

THE  
FARJAM  
COLLECTION



# FARJAM COLLECTION

ISLAMIC ART  
EXHIBITION





**COVER:**

**A MINA'I TURQUOISE GLAZED POTTERY BOWL,  
CENTRAL IRAN  
CIRCA 597 AH / 1200 AD**



**A BRASS ASTROLABE,  
INDIA  
DATED 1069 AH / 1658-1659 AD  
SIGNED *Diya Al-Din Al-Lahur***



**OPPOSITE PAGE:**

**A FINE AND RARE IZNIK 'DAMASCUS-STYLE' DISH,  
TURKEY  
CIRCA 947 AH / 1540 AD**



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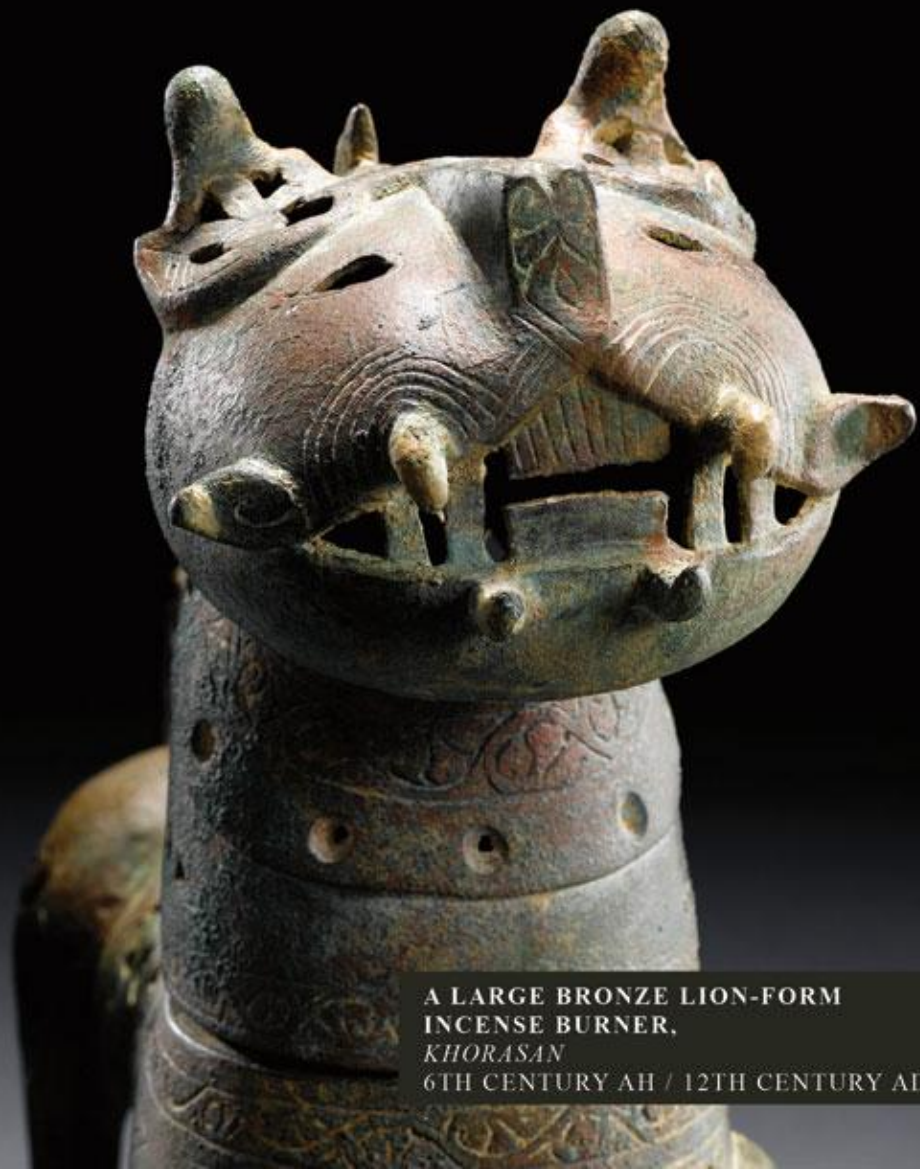


# Farjam Collection

The Farjam Collection is one of the finest privately-owned collections of Islamic art in the world today. Assembled over the course of several decades and from a wide range of sources, its quality and breadth testify to the dedication of a passionate and insightful art collector.

Spanning almost the entire history of Islam, this collection includes some of the rarest masterpieces of the Islamic world, bringing together items produced throughout the vast region between Andalusia and Mughal India. Its treasures include Qur'anic manuscripts, miniatures and illustrated books on science, mathematics and poetry, as well as finely-decorated metalwork, lacquer, glasswork, tiles, glazed pottery, woodwork, textiles, coins, jewellery, carpets and art from the 13th century AH.

Illustrative of Farhad Farjam's interests, affinities and tastes, the collection also resonates more broadly, offering viewers the rare opportunity to explore Islamic art in all its rich complexity and stunning beauty.



**A LARGE BRONZE LION-FORM  
INCENSE BURNER,  
KHORASAN  
6TH CENTURY AH / 12TH CENTURY AD**



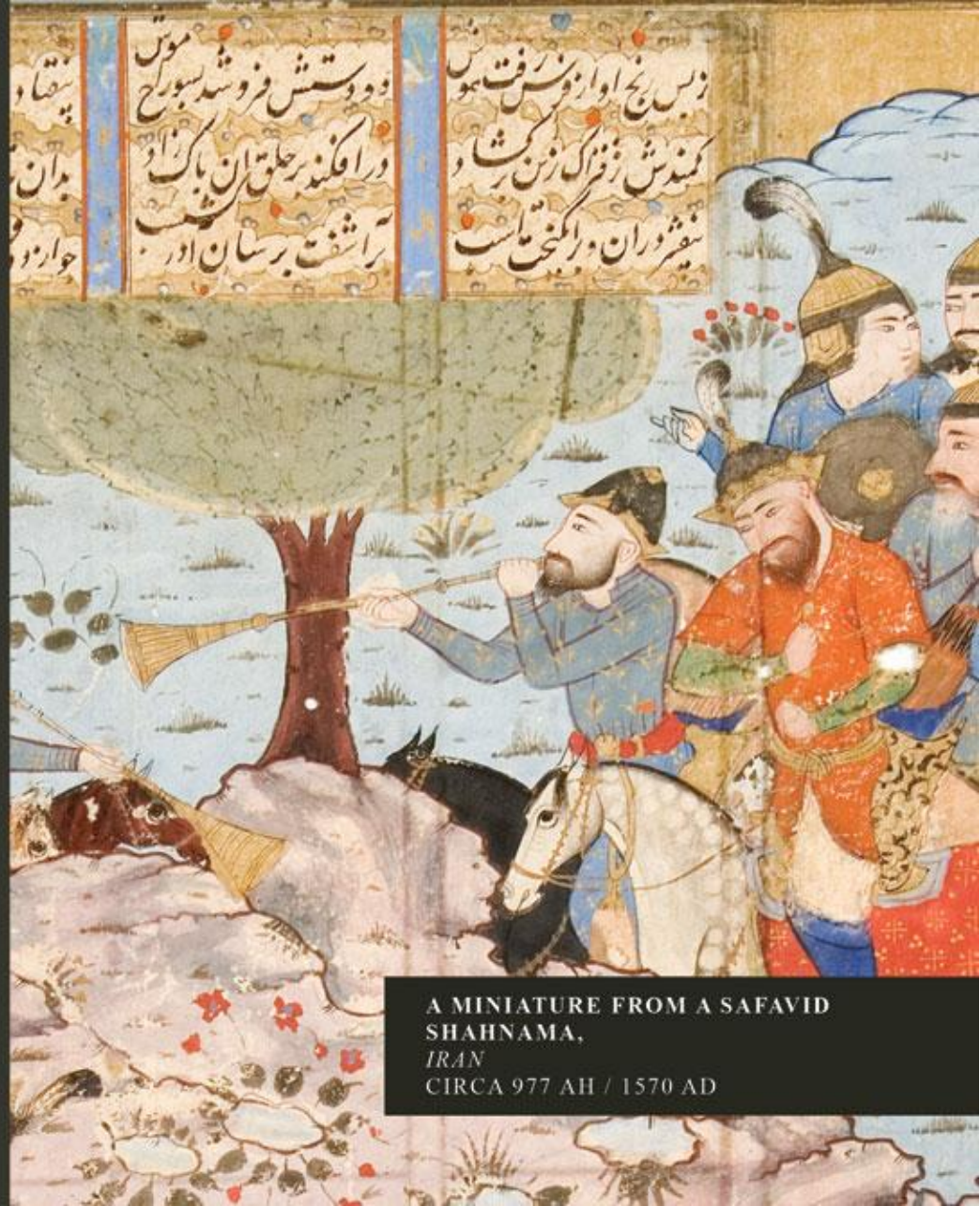
AN IMPRESSIVE DIAMOND, SPINEL AND  
ENAMEL SARPECH,  
MUGHAL INDIA, DECCAN  
CIRCA 1163 AH / 1750 AD

