



# Newsletter



ORGANISATION OF ISLAMIC COOPERATION (OIC)  
RESEARCH CENTRE FOR ISLAMIC HISTORY, ART AND CULTURE (IRCICA)

**JANUARY-APRIL 2020**

111

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January – April 2020, No. 111

The Newsletter is published quarterly:  
three issues in the official  
languages of the OIC  
(English, French, Arabic)

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# Editorial

Dear readers, as will be noticed, the present issue of IRCICA Newsletter which refers to the first four months of 2020, reflects the changes that we urgently had to introduce into our work modes as soon as the COVID-19 pandemic erupted. Together with all other OIC organs, our Centre shifted to home office work and remote conferencing as of mid-March. Our regular desk work consisting of research, editing and publication thus continues uninterrupted. Our events such as conferences, art exhibitions and training courses previously scheduled for this period have been either re-designed as virtual events or postponed. Besides, we conceived new projects on specific themes stemming from certain aspects of the crisis that are related to the mandate of IRCICA. Such are our webinars on “Turning Points in History and Effects of Pandemics” and “Urban History of the Islamic World and Prospects for the Post-Pandemic Era”. These are the first academic meetings in their fields to focus on the Muslim world. Meanwhile, the first virtual congress within our “History of Islamic civilization” program is titled “The role and contribution of Bukhara in Islamic civilization”; IRCICA is co-organizer in this congress together with the Government of Uzbekistan. We shall report on these meetings in our next issue.

Culture is one of the sectors of activity that are most severely hindered in consequence of the pandemic. A large part of cultural activities, particularly cultural tourism, heritage sites, festivals, sports and performing arts, were stopped during the period of isolation. But during the same period, culture acquired added instrumental importance due to the diverse grounds and platforms it offers for individuals and institutions to remain connected to community. With the ongoing drive of digital transformation, means and opportunities for remote activities will further expand in all spheres of life including culture. IRCICA for its part will follow and support this evolution with respect to the cultural sectors of its Member States. At the same time, IRCICA will also continue to promote the classical type of cultural activities that involve face-

to-face encounters and direct contacts with artworks, performances, monuments, museums and libraries. In its own operations, IRCICA applies both new and conventional technologies in their optimal uses. Some examples are: its library services to researchers through the 100.000 printed and manuscript items of holdings simultaneously with its multilingual and multiscript digital library services, and its gatherings and workshops of artists and artisans from the Member States versus its online art schools.

Shortly before the pandemic spread in the Muslim world in general and IRCICA’s host country, Turkey in particular, we were able to successfully conduct a scholarly workshop in Bishkek, in cooperation with Bishkek State University, on “Research on Islamic History, Art and Culture in Kyrgyzstan”. We participated in absentis with a scholarly message, in the International Scientific Conference “Imam Abu Mansur Maturidi and the Teaching of Maturidiyya: The Past and the Present” organized by the Government of Uzbekistan. In the field of arts, regarding calligraphy art in particular, we gave greater emphasis to online courses and lengthened teaching hours in order to compensate for that part of the courses which used to take place in our headquarters. Thus these courses continue with the traditional master-to-pupil method through videoconferences given by eminent masters of this art. They combine traditional arts with modern technology to preserve cultural heritage by means of distance teaching.

The present issue contains announcements of new publications having appeared in this period, resulting from different projects. A number of other publications are due to come out mid-2020, to be announced in the next issue.

I conclude with the hope that humanity will overcome the present crisis in the shortest delays and resume normal life in full cultural, artistic, educational and academic vitality. I thank you for your continual interest in our activities.

Prof.Dr. Halit Eren  
Director General, IRCICA



## International workshop on the “Status of Contemporary Research on Islamic History, Art and Culture in Kyrgyzstan”

organized jointly with Bishkek State University named after K. Karasaev

Bishkek, 13 February 2020

An International workshop on “Research on Islamic History, Art and Culture in Kyrgyzstan” was organized jointly by Bishkek State University named after K. Karasaev and IRCICA in Bishkek, Kyrgyz Republic, on 13 February 2020. The workshop was attended by scholars from universities and cultural institutions of Central Asian countries and Kyrgyzstan itself, representatives of the Ministry of Culture and Tourism of the Kyrgyz Republic and public figures. 40 research papers were presented to the workshop.

Welcome addresses were delivered by the Rector of Bishkek State University Prof. Musaev Abdylda Inaiatovich and Director General of IRCICA Prof. Halit Eren. The importance of the workshop was underlined, in that it discussed the problems of studying the history, culture and art of Islam, the contribution of Islam to the development of science, art and culture throughout history of humanity.

The paper presentations addressed a large variety of topics from

the perspectives of different disciplines.

The plenary session moderated by Rector Prof. Musaev Abdylda Inaiatovich and IRCICA Director General Prof. Halit Eren heard presentations on “Distorted Interpretation of Arabic Loanwords in the Kyrgyz Language” by Prof. Valimzhan Tanyrykov, “Influence of Islamic Culture on the Worldview of Kyrgyz Thinkers” by Prof. Zhyldyz Bakashova, “Features of the Early Islamic Heritage in Kyrgyzstan”

by Dr. Khadicha Tashbaeva, “Development of Islamic Sciences in the Southern Regions of the Medieval Kyrgyzstan” by Dr. Zailabidin Azhimamatov, “Manuscript Heritage of Mader Mergenbaev (1896-1983)” by Prof. Talasbek Mashrapov.

The session 1 “Monuments in Arabic Script on the History and Culture of Kyrgyzstan” heard 11 presentations, among those were “Manuscript Fund of the National Academy of Sciences of the Kyrgyz Republic” by Dr. Asel Isaeva, “Kazakh Manuscript Book as a Common Heritage of the Muslim World” by Research Fellow Nasikhath Mursalimova, “Persian-Language Manuscripts Preserved in the Manuscript Fund of the National Academy of Sciences of the Kyrgyz Republic” by Prof. Zuleikha Sagafi, “Islam in Kyrgyzstan in the Era of the Karakhanids and Mongols (On the Basis of Epigraphic Monuments)” by Prof. Kairat Belek.

The session 2 “Research on Archeology, Diplomats and Ethnology in Kyrgyzstan” heard 11 presentations, among those were “Foundry and Jewelry Artisans in the Medieval Ken-Bulun Settlement” by Prof. Alexander Kamyshev, “Concept

of Anthropological Physicality in the Architecture of the Early Medieval Mausoleums of the Burana Settlement” by Dr. Liubov Vedutova, “Dynamics of Islamic Educational Institutions in the Sovereign Kyrgyzstan” by Dr. Timur Kozukulov.

The session 3 “Languages of Islam and Culture of Kyrgyzstan” heard 12 presentations, among those were “Spread of Islam in Kyrgyzstan According to Islamic Sources” by Dr. Ali Zhusubaliyev, “Kyrgyz Ethnopedagogy and the Influence of Islam On Its Formation” by Dr. Abdymitalip Murzakmatov, “Study of “Manas” from the Standpoint of the History of Religions” by Dr. Mederbek Kadyrov and Oskonbay Zuurudinov, “Changes in the Influence of Arabic in the Language Environment in Kyrgyzstan” by Senior Lecturer Torobek Mamyrbayev, “Features of the Use of Imperative Verbs from the Holy Qur’an in the Kyrgyz Language” by Undergraduate



Kanybek Mambetaliev.

Each of three sessions ended with closing remarks and reports that were presented by the moderators: Prof. Muminov Ashirbek Kurbanovich, Head of the Research and Publications Department, IRCICA and Prof. Mashrapov Talasbek Turatbekovich, Dean, Faculty of Oriental Studies and International Relations, Bishkek State University.

Within the framework of the workshop, a Memorandum of





SIGNING MEMORANDUM OF COOPERATION WITH PROF. GULNARA MURZALIEVNA MURZAHMETOVA, VICE-RECTOR FOR ACADEMIC AFFAIRS, BISHKEK STATE UNIVERSITY.



MEETING WITH THE MINISTER OF CULTURE, INFORMATION AND TOURISM OF THE KYRGYZ REPUBLIC H.E. MR. JAMANKULOV AZAMAT KAPAROVICH.

Cooperation between Bishkek State University named after K. Karasaev and the IRCICA was signed by the Director General of IRCICA Prof. Dr. Halit Eren and Dr. Gulnara Murzalievna Murzahmetova, Vice-Rector for Academic Affairs, Bishkek State University.

An exhibition of books published by the academic staff of the Faculty of Oriental Studies and International Relations of Bishkek State University named after K. Karasaev was opened on the occasion.

