Legibility, Visual Ambiguity, and the Patterning of Arabic Script: Epigraphic Ceramics of the Early Islamic World

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CHAPTER 5: THE WESTWARD EXPANSION OF EPIGRAPHIC CERAMICS FROM EGYPT TO THE IBERIAN PENINSULA

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Abstract

Throughout the ninth to eleventh centuries, in nearly every region of the Islamic world, Arabic script became ubiquitous amongst glazed ceramics and firmly established in the decorative language of potters. This thesis examines the trajectory and development of Arabic script throughout the period on such wares. The origins of glazed script can be traced to vessels of the Yellow Glaze Family in the ninth-century Eastern Mediterranean, many of which followed established epigraphic modes of other media, particularly metalwork and glassware. The practices and traditions first exhibited in the region subsequently spread throughout the entirety of the Islamic world over the ensuing centuries, developing into disparate local variations, and, in many instances, distinctly ceramic typologies. The opaque white glazed wares of southern Mesopotamia established standard epigraphic formulae and styles, many of which had little precedent in other media. The inscribed slip-painted ceramics of the eastern Iranian world developed into a robust assortment of illegible epigraphic patterns and legible Arabic aphorisms, exhibiting a diverse array of epigraphic types produced by local potters. The polychrome and lustre types of Egypt spread across North Africa into the repertoire of potters on the Iberian Peninsula, disseminating epigraphic ceramic practices throughout the Islamic West. Across the entire breadth of the Islamic world, both legible and illegible inscriptions were created by potters and desired by buyers. Epigraphic configurations more akin to pattern than legible text were widespread, suggesting that the appearance of script was of foremost importance. Though precise epigraphic preferences differed from region to region, they collectively reveal the growing fashion to create and own epigraphic materials, the aestheticisation of Arabic writing, as well as the increasing appreciation of Arabic script amongst the non-courtly class.

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Note to the Reader

All Arabic transliterations follow the system of the International Journal of Middle East Studies (IJMES).

The majority of dates are provided in C.E. only. However, if a date is specified in an Arabic inscription, the *Hijri* date is also given in the format A.H./C.E.

Due to COVID restrictions I was unable to verify a few sources. These sources were consulted when I was in Oxford, but it was not possible for me to references them again before the submission of the thesis. Some of these, when cited in the footnotes, lack page numbers, and others, if pages are included, were not confirmed before the submission of this thesis. A note of N/V (not verified) is included in each footnote where one such source is cited. These sources are as follows:

Hallett, Jessica. "Trade and Innovation: The Rise of a Pottery Industry in Abbasid Basra." Unpublished DPhil thesis, University of Oxford, 2000.

Rante, Rocco, and Annabelle Collinet. *Nishapur Revisited: Stratigraphy and Ceramics of the Qohandez*. Oxford: Oxbow Books, 2013.

Sarre, Friedrich. *Die Keramik von Samarra*. Berlin: D. Reimer, 1925.

Shishkina, G.V., and L.V. Pavchinskaja. *Terres secrètes de Samarcande: céramiques du VIIIe au XIIIe siècle*. Paris: Institut du monde arabe, 1992.

Tamari, Vera. "Nine-Tenth Century White Mesopotamian Ceramic Ware with Blue Decoration." Unpublished MPhil thesis, University of Oxford, 1984.

Chapter 1: Introduction

The use of script as a decorative motif has long been regarded as one of the foremost characteristics of Islamic art. Epigraphic ceramic types such as black-on-white slip-painted ware and Fatimid lustre ware have become almost synonymous with Islamic art, but they represent only a fraction of the epigraphic ceramics produced during the earliest centuries of Islam. Such ceramics, though probably not made for the highest echelons of society, now hold prominent places in museums across the globe, as well as in the literature of the history of Islamic art. They are lauded for their artistic achievements and technical advances, but they also represent major shifts in the popularity and use of script during the period of roughly the late eighth to eleventh centuries. This thesis will investigate the trajectory and development of Arabic script on every-day objects through its use on glazed ceramics, which, unlike their unglazed counterparts, allowed for more diverse decorative approaches. Such research provides the means to examine epigraphic preferences amongst broader sections of society outside of the courtly class, the routes and methods of artistic diffusion throughout the early Islamic world, and the elaboration of illegible epigraphic inclinations.

1.1. Chapter Outline

The following four chapters are structured around regional and chronological divisions, and investigate the spread of epigraphic ceramic customs across the entirety of the early Islamic world, considering the solidification of such practices within each region.

Chapter 2: The Origins of Glazed Epigraphy begins by documenting the earliest occurrences of glazed script in the late eighth- and ninth-century Eastern Mediterranean on

wares of the Yellow Glaze Family (YGF), which are distinguished by the use of an opaque yellow glaze. Relatively few fragments of this early epigraphic type are published, likely due to the lack of interest by early collectors. However, YGF wares represent the beginning of both glaze-decorated utilitarian ceramics and the use of script on such wares. Many of the epigraphic YGF fragments in the chapter employ legible script, and numerous vessels exhibit an affinity to other inscribed materials, including glazed relief-moulded ware and metal vessels. However, illegible epigraphic patterns also begin to emerge from the ninth century. The chapter subsequently follows the application of glazed script on YGF wares along an eastward trajectory, through northern Syria and southern Mesopotamia, south-eastern Anatolia, and into Khurasan and Transoxiana. As the yellow glaze technology and epigraphic tradition spread, regional epigraphic and decorative preferences emerged, indicating that script was not only copied, but also reinterpreted by local craftsmen. Though the majority of the chapter focuses on YGF wares, an examination is also made of eastern Iranian buff ware. Buff ware exhibits a continuation of various YGF practices and the transferral of epigraphic traditions into local ceramic types, suggesting that Iranian buff ware is, in part, a successor of the Syrian YGF tradition.

Chapter 3: The Flourishing of Epigraphy in Southern Mesopotamia focusses on ninth- and tenth-century southern Mesopotamia, exploring the epigraphic developments exhibited on the so-called Samarra horizon wares. In particular, the chapter centres on blue-on-white (BoW) and lustre ceramics, which are the two Mesopotamian types that regularly include script. The chapter examines the further expansion of epigraphic practices first realised in the Eastern Mediterranean, with the creation of standard inscription formulae and the codification of ambiguous and patterned epigraphic configurations on ceramics. Inscribed southern Mesopotamian wares were traded throughout the Islamic world, and the types

discussed in this chapter played vital roles in the formation of epigraphic traditions in the regions both to the east and west, which is the focus of the following two chapters.

Chapter 4: The Boom of Epigraphic Ceramics in Khurasan and Transoxiana examines the wares from approximately the ninth to eleventh centuries produced in Khurasan and Transoxiana, and the extensive application of various epigraphic configurations on a myriad of slip-painted ceramics. Though the ceramics produced in the region are not of the glazed types of the first two chapters, they exhibit numerous affinities with the wares of southern Mesopotamian and the Eastern Mediterranean. Local imitations of both types indicate that the wares studied in the preceding two chapters helped disseminate epigraphic ceramic traditions to the region. The epigraphic types of the slip-painted corpus are exceedingly numerous and diverse, and illustrate the flourishing of script-based decoration on ceramic tableware in Khurasan and Transoxiana. They also reflect the establishment of patterned script, which was applied extensively throughout the corpus despite its lack of legibility.

Chapter 5: The Westward Expansion of Epigraphic Ceramics from Egypt to the Iberian Peninsula returns to the west, to ninth- and tenth-century Egypt, and progresses through the eleventh century in Egypt, as well as North Africa, Sicily, and al-Andalus, examining the epigraphic ceramic varieties that developed in the region. Numerous yellow and polychrome glaze wares suggest a continuation of practices first employed in the Eastern Mediterranean and possibly southern Mesopotamia, while the creation of lustre vessels in Egypt was resultant from a direct transfer of Mesopotamian potters to Fatimid Egypt. The various glazing traditions indicate a continued focus on epigraphic decoration, both legible and illegible, and though many of the epigraphic formulae have precedent in earlier ceramic traditions, the wares of Egypt illustrate the broadening of applicable texts in the decorative

language of Fatimid potters. Such practices then spread across the breadth of the Islamic West, from Egypt to the Iberian Peninsula.

The aforementioned division of the thesis reflects the chronological development of epigraphic ceramic practices from one region to another, though the last chapter returns to narratives introduced in Chapters 2 and 3. This division also highlights the differences between the epigraphic wares of each region, such as the varied inscription preference from one area to another. Moreover, though there appears to be a widespread acceptability of patterned, ambiguous, or illegible inscriptions on ceramics, the means for achieving such forms differ between regions and various glazed types. The local developments and characteristics of each, though united by the widespread phenomenon of Arabisation and penchant for inscribed tableware, will be examined within each chapter.

1.2. A Brief History of Glazing

Glazed ceramics were made in West Asia from as early as the fourteenth century B.C.E. and their production continued into the Islamic period.[1] Early Islamic glazes in Mesopotamia were of an alkaline composition, coloured turquoise with the addition of copper, and most glazed vessels were large jars for trade and some jugs for domestic use (Figure 1.1).[2] Glazed tableware survives in small numbers, but the vessels are coarsely shaped and the glazed surfaces are pitted and bubbled with limited decoration.[3] However, the Romans had a sophisticated tradition of producing and using fine ceramic tableware with a glossy, slip-painted surface.[4] In late Roman times, kilns in western Anatolia, Cyprus, Upper Egypt, and

[1] Meyers et al., "Ceramics."
[2] Hallett, "Pearl Cups," 75; Watson, "Ceramics and Circulation," 483; Meyers et al., "Ceramics."
[3] Watson, "Ceramics and Circulation," 483.
[4] This discussion was summarised by Watson in Watson, "Revisiting Samarra," 127.

those near Carthage supplied the markets in Egypt and Syria with such wares.[5] This trade was discontinued in the late seventh or early eighth century, but local production of other fine painted ceramics continued, including Fine Byzantine Ware (or Palestinian Ware), Coptic Painted Ware, and multiple styles from Jerash.[6] These decorated types indicate a well-established practice of producing and using fine ceramic tableware in the Eastern Mediterranean that was fulfilled by local potters, and provides the framework for the production of fine glazed ceramics that would follow, which are the focus of the thesis.



Figure 1.1. Storage Jar with Turquoise Glaze, 8th century, Western Iran or Iraq, H. 40 cm; Diam. 34 cm. David Collection, Copenhagen, no. 27/2003.

The practice of glazing tableware was widely adopted in the Islamic world in the late eighth and ninth centuries, which will be elaborated in Chapter 2. The innovation of glazed script occurred contemporaneously with the invention of opaque glaze, and it is only on

[5] The potteries near Carthage supplied African Red Slip ware and those in western Anatolia supplied Phocean Red Slip Ware. Hayes, *Late Roman Pottery*, chaps. 2 and 6; Meyers et al., "Ceramics"; Waage, *Antioch-on-the-Orontes*, 61–77.

[6] Walmsley, *Early Islamic Syria*, 52–53; Meyers et al., "Ceramics."

opaque glazed ceramics, rather than alkaline or early transparent glazed wares, that script became widespread.[7] This does not imply that epigraphic ceramic programmes were directly resultant from the development of opaque glaze, as the use of epigraphy in the arts was generally common in the early Islamic period. However, the technological advances in glazing, the application of script on glazed vessels, and the penchant for decorated utilitarian tableware, indicate a general transition towards highly decorated ceramic vessels. Additionally, the development of fine glazes allowed for the departure from more imitative methods, such as moulding, that had previously been employed in epigraphic ceramic production, and enabled the bourgeoning of more diverse forms.

1.3. Why Now?

It is not apparent from the material record why epigraphy began to appear on ceramics in the eighth and ninth centuries. This trend could be attributed to several factors, and these themes will be further explored in the following chapters. One possibility is that there was a portion of the population, which Watson termed the 'middling class', that had recently attained some level of disposable income, and these users appreciated wares that emulated finer media, or simply desired finer ceramics than traditional unglazed types.[8] This is particularly apparent when examining sites with documented military garrisons, which were paid in monetised salaries.[9] The concurrent presence of Muslim populations with a disposable income at numerous sites where large numbers of glazed wares have been

[7] To my knowledge, there are no examples of glazed script on earlier alkaline or transparent glaze vessels.
[8] For a summary of the urbanisation that took place in the early Islamic period, as well as the urban population with monetised income, particularly the large numbers of troops, see Kennedy, "Military Pay." For Watson's comments on those who comprise this 'middling' urban class, including military officers, legal, religious and other scholars, manufacturers, merchants, and tradesmen, see Watson, "Ceramics and Circulation," 486.
[9] Bosworth, "Ṭarsūs"; Kennedy, *The Prophet*, 143, 152; Kennedy and Haldon, "The Arab-Byzantine Frontier," 109–10.

unearthed suggests a correlation between these two factors. The concentration of monetised income may have enticed potters to emigrate for economic reasons, which could account for what appears to be an unusually large range of epigraphic wares at frontier outposts—like Tarsus, for example—compared to other sites closer to capital cities like Baghdad.

A second hypothesis may relate to notions of assimilation. At the end of the seventh century, under ʿAbd al-Malik (r. 685–705 C.E.), Arabic became the official language of the administration, and of course, Arabic is the language of Islam.[10] The proliferation of Arabic inscriptions on ceramics and other media may relate to a desire from those inhabitants now fully enveloped in the Islamic Empire to convert or conform, which they could signal by purchasing and displaying Arabic script in their homes. Bulliet proposes such an argument for the boom of epigraphic wares in Nishapur, which may hold some validity for the wider context of the Islamic world.[11] However, given the presence of Arabic inscriptions on ceramics with Christian motifs (for example, Figures 2.46–2.47 and 5.105–5.107)—probably made by or for Christians—it seems unlikely that all wares inscribed with Arabic acted as signifiers of Muslim identity.

Another more likely interpretation is that the proliferation of Arabic inscriptions in architectural contexts and on high-status media initiated a wave of emulation throughout the arts and crafts. Inscriptions were becoming increasingly pervasive in the urban landscape during the early Islamic period—which will be further discussed in the following chapters—adorning monuments (Figures 2.2 and 5.74) and coins (Figures 2.1, 4.68, and 5.29), and were also becoming increasingly prevalent on elite media, including *tiraz* (Figures 4.70 and 5.75), metalwork (Figures 2.3–2.4), and glassware (Figures 2.5–2.6). Certain moulded and stamped

[10] Déroche, *Qur'ans of the Umayyads*, 94–95.
[11] Bulliet, "Pottery Styles," 81.

ceramics undoubtedly emulated such wares (Figures 2.7–2.8), and although the glazed inscriptions of this thesis differ in content and style, and their generic inscriptions probably reflect their non-elite status, they likely represent the growing application of script throughout the arts of the Islamic world.

Lastly, glazed tableware was a relatively new phenomenon for a society that had historically relied on unglazed wares, and glazing was not strictly necessary. Though glazes helped to make vessels water-tight, people in West Asia had historically never relied on glazed tableware.[12] Although one could attribute the spread of glazed ceramics to a utilitarian function, there was little need for the development of opaque glazes, coloured glazes, or decoration completed in glaze, including epigraphic designs. The functional benefit of glaze could have been achieved by using the well-established tradition of Mesopotamian alkaline glaze (Figure 1.1), which was predominantly applied to large storage vessels. The glazing innovations discussed throughout this thesis illustrate a widespread fashion for highly decorated utilitarian tableware and inscriptions likely fit into this larger movement.

1.4. Historiography of Epigraphic Ceramics

Many of the epigraphic wares of this thesis have been previously examined, though the majority of previous scholarship centres on one ceramic type or on wares from one particular region. Such studies have attempted to contextualise various ceramics within the framework of Islamic material culture or within their specific place of production, but few have focused on inscriptions or the relationships between the inscribed wares produced throughout the Islamic world.

[12] Watson, "Ceramics and Circulation," 485–86.

The inscriptions of both YGF and buff ware have been generally under-reported in the literature of Islamic art history, which this thesis aims to remedy.[13] Charles Wilkinson's 1973 catalogue of the slip-painted wares excavated at Nishapur includes a robust section on buff ware, in which he makes numerous important remarks on the epigraphic content.[14] However, though he rightly notes that the buff ware inscriptions are likely based on iterations of *baraka* ('blessing'), he does not recognise the primary typologies, nor does he relate such occurrences to YGF ware, which had been little studied at the time of his publication.

Conversely, blue-on-white (BoW) and lustre ceramics, and opaque-glazed wares of southern Mesopotamia more broadly, have been extensively researched and published. Vera Tamari has written widely on BoW wares in both her 1984 dissertation, "Nine-tenth century white Mesopotamian ceramic ware with blue decoration", and subsequent 1995 article, "Abbasid Blue-on-White Ware", and discusses the inscriptions on such wares at length. In both works Tamari notes various signatures and epigraphic patterns, and attempts to numerically catalogue certain epigraphic forms, which has informed and guided some of the research in this thesis. However informative they may be, her studies were based on much smaller data sets than those employed here, which have provided slightly different conclusions. Ernst Grube has likewise published on the inscriptions of BoW ceramics in various catalogues, particularly his 1976 *Islamic Pottery of the Eighth to the Fifteenth Century in the Keir Collection*.[15] His catalogue, though not focused on BoW or lustre ceramics, discusses the widespread application of signatures, particularly on BoW ware. He proposes that signatures were the most numerous epigraphic BoW type, which, as I will show, is unfounded.[16] His

[13] Bağcı, "Coloured Ceramics," 204–7, 227–34; Fitzherbert, "Themes and Images"; Matin, "Revisiting the Origins," chap. 2; Pancaroğlu, "Feasts of Nishapur"; Watson, "Report"; Watson, "Revisiting Samarra."
[14] Wilkinson, *Nishapur*, chap. 1.
[15] Grube, *Islamic Pottery*, 35–44.
[16] Grube, 38.

analyses generally reflect a traditional, and, at time, outdated perspective on the ceramic corpus. Jessica Hallett also details the signatures on BoW wares in her 2000 thesis, "Trade and innovation: the rise of a pottery industry in Abbasid Basra", which focuses on the opaque white wares of southern Mesopotamia. She builds upon the scholarship of Tamari and Grube, noting additional names evident in the corpus, and attempts to contextualise and rationalise the practice of signing ceramics. Her in-depth analysis of signatures has been invaluable, though she does not examine the multitude of other epigraphic types found amongst the group.