# The Hafiz Foundation

The Hafiz Foundation was founded in 2008 to support outstanding initiatives within the visual arts, with a special emphasis on the greater Middle East. With the city of Dubai as its base, the Foundation aims to become a centre for production, preservation, and promotion of the arts at large. At the heart of the Foundation's goals is the development of educational opportunities for young Middle Eastern artists, students, scholars, curators, and art enthusiasts. As a partner to both local and international cultural initiatives, the Foundation's recent activities include having supported the founding of the award-winning Middle Eastern arts magazine Bidoun, support for local arts education programs, as well as the organization of a series of exhibitions displaying selected works from the Farjam Collection.



**HAFIZ**  
FOUNDATION



A MINIATURE FROM A SAFAVID  
SHAHNAMA,  
IRAN  
CIRCA 977 AH / 1570 AD

A SAMANID POTTERY DISH,  
CENTRAL ASIA  
4TH CENTURY AH / 10TH CENTURY AD



# Islamic Art through History

## 1st-7th

First to Seventh century AH

In the 1st Century AH the first followers of Islam established a unique form of artistic expression. Against the backdrop of the Islamic world's geographical and cultural expansion, art became an important vehicle to disseminate the teachings of the Prophet Muhammad, Peace Be Upon Him. Calligraphy, revered for carrying the word of God, allowed for the production of both Qur'anic and secular manuscripts to prosper.

It was during these first centuries, under the reign of the Abbasids, that the technical and stylistic foundations of Islamic art were established. Combining religious beliefs with traditional craftsmanship, artists created outstanding masterpieces, including astonishing textiles, pottery, glasswork, metalwork and architectural structures, most of which were embellished with stylised phrases from the Holy Text.

## 7th-10th

Seventh to Tenth century AH

The fall of the Abbasid Caliphate to the invading Mongol forces of Hulagu Khan in 656 AH led to the dissolution of Baghdad as the central authority of Islam. This historical event prompted a renewal of styles and practices within Islamic art. Although the underlying influence of Islamic traditions persisted, new centres of production emerged during the 8th and 9th centuries AH, each defining its own artistic identity within Islam. Amongst these, the art of the Egyptian Mamluks, the art of Syria and the art of the Ilkhanids and Timurids stand out for their exquisite calligraphy, book illustration, painting, pottery and metalwork.

## 10th-13th

Tenth to Thirteenth century AH

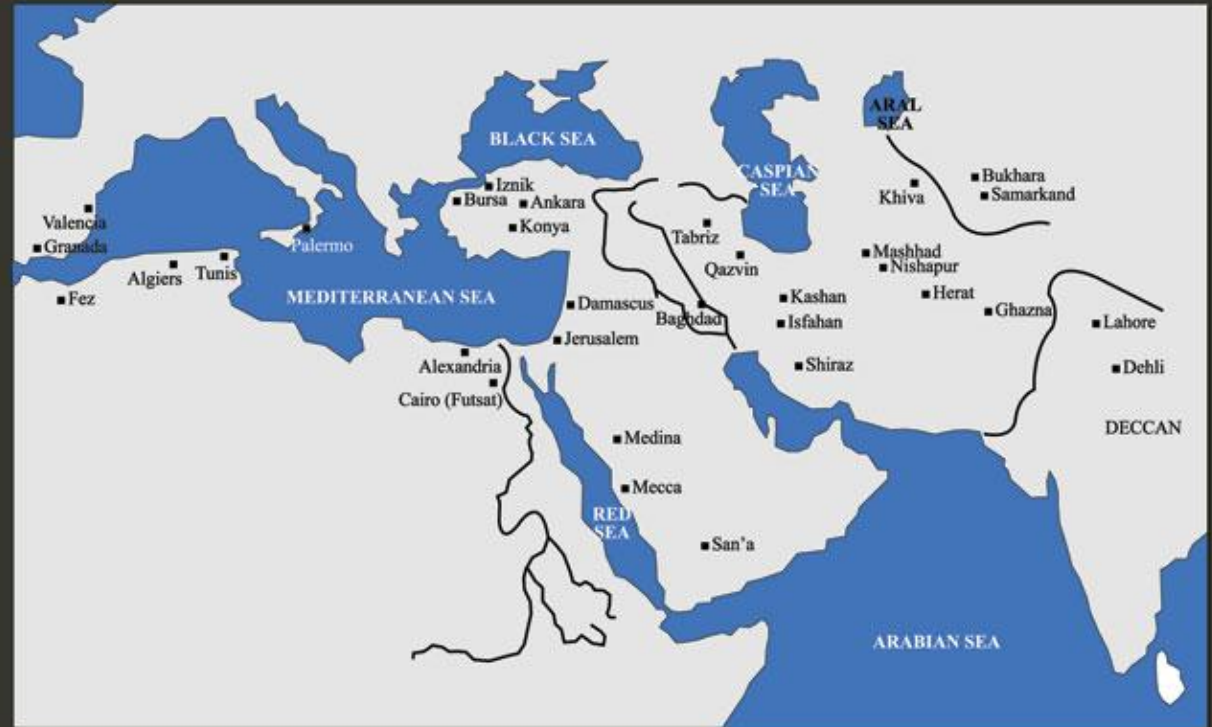
Islamic art flourished with the rise of the Safavids in Persia, the establishment of the Mughal Emperors in India and the expansion of the Ottoman Empire. Stylistic delicacy and technical skills brought the art of the Safavid Empire to its apogee during the 11th century AH, when imperial patronage allowed production to thrive. The art of Mughal India, equally remarkable in quality, had an enduring impact on the Eastern part of the Islamic world and its influence is still visible today. The art of the Ottoman Empire also developed considerably during this period. Drawing from earlier Persian traditions and the artistic heritage of the Mamluks, artists experimented with novel forms and media, producing delicate Iznik pottery and silk textiles.