During the period of the workshop, Director General Prof. Halit Eren together with Prof. Ashirbek Muminov, Head of the Research and Publications Department, IRCICA, had a meeting with the Minister of Culture, Information and Tourism of the Kyrgyz Republic H.E. Mr. Jamankulov Azamat Kaparovich. During the meeting, the progress of joint activities between universities and cultural institutions of the Kyrgyz Republic and IRCICA was appraised, possibilities of future cooperation were considered. 🌱





## International Scientific Conference “Imam Abu Mansur Maturidi and the Teaching of Maturidiyya: The Past and the Present”

Samarkand, Uzbekistan, 3-5 March 2020

IRCICA participated in absentis in the International Scientific Conference “Imam Abu Mansur Maturidi and the Teaching of Maturidiyya: The Past and the Present”. Prof. Dr. Halit Eren, Director General of IRCICA, sent his greetings to the conference. Prof. Dr. Ashirbek Muminov, Head of Research and Publications, IRCICA, sent his paper in contribution to the conference.

The conference was organized by the Committee on Religious Affairs under the Cabinet of Ministers of the Republic of Uzbekistan, the Board of Muslims of Uzbekistan, the International Islamic Academy of Uzbekistan, the Center for Islamic Civilization in Uzbekistan, the Imam Bukhari International Research Center, the Academy of Sciences of the Republic of

Uzbekistan, with the cooperation of Al-Azhar Complex (Egypt). It was attended by religious figures, Islamic scholars, heads of education institutions and research centers from almost 20 countries. The conference was officiated by the Adviser to the President of the Republic of Uzbekistan R. Kasimov. The Head of Al-Azhar Complex, Grand Imam of Egypt, Sheikh Ahmed el-Tayeb attended the event.

More than forty papers were presented about the life, ideological views and teachings of Imam Maturidi and new sources and studies. Recommendations were formulated, for creating a library and a bibliography relating to Imam Maturidi’s works, publishing more books, and creating a special website where

information about the scholarly heritage of Imam Maturidi and teachings of Maturidiyya would be posted. (Source: <http://uza.uz/en/society/samarkand-conference-has-ended-04-03-2020>)

The message sent by Prof. Dr. Halit Eren, Director General of IRCICA, to the conference underlined that Imam Maturidi was a landmark scholar of the Sunni thought who contributed in a seminal way to systematizing the explanation of such fundamental issues as the concept of divine unity and the relationship between reason and revelation. He clarified the concepts of reason, senses, and information about the human historical experience as the basis of theological thought.

# IRCICA Bâb-ı Âli Talks

“IRCICA Bab-ı Ali Talks” host senior scholars and cultural figures once a month on a Saturday, inviting them to share their professional memories and experiences.

The guest speaker on 18 January 2020 was Prof. Dr. **Süleyman Ateş**, a scholar of theology retired (in 1999) from Istanbul University who served as President of Religious Affairs in Turkey between July 1976 and February 1978. Prof. Ateş has numerous publications including exegeses of the Holy Quran, research works

and reference books explaining on Islam, Sufism, history of the Prophets\ and other topics in the context of studies on the Holy Quran.

On 22 February 2020, the Centre hosted Mr. **Hasan Çelebi**, Master Calligrapher of international renown. Mr. Hasan Çelebi is honorary member of IRCICA’s calligraphy competition jury and teacher in IRCICA’s training programs. During the talk attended by a large number of calligraphers and art lovers, he shared memories of his professional experiences.



PROF. DR. SÜLEYMAN ATEŞ



MR. HASAN ÇELEBI



# Celebrating Ramadan 1441: Collection of *Naat al-Sharif* – poems in praise of Prophet Mohammed<sup>s.a.w.</sup> An asset of Islamic cultural heritage

**Naat al-Sharif**, i.e. poems written to praise Prophet Mohammed<sup>s.a.w.</sup>, constitute an authentic tradition, an asset of the intangible cultural heritage of the Muslim world. On the occasion of the holy month of Ramadan this year, IRCICA set up a special section of IRCICA Website where Naat received from around the world were posted, forming a sample of poems written in different languages.

Pioneering examples of this genre were written in Madina al-Munawwara in the lifetime of the Prophet <sup>s.a.w.</sup> Poets from among the companions of the Prophet<sup>s.a.w.</sup> such as Hassan b. Thabit, Ka'ab b. Malik, Ka'b b. Zuhayr and Abdullah b. Rawaha excelled with the eulogies they wrote for the Prophet<sup>s.a.w.</sup>. The main reason and motivation for the poets who wrote Naat al-Sharif was to express their deep love and desire to reach His intercession (*Shafa'ah*). Thousands of Naat al-Sharif were written across the Muslim world. In the classical Islamic literature, every poet placed a Naat al-Sharif in his diwan, following a *tawhid* stating the Oneness of Allah<sup>s.w.t.</sup> and *munajaat* expressing praise and prayer to Allah<sup>s.w.t.</sup>.

Naat al-Sharif could be written in different forms. But their distinguishing characteristic compared to other eulogies and *qasida* is the personal manner in which they are written. Naat are lyric poems in which the poet prays to Allah<sup>s.w.t.</sup> and directly addresses the Prophet<sup>s.a.w.</sup>. Writing and reciting Naat al-Sharif for the Prophet<sup>s.a.w.</sup> became a strong tradition in the first century of

Islam and continued uninterrupted until today. While the worldviews and perceptions of the poets changed over time, their deep respect and love for the Prophet<sup>s.a.w.</sup> remained unchanged. Today, poets across the Muslim world continue to write various forms of Naat al-Sharif. It is important to keep this important tradition alive and facilitate its transfer to future generations.

At the invitation launched by IRCICA, poets of Naat al-Sharif from across the Muslim world shared their poems that were posted on the website. The following is a list of the poets, arranged by country, whose poems were received and posted by the end of April 2020 (the time covered by the present issue of the Newsletter):

- Albania:** **Fatmir Muja**, 2 poems, in Albanian
- Bosnia and Herzegovina:** **Džemaludin Latić**, poem in Bosnian
- Egypt:** **Ahmad Yusuf**, 3 poems in Arabic
- Indonesia:** **Ahmad Mustofa Bisri**, 2 poems in Indonesian
- Iraq:** **Mohammed abd al-Hakim abd al-Rahman Alsadi**, poem in Arabic
- Jordan:** **Sultan Alrkat**, poem in Arabic
- Kazakhstan:** **Jiger Aishbaev**, 2 poems in Kazakh; **AMalkhan Tolebek**, poem in Kazakh
- Kyrgyzstan:** **Nadirbek Alimbekov**, poem in Kyrgyz
- Mauritania:** **Alhasan bin Alsheikh Aldimani**, 2 poems in Arabic; **Khadim Rasulallah bin Ziyad**, poem in Arabic



- Morocco:** **Abdul Karim Baqqasy al-Idrisi al-Hasani**, poem in Arabic; **Mohammed Alribawi**, poem in Arabic
- Oman:** **Hilal Alshiadi**, 2 poems in Arabic
- Singapore:** **Khadijah binte Mohammed Hussain**, poem in English; **Farhana Munshi**, poem in Arabic (and English)
- Turkey:** **Ali Ural**, poem in Turkish; **Cengiz Numanoglu**, poem in Turkish; **Fatma Şengil Süzer**, poem in Turkish; **Nurullah Genç**, poem in Turkish; **Yılmaz Daşçoğlu**, poem in Turkish
- Uzbekistan:** **A'zam Obid**, 2 poems in Uzbek
- Yemen:** **Ahmad Moutaoukil**, 4 poems in Arabic; **Maged Alsamee**, poem in Arabic

## Training courses on calligraphy continue online

IRCICA's training courses on the art of calligraphy have been carried on with weekly online courses during the COVID-2019 pandemic period.

This year the courses are taught by master calligraphers Mr. Ferhat Kurlu, Mr. Mümtaz Seçkin Durdu and Mr. Efdaluddin Kılıç. 25 trainees from 15 countries are participating in the program since the beginning of 2020. The countries of origin of the students are: Algeria, China, Kazakhstan, Iran, Lebanon, Malaysia, Pakistan, Saudi Arabia, Singapore, Syria, Turkey, U.K., U.S.A., Uzbekistan, Yemen. Presently the following styles of writing are being taught: thuluth, naskh, riq'a, diwani, jaly diwani, jaly taliq.

IRCICA's training program on calligraphy had started in the early 1990s. Until the present, 172 calligraphers from 27 countries received training in the main styles of calligraphy under IRCICA's coordination. These countries of origin of the trainees are: Algeria, Bashkiria - Russian Federation, Bosnia and Herzegovina, China, Egypt, Indonesia, Iran, Iraq, India, Japan, Jordan, Kazakhstan, Kuwait, Libya, Malaysia, Morocco, Nigeria, Saudi Arabia, South Africa, Spain, Syria, Tunisia, Turkey, U.S.A., U.A.E., U.K., Yemen. The courses are taught by masters of this art, who are members of the teaching corps of IRCICA's calligraphy courses. Successful trainees are delivered *Ijaza* (traditional master-to-pupil



MR. MÜMTAZ SEÇKİN DURDU



MR. FERHAT KURLU

certificate of qualification to practice and teach this art). Some of the trainees of early years have become teachers; some have set up calligraphy schools in their home

countries. Due to this, calligraphers trained in IRCICA's programs call themselves the "IRCICA generation".

