

ISLAMIC ARTS
MUSEUM MALAYSIA

NEWSLETTER

Apr-June 2022

ISSUE 39



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Foreword

Dear All,

Welcome back to the museum world — we open our doors and we are happy to receive guests and passionate visitors who are eager for a change of scenery, to learn, to enjoy, to be entertained, and to share their presence with us. Today we look back to the past two years and admit that in the process we have learned what to continue doing, and what to stop doing from now on.

We realise the value of human interaction and communication, not just virtually but physically. When we open our museum every day, we must understand and appreciate that visitors choose to come and to share their presence with us, and it is not only us sharing our exhibitions with them. We realise that it is a reciprocal interaction; we learn from the visitors, as much as they learn from us. We enjoy having them in our museum as much as they enjoy the experience.

We also realise that virtually we can function and produce, but it is nothing like face-to-face interaction. It is nothing like looking at the reactions of our visitors, and appreciating the communication, and their response.

Evaluating the virtual world, we learned more about the use of QR codes, augmented applications, NFCs and virtual display methods. We technically mastered meetings online, and virtual lectures. Through these means, we made new friends who are miles away that we would have never reached out to if it had not been for the pandemic. We reflect back and say Alhamdulillah. Alhamdulillah the pandemic is controlled and soon over, and we can start again, and start stronger than before, and move on to the next phase in the museum world.

Had the concept of museums been threatened? No, not to my understanding. On the contrary, the museum came out of this situation stronger than it was before. Stronger because its role in society became very important, more defined. It became a tool that the general public, our visitors need for them to be able to de-stress themselves in harsh and difficult times. Today we come to the new beginning, and to the opening of our doors once more with a different attitude. We have to only say that we are very happy to have you come to our museum and we are happy to put in more effort, to share more and to play a better roles in your lives.

Syed Mohamad Albukhary
Director
Islamic Arts Museum Malaysia



Focus I

Launching Al-Haramayn: Hejaz during the Ottoman Period

*Photographs from the archives
of Yildiz Palace and Fakhreddin
Pasha (IRCICA)*

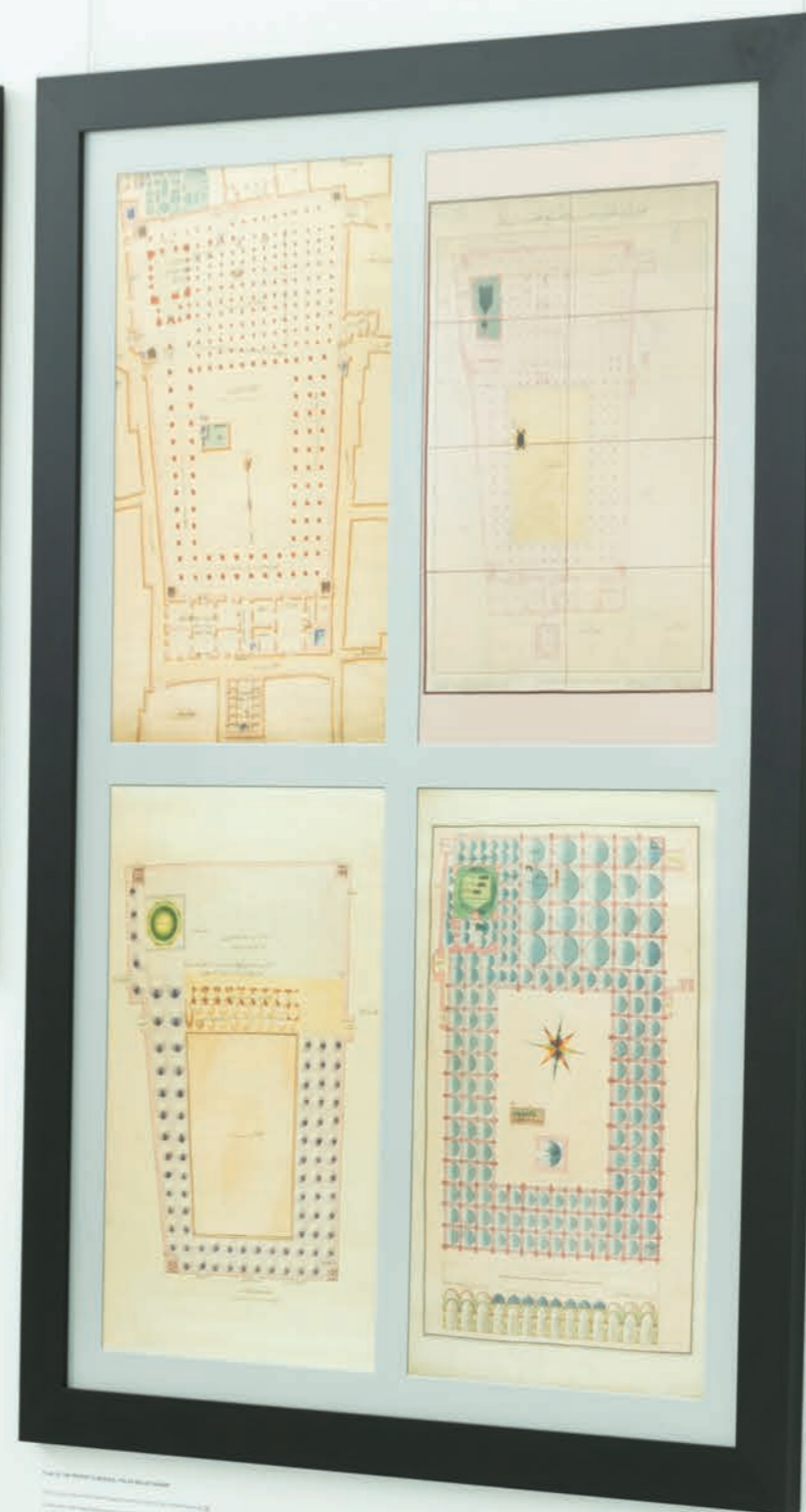
The Islamic Arts Museum Malaysia (IAMM) is pleased to announce that the first photo exhibition of the year 2022 was officially launched on 7 February 2022. It is a collaboration between the IAMM and the Research Centre for Islamic History, Art and Culture (IRCICA) to exhibit the unique black and white photos of Hejaz during the Ottoman period. The photos were carefully chosen from the archives of Yildiz Palace and Fakhreddin Pasha (a commander-general of the Ottomans in Hejaz during the early 20th century). In conjunction with the opening of this photo exhibition, a special tour was conducted for visitors and IAMM staff on the launching day. We were very glad to welcome all those who were interested and to answer their questions during the special tour.

