

SCHEDULE *of* EVENTS

SATURDAY, NOVEMBER 7

LOCATION: AL RAYYAN THEATER, SOUQ WAQIF

- 5 – 6pm Conference Reception
- 6 – 7:30pm Opening Ceremony followed by Jonathan Bloom, *Ten Years of the Hamad bin Khalifa Symposium on Islamic Art*
Sheila Blair, Keynote Address – *Writing as Signifier of Islam*
-

SUNDAY, NOVEMBER 8

DAY I: AUDITORIUM OF THE MUSEUM OF ISLAMIC ART, CORNICHE

- 8:30 – 9am Conference Registration
- 9 – 9:15am Jonathan Bloom, Opening Remarks
- 9:15 – 10am Robert Hoyland, *The Birth of Arabic Writing on Stone*
- 10 – 10:45am Angelika Neuwirth, *Scripture, Revelation, and Writing: The Qur'an's Epistemic Recast of Arabian Late Antiquity*
- 10:45 – 11:15am COFFEE BREAK
- 11:15 – 12pm Hugh Kennedy, *Baghdad as a Center of Learning and Book Production*
- 12 – 12:45pm Dana Sajdi, *Chained: Orality, Authority and History*
- 12:45 – 2pm LUNCH
- 2 – 2:45pm Ludvik Kalus, *The Spread of Islamic Inscriptions in East and Southeast Asia*
- 2:45 – 3:30pm Huda Smitschuijzen Abifares, *Arabic Typography and the Shaping of a Modern Design Culture*
- 3:30 – 4pm Discussion, Closing
-

MONDAY, NOVEMBER 9

DAY 2: AUDITORIUM OF THE MUSEUM OF ISLAMIC ART, CORNICHE

- 8:30 – 9am Conference Registration
- 9 – 9:15am Sheila Blair, Opening Remarks
- 9:15 – 10am Jonathan Bloom, *How Paper Changed Islamic Literary and Visual Culture*
- 10 – 10:45am Kristine Rose Beers, *Reading with Conservators: The Language of Book Archaeology*
- 10:45 – 11:15am COFFEE BREAK
- 11:15 – 12pm Massumeh Farhad, *Reading between the Lines: Text and Image in Sixteenth-Century Iran*
- 12 – 12:45pm Heba Barakat, *The Triumph of the Word: Contemporary Islamic Calligraphy Collections at the Islamic Arts Museum Malaysia*
- 12:45 – 2pm LUNCH
- 2 – 3:30pm BREAK
- 3:30 – 4:15pm Nasser Al-Salem, *Calligraphy Presentation*
- 4:15 – 4:45pm Discussion, Closing
- 4:45 – 5:30pm Closing Reception, *Light Refreshments and Coffee*



By the Pen and What They Write

WRITING IN ISLAMIC ART AND CULTURE

بِالْقَلَمِ وَمَا يَكْتُوبُونَ : الكُتَابَةُ فِي الْفَنِّ وَالْمَقَامَةِ فِي الْإِسْلَامِ

SIXTH BIENNIAL HAMAD BIN KHALIFA SYMPOSIUM ON ISLAMIC ART

November 7–9, 2015

Doha, Qatar

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islamicartdoha.org

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The Hamad bin Khalifa Symposium on Islamic Art



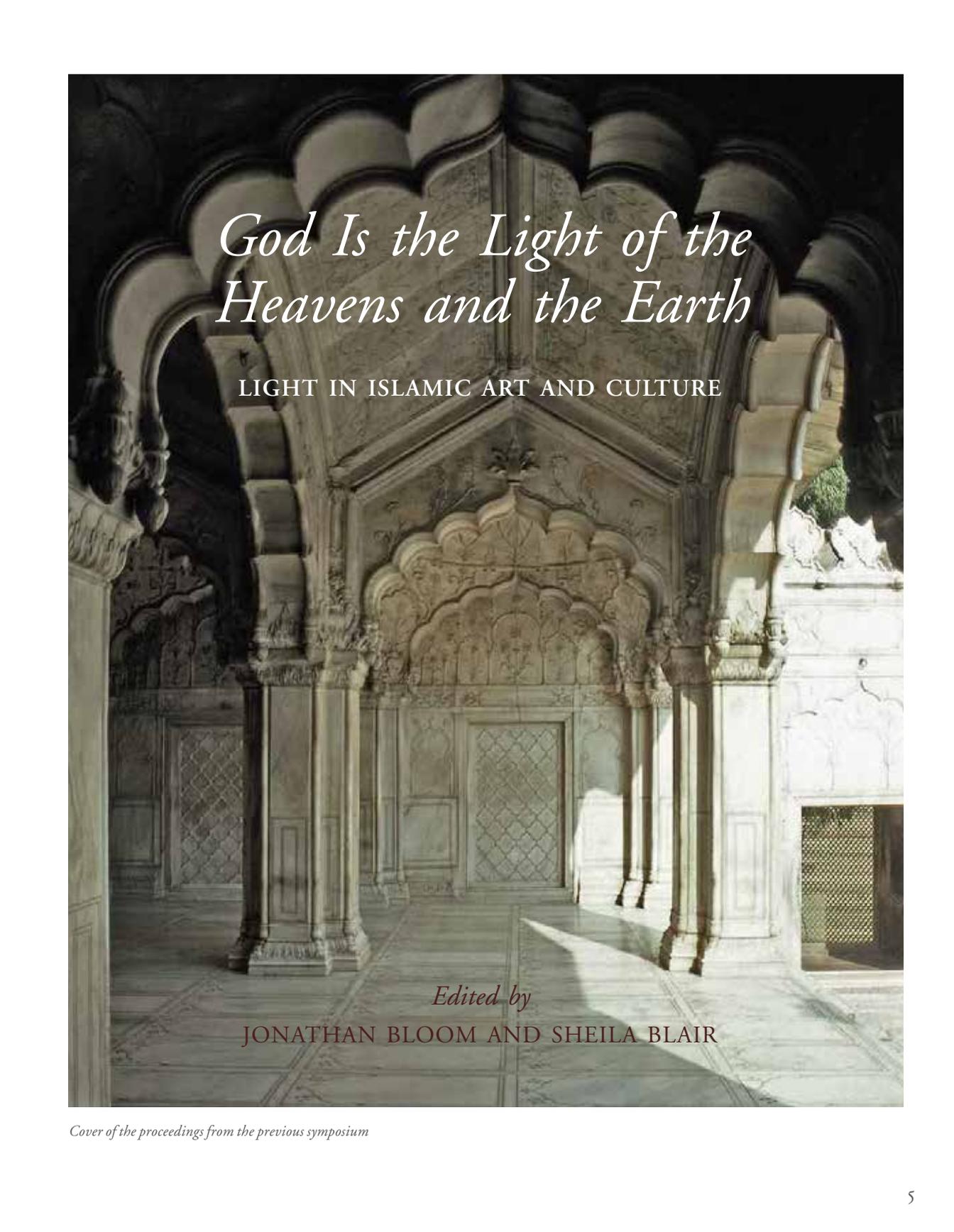
Symposium Organizers Sheila Blair and Jonathan Bloom with artist Shirin Nesbat, keynote speaker at the 2013 symposium in Palermo, Sicily.

By the Pen and What They Write: Writing in Islamic Art and Culture is the sixth biennial Hamad bin Khalifa Symposium on Islamic Art. Sponsored by Virginia Commonwealth University (VCU) School of the Arts, VCU Qatar, Qatar Foundation and Hamad bin Khalifa University and organized by Sheila Blair and Jonathan Bloom, shared holders of the Hamad bin Khalifa Endowed Chair in Islamic Art at VCU, the Symposia seek to explore broad issues in the visual arts of the Islamic world.

The first Symposium, entitled *Expanded Frontiers*, was held in Richmond, Virginia in November 2004. Eight scholars addressed a range of topics from the history of Islamic art to its relationships with the arts of Christian Europe. The second Symposium, *Rivers of Paradise: Water in Islamic Art and Culture*, was held in Doha, Qatar in November 2007. Twelve speakers approached the many meanings and roles of water in Islamic art and society from religious, literary, archeological, architectural, and functional perspectives. *And Diverse Are Their Hues: Color in Islamic Art and Culture* was the third Symposium, and was held in Córdoba, Spain in October 2009. *God Is Beautiful; He Loves Beauty: The Object in Islamic Art and Culture* was held in Doha in November 2011 at the new Museum of Islamic Art, where twelve speakers gave original papers on objects in the Museum's collection.

