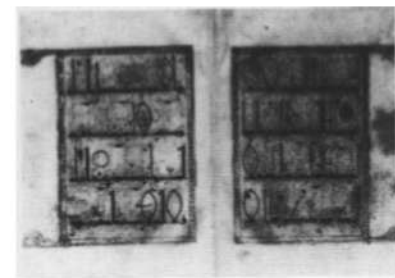
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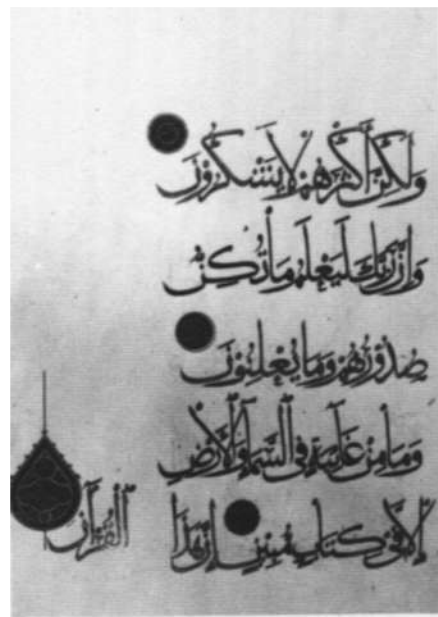
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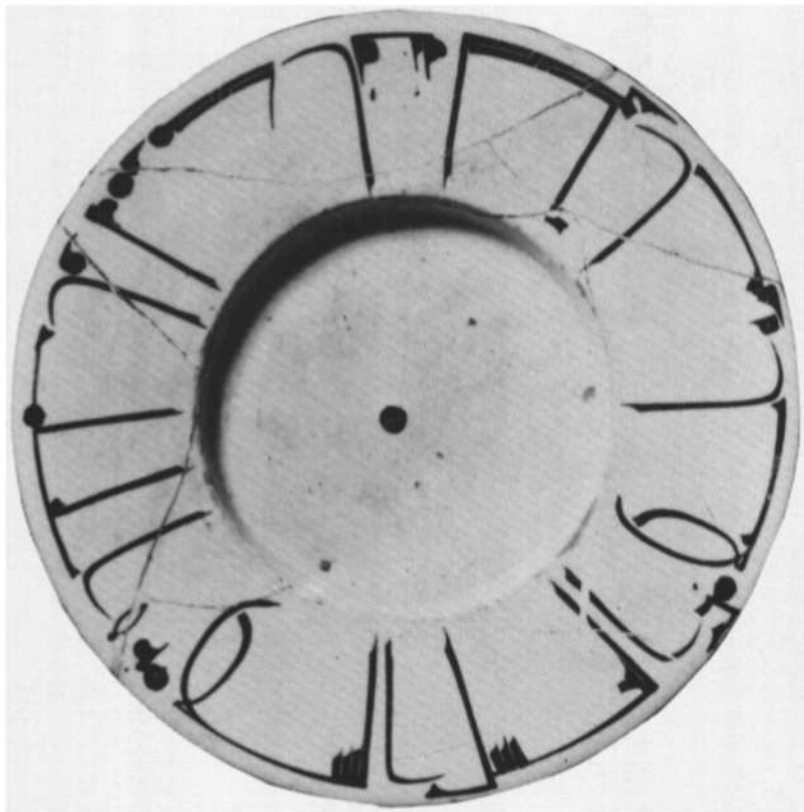
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Panels 57-58-59

- 12 Bier of Alexander the Great**, from the Demotte **Shahname**, Tabriz, Persia, circa 1340
A splendid example of tragic expression in Muslim painting.
(Washington D.C., Freer Gallery of Art)
- 13 Slip-painted glazed dish, Nishapur, Iran, 10th century**
The braided Kufic inscription reproduces the saying: "Knowledge, the beginning of it is bitter to taste, but the end is sweeter than honey. Peace be (to the owner)". (Paris, Musée du Louvre)
- 14 Dish painted in lustre over a white glaze, Iran (probably Kashan), circa 1200, showing a teacher surrounded by his pupils.** (Copenhagen, David Collection)
- 15 Star and cross lustre-painted tiles, Iran, (probably Kashan), 1627** (Paris, Musée du Louvre)
- 16 Beaker with enamel decoration over a white glaze, Iran, circa 1200** (Paris, Musée du Louvre)
- 17 Cast bronze door-knocker in the form of two confronted dragons, from the Great Mosque at Cizre, Eastern Turkey, circa 1200**
(Copenhagen, David Collection)
- 18 Cast bronze polycandelson with handles in the form of confronted stylized birds, inlaid with silver and copper, Iran, late 12th century**
(Walters Art Gallery, Baltimore)
- 19 Koran stand or *rahla*, Anatolia, 678H/1278-79,**
Konya, Mevlana Museum
The inner surface of the stand is painted with arabesques, lions and a double-headed eagle. The outside bears carved arabesques. (Photo Ersin Alok)
- 20 Silk with eagles including the name of 'Ala al-Din Kayqubad, Seljuk period, Anatolia**
(Lyons, Musée historique des tissus)



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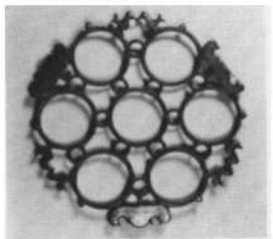
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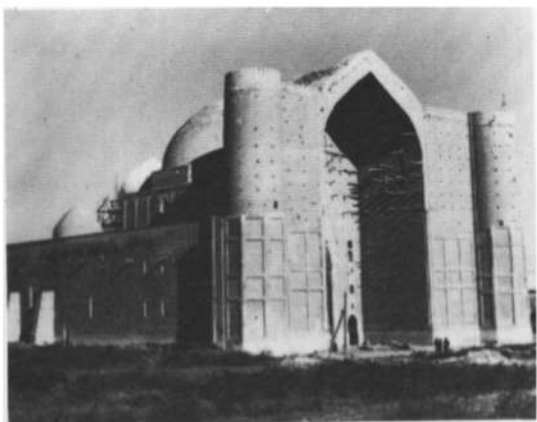
The great empires: Timurid, Ottoman, Safavid, Mughal