Besides this regular training program, IRCICA organizes

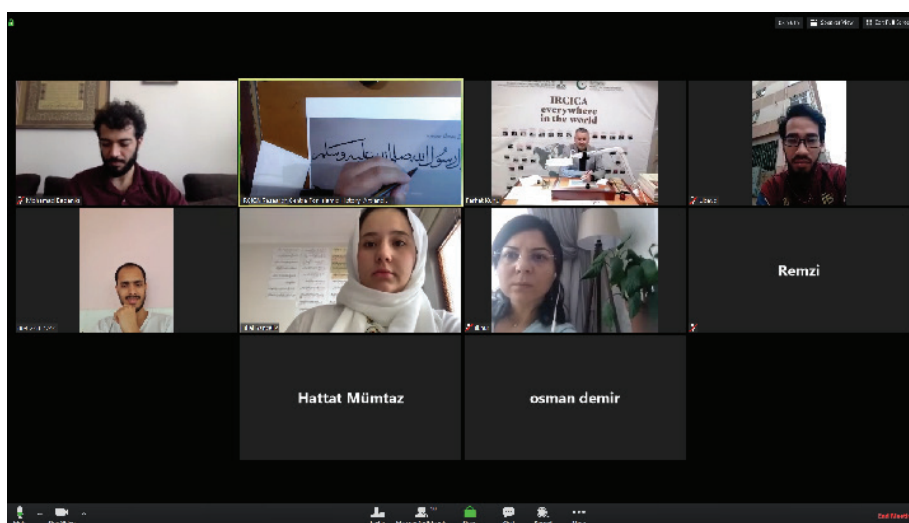
workshops and occasional courses within the framework of festivals, exhibitions and other cultural events. One of the features of the “IRCICA International Gathering on the Art of Calligraphy” organized in Istanbul in September 2014, was the calligraphy workshops taught by five masters, namely Mr. Omar al-Jumni (Tunisia), Mr. Ali Shirazi (Iran), Mr. Haji Nureddin (Mi Guangjiang, China), Mr. Sabah Maghded Arbilly (U.K.) and Mr. Ferhat Kurlu (Turkey). IRCICA also co-organized training courses and lectures during the Putrajaya International Islamic Arts and Culture Festival (jointly with Restu Foundation, Malaysia, 2015), Terengganu International Islamic Arts Festival 2013 (in cooperation with Taman Tamadun Islam, Terengganu, Malaysia). Workshops were also held during the Southeast Asian Calligraphy Festival and Exhibition 2017 co-organized by IRCICA and the Calligraphy School of Jombang, East Java, Indonesia, in September 2017. Later, seminars and workshops were conducted by masters of calligraphy Mr. Belaid Hamidi and Mr. Efdaluddin Kiliç



MR. EFDALUDDIN KILIÇ

during the period of the IRCICA Regional Calligraphy Competition in South East Asia 2018 which organized by IRCICA, Madrasah Aljunied Al-Islamiah, and The Bustan Khat in Singapore, in November 2018. Calligraphy sessions for children were conducted by Master calligrapher Ms. Atika bte Suhaimi during the same event. In both Indonesia and Singapore, *Ijaza* were issued by Mr. Belaid Hamidi to respectively 12 and 10 trainees.

As a joint project of IRCICA and Ahmadu Bello University of Nigeria launched in 2019, a calligraphy school is being operated at Arewa House, Kaduna, affiliated with the University. Teaching is conducted by Mr. Yousha Abdullah, who had received his education on calligraphy and *Ijaza* from IRCICA. The school has 60 students. 3 successful trainees received their diplomas in 2018. 8 others will qualify for *Ijaza* by the end of 2020.



## VISITS, MEETINGS, COOPERATION

### IRCICA Director General conveyed deepest condolences to His Majesty Sultan Haitham bin Tareq Al Said, Sultan of Oman, on the passing away of Sultan Qaboos bin Said Al Said

IRCICA Director General Prof. Dr. Halit Eren has paid condolences to His Majesty Sultan Haitham bin Tareq Al Said, Sultan of Oman, at Al Alam Palace, Muscat, on 13 January 2020, expressing his heartfelt sorrow on the passing away of His Majesty Sultan Qaboos bin Said Al Said, offering his prayers and his sympathy to the Sultan and the people of Oman.

During the visit, Prof. Eren wished His Majesty Sultan Haitham bin Tareq Al Said all the success, good health and long life in leadership of his country.

Prof. Halit Eren recalled with gratitude once again on this occasion the precious support and keen interest that were extended by His Majesty Sultan Qaboos bin Said to the activities of IRCICA and, in his regard, the Sultan's conferring upon him the Sultan Qaboos Order for Culture, Science and Art of the First Degree in 2012, in appreciation of his contributions to research in serving the Centre and its objectives. Prof. Eren also recalled with gratitude that it was Sultan Haitham bin Tareq Al Said, at the time Minister of Culture and Heritage, who had presented the distinction to him on behalf of the Sultan, at the ceremony held on the occasion..



● The Center for the Research of Uzbekistan's Cultural Wealth Located Overseas under the Cabinet of Ministers of the Republic of Uzbekistan and IRCICA have signed a cooperation agreement on 21 February 2020 at IRCICA in order to conduct a joint project for the purpose of identifying and studying manuscript works authored by Uzbekistan's scientists and scholars and preparing their catalogue to be published by IRCICA. The agreement is placed within the framework of the Memorandum of Understanding for Cooperation which was signed between the Center and IRCICA on 16 September 2019.



The research started as soon as the agreement was signed. Two scholars from the Center namely PROF. Aftondil Erkinov, Head of Department, and Assoc. PROF. Saidakbar Mukhammadaminov, started to work at IRCICA and libraries of Turkey as of 24 February 2020.



● The Consul General of Indonesia in Istanbul H.E. Mr. Imam Asari paid a visit to IRCICA Director General Prof. Halit Eren at IRCICA headquarters on 11 February 2020 together with Mr. Jepri Edi and Mr. Kurnia from the Cultural and Social Affairs section of the Consulate General. Talks were held around international cultural cooperation in the areas of IRCICA's mandate and possibilities of promoting cooperation between Indonesia and IRCICA. Prof. Eren guided Consul General Asari to the library building and some research sections, briefing the Consul General on the activities. .





● PROF. DR. Halit Eren, Director General of IRCICA, paid a visit to H.E. Lalu Mohamad Ikbal, Ambassador of Indonesia in Ankara, Turkey, on 21 January 2020. The talks referred to relationships between Indonesian academic and cultural institutions and IRCICA; participation of Indonesian artists to IRCICA's training courses was appraised. Prof. Eren also briefed Ambassador Ikbal on the symposiums organized and books published by IRCICA on the subject of "Islamic Civilization in Southeast Asia".



● The Ambassador of the State of Kuwait in Ankara H.E. Ambassador Ghassan Al-Zawawi paid a visit to Prof. Dr. Halit Eren, Director General of IRCICA, at the Centre on 19 February 2020. .



● IRCICA Director General PROF. Halit Eren received H.E. Ambassador Salou Adama Gazibo, Ambassador of the Republic of Niger in Ankara, Turkey, at RCICA on 22 January 2020 for talks on the cultural and academic cooperation between Niger and IRCICA. Ambassador Gazibo was already acquainted with the Centre's activities since her visit together with Minister of Foreign Affairs H.E. Mr. Kalla Ankourao on 17 August 2019.





● IRCICA Director General Prof. Dr. Halit Eren paid a visit to Mr. Yavuz Selim Kiran, Deputy Minister of Foreign Affairs of Turkey, in Ankara on 20 February 2020. Prof. Eren informed Mr. Kiran on developments in IRCICA's activities.



● Dr. Akkan Suver, President of Marmara Group Foundation and Honorary Consul of Montenegro in Istanbul, paid a visit to IRCICA Director General Prof. Dr. Halit Eren on 12 March 2020, and invited Prof. Eren to participate in the 23rd Eurasian Economic Summit that was scheduled for April 2020.



● Prof. Dr. Halit Eren received Dr. Zulfiqar Ali, Founding Board Member, Islamic Arts Society, Houston, TX, USA, at IRCICA on 26 February 2020.

IRCICA's activities in the field of arts were underscored. Dr. Ali informed Prof. Eren on their Society's activities.



● IRCICA Director General received Mr. Farruk Saydullaev Director of the Public Relations Department at Imam Tirmidhi International Research Center, Uzbekistan, on 26 February 2020. The talks revolved around the close cooperation between Uzbekistan and IRCICA and possible future orientations with regard to subject areas.