This photo exhibition is divided into three sections. The first of these starts with Mecca. The Mecca section presents exceptional photos of the town and its surroundings including, but not limited to, Al-Nur mountain where the Prophet received the first revelation inside the Hira cave. Then the section continues with astonishing aerial photos of the town with the architecture of that era clearly visible. There are astonishing photos of Masjid Al-Haram in the 19th and 20th centuries, with landmarks that are now extinct. Furthermore, the section exhibits various photos from the daily life of people in Mecca during those days.

The second section showcases wonderful photos of Medina, where the Prophet lived with his companions and was later buried. There is much to see on the Ottomans' activities in Medina during the later years of their empire. This includes footage of construction, expanding the Prophet's Mosque and the Quba' Mosque with the direct administration of Fakhreddin Pasha, the commander-general of the Ottomans in Medina at the time. The signature photo of the section is an illustration of the time when the Ottoman Sheikh Al-Islam in Medina declared Great Jihad against Britain and France at the beginning of the First World War.

The third section belongs to a tradition that no longer exists. This features the Mahmal, which used to carry the Kiswa and other gifts originally from Egypt to Mecca during the Hajj season. This section presents photos of different Mahmals from Egypt, Syria and Istanbul sending gifts to Hejaz. A photo of a Surra, the Turkish Mahmal that was added by the Ottomans to continue the tradition, was captured and is now exhibited in this exhibition. Aerial photos and different maps of Jeddah show where all the pilgrims and gifts used to arrive first before proceeding to the Holy Haramayn.





It is noteworthy that the Education department of IAMM is carrying out several interesting and engaging programmes in conjunction with the exhibition. These are designed to engage children and adults both physically and virtually at the museum and on social media.

The exhibition is open every day at the Open Space Gallery until 9 May 2022, 9.30 am to 6 pm.



Focus II

Introduction to Islamic Art:

A Virtual Lecture at the Tokyo National Museum

Introducing Islamic Art to a Japanese audience was the principal focus of a talk presented virtually and later aired as a video in the Toyokan galleries at the Tokyo National Museum (TNM), as part of the '14 Dynasties and A Region; History and culture of the Muslim World' exhibition. The exhibition unfolds and recounts the rise and fall of 14 Muslim dynasties for over 1,400 years. It presents the shift of power, east and west, conquests, battles, looting and devastation. Yet beyond all this is the rise of great cultural and learning centres, along with the flourishing of the sciences and literature and the building of magnificent monuments and glorious cities.

Navigating through the 205 artefacts despatched from the IAMM to Tokyo, important objects were selected for the talk to focus on concepts that are perhaps the fundamentals of Islamic art.

The first concept is reflected in the use of a carved marble column capital with scrolling acanthus leaf design, once used in the mosques and palaces of the Umayyad caliphate in 10th-century Spain. The Umayyads employed craftsmen, architects and masons, used existing building materials and the construction techniques of the time. The re-use of this column capital testifies to the permissibility borrowing from non-Islamic artistic traditions those artistic talents that could enrich the newly developing Islamic aesthetics. Guided by certain rules, it reflects the fundamentals that lead to the formation of the art and culture of the Muslim world.