Timur, or Tamerlane, a Barlas Turk, gained control of Samarkand in 1370. From this base he launched campaigns against Iran and the Near East, then India, and was on his way to China when he died in 1405. These campaigns were on the whole purely destructive, but his conquests were always followed by the deportation of craftsmen to develop Samarkand as his capital. Much of the architecture he ordered was built too fast, too high and is now in ruins, but his grandiose construction inspired his son, Shah Rukh, and his grandson, Ulugh Beg, to more permanent effect. The latter's buildings in Samarkand include a madrasa, where the curriculum included mathematics, and an observatory, which produced a new set of star-tables used later by the great European Renaissance astronomers. The power of Timur's successors was most firmly established in Central Asia — Samarkand and Bukhara, and Herat in Afghanistan, the latter more important for patronage of the arts. Much of Iran remained disputed territory: though his descendants at Shiraz maintained a firm hold, they faced the growing power of two great Turcoman confederations: the Black Sheep (Karakoyunlu), then the White Sheep (Aqqoyunlu) who occupied both Baghdad and Tabriz. By 1500 Herat was faced with the threat of a new Turkic dynasty, the Uzbeks, who made Bukhara their capital, and Western Iran by the militantly Shi'i Safavid, originally Sufis from Ardebil. By 1520 under Shah Isma'il I, Iran was united with capitals successively at Tabriz, Qazvin and Isfahan. Under Shah 'Abbas I (died 1629) Isfahan was entirely replanned, with palaces and a great central square with a grandstand for watching polo matches, a grand entrance to the bazaars, and two mosques. This, with its gorgeous tile revetements inside and out, enshrines one of the Islamic ideals of architecture as surface decoration.

Timurid

- 1, 2 Turkestan, USSR, Shrine of Ahmad Yassavi, Timurid restorations 797H/1397**
Ahmad Yassavi (died 562H/1166) was the founder of an important Sufi order whose memory Tamerlane honoured by this gigantic building with a buttressed entrance **iwan**, fronting a massive rectangular domed building beyond which was the Saint's tomb.
Carved wooden door. (Photo USSR archives)

- 3 Khargird, Iran, Madrasa Ghiyathiyya, dated 848H/1444**
Founded by a vizier of Shah Rukh, the son of Tamerlane, the brick building has a grand entrance and four courtyard **iwans**, the lecture rooms and prayer chambers being in the corners. Its tile mosaic decoration bears the signatures of the most famous Timurid craftsmen of the earlier 15th century.
(Photo USSR archives)
- 4 Balkh, Afghanistan, Mosque of Abu Nasr Parsa, after 1460**
What remains is a grand entrance with twisted columns and a ribbed dome on a tall drum over the tomb of a Sufi, Abu Nasr Parsa; the exterior was covered extensively with tile mosaic on a predominantly cobalt blue ground.
(Photo USSR archives)
- 5 Page of stylized calligraphy, based on the name 'Ali repeated four times, Baghdad, 15th century**
(Topkapi Saray Library, Album H. 2152.)
The calligraphy, polychrome on a brilliant red ground, carries the angular tendencies of Timurid stylized Kufic calligraphy to extreme limits. (Photo Atasoy)
- 6 Nasta 'liq calligraphy, by Sultan 'Ali Mashhadi, anthology (the Makhzan al-Asrar), Tabriz, dated 883H/1478** (New York Public Library, Spencer Collection). Executed in black ink on pale blue Chinese paper with gilt decoration of architecture and landscapes. (Photo O.E. Nelson)
- 7 Binding, Inner cover, Diwan of Sultan Ahmad Jala'ir, Baghdad 809H/1406-07** (Istanbul, Turkish and Islamic Art Museum)
Brown leather tooled and gilt with filigree medallions and corner-pieces on dark blue. Such bindings were the source of Renaissance Italian bindings and very probably of contemporary European « arabesque » designs. (Photo Güney)
- 8 The Book of the Fixed Stars (Kitab Suwar al-Kawakib al-Thabita)**
copied for Ulugh Beg (probably Herat, 1430s) and his observatory at Samarkand: the Constellation Draco, as it is in the sky and as it appears on a globe
(Paris, Bibliothèque Nationale)
- 9 Silk**, brocaded with gold thread and decorated with medallions of confronted eagles with chinoiserie dragons between. Iran or Central Asia, 14th century.
(Staatliche Museen Preussischer Kulturbesitz, Kunstgewerbemuseum, West Berlin)



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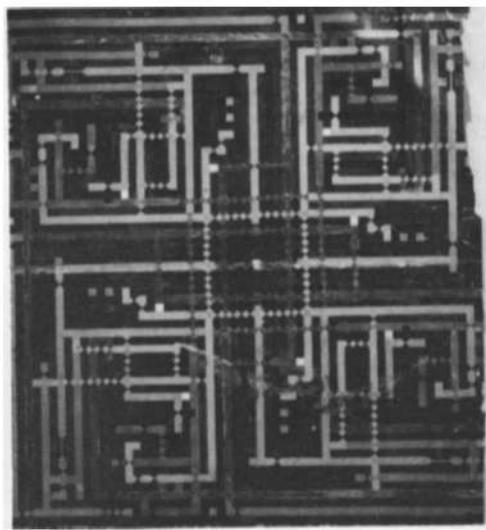
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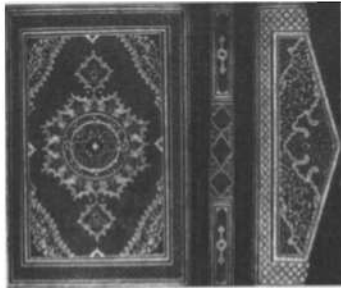
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- 10 Bursa, Turkey, Green Mosque, 817-28H/1414-24**
 Founded in 817H/1414 by Çelebi Sultan Mehmed and completed in 828H/1424 by the Ottoman Sultan Murad II. The mosque is named for its superb tilework. (Photo Ersin Alok)
- 11 Istanbul, Turkey, Rüstem Pasha Mosque, 969H/1561**
 Designed by Sinan, the famous Ottoman architect, for the grand vizier Rüstem Pasha. The balance achieved between the form of the building and its Iznik tile decoration is outstanding. (Photo Ersin Alok)
- 12 Istanbul, Turkey, mihrab with tiles representing the Haram at Mecca** Topkapi Palace Museum. (Photo B. Namikawa)
- 13 Istanbul, Turkey, Nur-u Osmaniye Mosque, view from South, 1169H/1755**
 With its oval courtyard and extravagant dimensions, this mosque embodies Turkish baroque architecture. (Photo Ersin Alok)
- 14 Edirne, Turkey, Old Mosque (Eski Cami), monumental calligraphy, Ottoman** (Photo Ersin Alok)
- 15 Istanbul, Turkey, Fountain of Ahmed III, 1141H/1728**
 This monumental fountain in front of the Imperial gate of Topkapi Palace was both a watering trough and a fountain. (Photo Ersin Alok)
- 16 Koran fragment associated with Bayazid II (866/918H-1481/1512)**
 The text in the central panel is in **naskhi** script on a ground of arabesques and foliate motifs. (Dublin, Chester Beatty Library)