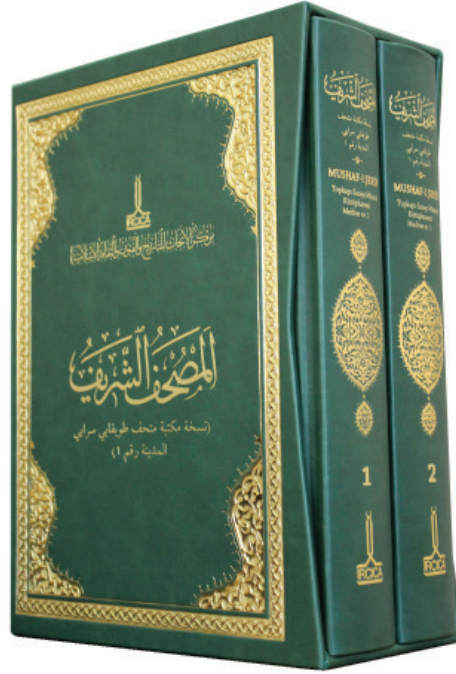


## المصحف الشريف

### Mushaf al-Sharif (Topkapı Palace Museum copy, Madina nr. 1)

PREPARED BY DR. TAYYAR ALTIKULAÇ, 2 VOLS., IRCICA, ISTANBUL, 2020, 68+9+1563+8+64 P. (IN ARABIC AND TURKISH)

One of the main chapters of IRCICA's research program titled "Studies on the Holy Quran" consists of analytical and comparative studies on historical and physical features of early copies of the Holy Quran which are located at different places around the world. These studies, published by IRCICA, not only enrich the academic literature in the field but also highlight the clear evidence of the authenticity of the Holy Quran, thus refuting some Western authors' suggestions to the contrary. The following volumes have been published by IRCICA in this series, in the order of publication: the copies attributed to the time of the Third Caliph, Othman bin Affan<sup>RA</sup> and preserved, respectively, at Topkapı Palace Museum in Istanbul and the Central Library of Islamic Manuscripts (originally founded as Mashhad al-Husayn) in Cairo; the copy attributed to the time of the Fourth Caliph Ali bin Abi Talib<sup>KAW</sup> and located in the Manuscripts Library near Sana'a Grand Mosque, that attributed to the period of the Third Caliph, Othman bin Affan<sup>RA</sup> and preserved at the Islamic Arts Museum in Cairo, the partial copy preserved at the National Library of France, Paris, the partial copy at Tubingen University Library, Germany, the



partial copy at British Library, London, the copy located at State Library in Berlin, Germany, and now, a two-volume study on the copy which is attributed to the time of the Third Caliph, Othman bin Affan<sup>RA</sup> and located in the collection of Fahreddin Pasha ("Defender of Madina" during World War I) at Topkapı Palace Museum, Istanbul.

This new book contains the scholarly study by Dr. Tayyar Altıkulaç, specialist of studies

on the Holy Quran and ex-President of Religious Affairs in Turkey, on this copy. The latter was brought from Madina to Istanbul by Fahreddin Pasha. The study published by IRCICA has elaborate chapters on: the history of the copy, its physical condition and contents, its descent, its relationship with the known readings, its orthography, copyists' mistakes, corrections of the script, the period when it was copied, and the method applied in the study.📖

## Series on the Sharia Court Registers of Jerusalem: Volumes 31, 32 and 33 on Registers no. 48, 49 and 51 from the 16<sup>th</sup> century

PREPARED FOR PUBLICATION BY IBRAHIM RABAIA  
IRCICA, ISTANBUL, 2020 (IN ARABIC)

IRCICA publishes a series of volumes based on registers of the Sharia courts held in Al-Quds/ Jerusalem in past centuries. There are altogether 412 registers, dating from 1529 to 1909. These are useful first-hand sources that record cases reflecting daily life in the region, relations between local administrations and the people, interaction among different faith communities and people of different social statuses. Indexes of terms, places, communities and professions are added to each volume.

The first volume, published in 2013, is related to the register no. 107 which dates from the period between 5 August 1623 and 10 April 1624. The three volumes published in 2014 are related to the following registers: register no. 119 of al-Quds Sharia Court (23 Jan. 1632-13 Nov. 1632), register no. 149 (20 Nov. 1653-20 Dec. 1654), register no. 183 (22 Jan. 1680-20 Feb. 1681). The volumes published in 2015 are related to al-Quds Sharia Court registers no. 78 (4 Jan. 1597- 21 Feb. 1598), no. 96 (18 Nov. 1614 - 9 Sep. 1615), no. 136 (26 Jan. 1646 - 2 Feb. 1646), no. 167 (26 Oct. 1666 - 19 Sep. 1667). The volumes published in 2016 are related to al-Quds Sharia Court registers no. 67 (dated 10 May 1587 - 10 Dec. 1588), no. 191 (dated 6 Sep. 1688 - 11 Jan 1690) and no. 201 (dated Aug 1707 - Jul. 1703). In 2017 the series continued with volumes related to the registers no. 36 (dated 26 March 1558 - 28 Nov. 1558), no. 46 (dated 12 Oct. 1564



- 30 April 1565), no. 28 (dated 2 March – 7 Dec. 1554), no. 54 (dated 5 Jan. 1571 - 10 April 1572), no. 88 (dated 16 March 1608 – 7 Jan. 1609) and no. 19 (dated 11 April 1547 – 26 Nov. 1547). In 2018, IRCICA published the volumes concerning the register no. 16, related to the period from 12 September 1544 to 17 June 1545, the register no. 101 of the period from 28 August 1618 to 6 May 1619, the register no. 112 dating from 23 October 1626 - 20 July 1627 and the register no. 33 dating from 20 October 1556 – 28 August 1557. The following volumes have appeared in 2019: Vol. 22 on the register no. 35 dated 25 August 1557 - 23 February 1558; Volume 23 concerning the register no. 30 dated 19 December 1554 - 21 November 1555, Volume 24 concerning the register no. 31 dated 25 November 1555 – 29 September 1556, Volume 25

relating to the register no. 37 dating from 28 November 1558 – 23 November 1559, Volume 26 on the register no. 39 dating from 23 November 1559 – 2 November 1560, Volume 27 concerning the register no. 40 dated 2 November 1560 – 31 October 1561, Volume 28 relating to the register no. 43 dated 31 October 1561 – 12 October 1562, Volume 29 about the register no. 44 dated 12 October 1562 – 22 November 1563 and Volume 30 concerning the register no. 45 dated 27 November 1563 – 8 October 1564.

Three more volumes have appeared in 2020: Volume 31 concerning the register no. 48 dated 28 April 1565 – 11 April 1566, Volume 32 about the register no. 49 dated 12 April 1566 – 18 October 1567, and Volume 33 relating to the register no. 51 dated 19 October 1567 – 7 July 1569.📖

## SOUVENIR OF JERUSALEM KUDÜS HATIRASI

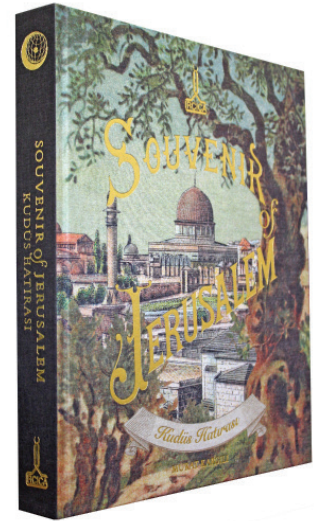
OIC RESEARCH CENTRE FOR ISLAMIC HISTORY, ART AND CULTURE – IRCICA  
TEXT: M. MURAT KARGILI; PROJECT DIRECTOR AND FOREWORD: BY HALIT EREN;  
TRANSLATION BY NAFİZ AKŞEHİRLİOĞLU; STUDIES ON AL-QUDS AND PALESTINE 8,  
IRCICA, ISTANBUL, 2020, 290 P., COLOUR ILLUSTRATIONS

*Book presentation by Sadık Ünay*

Jerusalem/Al Quds is a unique city deemed sacred by the adherents of the three Abrahamic religions; Judaism, Christianity and Islam. Despite being revered by all these belief systems, Jerusalem witnessed longest periods of peace and stability under Muslim administrations. Various Muslim states carefully protected the rich civilizational heritage and multicultural character of the city by forming charitable endowments (*awqaf*) for specific purposes ranging from the preservation of architectural monuments to providing social support to the residents. The special position occupied by Jerusalem/Al Quds in the hearts and minds of Muslims and believers of other Abrahamic religions stimulated an intense traffic of pilgrimage and other visits to the city throughout history. But especially the introduction of railways, steamships and telegraph systems increased the influx of visitors to Jerusalem from around the world in the last quarter of the 19<sup>th</sup> century. Statesman, officials, travelers, pilgrims, authors, poets, painters and photographers who visited this special city attempted to document its rich civilizational heritage via different means and have a souvenir to take back home. These souvenir objects included postcards, photo albums, posters, hand-made objects carved from olive wood or mother of pearl that reminded the visitors their journeys and helped their families to visualize their narratives.