Inscriptions of Mesopotamian lustre have been similarly noted in the literature, though often in a more cursory manner. Grube and Hallett remark upon lustre inscriptions in the aforementioned publications, as do others in various catalogues of Islamic ceramics, but a more thorough analysis is provided by Helen Philon in her 1980 catalogue of the Benaki Museum's holdings, *Early Islamic Ceramics: Ninth to Late Twelfth Centuries*. Although Philon dedicates a chapter to the inscriptions of early ceramics, in which she examines the various lustre inscriptions and their illegible counterparts, she does not definitely attribute the fragments in her catalogue, making little distinction between southern Mesopotamian and Egyptian lustre.[17] She attributes the majority of fragments to Egypt based on the acquisition of the fragments from an Egyptian source, but many of the fragments are certainly of a southern Mesopotamian origin. Nearly every publication of early Islamic ceramics that contains BoW or lustre wares, including museum and exhibition catalogues, briefly notes the widespread application of signatures and inscriptions. However, though the presence of

[17] Philon, *Early Islamic Ceramics*, vol. 1, chap. 7.

inscriptions is widely acknowledged, no publication has attempted to catalogue epigraphic occurrences specifically, leaving ample room for further investigation.

The extensive application of inscriptions on slip-painted wares of the eastern Islamic lands is referenced in nearly every publication related to the subject, and a number of books and articles have been devoted to the particular topic. The primary publication remains Abdullah Ghouchani's 1986 *Inscriptions on Nishabur Pottery*, in which he catalogues and transcribes the epigraphic content of 140 vessels, and the reported inscriptions have been widely cited elsewhere in the literature. Although the book remains invaluable in the study of ceramic inscriptions, he erroneously attributes every vessel to Nishapur. A number of the catalogued wares are clearly of the southern Mesopotamian BoW or lustre types—certainly not made in Nishapur—and there is no indication they were even excavated in Nishapur or within Khurasan. Additionally, various slip-painted vessels in the catalogue are likely from other centres in Transoxiana, such as Samarqand or Tashkent. Moreover, the majority of the vessels do not come from archaeological contexts, and many are held in private collections, making their provenance difficult to confirm. Though his work, particularly the readings of various inscriptions, is referenced frequently throughout this thesis and provides much of the basis for the decipherment of other slip-painted inscriptions, the vessels of his publication have been re-attributed in the attached catalogue, and when necessary, have been treated with the caution required of unprovenanced wares.

Additional articles have been devoted to various subgroups of slip-painted ceramics. Pancaroğlu's 2002 article, "Serving Wisdom: The Contents of Samanid Epigraphic Pottery", focusses predominantly on legible black-on-white and polychrome-on-white vessels and builds upon the inscriptions identified by Ghouchani. Her study further elaborates on the content of similarly inscribed wares and the context of their use, noting the presence of a

learned class who may have enjoyed such vessels at social gatherings. Robert Hillenbrand has also published on the topic in his 2015 article, "Content versus Context in Samanid Epigraphic Pottery". Hillenbrand expands on the context and means of their production, the legibility of various inscriptions, and the possible patronage of ceramic vessels. In Sheila Blair's 2014 book, *Text and Image in Medieval Persian Art*, she dedicates a chapter, entitled "The Art of Writing: A Bowl from Samarqand", to a single polychrome epigraphic dish. Though focussed on one particular vessel, her study discusses the production of epigraphic slip-painted wares more broadly and the cultural significance of inscribed wares in Khurasan and Transoxiana. In 2016, Jangar Ilyasov examined the same vessel, as well as a few related, finely-inscribed polychrome slip-painted wares from Tashkent, in his article, "A Celebrated Bowl in the Freer Gallery: Nishapur, Samarqand or Tashkent?". Ilyasov builds upon the hypotheses put forth by Blair, and firmly attributes the epigraphic vessel to Tashkent. Though the articles by Blair and Ilyasov examine elements of production and attribution, both essentially focus on a single bowl out of a corpus of thousands of slip-painted vessels. A series of five articles by O.G. Bolshakov, all titled "Arabskie nadpisi na polivnoy keramike sredney azii IX-XII vv", recount the various inscribed wares of centres in Transoxiana—primarily Samarqand—which are some of the earliest publications illustrating the epigraphic content of slip-painted wares.[18] Bolshakov's publications, however, generally focus on the content and development of legible inscriptions. As will be noted throughout this thesis, the legible wares of the region account for only a portion of the entire epigraphic output, and although the legible inscriptions are significant in their own right, the publications thus far noted tend to overshadow the larger epigraphic ceramic output in the region.

[18] Bolshakov, "Arabskie nadpisi," 1958; Bolshakov, "Arabskie nadpisi," 1963; Bolshakov, "Arabskie nadpisi," 1963; Bolshakov, "Arabskie nadpisi," 1966; Bolshakov, "Arabskie nadpisi," 1969.

A number of related articles examine not just the content of slip-painted inscriptions, but also the ornamentation of the script. One of the earliest was completed by Samuel Flury in his "Ornamental Kufic Inscriptions on Pottery", originally published in Arthur Upham Pope's 1939 *A Survey of Persian Art*, in which he examines the adaptation of legible forms into decorative ones. Though brief, Flury's examination focuses not only on legible aphorisms, but also on other types of less-extensive inscriptions, and records various epigraphic manifestations that will be expounded in the proceeding chapters. Another oft-cited study, published in 1966 by Lisa Golombek (née Volov), "Plaited Kufic on Samanid Epigraphic Pottery", surveys the intensification of plaited forms in legible, mostly black-on-white inscriptions. Though her study again focuses on only a small sub-set of epigraphic slip-painted wares, she touches upon the relation between legible script and ornamentation, and the increasing attention to decorative over legible forms on ceramics. Adolf Grohmann's 1957 article, "The Origins and Early Development of Floriated Kūfic", also notes increasingly decorated epigraphic forms, though he does not focus specifically on ceramics. A 2014 report by Ilyasov, "Exotic Images: On a New Group of Glazed Pottery of the 10th and 11th Century", examines a number of wares with illegible epigraphic decoration. Though he rightly recognises a distinct set of epigraphic wares with a widely employed illegible epigraphic pattern, the majority of the corpus is composed of unprovenanced vessels—many published by auction houses—making the firm attribution of the group dubious. Although all of the above slip-painted publications are useful, none take the full corpus into consideration, and instead the majority of studies examine each of the decorated types as individual and largely unrelated groups.

In regards to Nishapur, Richard Bulliet has dedicated much of his career to studying the social history and growth of the medieval site. In numerous of his publications on the

subject, he attempts to contextualize the slip-painted pottery of the region within a socio-economic framework.[19] In one article, titled "Pottery Styles and Social Status in Medieval Khurasan", Bulliet proposes that the different decorated types—like buff ware and black-on-white ware—were made for different subsets of society, perhaps those who were quick to convert to Islam, and those who converted slightly later. In a more recent article published in 2020, titled "Why Nishapur?", Bulliet again connects the use of Arabic script on ceramics to conversion and themes of assimilation in a historically Persian region. Though Bulliet makes a notable attempt to grapple with the ceramic material from Nishapur, his overall conclusions are not entirely convincing. However, his analyses provide an alternative perspective on the ceramics of the region, and some of his findings are utlilised throughout this thesis.

Like the southern Mesopotamian types, the lustre and polychrome glazed wares of Fatimid Egypt have been much admired in the literature, and nearly every catalogue of Egyptian wares notes the abundance of inscriptions. Publications dedicated to epigraphic ceramics from the region typically focus on Fatimid potters who signed their wares. Marilyn Jenkins has investigated two such potters, that of Muslim in her 1968 article, “Muslim: An Early Fatimid Ceramist”, and the so-called potter Saʿd in her 1988 publication, “Sa'd: Content and Context”. The works signed ‘Muslim’ have been explored elsewhere, particularly by Viktoria Meinecke-Berg, who surveyed various wares attributed to his workshop in two studies, both published in 1999: “Das Giraffenbild des fatimidischen Keramikmalers Muslim” and “Fatimid Painting: on Tradition and Style. The Workshop of Muslim”. Another study of lustre signatures was published in 1958 by ʿAbd al-Raʾūf ʿAlī Yousuf, titled “Khazzāfūn min al-ʿaṣr al-Fāṭimī wa asālibuhum al-fanniya,” which examines a number of signed Fatimid lustre

[19] Bulliet, *Conversion to Islam*; Bulliet, *Cotton, Climate and Camels*; Bulliet, “Medieval Nishapur”; Bulliet, “Pottery Styles”; Bulliet, *The Patricians*; Bulliet, “Why Nishapur?”

vessels. Ḥasan Maḥmūd Ḥasan al-Bāshā has published on one particular epigraphic Fatimd lustre bowl in his 1965 article, "Ṭabaq min al-khazaf bism Ghabn mawlā al-Ḥākim bi-Amr Allāh", a vessel which has received ample reference in nearly every publication on Fatimid ceramics. Though each of the aforementioned articles is essential in the study of workshops and artistic production, such publications largely ignore the wealth of decorative inscriptions beyond the presence of signatures.

The inscribed wares of North Africa, Sicily, and al-Andalus have likewise been published in various catalogues of western Islamic art, as well as in a number of articles focused entirely on the ceramic material. Marilyn Jenkins notes the inscriptions on several North African wares in her 1975 study, "Western Islamic Influences on Fatimid Egyptian Iconography" and her 1980 publication "Medieval maghribi luster-painted pottery", though she concentrates her examination on the movement of ceramic practices and technologies more broadly, rather than the inscriptions themselves. The Andalusi wares, however, are more widely published. Carmen Barceló and Anja Heidenreich examine the lustre ware of al-Andalus, and make particular note of a unique group of locally made lustre vessels from Seville in their 2014 article, "Lusterware made in the Abbadid Taifa of Seville (Eleventh Century) and its Early Production in the Mediterranean Region".[20] The attribution of the Seville group is made possible largely through the study of the inscriptions, which are detailed in the article, as well as in Heidenreich's 2004, *Islamische Importkeramik auf der Iberischen Halbinsel,* examining them as a means of demonstrating local production. The polychrome glaze wares of North Africa and al-Andalus have been published elsewhere, in particular in José Escudero Aranda's 1988–1990 article, "La cerámica decorada en 'verde y manganeso' de Madinat al-

[20] Barceló and Heidenreich, "Lusterware," 260–72.

Zahra", Carlos Cano Piedra's 1996 publication, *La cerámica verde-manganeso de Madīnat Al-Zahrā,* and amongst the various articles published in the 1995 catalogue, *Le vert & le brun: de Kairouan à Avignon, céramiques du Xe au XVe siècle*, which catalogue epigraphic and non-epigraphic ceramic decoration.

In addition to the aforementioned publications focussed on epigraphic ceramics, there are two other themes that are touched upon throughout this thesis: ornament and calligraphy. Though the following chapters are primarily intended to catalogue epigraphic types, the script throughout is undoubtedly ornamental and is meant to beautify the ceramic surfaces. As such, this thesis builds upon earlier works on the subject of ornamentation, including Oleg Grabar's 1992 publication, *The Mediation of Ornament*, and Eva Baer's 1998 publication, *Islamic Ornament.* More recent works, particularly Margaret Graves' *Arts of Allusion: Object, Ornament, and Architecture in Medieval Islam*, published in 2018, and Yasser Tabbaa's 2021 publication, *The Production of Meaning in Islamic Architecture and Ornament*, have also been instrumental. Though Graves' work is centred on architectural forms, she proposes valuable interpretations concerning the sensory experience of the beholder, providing another perspective that can be applied to the ceramics of the early Islamic period. Tabbaa's work examines the ornamentation of calligraphy in particular, though the focus is primarily on manuscripts and architectural inscriptions. Indeed, the literature on the history of calligraphy is extensive, but few publications incorporate ceramics into the broader epigraphic framework.

All of the aforementioned studies are informative and have been cited throughout the present thesis, but none examine the vogue for epigraphic ceramics, or the movement of such practices, throughout the early Islamic world more broadly. Though the majority of the ceramics discussed within each chapter have been previously studied, largely within their own

regional framework, by adopting a comprehensive approach, it has been possible to study epigraphic practices within each region, while also incorporating such wares into larger developments within the context of epigraphy in the wider material culture of early Islam. This thesis aims to bridge the gaps between the seemingly-disparate ceramics of each region, examining the range of epigraphic types and their relation to one another.

1.5. Pseudo-Kufic: A Misnomer

I began work on this thesis aiming to determine the origins of pseudo-Kufic. Many of the earliest mentions of pseudo-Kufic are made in reference to the aforementioned epigraphic ceramics. In so doing, there was also a need to understand the use and spread of legible script, as it is only from the conventions of legible inscriptions that one may fully understand the transformation into decorative forms. However, the exercise made clear that the classification of pseudo-Kufic was fraught with complications and deficiencies.

The terms 'pseudo-Kufic' and 'Kufesque' are used extensively in the literature to refer to decorative motifs based on Kufic forms.[21] Pseudo-Kufic has long been a subject of interest in the European sphere and has often been understood as a Christian response to and replication, albeit erroneous, of Arabic script.[22] Indeed, the term 'Kufesque' was coined by George Miles in his 1964 article, "Byzantium and the Arabs: Relations in Crete and the Aegean Area", to describe Kufic decorative forms found in the Byzantine world, a concept which was further explored in Richard Ettinghausen's 1984 "Kufesque in Byzantine Greece, the Latin West and the Muslim World".[23] However, the discussion has repeatedly left unanswered why

[21] Aanavi, "Devotional Writings"; Aanavi, "Islamic Pseudo Inscriptions"; Ilyasov, "Exotic Images."
[22] Barasch, "Some Oriental Pseudo-Inscriptions"; Connor, "Hosios Loukas"; Ettinghausen, "Kufesque in Byzantine Greece"; Fontana, "Byzantine Mediation"; Miles, "Byzantium and the Arabs"; Pedone and Cantone, "The Pseudo-Kufic Ornament"; Rispling, "Coins."
[23] Miles, "Byzantium and the Arabs," 20.

the phenomenon developed in the Islamic world centuries before its use in non-Islamic contexts.

The subject of pseudo-Kufic, or pseudo-writing in general, has been analysed at length by Don Aanavi, former curator of Islamic art at the Metropolitan Museum of Art. His 1969 thesis, "Islamic Pseudo Inscriptions", is devoted entirely to the subject, though he examines pseudo-inscriptions from around the Islamic world in various contexts, as well as outside of the sphere of Islam. Aanavi asserts that pseudo-inscriptions appear as early as the eighth century in various media, and that Kufic persisted as the predominant script from which to create pseudo-Arabic forms until the eleventh century, at which point both the use of Kufic and pseudo inscriptions declined.[24] He proceeds to categorise pseudo-inscriptions as debased forms of writing, as symbols for well-known concepts or phrases, and connects several to magical functions. Through his thesis, and associated 1968 article, "Devotional Writings: "Pseudoinscriptions" in Islamic art", he offers a broad approach to studying illegible inscriptions. As he notes, there are various reasons for employing illegible script, which likely differ across media and through time and space, and, as such, his wide examination leaves ample room for more detailed study. Throughout his thesis, Aanavi rightly observes various idiosyncrasies of the term 'pseudo'. For instance, he notes that mirror writing is often legible, and is not truly pseudo, but does not propose more suitable terminology.

Building upon the remarks of Aanavi, I propose that the term 'pseudo-Kufic' has been widely misused in the literature and, overall, it fails to function as a definable designation. The prefix 'pseudo' denotes something that is false, implying that the script is not genuine.[25] However, the majority of inscriptions labelled 'pseudo-Kufic' in Islamic contexts are illegible

[24] Aanavi, "Islamic Pseudo Inscriptions," 21–23, 26.
[25] Oxford University Press, *Oxford English Dictionary*.

inscriptions composed of true Arabic letters. Many of the inscribed ceramics of this thesis have been deemed pseudo-Kufic, such as numerous epigraphic wares unearthed in Nishapur, initially published by Wilkinson (Figure 1.2).[26] However, upon closer examination, such inscriptions appear to be decipherable repetitions of recognisable words, such as the numerous iterations of *baraka* visible on Figure 1.2, which will be discussed in detail in the following chapters. In other instances, pseudo-Kufic has been used to describe decorative patterns based on Kufic letters. However, the forms are often recognisable Kufic letters combined in seemingly meaningless or illegible configurations, such as another ceramic bowl excavated at Nishapur (Figure 1.3). In both contexts the shapes are genuine Arabic letters, although arranged in illegible or difficult to decipher manners, and the intentional ambiguity by the craftsman, or the ambiguity to modern scholars, does not imply that the forms are false, or pseudo. 'Pseudo-Kufic' is therefore not a satisfactory term to describe such occurrences.



Figure 1.2. Buff Ware Bowl Detail, 9th–10th century, excavated in Nishapur, H. 6.4 cm; Max. Diam. 22.5 cm. Metropolitan Museum of Art, New York, no. 40.170.14. Cat. no. Buff25.