# 13th & 14th

Thirteenth and Fourteenth centuries AH

The 13th and 14th centuries AH were characterized by the development of high-quality lacquer and oil painting. The latter reflected efforts to preserve Islamic art's identity in the face of an increasingly prevalent and influential Western art. Foreign themes and styles were explored and fused with traditional techniques, creating a 'Modern' Islamic art faithful to original customs and spirituality.



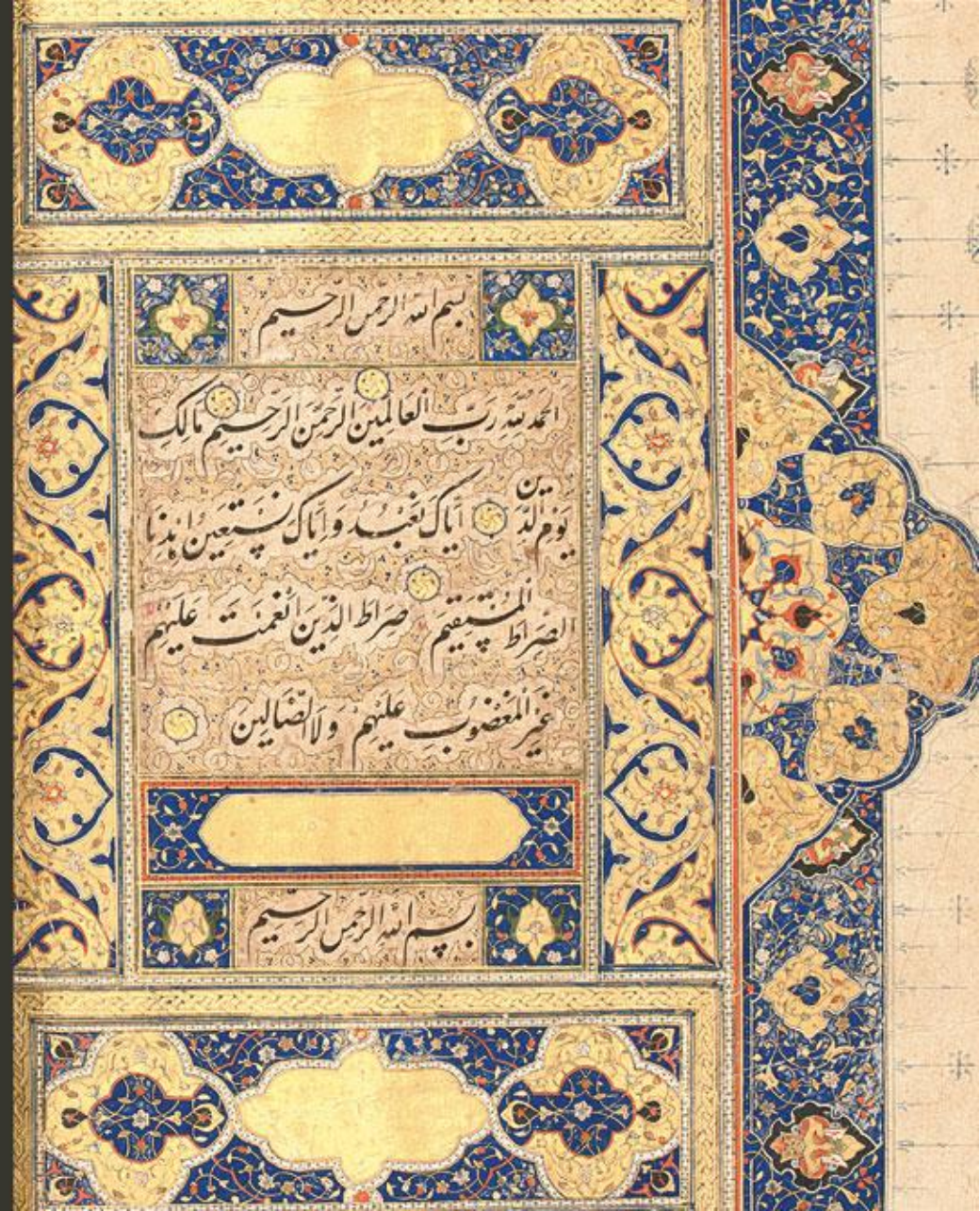
# The Holy Qur'an

Qur'anic manuscripts and calligraphic forms with which the word of God was recorded were of great importance. As a means to express praise, faith and adhesion to Islam, transcriptions of the Qur'an were highly valued.

Over the centuries, a variety of scripts were used, including Hijazi, Kufic, Thuluth, Muhaqqaq, Naskhi and Rihani. Each followed strict rules of design put forth by master calligraphers as early as the 4th century AH.

Decorated with elegance, care and sincerity, each leaf reflects the scribe's mastery of proportionality and the efforts of a number of other specialists from papermakers to bookbinders.

Particular attention was given to the illumination of Qur'anic manuscripts and these now document the evolution of illustration as an Islamic art. The decorations, initially limited to gold illuminations and simple heading illustrations, reached their highest levels of sophistication between the 7th and 11th centuries.



AN ILLUMINATED QUR'AN,  
IRAN  
CIRCA 1540-1550 AD / 947-957 AH  
SIGNED *Mir Hussein Al-Sahavi Al-Tabrizi*

وَمِنْ آيَاتِهِ الْقُرْآنُ  
الَّذِي نَزَّلْنَا بِالْحَقِّ  
وَالْحَقُّ مُخْرَجٌ مِنْ  
أَفْئِدَةِ رَبِّكَ الَّذِي  
خَلَقَ السَّمْعَ وَالْأَبْصَارَ  
وَمَا يَدْرِي أَلْمِثْقَالَ  
ذَرَّةٍ شَيْئًا وَهُوَ  
سَمِيعٌ عَلِيمٌ

الْحِكْمِ الْحَادِي وَالْعَشْرَ  
وَلَا تَجَادِلُوا أَهْلَ الْكِتَابِ  
أَلَّا يَكْفُرُوا بِإِيمَانِكُمْ  
بِالَّذِي هُوَ إِجْسَارًا  
وَلَا يَنْظُرُونَ  
مِنْهُمْ وَقُولُوا أَمَّا  
بِالَّذِي نَزَّلَ

# Manuscripts

While early secular manuscripts from the Islamic world were simple and unadorned, they became increasingly stylised and ornate as the techniques employed in Qur'ans were gradually applied to a wider variety of texts. During the 6th and 7th centuries, as Baghdad became an important cultural centre, numerous scholars participated in the production of scientific and literary works on subjects such as mathematics, astrology, medicine, history, and poetry. From the 7th century onwards, such texts were accompanied by detailed paintings and images. These complemented the art of calligraphy and added a new visual dimension to the manuscripts, different from traditional Qur'anic illumination.