From the beginning, the Safavids had come into violent conflict with the orthodox Sunni Ottomans. Originally a small emirate in Western Turkey with a capital at Bursa, they rapidly expanded, by marriage and conquest, into the Balkans and subdued their neighbours. Their defeat at Ankara by Timur in 1401 proved a minor set-back: in 1453 Constantinople fell to Mehmed the Conqueror, and by 1530 Egypt, Syria, Mesopotamia and the Balkans up to Budapest were theirs. The empire remained a power of European importance till the 19th century and counts as one of the longest-lived of Muslim states. But its greatest period was probably 1453 to 1600, when Constantinople (Istanbul) attracted craftsmen from all over Europe and the Islamic world; splendid mosques were built (by the famous architect Sinan) at Edirne, Istanbul and all over the Ottoman empire; Korans and illustrated chronicles were executed in the palace studies; and the potteries at Iznik, and court carpet and textile manufactures at Bursa, Usak and Istanbul, were in full production.

The Mughals traced their ancestry to Timur. Babur, the founder of the dynasty was driven away from Samarkand and settled in India. His son, Humayun, spent most of his reign at the Safavid court, where, by good fortune, he attracted court painters into his service. Not till the 1570's did Akbar finally subdue the Muslim dynasties already established on the sub-continent and the rest of the Northern Indian non-Muslim states. By the late 16th century the Mughals were supreme, with a brand-new capital at Fatehpur Sikri (now abandoned). Under Akbar's successors, Jahangir and Shah Jahan, the Mughal capitals of Lahore, Agra and Delhi were replanned and grand architectural ensembles like the Taj Mahal created.



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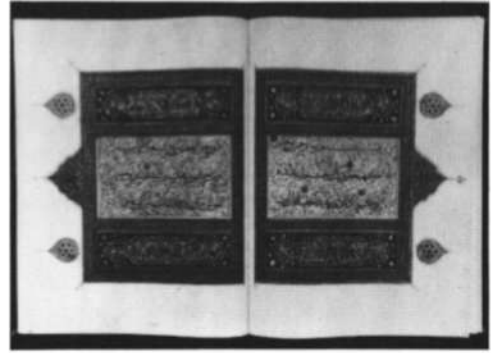
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Panels 64-65

- 17 Koran, Illuminated frontispiece by Shaykh Hamdullah, dated 1491**
(Photo Atasoy)
- 18 Looped script, Ahmed Karahisari**
Karahisari's works include some of the monumental inscriptions in the Mosque of Süleymaniye.
(Photo Atasoy)
- 19 Imperial monogram (tugra) of the Ottoman Sultan Süleyman the Magnificent (1521-66)**
Executed in blue and gold with a triangular scroll surround.
(Photo Atasoy)
- 20 View of Sultaniye; Beyan-i Menazil-i Sefer-i 'Irakeyn, 944H/1537-38**
This manuscript recounts the military campaigns of Süleyman the Magnificent in Iraq and depicts great Muslim cities along his route, including Istanbul, Tabriz, Baghdad and Aleppo.
(Photo Atasoy)
- 21 Observatory at Tophane; Shahanshahname, 1580s**
Sultan Murad III Founded an observatory at Tophane in 987H/1579. Here we see the staff of the observatory with globes and other astronomical instruments.
(Istanbul, University Library) (Photo Atasoy)
- 22 Virgin and Child; Falname of Kalender Pasa, Istanbul, Turkey.**
The Virgin and Child are depicted here according to Muslim conventions with fiery haloes. (Istanbul Topkapi Palace Museum, H 1703) (Photo Atasoy)
- 23 Mosque lamp, Iznik, Turkey, 956H/1549**
From the Dome of the Rock in Jerusalem, evidently part of the restoration projects carried out in the Holy Land under Süleyman the Magnificent.
(London, British Museum)
- 24 Ottoman Court Carpet, Istanbul, Turkey**
10thH/late 16th century
Patterns were made by the court designers for carpets and for Ottoman illumination, book bindings, textiles and tiles. (Vienna, Museum für Angewandte Kunst)



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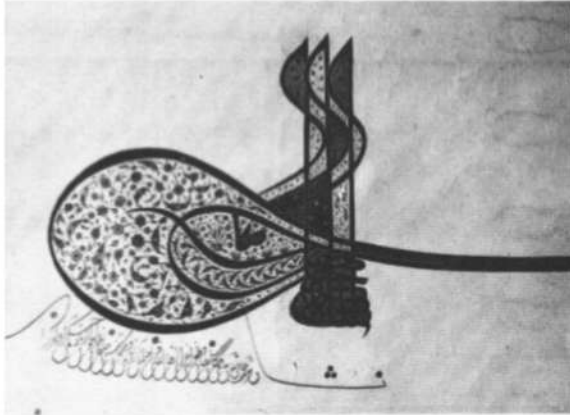
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21 Observatory at Tophane; Shahanshahname, 1580s
Sultan Murad III Founded an observatory at Tophane in 987H/1579. Here we see the staff of the observatory with globes and other astronomical instruments. (Istanbul, University Library) (Photo Atasoy)