[26] Wilkinson, *Nishapur*, 23.



Figure 1.3. Buff Ware Bowl Detail, 9th–10th century, excavated in Nishapur, H. 11.5; Max. Diam. 38 cm. Iran Bastan Museum, Tehran, no. 3808. Cat. no. Buff1.

The term 'pseudo-Kufic' has developed into a catch-all phrase, but as one dissects the particulars, the distinction between a pseudo and genuine [or true] inscription becomes more distorted. The division is at times almost imperceptible and is more often a subjective evaluation; the script in Figure 1.3 was deemed pseudo-Kufic in one publication, but in another was identified as Kufic letters possibly indicative of the word *baraka*.[27]

One of the more common patterns of recognised pseudo-Kufic is based on the repetition of alternating tall and short denticles—termed the 'tall-short-tall syndrome' by Ettinghausen—visible on a polychrome glaze vessel from al-Andalus (Figure 1.4).[28] However, the two tall verticals, adorned with split ascenders, are correctly formed Arabic letters. Other media, particularly textiles, are decorated with similar patterns, including one eleventh-century ikat fragment (Figure 1.5).[29] The catalogue entry for the textile describes it as Kufesque decoration. However, the two verticals are clearly derived from Arabic script, and the probable *alif* and *lām*—decorated with foliate terminals—are plaited in a manner commonly found in Arabic inscriptions. The short foliate form alternating between the pairs

[27] Bagherzadeh and Saurat, *Oriental Ceramics*, 4:23; Wilkinson, *Nishapur*, 22.
[28] Ettinghausen, "Kufesque in Byzantine Greece," 755.
[29] See MMA online catalogue: https://www.metmuseum.org/art/collection/search/448072?searchField=All&sortBy=Relevance&ft=tiraz&offset=60&rpp=20&pos=67

of verticals appears non-epigraphic, though it could be interpreted as a possible *ʿayn*. However, even if one does not recognise an Arabic letter in its shape, similar decorative forms do occur in other legible Kufic inscriptions. The bifurcated foliation is referred to as a winged half-palmette by Golombek in her study of epigraphic slip-painted ceramics, which adorns numerous Kufic inscriptions on the slip-painted wares of the eastern Iranian world (Figure 1.6).[30] If the winged foliation, even though non-epigraphic, is attested in Kufic inscriptions, can it reasonably be labelled 'pseudo-Kufic'? I would argue that the well-documented use of the particular foliate form in legible inscriptions makes its designation as a pseudo-Kufic form rather uncertain. Moreover, its application on the ikat textile fragment should not confirm that the entire assemblage is a pseudo-Kufic inscription, as each element is corroborated in legible inscriptions.

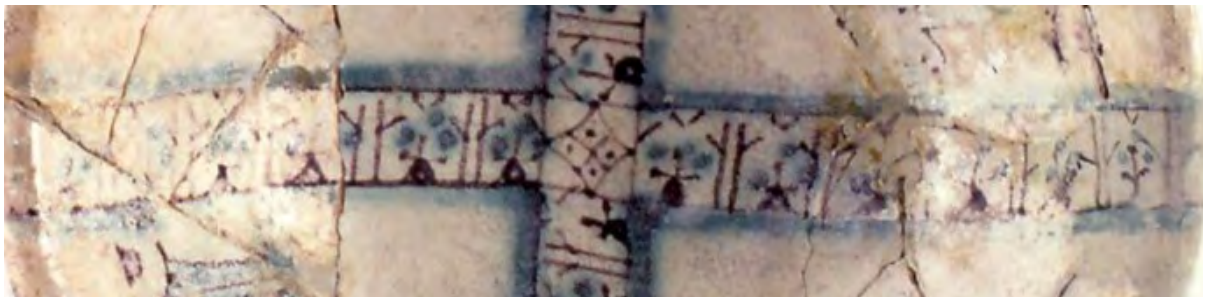


Figure 1.4. Polychrome Glaze Bowl Detail, 10th century, excavated in Córdoba at Madīnat al-Zahrāʾ. National Archaeological Museum, Madrid, no. 63031. Cat. no. SpPol24.

[30] Volov, "Plaited Kufic," 125–26.

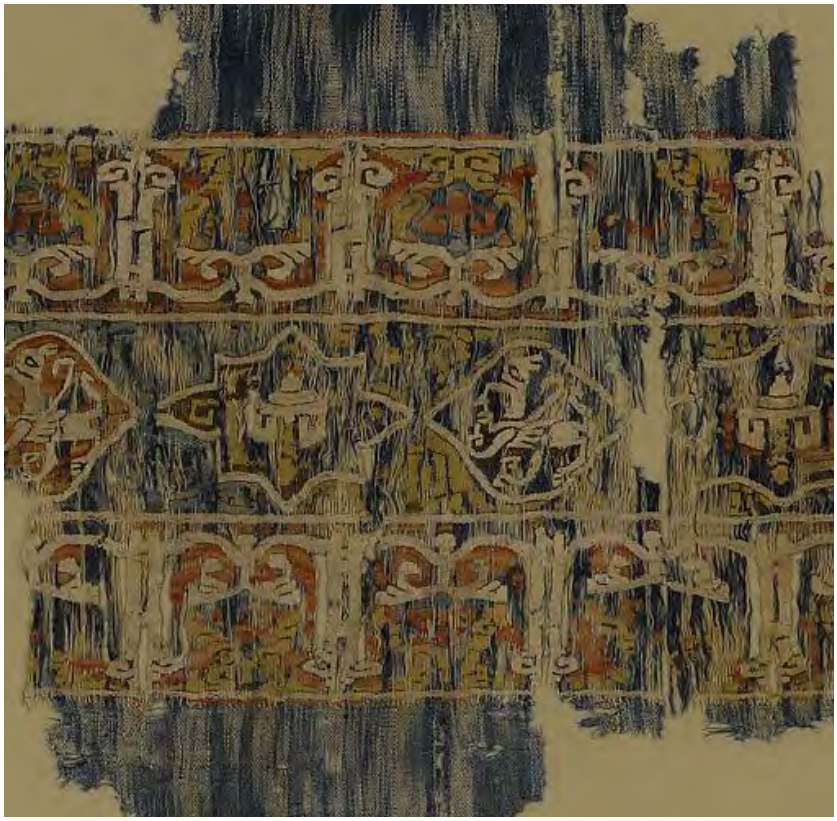


Figure 1.5. Ikat Fragment Detail, mid-11th century, found in Fustat, 24.1 x 43.2 cm. Metropolitan Museum of Art, New York, no. 27.170.28.



Figure 1.6. Polychrome-on-white Bowl Detail, 10th century, eastern Islamic lands, H. 21.5 cm. British Museum, London, no. 1967,1213.1. Cat. no. Pol196.

Since the letter forms in the aforementioned textile and ceramic inscriptions are based on true Arabic letters, I propose that the inscriptions cannot reasonably be referred to as pseudo. Although the words may not be perfectly legible, they are composed of intelligible Kufic forms. Moreover, the term 'pseudo-Kufic' suggests that the inscriptions are meaningless. However, though the words may not be truly legible in the modern sense, it

does not imply that the configurations are devoid of meaning. Oftentimes, as will be discussed in the following chapters, abbreviated epigraphic configurations were likely employed to reference or remind patrons and beholders of well-known phrases—one of the most common being the application of *al-mulk*, or the combination of the letters out of order, to imply the phrase *al-mulk li-llāh*. Similar themes are observed in Ettinghausen's 1974 article, "Arabic Epigraphy: Communication or Symbolic Affirmation", which examines the role of scripts that may not be perfectly legible, but which remain decipherable. A more recent elaboration of the concept was put forth by Scott Redford in a 2021 lecture, "Writing as Talisman in Medieval Islamic Art", in which he likened such inscriptions to recognisable ciphers. It is probable that many occurrences of abbreviated inscriptions functioned in a similar manner, and are therefore not meaningless.

Another common manifestation of so-called pseudo-Kufic inscriptions are those written in reverse. The phenomenon in textile production is simply referred to as mirror-writing, not pseudo-Kufic, although it is often accompanied by a correctly rendered counterpart. However, many reversed inscriptions on other media are regarded as pseudo-Kufic, such as a ceramic vessel with a three-letter epigraphic pattern (Figure 1.7). In the museum's catalogue entry, the inscription is designated as pseudo-Kufic.[31] However, the letters—a *bāʾ*, *kāf* and a probable *tāʾ marbūṭa*—are rendered correctly, simply reversed. It is therefore not objectively accurate to refer to such examples as pseudo-Kufic, as they are not truly pseudo.

[31] See Victoria and Albert online catalogue: http://collections.vam.ac.uk/item/O279455/bowl-unknown/



Figure 1.7. Buff Ware Bowl Detail, 9th–10th century, eastern Islamic lands, H. 19.7. Victoria and Albert Museum, London, no. C.41-1954. Cat. no. Buff85.

Another significant deficiency of the term 'pseudo-Kufic' is its use to define script that is not actually Kufic—like the erroneous overuse of Kufic in the literature to describe any angular scripts. The term has often been applied to illegible angular scripts that do not fall within the confines of Kufic, such as one of the aforementioned slip-painted bowls from Nishapur (Figure 1.2). Scholars should therefore be more attentive in referring to inscriptions as illegible or decorative, rather than specifically pseudo-Kufic.

The issues raised here illustrate several of the most prominent weaknesses of the term 'pseudo-Kufic', and its general lack of definability. The use of Arabic script as a decorative form can be found in nearly every artistic medium from the Islamic world. Characterising all such occurrences under one umbrella term leaves much to be desired in the overall analysis and understanding of the vast array of modes that this encompasses. Although it remains possible that the label 'pseudo-Kufic' may have more ready application in the European, or non-Muslim, sphere, as many such inscriptions do not employ genuine Arabic letters, the topic requires further investigation beyond the purview of this thesis. However, the practice of using illegible script is certainly far too varied in the Islamic world to describe with a single phrase.

An alternative catch-all word or phrase is not proposed here, as the occurrences traditionally deemed pseudo are diverse and a single term does not allow for the nuanced understanding of such a varied tradition. This thesis instead relies on several other adjectives in place of pseudo-Kufic—presented below—and focuses on two distinct aspects of such inscriptions: legibility and form.

Epigraphic patterns: The repetition of groups of true letters used in a manner to beautify the surface of an object. Such patterns may be 1) legible, meaning the inscription is composed of true Arabic letters in a correctly-spelt sequence, 2) decipherable, indicating that the inscription is still comprehensible even though inaccuracies of rendering or spelling are present, or 3) illegible, whereby the intended meaning of the inscription is not recognisable. However, in occurrences of epigraphic patterns—whether legible, decipherable, or illegible—the repetition of forms is the primary feature. Numerous patterns are present throughout the corpus and epigraphic patterns are one of the principal epigraphic types enumerated in the thesis.

Ambiguous Script: Inscriptions that remain indecipherable to modern scholars, even if composed of true letters, or inscriptions that could be deciphered in a multitude of ways. It is possible that many ambiguous inscriptions were intended to be true Arabic script, and the irregularities in their rendering make them ambiguous to modern readers. However, there is also some indication that certain illegible inscriptions may have been ambiguous to those who produced or used them, which will be detailed in the coming chapters. Ambiguous script may include either erroneous or correctly-formed Arabic letters, and such inscriptions may remain decipherable, but are not truly legible. Ambiguity as a concept in Islamic studies has gained

traction in recent years with the works of Thomas Bauer and Navid Kermani, who examine poetic polysemy in textual sources.[32] More recent scholarship by Alain George has applied the concept to Islamic art, primarily to the mosaic decoration of Umayyad monuments, which may be interpreted as symbols of earthly power or images of paradise.[33] Such ambiguities will be noted further in the thesis where relevant.

Imitative script: Forms that are roughly based on the shapes of Arabic letters, but are not true letters. In many ways this term describes what I believe was the intention of 'pseudo-Kufic' and 'Kufesque', but 'imitative script' lacks the cultural baggage and is simpler to define.

Moreover, adjectives such as **decipherable/indecipherable**, **legible/illegible**, or **imitative/genuine** are additionally instructive when discussing script and inscriptions, and relay more tangible information than simply referring to all unclear inscriptions as pseudo. Many of the inscriptions and script types of early Islamic ceramics may be described with several of the aforementioned terms, but each address different attributes of a given inscription.

In addition to inscription content and legibility, the epigraphic configurations of early Islamic ceramics should be evaluated in regards to their decorative forms. Though all of the inscriptions on ceramics are arguably decorative, as they were placed on ceramic surfaces for the purpose of embellishing the objects, various illegible inscriptions suggest that the script was not imparting any clear information or well-wishes to the beholder, but was part of the decorative vocabulary of contemporary potters. Analysing the inscriptions as patterns or

[32] Bauer, *Die Kultur*; Kermani, *God Is Beautiful*.
[33] George, "Paradise or Empire?"; George, *The Umayyad Mosque*, chap. 6.

motifs is an equally fruitful exercise, as their significance often lies with the aesthetics of epigraphic forms in addition to, and sometimes instead of, the inscription content.

To illustrate the benefits of this proposed terminology, we can apply these adjectives to the epigraphy of Figure 1.7, which is a form of *baraka*. The inscription is not truly legible, as it lacks the necessary *rāʾ* to correctly read *baraka*. However, it remains decipherable despite this omission. Additionally, the configuration is reversed, which adds a decorative element; the creation of an easily read word was not the foremost intention. Furthermore, the mirrored three letter arrangement is widespread amongst the buff wares of Nishapur, while correct renderings of *baraka* are rare, and, as such, the configuration represents a common epigraphic pattern in Khurasan. Unlike the designation of 'pseudo-Kufic', the above proposed vocabulary addresses both legibility and form, allowing for the extraction of additional information and a deeper analysis of the epigraphic content.

1.6. Why Ceramics?

The decorative and patterned epigraphic forms expounded in this thesis are likely not unique to ceramics. However, ceramics offer the opportunity to study these motifs on a large scale, providing one of the largest—though often overlooked—corpora of epigraphic material from the early Islamic period. Ceramics are one of the few media that cannot be recycled or re-used, unlike metal and glass, which can both be melted down, and therefore an enormous amount of ceramic material survives. Pottery is additionally resilient, and does not rot or disintegrate over time, unlike textiles, wood, or manuscripts. Although there may be some damage to the glaze or decoration, and many pieces are fragmentary, ceramics remain in relatively good condition for study purposes. Pottery is also ubiquitous; glazed and unglazed wares were mass produced and comprise the majority of the functional vessels utilised by the

majority of the population, though unglazed wares admittedly remained the principal ceramic product. Although the glazed wares of this thesis are not nearly as numerous as unglazed wares, and were likely a relative luxury compared to their unglazed counterparts, the sheer quantity of ceramics created throughout the Islamic world and the amount of extant material provides an enormous corpus of material, allowing for the study of larger cultural trends. All of the aforementioned factors make ceramics an ideal medium for studying the widespread movement and development of artistic practices.[34] However, ceramics have the disadvantage of being difficult to securely date—very few inscriptions provide datable information. Additionally, ceramics, being one particular medium, are hence only part of the larger picture. The epigraphic traditions evident on ceramics may admittedly differ from other high-status vessels made of metal and glass. Yet, ceramics remain an invaluable resource for examining the movement of motifs and likely the epigraphic tendencies of lower-status objects, which will be further examined in the following chapters. Comparative materials will therefore also be presented throughout the thesis when relevant.

Ceramics have the additional advantage of being scientifically analysed in relatively large numbers. Petrographic analysis allows for the localisation of certain ceramic bodies based on the composition of the clay fabric, providing for the attribution of vessels to their general region of production.[35] There have also been recent studies concerning the composition of early ceramic glazes, which have allowed researchers to localise production

[34] The qualities of pottery are enumerated in Watson, "Ceramics and Circulation," 478–79.
[35] For an overview of the petrographic analysis of early Islamic ceramics see, Frierman, Asaro, and Michel, "The Provenance"; Hallett, "Trade and Innovation"; Mason, "Islamic Glazed Pottery"; Mason, *Shine Like the Sun*; Mason and Keall, "Petrography"; Mason and Keall, "The ʾAbbāsid"; Mason and Keall, "Between Basra"; Matin, "Revisiting the Origins"; Michel, Frierman, and Asaro, "Chemical Composition."

of some glazed types.[36] This thesis will incorporate relevant scientific data to reinforce the stylistic analysis of the inscriptions presented in each chapter.

A general note is necessary here on the state of preservation of many of the catalogued ceramics. Islamic ceramics are rarely excavated whole, and many have been restored through various means over the years, including reconstruction—sometimes cobbling sherds together from different vessels—and overpainting, amongst other measures historically taken by dealers and museum conservators.[37] I have attempted, when possible, to construct the majority of the arguments and observations presented in the thesis around sherds and other ceramic fragments from archaeological contexts, and whole vessels are incorporated into the analysis when relevant. Although the study of broken fragments may be frustrating at times, the archaeological material provides the added benefit of localisation. Moreover, the extensive study of archaeological sherds has allowed for better informed analyses of whole vessels with uncertain provenances.