Secular books and manuscripts were treated with such skill and technique that some examples are considered not only as valuable documents, but also as artworks in their own right. The striking delicacy of later pieces made manuscript illustration one of the most lauded forms of Islamic art and helped disseminate the culture and religion of Islam throughout the world.

NIZAMI GANJAVI'S *KHAMSA*,  
IRAN  
DATED 875 AH / 1471 AD



AL-RISALA AL-SHARIF,  
 PROBABLY TABRIZ, IRAN  
 DATED 10 RABI' II 878 AH /  
 4 SEPTEMBER 1473 AD  
 COPIED BY 'Abd Al-Rahim Al-Ya'qubi

الحمد لله  
 الحمد لله الذي هدانا لهذا  
 ما كنا لنهتدي لولا أن هدانا الله

الحمد لله الذي هدانا لهذا  
 ما كنا لنهتدي لولا أن هدانا الله

تباركت عظمى من شامع

الحمد لله الذي هدانا لهذا  
 ما كنا لنهتدي لولا أن هدانا الله

آلى ليرجلت وجر خطيتى

فغفوك عن ذنبي اجل و اوسع

يا رب كم توارى بانى شيرت  
 چه تو ز وصف مرزبان شيرت

اگر که کنم بزرگ و بسیار بود  
 غفوتو هزار بار از من شيرت

آلى خلاقى و سرزى مؤبلى

ايک لى لايچا لى لى پرفرع

يا رب كم تصور آلى تو  
 دارم و در قبول من چى تو  
 از ضرب رسوگرى كجائى مرا

آلى لى اعطيت نفسى سولها

فما انانى روض المشدات ارفع

يا رب اگر آنچه نفس من مؤبلى  
 اوم بودى آنجا که خطه شيرت

# Calligraphy

Originally used to transcribe the heavenly word of the Qur'an, Islamic calligraphy was from its inception associated with sacredness and spirituality. Early Hijazi and Kufic scripts were adopted to transcribe the Qur'an, gradually evolving into more complex and stylised forms that could be adapted to different media and subject matters. Classical scripts were perfected during the 4th century AH by Vizier Ibn Muqla who also classified the six most popular styles of writing or Aqlam-i-Sitta, known as Muhaqqaq, Rihani, Thuluth, Naskhi, Taqi and Riq'a. Furthering the achievements of these early treatises, prominent masters such as Yaqut Musta'simi in the 7th century AH, brought calligraphy to new heights of ingenuity, recognition and popularity.

Extending from manuscripts, calligraphy was soon used on a wide range of artefacts including metalwork, ceramics, textiles, glasswork and glazed tiles. The Arabic alphabet, through the expansion of Islamic culture and religion, was and still is used to write a host of other languages, particularly Persian, Ottoman Turkish and Urdu. Today, calligraphic art is widely popular in Contemporary art production throughout the Islamic world.

A CALLIGRAPHIC PANEL IN  
NASTALIQ SCRIPT,  
IRAN  
DATED 1021 AH / 1612 AD  
SIGNED *Ahmad Al-Hosseini*



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بِسْمِ اللّٰهِ الرَّحْمٰنِ الرَّحِیْمِ  
الرَّحْمٰنِ الرَّحِیْمِ  
الرَّحْمٰنِ الرَّحِیْمِ  
الرَّحْمٰنِ الرَّحِیْمِ  
الرَّحْمٰنِ الرَّحِیْمِ  
الرَّحْمٰنِ الرَّحِیْمِ

A KUFIC QUR'AN LEAF,  
PROBABLY QAIRAWAN, NORTH AFRICA  
3RD CENTURY AH / 9TH-10TH CENTURY AD

# Metalwork

Metalwork is amongst the most distinguished achievements in Islamic art. From the early days of the Umayyads, artfully crafted metal wares were produced in workshops throughout the Islamic world, leading to the establishment of a rich tradition that persists today.

Inspired by a quest for beauty and precision in everyday objects, works on metal became an outlet for aesthetic imagination and skilful craftsmanship. From the 4th to 14th century AH, Syria, Egypt, Khorasan and Mesopotamia were among the main production centres of Islamic metalwork. A large variety of items, including vessels, lamps, armour, inkwells and incense burners were manufactured by casting or working metal into intricate shapes of all sizes. These artefacts would then be decorated and sometimes embellished with elegant inscriptions. Occasionally, objects were inlaid with gold, silver or precious stones. An important part of the beauty of Islamic metalwork lies in the harmonious treatment of proportions. Through the careful study of decorative and manufacturing techniques, artisans managed to create functional works of exquisite beauty.

**A MAMLUK SILVER-INLAID  
BRASS VASE,  
EGYPT  
7TH CENTURY AH /  
13TH-14TH CENTURY AD**







**A SILVER-INLAID BRASS BOWL,**  
*WEST IRAN*  
8TH CENTURY AH / 14TH CENTURY AD

# Glass, Glazed Tiles and Ceramics

Light, associated with the 'light of the heavens' and the radiance of the divine essence, has always played an important role in Islamic culture. Islamic artists and craftsmen wishing to imbue their work with such meanings paid particular attention to bright materials and luminous surfaces.

In Iran, the Ottoman Empire and Syria, walls were covered with glazed and gleaming tiles decorated with geometric patterns and highly-stylised floral and foliate motifs. Although the production of tiles was prominent throughout the Islamic world, Safavid and Iznik tiles were particularly popular and are considered to be extraordinary examples of pottery.

Inspired by Roman techniques, early Islamic glasswork was first developed in Egypt and Syria. Initially stained or lustre-painted, by the 3rd century AH the decoration of glasswork entailed intricate incisions and complex relief patterns. These methods were later perfected during the Fatimid and early Ayyubid periods. Influenced by late Sasanian practices, the carved crystals of Fatimid Egypt and the delicate and colourful carved glasses produced between the 4th and 6th century AH in Nishapur and Syria are amongst the best examples of Islamic glasswork.

The earliest examples of Islamic ceramics closely resemble the alkaline glazed vessels first produced in Egypt during the 4th millennium BC. Known as 'Egyptian faience', this type of earthenware continued to be manufactured in the Parthian and Sasanian Empires and its style remained unchanged for centuries. In the 2nd century AH, artisans of the early Abbasid period introduced new techniques that would transform Islamic pottery. Production centres spread from Samarkand to Mesopotamia, Anatolia, Syria, Northern Africa and Andalusia. From the slip-painted wares of the Samanid period to the late Iznik polychrome pottery of the Ottoman Empire, the Islamic world fashioned incredibly fine examples of ceramics and pioneered the vast array of decorative styles and designs that have influenced ceramic production around the world.