In this context, the most important advance was achieved with the

development of the art and technique of photography. As the quality of photographs and the means of access increased, Jerusalem/Al Quds turned into a real hotspot for photographers of the world. Sultans of the Ottoman State sponsored and supported the formation of prestigious photography archives for sacred cities, in the first place Makka al-Mukarrama, Madina al-Munawwara and al-Quds. Moreover, photographers and painters produced beautiful postcards that carry the memories and civilizational heritage of such cities thousands of kilometers away. With the widespread development of postal services across the world the use of postcards became increasingly popular, rendering the production of postcards a profitable new industry. Postcards produced for special cities and admired locations turned into pieces of art containing a rich reservoir of knowledge about cultural life, social change and anthropological dynamics. Wide collections of postcards produced to honor and remind the civilizational heritage of Al Quds were no exception. These postcards were widely shared among both the state elite and the common population in the 19<sup>th</sup> century, turning into special souvenir objects featuring the city. Therefore, scholars focusing on urban history and social change utilized these postcards as well as the personal stories inscribed on them as important sources of historical information. Postcards capture the spirit of history by displaying special moments and



events, monumental architectural works, urban fabrics, sacred or valuable objects and human-space relationships. Maps, engravings, posters and pictures also perform similar functions as souvenir objects.

This special album of souvenir objects published by Jerusalem/Al Quds is a unique city deemed sacred by the adherents of the three Abrahamic religions; Judaism, Christianity and Islam. Despite being revered by all these belief systems, Jerusalem witnessed longest periods of peace and stability under Muslim administrations. Various Muslim states carefully protected the rich civilizational heritage and multicultural character of the city by forming charitable endowments (*awqaf*) for specific purposes ranging from the preservation of architectural monuments to providing social support to the residents. The special position occupied by Jerusalem/Al Quds in

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objects published by IRCICA sheds light on the valuable cultural heritage of Jerusalem/Al Quds via reproductions of postcards, posters, and photographs. The album is a valuable addition to the IRCICA studies on al-Quds and Palestine and includes the postcards and various objects that were assembled in the personal collection of Mr. Murat Kargılı. Previously, IRCICA has published albums containing historical photographs of al-Quds from the Yıldız Archives (Al-Quds/Jerusalem in Historical Photographs, 2009; Jerusalem in Historical Photographs From Past to Present, 2015). But this original volume which is based on the personal collection of Mr. Murat Kargılı and presented with annotations represent the first publication by the Centre which focus on postcards and historical artefacts. The materials displayed in the volume offer a large variety and contain crucial information on the urban and social history of Jerusalem/Al Quds.

In the first chapter of the volume, postcards from the period offer the reader a detailed tour around the streets of Jerusalem, the sacred locations and everyday life. Various annotations on the quarters, structures and scenes of life in the city are portrayed along with postcards derived from the works of orientalist painters of the era. The second chapter features a large



variety of printed materials such as posters, trade cards, gravures and maps that advertized various products ranging from medicine to food, tobacco to clothing and well known buildings, monuments, etc. Painted by famous painters and illustrators of the 19th century, trade cards present interesting insights into the life styles and mind sets of the communities in the period. Finally, the third chapter of the volume is devoted to various souvenir objects acquired from Jerusalem.

As the cultural centre of the oic, IRCICA attaches great importance to the projects and activities concerning Jerusalem/Al Quds. The Centre undertakes archival research on the history of Al Quds and Palestine on the basis of Muhimme and Court Registers, while pursuing projects for the protection and preservation of cultural and architectural heritage in the area. IRCICA organizes academic seminars, workshops, congresses and exhibitions with the aim of promoting scholarly research on the rich historical and cultural legacy of Al Quds and Palestine. Publication of albums containing historical photographs from the Yıldız Photograph Collection dating from the period of Sultan Abdulhamid II (late 19<sup>th</sup>-early 20<sup>th</sup> centuries) was a crucial project in this context. Photographs which were included in these comprehensive albums were also displayed to the public in various exhibitions organized in world capitals.

Accordingly, it is extremely fitting that this album of postcards and souvenir objects which reflects the cultural and urban features of the city during the late 19th century is also published by IRCICA. The album features more than 150 printed materials such as postcards, maps, engravings, posters, trade cards and pictures of souvenir objects and comes in deluxe edition printed on archival-quality paper. ‘Souvenir

of Jerusalem’ will surely be of interest to researchers in cultural and urban history specializing on Al Quds and Palestine. As a landmark publication with a rich primary historical content, it will be a superb addition to public and specialized libraries.

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## IRCICA CALLIGRAPHY COMPETITIONS Award-winning works 1986 – 2016

OIC RESEARCH CENTRE FOR ISLAMIC HISTORY, ART AND CULTURE – IRCICA  
PROJECT DIRECTOR: HALIT EREN, PREPARED FOR PUBLICATION BY: SAID KASIMOĞLU, NURCAN TOPRAK;  
ISLAMIC CULTURAL HERITAGE SERIES NO. 3; IRCICA, 2019, XXXVI, 567 P.: COL. ILL.; 40X53 CM.  
(TEXT IN ARABIC, ENGLISH, FRENCH, TURKISH)

LEATHER-BOUND DELUXE EDITION

*Book presentation by Sadık Ünay*

Islamic calligraphy, one of the classical fine arts which developed through a strong tradition with peculiar features over the course of Islamic history, is perceived as a crucial part of cultural and civilizational heritage. Islamic calligraphy perfectly reflects the aesthetic refinement and sophisticated artistic philosophy of Muslim societies via an art of methodical and beautiful writing in a wide range of different styles. The act of writing and the paper it is applied on, are held in very high esteem in Islamic civilization illustrated by the fact that the Holy Quran contains a surah titled 'al-Qalam' which begins by swearing upon the pen and what it writes. Furthermore, Prophet Muhammed<sup>(SAW)</sup> pointed out the importance and sacredness of writing in various of his hadith in different occasions. Based on the famous hadith which states that "Allah<sup>(SWT)</sup> is beautiful and loves beauty", Muslim societies paid special attention throughout history to accomplish various reflections of beauty and transformed everyday objects into artworks. The special value attached by Islamic civilization to reading, writing and learning coupled with the constant efforts to copy the Holy Quran correctly and most beautifully contributed to the development of Islamic calligraphy as a highly respected art form. Artists performing Islamic calligraphy produced exceptional works based on the verses from the Holy Quran, hadith of the Prophet<sup>(SAW)</sup>, poems



and literary texts for centuries. This classical art which was described as the "reflection of the faith in curved lines" became an essential element of Islamic cultural heritage and was transmitted across generations in Muslim societies.

As the cultural subsidiary of the OIC, IRCICA attached exceptional importance to the development and promotion of the art of Islamic calligraphy since the 1980s as one of its main areas of work. In this context, triennial International Calligraphy Competitions were organized since 1986 with the participation of calligraphers from across the world. This prestigious album is a major reference work which includes a complete collection of the award-winning works from the first ten rounds of the International Calligraphy Competition organized by IRCICA

between 1986 and 2016. Compiling the results of the first 30 years of the serial competitions, the album presents statistical information about the number of calligraphers who participated in the events; the countries they represent; and the awards presented. The album also contains modern infographics which offer an easily understandable summary of these statistics for the readers, as well as an extensive list of the styles of writing in which awards were distributed.

Award-winning plates from every competition which entered into the first three positions are presented with artistic illuminations, while mansion-winners are presented in their original forms and the names of incentive-winners are listed. Moreover, the original texts of the award-winning calligraphy

works are given in four languages including Turkish, Arabic, English and French. Likewise, the CV's of the award-winning calligraphers and information about their awards are also offered in these four languages. The International Calligraphy Competitions organized by IRCICA stimulated the production and inflow of thousands of artworks from all over the world. A total of 511 calligraphers from 46 countries received 1029 awards in the first ten calligraphy competitions. These comprised 80 awards for the first position, 74 awards for the second position and 81 awards for the third position in different styles of writing. There were also 439 mention awards and 355 incentive awards.

In every competition, calligraphy works are categorized according to the most widely used writing styles in the Muslim world. As such the album contains works from styles known as thuluth, jaly thuluth, naskh, diwani, jaly diwani, taliq, nastaliq, jaly taliq, kufci, riqa, maghribi, muhaqqaq, ijaza, khurde taliq,

rayhani and shikasta. The album contains award-winning works from the first ten International Calligraphy Competitions, each organized under the name of an acknowledged master or patron of the art of calligraphy. The aim of this practice is to encourage young calligraphers to follow the good example of those masters and commemorate the latter's contributions to the art of calligraphy. At this point, it might be useful to present detailed information about each competition which features winning plates in the album:

- **The First International Calligraphy Competition (1986)** was dedicated to the memory of master Hamid Aytaç (1891-1982). In total, 1272 works of calligraphy were submitted to this competition by 356 participants from 18 different countries. 62 art works by 43 calligraphers from 17 countries received various awards totalling US \$ 30,000. An award ceremony was held for the prize winners on 16 May 1987 which coincided with the fifth anniversary of the passing away of master Hamid Aytaç.

