617 Koran
Height 29cm, width 53cm
Iran Bascan Museum, Tehran, no. 2160
Persia, Safavid period, 16th century
This Koran dated 1581 was copied by Shams al-Din Muhammad ‘Abd Allah for the Ardabil shrine. The first and last four pages are sumptuously decorated and the manuscript is bound in leather. The frontispiece is very ornate, gilt and coloured.
Published: London (1911, no. 862); Pope and Ackerman (1939–49, pl. 966); Bahrami (1944, nos. 82 and 1940, no. 95)

618 Gulistan and Bustan
by Sa’adi
Height 29cm, width 18.3cm
British Library, London,
No. 2957
Persia (Shiraz), Safavid period, 16th century
These pages (folios 171v, 172r) have marginal designs of birds, plants and animals painted in gold at the beginning and around the miniatures. The unusual paintings of angels and ribbon clouds are only found on these two leaves. The clouds were a Chinese convention adopted by Persian artists as also was the style of the angel’s hair done up in top-knots. The angels both carry flags and dishes but in addition, in this manuscript, they are holding tambourines, a harp and, more unusually, a peacock. The text consists of the Gulistan written in the centre of the page with the Bustan in the margins. It is written in nasta’liq script within gold borders surrounded by floral designs also on gold. The folios are decorated with triangles containing arabesque designs on a blue background. The name of the scribe, Qawam ibn Muhammad Shirazi, appears at the end of the marginal text on the left-hand folio. He was active about 1570-40, and this must be the period of the manuscript.
Unpublished

619 Sīlsīl āt-Dhahhab by Jāmī
Height 24.5cm, width 15.5cm
Imperial Library, Tehran
Persia (Qazvin), Safavid period, 1569-70
Copied by Bihbāsh Isfahānī at Tabriz with 14 miniatures.
Published: Robinson (1911, pl. 49)

620 Qīsās al-Anbiyā‘, ‘Stories of the Prophets’, by Ḥabīb Nishapūrī
Height 29cm, width 19cm
Bibliothèque Nationale Paris, Cabinet des Manuscrits, Sup. Pers. 1313
Persia (Qazvin), Safavid period, 16th century
This manuscript consists of 192 folios with 20 miniatures. The colophon is missing and there is a defaced royal dedication. This miniature (folio 160b) depicts the seven sleepers of Ephraim and their dog. They slept in the cave where they were imprisoned from the reign of the emperor Decimus to the time of Theodosius the Younger with whom they talked and then died. Another miniature (folio 180r) bears the signature of Riza, which can be accepted as a genuine attribution to Aqa Riza. A date of about 1592 would suit the early part of his career at the court of Shah ‘Abbās I, for whom this manuscript was probably prepared.
Published: Mignon (1937, p. 175); Roach (1910, pp. 30-3); Gray (1912, p. 182); Schedonoukis (1944, pp. 138-9); Paris (1973, nos. 137)

621 Anwâr-‘e Suhaylī, ‘The Lights of Canopus’, by Ḥosayn ibn ‘All al-Wa‘īlī al-Kāshīfī
Height 30cm, width 21cm
The Morgan Library, MS. 347
Persia, Safavid period, 16th century
The Anwâr-‘e Suhaylī of 36 folios with 106 miniatures was one version of a collection of traditional fables, originating in India, translated into Pahlavi and then rendered into Arabic by Ibn al-Muqaffa’ (died 950) as Kullat al-Dinwaw. Successive Persian translations from the Arabic then followed such as this example made by Husayn ibn ‘All al-Wa‘īlī al-Kāshīfī, a preacher and Koranic commentator of Herat during the reign of Sultan Husayn Bayqara. This manuscript was copied by Ibn Na‘īm Muhammad al-Husaynī al-Tabarizī in 1393. This miniature (folio 179a) shows the owls attacking the crows in its tree. It was painted by Sīdalī Beg for whom the manuscript was written. Sīdalī Beg was court painter under Ismā‘īl II (ruled 1576-8) and Shah ‘Abbās I (ruled 1588-1629). Robinson assumes that all the 106 miniatures of this manuscript were painted by the master Sīdalī Beg himself, but seeing that it was prepared for him it is more likely that they are the work of his pupils presented to him on the occasion of his being appointed to the court.
Published: Schedonoukis (1958, p. 44); Robinson (1972, p. 50); Wilch (1973-8, pp. 23-7)
662 Rawdat al-Safah, 'History of the Prophets' by Mirkwedd
Height 34cm, width 22cm
Imperial Library, Tebriz, no. 593
Persia, Safavid period, 16th century
Copied in 1590 by Qasim 'Ali al-Khiti Shiri with 17 miniatures.
The miniature shown here (folio 39r) depicts 'Ali with his famous
two-pronged sword being welcomed by his horse.
Unpublished