The second object is a large leaf inscribed in elegant black Kufic script and articulated with dashes and red dots. The leaf recalls Sura Hud (11:35) and is inscribed by a master calligrapher working in the royal atelier. In the 'Abbasid ateliers the holy scripture, the Qur'an, was copied and sent to key Muslim provinces. Calligraphy, which is how the written words are transferred into an art form, was truly the core of the arts of the Muslim world. When the Umayyad dynasty fell to its rivals, the Abbasids, the main centre and the capital of the dynasty shifted eastwards to Baghdad. Six main script styles prevailed. Calligraphy thus became the binding element throughout the Muslim world. As the Abbasid Empire spread beyond its original borders, the Arabic alphabet was adapted to various languages, such as Persian (Farsi) Ottoman Turkish and the Malay Jawi languages.

The following selected artefact demonstrates that "The art of the Muslim world is a utility-based art and craft" and that these were not mere objects of adornment.

This circular brass tray was commissioned by and used in the household of Sultan al-Nasir Muhammad ibn Qalawun in the early 14th century. It exemplifies a remarkable degree of artistry in Islamic metalwork. It is composed of a central circular compartment surrounded by a series of calligraphic bands and six small roundels engraved with seated figures representing zodiac signs. Trays such as this were used in the royal household to serve food and would have been carried from the kitchen to the banquet table.

All objects produced in the Muslim world, up to the 19th century, were objects of utility; none was merely decorative or without a specific function.

The following selected artefact raises the question of whether such items are "Sacred or profane?"



Umayyad capital
Andalucía, Spain,
10th century
2017.2.1



Large Kufic Qur'an leaf
Probably Damascus or Jerusalem,
Mid-8th century AD.
2020.2.6



Brass with engraved decoration
Mamluk, Egypt or Syria
14th century AD / 8th century AH
Diameter 61 cm.
2003.10.26

When we talk about the arts and crafts produced within the Muslim world, the general public may think that we are talking about religious art because they are embellished with sacred texts. This is by no means always the case. Here is an example of an object of utility, used by commoners yet highly adorned and embellished with bands of scrolling floral and vegetal motifs, as well as calligraphy.

The next art object demonstrates the eagerness of the Muslim traveller to discover the world. It is a scientific object, a highly valuable rare astrolabe.

This astrolabe was designed by Mustafa Ayyubi Effendi and went into production a few years after his death. He was among the important scientists and calligraphers of the 17th century, the period of scientific development in Istanbul after the installation of the 16th century observatory. With advances in navigation tools, travelling to new places and discovering new lands and cultures were among the sponsored missions of Muslim rulers.

Our next object highlights the importance of adornment and beautification in everyday life within the Muslim world. Springing from the popular verse “God is beautiful and loves beauty”, and sayings by the Prophet Muhammad, encouraging women’s adornment for their husbands. Thus, fine costumes and elaborate jewellery became an embedded part of Muslim art.

The selected artefact is a plaque highlighting 12 portraits of Mughal empresses produced in 19th-century India. This example is painted in the so-called ‘Delhi School’ style on thin ivory sheets.



Dervish coco de mer bowl
Iran
11th - 12th century AH / 17th – 18th century AD
12cm x 25cm
2000.1.17



An ottoman brass astrolabe, signed Mustafa Ayyubi,
Turkey
Dated AH 1110/1698-99 AD
2018.2.8

Conclusion

The artefacts highlighted here assert certain characteristics of the arts and culture of the Muslim world. They are neither Arab nor religious, but rather the outcome of the blending and merging of various artistic traditions into an ever-growing and evolving decorative tradition that has come to be known as Islamic art.

Such artistic traditions reflect a culture eager to navigate, explore, learn and incorporate ideas that would strengthen a craft or redefine a decorative pattern. The preliminary approach to decorating any object is that all objects are utilitarian and none are of sacred status except for where they relate to the Holy Qur’an; the Mushaf. Thus it’s the Word of God that attains special status and respect among artists, and calligraphy is its manifestation.



Twelve portraits of Mughal empresses in Koftgari frame,
Probably Delhi,
2nd half 19th century
2012.2.33

This article is an abridged text of the lecture; full text is available in the following link:
https://www.youtube.com/watch?v=lv-35xkZaO4&t=828s&ab_channel=TokyoNationalMuseum

Curator's Section I

Carved Marble Capitals

*Attributed to al-Andalus
10th century AD/4th century AH*

The flourishing of art and culture under Umayyad rule in al-Andalus (711–1031), a territory covering present-day Spain and Portugal on the Iberian Peninsula, attests to the dynasty's wealth, fame and power. There, the Umayyads became duly entangled in the flows of trade crisscrossing the Mediterranean world, which was a vital meeting point between the cultures of late antiquity,¹ mainly of the Byzantine Empire as well as the Fatimids of Egypt. At its peak, the Umayyad capital in al-Andalus, Cordoba, became a thriving city of cosmopolitan inhabitants.