- **The Second International Calligraphy Competition (1989)** was dedicated to the memory of master Yaquut al-Mustasimi (? - 1298). 450 calligraphers from 30 different countries participated in the competition and submitted a total of 1732 art works. 50 works produced by 31 participants from 11 countries received various awards, totalling US \$ 40,000. Incentive awards which included a copy of *The Art of Calligraphy in Islamic Heritage* published by IRCICA were distributed to 13 calligraphers from 10 different countries, where the art of calligraphy has been flourishing.

- **The Third International Calligraphy Competition (1993)** was dedicated to great master Ibn al-Bawwab (? - 1022) on the occasion of the millennium of his death. In this competition 1106 works were submitted to the international jury by 480 participants from 35 different countries. Among these, 124 works by 96 participants from 27 countries were given different prizes totalling US \$ 45,000.

- **The Fourth International**



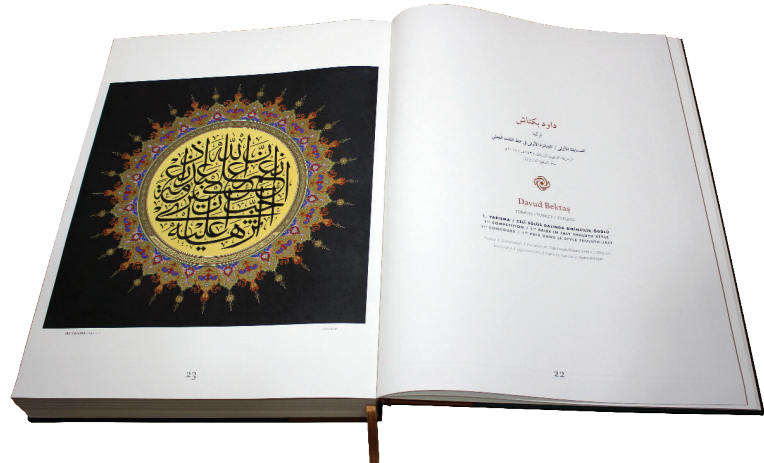
**Calligraphy Competition (1998)** was dedicated to the memory of master Sheikh Hamdullah (1429-1520). 1841 works were submitted by 839 participants from 35 countries in this competition. 93 works received cash prizes, totalling US \$ 50,000, and 46 works received incentive prizes. Thus 139 different works by 110 participants from 31 countries were rewarded.

**- The Fifth International Calligraphy Competition (2001)** was dedicated to the memory of master Sayed Ibrahim (1897-1994). 1892 works were submitted to this competition by 909 participants from 40 countries. 132 works by 116 participants from 34 countries received awards totalling US \$ 50,000. Simultaneously with this competition, an Award for Distinction in Calligraphy was also presented to mark the 20th Anniversary of the foundation of IRCICA commemorated in 2000. 3 mention prizes were distributed to calligraphers from different countries in this context.

**-The Sixth International Calligraphy Competition (2004)** was dedicated to the memory of master Mir Imad al-Hassani (1554-1615). 1000 participants from 40 different countries submitted a total of 1825 works for consideration in this competition. 109 works by 94 participants from 30 countries received awards totalling US \$ 60,000, 33 among them were incentive prizes.

**- The Seventh International Calligraphy Competition (2007)** was dedicated to the memory of master Hashim al-Baghdadi (1917-1973). Works of calligraphy received by the jury for this competition amounted to 1623 in total by 916 participants from 38 countries. Following the evaluations 146 different awards, including 42 incentive prizes, were distributed to 117 participants from 27 countries totalling US \$ 91,000.

**- The Eighth International Calligraphy Competition (2010)** was dedicated to the memory of



master Badawi al-Dirani (1894-1967). This particular competition was organized by IRCICA and sponsored by the ABU DHABI Culture and Heritage Authority. Its results were announced with simultaneous press conferences held in ABU DHABI, UAE and Istanbul on 15 April 2010. The jury of the competition received 969 works by 683 participants from 31 countries. 68 calligraphy works produced by 63 participants from 14 countries received awards, including 8 incentive prizes, with a total award budget of US \$ 126,000.

**- The Ninth International Calligraphy Competition (2013)** was dedicated to Prof. Ekmeleddin İhsanoğlu (1943-), the former Secretary General of the OIC (2005-2014) and the former Director General of IRCICA (1980-2004). This decision was taken in recognition of his contributions to the development of the art of calligraphy through many projects, including the International Calligraphy Competitions organized by IRCICA. 900 works of calligraphy were submitted to the competition by 672 participants from 45 countries. 77 works produced by 73 participants from 20 countries were rewarded with prizes with a total prize budget of US \$ 129,000.

**- The Tenth International Calligraphy Competition (2016)**

was dedicated to the memory of great master Hafiz Osman (1642-1698). 688 participants from 36 different countries submitted 973 works for this competition. Out of this total, 122 works by 113 participants from 17 countries received awards with a prize budget reaching US \$ 199,000.

The Eleventh International Calligraphy Competition (2019) was dedicated to master calligrapher Mehmed Shawqi Efendi (1829-1887), but its results are not included in this album since the latter was already planned when the competition was finalized.

The album contains high-resolution reproductions of 235 major works of calligraphy produced by 140 calligraphers which received the first three prizes in different writing styles in the International Calligraphy Competitions organized by IRCICA. They comprise 80 works which received the first prize, 74 works which received the second prize and 81 works which received the third prize. The triennial competitions of Islamic calligraphy were conducted in at least ten different categories corresponding to most widely used writing styles across the Islamic world. The award-winning works were sent to the leading artists of illumination by IRCICA

after the completion of the competitions and became ready to be displayed in public exhibitions. These works were beautifully illuminated and decorated under the coordination of IRCICA by 121 gilders, 5 paper cutters and 1 marbler over the course of the years. Besides, high-resolution reproductions of the works of calligraphy which received mentions in each competition are also included. Brief information on the participants' profiles and the quality of works submitted at each round allow the reader to reach conclusions on the development of this classical art over the last thirty years and the peculiar contribution of IRCICA in that respect. As this comprehensive album includes both the award-winning works in the first three positions and the works which received mentions and incentive prizes, a full historical record on the evolution of Islamic calligraphy is presented from an artistic viewpoint.

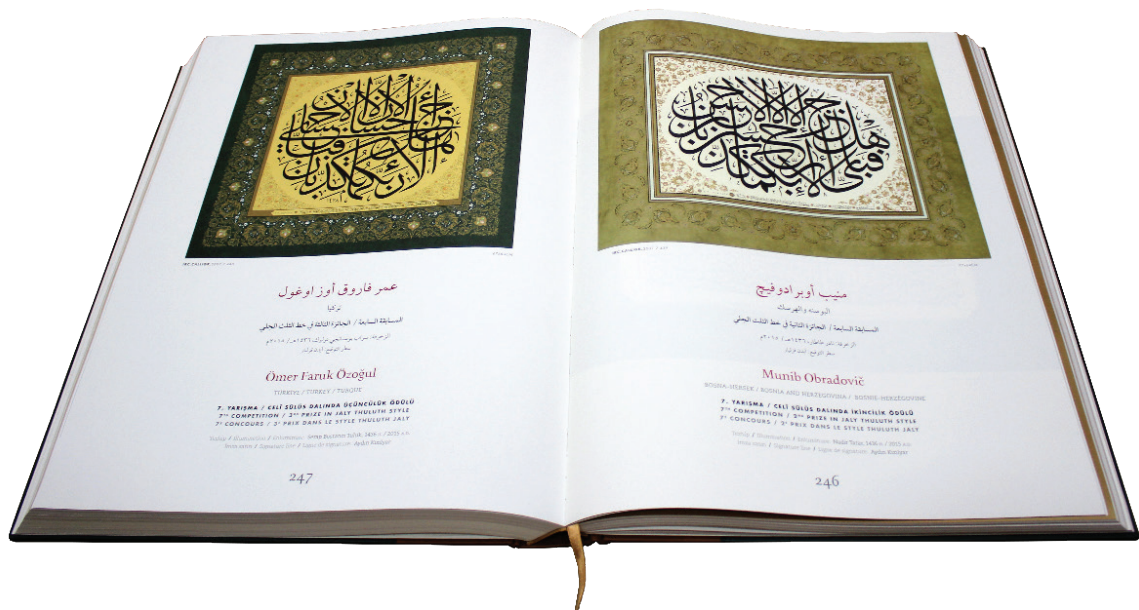
IRCICA's International Calligraphy Competition has won recognition in global art circles as a focal event and performed a crucial role in promoting the practice of Islamic calligraphy around the world since the 1980s. These competitions helped to raise

public awareness and appreciation concerning the classical art of Islamic calligraphy by eliciting the support of official institutions and civil society organizations in OIC member countries and beyond. As such, they contributed to the preservation of calligraphy as a crucial asset of Islamic cultural heritage, and its dissemination among a younger generation of calligraphers. The growing number and cultural diversity of the participants in calligraphy competitions over the last thirty years and the improvement of artistic qualities of the entries reflected the positive impact of these serial events in stimulating interest in this classical art. Some award-winners of the later rounds were taught by award-winners of earlier rounds after they first met at these competition events. The works submitted to the competitions have formed an authentic collection of inestimable importance, which is catalogued and preserved at IRCICA archives.