It also became apparent through the course of this research that ceramics offered a new perspective on the use of script, particularly a non-elite attitude. The socioeconomic implications are relatively new in the study of the period, but, as we shall see, the buyers of ceramics were of a different, likely lower, class compared to those who commissioned glassware and metalwork, or other high-status materials. The ceramic corpus suggests an interest in the written word at every level of society, and indicates that large portions of the

[36] For an overview of glazing analysis of early Islamic ceramics see, Crowe, "Early Islamic Pottery"; Jones, "Analysis"; Kleinmann, "History and Development"; Kleinmann, "Cobalt-Pigments"; Mason, "New Looks at Old Pots"; Mason, "Medieval Egyptian"; Mason, "Early Medieval Iraqi"; Mason, *Shine Like the Sun*; Mason and Tite, "The Beginnings of Tin-Opacification"; Matin, "Revisiting the Origins"; Priestman, "Opaque Glazed Wares"; Tite, "Inter-Relationship"; Wood et al., "A Technological Examination"; Wood and Tite, "Blue and White."
[37] Watson, "Fakes and Forgeries."

population desired script among their possessions, a theme which will be further developed in the following chapters.

1.7. Final Considerations

How did legible Arabic script transform into ornamental forms and why? How and when did this type of decoration spread to various regions of the Islamic world? What do such trends indicate about the status of script during the early Islamic period? What can epigraphic ceramics reveal about the phenomenon of Arabisation? This thesis aims to answer these questions and others by investigating the emergence of script, both legible and illegible, on glazed ceramics, charting various paths of diffusion throughout the Islamic world, and examining the numerous approaches of incorporating script into the decorative vocabulary of early Islamic ceramics.

Chapter 2: The Origins of Glazed Epigraphy

Glazed epigraphic decoration first appeared on ceramics in the late eighth and early ninth centuries. Although script was visible in the public sphere, portable versions that one could acquire had hitherto been reserved for the elite—placed on metalwork, glassware, and fine textiles, amongst other materials—but was beginning to emerge on non-courtly arts, particularly ceramics.[1] Ceramics were made in mass quantities, indicating a vogue for both producing and purchasing glazed epigraphic wares. As such, these ceramics illustrate an increased appreciation for inscribed objects amongst the population, as well as the growing role of script throughout the wider material culture of the early Islamic world.

The earliest glazed epigraphic ceramics appear nearly a century after the establishment of epigraphic ornament on metalwork and glassware in the eighth century. In the intervening period, numerous types of ceramics developed as imitations of finer media, such as moulded oil lamps, eggshell ware, and relief-moulded vessels. The earliest epigraphic glazed wares largely continued models established on finer materials, and many inscriptions were composed of true script. However, even as early as the late eighth and ninth century, there was a general acceptance of illegible inscriptions. As epigraphic practices traversed the Islamic world, they became further removed from epigraphic metal and glass antecedents, and evolved towards an independent epigraphic ceramic tradition, which often included

[1] Class distinctions relating to the buyers of the ceramics discussed throughout this thesis have been difficult to determine. Oftentimes scholars are left using modern terms such as 'middle-class' and 'bourgeoisie', although these are anachronistic to the early Islamic period. Ahsan differentiates between the court and caliphal group, high-ranking officials and wealthy merchants, and the 'simpler people' in towns and villages, as well as nomads, or the 'ordinary' or 'common' people, or 'general population'. Oliver Watson has proposed the term 'middling class', likely composed of military officers, legal, religious and other scholars, manufacturers, merchants, and tradesmen, who were the likely users of the glazed ceramics of this thesis. These terms will be used throughout, particularly the 'middling class', with the intention of not placing modern biases on early Islamic class structure. Ahsan, *Social Life*, 191; Watson, "Ceramics and Circulation," 486.

indecipherable or patterned epigraphic forms. Thus, early Islamic glazed ceramics played a key role in the growing ubiquity of script, whether legible or illegible, in the early Islamic world.

2.1. Epigraphy in Early Islamic Art

In order to fully appreciate the context of the ceramics of this chapter and of this thesis as a whole, it is essential to elucidate the broader material culture of inscribed objects in the first few centuries of Islam. Manuscripts, coins, architectural decoration, textiles, and almost every other medium employed script in a manner that became synecdochic of Islamic art. Though inscriptions are present in the material culture of Late Antiquity, recorded even on a few ceramics, there is no comparable prominence of earlier Greek, Coptic, or Syriac script.[2] Arabic inscriptions increased in prevalence during the early Islamic period, permeating the arts, and were transformed and re-worked into an artform in-and-of-itself. It is within such a framework that epigraphic glazed ceramics were first created.

By the seventh century, those living in the Islamic world were regularly exposed to Arabic script through various forms of public epigraphy, including numismatic and architectural inscriptions. Under reforms introduced by ʿAbd al-Malik (r. 685–705 C.E.), coins included Arabic script rather than figural imagery (Figure 2.1).[3] Epigraphic coins typically included passages from the Qur'an or professions of the faith, and circulated widely throughout the population.[4] Architectural inscriptions were also visible for those living in urban centres. The earliest surviving monumental inscription is preserved at the Dome of the Rock in Jerusalem, again completed under ʿAbd al-Malik and dated by an inscription to 72

[2] Leatherbury, *Inscribing Faith*, 30, 35.
[3] Walker, *A Catalogue*, 2:84.
[4] Bacharach, "Signs of Sovereignty," 8–12; Treadwell, "Abd Al-Malik's Coinage Reforms," 366.

A.H./691–2 C.E. (Figure 2.2).[5] Other structures soon followed suit, and nearly every major mosque of the early Islamic period featured a monumental inscription.[6] Milestones, foundation inscriptions, and Arabic graffiti were likewise visible in the landscape from an early date—some graffiti is dated as early as the seventh century.[7] Though vastly different in size and scale, such varied epigraphic modes were undoubtedly vital in making Arabic script more accessible and visible throughout the early period. In regard to coins, people may have even carried epigraphic materials on their person, though this was admittedly due to the monetary value of the object and not the presence of inscriptions. However, the majority of such inscriptions—both architectural and numismatic—were specifically commissioned, sometimes by the caliph or a local official, and although epigraphic coins were portable and accessible to much of the population, the inscriptions reflected the proclamations of the ruling elite. Such inscriptions conveyed information about a ruler or made a statement about the new religion of Islam, functioning as informative texts, and were not designed or selected by the majority of people who interacted with them.



Figure 2.1 Gold Dinar, 77 A.H./696–697 C.E., minted in Damascus. British Museum, London, no. 1874,0706.1.

[5] Milwright, *The Dome of the Rock*, 69–71, and 112, fig. 4.4.
[6] Blair, *Islamic Inscriptions*, pt. II.
[7] Bacharach, "Signs of Sovereignty," 7–8; Elad, "The Southern Golan," 34–38; George, *The Rise*, 27–30; Ghabban and Hoyland, "The Inscription of Zuhayr."



Figure 2.2. Detail of Inscription, 72 A.H./691–2 C.E., Dome of the Rock, Jerusalem, mosaic.

Script was similarly employed on high-status objects made of more expensive materials, like metalwork and glassware, from at least the eighth century. Such vessels, which were frequently made for utilitarian, albeit elite, use, provide some of the readiest comparisons to the ceramic vessels of this thesis. One of the earliest extant inscribed metal vessels is a bronze ewer attributed to Iraq (Figure 2.3).[8] A small Kufic inscription encircles the lip and reads, *Min ṣanʿat Ibn Yazīd. Mimmā ʿumila bi-l-Baṣra sanat tisʿ wa sittīn, baraka* ('From the work of Ibn Yazīd, one of what was made at Basra in the year sixty-nine, blessing').[9] The year inscribed, however, could be 69, 169, or 269 A.H. One of the latter two is likely based on stylistic qualities, dating the vessel between the late eighth and late ninth centuries C.E. Two additional bronze bird-shaped vessels from the late eighth and ninth centuries include prominently placed inscriptions along the breast of the bird.[10] The first (Figure 2.4), from either Iraq or Syria and dated to 180 A.H./796–97 C.E., reads,

> *Bismillāh al-raḥmān al-raḥīm baraka min Allāh. Mimmā ʿamalahu Sulaymān bi-madīnati…[?] sanat thamānūn wa māʾa* ('In the name of God the Merciful, the Compassionate, blessing from God, that which was made by Sulaymān in the city of … [?], year one hundred and eighty').[11]

[8] Baer, *Metalwork*, 188.

[9] Ballian's transliteration reads *baraka man...*, for which she proposed the translation 'blessing from he…'. However, in order for this reading to be correct, the addition of *li-* would be required. Therefore, the transliteration has been changed here to *baraka min* ('blessing from'). Ballian, "Al-Qastal," 219–20.

[10] Baer, *Metalwork*, 188–90, fig. 167.

[11] Although the city name, العسر, is visible, it remains unidentified, Abdulfattah, "Fustat," 234.

Another bird-shaped vessel, held in the Monastery of Saint Catherine at Mount Sinai in Egypt, and attributed to the early-ninth century based on similarities with the aforementioned vessel, includes a comparable Kufic inscription which states, *Bismillāh baraka min Allāh li-ṣāḥibihi* ('In the name of God, blessing from God to the owner').[12] The three inscriptions are similar in content, expressing a short blessing and the basmala, and two of them also include the name of the craftsman, as well as the city and date of production. Although not the primary decoration, such inscriptions bestow blessings on the beholder or provide information about the production of the object, exemplifying a common mode of inscribing elite objects of use.[13]



Figure 2.3. Bronze Ewer signed by Ibn Yazīd, 69 A.H./688–689 C.E. or [1]69 A.H./783–4 C.E. or [2]69 A.H./ 882–3 C.E., Iraq, 65.2. x 32.3 x 47.2 cm. Georgia National Museum, Tbilisi, no. w/k I/5.

[12] Griffith, "Arab Christians," 64–65.
[13] Baer, *Metalwork*, 190.



Figure 2.4. Copper-alloy Bird-Shaped Pouring Vessel, 180 A.H./796–97 C.E., H. 38 cm. State Hermitage Museum, Saint Petersburg, no. NP-1567.

Similar inscriptions are recorded on early glassware, another high-status medium. One of the earliest Islamic glass inscriptions survives on an eighth-century Egyptian goblet made of greenish-blue tinged glass (Figure 2.5). [14] The Kufic inscription is painted in brown lustre around the rim and states, *Bismillāh al-raḥmān [al-raḥīm mimmā ama]ra ʿAbd al-Ṣamad ibn ʿAlī aṣlaḥahu Allāh wa ʿazza naṣrahu* ('In the name of God the Merciful, the Compassionate, that which was ordered by ʿAbd al-Ṣamad ibn ʿAlī may God make him prosper and his victory be glorified'). [15] ʿAbd al-Ṣamad ibn ʿAlī was governor of Egypt under the Abbasid caliph al-

[14] Jones et al., *The Arts of Islam*, 136.

[15] Jones et al., 136; Scanlon and Pinder-Wilson, *Fustat Glass*, ii, III.

Manṣūr in 773 C.E. for one month, dating the vessel to around that time.[16] Another inscribed lustre-painted glass cup from Damascus, dated to the eighth century (Figure 2.6), reads,

> *Bismillāh al-raḥmān al-raḥīm baraka min Allāh li-man yashrabu bi-hādhā al-qadaḥi mimmā ṣuniʿa bi-Dimashq ʿalā yadayn Sunbāṭ [?] fī sanat [?]* ('In the name of God the Merciful, the Compassionate, God's blessing on the person who drinks from this cup, that which was made in Damascus by the hand of Sunbāṭ [?] in the year [?]').[17]

Both inscriptions are comparable to the aforementioned inscribed metal vessels—including the basmala, blessings to the owner, and the name of the patron or craftsman—illustrating the epigraphic content of numerous elite wares.[18] Additional glass vessels with less extensive inscriptions do also survive. These typically include a simple blessing to the owner.[19]



Figure 2.5. Glass Goblet, 8th century, Egypt. Museum of Islamic Art, Cairo.

[16] Jones et al., *The Arts of Islam*, 136.
[17] Carboni and Whitehouse, *Glass of the Sultans*, 208–9.
[18] For additional glass inscriptions with named patrons, see Carboni and Whitehouse, *Glass of the Sultans*, cat. nos. 13 and 14.
[19] Carboni and Whitehouse, cat. no. 46.



Figure 2.6. Glass Cup, 8th century, Syria, Damascus, H. 10 cm; Diam. 13.2 cm. Corning Museum of Glass, New York, no. 69.1.1.

The inscriptions thus far examined exemplify established modes of inscribing high-status objects, which were made of more costly materials than ceramics. However, some early ceramics incorporate comparable formulaic inscriptions. One unglazed vessel (Figure 2.7), made at Ḥira around the mid-eighth century, though excavated at Raqqa, includes a moulded inscription around the outer rim that states, *Min ʿamal Ibrāhim al-naṣrānī mimmā… [ṣuniʿa?] bi-l-Ḥīra [li-]l-amīr Sulaymān ibn Amīr al-Muʾminīn* ('Made by Ibrāhim the Christian, that which was [made] in Ḥira for the Amīr Sulaymān son of the Commander of the Faithful').[20] The Sulaymān referred to in the dedicatory inscription is likely the son of the Caliph al-Manṣūr (r. 754–75 C.E.).[21] Although made in a traditional utilitarian medium, the ceramic bowl is of extremely fine quality to the point of near 'egg-shell fineness', and was likely left unglazed in order for the liquids within to take on the beneficial properties of the clay itself.[22] An inscribed jug from Dayr ʿAyn ʿAbata in Jordan (Figure 2.8), contains a stamped Kufic inscription that reads, *Mimmā ʿamala Abū ʿIsā al-Wāthiq, Allāh ḥas[buhu wa huwa] al-wakīl, baraka min Allāh*

[20] Jones et al., *The Arts of Islam*, 213; Watson, "Glaze-Decorated," 337.
[21] Jones et al., *The Arts of Islam*, 213.
[22] Jones et al., 213; Watson, "Glaze-Decorated," 344–45.

('One of what was made by Abū ʿIsā al-Wāthiq, God is sufficient for him, [and He is] the One to be Trusted, blessing from God').[23] A number of unglazed oil lamps with moulded decoration, dating from the eighth century and made in Jerash, include inscriptions either of the basmala or name the maker of the vessel.[24] Although the inscriptions are moulded and stamped, and employed on unglazed pottery, they are reminiscent of the glass and metal inscriptions noted above, suggesting the spread of well-established epigraphic practices into other media.



Figure 2.7. Fragment of a Bowl, 754–775 C.E., excavated in Raqqa, made in Ḥira, H. 7.5 cm; Max. Diam. 12.2 cm. National Museum of Damascus, Damascus, no. 17261 ع.

[23] Schick, "Inscribed Objects," 188–89.

[24] Additional examples dated between the eighth and tenth century are published by Philon, but these are attributed to either Syria or Iraq. Philon, *Early Islamic Ceramics*, 1:25–34; Schick, "Inscribed Objects," 186–87.



Figure 2.8. Jug, 8th century, excavated in Dayr ʿAyn ʿAbata, Rim Diam. 6.4 cm; Base Diam. 9.5 cm. Jordan Archaeological Museum, Amman, no. J.16694.

The aforementioned objects indicate the presence of a robust epigraphic tradition in the material culture of the early Islamic world, and establish the context for the glazed wares that will be the focus of the following chapters. From architectural decoration to glass goblets, inscriptions permeated the arts and crafts of the early Islamic world, and it is within such an environment that potters began to decorate their wares with glazed script.[25]

2.2. The Yellow Glaze Family

The earliest group of ceramics to incorporate glazed script was the Yellow Glaze Family (YGF), distinguished by an opaque yellow glaze and often embellished with green in-glaze decoration.[26] YGF wares marked a further development of opaque glazing technologies, which had first appeared on Coptic Glazed Ware found in post–750 C.E. archaeological

[25] Terms such as 'glazed script' and 'glazed epigraphic decoration' will be used throughout the thesis. These terms differentiate the painted glaze inscriptions described here from other moulded or stamped ceramic inscriptions, some of which are also glazed. However, these terms denote the application method of the inscription itself.

[26] Watson, "Revisiting Samarra," 128.

contexts in Egypt and elsewhere.[27] However, no extant Coptic Glazed Ware contains script, suggesting that the impetus for inscribing glazed ceramics occurred slightly later.

YGF wares have been unearthed throughout West Asia, indicating the widespread diffusion of ceramic glazing technology and glazed epigraphy (Map 2-1). Although first recorded in the Eastern Mediterranean, excavations at Aleppo, al-Mina, Amman, Antioch, Apamea, Balis Meskene, Ctesiphon, Khirbat al-Mafjar, Nishapur, Raqqa, Samarra, Susa, Tarsus, Takht-i Sulaymān, Qasr al-Hayr East, and Qinnasrin have produced finds of the YGF type.[28] At many of the aforementioned sites, YGF wares comprise one of the primary groups of extant glazed ceramics, suggesting that potters were increasingly producing fine ceramics and that there was an expanding market for glazed ceramic tableware.[29]

[27] Coptic Glazed Ware was first recorded in Alexandria, and elsewhere in Fustat, in upper Egypt at Akhmim and Tod, in the delta at Abu Mina, at Aqaba in Jordan, and along the Eastern Mediterranean at Tiberias, Pella, Yoqne'am, and Caesarea. Arnon, *Caesarea Maritima*, 35; Avissar, "The Medieval Pottery," 75; Engemann, "Early Islamic Glazed Pottery," 63–64; Gayraud, Treglia, and Vallauri, "Assemblages des céramiques," 180; Joel, "Céramiques glaçurées," 2–3; Rodziewicz, *La céramique romaine*, 63–64; Stacey, *Excavations at Tiberias*, 104–5; Walmsley, "Ceramics," 2–3; Whitcomb, "Coptic Glazed Ceramics," 169–71, and footnote 33.