The first of the Umayyad caliphs in al-Andalus, 'Abd al-Rahman III (r. 912–61), had sought to further assert this prestige by constructing a new and expansive palatial city, Madinat al-Zahra', on a foothill about four miles outside Cordoba. Upon its completion under the reign of al-Hakam II (r. 961–76), Madinat al-Zahra' became an opulent caliphal city of lavishly embellished audience halls, residences, mosques, courtyards, baths, terraces and gardens. According to a report, no fewer than 4,300 columns were used in the construction of the new complex. Out of these, more than a thousand columns had been brought from Ifriqiya and parts of Europe; some, meanwhile, were in fact gifted by the Byzantine emperor himself.² Marble, alongside alabaster and limestone, was used extensively. Such an architectural splendour, however, was short-lived, as the city was attacked and subsequently destroyed in 1010 during a civil

war.³ Architectural remains, ranging from masonry to lead pipes and marble capitals, were either left strewn on site or pillaged.⁴

In architectural design, capitals refer to a structural piece placed on top of a column to support arches and walls. A distinguishing feature for many types of capitals is an element called the volute, a crowning element which scrolls and protrudes out of a capital's upper part. In most cases, volutes fan out of the four corners of a capital; a complete capital, therefore, would typically have four volutes to it. Varying treatments of such a feature can be seen across three carved marble capitals, attributed to al-Andalus of the tenth century AD, preserved at the IAMM. Here, on the first capital, only three out of four of its volutes have remained (Figure 1). Contrast this with the second capital, of which volutes have all been chopped off (Figure 2). On the third capital, which is itself halved altogether, only a pair of volutes is left behind (Figure 3).

These varied treatments of volutes, which directly differentiate the overall appearance of the capitals, point to a probable connection to the Andalusian practice of reutilising older building pieces, particularly those belonging to classical antiquity, in newer architectural projects.⁵ Such was especially the case for Madinat al-Zahra', where older columns and capitals, among other building materials, are reported to have been reused and readjusted to fit a range of different



*Figure 1. Marble capital,
18 x 18 x 18 cm,
IAMM 2017.2.1.*



*Figure 2. Marble capital, showing two of its hacked
volute, 26.5 x 31 cm x 30 cm,
IAMM 2017.2.2.*



*Figure 3. Halved marble capital, showing one of its
two remaining volutes,
20.5 x 22.5 x 16.2 cm,
IAMM 2021.3.3.*

locations within the newer architectural scheme — be they standalone, adjoined to a wall, or slotted into a corner.

The ornamentation of the capitals typifies the brilliance associated with Umayyad artistry, possibly carved afresh or selected from earlier sites. In any case, the leafy scrolls on the capitals, vigorous and graceful, are based on acanthus leaves, a design element otherwise integral to columns of the classical order.⁶ As a design motif, these leaves are highly stylised, carved proportionately to spread and coil over most of the capitals' surfaces in harmony.

On the first capital, an array of protruding leafy 'tips' emerges out of the capital's cylindrical body, recalling the delicate motion of an unfurling acanthus leaf. These tips are also arranged in alternation along two circumferences, forming tiers marking one-third and two-thirds of the capital's fullest height, respectively. The rest of the surface is carved in deep relief, with an emphasis given to the vertical leaves' mid-rib, enhancing their structure. A narrow band of 'bead-and-reel' ornament momentarily breaks the foliage near the upper register,⁷ while the rest of this part continues to be ornamented with scrolling stalks in symmetry (Figure 4). All this, carved with a delicate balance of light and dark, greatly enhances the three-dimensional intent of the design.⁸

Alternating arrays of protruding acanthus leaves can also be seen on the second and third capitals. On the second capital, the largest among the three, the execution of its carving appears to be more refined, with the scrolls intertwining in a more complex manner. Carved to a regular rhythm across three tiers, the design nonetheless appears to lack a distinct upper part.

The third capital is also worked to the technique and ornamentation closely similar to those on the first two capitals. The depth and size of its incisions, however, appear slightly shrunk and reduced, a physical condition that can be attributed to withering. Despite its compromised conditions, the capital expresses one distinct feature between its two volutes: a projecting panel bearing a faded and incomplete inscription in Arabic, which reads: 'amal [...]' (work of [...]) (Figure 5). This recalls a characteristic epigraphic practice among the sculptors working at the workshops of Madinat al-Zahra', many of whom would have had their names prominently inscribed onto their work in the Kufic script.⁹ Not infrequently, many of these inscriptions by the sculptors would also appear along a more elaborate dedication to the caliph in power: an explicitly direct acknowledgment of their artistic patrons.



Figure 4. The upper register of capital IAMM 2017.2.1, showing two of its four volutes and the ornamental band of 'bead-and-reel' between them.

Written by Muhammad Syukri Mohd Shairi
Curator of the Architecture Gallery
Islamic Arts Museum Malaysia

¹Late Antiquity as a term of historical periodisation refers to the events in Europe and the Mediterranean world between the years 150 and 750 AD. See Hervé Ingelbert, "Introduction: Late Antique Conceptions of Late Antiquity," *Oxford Handbooks Online* (November 2012): 1–26. <https://doi.org/10.1093/oxfordhb/9780195336931.013.0000>.

²John P. O'Neill, ed., *The Art of Medieval Spain, A.D. 500–1200* (New York: The Metropolitan Museum of Art, 1993), 85.

³Richard Hitchcock, *Muslim Spain Reconsidered: From 711 to 1502* (Edinburgh: Edinburgh University Press, 2014), 73–4.