The positive international atmosphere supported by IRCICA competitions has promoted the development of a new generation of calligraphers in various countries known as the "IRCICA generation". As the cultural

subsidiary of the OIC, IRCICA is proud to have exerted a positive impact to the preservation and dissemination of Islamic calligraphy, while contributing to the artistic careers of thousands of calligraphers worldwide. IRCICA regularly disseminates the results of each round of the International Calligraphy Competition to interested audiences across the world. To this end, it publishes a catalogue about each round and organizes exhibitions in which the award winning works are displayed on various occasions such as OIC Summits, Ministerial Meetings, art festivals, and thematic calligraphy exhibitions. So far, IRCICA organized more than 200 exhibitions and nearly half of these exhibitions featured exceptional works of calligraphy which received awards in the regular International Calligraphy Competitions comprised by this album.

The expert jury in these international competitions is chaired by the IRCICA Director General and generally comprises between 7 and 10 eminent masters of calligraphy invited from various countries. The stringent evaluation process in different styles is completed in great care and in



accordance with the regulations of the competition announced at the beginning of each round. The Jury decides by taking into consideration the conformity of works with the classical rules of calligraphy, creativity in the composition and observance of the conditions of the competition. The works are thoroughly examined by proceeding in stages for each writing style by discarding entries until the best works corresponding to the number of prizes remain behind. The esteemed Jury holds the discretion to withhold or divide any of the prizes if seen necessary, while offering additional prizes to promote development of calligraphy in countries where the art form has been recently mushrooming.

Moreover, major conferences, symposia and gatherings were organized specifically to discuss trends of continuity and change in the art of Islamic calligraphy under the coordination of IRCICA. In this context, IRCICA International Gathering on the Art of Calligraphy was conducted in Istanbul in 2014 as a composite event comprising panels, exhibitions, workshops and study visits to historical calligraphy collections. This gathering brought together calligraphers, members of artistic societies, experts and art collectors from around the world. Moreover, the International Symposium on Female Calligraphers was organized in 2010 in cooperation with the Metropolitan Municipality of Istanbul and the Turkish

Prime Ministry. The event also hosted calligraphy workshops and an international exhibition of female calligraphers on its sidelines. IRCICA also cooperates with regional organizations and artistic institutions within and outside its member countries to organize festivals, workshops and exhibitions of calligraphy, thus widening the geographical reach of its activities. Some of the events organized in this context include the IRCICA Regional Calligraphy Competition in South East Asia-2018; side events at the Putrajaya International Islamic Arts and Culture Festival, Malaysia (2015); calligraphy events at the Terengganu International Islamic Arts Festival (2013) in Malaysia; and the calligraphy training school conducted in cooperation with Ahmadu Bello University in Nigeria (2019). Regarding education and practical training on the art of Islamic calligraphy, IRCICA has been also active and coordinated courses since the early 1990s. As of 2019, 172 calligraphers from 27 countries (Algeria, Russian Federation, Bosnia and Herzegovina, China, Egypt, Indonesia, Iran, Iraq, India, Japan, Jordan, Kazakhstan, Kuwait, Libya, Malaysia, Morocco, Nigeria, Saudi Arabia, South Africa, Spain, Syria, Tunisia, Turkey, USA, UK, UAE and Yemen) received training from the masters under the coordination of IRCICA. 149 trainees from 26 countries have already obtained their Ijaza, while 23 trainees from 11 countries continue their training.

Prior to this album IRCICA published a scholarly and artistic work entitled *The Art of Calligraphy in Islamic Heritage* in English, Arabic, Japanese, Malay and Turkish in the 1990s. The centre also published reprints of selected calligraphy exercise books (mashqs) prepared and used by calligraphy masters, namely Mehmed Shawqi Efendi for thuluth and naskh and Mustafa Halim Özyazıcı (1898-1964) for riq'a, jaly diwani and diwani. Catalogues of the International Calligraphy Competitions and exhibitions conducted across the world have also been published regularly. Therefore, this album represents the culmination of a devoted and sustained effort on the part of IRCICA in search of promoting excellence in the art of Islamic calligraphy over the course of three decades. It is an artistic book of documentary value that promises to be a landmark publication in its field and a superb addition to public libraries.

This album which focuses on one of the most prominent branches of Islamic arts is a work of art itself in terms of both internal-external design and the materials used. The album is published in a large-size leather-bound deluxe edition on archival-quality paper. A standard-size edition is also forthcoming for the wider audience and followers of Islamic calligraphy. IRCICA deserves to be followed as a global hub whose multifarious activities shall be closely followed for the preservation and dissemination of Islamic calligraphy. 🍀



## Proceedings of the International Conference on History and Governance of Awqaf in South and Southeast Asia: Colonial Interventions and Modern States

JULY 2018, KUALA LUMPUR

IRCICA, 2019, SOURCES AND STUDIES ON THE HISTORY OF ISLAMIC CIVILIZATION SERIES; NO. 42, 300 P.

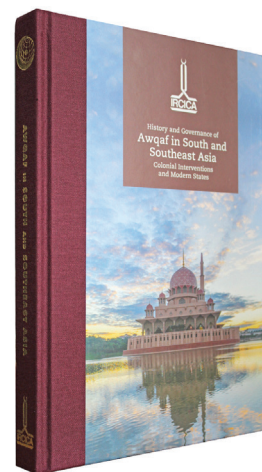
*Book presentation by Sadik Ünay*

The waqf institution has always been a crucial element of the administrative and institutional traditions of Muslim societies across the world. Therefore, scholarly studies exploring various aspects of the development and governance of awqaf have been important for academic research on Islamic history and civilization. This book of proceedings includes twelve valuable academic papers presented at the International Conference on 'History and Governance of Awqaf in South and Southeast Asia: Colonial Interventions and Modern States'. The conference was jointly organized by IRCICA and the International Islamic University in Malaysia (IIUM) on 4-5 July 2018 in Kuala Lumpur, Malaysia. The conference presented a valuable platform for scholars specializing in studies on the history and governance of awqaf to share their academic insights on various aspects of the waqf institution in the Muslim world. As such, the book of proceedings reflects the main proposals, findings and contributions of leading experts in the field with a view to share them with the global academic audience. The articles included in this original volume address various aspects of awqaf in South and Southeast Asia. The main areas of focus comprise awqaf in Islamic law and philosophy; historical development of awqaf and their modes of governance; legal issues of waqf management; role of awqaf in higher education; relations between awqaf and non-profit sectors; comparative studies on awqaf in different cultures;

implications of colonialism on waqf institutions; modern states and their attitudes towards awqaf; and future strategies to improve current regimes of managing awqaf.

The first two articles of the volume are written by the distinguished keynote speakers of the conference namely Prof. Ishtiyahq Ahmad Zilli, Director of Darul Musannefin Shibli Academy, Azamgarh, India and Prof. Toru Miura, Vice-President and Professor at Ochanomizu University and Toyo Bunko Library in Tokyo-Japan. Prof. Zilli, in his article entitled 'Waqf ala al-Awlad: A Case of Colonial Intervention in India', offers a comprehensive account of interventions into waqf properties by the British colonial administration and the ways in which the Muslim community in India tried to respond to these unjust interventions. He states that during the long Muslim rule in India a large number of charitable endowments were created by charitable individuals and the governments. But he also underlines that after the downfall of the Mughals and establishment of British hegemony in the Subcontinent, waqf properties were embezzled with colonial rulers and their local allies. He aptly demonstrates how Muslim waqf properties were confiscated especially after the failure of the War of Independence in 1857 with concrete and somewhat dramatic examples.

The second article by Prof. Toru Miura, another keynote speaker of the conference, is entitled 'Trans-regional Comparisons of the Waqf



and Similar Donations in Human History' in which he compares and contrasts the development of waqf institution in different cultures. Prof. Miura starts by offering a general definition of the waqf institution and mentions comparative studies conducted by Toyo Bunko Library on the development of waqf institutions in different cultures. Then he moves onto a detailed trans-regional comparison on waqfs and similar donations in pre-modern China and Japan. He also forms parallels between different forms of waqf donations in the Islamic world and the Kishin donations in Japan. Prof. Miura expresses his goal as finding out a common viewpoint and universal system that could solve the dilemma between economy and religion, private and societal interests. The third article is written by Prof. Abdulazim Islahi from King Abdulaziz University in Saudi Arabia and is entitled 'The Role of Women in the Creation and Management of Awqaf: A Historical Perspective'. Prof. Islahi cogently

shows that Muslim women did not stay behind in acts of piety including the creation of waqfs over history. He demonstrates that the Prophets.a.w. encouraged women to doing good deeds and spending on the poor and relatives. Prof. Islahi studies the overall role played by women in waqf creation, continuity and changes throughout Islamic history. He argues that the waqf institution played a crucial role in the empowerment of women and their participation in social life. He presents specific examples ranging from the time of the Prophets.a.w. to Umayyad, Abbasid, Ayyubid and Ottoman periods in which women played an active role in the formation, administration and expansion of awqaf in different areas.

