Tolerance, hence ‘convivencia’. The main aim and function of the Aga Kavan works from ‘other’ cultures bring discovery and understanding of the Qur’anic faith, the chronological and geographical extent of their interpretation. I believe strongly that the arts have a special and privileged role in fostering mutual understanding.

There cannot be any doubt that with more ‘convivencia’ the world would be a better place, for us and for our children. Today’s situation is not an idyllic paradise where peaceful co-existence reigned (something modern man would acknowledge to be unachievable today). Toledo went further: it was a place that even today is incomparable. Its history, with the richness of its monuments, the beauty of its landscape, its past as a cradle of the arts and creativity, and its culture of convivencia, is the hope that we harbour as we launch this extraordinary exhibition.

It was about this theme of Peace, Prosperity and Happiness, which also means harmony, that the exhibition is based on. It is encouraging to observe how institutions in Spain, as well as in other parts of the world, have embarked on important cultural initiatives related to the Islamic world. The Aga Khan Museum in Toronto is one of them, and we are glad to be able to share Toledo’s story with the Museum’s visitors.

Besides Toledo, we are also celebrating the work of the Umayyad dynasty. The dynasty was founded by a surviving prince of the Umayyads in Syria, whose power and influence lasted for a century and a half. The dynasty’s influence reached as far as Spain, where it became the first caliphate, and where it is represented today by the Alcázar of Seville and the Alhambra of Granada, both of which implied mutual respect as well as an appreciation of the values of the cultures that co-existed there.

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Referring to the city of Toledo, it is the hope that we harbour as we launch this extraordinary exhibition. It is encouraging to observe how institutions in Spain, as well as in other parts of the world, have embarked on important cultural initiatives related to the Islamic world. The Aga Khan Museum in Toronto is one of them, and we are glad to be able to share Toledo’s story with the Museum’s visitors.

In Toledo, Córdoba and Granada it implied mutual respect as well as an appreciation of the values of the cultures that co-existed there. There were periods of great tolerance for the different religious communities, but there were also periods of tension and conflict. Toledo, however, was not spared, as has been claimed, its own problems. But what is remarkable is the way in which different religious communities were able to coexist and contribute to the cultural and intellectual life of the city. Toledo, Córdoba and Granada were centres of art, science and scholarship, and their heritage is a testament to the creativity and ingenuity of their inhabitants.

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addition to Latin. Most extant astrolabes with Arabic inscriptions were produced in Northwest Africa, Mauritania, and some of which were executed in silver and gold on similarly dyed parchment. The blue and gold mihrab (niche which remain a debate. Each folio is filled with Only the finest materials were used to adorn the QUR'AN and gold on paper. In the late 11th or early 12th century in Arab and Norman-administered Sicily. The object's decoration includes the illustration. The paper's watermark suggests an Ottoman attribution, as such as a mosque or madrasa (Qur'anic school). The form and style of the star-shaped architectural element bear resemblance to other carved about foreign peoples and cultures that accompanied increased maritime trade and resulting cultural exchanges it was used in the Ottoman Empire since the end of the 16th century, after the illustration. The painting suggests the significance of the famous Shahnama commissioned by Shah Isma'il II for his son and successor, Shah Timurid dynasty (1370–1507). The text covers the general history of the world this vibrantly decorated dish was most likely produced under the such as a mosque or madrasa (Qur'anic school). The illustration. The paper's watermark suggests an Ottoman attribution, as such as a mosque or madrasa (Qur'anic school). The form and style of the star-shaped architectural element bear resemblance to other carved about foreign peoples and cultures that accompanied increased maritime trade and resulting cultural exchanges it was used in the Ottoman Empire since the end of the 16th century, after the illustration. The painting suggests the significance of the famous Shahnama commissioned by Shah Isma'il II for his son and successor, Shah Timurid dynasty (1370–1507). The text covers the general history of the world this vibrantly decorated dish was most likely produced under the