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**Study of a silver vessel covered with gold at the Sotheby's Collection in London**

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**Abstract**

The Sotheby Collection in London maintains a silver vase coated with gold that is an important example of Ottoman metalwork in the tenth century AH (16 AD), as it bears Iranian influences on the Chinese style.

The metal artifacts industry flourished during the Ottoman era, a prosperity indicative of the Ottoman sultans' sponsorship of this industry, and it was natural that the Seljuks' transfer from Iran to Anatolia was accompanied by the transfer of many artistic and industrial methods in the field of metal artifacts, especially since the Seljuks of Iran had a great deal in this field.

The period of the ninth century and the beginning of the tenth century AH (15/16 AD) witnessed the transfer of some Mamluk artistic influences to Ottoman art in the field of making metal artifacts, in addition to the emergence of Iranian influences in what was known as the Timurid Ottoman style in the same period.

The study was conducted by addressing four axes as follows:

First: the description of the vessel.

Second: the technical methods used in making the vessel.

Third: A study of some similar vessels from Iran and Turkey.

Fourth: Analytical study of decorative elements.

Key words: metal artifacts, Ottoman era, vase, silver, camouflage in gold, Iranian influences, Chinese style.

**First: the description of the vessel**

A vessel made of silver and camouflaged with gold preserved in the Sothbey collection in London (pl.1), dating back to the Ottoman period (beginning of the AH 10th century / AD 16th).

Height: With the lid its height (12.7 cm) and without it (8.8 cm).

Decorative elements: This vase is distinguished by its bulbous body, with a cylindrical base and neck. The neck is surmounted by a cap that represents a shallow dome with ribbed wicker and protruding within a star shape of fourteen sides.

On the body are decorative plant elements inside a horizontal strip that includes spiral branches, triple leaves, flowers and palm fans in what is called (arabesque) decorations, and it is noticed that the artist has followed a distinct style in the implementation of the plant elements and their relationship with the spiral branches, as they are executed symmetrically so that the flowers and fans are located Palmarium is located in the centers of the circles or at the intersection of each of the two circles thereof, and on either side of each flower or palmate fan are two plant leaves symmetrically located.



*Pl. 1. Vase preserved in the Sothbey collection in London*

As for the neck of the vessel, it has a strip of two spiral branches that intersect, from which the plant leaves emerge alternately, and on the lid is a band that includes a plant branch that runs in a spiral shape from which half palm fans emerge in two directions.

The artist deliberately did not implement decorative elements on the base and in the two areas between the body, the neck and the lid, and the decorative elements were executed in the style of prominent engraving of the elements on a ring - punched ground that shows traces of drilling, and



this is one of the methods that spread with metal artifacts. The decorative elements were distinguished by their large sizes and the breadth of the floors between them.

As for the handle of the bowl, it takes the shape of a letter (S) and ends with a dragon-shaped head that appears empty in its mouth to hold the end of the neck. The handle and the head of the dragon were executed in the manner of casting into the mold.

## **Second: the technical methods used in the vessel**

Silver camouflaged with gold was used in the manufacture of this vessel, and silver is one of the metals that is easy to form, hammer and press, and the importance of gold and silver in the Ottoman court is due from an early age after the success of the Ottoman Turks in seizing the Balkan region known for its abundance of gold and silver mines, especially the silver mines in the Novobrado region (Novo Brdo) during the reign of Sultan Mehmed the Conqueror in 859 AH (1455 AD).

Several techniques were used in the forming process, including hammering, pressing and die casting, drilling and slitting, as well as gold plating and flux.

### **1. Method of hammering and pressing**

The decorations were knocked on the metal while it was still in the form of plates, and then utensils were formed after that. The method of decorating by hammering and pressing is considered one of the simplest and oldest methods used by metal makers.

The metals that were decorated by pressing were usually soft and malleable in order to facilitate their formation on the mold, and this method was carried out in several stages, first by cutting the metal sheets as needed or according to the shape of the vessels to be made, then the plate was placed on a wooden mold on which the decorations were engraved in a prominent or recessed hole. Then he hammered or pressed heavy pressure on the plate until it took the form of the decoration carved into the wooden mold [4].

If the hammering or pressing ends, the plate is raised and then slotted around the decorations in order to appear clear, as well as the fine details that are difficult to dig into the wooden mold, and among the most important metals that are suitable for this method are silver and gold [5].