The fourth article focuses on the role of 'Turkish Waqfs after the Tsunami in Aceh in 2004' and is written by Dr. Arshad Islam and Alaeddin Tekin from the IIUM. The authors start their analysis by looking at the development of waqf institution in Turkish culture and history. They then present an overview of relations between the Turks and the Acehnese throughout history, and move on to a description of the activities of Turkish awqaf in the Aceh region in the fields of housing, education and social support. Based on interviews in the area and preliminary information from the relevant waqf institutions, this study is a good example how the works of awqaf brought the Turkish and Acehnese communities closer in the aftermath of the Tsunami disaster in 2004.

The fifth article is written by Dr. Mohammad Tahir Sabit Haji Muhammad from the IIUM and is entitled 'Maqasid Sharia and Waqf: Their Effects on Waqf Law and Economy'. Dr. Mohammad first outlines the concept of maqasid al-Sharia expresses the connection between the charitable objectives of the waqf and these maqasid. He elaborates

on the notions of protection of religion, human self, human mind, human race, individual property and shows how these relate to the purposes of waqfs such as submission to Allah<sup>(SWT)</sup>, trusteeship, development of communities, sustainability, solidarity, redistribution of wealth and altruism. Dr Mohammad offers a widened conception on the notion of waqf so that it could encompass all maqasid al-Sharia as well as priorities such as maximization of benefit and ease of distress.

The sixth article entitled 'Waqf, its Substitution and Selected Resolutions of Islamic Fiqh Academy India: A Maqasid Al-Sharia Perspective' is written by Dr. Ali Al-Fijawi, M.A. Shah and A.D. Gamon from the IIUM. Like the previous article by Dr. Mohammad, the authors present a general definition of the concept of waqf and demonstrate the link between maqasid al-Sharia and waqf objectives. They also utilize a pre-seminar questionnaire produced by the Islamic Fiqh Academy India (IFA) in 1997 in order to gauge the opinions of Indian scholars on the waqf institution and state of waqf properties in India. The study aims to find out whether istibdal as a human-initiated measure meets the maqasid al-Sharia by looking at concrete examples.

The seventh article is written by Dr. Amilah Awang Abdurrahman, and Dr. Abdulbari Awang from the IIUM, and is entitled 'Exploring the Dynamics of Cash Waqf: A Critical Analysis of Implementation in Malaysia'. The authors look at the historical development of the waqf institution since the time of the Prophet<sup>(SAW)</sup> with special reference the issues of cash waqf and perpetuity. They present a categorization on the implementation of cash waqfs suggested by the Islamic jurists which include mudarabah, al-Ibda and interest-free loans. The study also looks at the implementation of cash waqfs in different states

of Malaysia, offering comparative insights.

The next article in the volume represents an interesting case-study on Bangladesh by Dr. Thowhidul Islam from the Islamic University of Chittagong. In 'Historical Development of Waqf Governance in Bangladesh: Challenges and Prospects', Dr. Islam presents an analysis on different stages of historical development of waqf governance in the country. He suggests that awqaf have been an important part of communal life in Bengal since the advent of Islam in the 13th century and played a crucial role in the economic, social and cultural development. The study underlines that various large-scale educational institutions flourished in Bengal thanks to waqf endowments supported by wealthy Muslims. But it also stresses that the legal and institutional development of waqf governance occurred in later periods. Dr. Islam presents an overview of waqf laws and social reactions in Bengal starting from the colonial era under British rule and reaching to the period of Bangladeshi independence. He finally outlines the main challenges for waqf governance in the country and offers concrete policy proposals to improve the current state of affairs.

The ninth article entitled 'The Chronicle of Waqf and Inception of Mosques in Malabar: A Study Based on Qissat Manuscript' is written by Dr. Abbas Panakkal from Griffith University in Australia. This study focuses on the Qissat Manuscript as an original historical source displaying the initial development of Islam and awqaf in the South and South East Asia. Dr. Panakkal aptly demonstrates narratives from the Qissat explaining conversion of Kings and rulers to Islam in the coastal Malabar region since the time of the Prophet<sup>(SAW)</sup>. He then goes on to explaining the construction of first mosques in the region by the Muslim communities and the acquisition of first waqf properties. This study based on

primary historical sources is crucial in terms of emphasizing the early roots of Islamization in South Asia, as well as determining the exact root of institutional development through mosques and awqaf.

The tenth article is another case-study focusing on the role of waqf properties in Philippines written by Dr. A.D. Gamon, M.S. Tagorano and M.F. Ali from the IUM. In 'The Role of Waqf Properties in the Development of Islamic Institutions in the Philippines: Issues and Challenges', the authors suggest that awqaf have become instruments for upgrading the legal, social and economic status of Islamic institutions in the country. They demonstrate how various services supported by the waqf institutions facilitated the life of Muslim minority living under a secular, Christian state. Presenting details about the Bangsamoro, the Muslim minorities in the Philippines, the authors underline the contributions of awqaf to the development and preservation of a Muslim identity on the face of assimilation policies imposed by official authorities. They indicate various educational and religious institutions supported by awqaf and present future prospects for improvement of the legal and financial regime surrounding the waqf system.

The eleventh article entitled 'The Foundations of Waqf Institutions: A Historical Perspective' is written by Irfan Ahmed Sheikh. The author examines the main motives that helped the development of waqf as a distinctive method for the provision of public services in the Muslim world. The central question that the study attempts to answer concerns why Islamic states allowed the development of waqf institutions over history despite the fact that they significantly lowered their concrete tax base. Following a conceptual and historical introduction, the author explains that the ideals of social justice and harmony supported the expansion of awqaf despite taxation issues,

while their governance changes along with modernization movements in various geographies.

Last but certainly not least, the twelfth article entitled 'A Comparative Study of Waqf Institutions Governance in India and Malaysia' is written by Anwar Aziz and Jawwad Ali from the IUM. The authors present a comprehensive comparative account of waqf institutions in India and Malaysia throughout history with an aim to highlight the main issues pertaining to the governance and management of waqf institutions. To this aim, they highlight waqf laws and administrative models, the role of mutawallis, main legal constraints, accountability and disclosure issues, as well as the relative impact of colonization on awqaf. They conclude that there are specific areas in which both countries could transfer best-practices from each other's' waqf management regimes.

This comprehensive volume is expected to become a major reference work for scholars and researchers focusing on various aspects of awqaf in general, and studies on specific aspects of South and Southeast Asia in particular. 🟢

**Catalogue of Winners' Plates  
in the  
Eleventh International Calligraphy Competition  
in the name of Mehmed Shawqi Efendi  
(1245-1304 H/1829-1887 AD)**

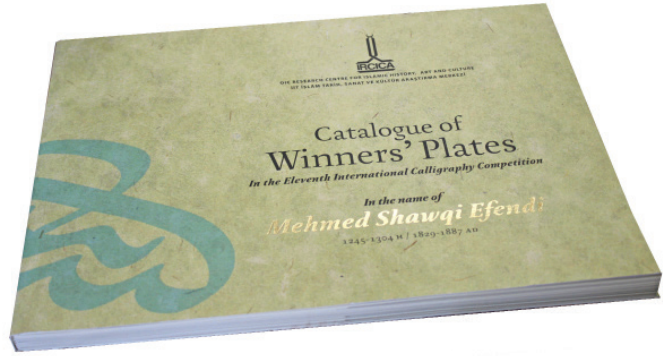
PROJECT DIRECTOR: PROF.DR. HALIT EREN, COMPILED BY: SAID KASIMOĞLU, IRCICA, ISTANBUL, 2019, 120 P.

The Eleventh International Calligraphy Competition organized by IRCICA was launched in 2018 and finalized in 2019. Its results were announced at a press conference held at IRCICA headquarters on 20 April 2019. The winning works were displayed at IRCICA and later also elsewhere on different occasions. 613 calligraphers from 38 countries participated in this competition. Awards were distributed to 52 calligraphers from 11 countries, namely Algeria, Egypt, Indonesia, Iran, Iraq, Malaysia, Morocco, Palestine, Syria, Turkey and Yemen. Following IRCICA's tradition to dedicate each competition to an eminent master of this art, the eleventh competition was dedicated to master calligrapher Mehmed Shawqi Efendi (1829-1887), who

is known for his distinct style in writing thuluth, naskh and riq'a. He worked in the Secretariat of the Ministry of Defense of the Ottoman State and also taught calligraphy in military schools of Istanbul. The exercise books for the thuluth and naskh scripts that he prepared and used in his teaching were published

by IRCICA in 1999.

This catalogue contains the photographs of the award-winning works in each category of style of the competition: Jaly thuluth, Thuluth, Naskh, Muhaqqaq, Thuluth naskh, Jaly taliq, Taliq, Jaly diwani, Diwani, and Kufi.





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