**A GLASS MOSQUE LAMP,**  
*IRAN*  
6TH CENTURY AH / 12TH CENTURY AD

A KASHAN LUSTRE FRIEZE TILE,  
*IRAN*  
CIRCA 700 AH / 1300 AD



A MINA'I MOULDED POTTERY ▶  
VESSEL,  
*IRAN*  
CIRCA 596 AH / 1200 AD



NEXT PAGE  
AN ILLUMINATED QUR'AN  
(DETAIL),  
*IRAN*  
DATED 1243 AH / 1827 AD



بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ  
الْحَمْدُ لِلَّهِ الَّذِي  
خَلَقَ الْمَوَدَّعَةَ  
الْحَمْدُ لِلَّهِ الَّذِي  
خَلَقَ الْمَوَدَّعَةَ



# Coins & Jewellery

Islamic coins were first produced during the Umayyad Caliphate and decorated by two horizontal lines and one or more curved lines on the rim.

Although the use of these geometrically-decorated examples continued for several centuries, calligraphic devices were eventually adopted. These evolved from simple inscriptions in Kufic to more complex designs in Thuluth and Nastaliq scripts which occasionally adorned valuable Islamic gold coins.

Ornaments and jewellery were also admired throughout the Islamic world and their design and production became an important industrial, artistic and scientific profession. Precious stones and minerals were carefully studied by scholars such as Abu Rayhan al-Biruni, who wrote a treatise on mineralogy and gems as early as the 4th Century AH. These first interpretations were very influential, affecting the way a particular stone was handled, worked and valued.

The rich design and fine quality of earrings, bracelets, rings and necklaces produced by Islamic jewellers have been admired by European travellers for centuries and are still a source of inspiration in the design of modern jewellery.

**AN IMPRESSIVE GEM-SET CROWN  
MADE FOR THE NEPALESE ROYAL FAMILY,  
INDIA  
13TH CENTURY AH / 19TH CENTURY AD**





A GOLDEN COIN,  
*IRAN*  
12TH CENTURY AH  
18TH CENTURY AD



A FINE SELJUK TURQUOISE-SET GOLD  
BANGLE,  
*IRAN*  
6TH CENTURY AH / 12TH CENTURY AD



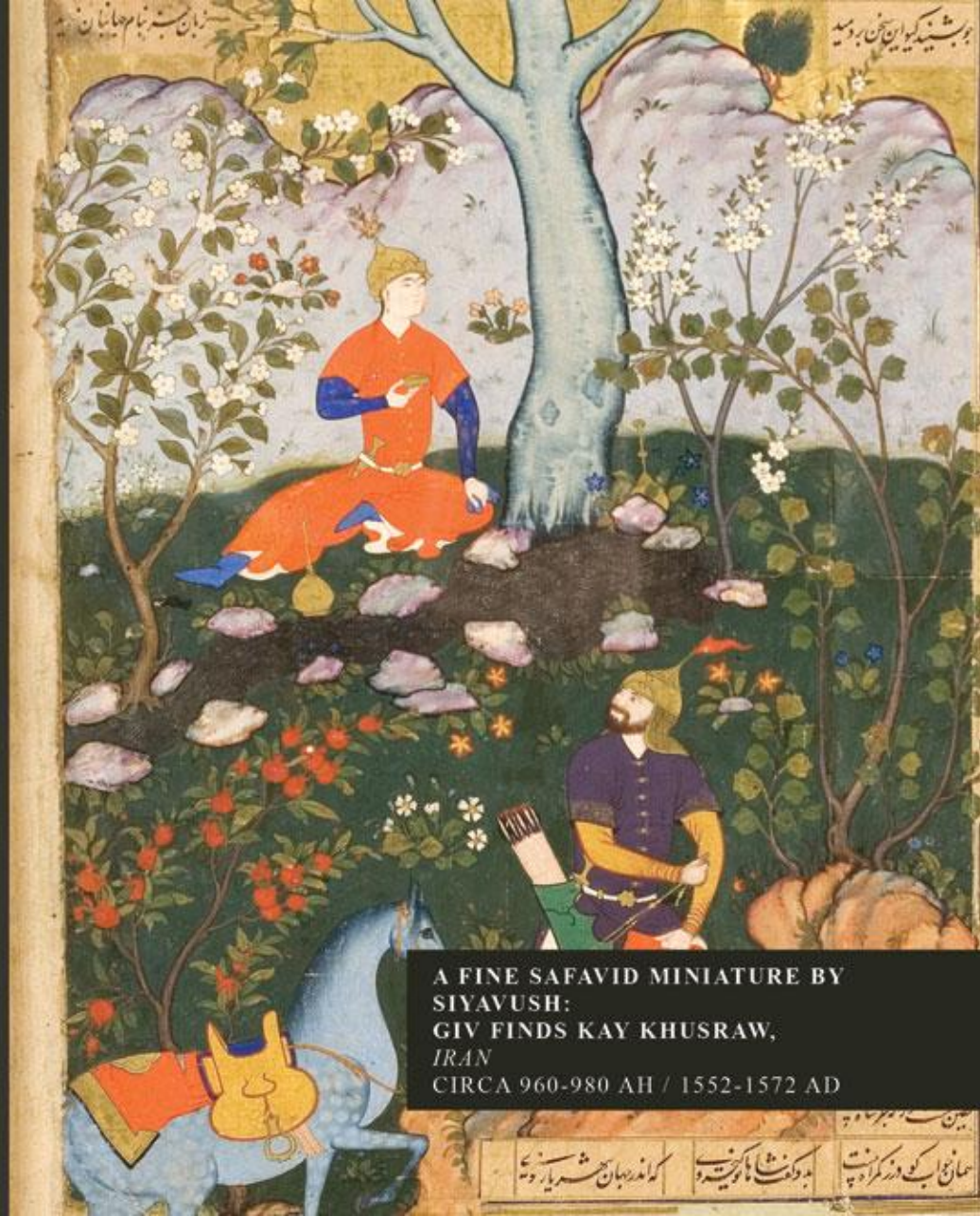
A GOLDEN COIN,  
*IRAN*  
4TH CENTURY AH  
10TH CENTURY AD

# Miniatures

Painting has played a fundamental role in Islamic art. During the early years of Islam, it generally took the form of wall-painting, examples of which can be seen in certain decorated buildings of the Umayyad Caliphate. Throughout the Abbasid period, painting thrived as a form of illustration aimed at showcasing a paradisiacal space imbued with divine grace. Early Qur'anic illumination depicts geometric patterns entwined with vegetal and floral motifs alluding to the description of heaven as blossoming gardens and the word of God as a good tree.

Although numerous forms and styles were employed throughout the centuries, the imagery presented sought to express the widespread belief that 'God is beautiful and loves beauty'. After the 7th century AH, artists in Iran led the development of fundamental decorative techniques which would be later adopted by the Ottomans and Mughals. Their influence continued until the 12th century AH and can be seen in the fine detail of Mughal miniatures.

Until the 13th century AH, miniature painting remained detached from realism and the use of perspective, conforming to the framework and criteria defined by Islamic jurisprudence and depicting a delicate, beautiful and imaginative world.