663 Tajrib of Salymán in the
Magnificent
Height 34,2cm, width 61 cm
British Museum, London,
1949-4-9-086
Turkey, Ottoman period,
16th century
The tajrib or calligraphic emblem of each Ottoman sultan served both
as a badge and as an official signature. The tajrib reached Salymán Shah ibn Salim Shah Richard al-Muqaffar d'iman
'Salymán Shah son of Salim Shah Richard always triumphant.'
Tajrib are sometimes of great size according to the importance of the
imperial at the head of which they were painted. This example has
been cut off so that the precise date is
missing. The tajrib of Sultan Salymán the Magnificent (ruled 1520-66) are perhaps the finest.
Each Ottoman sultan had a tajrib designed in a significantly different
shape but there was a general evolution of form from the decorative
beginnings under Bayezid II (ruled 1481-1512). This tajrib must be
dated towards the end of the reign of
Salymán in about 1560. The letters
are executed in blue outlined in gold.
Published: Kibbi (1941, p. 75 and 1955,
pp. 64-82); Pinder-Wilson (1960-1,
p. 23-35); Wittk (1946, pp. 341-45);
Boncieu (1965, pp. 41-75)
Groh (1968, n. 36)

664 Drawing in black and golden yellow of a phaenest
Height 10,5cm, width 15,5cm
British Museum, London,
no. 1949.4-9-086
Turkey, Ottoman period,
late 16th century
This type of calligraphic drawing, as in no. 593, shows the close
connexion between the arts of
writing and drawing in Persia and Turkey. Sometimes the designs may
depict three or four animals with a
single head and in this example, a
pheasant has its head in five different
positions. These drawings exhibit
exercises in skilful penwork and display an attitude to the natural
world parallel to that of the use
detached bowls as decorative
elements in complex designs in book
decoration or in textiles and carpets.
At the bottom of this drawing is the
signature of Shah Quli who originally
came from Tabriz and was a pupil of
Mirq Naqsh. Shah Quli was
director of the imperial school at
Constantinople during the reign of
Sultan Salymán the Magnificent.
The signature may have been added
later and the attribution to Shah
Quli is doubtful.
Unpublished

665 Binding of a Koran
Height 34cm, width 25,5cm
Bibliothèque Nationale, Paris,
Cabinet des Manuscrits, Arabe 418
Turkey, Ottoman period, 1594
This Koran is copied in naskhi script
and illuminated. It was given to a
mosque in Hungary by Sinan Pasha,
commander of the Turkish army
which reduced Hungary in the
campaigns of 1594. He was made
Grand Vizier in 1593. The leather
binding with flap secured by two
silver clasps is decorated with scroll-
like designs and panels of Koranic
inscriptions.
Published: Schubart (1956, p. 37);
Paris (1973, no. 181, p. 66)

666 Drawing of a cloud dragon
Height 16,2cm, width 20,4cm
Fogg Art Museum, Harvard
University, Cambridge,
no. TL 82.10.122, anonymous
Persia, Safavid period, 1595
The line running along the back of
the dragon together with the row of
tightly curled locks running along the
lower jaw of the dragon and the scroll
in its claw are all factors which
make this drawing one of the
finest of its kind. It is signed at the
bottom, Mir Sayyid Muhammad
Naqsh. Grebe has demonstrated
the connexion between such drawings
and some of the tile compositions
produced at Iznik for the imperial
palaces in Istanbul.
Published: Grebe (1962a, pp. 213-63);
Welch (1970a, p. 301)
628 Binding of leather
Height 44 cm, width 30 cm
Fundacao Calouste Gulbenkian, Lisbon, no. R. 44
Turkey, Ottoman period, about 1584