## **2. Die-casting method**

This method is based on smelting and then casting in a stone mold that can withstand high temperatures, and most of the molds were steatite, a material similar to greenish slate, as well as talcum stone or fine-grained clay sandstone where the desired shape is drilled inside, and this method uses a cover to protect the surface of the molten metal from oxidation until it cools [1], and decorations in this method are based on the raised or recessed drawings that usually result from casting in order to avoid easy breakage [6].

This method was used to make the vaulted lid with raised wicker panels and the handle above it, as well as the handle that takes the shape of a letter (S) and ends with a dragon's head [7].

## **3. Method of drilling and slitting**

This method was used to implement the decorative elements on the surface of the vessel, and in this case the decorative elements are formed by short chisels and in various shapes, where the knocking is done on the prepared surface. They are similar to road chisels and are made of steel, and hammers are used to help the chisels to achieve their purpose [5-6].

Engraving differs from grooving in that it is deeper and deeper in the surface of the masterpiece, and the grooving of fine details is within the elements executed by drilling [1]. Therefore, the drilling method was not a common method, as it is noted that it was not used extensively in Ottoman metal artifacts [2].

## **4. Gold plating and camouflage method**

It is considered one of the methods that were widely used in metalworking during the Ottoman era, and the Ottomans tended to use this method greatly, for two purposes, the first is aesthetic and the second functional, which is to protect the internal structure of the metal, where the plating metal is often more resistant to corrosion than the metal painted underneath, and he knew this The style during the Anatolian Seljuks in the 7th century (AH / 13th AD) and also in the late Mamluk period (9th AH / 15th AD), and this style spread to both fixed and movable artifacts [2].

### **Third: A study of some similar vessels from Iran and Turkey**

Sixteen vessels similar to the vessel mentioned in this research could be found, of which ten were from Iran and eight from Turkey. Through studying these vessels, it was possible to determine the

technical features of making metal artifacts - especially this type of antiques - in Iran and Turkey alike.

Iranian pots

1. Vase in the Victoria and Albert Museum, London

Dated in the year 866 AH (1461 AD), its height is (16.7 cm), and it has floral motifs (arabesque) of spiral branches, leaves and palmate fans [9-10].

2. Vase in the Museum of Turkish and Islamic Arts in Istanbul (Pl. 2)



*Pl. 2. Vase in the Museum of Turkish and Islamic Arts in Istanbul (on Grabar, O.)*

Dated in the year 871 AH (1467 AD), and is distinguished by being decorated with medallions that include vegetal elements of leaves, spiral branches and palm fans. The vessel has a domed cover and a handle that takes the letter (S) and ends at the edge of the vessel with the head of a dragon, and the tail ends with a hollow seventh flower [11].

3. Vase in the Nuhad es-said London collection (Pl. 3)

It is dated to Herat and dated in the year 889 AH (1484 AD), and its height is (15.7 cm).



*Pl. 3. A vessel in the Nuhad Es-said Collection in London (on Allan, J. W).*

4. Vase in the British Museum in London

It dates back to the late 9th century AH (15 AD), and has vegetal motifs such as branches, leaves, and palmate fans [13].

5. Vase in the Hermitage Museum in Leningrad

It dates back to the late 9th century AH (15 AD) and has a height of 12.7 cm. It has vegetal motifs such as branches, leaves, and palmate fans [14].

6. A vessel in the Tobka Bosrae Museum in Istanbul

It dates back to Khurasan at the end of the 9th / 10th century AH (15-16 AD), and has a loft decoration that includes spiral branches, leaves, and palmate fans [9-15].

7. Vase in the British Museum in London (Pl. 4)



*Pl. 4. A vessel in the British Museum in London (on Scerrato, U.)*

It is dated 917 AH (1511 AD), and has a height of (17.5 cm). It is decorated with vegetal motifs of spiral branches, leaves, and palmate fans, and has a domed cover [16].

8. David's vase in Copenhagen (Pl. 5)



*Pl. 5. A vase in the (David) collection in Copenhagen (by Von Folsach, K).*

It is dated to Herat and dated in the year 918 AH (1512 AD), and its height is (16.5 cm). It is decorated with vegetal branches, leaves and palmette fans, and it has a domed cover and a handle with a dragon's head and the tail with a letter (S) ending with a seven-flower rose [3].

9. Vase in the Sothbey collection, London

It dates back to the beginning of the 10th century AH (16 AD) and has a handle with a dragon's head and a domed lid. It has floral motifs such as spiral branches, leaves and palmate fans [18].