The most recent Symposium, *God Is the Light of the Heavens and the Earth: Light in Islamic Art and Culture*, was held in Palermo, Italy in November 2013. It investigated the topic of light in Islamic civilization from a wide range of perspectives, from the metaphoric light in the Qur'an and in the literatures of the Islamic lands to the practical role of light in buildings, paintings, performances, photography, and other works of art produced over the past fourteen centuries. The proceedings of all four of the last Symposia have been edited by the Symposium organizers and published by Yale University Press in extraordinarily handsome volumes of the same name.

The Hamad bin Khalifa Symposia on Islamic Art seek to make the latest and most interesting scholarship in this growing field of Islamic art available and accessible to a wide audience, ranging from students and scholars to artists, architects, designers and the interested public.

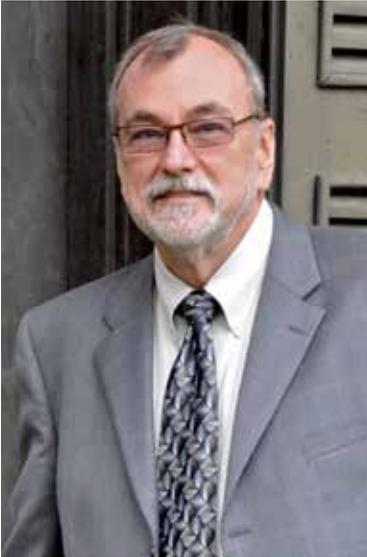


*God Is the Light of the
Heavens and the Earth*

LIGHT IN ISLAMIC ART AND CULTURE

Edited by
JONATHAN BLOOM AND SHEILA BLAIR

Cover of the proceedings from the previous symposium



It is my pleasure to welcome you to the sixth biennial Hamad bin Khalifa Symposium on Islamic Art, *By the Pen and What They Write: Writing in Islamic Art and Culture*.

This Symposium has set a tradition of quality that reflects the incredible Islamic art and design achievements that have been passed down through generations. It also gives us an opportunity to bring together the world's leading Islamic art experts for scholarship and reflection on this vast area of study. As in the past Symposia, we welcome all who share our passion for the study of Islamic art.

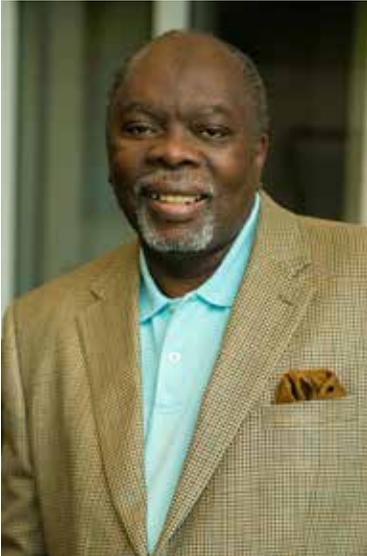
Under the leadership of His Highness Sheikh Tamim bin Hamad Al-Thani, and His Highness Sheikh Hamad Bin Khalifa Al Thani, Father Amir of the State of Qatar, Qatar has become a leader in the study and preservation of the most beautiful and important artifacts of Islamic culture. The Museum of Islamic Art in Doha, designed by I.M. Pei, hosts one of the most impressive collections of Islamic art. With the establishment of this museum and with the efforts of this symposium, Qatar continues to be an international center of education and scholarship in the field of Islamic art.

In 1997, Her Highness Sheikha Moza bint Nasser, Chairperson of Qatar Foundation, invited the Virginia Commonwealth University School of the Arts to establish a campus in Qatar's Education City. As the leading design program in the Middle East and the top-ranked public university arts and design program in the United States, it is apropos for VCU to launch—and now become known for—one of the world's leading scholarly venues for the study of Islamic art and culture through the biennial Hamad bin Khalifa Symposium on Islamic Art.

My special thanks go to our Symposium organizers, joint holders of the Hamad bin Khalifa Endowed Chair in Islamic Art, Drs. Sheila Blair and Jonathan Bloom, who have not only once again brought together the greatest minds to discuss the topic at hand, but continue to raise expectations for quality.

Joseph H. Seipel

Dean, VCU School of the Arts
Virginia Commonwealth University



I am delighted to welcome you to Doha for the sixth biennial Hamad bin Khalifa Symposium on Islamic Art, *By the Pen and What They Write: Writing in Islamic Art and Culture*.

The Symposium is a highly successful collaboration between our esteemed Hamad bin Khalifa Endowed Co-Chairs of Islamic Art, Sheila Blair and Jonathan Bloom, VCU School of the Arts, VCU Qatar and, of course, our generous partner, Qatar Foundation for Education, Science and Community Development. *By the Pen* marks the 10th anniversary of the Symposium, which was established in 2004 and has quickly become the preeminent international conference on Islamic art and culture. The Symposium was held in Doha in 2007 and in 2011, and we are delighted to be hosting this event here again.

Established in 1998 through a partnership with Qatar Foundation, VCU Qatar is the Qatar campus of the Virginia Commonwealth University School of the Arts. We strive to provide an engaged, learner-centered environment that fosters inquiry, discovery and innovation in a global setting. In addition to the biennial Hamad bin Khalifa Islamic Art Symposium, VCU Qatar hosts the biennial international design conference Tasmeeem Doha, attracting globally recognized designers, artists and scholars to support sustainable university-community partnerships that enhance the educational, economic and cultural vitality of Qatar.

On behalf of VCU Qatar, I would like to thank you for participating in this event and contributing to the conversation, and I look forward to many more in the future.

Akel Kahera, PhD

Dean, VCU Qatar



It is with great pleasure that I welcome you to the sixth biennial Hamad bin Khalifa Symposium on Islamic Art, the latest in a unique and important series that was inaugurated in 2004 along with the creation of the Chair in Islamic Art at Virginia Commonwealth University—a position that was endowed by His Highness Sheikh Hamad Bin Khalifa Al Thani, Father Amir of the State of Qatar.

Since the first symposium, which was held in Richmond, Virginia, practitioners of the arts, scholars, architects, designers, and members of the public have explored and celebrated some of the major themes in the visual arts of the Islamic world. In only a decade, this gathering has become a premier forum for all who are drawn to Islamic art and it continues to attract a caliber of speakers who represent the highest level of insight into this fascinating field. Qatar Foundation is committed to helping ensure that Qatar is at the forefront of efforts that advance the understanding of Arabic and Islamic culture; we are therefore delighted to continue to sponsor and be part of this event for the sixth time and to once again witness the valuable contribution these Symposia make to deepening our understanding of Islamic art.

Taking inspiration from the leadership of Her Highness Sheikha Moza bint Nasser, Chairperson of Qatar Foundation, at Hamad bin Khalifa University we share the view that furthering knowledge about Islamic arts can best be achieved through scholarship and research. Indeed, one of our colleges—Qatar Faculty of Islamic Studies—offers a master's program that has been designed to help foster a greater appreciation of Islamic architecture, and I look forward to continued collaboration between our university and this Symposium.

In addition to welcoming you to the Symposium, may I also take this opportunity on behalf of Hamad bin Khalifa University and Qatar Foundation to welcome you to our home city of Doha and to thank you all for playing an active part in an ongoing conversation that can only enrich our knowledge of such an important area of the visual arts.

Ahmad Hasnah, PhD

President, Hamad bin Khalifa University



Qatar Foundation – Unlocking Human Potential

QATAR FOUNDATION for Education, Science and Community Development (QF) is a private, non-profit organisation that is supporting Qatar on its journey from a carbon economy to a knowledge economy by unlocking human potential, for the benefit of not only Qatar, but the world.

Founded in 1995 by His Highness Sheikh Hamad bin Khalifa Al Thani, the Father Amir, QF is chaired by Her Highness Sheikha Moza bint Nasser.

QF's work encompasses education, research and community development. World-class universities are brought to Qatar to help create an education sector in which young people can develop the attitudes and skills required for a knowledge economy. At the same time, QF builds Qatar's innovation and technology capacity by developing and commercialising solutions through key sciences. The Foundation also works to foster a progressive society while enhancing cultural life, protecting Qatar's heritage and addressing immediate social needs in the community.