The covers are decorated with a central medallion and cornet pieces stamped separately. The inside is also stamped and the whole is gilt. This binding is very similar to that in the Topkapi Palace Museum, Istanbul (Hazine no. 153), which is dated 1584. See Cal (1971, pp. 38-9). Compare also Pope and Ackerman (1958-9, pl. 98c).
Unpublished

629 Binding of leather
Height 55.2 cm, width 25.7 cm
Victoria and Albert Museum, London, no. 551897
Turkey, Ottoman period, 16th century

The outside of the cover is of brown leather with block stamped corner pieces, in the centre is a gilt medallion. The spine has gilt tooled decoration as has the inside which is of red leather.
Unpublished

630 Binding of Qiran-i Sa'adayn 'The Conjunction of Two Excellencies', by Amir Khurraw Diblahi
Height 11.7 cm, width 26.8 cm
Fundacao Calouste Gulbenkian, Lisbon, L.A. 187
Persia, Safavid period, early 17th century

This manuscript was copied by Sultan Muhammad Nīr in 1555. It has three miniatures in the court style of Shay 'Abbās II and one unfinished illuminated title page. The manuscript bears the donation seal to the shrine at Ardabil. The binding which is not contemporary with the manuscript is of leather and has embossed and gilt vegetal designs on a blue, black, red and green background. The binding is signed on the inside of the flap Muhammad Sālih al-Taḥtrī.

Published: Pope and Ackerman (1958-9, pl. 97c); Ethington (1977, pl. 19).

631 Drawing from a Murauqu',
Album
Height 22 cm, width 16 cm
Bibliothèque Nationale, Paris, Cabinet des Manuscrits, Arabic 6674
Persia (Ispahan), Safavid period, 17th century

This drawing (folios 23b-24a) depicts a seated youth with a spray of flowers. It is drawn in ink with touch of colour, a red and gold belt and a white and blue striped turban. It is signed by Aqa Rīzā and may be dated to about 1650.

Published: Blochet (1926, p. 110, pl. LXXI); Salterin (1956, pl. 168); Pope and Ackerman (1958-9, III, p. 186); Victoria and Albert Museum (1964, p. 106, pl. XXXIIIB).

Published: Anaby (1974, no. 144, pp. 297-8).

632 Drawing from a Murauqu',
Album
Height 32.8 cm, width 21.5 cm
Imperial Library, Tehran, no. 1637
Persia (Ispahan), Safavid period, 17th century

This drawing of a handsome dervish holding a cup of wine and bringing his hand up to his head is signed by Rūzūzr 'Abbāsī and dated 1634. This is a fine example of the late work of Rūzūzr 'Abbāsī. He is identical with 'Aqa Rīzā.

Published: Anaby (1974, no. 144, pp. 297-8).

633 'Aṣḥāb al-Mahdiyya, 'The Wonders of Creation', by Zakariyya Min Muhammad al-Qazwini
Height 29.8 cm, width 17 cm
Walters Art Gallery, Baltimore, W. 672
Persia (Herat), Safavid period, 17th century

This manuscript consists of 214 folios with 14 miniatures written in the library of the governor of Herat, Husayn Khwāja Shamsul. It was completed in 1613. This miniature (folio 137b) depicts the Wajshqā tree. Although copied in Herat the miniatures are in the court style. Compare A Shihābīn dated 1599 from Herat, see Robinson (1975, p. 177).

Published: Gray (1961, pp. 165-6); Grube (1962a, no. 104).
635 Koran
Height 24cm, width 17cm
Private Collection, England
North India, Sultanate period, dated 1738

This Koran, one of the two Miniatures from Northern India with related script and decorative motifs, was among the manuscripts that were sold at the National Museum of Pakistan, Karachi (N.M. 1977-1978), dated 1417 and another in the India Office Library, London (Arabic 1412, Storey 1517), dated 1413. It was a manuscript with decorations, which are not uncommon in the region, and was purchased by a successor of the state of Jaipur, which is a Persian manuscript in the British Museum, London (Or. 4110).