⁴Jerrilyn D. Dodds, ed., *Al-Andalus: The Art of Islamic Spain* (New York: The Metropolitan Museum of Art, 1992), 26–39.

⁵Susana Calvo Capilla, "The Reuse of Classical Antiquity in the Palace of Madinat al-Zahra' and Its Role in the Construction of Caliphal Legitimacy," *Muqarnas Online* 31, no. 1 (October 2014), 9–10. <https://doi.org/10.1163/22118993-00311P02>.

⁶The classical order refers to architectural categories particular to Ancient Greek architecture, major of which being Doric, Ionic, Corinthian, Tuscan, and Composite.

⁷Dodds, *Al-Andalus: The Art of Islamic Spain*, 247.

⁸Barakat, Rusli, and Salleh, *The Arabesque: An Introduction*, 128–9.

⁹Ángela Franco, "Madinat al-Zahra," *Discover Islamic Art: Museum With No Frontiers*, accessed February 25, 2022, https://islamicart.museumwnf.org/database_item.php?id=monument;isl;es;mon01;2;en.



Figure 5. A projecting panel between the two volutes of capital IAMM 2021.3.3 with an Arabic inscription, 'amal [...]' (work of [...]) faintly visible.

Curator's Section II

A rare Samanid epigraphic ware jug

Simple yet sophisticated, this jug has a rich history in various aspects. Belonging to a type of early Islamic pottery known as Samanid epigraphic slipwares, this jug is made of basic materials in the art of ceramics: earthenware body decorated with coloured slips, which are simply liquefied clay. Yet, it is still beautiful and enigmatic, which is a testament to the high-level skill and meticulousness of its potter. The Kufic inscription with elongated letters well fitted to its bulbous body further elevates the elegance of this jug. Albeit stated to be common in its heyday, such shape forms, along with jars and vases, are rare survivors when compared with basic utilitarian forms such as bowls and dishes. Such rarity and pared-down beauty make this jug a masterpiece of Islamic art, particularly pottery.

Samanid Epigraphic Slipware

During the late 19th century, art historians and collectors started to pay attention to Samanid epigraphic wares, which had been acclaimed as among the finest artistic achievements of Islamic art. Categorised according to the decoration of calligraphic inscriptions over a single-colour background, these pottery items were developed by skilled potters in Eastern Iran and Central Asia during the Samanid dynasty (819–999). The renown of these regions came through urban centres that became trade centres for people of various cultures and origins, especially Persians, Arabs and Chinese. Nishapur in Iran and Afrasiyab

in Samargand (present-day Uzbekistan) have been determined to be the two main production centres of such pottery based on the discovery of large numbers of sherds through archaeological excavations in sites around the areas.



Figure 1. Detail of the Kufic inscription on this jug with incision marks, possibly due to excess slip being removed.

Earthenware, with Kufic inscriptions in black slip on white slip ground, under transparent glaze. Samanid Central Asia, 9th–10th century. H. 15.0 cm; Diam. 16.2 cm. IAMM 2021.2.1.



A Product of Innovation

Early pottery in Central Asia was unglazed, and it was during the Samanid period that transparent glazes started to be incorporated into the works of this region.¹ The technique of glazing pottery in the Islamic world probably started in Egypt and Syria in the 8th century,² and this technology travelled fast, with glazed wares being made all across the Islamic world by the 9th century. Nevertheless, the Samanid potters made the important discovery that painted decoration would stay fixed under a transparent glaze if the colourants (metal oxides) were mixed with a paste of fine clay slip.³ Painted decoration using just colourants would ‘run’ and blur under a transparent glaze upon firing. Hence, this discovery gave the Samanids a distinctive pottery tradition of painting in coloured slips⁴ that were so thick the edges and inner details of the design often had to be tidied up with a sharp tool (Figure 1).⁵ With this technique, Samanid potters were able to decorate their pottery in various designs and motifs such as inscriptions (like this jug), abstract designs, geometric patterns, floral motifs and animal drawings such as birds (Figure 2).

A “Conversation Piece”

The inscription written around the bulbous body of this jug is in Arabic using the Kufic script. It reads “Ashraf al-Ghina tarku al-Muna” or “the best of wealth is to abandon high hopes”.⁶ It is believed that this meaningful message is of the wisdom of the fourth Caliph, Ali bin Abu Talib – commonly said in terms of asceticism and contentment.⁷ Families descended from Caliph Ali were said to be prominent elites throughout Iran and Central Asia during the Samanid dynasty after they were attested in Khorasan in the mid-9th century.⁸ Referred to as the Alids, they were part of the Samanid ruling patrician class, who were wealthy and highly conscious of their Arab ancestry. This jug, inscribed with one of the most popular quotes of Caliph Ali, would surely have been



Figure 2. A bowl with decoration of a bird, floral and geometric motifs that are slip-painted in black and red on a white slip ground. Nishapur, Iran, 10th century. IAMM 2009.6.17.

commissioned for the Alids during that time. The IAMM holds another dish with inscriptions that are attributable to the sayings of Ali as well (Figure 3).