For a complete list of QF's initiatives and projects, visit www.qf.org.qa

HAMAD BIN KHALIFA UNIVERSITY (HBKU), a member of Qatar Foundation, is an emerging research university building upon unique collaborations with local and international partners. Located at Education City in Doha, HBKU seeks to provide unparalleled opportunities for scholarship, teaching, discovery, and learning for all of its students through an array of interdisciplinary programs. HBKU's partners are Virginia Commonwealth University in Qatar, Weill Cornell Medical College in Qatar, Texas A&M University at Qatar, Carnegie Mellon University in Qatar, Georgetown University School of Foreign Service in Qatar, Northwestern University in Qatar, HEC Paris in Qatar, and University College London Qatar.

www.hbku.edu.qa

**SHEILA S. BLAIR &
JONATHAN M. BLOOM**

Symposium Organizers
*By the Pen and What They Write:
Writing in Islamic Art and Culture*



*Shared holders of the
Hamad bin Khalifa Chair of Islamic Art
Virginia Commonwealth University*

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Writing has played a preeminent role in Islamic art and culture since the time of the Prophet Muhammad. The first revelation to him (Qur'an 96, *Surat al-'alaq*, 1–5) speaks of God's teaching man how to write with a pen, and another early revelation (Qur'an 68, *Surat al-qalam*, 1) also stresses the importance of writing and provides the title of this symposium. Twelve distinguished speakers will address different aspects of writing in Islamic civilizations from the birth of Arabic writing on stone to contemporary visual art in neon.

The keynote address will discuss the impact that writing in Arabic script had on the visual arts produced in the Islamic lands over the last fourteen centuries. Over the course of the following two days, individual speakers will address more specific topics including the evolving relationship between Qur'anic revelation and scripture, orality and the written word. Several speakers will discuss the kinds of texts that were written, whether Arabic histories or illustrated Persian poetry, and the relationship between text and image in the illustrated book. Other presentations will address the materiality of writing in Islamic cultures, ranging from the paper on which many books were written to monumental inscriptions in stone and brick. One speaker will explore the physical nature of manuscripts as bound volumes designed for particular modes of reading, while another will investigate the development of Arabic typography and the printed book. As Muslims considered calligraphy the only true art, specimens of beautiful writing have been collected for more than a millennium, so yet another speaker will show how a museum amasses a representative collection of contemporary calligraphy.

As varied as they are, these papers can cover only a few of the many aspects of writing in Islamic civilization, but they serve to highlight how important writing has been and continues to be in the many regions where Islam has spread.

SHEILA BLAIR and **JONATHAN BLOOM**, who have shared the Hamad bin Khalifa Endowed Chair of Islamic Art at Virginia Commonwealth University since its establishment in 2005, are the organizers of the Hamad bin Khalifa Biennial Symposia on Islamic Art and Culture. A wife and husband team, they are the authors and editors of a score of books



Great East mosque in Kaifeng, China.

and hundreds of articles on all aspects of Islamic art and architecture, including *Rivers of Paradise: Water in Islamic Art and Culture* (2009), *And Diverse are their Hues: Color in Islamic Art and Culture* (2011), *God is Beautiful and Loves Beauty: the Object in Islamic Art and Culture* (2013), and *God Is the Light of the Heavens and the Earth: Light in Islamic Art and Culture* (2015), the beautiful volumes of papers from the previous Symposia. Their 3-volume *Grove Encyclopedia of Islamic Art and Architecture* was awarded the World Book of the Year Prize by the Islamic Republic of Iran in 2010. They have recently written the chapter on the Islamic book for the forthcoming *Oxford Illustrated History of the Book*. They also share the Norma Jean Calderwood University Professorship of Islamic and Asian Art at Boston College.

SHEILA BLAIR

Keynote Address



*Hamad bin Khalifa Chair of Islamic Art,
Virginia Commonwealth University*

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Writing as Signifier of Islam

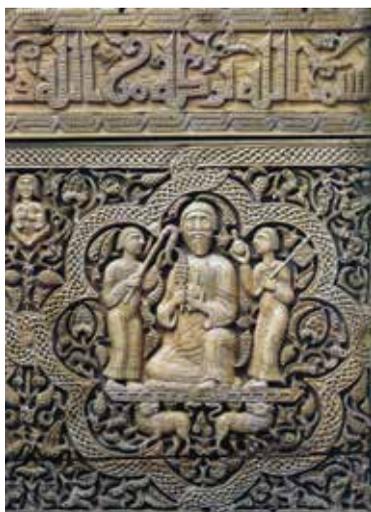
Writing in Arabic script became a hallmark of Islamic culture as it spread around the globe over the past fourteen centuries. Arabic was the language of the revelation, and inscriptions in Arabic regularly decorate buildings and objects associated with the practice of the faith, from mosques and madrasas to minbars and Qur'an manuscripts. The seminal importance of the revelation meant that the script used for writing Arabic was also adopted for many of the languages spoken in areas that embraced Islam, from Persian and Turkish to the Austronesian languages of Malay and Malagasy. The result is that Arabic, after Roman script, is today the most frequently used segmental script in the world.

This presentation shows how the adoption of Arabic script affected the visual world of Islam, examining the interplay between form and meaning. On the one hand it demonstrates how artists deliberately manipulated placement, layout, size, color and other features to enhance the meaning of the text. On the other hand, it explores how the choice of text used in inscriptions enhances the meaning of the objects on which they are written.

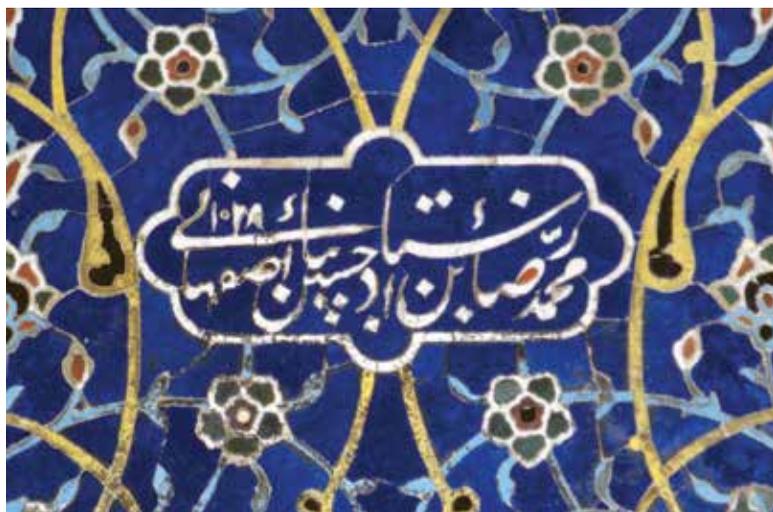
SHEILA BLAIR is a historian of Islamic art who writes on many aspects of the subject, from the Dome of the Rock to modern calligraphy, but her special interests are the art and architecture of the Mongol period and the arts of writing. Her prize-winning books, *Islamic Inscriptions* (1998) and *Islamic Calligraphy* (2006), both published by Edinburgh University Press, have become standard reference works in the field. Her most recent book, *Text and Image in Medieval Persian Art* (2014), explores the relationship between the visual and verbal arts in different media over five centuries.



Detail of the foundation inscription on the façade of the Aqmar Mosque in Cairo, 519/1125.



Detail from the front of the Pamplona Casket, 1004–5, with the signature of the artisan Misbah beneath the patron's foot (Museo de Navarra, inv. No. 1360-B).



Signature of Muhammad Riza, son of the master Husayn, builder of Isfahan, in the interior of the Shaykh Lutfallah Mosque in Isfahan, 1028/1618–19.