10. Vase in the Museum of Oriental Arts in Moscow

It dates back to the 11th century AH (17 AD) and has a handle with a dragon's head and a domed cover. It has decorations of spiral branches, leaves and palmette fans [19-20].

**Turkish utensils**

1. Vase in the Nuhad es-said collection in London (Pl. 6)



*Pl. 6. A vessel in the Nuhad Es-said Collection in London (by Allan, J. W).*

Dated in the year 957 AH (1550 AD), its height is (15.7 cm), and it has a handle with the letter (S) that ends with a dragon's head, and it has floral motifs that represent spiral branches and leaves in two frames on the body and neck. Between the body and the neck are decorated with Greek letters [21].

2. Vase in the Victoria and Albert Museum in London (Pl. 7)



*Pl. 7. A vessel in the Victorba Walbert Museum in London on (Atasoy & Raby).*

Dated in the year 917 AH (1511 AD) and its height is (12 cm), and it has a handle with the letter (S) that ends with a dragon's head and the tail is a hollow plant leaf. .

3. A vase in the David Collection in Copenhagen (Pl. 8).





Pl. 8. A vessel in the (David) collection in Copenhagen (from Allan, J. W).

It is the Tughra of Sultan Selim I (918-926 AH / 1512-1520 AD) and height (16.5 cm) and was before that in the (Sothbey) group in London, and has a handle with the letter (S) ending with a dragon's head, and it has floral motifs of spiral branches and leaves (3) ].

This vessel bears the characteristics of metal vessels at the beginning of the eighth century AH (16 AD), and the decoration on it is similar to that of early Aznik ceramics in blue and white [23].

4. A silver vessel in the Sothbey collection in London (Pl. 9)



Pl. 9. Vase in the Sothbey collection in London (on Rabi` Khalifa).

It dates back to the reign of Sultan Ahmed I (1012-1026 AH / 1603-1617 AD) and is 10.1 cm high. It has a handle that ends at the mouth with a dragon head, and a top ornamentation of spiral branches, vegetal leaves and flowers interspersed with lush Arabic decorative elements of the Rumi style [2] .

5. Vase from Qal'at Saqiz (Pl. 10)

It dates back to the first quarter of the 11th century AH (17 AD), and it has a handle that ends with a dragon's head, and has decorations of plant branches and flowers interspersed with Rumi elements. The name of Saqiz Castle - located on the Gulf of Izmir in the Aegean Sea - was mentioned on this vessel [2].



*Pl. 10. A vessel from Qal'at Saqiz (on Rabi` Khalifa).*

6. Vase in the (Eric Grunberg) collection in Paris

It dates back to the 11th century AH (17 AD) and has a handle that ends at the mouth with the head of a dragon. The neck of the vessel is decorated with figures of animals and birds in different positions on a ground of vegetal leaves and flowers. These figures are represented by jackals, wolves, lions, rabbits, horses and peacocks [2].

7. Vase in the (Eric Grunberg) collection in Paris

It dates back to the reign of Sultan Murad IV (1032-1049 AH / 1622-1639 AD). It has a handle that ends with the head of a dragon, and its surface is decorated with carved ornaments represented by gazelles on a background of plant motifs consisting of violets [2].

8. Vase in the old Orthodox Church in Sarajevo, Bosnia

It dates back to the 10th century AH (16 AD) and has a handle that ends with a dragon's head. It has decorations of spiral gourds, leaves, flowers and palm fans. Filipovic [25] mentioned that there are examples of these vessels in the mosques of Sarajevo.

These decorative elements also spread on metal artifacts in the Balkans, especially Serbia, which was subject to Ottoman rule. Pots with dragon-shaped handles flourished in Bosnian and Serbian



metals and in Hungarian pots under Bosnian rule, and were transmitted thanks to the Bosnian metalworkers.

#### **Fourth: Analytical study of decorative elements**

Iranian influences appeared on Ottoman metal artifacts in what was known as the Timurid style in Ottoman art, especially the Khorasan and Herat style, which is frequently seen in the decorations and shapes of many Ottoman metal artifacts, especially those dating back to the reign of Sultan Bayezid II (886-918 AH / 1481-1512AD). [14].