Written by DeeJay Daxter A. Albert
Curator of the Ceramics Gallery
Islamic Arts Museum Malaysia



Figure 3. A dish with Kufic Arabic inscription that reads “Knowledge is the person’s religion; the mind is a crown of gold; safety to its owner,”⁹ from Samanid East Iran, 10th century. 2017.12.14

¹ Arthur Lane, *Early Islamic Pottery*, (London: Faber and Faber, 1947), p.17
² Oliver Watson, *Ceramics of Iran*, (New Haven: Yale University Press, 2020), p.16
³ Watson, *Ceramics of Iran*, p.57; Lane, *Early Islamic Pottery*, p.17
⁴ Watson, *Ceramics of Iran*, pp. 17-18
⁵ Lane, *Early Islamic Pottery*, p.17
⁶ Read and translated by Dalia Mohamed.
⁷ Yasin T. Al-Jibouri, (ed.), *Peak of Eloquence: Nahjul-Balagha by Imam Ali ibn Abu Talib*, (New York: Tahrike Tarsile Qur’an, 2009), p.868, no.211.
⁸ Teresa Bernheimer, “The Rise of Sayyids and Sadat: The Al Zubara and Other ‘Alids in Ninth- to Eleventh-Century Nishapur. *Studia Islamica*, 100/101 (2005), p.50.
⁹ Read and translated by Dalia Mohamed.

Education's Section

Al- Haramayn: Hejaz During The Ottoman Period ~ Educational Activity



Looking for learning opportunities and to engage with Islamic art and IAMM's collection?

Ever wondered how Mecca and Medina once looked like? Did you know that almost all the images in this exhibition are in black and white? To commemorate this, along with the early days of photography that led to such a remarkable collection in this exhibition, each visitor will be provided with a black and white postcard equipped with a QR code for exploring further.

Be Inspired! The world of Islamic Art has so much to offer

Engage yourself with our Open Space Gallery for a remarkable journey into the past. Interestingly this exhibition displays the reproduction of 47 black and white photographs of the region of Hejaz – an area in the west of Saudi Arabia which includes the Islamic holy cities of Mecca and Medina, during the reign of Ottoman sultan Abdul Hamid II, in the late 19th and early 20th centuries. Featured in this postcard is the photograph of the Hejaz Railway, which played a big role in strengthening the relations of the Islamic world.

Postcard: Enlighten Your Love Ones with Your Experience

For this exhibition, we invite our visitors to use their creativity to colour the postcards. Visitors may get their stamps from our customer service and write their messages from the museum to their loved ones. Then pass it to the customer service to be sent. A simple and meaningful way to share their experience here. Visitors may then scan the QR code and upload their coloured postcard to be featured on our Instagram and Twitter accounts. They may also tag us on Instagram at [iamm.kl](#) or Twitter [@IAMM_KL](#). We also welcome our visitors to surf the website and explore our online resources as well.

We also welcome our visitors to surf our website and explore our online resources as well.



Wayang Kulit / Shadow Puppet Play: The Mahmal Procession

An episode in our weekly shadow puppet play in March 2022 was dedicated on the Al-Haramayn exhibition. This is a fusion of classic performing art and edutainment with the aim of delivering the history of the Mahmal procession and its significance to children. This pre-recorded performance is posted on our Instagram page [iammkl](#). We are proud to have yet more learning opportunities for children and a depiction like no other.

Jigsaw Puzzle: Shadow and shades before the world of colours.

Challenge yourself to put together a black and white jigsaw puzzle and let us know how long it takes for you to complete it. Go to our official IAMM website, direct yourself to the 'Education' tab and select 'Online resources'. It is not easy but everyone should opt for this challenge. Snap a picture once you have completed it, post it on Instagram and tag us at [iamm.kl](#).

Incoming: International Museum Day 2022

Theme: The Power of Museums

The Islamic Arts Museum Malaysia will be launching its International Museum Day celebration on 18 May 2022 via its social media platform and hosting a much-awaited physical celebration in June. With this year's theme 'The Power of Museums', IAMM is looking forward to bringing positive change in the community using digital accessibility and community building through its educational space and medium. IAMM's International Museum Day 2022 will open its doors with online programmes on 18 May and with a one-day event at the museum in June. On this occasion visitors – schools, families and art enthusiasts – will have a chance to explore Islamic art in depth. Look out for updates on our social media for the latest information on our Museum Day celebration!

EDUCATIONAL PROGRAMMES

Virtual Talk on Islamic Arts: Primary 5, British International School

IAMM had a virtual talk on 'Islamic Art and its influence on the Spice Trade' with Primary 5 pupils from British International School on 28 January 2022. The talk was led by our Education team and also covered 'Elements of Islamic Art in the Malay World'. For this virtual talk, the Education team worked hand in hand with teachers in the lesson plan while providing the best artefacts related to the topic specifically from IAMM's collection. Islamic art covers almost every part of our lives. Be it from the Middle East, Eastern Europe, India, Africa or the Malay World, the exquisite art applies to all media. Get in touch with us to book a virtual talk. Email us at education@iamm.org.my for further details. From the art of ceramic making, metalwork, textiles and even manuscripts, we can devise a topic which will cater best to your needs.