A FINE SAFAVID MINIATURE BY  
SIYAVUSH:  
GIV FINDS KAY KHUSRAW,  
IRAN  
CIRCA 960-980 AH / 1552-1572 AD

سازنده این کتاب در کربلا است  
در کربلا با کوشش و  
کاملاً در میان شهریار و  
سازنده این کتاب در کربلا است



چنین گفت کین پدید انرا که تاو  
 بر زرد بران کیو که در زردیت  
 کرانایه خوبان وانان خواسته  
 وزان بس بر کجور فرمود شاه

بود در تنش زور و جنگ تراو  
 میان جنگ ان هملوا زانیت  
 بر دندمش وی ارا پسته  
 بر و زرد و نیار و شک و کمر

بر پیش دلاور سپاه اور  
 که سحر موده بود او به کجور  
 که پسته تو عباد اگلاه و کس  
 بری روی ده با گلاه و کسر

AN ILLUSTRATED LEAF FROM A SHAHNAME:  
 BATTLE BETWEEN THE PERSIANS AND THE TURANIANS  
 (DETAIL),  
 IRAN  
 MID-10TH CENTURY AH / 16TH CENTURY AD



AN ILLUSTRATED LEAF FROM A SHAHNAME,  
 IRAN  
 MID-10TH CENTURY AH / 16TH CENTURY AD



چنین گفت کین پدید انرا که رنج  
 از یادش شود تا که سپاه رود  
 که انرا نماندست افزایاب  
 ز سیرم فرودست آن راه را

ندارد در هیچ از پی نام رنج  
 و پدید بر روان سپیانش در  
 بداند که یکداشت زان روی  
 جوهر میخ کرد اخته شاه را

دو صد خسته و پای یکم بزر  
 ز نیم بیگ که پند بلند  
 که افزایاب آن به اندیشم  
 چو در جز زرد کاود پس شاه

یکی اختر خسروی ده که  
 فرونت بالایی او صد گند  
 بران که ناز همسران کار کرد  
 ز کار سپیانش که گشت او ماه

# Woodwork

Relatively soft and easy to carve, wood was an important medium in the production of Islamic art. Doors, tables, coffins, boxes and cabinets were decorated with carved designs and inlaid with ivory and ebony. Inlaid doors came to be seen as the best examples of elaborate woodwork and craftsmanship. Their long and narrow panels accommodated spectacular spiral patterns, arabesques and carved inscriptions of the highest intricacy.

During the 8th and 9th century AH, woodwork became more complex and delicate. Artists intertwined writings in Naskhi and Thuluth scripts with decorative vegetal and bird patterns. Such works, produced in large quantities in Mongolian India, the Ottoman Empire, Syria and Egypt, helped develop a common aesthetic language rooted in geometric designs, floral motifs and calligraphic devices.

These patterns were similarly employed between the 7th and 9th century AH in Nasrid Spain, where micromosaic decoration was practised and perfected. Influenced by the Islamic tradition from the Umayyad period of embellishing walnut with carved ivory, Nasrid woodwork was typically inlaid with ivory, bone, metal and mother-of-pearl. This technique persisted after the Christian Reconquista of the Iberian Peninsula and can be seen in post-Renaissance European furniture.



AN OTTOMAN INLAID JEWELLER'S CHEST,  
TURKEY  
17TH CENTURY AD, 11TH CENTURY AH



AN IMPORTANT FATIMID CARVED WOODEN  
BEAM (DETAIL),  
*EGYPT*  
5TH-6TH CENTURY AH / 11TH-12TH CENTURY AD

# Textiles

The art of weaving in the Islamic world evolved from the simple forms reflected in the earliest surviving textiles to the sophisticated patterns and delicate textures that characterised production between the 8th and 11th Centuries AH.

Initially common in tomb covers, woven or embroidered inscriptions became increasingly complex during the 5th and 6th century AH and played an important role in decorating the textiles produced in Fatimid Egypt and Mesopotamia. Highly-stylised calligraphic designs complemented the animal and bird patterns drawn from earlier Sasanid textile medallions.

During the 10th century AH, silk textiles adorned with rich patterns and colours were developed in the Ottoman Empire. Brocades and velvets were woven with exceptional skill and decorated with floral designs. Both magnificent curtains for the tomb of the Prophet Muhammad, Peace Be Upon Him, and monumental hizamat for the Holy Ka'ba at Mecca were embroidered with gold and silver thread on large silk and velvet grounds.

Demand in the West was high for textiles designed and woven in the Islamic world, particularly for decorated Persian, Indian and Ottoman silks. These had an undeniable influence on the history of textile production throughout the world and were frequently imitated.

AN IMPORTANT OTTOMAN CURTAIN  
FROM THE TAWASSUL AT MEDINA  
(DETAIL),  
TURKEY  
13TH CENTURY AH / 19TH CENTURY AD





AN OTTOMAN WOVEN SILK  
TOMB COVER,  
TURKEY  
12TH CENTURY AH  
18TH CENTURY AD

# Lacquer

Although painting glazed surfaces on dense cardboard dates back to the 5th century AH, Islamic lacquer truly bloomed between the 10th and 14th century AH. This practice involved covering papier-mâché artefacts with layers of lacquer, which were then decorated with miniature paintings or illumination and sealed with a bright coat of varnish.

Lacquer was similarly popular in China and Japan, although the methods and variety of artefacts used in the Islamic world differed considerably. Associated with Iranian polychrome work on pen cases and boxes, Islamic lacquer was also predominant in the production of bookbindings, mirror cases and caskets. Images of birds and flowers were usually used when decorating Qur'an and religious bookbindings. The subject matter and styles of these varies greatly. Depending on the client's tastes and the artist's area of expertise, works might have depicted lyrical portraits, landscapes, battle and hunting scenes or royal gatherings.

Lacquer production was increasingly prominent from the second half of the 10th century to the 13th century AH. Court artists, led by Muhammad Zaman in the 11th century AH, introduced figural miniature paintings that were produced in great numbers in Isfahan. Typically found on pen boxes sold in Iran, their influence extended far beyond the Islamic world and to Russia in particular.