There are a number of dated vessels that are attributed to Khurasan or Herat, where an example is found of a vessel bearing the name of the Timurid ruler Ulugh Bey (820-853 AH / 1417-1449 CE), and in the British Museum a vessel dated in the year 903 AH (1497 CE) on which the name of Sultan Husayn Bayqra - the Timurid ruler is mentioned Herat, who was the patron of the artists, and some of the metal artifacts are engraved with the signatures of some craftsmen who belong to Khurasan [12] (32).

This shape of the vessels appeared in the late 6th century AH (12 AD) and the beginning of the 7th century AH (13 AD) [26], and continued in the 8th century AH (14 AD), for example, a vessel in the (Jacquemart - Andree) Museum in Paris [27]. As the Iranian method of metalworking moved outside Iran during the Timurid era and since the 9th century AH (15AD) [12].

Among the works carried out by Iranian artifacts makers is the implementation of metallic cladding for the doors of the Umayyad Mosque in Damascus, especially the northern entrance dated 809 AH (1406 AD), and this method continued until it reached Venice and the Balkans by Iranian craftsmen who immigrated to it [28], and also moved to India. Thanks to the neighborhood and the transfer of craftsmen and artists [23].

Timurid art from the second half of the 8th century AH (14 AD) until the end of the 9th century AH (15 AD) in general was the final stage of the Chinese artistic influences, which appeared in the models that came to us from the ceramic vessels imitating the Chinese porcelain [29-30].

The appearance of this style was not limited to Ottoman metal artifacts only, but was found on ceramics, wood and book leather, meaning that it was a style of tiles [2]. Besides the use of Iranian craftsmen and artists, the collection of models and paper drawings of Timurid origins kept in the palace library contributed to providing Ottoman artists. In many decorative designs, it is also noted that in the years following the year 922 AH (1516 AD), the Ottoman craftsman's attempt to imitate the shapes and ornaments of some patterns of metal and non-metallic artifacts that Sultan Selim I carried to Astana was clearly evident [2].



Therefore, the Ottoman metal utensils, especially the jugs, took the same bulbous spherical shape that the Timurid jugs had in addition to the domed cover, which we find larger in Ottoman vessels, which was decorated with vegetal decorations that include spiral branches, leaves and palm fans, and the pots have handles that take each Among them is an “S” shape that ends with a dragon's head [31], which reflects the strong influence of Iranian artists in this field [32].

The elements were also distinguished by their large sizes and the breadth of the floors between them, until the effects of knocking appeared during the implementation, and laminated floors are one of the characteristics of Turkish minerals (ring-punched ground).

### **Drawings of mythical beings, represented by the dragon's head**

This vessel derives a special significance that it has a handle that ends with the head of a dragon, which is considered one of the mythical animals that received a great welcome from the artists because it was consistent in its composition with the distance from reality and simulating nature, and the Muslim artist was affected by it without regard to its meaning or its meaning, where He used it to be modified from its original form [33-34-35].

Although the dragon is considered in the Iranian heritage a type of huge snake and was used as a symbol of evil, as we find it in the Shahnameh, Kalila and Dimna, it differs from the Chinese dragon, which is a symbol of good qualities, strength and fertility, and used a slogan for the imperial family [35-36].

The animal element represented by the dragon's head, which is a clear continuation of Iranian influences [4-29], although it remains a symbol of good [38], has been transferred to it on pots of drink, food and other applied arts. Its tail is S-shaped or close to the shape of a crocodile, and the head is open-mouthed.

The appearance of the dragon on applied artifacts and Islamic architecture is considered a trend towards a tendency to take animal elements as one of the decorative elements [39]. Pots that take animal or bird shapes that are a continuation of the Sassanid styles [40-41] were found on many applied artifacts.

There is an incense burner preserved in the Islamic section of the Berlin Museums (5-6H / 11-12AD) with a top that is a statue connected to a handle that ends with a dragon's head.

There is a ring dating back to the beginning of the 9th century AH (15 AD) in the collection of the Metropolitan Museum, which is decorated with hollow Chinese dragon heads [8-41].



Among the Timurid vessels that were counted, we find five of them with dragon-head handles such as the vessel (Pl. 2) preserved in the Museum of Turkish and Islamic Arts in Istanbul (981 AH / 1467 AD) [11], and the vessel (Panel 3) preserved in the Nuhad es-said group in London (779 AH / 1484 AD) [3], the vessel (Pl. 5) preserved in the (David) collection in Copenhagen (918 AH / 1512AD) [17], and the vessel preserved in the (Sothbey) collection in London (AH 10 / AD 16) [18], and another vessel is from Uzbekistan in the Art Museum Al-Sharqiya in Moscow (AH 11 / AD 17) [34].