Wayang Kulit Workshop by Islamic Arts Museum Malaysia

Wayang Kulit is a traditional form of puppet theatre that has its origins in Kelantan. It is usually held either in small makeshift theatres or an official setting

complete with a musical band and puppets consisting of various characters. This workshop was held on 12 March 2022 with the aim of maintaining and preserving this cultural heritage. For this workshop, we offered our visitors a chance to learn about making their own puppet characters and a chance to indulge in a behind-the-scenes demonstration of a Wayang Kulit performance.

The Instructor: Mohd Jufry Yusoff
Hailing from Kelantan, Mohd Jufry Yusoff, born 1961, learned the art of shadow puppetry from a *dalang* named Mamat Semail from 1966 to 1970. He performed as a musician and soon mastered all the instruments used in Wayang Kulit. From 1985, he has been an instructor for Wayang Kulit Kelantan at the USM School of Arts. He has been showcasing this traditional performance all across the country, both in the East and on the Peninsula. He was even selected to lead a group of Malaysian dancers to represent traditional Malay performance in the International Festival of Folklore of Dijon in France.





Tadarus Al- Quran 1443H | 2022M / Al- Quran Recitation 1443H | 2022M

The Islamic Arts Museum Malaysia once again organized the Al-Qur'an Recitation Programme 2022 in conjunction with the holy month of Ramadan. This will be the 15th year since this yearly program was first launched back in 2006.

The program consisted of recitation of the thirty chapters of Al-Qur'an led by selected renowned Imams from Kuala Lumpur & Selangor. In line with current SOPs due to the Covid-19 pandemic, the program this year were restricted to 50 participants only. This Al-Qur'an Recitation program was held daily throughout the Ramadhan month starting from 26 March 2022 (Saturday) to 23 April 2022 (Saturday) and it is open to the public of all ages.

Alif to Ya' of Islamic Arts @ iamm.kl

Alif to Ya' is a series of monthly Instagram postings in conjunction with our 23rd anniversary. This series is an introduction to the Jawi alphabet, along with fascinating facts related to Islamic art and IAMM's collection in English, Malay and Jawi scripts. We have started with Alif for *Ijaza*, a certificate sheet awarded to calligraphy students that certifies their skills and ability as a calligrapher. Ba on the other hand is for Baba Nakkash, a style in ceramics painted in cobalt blue against a blue and white background, also known as 'Rumi Hatayi'. Next, we have Ta', for 'Telepuk'. A traditional technique in gilding woven fabrics with gold sheets or tinsel. The fourth letter is Tha for 'Thuluth'. Thuluth is a type of calligraphy script that originated in the fourth century AH. Thuluth means one-third, and the name has been said to refer to the size of the pen's diameter, as well as how a third of each letter slopes. Check out our iamm.kl every 12th day of the month for all 37 letters of the Jawi alphabet.

Didiktv @ Islamic Art Museum Malaysia

The Education department was delighted to collaborate with Media Prima Berhad as part of the school holiday television programme in March for students. This is a slot in their bulletin aired from 7.30-8pm. For this 'edutainment' programme, we showcased

our artefacts that relate to Islamic dynasties within the Malaysian school syllabus. The recording was held in the related galleries on 25 February 2022. Seven artefacts were chosen. These featured an astrolabe from the Umayyad dynasty in Spain, miniature paintings of Nizami Khamsa's and Firdaws's Shahnama from the Safavid dynasty, a brass bowl belonging to one of the officers of Sultan Al- Nasir from the Mamluk dynasty, an incense burner from the Seljuq dynasty, Iznik wares from the Ottoman dynasty, Tekat objects from the Malay world and last but not least the *sarpech* or turban ornament from the Mughal dynasty. We were glad that students were able to learn much about Islamic art straight from their homes.



Our Educator explaining Iznik Wares for Didiktv.



Scan the QR code to explore our range of educational resources.

IAMM Museum Shop

The IAMM Museum Shop presented an exclusive collection of reproductions of antique and historical astronomical instruments for visitors to purchase. Among the items from the collection offered was an astrolabe or star searcher (the name coming from the Greek word “astro”, meaning star, and “labio”, meaning that which searches), Philip II of Spain, hanging sundial inscribed with an effigy of the king, a nautical astrolabe of Dundee skipper, Andrew Smyton, originally made by the Portuguese between 1550 and 1555, and the altitude dial, or a solar altitude clock that can be held vertically. These intricate souvenirs are manufactured by *Hemisferium® Instrumentos Científicos Antiguos* in Madrid, Spain. Please visit our shop for more details about this collection!