This Koran in Arabic with interlinear Persian translation consists of 550 folios with 34 pages of illuminations and decorated Sura headings. It was copied by Muhammad Sha'ibi who is described in the colophon as the keeper of the Bang-e Diwani (modern Qasr-e Shirin). The Arabic of the text provides a fine example of the bifurcated script which appears to be a formalized derivative from an extremely angular cursive naskh script current in the 17th century empire of the Ghaznavids in Afghanistan and the Punjab. The more angular form of the interlinear Persian translation and concluding matter, undoubtedly of the same scribe, is also characteristic of surviving North Indian manuscripts of the pre-Mughal period. Apart from a limited amount of clearly distinguishable redecoration and repairs done upon a number of damaged pages (in the 19th century), the original illuminations of this manuscript show a bewildering richness in the greater Delhi Sultanate at the time before it was destroyed by Timur's invasion. There appears to be a survival of a post-Ghaznavid style as well as an admiration for indigenous Persian floral ornamentation. A strong influence from Timurid Persia is also present. The double-page illumination shown here (f. 402v, 411r) is in gold, black, blue, brown, yellow, red and opaque white, beginning the third section of Sura II, 253.

Unpublished.
Architecture

Architecture is central to any understanding of Islamic art; this is the case not only because it is the setting for the other arts but because it is in Islamic architecture that many of the dominant themes have found their fullest expression. In this respect it may be analogous to Gothic art in Northern Europe. It is perhaps conceivable that the art of the Florence of the Medici might be understood from a knowledge of 12th-century painting; in fact architecture is often shown in the paintings and could be sensed through them. It would be virtually impossible however to have any feeling for the art of Isfahan at the time of Shah 'Abbās two centuries later, without an awareness of its architecture.

It was therefore considered crucial that architecture should be represented in this exhibition in such a way that its critical role could be understood and that sufficient examples should be seen in detail to enable both its control of space and of decoration to be appreciated.

The method which was chosen was to use colour slides of Islamic architecture, many of which were especially for this exhibition in the early part of 1973, and to project these in such a way that several parts of a building can be seen almost simultaneously; so that the eye can move from seeing the dome of a mosque to glancing at the detail on a column in the way in which it does when in an actual building. The slides are therefore back-projected simultaneously onto nine screens in order to build up such a mosaic of images. This also makes possible a comparison between elements – between different forms of tile decoration or between geometric systems at different scales for instance – by looking at a number of examples at the same time.

The sequence starts by showing the geographic extent of the Islamic world at different periods and the scenery which forms the background to much of its architecture. It then attempts to illustrate the typical texture of an Islamic city and some of the activities that occur within it and to which its architecture inevitably relates. The principal spatial and decorative themes, and the similarity of these at different scales, are shown before a number of building types are illustrated in historical sequences. The main sites and buildings shown are listed below and cover a period of about a thousand years. The intention is to emphasise the unity of Islamic architecture and the continuity of its tradition in a number of countries, despite the obvious regional variations which occur in an area which stretches from the north-west coast of Africa to...
northern India. Central to that tradition is the architecture of the mosque and its religious symbolic forms. The concluding section deals with the Islamic idea of the enclosed garden as an earthly paradise and uses the Alhambra as one of many possible examples in which many of the dominant elements of Islamic art can be seen together.

The following list indicates the principal sites at which photographs have been taken of cities, mosques, tombs, gardens and other monuments. Further examples of architecture are illustrated by miniature painting. The slides have not been chosen as a comprehensive survey but, rather, for their visual impact: Agra, Balkh, Cairo, Cordoba, Damascus, Delhi, Divrigi, Edirne, Fatehpur Sikri, Fez, Granada, Isfahan, Istanbul, Kairouan, Kashan, Konya, Lahore, Marrakesh, Samarkand.

Photographs are by Roland and Sabrina Michaud, the commentary is based on notes by Titus Burckhardt. The sequences are edited and devised by Michael Brawne. Additional photographs of miniatures are by Ellen Smart and the photograph of the mihrab and mosque enclosure of Blid-Zahran in Saudi Arabia is by Geoffrey King.