**A POLYCHROME LACQUER VANITY CASE  
WITH MIRROR,  
IRAN  
12TH CENTURY AH / 18TH CENTURY AD**





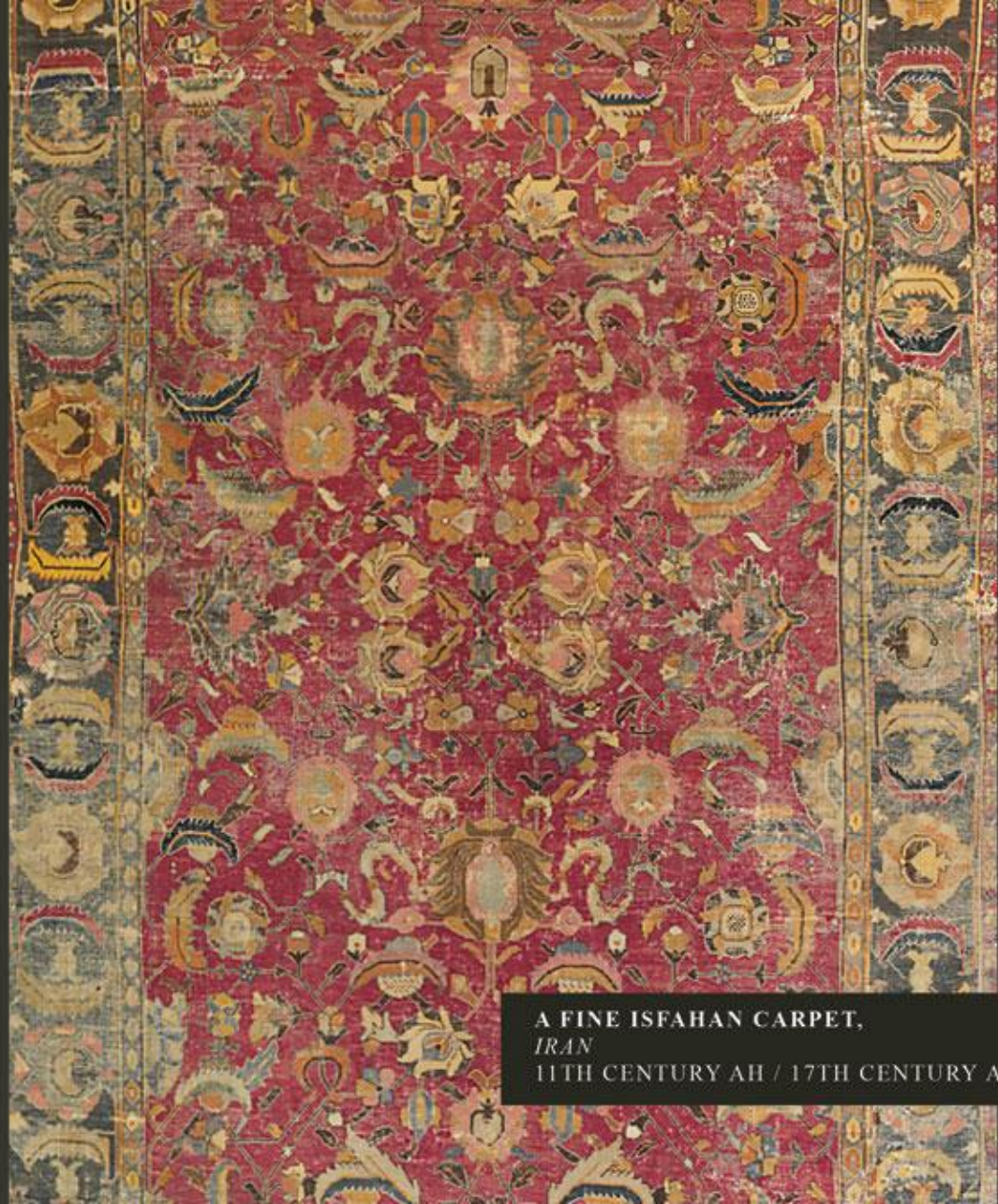
A POLYCHROME LACQUER WOODEN  
CASKET,  
*IRAN*  
12TH CENTURY AH / 18TH CENTURY AD

# Carpets

There are unfortunately very few surviving examples of early Islamic rugs and carpets, most probably due to the gradual erosion caused by use over time and the particular sensitivity of wool, silk and other materials used in their production. Written accounts, however, confirm that carpet weaving was widely practised and that those in charge of their design were ranked amongst the most important artists of their time.

Until the end of the 9th century AH, rugs and carpets were mostly decorated with geometric patterns, gradually evolving to include spirals, central medallions and four-sided triangles or *lachaki*. Later designs were more figurative, incorporating stylised depictions of animals and floral motifs.

Iran, India, Egypt, Anatolia and the Caucasus were the main centres for the design and production of valuable carpets. Encouraged by increasingly high demand, carpet workshops across the Islamic world expanded their production to include silk as well as wool. Revered for the quality of their execution, the harmony of their patterns and the colours of their threads, these carpets were globally acclaimed and traded by travellers, who exported them to Europe and America.



A FINE ISFAHAN CARPET,  
IRAN  
11TH CENTURY AH / 17TH CENTURY AD





A HERIZ CARPET,  
NORTHWEST IRAN  
CIRCA 1308 AH / 1890 AD

# 19th Century Paintings

The influence of Western civilization on the Islamic world increased from the 15th century AD onwards. Through colonialism and globalisation, Western styles of painting were disseminated throughout the Middle East and wider region.

Islamic artists at the time sought to balance these new ideas and themes while preserving their own cultural and religious identity. This challenge gave birth to new styles throughout the region. In the early 19th Century AD, novel techniques became particularly apparent in Persia, India and the Ottoman Empire. A number of schools of painting gained in notoriety, including The Company School in India and the Zand and Qajar Schools in Iran. As realism gradually replaced the long-established abstraction of Islamic aesthetics, the talent and skill of important Islamic artists shone through and they soon succeeded in masterfully portraying their surroundings through this adopted medium.

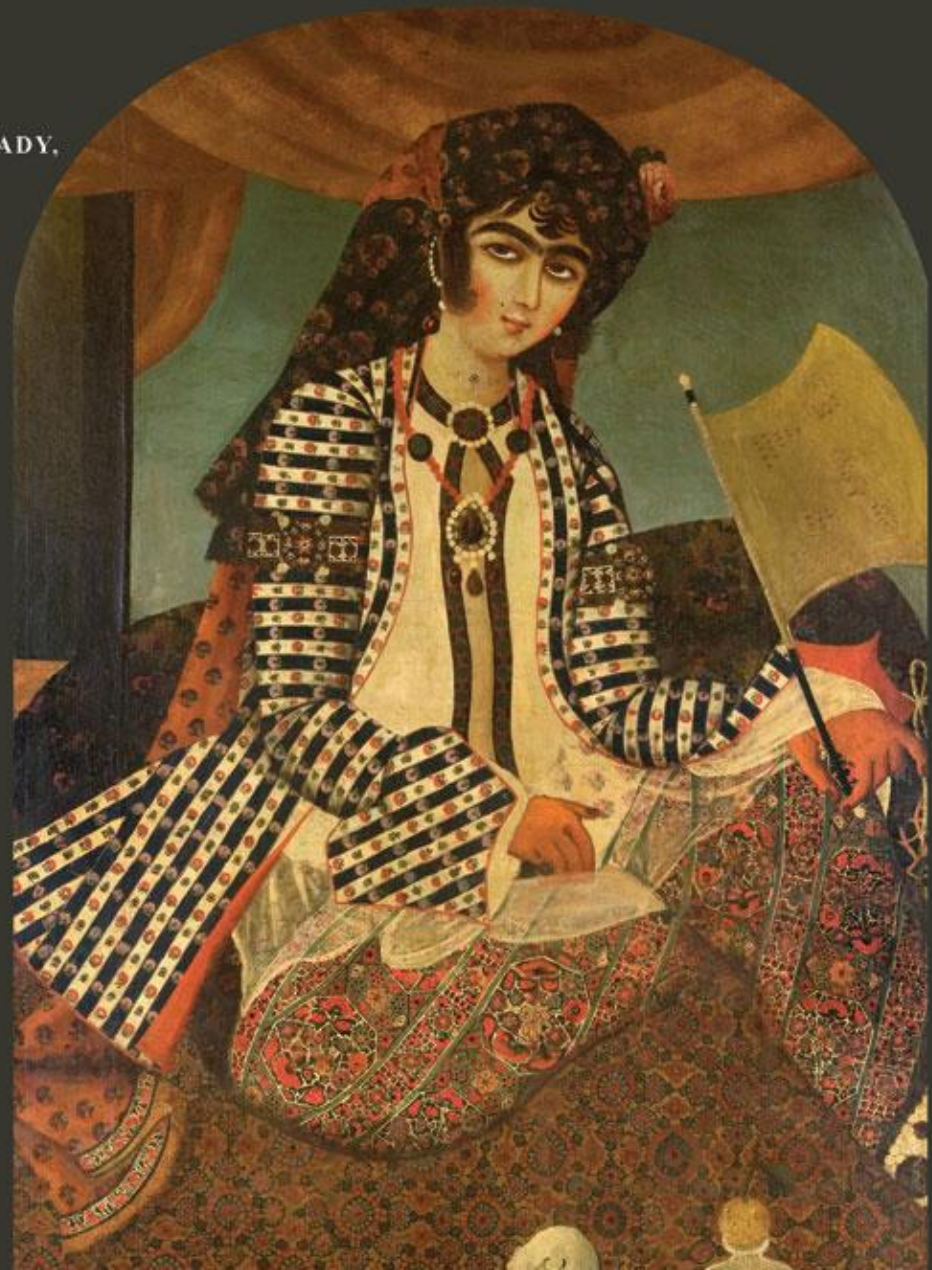
A PORTRAIT OF NASIR AL-DIN SHAH,  
*IRAN*  
DATED 1284 AH / 1868 AD