The IAMM Museum Shop is open from 10 am to 6 pm, Monday to Sunday, including most public holidays, and entrance is free. Follow our Instagram page @ islamicartsmuseumshop for the latest updates and ordering. Alternatively, you can contact us at: museumshop@iamm.org.my Tel: 603 2092 7140 / 7142 Fax: 603 2274 0084

Code 48014
The Astrolabe
Price MYR 1300.00

Code 48031
Nautical Astrolabe of Dundee
Price MYR 399.00

Code 48040
Philip II Hanging Sundial
Price MYR 580.00

Code 48035
The Altitude Dial
Price MYR 580.00



Code 48014



Code 48031



Code 48040



Code 48035

Light Upon Light

(Fuad Kouichi Honda)

For more than 40 years Fuad Honda Kouichi has been a conduit between cultures. Bringing the aesthetics of Japanese calligraphy to the sacred content of Qur'anic writing, he has pioneered new forms of expression. He has adopted the pen of the Islamic world, rather than the traditional brush of East Asia, and immersed himself fully in the faith.

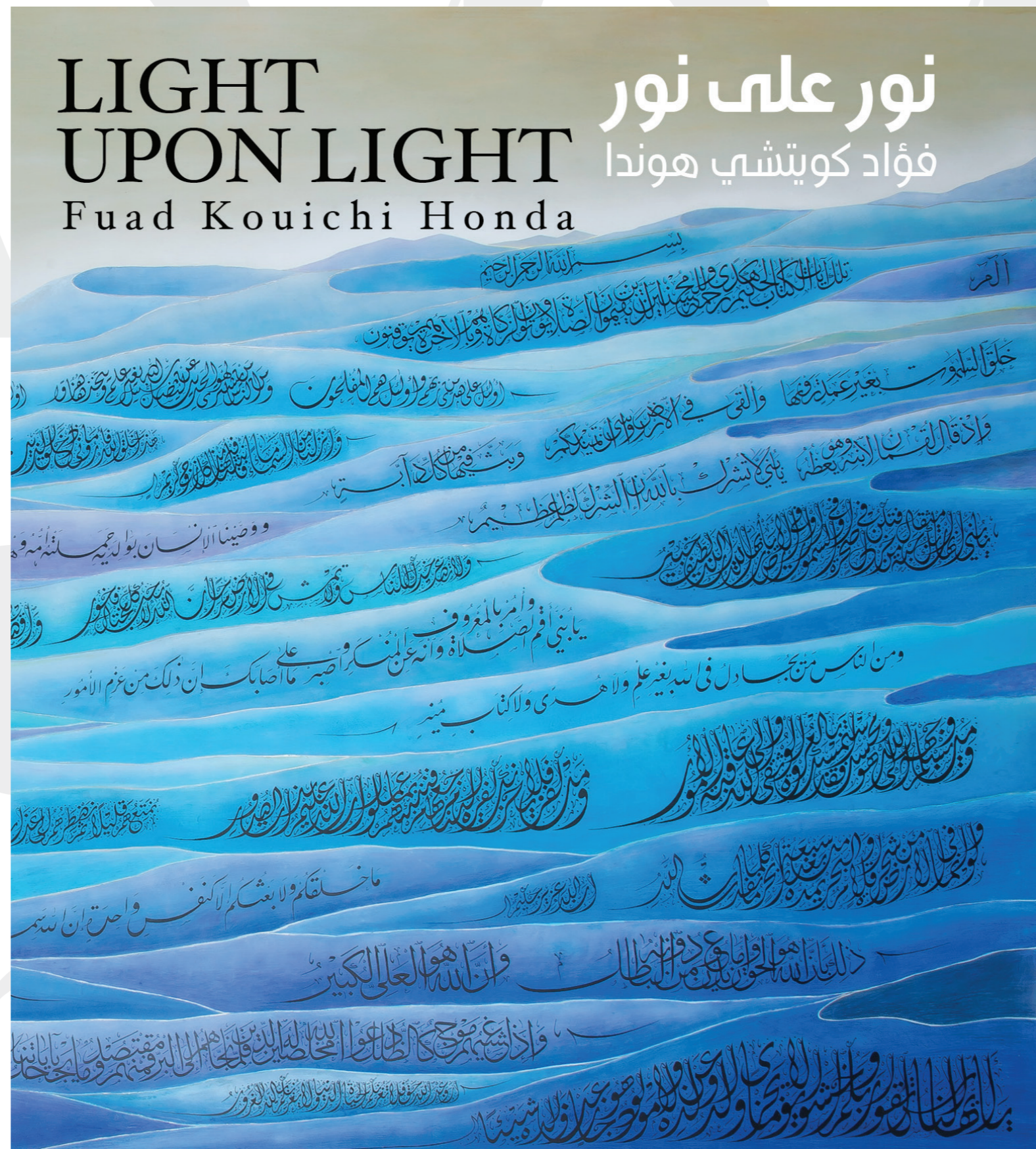
Honda's letters move as if they were alive, filled with what he calls "music without sound". The Japanese aesthetic of emptiness gives additional presence to his cascading lines of Arabic words. Similarly, the Japanese philosophy of imperfection finds its match in the Muslim belief of perfection belonging to God alone.

Honda's calligraphy pulsates with serenity and harmony that are perceptible to all. His paintings are collected around the world. Among the most tireless enthusiasts is the Islamic

ISBN: 978-983-2591-16-0

Price: MYR 80.00

Year: 2022





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