Bibliography

In the catalogue entries bibliographical references are reduced to the name of the author and the year of publication, followed by the volume, page, plate or figure number. The bibliography is laid out in the same manner; the entries are arranged according to author and year of publication. References to exhibition catalogues appear under the city in which the exhibition was held followed by the date or, when there is a single author, under the name of that author.

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Agnew, K. 1966, Sixt century miniatures illustrating manuscripts: copies of the works of Ummi from the USSR collection, Moscow
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Alexandria 1923, Republika d’Arts Musulman, Les Arts de l’Art Alexandrine
Arnold, T. and Grohmann, A. 1930, The Islamic Book, Munich
Artola, G. T. 1937, Bilqas manuscripts from Istanbul and Tehran, Madrid
Aubrey, B. 1970, Catalogue of Manuscripts in the
Library of H.M. The Shah, 4 volumes, Tehran
Atti, E. 1975, Art of the Arab World, Freer Gallery of Art, Smithsonian Institution, Washington D.C.
D’Avemis, F. 1871, L’art arabe
Bayezid, E. 1965, Sarcophages and Harpies in Medieval Islamic Art, Jerusalem
Baghli, A. 1952, La ceramique syrienne de l’époque musulmane, Paris
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1977, Guide-Book to the Iraq Museum, Baghdad
1945, "A Master Potter of Kishan", Transactions of the Oriental Ceramic Society, vol. 20
1949, Catalogue of the Qajar exhibition in the Tehran Archaeological Museum 1949, Iranische Kunst, Treasures from the Imperial Collections and Museums of Iran, Metropolitan Museum of Art, New York
Ballion, A. 1974, Islamic miniatures, Benaki Museum, Athens
1952, Persian Painting in the fourteenth century, London
Berner, F. 1974, Catalogue of Allu Anastolieische Tapische aus dem Museum fur Kunstgewerbe in Budapest, Steirermftischen Landesmuseum, Graz
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Addenda and Corrigenda

642 Silk cloth with flowers in an oval lattice
Length 722cm, width 66cm
Benaki Museum, Athens, no. 3594
Turkey, Ottoman period, 16th century

A large number of Turkish silks and velvets, as well as contemporary Italian stuffs, are based on this type of lattice with oval compartments. On this silk the compartments, on a red background, frame a serrated leaf-shape containing a symmetrical stylised bouquet of tulips and carnations. The weave is lappas, with satin ground and weft-faced twill pattern. The warp is silk, the weft silk with brocaded gilt thread.

Published: Ballin (1974, pl. 11)

643 Silk cloth with palmettes, flowers and leafy stems
Length 131cm, width 67cm
Benaki Museum, Athens, no. 3597
Turkey, Ottoman period, 16th century

The finely drawn flowers and foliage of this fine silk, in gold and silver on a red ground, are reminiscent of two superb silk robes in the Topkapı Palace Museum, Istanbul, which are associated with Bayezid II (1481–1512), but are in the style of the later 16th century. The weave is lappas with a satin ground. The warp is silk; the weft is silk with brocaded silver and gilt metal thread.

Published: Öt (1953, pl. CXIX, p. 205); Ballin (1974, pl. 9)
644. Silk kaftan with pomegranates enclosing flowers  
Length 130cm  
Benaki Museum, Athens, no. 3500  
Turkey, Ottoman period, 16th century  

Kaftans are extremely simple in cut; their beauty resides in their sumptuous material. This example is of red silk with undulating stems and large pomegranates in gold, white and blue. The sleeves have been supplied from another, inferior silk. The weft is lamass with satin ground.  
Published: Ot (1951, pl. CXVIII, p. 197)  

645. Velvet saddle-cover with tulips and carnations  
Length 187cm  
Benaki Museum, Athens, no. 3784  
Turkey, Ottoman period, 16th–17th century  

This is a rare instance of an object with a complex outline woven to shape in two sections and assembled for sale, but evidently never used. The boldly stylised tulips, carnations and other plant forms are arranged in an ingenious way to fill the awkwardly shaped field. The pattern is in silver and gilt thread on a background of red velvet pile.  
Published: Ot (1951, pl. XCIII, p. 145); Ballan (1974, pl. 14)  