ROBERT HOYLAND



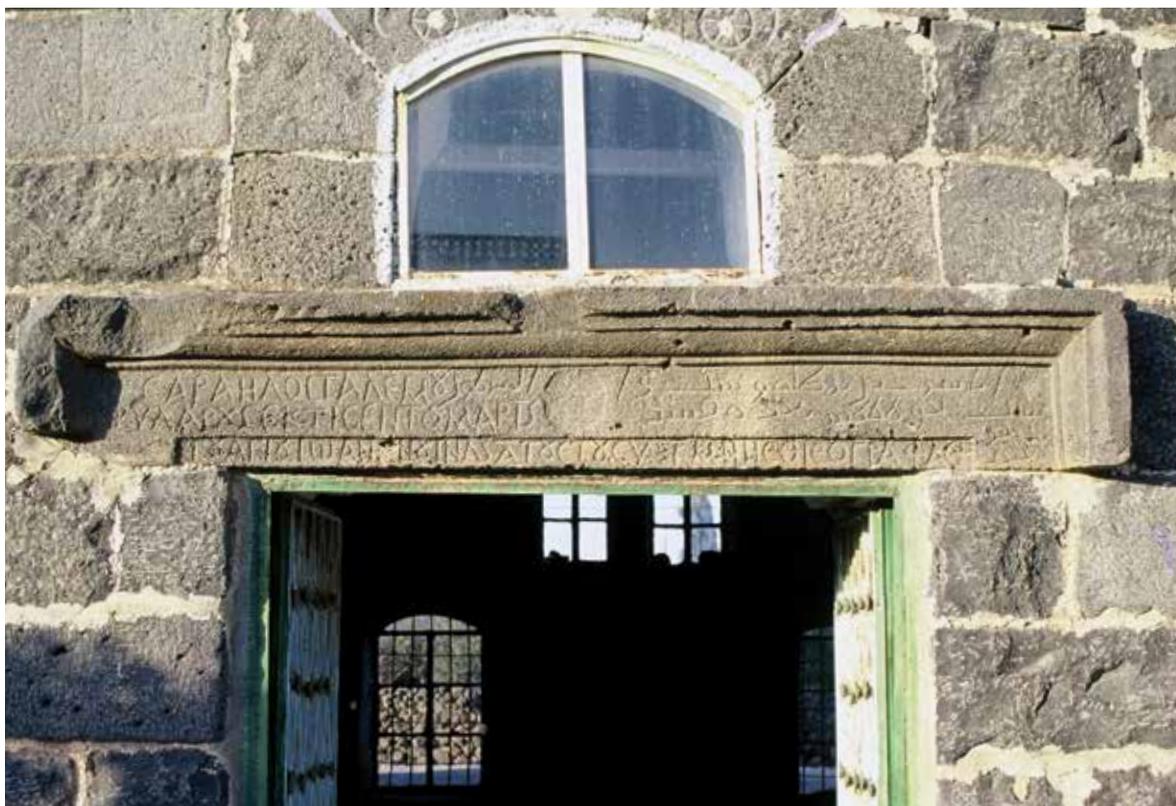
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The Birth of Arabic Writing in Stone

Our earliest witness to the emergence of the Arabic script is to be found in inscriptions etched on rocks on the desert margins of the Levant and Arabia in the centuries just before the rise of Islam. The earliest examples are graffiti, simple personal prayers and salutations written to attract the attention of the wayfaring passerby. In the second half of the sixth century we encounter the first monumental text written in the Arabic language and script, prominently placed on the lintel of a church in southern Syria. The person who commissioned this building, one Sharahil son of Zalim, was evidently proud of his Arab identity and thought it important to write the foundation text of his new building in Arabic, just as his younger contemporary, the prophet Muhammad, deemed it necessary for the clarity of his message that it should be in Arabic. We will explore what impelled the rise of Arabic at this time and illustrate the first steps in its meteoric career.

ROBERT HOYLAND is professor of late antique and early Islamic Middle Eastern History at New York University's Institute for Study of the Ancient World. He has conducted fieldwork in a number of countries of the Arab world, including Syria, Iraq, Jordan and Yemen. A season working in the basalt desert of southeast Syria in 1999 got him hooked on epigraphy and he has written a number of articles on early Arabic inscriptions and what they can tell us about the society and culture that produced them. He is the author of *Seeing Islam as Others Saw it* (1997), *Arabia and the Arabs* (2001) and *In God's Path: the Arab Conquests and the Creation of an Islamic Empire* (2014).



Lintel of a Christian martyrium bearing foundation inscription in Arabic and Greek, dated 567 AD, from Harran in southern Syria; the patron is named as Sharahil son of Zalim. Photograph courtesy of Robert Hoyland.

Scripture, Revelation, and Writing: The Qur'an's Epistemic Recast of Arabian Late Antiquity



Professor of Quranic studies at Freie University, Berlin (retired)

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The Qur'an, essentially the founding text of the religion of Islam, is rarely perceived in its more secular manifestation: as the document of a major epistemic shift of paradigm within Arabian culture. Not only is the ubiquity of Qur'an manuscripts almost immediately after the closure of the text amazing, but the Qur'an itself attests to a rapid adoption of the concept of writing as a means to authenticate its message. An assessment of the references to writing in ancient Arabic poetry and – for a comparison - an historical overview of the Qur'anic heterogeneous reflections on writing will throw new light on the earliest Muslim polity's transition from ritual to textual coherence. Highlighting the complex theological debates surrounding the Qur'anic discourse of writing, this paper is meant to invite a rethinking of the position of Arabia within the cultural space of Late Antiquity.

ANGELIKA NEUWIRTH studied Persian Language and Literature, Oriental Studies (Arabic Language and Literature and Comparative Semitics) and Classical Philology in Berlin, Teheran, Göttingen and Munich. She received her Ph.D. in 1972 with a thesis on 'Abd al-Latif al-Baghdadi's book on Aristotelian metaphysics (published 1976). In 1977 she received the highest academic qualification in Germany for a habilitation thesis with the title *Studien zur Komposition der mekkanischen Suren* (published 1981).



Passage, Koran 048:017–048:022, Folio 4r, Signature Wetzstein II 1921, Staatsbibliothek of Berlin.



Image of a Nabataean rock inscription at Umm Jadhayidh, Photograph courtesy of Laila Nehmé. From Ute Franke and Joachim Gierlichs, eds., *Roads of Arabia: Archäologische Schätze aus Saudi-Arabien*, Berlin 2012.



Professor of Arabic at the School of Oriental and African Studies (SOAS), University of London

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This paper will examine the emergence of Baghdad as the major centre for Arabic learning and book production in the Early Abbasid period, 750 to 950 CE. The main theme will be the social and economic structures that created a market for literary production and enabled authors to make a living without being dependent on individual patrons. The salaries paid by the Abbasid state to soldiers and administrators created a substantial class of consumers of a huge variety of discretionary purchases, of which literature was one. The size of the city, with a population of perhaps 500,000 played an important part in the establishment of this market. The Abbasid state also played its part, not so much in the direct patronage of writers, though that could be important, as by employing large numbers of literate bureaucrats who both produced and read books. Another important factor was the position of the city on the main pilgrimage route from Iran to the Hijaz which meant that large numbers of Iranian Muslim intellectuals passed through the city and in many cases, like the historian al-Tabari, made it their home.

Two technical innovations also made these developments possible. The first, to be discussed elsewhere in this meeting, was the adoption of paper as the main writing material by the end of the eighth century. The second was the development of a new book-hand by such early tenth-century figures as Ibn al-Bawwab and the vizier Ibn Muqla. Both these innovations contributed to the democratization of writing, meaning that books were cheaper and easier to produce and put them within the financial reach of a large market.

All these factors came together to create, as the *Fihrist* of Ibn al-Nadim so clearly illustrates, a market for books on a scale and variety which had never been known before. Finally, and probably contentiously, it will be argued that Abbasid Baghdad was probably the first place on the planet where an author could make a living, not by being independently wealthy or having a wealthy patron, or even being part of an institution like a monastery which subsidised his activities, but by writing books to be sold in the market to a literate public.

Since 2007, **HUGH KENNEDY** has been Professor of Arabic at the School of Oriental and African Studies (SOAS), University of London. After completing a PhD at the University of Cambridge, he taught for



Page from a copy of the Gharib al-hadith, the earliest dated Arabic manuscript on paper, transcribed in 866, probably at Baghdad (Leiden University Library, Or. 298).

thirty-five years in the Department of Medieval History in the University of St Andrews, Scotland, ending as Professor of Middle Eastern History. His primary interest is in the political and economic history of the Middle East between c.600 and 1000 CE but he has also written books on Crusader Castles and al-Andalus.

DANA SAJDI



*Associate Professor of Middle Eastern History,
Boston College.*

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Chained: Orality, Authority, and History

History is typically written by the elite. In the case of Islamic civilization it was the the *ulema*, or the scholars, who wrote down events into chronicles. Expectedly, chronicles reflect the culture and practices of these scholars and show how the authors' scholarly expertise was conveyed orally and personally through the use of chains of transmission (*isnads*). However, a different kind of history emerged in the 18th century, a type that was written by new authors: a barber, farmers, soldiers, a priest... etc. It is also a history that is informed by a new kind of orality, one related to performances in coffeehouses and barbershops.

This paper is an exploration of the new chronicles written in the 18th century and how they "unchained" themselves from the older history works by scholars. The presentation will focus on the interplay between the written and the oral and how it affects the formation of the author of history. It will also show how the emergence of the printed newspaper in the late 19th century may be linked to the orally-transmitted chronicle of the 18th century.