[28] Bağcı, "Coloured Ceramics," 133–36; Baramki, "The Pottery", Pl. 16; Day, "The Islamic Finds," 146; Grabar, *City in the Desert*, 114–15, 218–23; Rogers, "Medieval Pottery," 271–271; Rosen-Ayalon, *La poterie*, figs. 386–389, pls. XLV e-f, XLVI a-d; Sarre, *Die Keramik*, 31–32, Taf. IX; Vorderstrasse, *Al-Mina*, CD catalogue under Early Islamic\Pottery\Yellow Ware; Waage, *Antioch-on-the-Orontes*; Watson, "Report"; Whitcomb, "Hadir Qinnasrin," 81–82; Wilkinson, *Nishapur*, chap. 7. The Ctesiphon and Takht-i Sulaymān sherds are unpublished, and held in the collection of the Museum für Islamische Kunst and Metropolitan Museum of Art. The presence of YGF in Balis Meskene is attested by sherds in the Aleppo Museum; those from Aleppo were identified by Watson on the citadel; and those from Amman are based on personal communication between Watson and Northedge, see Watson, "Report", footnote 11.

[29] Matin, "Revisiting the Origins," 5; Taxel, "Luxury and Common Wares," 124.



Map 2-1 Distribution of Yellow Glaze Family Ware (Wrightson).

Little reliable dating evidence survives for YGF ware and most of the archaeological sites that report finding these ceramics lack clear datable stratigraphy. However, at Caesarea, no glazed wares appear before the middle of the eighth century, indicating a *terminus post quem*, strengthened by the post–750 C.E. dating of Coptic Glazed Ware, which was the precursor of YGF ware.[30] At Raqqa, where numerous epigraphic pieces were unearthed, the ceramic finds are associated with the residence of the Abbasid Caliph Hārūn al-Rashīd from 796 to 808 C.E.[31] The dating at Caesarea and Raqqa indicates that YGF ware was likely introduced after 750 C.E. and well-developed by around 800 C.E. at least in Syria, providing

[30] Arnon, *Caesarea Maritima*, 35.
[31] Miglus and Stepniowski, "Formen," 28; Watson, "Report," 86.

an approximate chronology for some of the earliest occurrences of glazed epigraphic decoration.[32]

Although YGF wares are united by their reliance on an opaque yellow glaze, a broad range of decorative motifs were employed throughout the corpus, including script, animal motifs, complex geometric and foliate designs, stippled and cross-hatched patterns, and colour splashes and runs.[33] Furthermore, based on replication experiments of glazes and chemical analysis of YGF sherds from Fustat, Aqaba, al-Mina, and Raqqa, Matin has noted the overall compositional consistency amongst the opaque yellow glazes, suggesting that potters migrated throughout the region.[34] The movement of craftsmen seems the likeliest explanation, given the rather brief 50-year period during which yellow glazing technology spread.

The diffusion out of the Eastern Mediterranean, into northern Syria and further east is conceivable within the context of early Islamic history. Urban centres throughout Syria and Mesopotamia would have offered profitable opportunities for potters and craftsmen from Egypt and Jordan who were producing Coptic Glazed Ware and early types of YGF ware. The economy of early Islam included monetised income and salaries, providing inhabitants with currency that could be spent on consumer goods.[35] Glazed ceramics would have been more expensive than traditional unglazed types, in part due to the additional glazing materials and necessary skill and precision required for firing. Consequently, glazed wares may have offered

[32] Watson, "Revisiting Samarra," 128.
[33] Watson, 128.
[34] One yellow glazed sherd from Fustat; one yellow glaze and two white glaze sherds from Aqaba; three yellow glaze and two white glaze sherds from al-Mina; and seven yellow glaze and five white glaze sherds from Raqqa were included in Matin's analysis. The Fustat sherd was made of an aluminium-rich clay, indicating that it was likely produced using Nile silt, and can reasonably be attributed to Egypt. The body fabrics of the Syrian examples were not distinct enough to be classified into separate groups based on petrofabric alone. Matin, "Revisiting the Origins," 34.
[35] Kennedy, "Military Pay," 157; Kennedy, "The Middle East," 393–94.

higher profitability for potters, providing additional incentive for craftsmen who were capable of producing such vessels to relocate closer to economic centres like Raqqa and Baghdad, thus distributing their wares and glazing technology throughout the region.

At least forty epigraphic YGF fragments are recorded, constituting the earliest corpus of glazed epigraphic ceramics. These fragments were unearthed in northern Syria, Anatolia, southern Mesopotamia, and Khurasan, and are detailed in the attached catalogue (cat. nos. YGF1–40). Although this group is referred to as a corpus, there are a relatively small number of extant epigraphic examples, and it should be noted that YGF wares are not widely published. It is possible this is due to their lack of production, but it is more likely due to the lack of interest by early collectors; our perception of the history and typologies of Islamic ceramics is largely dependent on collecting patterns and trends. However, one can hope that further pieces will come to light in the future.

2.2.1. The Syrian Yellow Glaze Family

Three epigraphic YGF fragments were uncovered at Tall Aswad at Raqqa (Figures 2.9–2.11 and 2.12, A–C). The inscriptions are situated at the centre of the vessels and are completed in manganese brown on a yellow ground. Each includes two short denticles after what may be a *ṭāʾ*. The shape of the final *tāʾ marbūṭa*—with a tall stem and split ascender—is nearly identical on two of the fragments (Figures 2.9–2.10 and 2.12, A–B), as is the perpendicular stem of the *ṭāʾ*. The inscriptions may be read as *ṭayyiba* (‘goodness’), although, as they are incomplete, this remains speculative. The possible *ṭāʾ* of Figure 2.10 incorporates a decorative terminal with two dots, but due to the fragmentary nature of the three sherds, it remains unclear if this was a common feature throughout. One of the fragments contains a preceding *rāʾ* or *zāy* (Figures 2.11 and 2.12, C), which erroneously connects with the

subsequent *ṭāʾ*, rendered with an angled stem. Although there are incongruities in their execution, such as the connecting *rāʾ* or *zāy*, the letters are generally formed correctly, and the text was likely decipherable.



Figure 2.9. YGF Fragment, late 8th–early 9th century, excavated in Raqqa, Tall Aswad, W. 4 cm. Cat. no. YGF19.



Figure 2.10. YGF Fragment, late 8th–early 9th century, excavated in Raqqa, Tall Aswad, W. 5 cm. Cat. no. YGF21.



Figure 2.11. YGF Fragment, late 8th–early 9th century, excavated in Raqqa, Tall Aswad, W. 10.5 cm. Cat. no. YGF20.

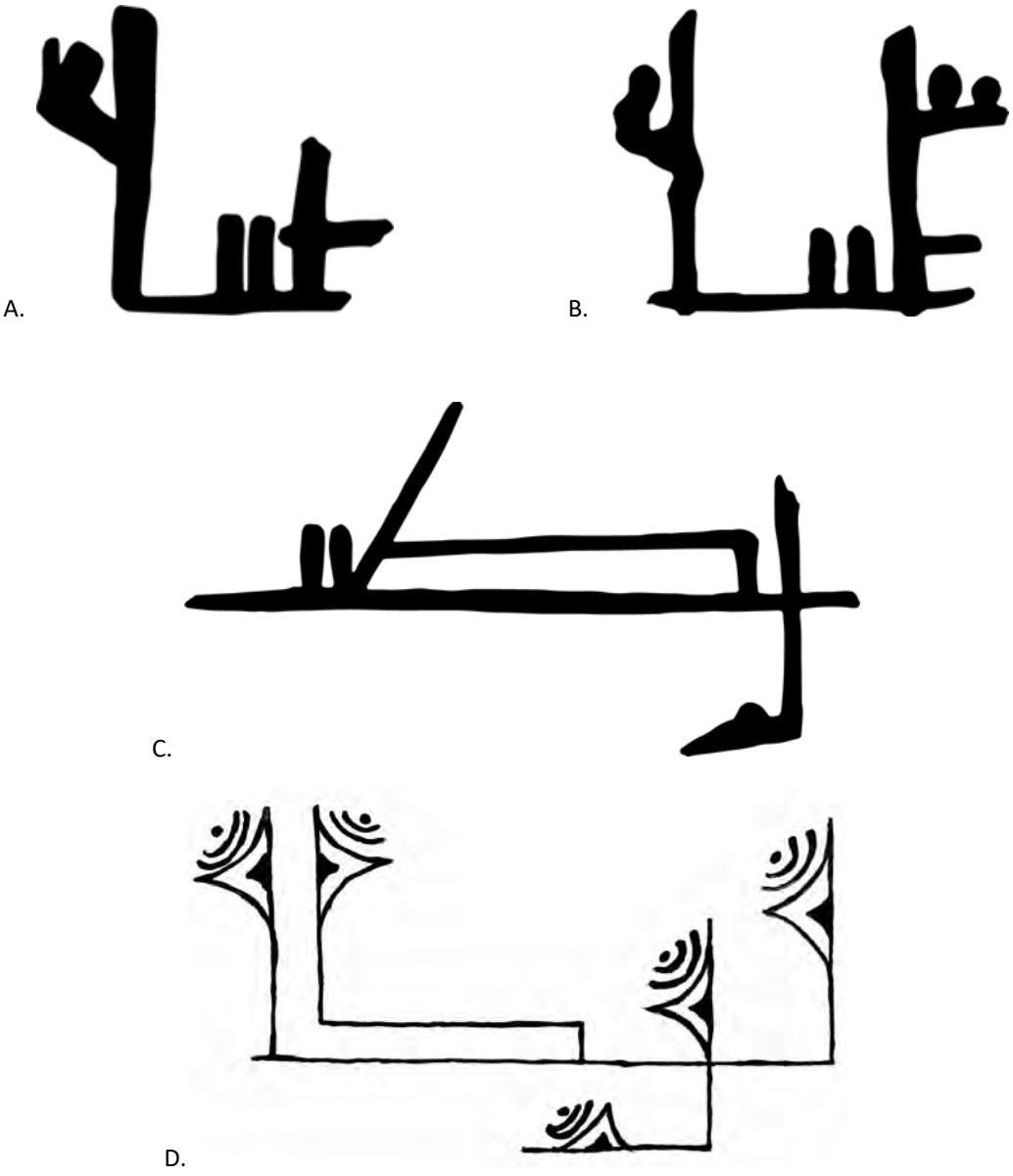


Figure 2.12. Syrian Yellow Glaze Family Drawings, A: YGF19; B: YGF21; C: YGF20; D: YGF13 (Wrightson).

The three Raqqa fragments were produced in the same region, evidenced by their clay fabric, and the possibly emanated from the same workshop, given their similarities. The near identical inscriptions of Figures 2.9 and 2.10 may indicate the handiwork of a single decorator, or that multiple craftsmen copied the same epigraphic model. The small discrepancies between the inscriptions of Figures 2.9–2.10 and Figure 2.11, conversely, may suggest that they were executed by at least two craftsmen. There were probably multiple craftsmen within a workshop involved in the production of glazed wares, and it is possible that there were separate roles of potter and decorator. However, it remains unclear how many decorators worked in one workshop, and the number of craftsmen likely varied with the size of potteries. Furthermore, small disparities suggest that these wares were decorated quickly, and that consistency was not essential.

The Raqqa fragments exhibit a level of uniformity, and indicate a possible phase of systematic epigraphic production in Raqqa. However, although the script is similar, the accompanying decoration varies: one contains the remnants of runs of green glaze (Figure 2.9), another lacks evidence of additional decoration (Figure 2.10), and the third includes a plaited band (Figure 2.11). Comparable plaited forms are visible on contemporary glassware (Figure 2.13) and other media, including manuscripts and mosaic pavements, illustrating the widespread sharing of motifs throughout various crafts during the period.[36] However, the runs of glaze are unique to ceramic production, suggesting that some potters were not necessarily looking to finer media, like metalwork and glassware, and were instead developing distinctly ceramic designs. Although runs of green glaze may be associated with fine imported Chinese Sancai vessels, the controlled runs on YGF wares, or streaks, as Wen

[36] See glass, mosaic, and manuscript comparanda in An, "Dated Islamic Glass," fig. 7; Carboni and Whitehouse, *Glass of the Sultans*, 162, 166, 167; *Byzantium and Islam*, 35, 39, 61, 118, 121.

refers to them, are unlike those of Chinese vessels.[37] The three Syrian fragments are certainly related and illustrate the various approaches for decorating epigraphic ceramics.



Figure 2.13. Glass Plate, 9th century, excavated in Iran, Nishapur, attributed to Syria or Iraq, H. 1.5 cm x Diam. 28 cm. Metropolitan Museum of Art, New York, no. 40.170.131.

Only one additional epigraphic Syrian YGF vessel is documented here, although little is known about its provenance as it is not fully published (Figures 2.14 and 2.12, D).[38] The yellow ground, green and brown runs extending inward from the rim, as well as the manganese brown inscription at the centre, demonstrate its association with the aforementioned YGF fragments. Although somewhat obscured and partly damaged, the inscription is a two-line repetition of *baraka* ('blessing'). The script is adorned with elaborate triangular terminals and a foliate sprig extending from the horizontal of the Kufic *kāf*, which is in-filled with green glaze. The *rā'* erroneously connects to the following letter, similar to one of the Raqqa fragments (Figure 2.11). The combination of a yellow ground, which went

[37] Wen, "Chinese Ceramics," 301.
[38] This image was shared by Oliver Watson, who took the photo when visiting the Aleppo Museum. The current status of the bowl is unclear.

out of favour in the ninth century in Mesopotamia and Syria, and the similar joining of non-connecting Arabic letters, suggests an affinity to the YGF wares of Raqqa. The bowl probably reflects a Syrian epigraphic ceramic tradition dateable from the end of the eighth or beginning of the ninth century.[39]



Figure 2.14. YGF Bowl, 9th century, attributed to Syria. Aleppo Museum, Aleppo (image courtesy of Oliver Watson). Cat. no. YGF13.

After the overthrow of the Umayyads in 750 C.E. and the move of the Abbasid capital to Baghdad—founded in 762 C.E.—Raqqa remained a significant economic centre, as it was inhabited by the caliph Hārūn al-Rashīd from 796–808 C.E. Raqqa would have undoubtedly been a prosperous city for artists and craftsmen during this time, as the expansive building projects undertaken by the caliph required large numbers of craftsmen and builders. Evidence for both local glass and ceramic production survive in the form of glass furnaces and kilns.[40]

[39] YGF are not found in great numbers at Iraqi sites, like Samarra, and it is likely that the YGF type was replaced by the opaque white wares in the ninth century. The general popularity of Mesopotamian opaque white wares, which are the focus of Chapter 3, is attested by their exportation in great numbers throughout West Asia and further afield.

[40] Northedge, "Abbāsid Art"; Khalil and Henderson, "An Interim Report," 237–42; Henderson, "Archaeological and Scientific Evidence," 226–30; Heidemann, "The History," 35.

In fact, the archaeological record suggests a boom of economic growth sometime between the governorate of ʿAlī ibn Sulaymān (r. 782–785 C.E.)—the governor of northern Mesopotamia—and the period of Hārūn al-Rashīd's residence in the region, evidenced by the movement and enlargement of the industrial area and accompanying numismatic evidence.[41] There was also a historical precedent for the gathering of artisans from around the caliphate for building projects, such as the construction of Baghdad, for which craftsmen came from around Syria and Iraq, the building of ʿAnjar and the Great Mosque of Damascus, and al-Muʿtasim's planning of Samarra, for which there was a specified demand for those who could make pottery.[42] The thriving urban centre of Raqqa may have attracted YGF potters from other locations, who then established workshops in the region and further disseminated YGF practices, including the incorporation of glazed script.

2.2.2. The Yellow Glaze Family in Antioch and Cilicia

The most numerous finds of epigraphic YGF ware were unearthed in the Antiochene and Cilician regions. At least sixteen epigraphic YGF fragments were unearthed at Tarsus, in south-eastern Anatolia, making it the largest collection of epigraphic YGF wares from one site (cat. nos. YGF22–38). The wares from Tarsus are particularly significant as they exhibit a broad assortment of script styles and orientations.[43] An additional group of epigraphic sherds from Misis were published by Grohmann, although it is unclear from his drawings and descriptions how many of these are definitively of the YGF type (cat. nos. YGF16–18).[44] Only two of

[41] Heidemann, "The History," 38–40.
[42] Chehab, "On the Identification of ʿAnjar," 44–46; Chehab, "The Umayyad Palace," 20; Lassner, *The Shaping of 'Abbāsid Rule*, 175; Milwright, *Islamic Arts and Crafts*, 33; Sauvaget, *La mosquée*, 115.
[43] Bağcı refers to these wares as 'polychrome painted glazed wares' and Day refers to these under the umbrella of 'local ware'. Bağcı, "Coloured Ceramics," 133–36; Day, "The Islamic Finds," 146, figs. 9 and 10.
[44] Grohmann, "Die arabischen Inschriften." The current location of these sherds is unclear. Based on personal communication with Anna Lucia D'Agata, member of The Misis Höyük Excavation Project (MisHEP), these sherds were likely lost in a flood of the Adana Museum in the 1960s.

Grohmann's catalogue entries make note of yellow glaze, but it is possible that others in his article are YGF ware.[45] Two epigraphic YGF sherds were published from al-Mina, near Antioch, and their connection to the other Antiochene materials is undeniable (cat. no. YGF14–15). Another possible epigraphic fragment was published from Antioch, but the image is unclear and cannot be definitively identified.[46]

Bağcı rightly notes the similarities between the YGF wares from Tarsus, Antioch, al-Mina, and Misis, and characterises them as related regional products.[47] Many of the inscribed Antiochene and Cilician vessels are plate rim fragments and are likely regional products, particularly as the script generally differs from the epigraphic Syrian YGF fragments. Watson argues for three distinct YGF kilns each supplying Samarra, Tall Aswad, and al-Mina, with the possibility of a fourth supplying Tarsus and Kish, based on differences in body fabric, potted shapes, and decoration.[48] Bağcı argues that the ceramics from al-Mina should be grouped together with those from Tarsus and Antioch.[49] However, the Antiochene and Cilician group is certainly distinct from the products of Raqqa, both in clay fabric and overall style, suggesting further centres of YGF production outside of Syria.