646. Silk cloth with large tulips in a lattice of undulating stems  
Length 229cm, width 66cm  
Benaki Museum, Athens, no. 3889  
Turkey, Ottoman period, 17th century  

The large ornate tulips and the wide expanse of gold thread in this cloth are characteristic of 17th-century Turkish taste. The excellent state of preservation of this piece is quite exceptional. The weft is lamass with a satin ground. The warp is silk, the weft silk and gilt thread.  
Published: Rice (1965, p. 202)  

647. Velvet cushion cover with pattern of reciprocal creasing  
Length 229cm, width 66cm  
Benaki Museum, Athens, no. 3786  
Turkey, Ottoman period, 16th century  

The striking pattern of the main field, repeated in the border, is sometimes known as reciprocal creasing; it is based on the architectural creasing of walls. The red velvet pile forms the outlines of the pattern; the remainder of the surface is covered with silver and gold thread.  
Published: Ot (1951, pl. LXXXII, p. 218); Ballan (1947, pl. 13)  

648. Plaque of bone  
Length 15cm, width 7cm, thickness 2.4cm  
Benaki Museum, Athens, no. 10411  
Egypt or Syria, Umayyad period, first half 8th century  

Possibly a decorative plaque from a piece of furniture with birds and hare among a vine scroll. The rendering, related to that from the facade of the Umayyad palace of Mshatta, is in the Greco-Roman tradition and is a notable example of the Umayyad decorative style.  
Published: Migeon (1927, I, p. 338, fig. 147); Kühnel (1971, p. 26, no. 5, pl. II)  

649. Flask of colourless glass with brownish tinge  
Height 17.2cm  
Benaki Museum, Athens, no. 3378  
Egypt, 12th century  

Carved in relief with a hare on one side and an upright leaf with voluted half-palmates at base on the other. The cutting is bevelled.  
Published: Clarmont (1964, p. 134, no. 8)
630 Mirror of bronze with silver plate decorated in repoussé and chased
Diameter 18 cm
Benaki Museum, Athens, no. 12770
Egypt, Fatimid period, late 12th or early 13th century

Inner inscription
nna barahay tamama maa saalam d'ama
nna 'afiya
"blessing entire, well-being perpetual, health."

Outer inscription
nna saalam li so ghalef [sic] nna so
'dula barahay tamama maa saalam d'ama
'dunya nna maa d'ama
"well-being, felicity, [?] happiness, blessing entire, perpetual [?] well-being, perpetual favour, health and perpetual favour."
The history of Fatimid metalwork is extremely obscure at present and many known bronze objects from this period are still unstudied. The palmettes and stems on this mirror have a somewhat eastern Islamic flavour, but the style of the kufic inscription, with its closest parallel in an inscription dated 1072 in the mosque of al-Ashar, Cairo, and the 'cornic' border, a decorative feature known in other Fatimid bronze pieces, indicate its Egyptian provenance. Technically the mirror is unparalleled; other Islamic mirrors are probably composed of bronze layers of different qualities to produce a good reflecting surface, but no other known example has a silver back.

Published: Grohmann (1967, 3, pl. 106)

631 Pair of earrings of gold, sheet metal with filigree and granulation
Height 4.4 cm
Benaki Museum, Athens, no. 1565
Egypt or Syria, Fatimid period, 10th-12th century

This earring shows a style of crescent which seems to have been popular during the Fatimid period. It was found at Fustat and other pieces are known. Here the crescent is wide but flat, and its two points curve towards each other to the extent that they sometimes almost meet. These examples are extremely fine, and the alternation of filigree and granulation was probably designed to display the skill of the jeweller.

Published: Segall (1938, no. 286, pl. 56)

632 Pair of earrings of gold, sheet metal with filigree and granulation
Height 5.5 cm
Benaki Museum, Athens, no. 1862
Spain, Nasrid period, 14th century

Inscription
bism Allah al-raḥmān al-raḥim wa
salāt Allah ʿalā Mūhammad
"In the name of God, the compassionate, the merciful, may God bless Muhammad."