DANA SAJDI is Associate Professor of Middle Eastern History at Boston College. She held fellowships at the Aga Khan Program for Islamic Architecture at MIT (2014–2015), the Research Center for Anatolian Civilizations, Koç University, Istanbul (2010–2011), and the Wissenschaftskolleg zu Berlin (2006–2007). She authored *The Barber of Damascus: Nouveau Literacy in the 18th-Century Ottoman Levant* (2013), and edited *Ottoman Tulips, Ottoman Coffee: Leisure and Lifestyle in the 18th Century* (2008). A Turkish translation of the latter has appeared as *Osmanlı Laleri, Osmanlı Kahvehaneleri* (2014).

The Spread of Islamic Inscriptions in East and Southeast Asia



*Professor of Islamic Medieval History,
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After the first conquests Islam gradually expanded its frontiers through military conquests or by peaceful means, such as the movement of peoples or goods. In the east, commercial maritime contacts played the key role in the establishment of Muslim settlements in the new areas, in the Islamization of indigenous populations, and finally in the creation of new political entities based on an Islamic order. The countries involved in this process nowadays are primarily Indonesia, Malaysia and Brunei, but also include coastal regions of China and Thailand as well as the Philippines.

Islam's penetration in these new lands was accompanied by the establishment of Muslim colonies in these ports where trade took place, colonies with archaeological remains, notably inscriptions, mostly in Arabic but also in Persian, Malay and Chinese. The most numerous of these are tombstones, but there are also some construction texts. This paper presents an overview of this epigraphic material over several centuries in east and southeast Asia.

LUDVIK KALUS, retired in 2013, was Professor of Islamic Medieval History, Université de Paris-Sorbonne, and Directeur d'études of Islamic Numismatics and Diplomatics, Ecole Pratique des Hautes Etudes, IVe section, Paris. He is author or co-author of ten books and has published about eighty articles. A specialist in Islamic sigillography, numismatics and epigraphy, for the last fifteen years he concentrated his efforts on Arabic epigraphy in Southeast Asia. He is founder, designer and director of the Thesaurus d'Epigraphie Islamique, developed from 1990 under the patronage of the Fondation Max van Berchem (Geneva) which brings together all of the inscriptions in Arabic, Persian and Turkish (as well as in other "small" languages) from the Muslim world up to the year 1000 of the Hegira.



INDONESIA, Geudong (Sumatra), Cemetery Tungku Sidi, 812/1409.



CHINA, Beijing, Mosque Libai-si, 679/1280.

HUDA SMITSHUIJZEN ABIFARÈS

Arabic Typography and the Shaping of a Modern Design Culture



*Founding Creative Director, Khatt
Foundation, www.khtt.net*

huda.abifares@gmail.com

Typography is a building block of written communication. Whether designed for new or old media, it influences our daily lives and reflects the zeitgeist. At this juncture in our world history where most cities around the world are connected, where an overwhelming amount of knowledge is available, searchable and almost free, where knowledge and new media are capable of moving people to actions of extreme measures, the written word and its visual aspects have become vital means for expressing cultural identity and ideology.

This paper will present the complex relationships between typography (and type design) and projects of modernity since the late 19th century. The aim is to highlight the relation between text, content, aesthetics and technology, at particular moments of modern history by studying key typeface designs that have shaped our Arabic typographic conventions, and that have instigated reactions that nurtured radical new inventions. The influence of cultural exchange on the development of Arabic typographic design will be examined considering the strategies for modernization, be they aesthetic, ideological or technological. This paper will trace these historical developments and show their mark on the vibrant and contemporary Arabic typographic design scene.

HUDA SMITSHUIJZEN ABIFARÈS is the Founding Creative Director of the Khatt Foundation (www.khtt.net). She is widely published and contributes regularly to international conferences, academic journals, professional magazines and publications. Holding degrees in graphic design from Yale University School of Art and Rhode Island School of Design, she specializes in bilingual typographic design and research. She has worked as a design consultant since 1990 in the US, Europe and the Middle East. She taught design and typography courses at the American University of Beirut (1994–2000), and the American University in Dubai (2000–2008), where she was Chairperson of the Visual Communication Department. She was a jury member of the Third Jameel Prize for Islamic Art and Design 2013 (Victoria & Albert Museum, London), and member of the grants selection committee for Mondrian Foundation & The Netherlands Architecture and Design Fund (2011–2013). She is the author of *Arabic Typography: A Comprehensive*



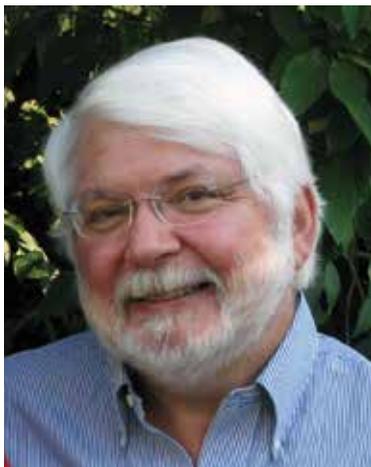
Bustan font designed by Mamoun Sakkal. Right: Thuraya font designed by Kristyan Sarkis.



Tabati font designed by Lara Assouad. Right: UA NeoB font design revival by Pascal Zogbbi after the Unified Arabic font by Nasri Khattar.

Sourcebook (2001), *Experimental Arabic Type* (2002), *Typographic Matchmaking* (2007), *Typographic Matchmaking in the City* (2011), and *Arabic Type Design for Beginners* (2013). She is currently pursuing a PhD at Leiden University under the supervision of Prof. Dr Jan Just Witkam, while working as an independent design consultant.

JONATHAN BLOOM



*Hamad bin Khalifa Endowed Chair of
Islamic Art, Virginia Commonwealth
University*

jmbloom@vcu.edu

How Paper Changed Islamic Literary and Visual Culture

The Qur'an is, of course, the book in Islam, and it was transcribed onto parchment sheets as early as the seventh century of the Common Era. In the following centuries, the Golden Age of Islamic civilization, there was a burst of writing in and translation into Arabic. Subjects ranged from theology and grammar to pharmacology and cookery. It is estimated that some three million manuscripts survive from the fourteen centuries of Islamic civilization, and this number surely represents but a fraction of the numbers originally produced, thanks to the introduction of paper, a material that had been invented in China in the centuries before Christ. Under the banner of Islam, paper and papermaking technology diffused across Eurasia to the Mediterranean world, eventually reaching Christian Europe. As paper became increasingly common, writers developed new scripts and inks to take advantage of the medium, and artists and craftsmen used it in new ways to transform the nature of their art.

JONATHAN M. BLOOM, co-convenor of the Hamad bin Khalifa Symposia, shares the Hamad bin Khalifa Endowed Chair of Islamic Art at Virginia Commonwealth University with his wife Sheila Blair as well as the Norma Jean Calderwood University Professorship of Islamic and Asian Art at Boston College. He is the author, co-author, editor or co-editor of fifteen books and hundreds of articles on virtually all aspects of Islamic art, including his prize-winning book, *Paper before Print: The History and Impact of Paper in the Islamic Lands*. His special interest is the role of paper in the development of Islamic civilization and its arts.



Detail of an artist polishing paper from the border of a folio in the Jahangir Album, assembled ca. 1605 (Freer Gallery of Art 1954.116).



Jonathan Bloom making paper during a workshop on Islamic paper held at the British Library in March 2015.

KRISTINE ROSE BEERS

Reading with Conservators: The Language of Book Archaeology



Senior Conservator at the Chester Beatty Library in Dublin

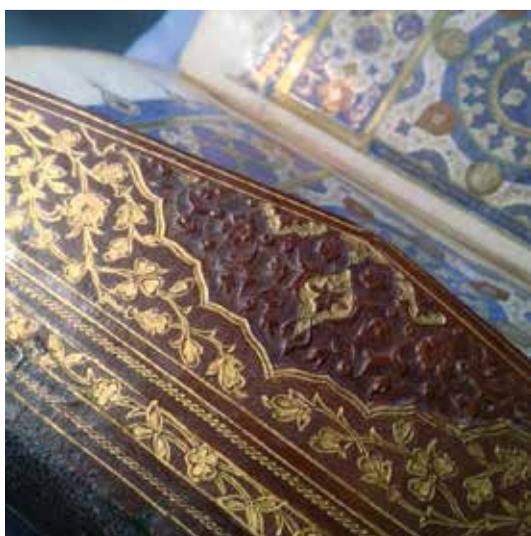
krose@cbl.ie

This presentation will explore the materiality of the Islamic book, and the conservator's approach to reading Islamic manuscripts. Whilst not always fluent in the language of the texts they work on, conservators read the materials and structure of the manuscripts they conserve to inform their approach to the preservation of historic manuscript material. This archaeological approach is informed by study and first-hand experience of making, by scientific analysis, and by accounts from historic treatises. It relies upon a firm understanding of the chemistry and physics of materials, informed by a knowledge of the history of technology. This approach can be particularly informative when used in collaboration with art historians, curators and other scholars of the book. Using diverse examples, this paper will consider the ways in which reading the materials and techniques of Islamic manuscript production can contribute to a fuller understanding of the book as material culture, and witness to social, economic and art history.