Four plate fragments—two from Tarsus (Figures 2.15–2.16), one from al-Mina (Figure 2.17), and another from Misis (Figure 2.18)—illustrate certain regional characteristics. All are

[45] Grohmann, 252–53, nos. 17 and 18. Grohmann notes that seven other sherds are painted and glazed (his nos. 3, 4, 6, 7, 9, 19, 22), which could possibly indicate their relatedness to YGF types. A number of the painted and glazed fragments are decorated with script similarly styled as known YGF examples, particularly nos. 3, 4, 7, and 22, strengthening the likelihood that these are part of the YGF. Other fragments in his article have similar inscriptions, but no information is given pertaining to glazes.

[46] There may be one epigraphic YGF plate with a rim inscription from Antioch, but the image published by Waage is blurry and it is impossible to say with certainty if this is a related example. Waage, *Antioch-on-the-Orontes*, fig. 62. 20. Also reproduced in Appendix A, Waage image 62, no. 20.

[47] Bağcı, "Coloured Ceramics," 231.

[48] This assumption is based on the differences in body fabric, shape, and design, which Watson discusses in further detail. A few wasters were also found at Tall Aswad, although none of the YGF, and seventeen kiln rods were found with traces of glaze. Ten of the rods contain traces of opaque white glaze, three of green, two of yellow, and four with possibly transparent glaze. Opaque white wares were the only type often glazed on the exterior, which accounts for the much higher number of kiln rods with white glaze. Watson, "Report," 84–85.

[49] Bağcı, "Coloured Ceramics," 231.

rim fragments of shallow plates, and each includes an encircling inscription with the baseline oriented along the rim. Certain letters are analogous throughout, such as the *ʿayn, mīm*, and *wāw* on the examples from Tarsus and al-Mina (Figures 2.15–2.17). The fragments from Tarsus and al-Mina also include dots of green and yellow glaze surrounding the thin manganese brown inscriptions (Figures 2.15–2.17). Comparisons are more difficult with the Misis fragment, as only a black-and-white drawing is available, but the thin-lined script, as well as the overall rendering of the letters, suggests an affinity with the pieces from Tarsus and al-Mina.[50] The similarities between the four fragments, as well as others in the attached catalogue, indicate that inscribed plate rims were a common configuration on wares of the Cilician and Antiochene regions.[51]

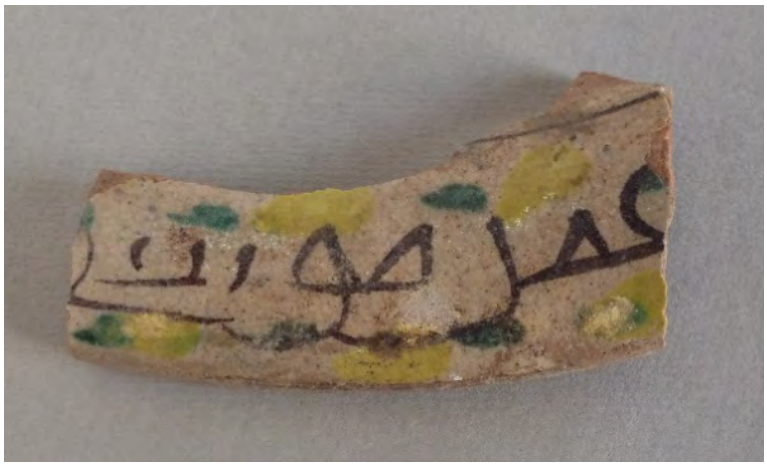


Figure 2.15. YGF Fragment, 9th century, excavated in Tarsus, H. 2.9 cm. Cat. no. YGF22.



Figure 2.16. YGF Fragment, 9th century, excavated in Tarsus, H. 3.2 cm. Cat. no. YGF26.

[50] Grohmann, "Die arabischen Inschriften," 247.
[51] Bağcı, "Coloured Ceramics," 231–32.



Figure 2.17. YGF Fragment, 9th century, excavated in al-Mina. Victoria and Albert Museum, London, no. C242L.1937. Cat. no. YGF14.

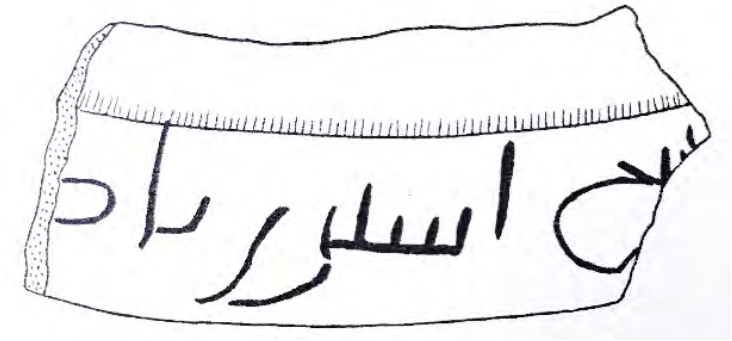


Figure 2.18. Possible YGF Fragment, 9th century, excavated in Misis, 4.7 x 10.6 cm. Cat. no. YGF18.

The plate inscriptions, though fragmentary, are composed of true script. One of the Tarsus vessels reads, *ʿamal Mūsā* ('the work of Mūsā') (Figure 2.15). However, two of the denticles of the *sīn* are not fully connected to the baseline, and only the remnants of what was possibly an *alif maqṣūra*—with the tail returning below the *sīn*—are visible.[52] The second Tarsus fragment reads, *li-ṣāḥibihā mimmā ʿamala* ('to its owner, of what was made'), which was likely followed by a name (Figure 2.16). These inscriptions are the only extant YGF vessels that refer to the craftsman or workshop with the word *ʿamal*.

The inscriptions from al-Mina and Misis are less clear, though composed of decipherable Arabic letters. The sherd from al-Mina (Figure 2.17) includes an initial *ʿayn*, followed by a denticle, a *ṭāʾ* or *ẓāʾ*, and a *wāw*, although an intelligible reading remains uncertain. The fragmentary inscription on the sherd from Misis (Figure 2.18) was deciphered

[52] Bağcı, 232; Day, "The Islamic Finds," 146.

by Grohmann as, *al-shaykh Ishlibī ibn Nāṣr* ('the elder Ishlibī, son of Nāṣr'), which he interpreted as a reference to the patron of the vessel, although he admits this is only one of the possible readings.[53] Though the inscription is fragmentary, lacking any context from the preceding or subsequent words, Grohmann's reading of the name seems plausible. However, given the inclusion of the named craftsman, Mūsā, on the Tarsus fragment (Figure 2.15), it is more likely that Ishlibī refers to a master craftsman rather than a patron.[54] Moreover, no early glazed ceramics make reference to a definite patron; out of the roughly 450 catalogued epigraphic YGF wares and ninth- to tenth-century southern Mesopotamian blue-on-white and lustre vessels, there is no firm evidence for a single patron name.[55] There is little to suggest that these types of wares were made for specific patrons, which indicates they were made for sale at market.

The resemblances between the plate fragments suggest that an atelier specialising in this mode of production may have been supplying the regional market, or that similar types of inscriptions were ubiquitous in the epigraphic repertoire of potters in Tarsus, al-Mina, and Misis.[56] Although there is some disagreement about the sites associated with particular workshops, the vessels from Raqqa and al-Mina are made from distinctly different body fabrics and general potted forms, and can be firmly attributed to two separate kilns.[57] The finds at Antioch bear a closer resemblance to those of al-Mina, and the sherds from Tarsus

[53] Grohmann, "Die arabischen Inschriften," 247–48. His reading of the name *Ishlibī* comes from the work of Herrn Dr. Muḥammad Aḥmad Warrād, specialist of Libyan dialects, who asserted the name *Shalabī* was not unusual.
[54] Milwright, *Islamic Arts and Crafts*, 29.
[55] No other published example of YGF ware with a patron name exists, nor does a single ninth- or tenth-century Mesopotamian lustre vessel make reference to a patron. One example of an Mesopotamian blue-on-white vessel with a possible patron name was published by Grube, although I believe this is more likely to be the name of the potter. Grube, *Cobalt and Lustre*, 42, acc. no. POT296.
[56] Bağcı, "Coloured Ceramics," 231–32.
[57] The Tall Aswad fabric is reddish in colour and the body is of loose-knit clay with general inclusions, while the sherds from al-Mina are made of a more orange fabric. Watson, "Report," 81.

are of a similar shape to those from both Antioch and al-Mina.[58] The epigraphic content and rendering of the inscribed plate rims from Antioch, al-Mina, and Tarsus (Figures 2.15–2.18) likewise corroborate the parallels in vessel shape, suggesting the three sites should be considered together.

Other script variations are recorded amongst the wares unearthed in the Antiochene and Cilician region. One yellow glazed fragment from Misis exhibits a different hand, characterised by the general angularity of certain letters (Figure 2.19). Grohmann proposed the reading of *ʿaṣamahu* ('he protected him'), based on the decipherment of an *ʿayn, ṣād, mīm,* and *hāʾ*.[59] However, what Grohmann read as a *mīm*, fashioned as an inverted triangle, looks more like a *fāʾ* or *qāf*, given that the *mīm*s of the Tarsus plate fragments are formed as upright triangles (Figures 2.15–2.16). However, a coherent translation of the Misis fragment remains unclear. Another variant found only on the wares of Tarsus is that of thin manganese brown lettering with more curvilinear forms (Figure 2.20). However, the colour palette of brown script and dots of yellow and green glaze, as well as the baseline oriented towards the rim, indicate an affiliation to the aforementioned Antiochene and Cilician plate fragments.[60] Inscriptions of a similar style appear on at least three additional rim fragments from Tarsus, suggesting its frequency at the site (cat. nos. YGF23, 27, and 28).

[58] Bağcı, "Coloured Ceramics," 231; Watson, "Report," 85.
[59] Grohmann, "Die arabischen Inschriften," 252.
[60] The dots of green glaze have worn away. Blue-green glazes often deteriorate into a matte white colour. Tite, "The Use of Tin- and Antimony-Based Yellow and White Opacifiers."



Figure 2.19. Possible YGF Fragment, probably 9th century, excavated in Misis, H. 4.5 cm; W. 4.7 cm. Cat. no. YGF16.



Figure 2.20. YGF Fragment, 9th century, excavated in Tarsus. Cat. no. YGF33.

Although the Antiochene and Cilician fragments thus far examined are undoubtedly related, the various scripts are comparable to several non-ceramic sources. The lettering of Figure 2.20 is similar to documentary hands (Figure 2.21), particularly the sweeping curvilinear treatment of the possible *ḥāʾ* and *mīm*.[61] Other materials may have served as intermediaries between documentary hands and ceramics, like the painted script on an eighth-century glass vessel (Figure 2.6). The letter forms and spacing of the painted glass inscription are additionally comparable to those on the plate fragments from Tarsus and al-Mina (Figures 2.16–2.17).

[61] See comparisons in Khan, *Bills, Letters and Deeds*, 69–71.



Figure 2.21. Fragment of a Letter, 7th or 8th century, 9.5 x 22 cm. The Khalili Collections, London, no. PPS67 (recto).

The angular script on the plate fragment from Misis (Figure 2.19) is reminiscent of metal inscriptions (Figures 2.3–2.4) and several other types of epigraphic ceramics found in Tarsus likewise suggest the utilisation of metal sources.[62] Four fragments from Tarsus (cat. nos. YGF24–25, 30, and 32) include thick outlined script written in multiple registers (Figure 2.22). The block in-filled letters recall glazed relief-moulded ware (Figure 2.23), particularly the green dots within the letters, imitating the texture of stippled metalwork.[63] Although surviving metalwork from the period is rare, the use of a stippled ground, large outlined script, shallow potted forms, and general decoration, suggest an affinity.[64] Glazed relief-moulded ware has been found from Egypt to Mesopotamia, dated between the late eighth and ninth centuries, and illustrates a phase of overt imitation of epigraphic metalwork in clay.[65] However, though the extant letters of Figure 2.22 are formed correctly, the inscription

[62] George, *The Rise*, fig. 23; Khalek, "The Syriac Church," 68–69.
[63] Bağcı, "Coloured Ceramics", no. 35.1614. Non-epigraphic examples from Tarsus employ the same green glaze dots to fill other decorative motifs, including animals. Day, "The Islamic Finds," fig. 9.
[64] There are no exact metal comparisons from this period, and the comparative metal examples are of near-contemporary dates. For a discussion on this topic see Allan, "The Survival"; Raby, "Looking for Silver."
[65] Hallett, "Pearl Cups," 75; Koechlin, "Les Céramiques musulmanes", Pl. XXV; Lane, "Glazed Relief Ware"; Philon, *Early Islamic Ceramics*, 1:5–13; Taxel, "Luxury and Common Wares," 130.

remains enigmatic. A similar epigraphic sherd was unearthed at al-Mina, although the letters are filled with hatching rather than spots of glaze (Figure 2.24). Parallels for the al-Mina sherd are likewise visible on contemporary inscribed etched glass, one of which includes a similarly outlined inscription filled with hatching (Figure 2.25).



Figure 2.22. YGF Fragment, 9th, excavated in Tarsus. Cat. no. YGF30.



Figure 2.23. Relief-moulded Fragment, 9th century, excavated in Tarsus.



Figure 2.24. YGF Fragment, 9th century, excavated in al-Mina. Victoria and Albert Museum, London, no. C.242H-1937. Cat. no. YGF14.



Figure 2.25. Glass Goblet, 9th century, West Asia or Egypt, H. 11.9 cm; Diam. 9.2 cm. Metropolitan Museum of Art, New York, no. 65.173.1.

The block script fragments from Tarsus and al-Mina exhibit epigraphic methods borrowed from metal and glass, differing from the thin-lined inscriptions of the

aforementioned plate fragments. The varied epigraphic renderings and resemblances with assorted non-ceramic media suggest that there were likely multiple craftsmen producing an array of epigraphic ceramics, and that the sources for their work were diverse. Furthermore, the disparities between scripts reveal that there was no set norm for inscribing ceramic vessels. Craftsmen utilised various available epigraphic traditions, which accounts for the breadth of script types, orientations, and inscriptions throughout the YGF corpus.

Two other vessels from Tarsus include thick outlined script, but lack a direct connection to metal or glass. Although difficult to decipher due to the fragmentary nature of the sherds, the script also appears less faithfully rendered (Figures 2.26–2.27). The stippled effect achieved with dots or hatching is absent, and both inscriptions are instead filled with solid yellow glaze. The script is rendered rather clumsily and is near impossible to decipher, although certain letter forms are discernible. Figure 2.26 includes denticles and *jīm*-like letters, reminiscent of the final letters of *li-sāḥibihi* ('to its owner'). Figure 2.27 includes possible *mīm*s and *alif*s on both registers, the lower of which could be read as *mimmā* ('one of what'). Both inscriptions were likely intended to imitate true script, although the finished products exhibit a closer affinity to pattern than true text. The pattern of a *jīm*-like letter followed by a medial and final denticle is repeated in both registers of Figure 2.26, and the execution of a *mīm* and *alif* likewise recurs in both registers of Figure 2.27. The inscriptions of both fragments are only reminiscent of metalwork through the intermediary forms of more imitative ceramics, including relief-moulded ware (Figure 2.23) and the Tarsus fragment above (Figure 2.22). The script therefore suggests that potters were beginning to look within the repertoire of glazed ceramics rather than to other media.



Figure 2.26. YGF Fragment, 9th century, excavated in Tarsus. Cat. no. YGF24.



Figure 2.27. YGF Fragment, 9th century, excavated in Tarsus. Cat. no. YGF25.

As the original models for these wares became further removed, so too did the legibility of the inscriptions. Letter forms are often rendered accurately, although words are not always correctly spelled, and some decipherable letters are combined into unintelligible words, which may indicate the presence of semi-literate or illiterate craftsmen. The initial

imitation of epigraphic materials into the ceramic medium may have required that craftsmen be semi-literate, but as these inscriptions became ingrained in the decorative vocabulary of potters, the copying may have passed into the realm of visual forms rather than legible words.

Amongst the YGF wares of Tarsus and Misis are inscriptions completed in green glaze on a yellow ground (Figures 2.19 and 2.28). Green script is not found on earlier Syrian YGF wares, which were all completed in manganese brown. Moreover, although the script is stylistically similar to other painted materials, like painted glass inscriptions (Figures 2.5–2.6), the palette is unlike other media. Green is not typically found on contemporary inscribed glassware, and such vibrant colours were not achievable on metalwork, suggesting the development of a new ceramic epigraphic palette.[66]



Figure 2.28. Two YGF Fragments, 9th century, excavated in Tarsus. Cat. nos. YGF35 and 37.

In sum, the evidence from the Antiochene and Cilician regions illustrates a varied landscape in the production of epigraphic glazed ceramics. Antioch, once under Byzantine control, was made a capital of the frontier province under Hārūn al-Rashīd (r. 786–809 C.E.).[67] The strategic and economic importance of Antioch lay in its geographical location, as it was the first major urban centre reached by travellers entering Greater Syria from the Byzantine

[66] Stained glassware is often of brown hue. Carboni, *Glass From Islamic Lands*, 51; see examples in Carboni, "Painted Glass," 208–28.
[67] Eger, "(Re)Mapping Medieval Antioch," 99.