The head of the dragon appeared on the handles of Turkish utensils, and there are seven vessels such as the vessel (Pl. 6) preserved in the Nuhad es-said group in London (957 AH / 1550 CE) [4], and the vessel (Pl. 7) preserved in the Victoria and Albert Museum (917 AH / 1511 AD) [23], The vessel (Pl. 8) is kept in the (David) collection in Copenhagen (918-926 AH / 1512-1520AD) [3], the vessel (Pl. 9) is preserved in the (Sothbey) collection in London (1012-1026 AH / 1603-1617 AD) [2], and the vessel (Pl. 10) from Saqiz Castle (11 AH / 17 AD) [2], and the two vessels preserved in the (Eric Grunberg) group in Paris (11 AH / 17 AD) [2], and (1032-1049 AH / 1622-1639 AD) [2], and the vessel preserved in the Orthodox Church Old Sarajevo (AH 10 / AD 16) [25].

The heads of dragons appeared in the Safavid metal artifacts where there is a notebook dated 956 AH (1550 AD) with two dragons on both sides [42], and there is another notebook in the Ashmolian Museum (10 AH / 16 AD) [43]. Vase from the Butler Collection [33], and dragon-head knobs spread throughout Serbian and Bosnian metal artifacts, transported by Bosnian craftsmen.

The handle of the Iranian pot that ends with the dragon's head differs from its Turkish counterpart, in that the head is connected to the rim through the tongue of the dragon from one point, while we find it in the Turkish that connects through the open mouth of two points, and the Iranian dragon's body has plant elements.

We find the tail of the Iranian dragon attached to the body ending with a triple leaf that points downwards, topped with a seventh rose that connects to its end, and on top of the Iranian handles there is a place to install a chain to tie the cover, and Turkish utensils are devoid of that.

With the exception of the anthropomorphic dragon head, we find animal drawings that began to appear on metal artifacts since the 11th century AH (17 AD). They also appeared on Aznik ceramics and were derived from decorations on metal artifacts in the Balkans after the year 977 AH (1570 AD). The artists took animal drawings as a substitute for Human drawings, and they greatly modified these drawings and became abstract decorations.



Animals and birds appeared in different positions on a floor of plant leaves and flowers, and these figures are represented by jackals, wolves, sevens, rabbits, horses, deer, and peacocks, and these elements appeared on a vase in a group (Eric Grunberg) in Paris [2], and an incense burner at the Museum of Turkish Arts And the Islamic system in Istanbul [44].

### **Lush Arabic Rumi decorations (arabesque)**

The artist has implemented floral motifs within horizontal bands, the largest of which is on the body and the others on the neck and lid. These bands include spiral branches, triple leaves, flowers and palmette fans in a similar style, and this method spread to Ottoman arts [45] influenced by Iranian arts.

Units of lush Arab Rumi decorations appeared on a bronze lamp (the second half of the AH 7th / AD 13th century) [2], and on another bronze lamp (679 AH / 1280 AD) in the Museum of Peoples and Dynasties in Ankara, and on a copper incense burner [2].

Rumi's motifs appeared on a silver vase, camouflaged with gold, in the Freer Collection in Washington from the era of Sultan Bayezid II (886-918 AH / 1481-1512 AD) [23], on an incense burner at the Museum of Turkish and Islamic Arts in Istanbul [2], and a silver bowl in the Tawfiq and Nihal Qesh collection in Istanbul. 2].

In the ceramic pots and artifacts decorated in white and blue, we find that the Rumi motifs represented by units of Arabic decoration (arabesque) are often confined within bands, and the artist relied on paper models with clear Timorese origins [2].

These decorative elements spread on metal artifacts in the Balkans, especially Serbia and Bosnia, which were subject to Ottoman rule, especially in the period (1377-1414 AD).

Turkish pots differ from their Iranian counterparts in that the second one is characterized by the crowding of decorative elements, accuracy and tightness of the floors, in addition to the implementation of the elements within multiple frames (Panel 5), and the parts of the vessel are separated by areas that include delicate floral and engineering motifs, in addition to the implementation of the decorations of some pots within overlapping jars (Panel 2). As well as the implementation of polymorphic bodies that include writings (Panel 4).

As for Turkish pots, the artist deliberately refrains from implementing decorative elements on the base and in the two areas between the body, the neck and the lid, as he left the frames devoid of decoration.