KRISTINE ROSE BEERS is Senior Conservator at the Chester Beatty Library in Dublin. She specialises in the conservation of Islamic manuscript material, with particular interest in the importance of historic codicology to contemporary conservation solutions. Kristine was formerly the Assistant Keeper (Conservator of manuscripts and printed books) at the Fitzwilliam Museum, University of Cambridge, and is an accredited member of ICON. Her essays include "It's Not Easy Being Green: A Spectroscopic Study of Green Pigments Used in Illuminated Manuscripts," *Analytical Methods* (2013); "Conservation of the Turkish Collection at the Chester Beatty Library: A New Study of Turkish Book Construction," *Conservation and the Eastern Mediterranean* (2010); and "The Conservation of a Seventeenth-century Persian Shahnama," *Edinburgh Conference Papers 2006* (2007). She has taught and lectured internationally, and is a regular tutor at the Montefiascone Project in Italy. Kristine is also a member of ICRI and a co-opted board member of The Islamic Manuscript Association.



Kristine Rose Beers sewing a new endband onto a Turkish manuscript, © The Trustees of the Chester Beatty Library, Dublin.



CBL Per 133, © The Trustees of the Chester Beatty Library, Dublin.



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Reading between the Lines: Text and Image in Sixteenth-Century Iran

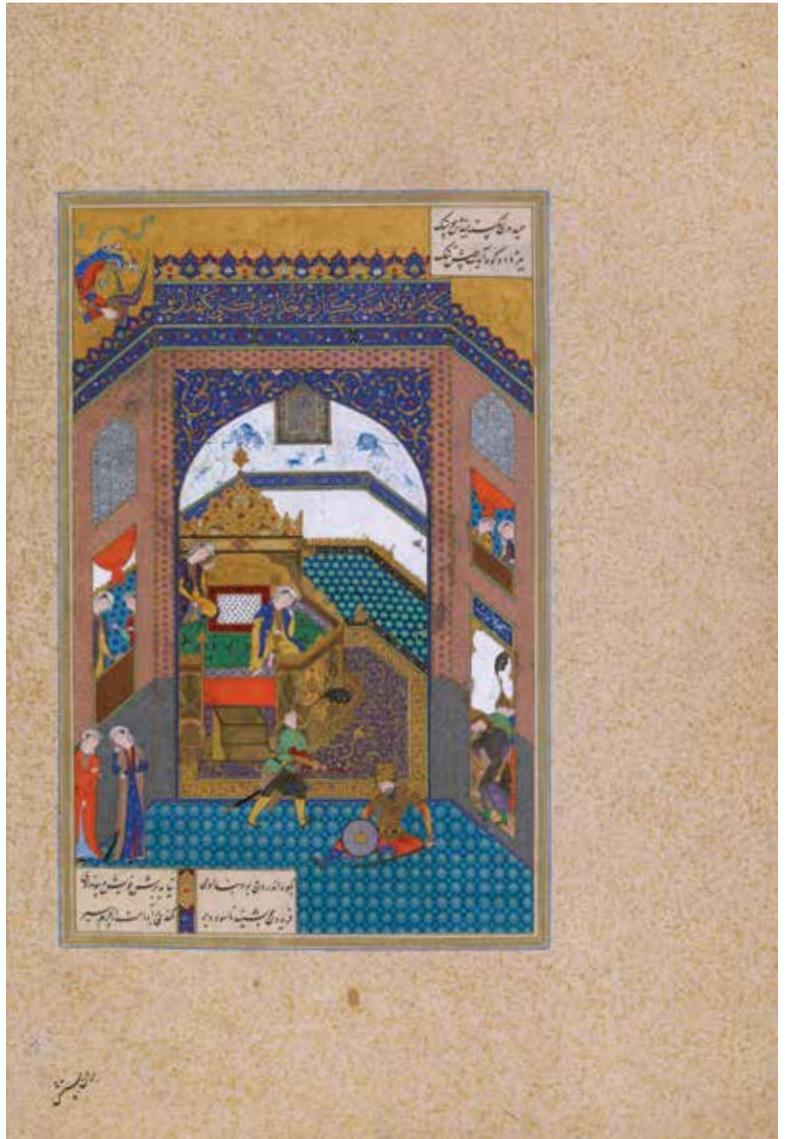


*Chief Curator and Curator of Islamic Art,
Freer Gallery of Art, Smithsonian Institution.*

FARHAMA@si.edu

Since at least the early fourteenth century, illustrations in Persian manuscripts have played a critical role in adding layers of meaning to a given text. Intricately linked to the written word, images have served as visual accents on particular moments in the narrative or pictorial elaborations on a concept, thus amplifying certain elements of the text. The relationship of word and image, however, did not stop there. Some of the earliest extant manuscript illustrations are inscribed with autonomous phrases, verses, panegyrics, and religious invocations that imbue the images and, by extension, the entire codex, with additional significance. This paper will offer a closer look at the use of inscriptions on illustrations in sixteenth-century manuscripts from Iran to form a better understanding of their role and function within the larger context of the arts of the book.

MASSUMEH FARHAD joined the Freer Gallery of Art and Arthur M. Sackler Gallery in 1995 as Associate Curator of Islamic Art. In 2004, she was appointed Chief Curator and Curator of Islamic Art. She is a specialist in the arts of the book from sixteenth- and seventeenth-century Iran. Farhad has curated numerous exhibitions on the arts of the Islamic world at the Freer and Sackler, including *Art of the Persian Courts* (1996), *Fountains of Light: The Nuhad Es-Said Collection of Metalwork* (2000), *Love and Yearning: Mystical and Moral Themes in Persian Painting* (2003), *Style and Status: Imperial Costumes from Ottoman Turkey* (2005–6), *The Tsars and the East: Gifts from Turkey and Iran in the Moscow Kremlin* (2009), *Falnama: The Book of Omens* (2009–10), and *Roads of Arabia: History and Archaeology of the Kingdom of Saudi Arabia* (2012). She received her PhD in Islamic Art History from Harvard University in 1987 and has written extensively on seventeenth-century Persian painting, co-authored *Slaves of the Shah: New Elites in Safavid Iran* (2004) and *Falnama: The Book of Omens* (2009), and is a frequent contributor to the Encyclopaedia Iranica.



Feridun Strikes Zahhak with a Bull-headed Mace, Attributed to Sultan Muhammad, Iran, Safavid period, 1525, Opaque watercolor, ink, and gold on paper, Purchase—Freer Gallery of Art, F 1996.2.

The Triumph of the Word: Contemporary Islamic Calligraphy Collections at the Islamic Arts Museum Malaysia



*Head, Curatorial Affairs Department,
Islamic Arts Museum Malaysia*

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In recent years, historical museums have been striving to acquire contemporary and modern Islamic art, including the Islamic Arts Museum Malaysia (IAMM). Countless art forms produced within the 20th and 21st centuries have been designated as “Islamic,” but what makes them Islamic was not necessarily the result of a conscientious philosophy or agreement between artists, museums and art historians. Can Islamic contemporary and modern art be void of “spirituality” or is part of being “Islamic” being in conformity to a religious heritage? In museums, artifacts produced within the past 1400 years of the Islamic civilization—from the Iberian peninsula to Southeast Asia and China—which are part of Islamic galleries are not necessarily religious. In this paper I will introduce selected works of art from the contemporary Islamic calligraphy collection at IAMM to discuss the importance of the “Word” in the context of the modern period. The “Word,” its development and its resurfacing in the late 19th and 20th centuries will be examined in the context of museum galleries. The objective of this paper is thus to find a proper space, physically and mentally, for contemporary Islamic calligraphy collections within museum galleries.