Empire.[68] Similarly, Tarsus, left in ruin after many years of being situated on the frontier between the Byzantine and Islamic Empires, was restored during the rule of Hārūn al-Rashīd.[69] During this period troops of the regular army from Syria and the Jazīra, as well as garrison volunteers from as far away as Khurasan and Transoxiana gathered in Tarsus.[70] However, the tumultuous histories of Tarsus and Antioch, and their distance from the Abbasid capital, seems to have had little effect on craftsmen, particularly potters, who appear to have relocated to both centres. Although situated along the frontier of the Islamic world, the presence of military personnel and others with some level of disposable income likely offered profitable opportunities for craftsmen. These craftsmen brought with them the practice of glazed script, which developed into a rich and diverse tradition in the region.

2.2.3. The Yellow Glaze Family in Iran

YGF fragments have also been unearthed at Takht-i Sulaymān, in north-western Iran (cat. nos. YGF9–11). Although they are unpublished and, as of yet, not chemically analysed, visual examination suggests that they are related to the YGF wares produced in Tarsus, employing dots and runs of green glaze, hatched designs, and other motifs present throughout the YGF corpus.[71] A few fragments include potential inscriptions, completed in green glaze and adorned with triangular terminals atop a yellow ground (Figure 2.29), one of which exhibits mirrored terminals typical of two successive vertical letters. The only other fragments of script completed in green glaze are from Tarsus and Misis (Figures 2.19 and

[68] Eger, 98.
[69] Le Strange, *The Lands*, 132–33.
[70] Bosworth, "Ṭarsūs"; Le Strange, *The Lands*, 132; Kennedy and Haldon, "The Arab-Byzantine Frontier," 109–10.
[71] The YGF wares from Takht-i Sulaymān were shared with the author by Moujan Matin, and are currently held in the Museum für Islamische Kunst, Berlin, awaiting publication.

2.28), suggesting that the penchant for opaque yellow ware adorned with script was moving eastward.

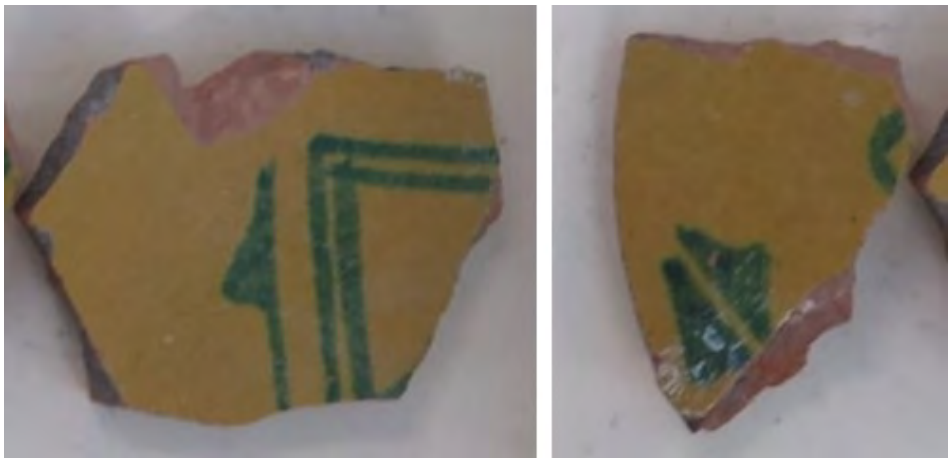


Figure 2.29. Two YGF Fragments, 9th century, excavated in Takht-i Sulaymān. Museum für Islamische Kunst, Berlin (images courtesy of Moujan Matin). Cat. nos. YGF10 and 11.

Additional epigraphic YGF vessels were unearthed at Nishapur in the Khurasan region of Iran (cat. nos. YGF1–5), many of which exhibit typical Syrian and Antiochene YGF characteristics. Green glaze dots are common on Nishapur YGF ware (Figures 2.30 and 2.32), which were also applied regularly throughout the Syrian YGF wares (Figure 2.31), and many Nishapur vessels are shaped into Syrian bowl forms (cat. no. YGF4).[72] Moreover, every inscribed YGF vessel from Nishapur is completed in green glaze over a yellow ground—like the wares of Tarsus and Takht-i Sulaymān (Figures 2.28–2.29)—though the inscription content and orientation vary slightly. One vessel attributed to Nishapur includes numerous green glaze bands of radial and encircling inscriptions, all of which are likely some form of *baraka,* though the *rāʾ* never extends below the baseline (Figures 2.30 and 2.33, A–B).[73] The four bands encircling the rim of the bowl include a single iteration of *baraka*, followed by an

[72] Bağcı, "Coloured Ceramics" PPGW Pl. 1, no. 36.1284, see also PPGW Pls. 1-14; Waage, *Antioch-on-the-Orontes*, fig. 62; Watson, "Report", Pls. 94–96; Watson, "Revisiting Samarra," figs. 11–12.

[73] Though the vessel lacks an archaeological context, no similar epigraphic wares have been unearthed outside of Nishapur. The resemblances to the provenanced YGF wares of Nishapur, including the form of the epigraphic bands, dashes along the rim, clusters of dots, and other decorative elements make it very likely the vessel originated there. See cat. nos. YGF1–4.

additional *kāf* and *tāʾ marbūṭa*, giving the impression that the word repeats. The same pattern is replicated in the four outer radial bands, though mirrored. The four inner radial bands are also reversed, but the inscription is reduced to a single iteration of *baraka*. The *kāf*s throughout are highly elongated and the horizontals are adorned with floral sprigs flanked on either side by short dashes. Additionally, the script on the right side of the vessel is nearly incoherent, as the green glaze ran during firing. There is a level of visual ambiguity exhibited by the bands of script on this vessel; many of the letters are formed correctly, while others are completed in reverse, and they are strung together in a manner more akin to pattern than legible text. However, the letters remain recognisable and decipherable as *baraka*.



Figure 2.30. YGF Bowl, 9th century, probably from Nishapur, H. 5.9 cm; Max. Diam. 20.8 cm. The al-Sabah Collection, Kuwait National Museum, Kuwait, no. LNS 548 C. Cat. no. YGF40.



Figure 2.31. YGF Fragment, 9th century, excavated in Tarsus.

The script of Figure 2.30 was doubtless completed by a single decorator, though the epigraphic bands encircling the rim are correctly oriented as text, while the radial ones employ the same inscription in reverse. This curious variation could suggest the use of a stencil that was alternately arranged for certain repetitions of the same inscription. However, the number of small dashes atop the elongated horizontal of the *kāf*, as well as the shape of the floral motif in the same location, differ from one rendering to the next. Additionally, some of the *kāf*s are more angular, while others are rounded, making the stencil hypothesis unlikely. Such variability—with the careful variation between the correctly oriented encircling bands and the reversed radial bands—suggests that the script was more like a decorative motif that could be altered to suit the needs of the potter. The decorator surely recognised that the pattern was founded on Arabic script, but there was no apparent unease in executing the text incorrectly.

Other Nishapur vessels display more overtly decorative or ambiguous forms. The radial epigraphic bands of another YGF bowl (Figures 2.32 and 2.33, E) are composed of an elongated *kāf* with a floral sprig—a common feature of epigraphic YGF vessels from Nishapur (Figure 2.33, A–E)—along with denticles, and diagonal strokes of *jīm*-like letters. Although recognisable Arabic letters are present, they are combined into indecipherable bands of

pattern alongside decorative forms, particularly the large spiralling device, which has little basis in true Arabic script. Such radial bands are the predominant epigraphic mode on Nishapur YGF wares (cat. nos. YGF1–5 and Figure 2.33), and are based on the appearance of script rather than genuine text.



Figure 2.32. YGF Bowl, 9th century, excavated in Nishapur, H. 7 cm; Max Diam. 17.5 cm. Metropolitan Museum of Art, New York, no. 39.40.52. Cat. no. YGF4.

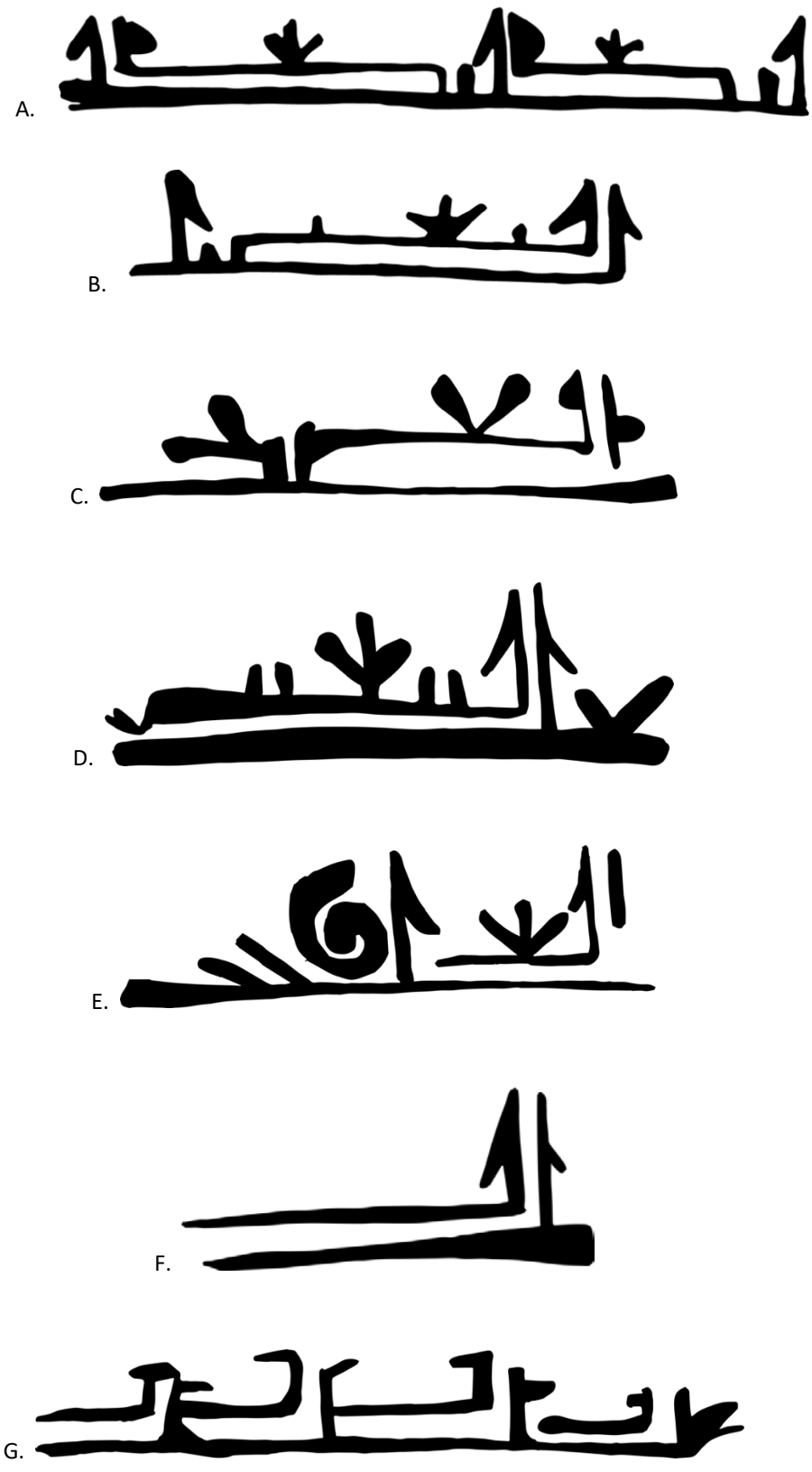


Figure 2.33. Nishapur Yellow Glaze Family Drawings, A–B: YGF40; C: YGF1; D: YGF3; E: YGF4; F–G: YGF5 (Wrightson).

The continued use of green glaze script, as well as the perpetuation of other well-established YGF designs, suggests a direct connection between the epigraphic wares of the Eastern Mediterranean and Khurasan. YGF samples from Merv, in present-day Turkmenistan, and Nishapur, one of which may be epigraphic (cat. no. YGF2), were analysed by Matin. Her findings revealed that the yellow glazes of both were similar to those employed on Eastern Mediterranean YGF wares.[74] The connection between Tarsus and Khurasan previously noted—with troops travelling between the two—suggests a level of human mobility, providing the possibility that craftsmen also migrated from one centre to another. Such evidence strengthens the proposed stylistic link between the epigraphic glazed wares of the Eastern Mediterranean and Nishapur.

2.2.4. Buff Ware and the Yellow Glaze Family

The YGF wares of Nishapur, covered in an opaque yellow glaze and decorated with green, are relatively small in number compared to the slip-painted ceramics that were made in the region from the ninth to eleventh centuries, which will be the focus of Chapter 4. However, one slip-painted type, referred to as buff ware, preserves many stylistic elements of YGF ware, particularly the colour palette of a yellow ground decorated with green and brown, with the occasional addition of red accents (cat. nos. Buff1–85). Although no kilns or wasters of buff ware were unearthed at Nishapur, they appear to have been produced locally, given the great quantity of vessels found at the site, as well as elsewhere in Khurasan and Transoxiana.[75] Yellow pigment was also applied to two other slip-painted types: polychrome on white ware and ware with yellow-staining black pigment, although these are generally

[74] Matin, "Revisiting the Origins," 75–76.
[75] A number of sites are listed in Siméon, *Étude du matériel de Hulbuk*, 101–2, group G7; Wilkinson, *Nishapur*, 3.

dissimilar in their overall design.[76] The outward appearance of the colours on many buff ware vessels, including their matte finish and the low thickness and poor quality of the surface layer, suggest a direct application of pigment on the ceramic body, rather than the formation of a glaze layer.[77] However, the colouring of one Nishapur buff ware fragment was analysed by Mason, whose results were consistent with the composition of the opaque yellow glaze of YGF wares reported by Matin.[78] It is therefore possible that some buff ware was in fact decorated with opaque yellow glaze. Since buff ware date slightly later than the YGF, it is possible that the glaze technology and the overall aesthetic of the group may have originated in the Eastern Mediterranean, which then spread to Nishapur. Similar matte yellow decoration has been unearthed in Merv, but is less numerous amongst the finds from Samarqand, Tashkent, and Akhsiket in modern Uzbekistan.[79]

Script played an integral role in the decorative programme of buff ware, and many features of YGF wares are repeated throughout the corpus.[80] One bowl employs green and yellow glaze dots on the skirt of a standing figure (Figure 2.34), analogous to the dots of glaze interspersed throughout the inscription bands on the Cilician YGF plate fragments (Figures 2.15–2.17).[81] The outlined script in-filled with green glaze to the left of the figure is likewise reminiscent of the outlined scripts from Tarsus (Figures 2.22 and 2.26), as well as the green glaze inscriptions from Tarsus and Takht-i Sulaymān (Figures 2.28–2.29). The three-letter

[76] Compare cat. nos. YsB1–25.
[77] Matin, "Revisiting the Origins," 10.
[78] Mason, *Shine Like the Sun*, 135, ROM.20; Matin, "Revisiting the Origins," 75–76. No buff ware was sampled by Matin as all of the yellow glaze was concentrated in the middle of sherds and were therefore not suitable for sampling.
[79] Henshaw, "Early Islamic Ceramics," 64–78; Herrmann, Kurbansakhtov, and Simpson, "The International Merv Project," 42–43; Ilyasov et al., *Net blaga v bogatstve...*; Shishkina, *Remeslennai͡a produkt͡si͡ia*; Shishkina and Pavchinskaja, *Terres secrètes*.
[80] Over a quarter of the total buff ware published by Wilkinson from Nishapur include script. Wilkinson, *Nishapur*, chap. 1.
[81] Similar decoration can also be found on cat. nos. Buff19, 21, 23, and 19, amongst others.

inscription is nearly identical to the configuration of the radial inscriptions on the YGF vessel from Nishapur (Figure 2.30), composed of a reversed denticle, *kāf,* and *tāʾ marbūṭa*—likely an abbreviated form of *baraka*. Another buff ware bowl includes two central bands of script surrounded by a foliate border (Figure 2.35), comparable to the border encircling an epigraphic fragment from Tarsus (Figure 2.27). The correlation between various YGF and buff ware vessels suggests that the YGF contributed to the diffusion of epigraphic ceramic decoration into the artistic vocabulary of Khurasan and Transoxiana.[82]



Figure 2.34. Buff Ware Bowl, 9th century, attributed to Nishapur, H. 8 cm; Max. Diam. 18 cm. British Museum, London, no. 1959,0413.2. Cat. no. Buff36.

[82] Also compare the chequered grounds of Bağcı, "Coloured Ceramics" PPGW Pl. 2, no. 35.1396, Pl. 3, nos. 35.1753 and 351739, Pl. 6, no. 35.1747; Watson, "Report", Pl. 95, b; Wilkinson, *Nishapur*, chap. 1, nos. 2, 5-6, 16, 24, 28, amongst others; , and the leafy foliation of Bağcı, "Coloured Ceramics", PPGW Pl. 3, no. 35.1753 and Pl. 4, no. x.115; Waage, *Antioch-on-the-Orontes*, fig. 62; Wilkinson, *Nishapur*, chap. 1, no. 25, 39-40.



Figure 2.35. Buff Ware Bowl, 9th century, excavated in Nishapur, H. 7.9 cm; Max Diam. 20.3 cm. Metropolitan Museum of Art, New York, no. 38.40.299. Cat. no. Buff15.