- 25 Mashhad, Iran, Haram, showing the shrine of the Shi'i Imam Ali al-Rida, mainly 15th-19th centuries**
The shrine associated with the grave of the 8th Shi'i Imam (died circa 800) became a famous pilgrimage place but the principal works still standing date from the 15th century under Tamerlane's successors; the Safavid Shah 'Abbas, who restored the dome over the tomb; the conqueror Nadir Shah (1142H/1732), who gilded various domes; and in the 9th century under the Qajar dynasty. (Photo Adle)
- 26 Isfahan, Iran, Mosque of the Imam, begun 1025H/1616-17.**
The mosque with its grand entrance on the great Maydan of the Imam is part of the building activities of Shah 'Abbas I at Isfahan which transformed it into his capital. The axis of the mosque is skewed, to take account of the orientation of the qibla. (Photo H. Stierlin)
- 27 Koran, Page written by Shahmahmud al-Naysaburi, the favourite calligrapher of the Safavid Shah Tahmasp**
(Topkapi HS.25) (Photo Atasoy)
- 28 King Nushirwan and the Owls, Khamasa of Nizami, Tabriz, circa 1540**
The king learns that the wise ruler must also be just from overhearing the owls vaunt the destruction of his kingdom. (London, British Library)
- 29 Wool carpet, allegedly from the Shrine of Shaykh Safi at Ardebil, Tabriz, Iran, dated 946H/1539-40**
The deep blue field is dominated by a central sixteen-pointed medallion with smaller medallions round it, from two of which hang mosque lamps. (London, Victoria and Albert Museum)
- 30 Bookbinding, stamped and gilt leather with cut-out tracery over patches of coloured paper, Iran, 17th century.** (Musée du Louvre, Paris)
- 31 Drawing of a pheasant in ink and gold wash with its head in five positions, Iran circa 1550.**
(London, British Museum)



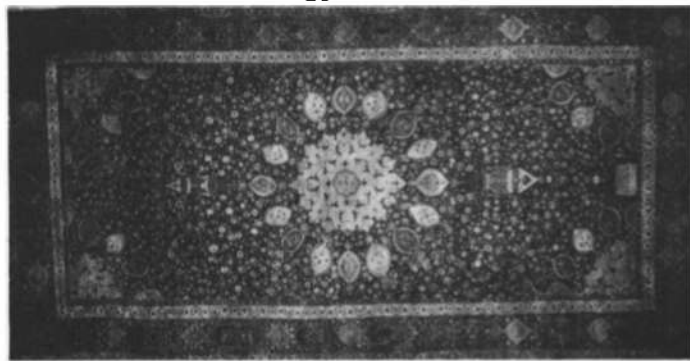
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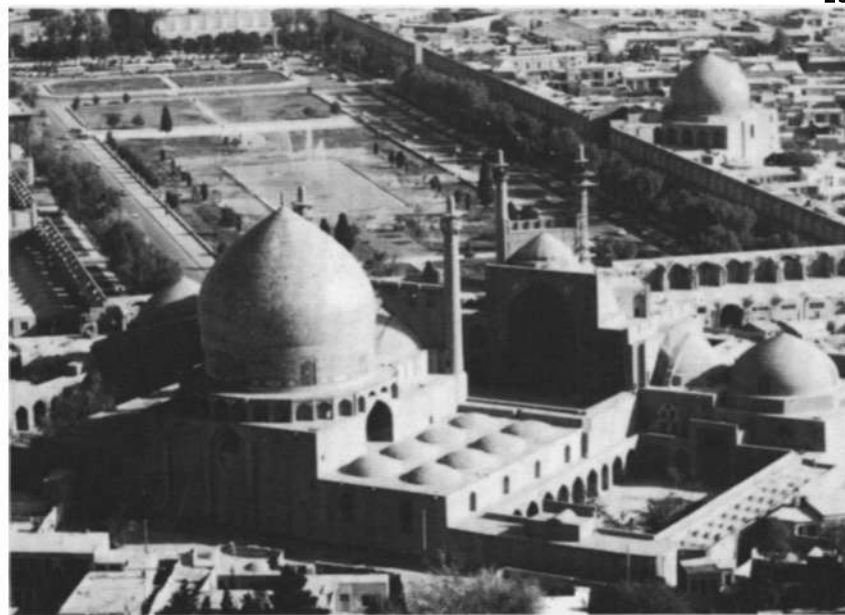
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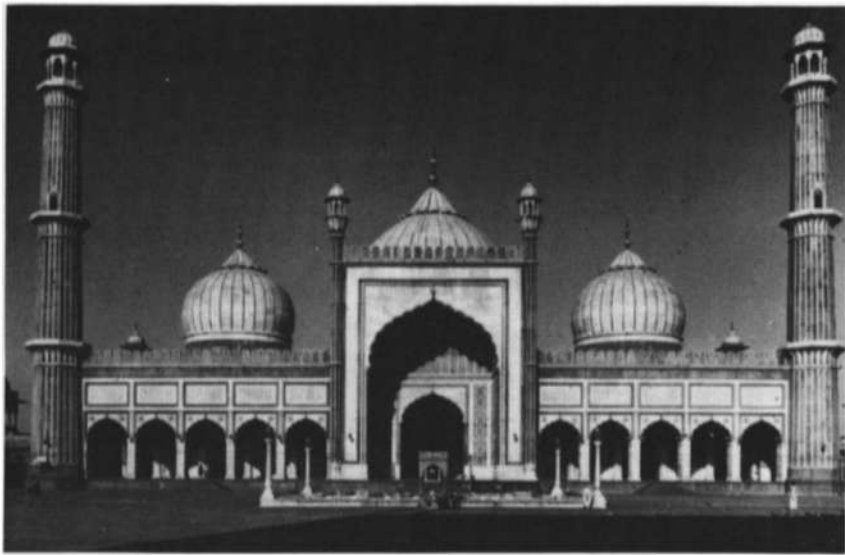
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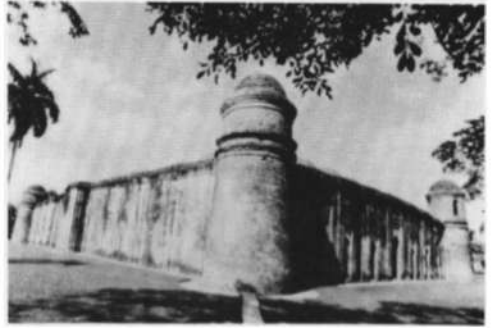
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Mughals