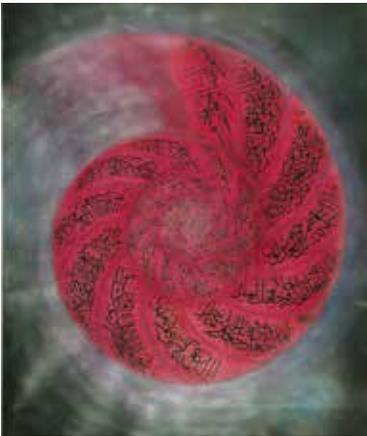
HEBA NAYEL BARAKAT is Head of the Curatorial Affairs Department at the Islamic Arts Museum Malaysia. A graduate of the American University in Cairo, with a BA in Islamic Art & Architecture, Barakat also has an MA from the Department of the History of Architecture, Middle East Technical University, Ankara-Turkey and a PhD from the Oriental Institute, Moscow—Russia. She worked at the Center for Documentation of Cultural and Natural Heritage, Cairo-Egypt as a Project Manager, researching and documenting Cairo’s 19th- and early 20th-century presidential palaces. She has also documented the early Islamic Papyrus collection and the Persian illuminated and illustrated collections at the Egyptian National Library (Dar al-Kutub) and worked on the pigment analysis of early miniatures there. Currently, Barakat is supervising the refurbishment of IAMM’s permanent galleries, researching artifacts in the collection, and supervising exhibitions and exhibition catalogs launched at the museum’s special galleries.



Calligraphy by Kiarash Yaghubi, Calligraphy in Thuluth or Sols, Mixed media on canvas, 150 X 150 cm, IAMM.



Calligraphy by Sameh Ismail, 124.5 x 175 cm, IAMM.



Fuad Kouichi Honda, Surah An-Naml v.60-75, Mixed media on paper, 124 x 104 cm, IAMM.



Essam Abdul Fattah, Shahadah, Ink on paper, 120 x 90 cm, IAMM.

NASSER AL SALEM



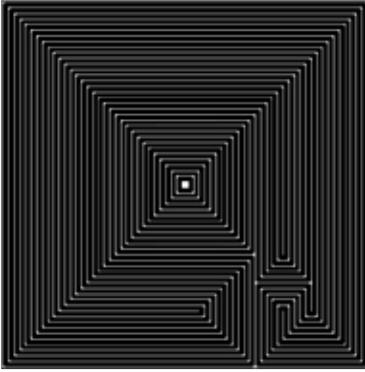
Contemporary Artist

info@nasseralsalem.com

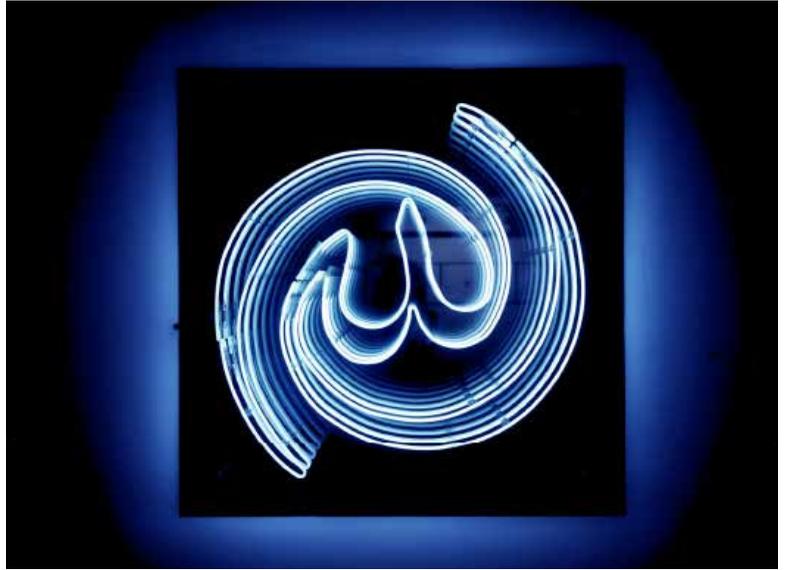
Calligraphy Presentation

Nasser Al Salem was born in 1984 in Makkah, Saudi Arabia. Trained as a calligrapher, his artistic practice pushes the boundaries of this age-old Islamic art by reinventing it in non-conventional mixed media forms and exploring its conceptual potential. Often taking passages from the Qur'an, he uses these to re-evaluate and examine social and political undercurrents in contemporary culture within Saudi Arabia and their wider, global implications.

NASSER AL SALEM has exhibited internationally at venues including the 'Edge of Arabia' shows in Istanbul (2009) and Jeddah (2012); the British Museum's Hajj exhibition (2012), the Echoes exhibition at the Nelson-Atkins Museum in Kansas City (2013) and Calligraffiti at Leila Heller Gallery in New York (2013). He has work in the collections of the British Museum and LACMA. Al Salem was short-listed for the 2013 Jameel Prize (Victoria & Albert Museum) and in 2010, he took second place in Saudi Arabia's National Calligraphy competition. He is a member of the National Guild of Calligraphers and is an active member of Saudi Arabia's Arts and Culture Group.



Nasser Al Salem: Kul II, 2012; H140 x W140 cm; Silkscreen. Courtesy of artist and ATHR, Jeddah, KSA.



Nasser Al Salem: God Is Alive, He Shall Not Die, 2012; H120 x W120 cm; Neon light on reflective mirror. Courtesy of artist and ATHR, Jeddah, KSA.



Nasser Al Salem: Nun, By The Pen And What They Inscribe, 2014; 100 x W70 cm; Ink, hand painted on archival paper. Courtesy of artist and ATHR, Jeddah, KSA.



Nasser Al Salem: God Is Alive, He Shall Not Die, 2012; H120 x W120 cm; Neon light on reflective mirror. Courtesy of artist and ATHR, Jeddah, KSA.

The Hamad bin Khalifa Travel Fellowship | 2015 Fellowship Recipients

In 2007, the Symposium organizers created the Hamad bin Khalifa Travel Fellowships, with sponsorship from Qatar Foundation, VCUQatar and VCUarts in order to provide financial support to scholars who wished to attend the conference, held in Doha, Qatar. That year, ten fellows were selected after an international competition that drew over 125 applications from around the world.

The ten fellows chosen this year represent a wide and talented cross-section of scholars currently engaged in the field of Islamic art, and we are pleased and honored to have them take part in *By the Pen and What They Write*.



HAYAT AHLILI is a PhD student at Leiden University (Netherlands), working on the role of scripture in early Islamic Egypt and the study of Quranic amulets on papyri and paper.

h.ahlili@hum.leidenuniv.nl



ALI AKBAR is a researcher at Bayt al-Qur'an & Museum Istiqlal, Jakarta, Indonesia, and works on the codicology and calligraphy of Southeast Asian Qur'ans and manuscripts; his blog (in Indonesian) on the Qur'an in Southeast Asia can be found at www.quran-nusantara.blogspot.com.

aliakbar.kaligrafi@gmail.com



MARK DIKE DELANCEY is Associate Professor of African and Islamic art history at DePaul University with a current research interest in manuscripts and calligraphy from Mauritania.

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SHERIF EL SEBAIE is a Cultural Diplomacy expert focusing on presenting the rich Muslim cultural heritage to Western societies. He has taught a course on Arabic Language, Islamic Civilization and Arts at the Polytechnic of Turin, Italy, since 2001, and has also curated exhibitions there.

sceriffo@gmail.com



ANASTASIA GRIB is Executive Editor of the Guide to Islamic Calligraphy. She has a PhD from the Institute of Anthropology and Ethnography (Kunstkamera) in St. Petersburg. She was a Postdoctoral Fellow at the Sainsbury Research Centre for the Arts of Africa, Oceania and the Americas (University of East Anglia) and at the Collaborative Research Centre 'Material Text Cultures' (University of Heidelberg). Her current research focus is Qur'anic board tradition and Islamic calligraphy.

griana@gmail.com



R. B. DAVIDSON MACLAREN is Executive Director of The Islamic Manuscript Association, assistant head of the Thesaurus Islamicus Foundation, and a visiting scholar at the HRH Prince Alwaleed Bin Talal Centre of Islamic Studies at the University of Cambridge.

davidson@tradigital-cairo.com



J.R. OSBORN is an Assistant Professor of Communication, Culture & Technology (CCT) and Co-Director of Georgetown University's Technology Design Studio. He holds particular interests in writing systems and the semiotics of visual communication.