Published: Segall (1938, no. 285, pl. 57)

633 Set of belt fittings of bronze, gilded with silver rivets
Diameter of discs 3 cm and smaller
Benaki Museum, Athens, no. 1500-44
Syria, Ayyubid or early Mamluk period, 13th century

One other set of belt fittings of this form is known, that honouring the name of the nephew of Salāh al-Dīn (Saladin), al-Malik al-Silīh Ismāʿīl (died 1266); see Mayer (1975, pl. IX). The origin of the style is uncertain but it is quite different from the belt forms common in Persia from the 6th century and widespread over nomadic Central Asia and eastern Europe. The Ayyubid style is known to have continued to be popular under the Mamluks. The Mamluk historian al-Maqrizī gives a description of the robes of honour given by sultans to amirs and mentions such objects; the most distinguished belts had between the uprights a central rounded and two side ones set with rubies, emeralds and pearls, the next had one rounded only set with stones, the lowest had but one rounded without any stones. Mayer (1952, p. 58). In this example the twin suspension loops are to hold the normal twin-mounted sword. The buckle has lost its tongue and the purpose of the two roundels with off-centre discs is not clear.

Published: Segall (1938, no. 323, pl. 53)

634 Ring of gold with granulation and filigree
Height 2.6 cm
Benaki Museum, Athens, no. 1888
Persia, 12th century

Published: Segall (1938, no. 311, pl. 60)

635 Jar decorated in lustre
Diameter 5.7 cm
Benaki Museum, Athens, no. 1368
Persia, 12th century

A deep red or ruby lustre was used in conjunction with a gold lustre to give the highest colour scheme used by the lustre potters. The ruby pigments, however, rather unstable owing to its high copper content, and often spreads a red haze over the surrounding area. It was perhaps for this reason that its use was never extensive and was abandoned altogether during the second half of the 9th century. The shape of this little jar is most unusual for lustre wares of this period.

Published: Segall (1938, no. 309, pl. 59)

636 Ring of gold with turquoise-coloured enamel
Diameter 2.1 cm
Benaki Museum, Athens, no. 1886
Syria, 10th-11th century

Inscribed al-ʿubd ʿIdris, 'the slave Idris'.

Published: Segall (1938, no. 306, pl. 59)
657 Bowl decorated in lustre on opaque white glaze
Diameter 22 cm
Benaki Museum, Athens, no. 1137
Egypt, Fatimid period, late 9th–early 10th century

At some time in the 10th century lustre wares ceased to be produced in Mesopotamia. It has been argued that Egypt produced wares in the Mesopotamian style from the beginning of that century, but such pieces are difficult to distinguish from imports. This bowl illustrates the distinctive Egyptian lustre ware that developed at the end of the century through the interlocking motifs and harems still retain a Mesopotamian character. For the significance of rabbit and hare in Fatimid art, see Dodd (1974). Published: Jenkins (1968).

658 Bowl decorated in lustre on opaque white glaze
Diameter 38.5 cm
Benaki Museum, Athens, no. 21121
Egypt, Fatimid period, 11th–12th century

Many of the Egyptian lustre vessels depict scenes in a surprisingly naturalistic fashion. For their stylistic characteristic see Jones (1975, pp. 4–5). This fragment depicts a musician, probably female, with a lute. To be noticed are the various shapes of metal ewers that surround the figure, one with a round body holding a large flower seems to rest on a metal stand. Other lustre vessels painted in a similar style show various aspects of the 'courty life'.

659 Carved panel originally attached to beam
Length 73 cm, height 24 cm
Benaki Museum, Athens, no. 9142
Egypt, Fatimid period, 10th–11th century

The upper frieze reads
babara rax-yum ita-‘a‘ala
wa-ghab [a] d-a-shah[ib]
'blessing, good fortune, happiness and felicity (to its owner).'
The kufic lettering is cramped as compared to that on no. 435 which bears a shorter version of the same motto. Emphasis on the rounded heads of some letters draws attention to the upper register.