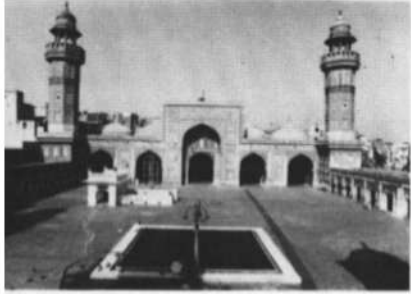
- 32 Khalifatabad near Bagerhat, Bangladesh, Shait Gumbad Mosque, 15th century, exterior**
Fortress-like in its appearance, the mosque is roofed with seventy-seven domed bays. The qibla wall is set with eleven richly decorated mihrabs.
(Photo Accu Tokyo)
- 33 Delhi, Jami' Mosque, Mughal, completed circa 1650**
Built by Shah Jahan, as the main mosque of his palace-city, Shahjahanabad, in red sandstone and white marble. The main facade is of open arcades with a monumental entrance and minarets at the corners (Photo Michaud).
- 34 Lahore, Pakistan, Mosque of Wazir Khan, 1634**
The Mughal architecture of the Punjab though still very much stonemasons' work shows interest in the use of glazed tiles as discreet accents of architectural elements. (Photo Michaud)
- 35 Bijapur, India, Tomb of Muhammad 'Adil Shah (Gul Gumbad), 1626-56**
The building is a giant cube with corner towers, supporting a single dome. The decoration is unfinished. (Photo R. Napier)
- 36 Delhi, India, Tomb of Safdar Jang, 1753**
The last great tomb of the Mughal style, it is set, traditionally, on a raised platform, eclectically combining elements of earlier Mughal buildings. (Photo R. Napier)
- 37 Delhi, India Red Fort, 1638**
Not a fort but a palace of Shah Jahan, it largely consisted of single-storeyed pavilions linked by canals and fountain pools. The lotus pool of the Rang Mahal shown here adapts a favourite Mughal motif as a fountain and weir. (Photo Michaud)
- 39 Fatiha, India, Koran, 16th century**
The text is written in gold on lapis-lazuli panels set against angular panels of contrasting blue and gold and in borders of lobed butterfly-like medallions. The ground is liberally filled with various chinoiserie cloud-scrolls. (London, British Library)



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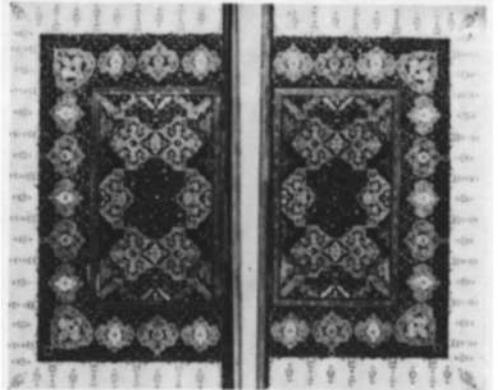
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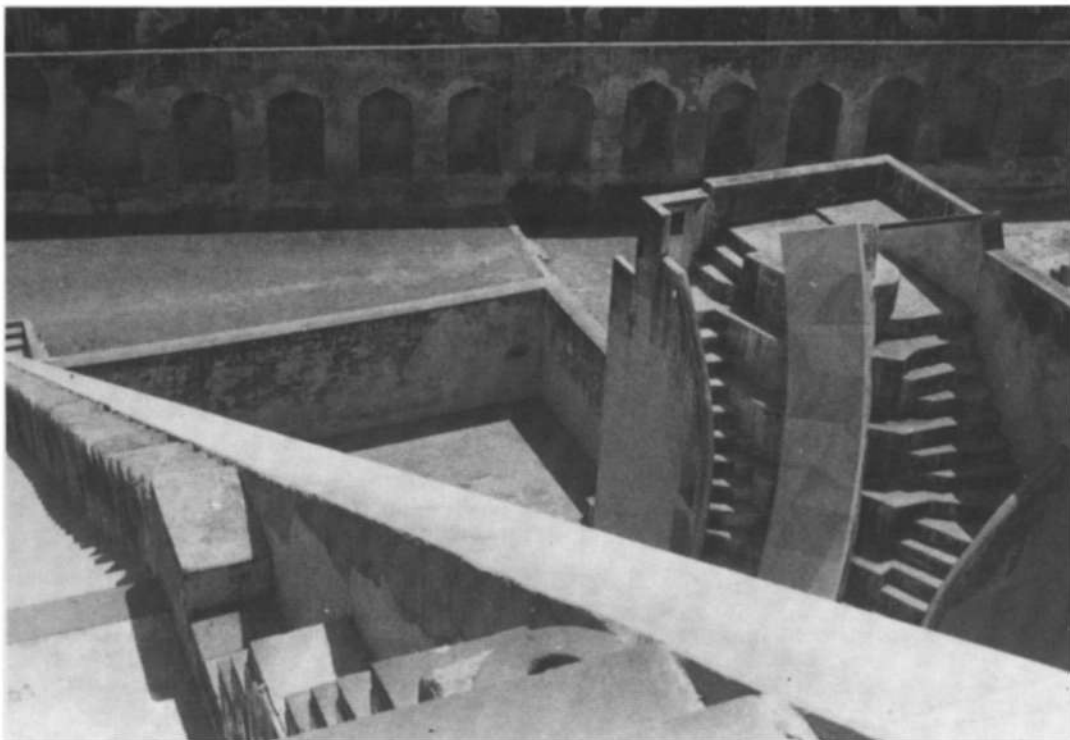
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38 Jaipur, India, the observatory of Jai Singh, circa 1734

Jai Singh built observatories at Delhi, Ujjain and Jaipur. Their instruments and lay-out drew upon both Hindu and Muslim astronomical traditions but standard architectural features included sextants, quadrants, terraces for the observation of the celestial bodies and giant gnomons set in circular enclosures with the radii marked for measuring the declination of the sun. (Photo R. Napier)



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Panels 70-71

40 Noah's ark, possibly from the Divan of Hafiz, circa 1590

The stock theme of a man overboard saved from drowning has here been adapted to illustrate Noah with the animals, probably not directly the Koranic verse which alludes to him as a Prophet but the expanded account of his life in collected biographies of the Prophets and Patriarchs of Islam. (Washington, Freer Gallery of Art)

41 Anonymous nasta'liq calligraphy, from a late Shah Jahan album, circa 1645

Muslim rulers from the 15th century onwards collected calligraphy as avidly as painting, mounting them together in albums with, as here, splendidly illuminated margins with brilliant birds, animals and floral scrolls. Many of the rulers, moreover, prided themselves on their own calligraphic skill. (Los Angeles County Museum of Art: The Nasli and Alice Heeramaneck Collection)

Development of Islamic Art through the World

South Sahara

In the South Sahara, mud has for centuries been practically the only building material available, since wood and stone are scarce. The inhabitants of the area ingeniously adapted it for their architecture to express their cultural individualities. Mud-brick gives remarkable architectural unity, from simple houses to impressive mosques ; the possibilities of variety it offers are increasingly appreciated by architects all over the world. The impressive facades of the great mosques of Mali, Upper Volta, Nigeria, Mauritania and Senegal, mud with a wooden framework, show the adaptation of traditional Western and Central African architecture to the requirements and traditions of Islam. Similarly, Mauritanian domestic architecture offers a remarkable variety of architectural forms combined with impressively decorated facades.