who3@georgetown.edu

2015 Fellowship Recipients, continued



GEOFFREY ROPER was head of the Islamic Bibliography Unit at Cambridge University Library, and has written and lectured extensively on Middle Eastern book history, as well as being Editor of the *World Survey of Islamic Manuscripts* (1992–94) and of *The History of the Book in the Middle East* (2013).

gjr2@cam.ac.uk



SORAYA SYED is a classically trained calligrapher and artist. Born in London, Syed's practice is a process of disciplined freedom; she enjoys the constant tension between remaining true to her classical training while exploring new possibilities. Her more recent projects involve technology, from app development to holography.

soraya@artofthepen.com



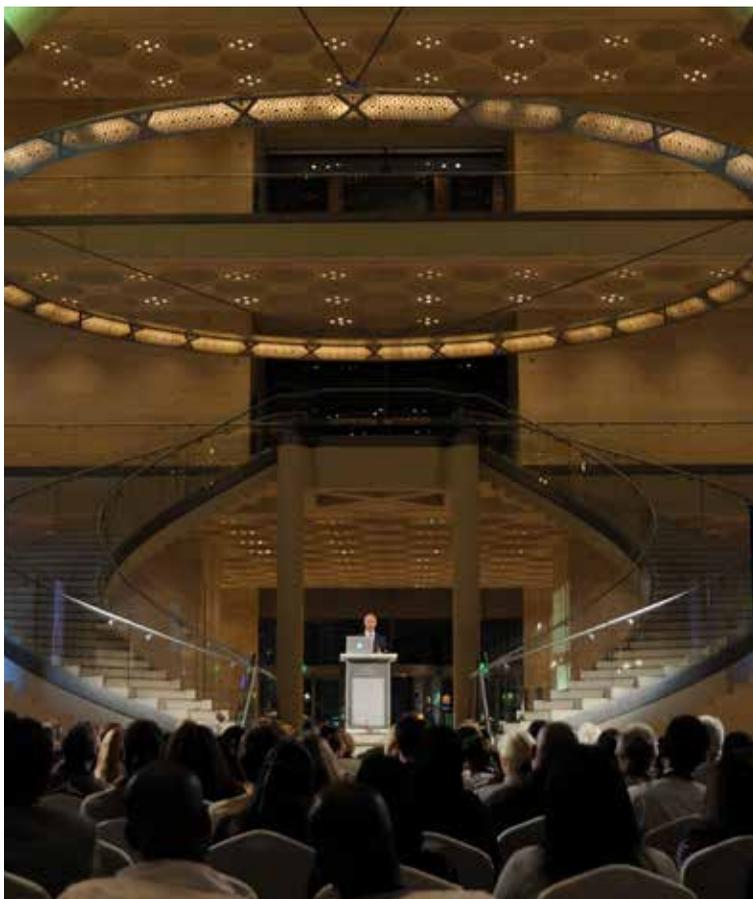
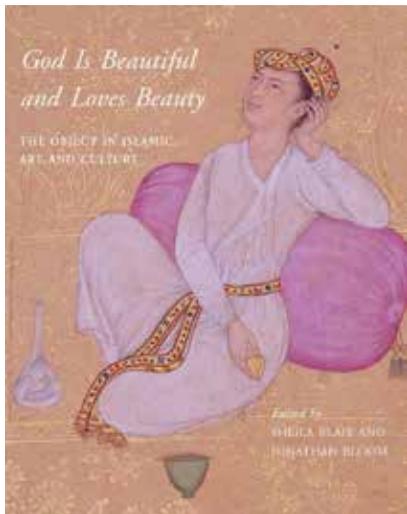
SELENA SHEN WANG, Chief Curator of the Zhejiang University Museum of Art and Archaeology, specializes in Chinese painting and calligraphy.

wangs@zju.edu.cn

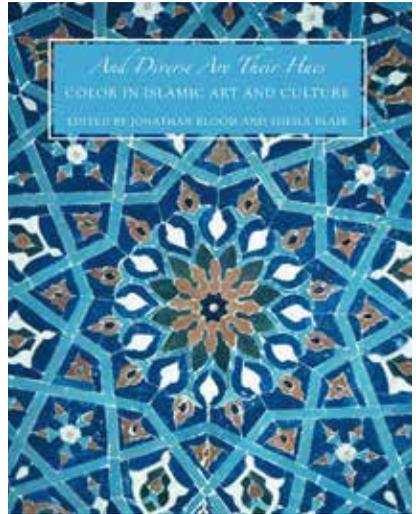
Photos from the 2013 Symposium
God Is the Light of the Heavens and the Earth: Light in Islamic Art and Culture
November 2013 in Palermo, Sicily



Photos from the 2011 Symposium
God Is Beautiful; He Loves Beauty: The Object in Islamic Art and Culture
November 2011 in Doha, Qatar



Photos from the 2009 Symposium
And Diverse Are Their Hues: Color in Islamic Art and Culture
November 2011 in Córdoba, Spain



Islamic Art History at VCU



MARGARET A. LINDAUER

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Art History, VCU*

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It is with great pleasure and profound gratitude that the Department of Art History at VCUarts participates in the sixth biennial Hamad bin Khalifa Symposium on Islamic art. The Symposium, which has so superbly fostered the production and dissemination of knowledge in a dynamic field of inquiry, has cultivated a growing interest in Islamic art at VCU since it was first convened in Richmond, Virginia, in 2004.

For the past two years, undergraduate students have enrolled in Islamic art history courses offered simultaneously, via digital technology, in Richmond and Doha. The virtual meetings across continents and cultures inspires some Richmond students to spend a semester at VCUQ, continuing the pursuit of study in Islamic art history and, in some instances, interning at the Museum of Islamic Art Doha.

Another opportunity for the study of Islamic art at VCU occurred in the Spring 2015 semester, when a group of undergraduate art history majors participated in a seminar on the Islamic art and architecture of Spain. The seminar featured a guest lecture by D. Fairchild Ruggles, a professor who spoke about Spanish patrimony and the Islamic past. At the end of the semester, the students traveled to Spain, where they spent a week visiting sites in Córdoba and Seville that they had studied, including Madinat al-Zahra, the Cathedral/Mosque of Córdoba, the Alhambra, the Giralda, and the Alcázar. They were joined by art historians and students from the University of Córdoba, one of VCU's International Partnership Universities, thus sustaining collaborations that align with the department's global approach to research and teaching, and with its commitment to studying the permeability of geographic, temporal, and theoretical boundaries which in the past separated and defined the world.

Islamic Art History at VCUQatar



DINA BANGDEL

Associate Professor and Director, Art History Program, VCUQatar

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Over the last decade, the biennial Hamad bin Khalifa Symposia have fostered a tradition of excellence in the explorations and critical inquiry of Islamic art and culture, by bringing together in conversation the field's leading art historians, architects, designers and artists. With this growing interest in Islamic art in the region and Qatar, it is significant that the sixth Hamad bin Khalifa Symposium, organized by Qatar Foundation, VCU and VCUQatar, is once again being convened in Doha, at the Museum of Islamic Art. For the students and faculty in VCUQatar's Art History program, this is a true privilege to have the opportunity to participate in the Symposium's scholarly discussions exploring the themes of writing and calligraphy in Islamic art—*By the Pen and What They Write: Writing in Islamic Art and Culture*.

Within four years of its inception in 2012, the VCUQatar art history program has tripled in size since the last Hamad bin Khalifa symposium in Palermo, with over forty art history majors currently enrolled. As the only undergraduate degree program of its kind in the Gulf region, our BA in Art History offers a concentration in Islamic art and architecture within a global perspective. The curriculum's distinctive focus lies in examining the transcultural artistic exchanges between the Islamic world, the West and the visual cultures of Asia. The research interests of seven full-time faculty members are richly diverse, ranging from tiraz textiles in Egypt, mobility and visibility in 19th century Ottoman Turkey, Roman urbanism, modernism in Moroccan art, and contemporary Asian art. A minor in Islamic art history is offered for studio and design majors at VCUQatar.

Our collaborations with our colleagues at VCU as well as the museums within Qatar have enriched student learning experiences. In Spring 2015, Dr. Babatunde Lawal from the Richmond campus taught at VCUQatar through the faculty exchange program, including specialized course offerings, Islamic Art in Africa and Islamic Art in Spain. With field study as a core component of the art history curriculum, art history majors also participated in faculty-led global educational trips in Rome, India, and Portugal. Similarly, our art history program continues to strengthen partnerships with the Qatar Museums and galleries in Doha, through student internships, curator lectures, exhibitions and museum projects.