660 Pair of carved doors
Height 22 cm, width (of each) 113 cm
Benaki Museum, Athens, no. 9121
Mesopotamia (Takrit), Abbasid period, 8th–9th century

These doors may well pre-date the foundation of the city of Samarra though they display all the characteristics of the first Samarran style. Published: Damaschewski (1969, p. 209, fig. 117)

661 Carved wooden panel
Archaeological Museum, Province of Toleda
Spain, Almoshad period, 12th century
Unpublished

662 Koran with lacquer binding
Height 13 cm, width 24 cm
Imam Reza Shrine Library, Mashhad, no. 228
Persia, Safavid period, 1687

This Koran consists of 359 folios in Naskhi script, 4 lines per page. The artist is given as Muhammad Riza Shirazi. The binding is painted with three flowers.

Unpublished

663 Collection of gold jewellery
National Museum, Beirut
Syria, Ayyubid, Mamluk and Ottoman periods, 12th–19th centuries
Unpublished
664 Double-page from a Muraqqa', Album

Height 22.4cm, width 16.3cm
State Library, Lenngrad, PNS 104
Central Asia (Bukhara), Shaybanid, early 16th century

These miniatures (folios 26b, 27r) represent a scene of a madrasa in a garden. Gallerina attributes them to about 1454 and considers them to be a single composition. Akimushkin and Ivanov prefer a date in the early 16th century. However, all these authorities attribute the miniatures to the Herat school. Martin also believed that they were the product of the Herat school and ascribed them to Bihsho in about 1500. Gallerina endorses this attribution and connects the miniature of a seated youth writing (folio 27r) with the famous Portrait of a Painter, now in the Freer Gallery of Art, Washington. There does, indeed, seem to be some connexion here, for though the pose is not identical the unusual kaftan shape is similar. There are correspondences in pose with other figures among the paintings of Bihsho but not close enough to be a compelling indication of a unique relationship. In any case, such relationships are also to be seen in the manuscripts from Bukhara through the first half of the 16th century. It is of great interest to place this album beside the best attested work of the master Bihsho himself.

Published: Martin (1921, pl. 84); Akimushkin and Ivanov (1968, pl. 25); Gosseuma (1970, pl. II)

665 Divan by Amir Khusrav Dihlawi

State Library, Lenngrad, PNS 104
Mesopotamia (Baghdad), Turkman, period, 1465

This is an illuminated manuscript with no miniatures copied for Pir Budda; the Qaras-Qorinimi in 1465 by Maljud Piri Bihsho.

Unpublished

666 Gū-va-Chawqān, The Ball and Polo Stick', by 'Arfī

Height 22.4cm, width 11.8cm
State Library, Lenngrad, PNS 106
Khorasan (Herat), 16th century

This manuscript was copied by Mir Ṭall-ali-Katasi as-Sulṭāni in Bukhara about 1540-5. There are three miniatures.

Published: Akimushkin and Ivanov (1968, pp. 53-4, 56)

668 Mosque lamp of gilded and enamelled glass

Height 35.6cm
Godman Collection, England
Syria, Mamluk period, 15th century

The lamp has six handles and is raised on a high foot. Inscribed in blue around the neck on a ground of white scrollwork is the word al-dīn, 'the wise', repeated and interrupted by medallions. Each of these medallions contains a lute on a blue ground encircled by a band of scrols with four escutcheons. Below this band another frieze is painted on the inside of the glass. The shoulder has a frieze of roundels each containing foliation. The main register has floral scrolls on a blue ground. On the underside of the main body and on the foot are roundels and carouches containing floral ornament.

Published: Godman (1903, p. 72, no. 19, pl. XXII); Lamm (1960, pl. 487, no. 192 and II, pl. 194-I)

667 Bustān by Sa'dī

Height 19cm, width 12.5cm
State Library, Lenngrad, PNS 106
Central Asia (Bukhara), 1575

This manuscript was copied by Mir Husayn al-Husaynī al-Mashhur b. Mir Qalami.

Published: Dynanow (1964, pl. 13-3)

The following are not exhibited

Textiles
S, 57, 68, 75, 81-2
Glass
138-141
Metalwork
197
Ceramics
437
Wood
445
Arts of the Book
309, 313, 315, 324, 568, 617, 619, 632, 638

Additional information
Published: Skl, R., ed., 1974, Musée du Bardo, Département Musulman, p. 25, no. A58, fig. 19