1 Upper Volta, mosque of Koundouga. (Photo Bastin & Evrard)

2 Chinguetti, Mauritania, minaret amongst ruins. (Photo Mauritanian Institute.)

3 Ghardaia, Algeria, tomb of Sidi Aissa. (Photo Bastin & Evrard)

4 Walata, Mauritania, wall decoration on plaster relief. (Photo Mauritanian Institute.)



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5 Algeria, oasis of Timimun. (Photo Bastin & Evrard)

6 Dano, Upper Volta, small mosque (Photo Bastin & Evrard)

7 Sibila, Mali, Great Mosque. (Photo Adaua)

8 San, Mali, Great Mosque. (Photo Adaua)

9 Dakar, Senegal, Great Mosque. (Photo Aga Khan Award)

10 Ké Macina, Mali, small mosque. (Photo Adaua)

Development of Islamic Art through the World

China

The beginnings of Islam date back to the seventh-century Arab traders who travelled through southern India, Sri Lanka, Malaysia and Thailand and reached Cathay. As early as 651, the Chinese Emperor received the visit of the Caliph's emissary who obtained the authorization to establish the first Muslim embassy at Xian. In 742 the first mosque was built there.

The Silk Route which connected Xian, the ancient capital of the Chinese empire, with the West in pre-Islamic and early Islamic times remained important in the transmission of culture and religion. Hence the particular influence of Islam in Western China, in the oasis of Kashi (Kashgar) and at Turfan in the province of Xinjiang.

Mosque architecture shows noteworthy variation from province to province — Beijing (Peking), Xian and Xinjiang.

The Niu Jie mosque in Beijing (begun 962) and the Great Mosque in Xian (begun in 1392), which represents one of the most remarkable Muslim complexes in China, incorporate in their construction design and decorative elements of traditional Chinese architecture, based in particular on the use of wood and brilliantly painted decoration.

The mosques of Xinjiang, however, particularly the Amin mosque in Turfan and those of Aitika and Aba Khoja at Kashi, though reflecting an indigenous character, show the influence of neighbouring cultures in their architectural expression and their construction techniques.

Entirely built of mud-brick, the Amin mosque has a spectacular minaret and a grand entrance of Persian or Central Asian Muslim architectural influence. Similar features characterize the Aitika mosque in Kashi, though in its use of wood and columned halls and their decoration it is closer to the Chinese tradition.

11 Kashi, China, Aba Khoja Mosque and Mausoleum
(Photo B. Namikawa)

12 Arched gateway to the complex. (Photo C. Little)

13 The entrance to the Mausoleum. (Photo C. Little)

14 Interior view. (Photo C. Little)

The mosque and mausoleum of Aba Khoja is the most important architectural complex in Kashi with two prayer halls, a school (madrasa), a bath and living quarters, as well as a cemetery. Although architecturally and structurally similar to the Aitika mosque, polychrome tile revetments here play an important part, especially on the mausoleum.

This complex strikingly shows the importance of Islam in Western China.



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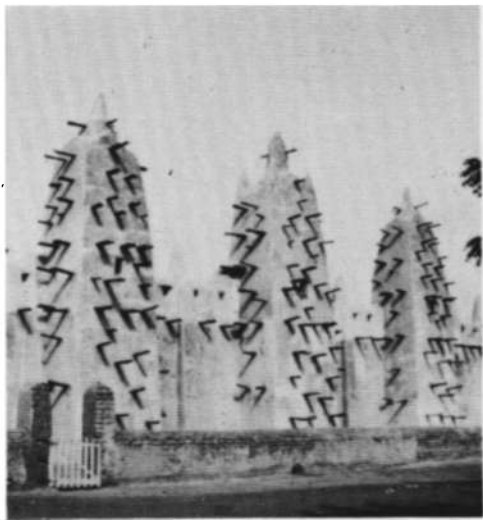
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Panels 74-75

- 15 Kashi China, Aitika Mosque**
Square bay having traditional Islamic patterns which are painted in bright colours. (Photo C. Little)
- 16 Entrance to the Mosque.** (Photo C. Little)
- 17 Beijing, China, Niu Jie Mosque**
Multi-foiled columns, supporting central Asian designed arches, form the structure of the prayer hall. (Photo C. Little)
- 18 Xian, China, Great Mosque**
Ceiling of the Great Mosque. (Photo C. Little)
- 19 Turfan, China, Amin Mosque**
Entrance view. (Photo C. Little)

Development of Islamic Art through the World

South-East Asia

Islam in South-East Asia takes on a face tempered by non-Islamic values and cultures. The Muslims of Indonesia, for instance, are influenced by Hindu and Animist beliefs and the highly refined Javanese cultural tradition.