A PORTRAIT OF HUSAYN 'ALI KHAN  
MU'AYYIR AL-MAMALIK,  
IRAN  
CIRCA 1271 AH / 1855 AD

A PORTRAIT OF A QAJAR LADY,  
IRAN  
13TH CENTURY AH  
19TH CENTURY AD



# About the Exhibition

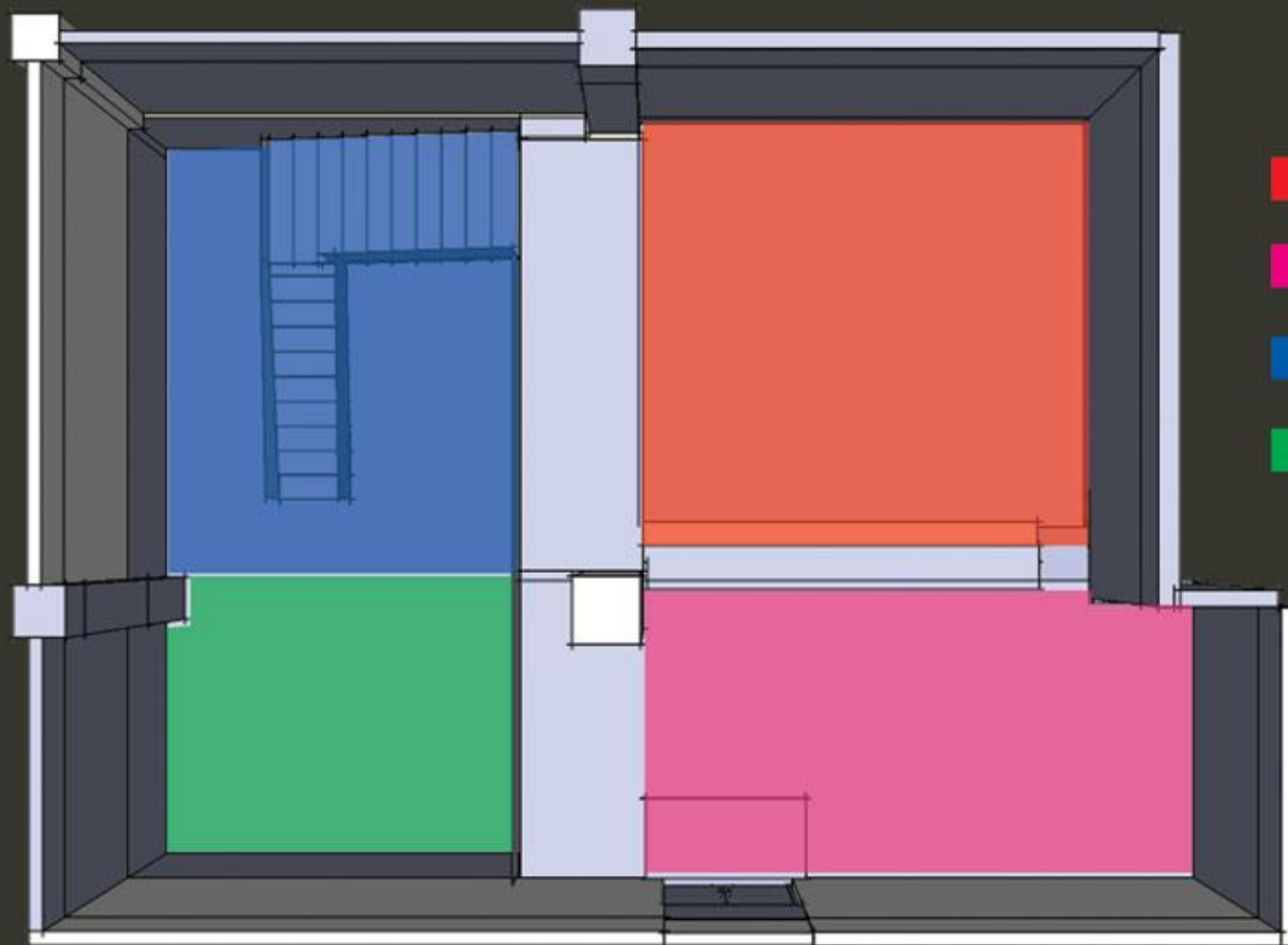
This exhibition presents a number of items of the highest quality and historical importance. This selection, only a small fraction of the Farjam Collection, represents art forms produced throughout the Islamic world and has been chronologically divided as follows:

1. The Origins and Establishment of Islamic Art (1st to 7th century AH)
2. New Styles and Techniques: The Development of Islamic Art after the Fall of the Abbasid Caliphate (7th to 10th century AH)
3. Expansion under Imperial Rule: Mughal India, the Ottoman Empire and Safavid Persia (10th to 13th century AH)
4. Islamic Art in the 13th century AH: Sustaining Tradition in Modern Times

**A RARE TIMURID OR EARLY SAFAVID  
JADE PENDANT,  
IRAN  
9TH-10TH CENTURY AH  
15TH-16TH CENTURY AD**



# EXHIBITION PLAN



- ZONE A**  
1ST TO 7TH CENTURY AH
- ZONE B**  
7TH TO 10TH CENTURY AH
- ZONE C**  
10TH TO 12TH CENTURY AH
- ZONE D**  
13TH CENTURY AH



A MINA'I CERAMIC BOWL,  
IRAN  
CIRCA 596 AH / 1200 AD



A SAFAVID CUT STEEL PANEL,  
*IRAN*  
LATE 10TH CENTURY AH  
16TH CENTURY AD



THE  
FARJAM  
COLLECTION



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