## **Conclusion**

- It was natural that the Seljuks' transfer from Iran to Anatolia was accompanied by the transfer of many artistic and industrial methods in the field of metal artifacts, especially since the Seljuks of Iran had a great influence in this field, especially during the ninth century and the beginning of the tenth century AH (15/16 AD), This was evident in Turkish artistic products made by Iranian makers and Iranian artistic traditions.
- This research deals with the publication and study of a vessel made of silver and camouflaged with gold preserved in the group (Sothbey) in London dating back to the Ottoman period (beginning of the AH 10th century / AD 16th) and bearing Iranian influences on the Chinese style, as it is characterized by its bulging spherical body and the neck is surmounted by a cover representing a shallow dome with Ribbed wicker protruding within a star-shape of fourteen sides, and on the body are decorative plant motifs consisting of spiral branches, triple leaves, flowers and palmette fans, in what is called a rumi (arabesque) motif. The handle of the bowl is shaped like a letter (S) and ends with a dragon's head.
- The study was conducted in several axes, including the description of the vessel, the artistic methods used in its manufacture, a study of some similar vessels from Iran and Turkey, and an analytical study of the decorative elements.
- Silver camouflaged with gold was used in the manufacture of this vessel, and several methods were used in the forming process, including hammering and pressing, casting in the mold, drilling and slitting, as well as plating and camouflaging with gold.
- Sixteen vessels that resemble the vessel published in this research were found, of which ten were from Iran and eight from Turkey. Through studying these vessels, it was possible to determine the technical features of this type of metal artifacts in Iran and Turkey alike.
- Iranian influences appeared on Ottoman metal artifacts in what was known as the Timurid style in Ottoman art, especially the Khorasan and Herat style, which is frequently seen in the motifs and shapes of many Ottoman metal artifacts.
- Timurid art from the second half of the 8th century AH (14 AD) until the end of the 9th century AH (15 AD) in general was the final stage of the Chinese artistic influences, which appeared in the models that came to us from the ceramic vessels imitating the Chinese porcelain.
- Ottoman metal utensils, especially the jugs, took the same bulging spherical shape as the Timurid jugs, in addition to the domed cover, which we find larger in Ottoman vessels, which was decorated with vegetal decorations that include spiral branches, leaves and palm fans, and the pots have handles, each of which takes the shape of a letter ( S) ends with a dragon head, which reflects the strong influence of Iranian artists in this field.



- The elements on the Ottoman pots were distinguished by their large sizes and the breadth of the floors between them until the effects of hammering appeared during the execution, and the crushed floor is one of the characteristics of Ottoman minerals.
- The appearance of the dragon on applied artifacts and Islamic architecture is considered a trend towards a tendency to take animal elements as one of the decorative elements, as he used them as modifications far from their original form.
- Dragon-head knobs are widespread in Serbian and Bosnian metal artifacts, where they were transferred thanks to Bosnian craftsmen.
- The handle of the Iranian pot that ends with the dragon's head differs from its Turkish counterpart, in that the head is connected to the edge through the tongue of the dragon from one point, while we find it in the Turkish that connects through the open mouth of two points, and plant elements were carried out on the Iranian dragon's body, and we find the Iranian dragon's tail It is attached to the body, ending with a triple leaf that points downwards, topped by a seven-flower rose that connects to its end, and on top of the Iranian handles there is a place to install a chain to tie the cover, and Turkish utensils are devoid of that.
- The artist implemented floral motifs within horizontal bands, the largest of which is on the body and the others on the neck and lid. These tapes include spiral branches, triple leaves, flowers and palmette fans in a similar style, and this method spread on Ottoman arts influenced by Iranian arts.
- The decoration of Rumi was represented by pots and ceramic artifacts decorated in white and blue in units of Arab (arabesque) decorations that are mostly confined within ribbons, and the artist relied on paper models with clear Timorese origins.
- Turkish pots differ from their Iranian counterparts in that the second one is characterized by the congestion of decorative elements, accuracy and tightness of the floors, in addition to the implementation of the elements within multiple frames, and the parts of the vessel are separated by areas that include delicate floral and geometric motifs, in addition to the implementation of the decorations of some pots inside the overlapping jars, as well as the implementation of multiple collars The figures include writings, but in Turkish pots, the artist deliberately did not implement decorative elements on the base and in the two areas between the body, the neck and the lid, where he left the frames free of decorations.





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