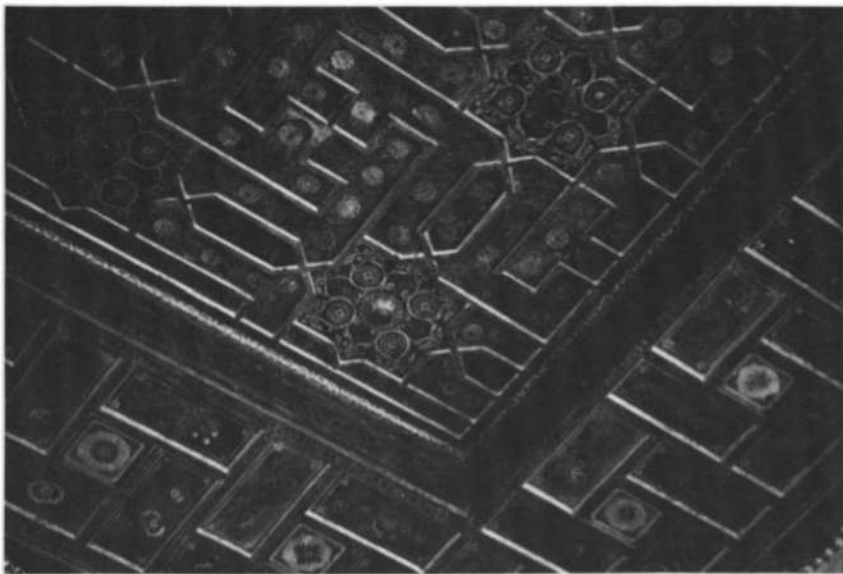
Similarly, the architecture of South-East Asia contains many indigenous traditions and forms. The impact of Islam on local architectures may be seen most vividly in the mosques.

There appear to have been two types of early styles in mosque design : the first, usually reserved only for major mosques, imitated the Arab and Indian buildings with their gilded domes and arched openings. The second, based on indigenous forms, retained the traditional pitched roofs, the division of space and structure by timber columns placed according to older rituals, more open on the sides and usually without a courtyard.

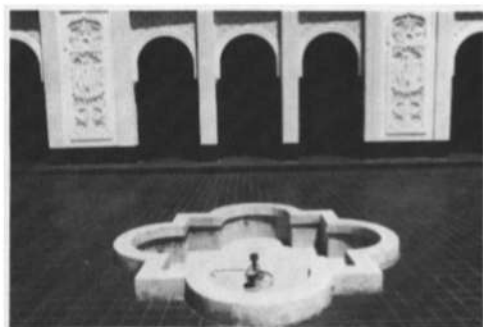
Since gaining their independence, many countries in South-East Asia with Muslim populations (among them Malaysia, Indonesia, Singapore and the Philippines), have been increasingly exposed to a "Pan-Islamic" movement emanating from the Middle East. With it has come an architectural image of what a mosque should look like, with domes, arches, a minaret and a courtyard. Often in older mosques a dome will replace the traditional roof and a minaret be erected next to it, regardless of its appropriateness. In terms of contemporary design, the South-East Asian mosque has not yet satisfactorily solved the problem of simultaneously serving religious functions and expressing, in modern forms, both popular vision and national aspirations.

20 Manila, Philippines, village mosque
(Photo Khan/Aka)

21, 22, 23 Cirebon, Java, Indonesia, Pangumuman Mosque
(Photo Khan/Aka)



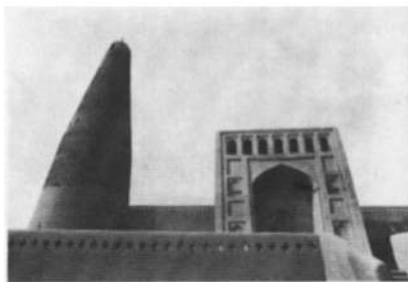
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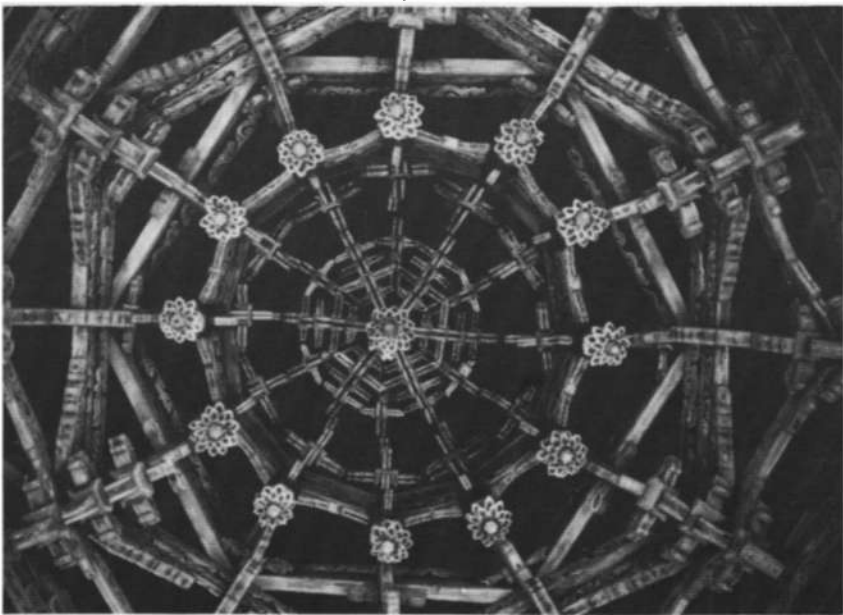
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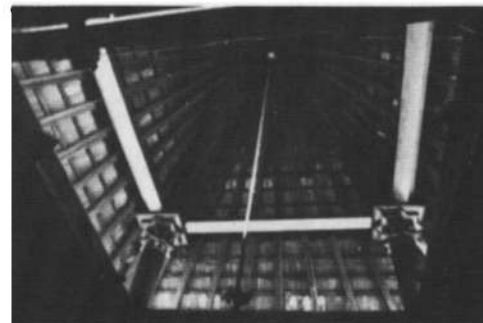
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Panels 76-77

24 Java, Indonesia, Bangumas Mosque
(Photo H.U. Khan)

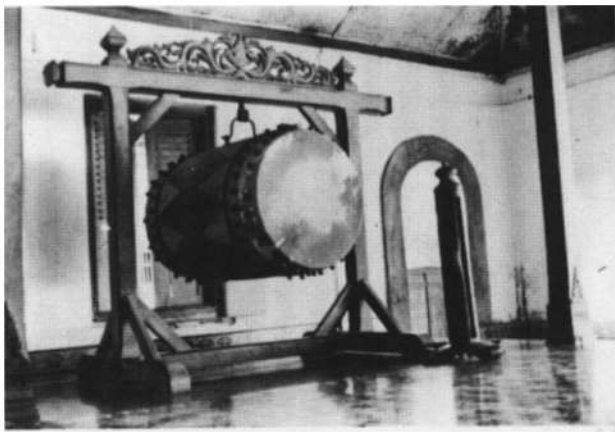
25 Solo, Indonesia, Solo Mosque
An old carved minbar in the mosque at Solo, one of the major cultural centres of Java, Indonesia.
(Photo H.U. Khan)

26 Medan, West Sumatra, Indonesia, Great Mosque
The mosque situated in an area of the country influenced by early Arab traders and amongst the first to be converted to Islam. It shows the mixed influence of both Arab and Indian architecture.
(Photo H.U. Khan)

27 Singapore, Mosque at South Bridge Road
(Photo H.U. Khan)

28 Singapore, Zakat Fitrah Mosque
(Photo H.U. Khan)

29 Kuala Lumpur, Malaysia, Great Mosque, Masjid-i Jame (Photo Rex Keating)



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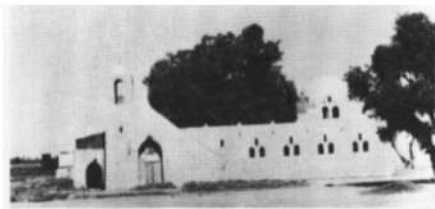
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Panels 78-79-80

- 1 Mosque at New Gourn, Egypt**
Architect: Hassan Fathy (1910-)
Constructed in 1945-1948. (Photo Bastin & Evrard)
- 2 Mosque at Maadhu (newly constructed agricultural village) near M'Sila, Algeria, constructed in 1980**
Architects: El Miniawy brothers
Constructed with reinforced earthen walls.
(Photo Bastin & Evrard)
- 3 Khulafa Central Mosque, Baghdad, Iraq**
Architect: Dr. Mohammad S. Makiya
Detail of gallery: brick work
Calligraphy on portals
Constructed in 1963. (Photo Aga Khan Award)
- 4 Al-Sulaiman Palace, Jeddah, Saudi Arabia**
Detail of wind tower and wind catcher
Architect: Abdel Wahed El-Wakil
Constructed in 1972. (Photo El-Wakil/Aka)
- 5-6 Nilayn Mosque, Omdurman, Sudan**
Architect: Jamal Abdullah
Constructed in 1979-1980. (Aga Khan Award)
- 7 Seramban Mosque, Malaysia**
Constructed in 1977-1978. (Photo Rex Keating)
- 8 Dhia Azzaoui, Irak (1946-)**
Arabic calligraphy (painting)
1978. (Photo Bahnassi)

Modern Art

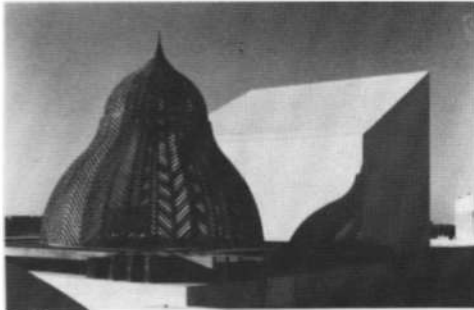
Nowadays, artists of the Islamic countries seek to use the techniques and symbols of traditional and classic art with the aid of modern equipment and knowledge. Some of them, particularly in Egypt but also in other Islamic countries, reveal a strong personality and create truly original works, be it in the field of painting, sculpture or architecture.



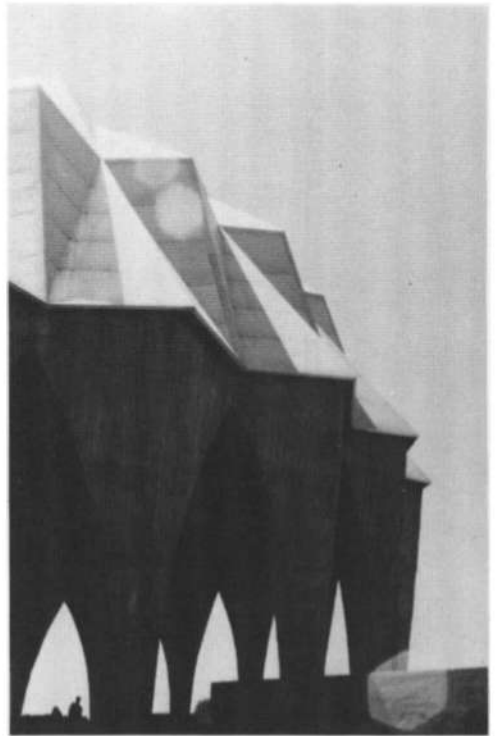
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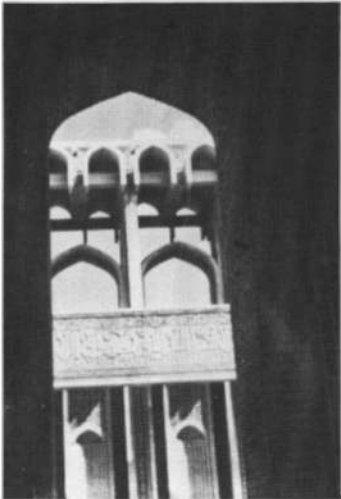
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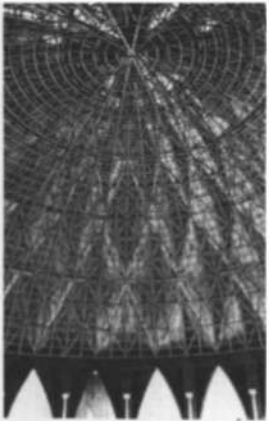
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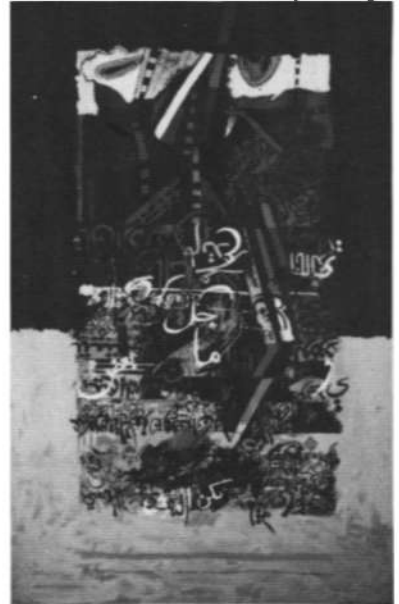
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The art of Islam

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