Although many of the inscribed wares from Tarsus exhibit decipherable script, nearly every example of epigraphic buff ware and every YGF piece from Nishapur are decorated with illegible or patterned script.[83] This can probably be ascribed to the further distancing—both geographically and conceptually—from inscribed epigraphic metal and glass antecedents and the evolution towards an independent epigraphic ceramic tradition. Most of the buff ware inscriptions are composed of three letters, similarly configured to the inscription of Figure 2.34, although the renderings vary (Figures 2.38–2.39).[84] Patterns of two letters are less common and are found most often encircling the rims of vessels in a purely decorative manner (Figures 2.36 and 2.40).[85] Four-letter inscriptions are almost solely executed in a

[83] There are two exceptions to this: one sherd is fragmentary, but the style of script is similar to some other types of legible wares excavated and likely produced in Nishapur (cat. no. Buff11) and the other is a piece in the MMA without an archaeological context (cat. no. Buff54). This piece is quite unusual in its overall appearance and inscription content and style, and as such, I am treating it with some caution.

[84] See also cat. nos. Buff2, 4–7, 9–10, 12, 15–16, 18, 20–22, 24, 26–28, 34–35, 37–38, 40, 42, 44, 47–48, 50, 52, 56–59, 61–62, 64–68, 70–76, 78–80, 83, and 85.

[85] See also cat. nos. Buff1, 14, 17, 26, 30–31, 39, 41, 43, 46, 50, 53, 59, 63, 77, and 81.

distinct thin manganese brown script adorned with rounded terminals (Figures 2.37 and 2.41).[86] Inscriptions of this latter type are always composed of a denticle, *kāf,* and *tāʾ marbūṭa*, and in some instances an additional terminal denotes a *rāʾ*. In fact, even on the same vessel, some repetitions include the terminal of a possible *rāʾ*, while others do not—the first iteration on the right in the detail below does not include a *rāʾ*, but the following repetitions do (Figure 2.37).[87] In such cases, the disparate inscriptions were surely executed by the same hand, but the precise rendering of the text was secondary to the overall appearance. The foremost feature was the presence of decorative motifs based on the repetition of script-like forms.



Figure 2.36. Buff Ware Bowl, 9th century, probably Nishapur. Musée du Louvre, Paris, no. MAO 403. Cat. no. Buff59.



Figure 2.37. Buff Ware Bowl Detail, 9th century, probably Nishapur. Musée du Louvre, Paris, no. MAO 402. Cat. no. Buff60.

[86] See also cat. nos. Buff3, 8, 13, 19, 21, 23, 25, 29, 33, 39, 45, 50–51, 63, 81–82, and 84.
[87] See also Buff19.

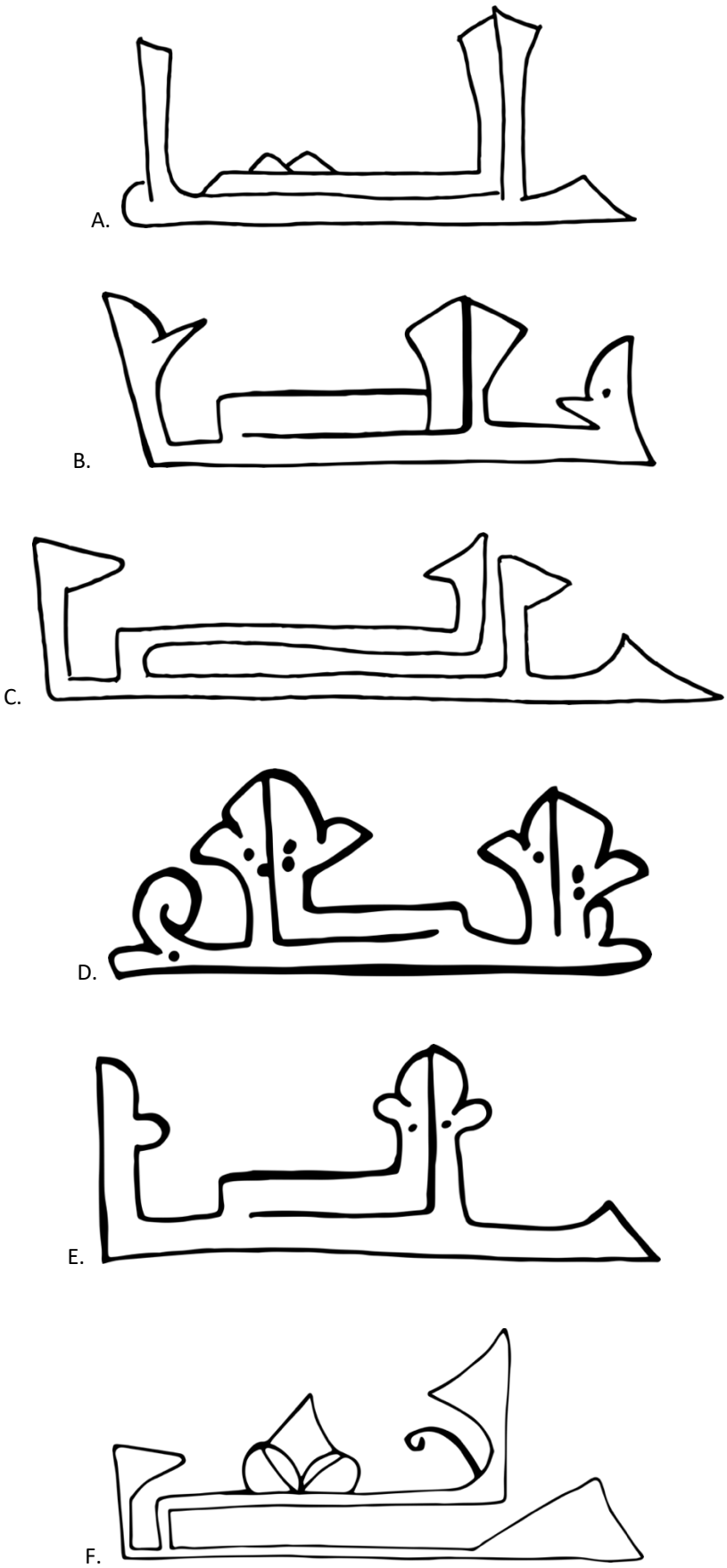


Figure 2.38. Nishapur Buff Ware Drawings, A: Buff2; B: Buff18; C: Buff22; D: Buff4; E: Buff6; F: Buff10 (Wrightson).

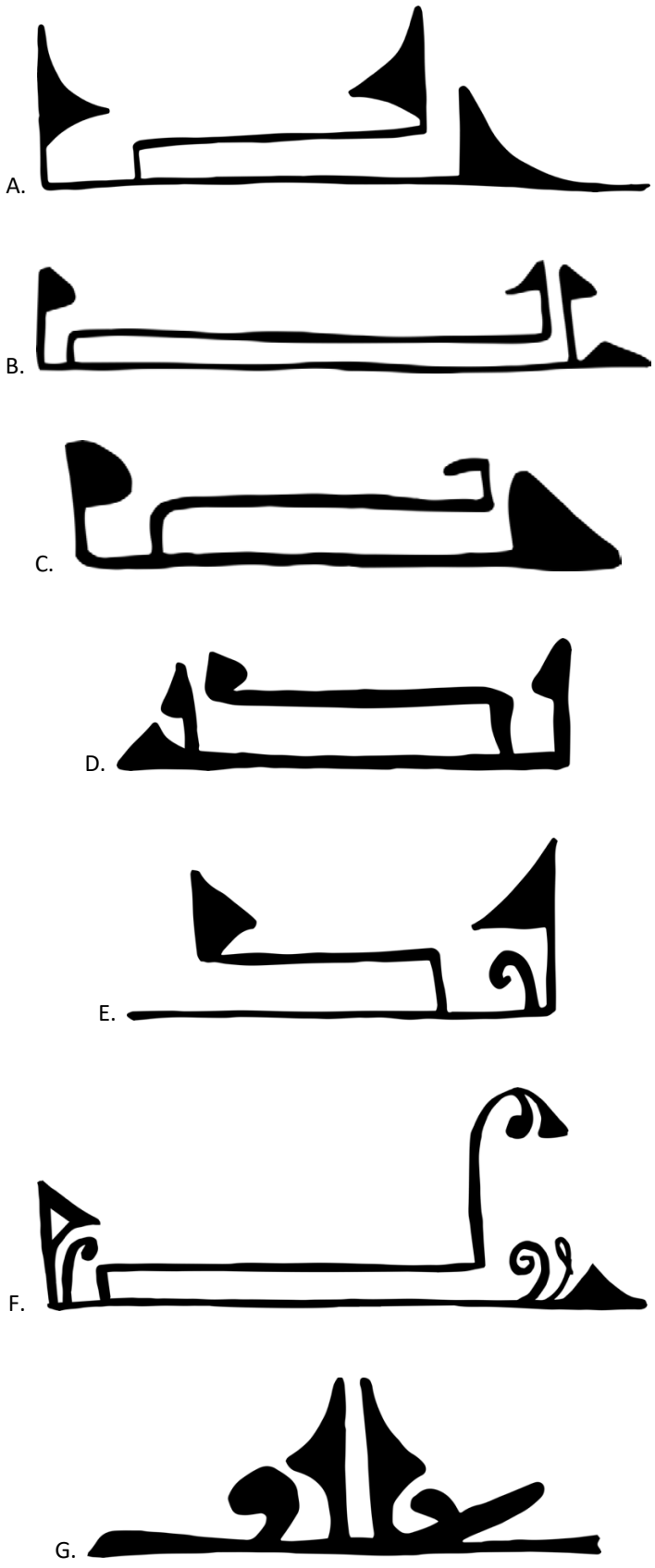


Figure 2.39. Nishapur Buff Ware Drawings, A: Buff7; B: Buff50; C: Buff20; D–F: Buff22; G: Buff15 (Wrightson).

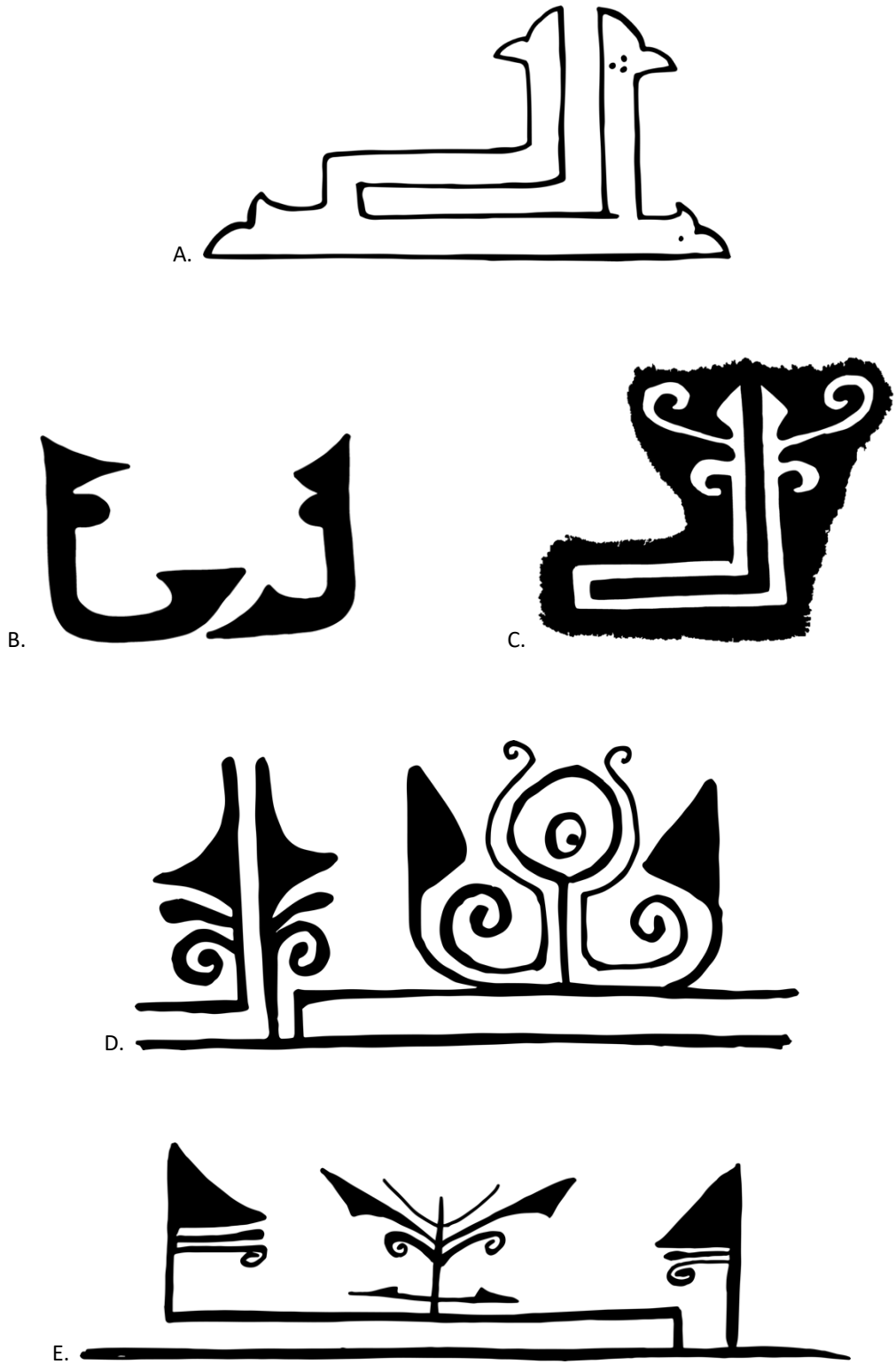


Figure 2.40. Nishapur Buff Ware Drawings, A: Buff17; B: Buff1; C: Buff59; D: Buff14; E: Buff50 (Wrightson).

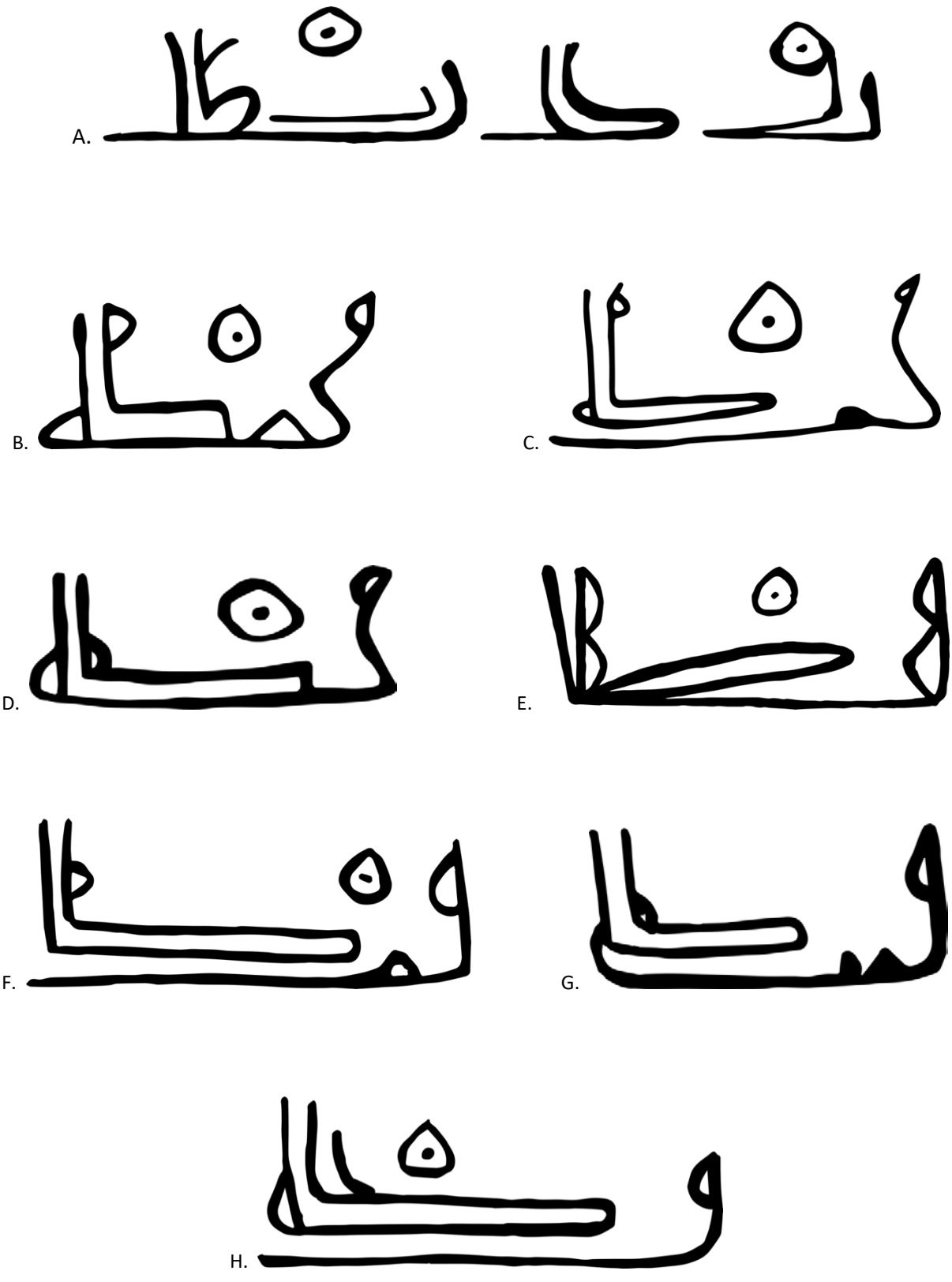


Figure 2.41. Nishapur Buff Ware Drawings, A: Buff19; B: Buff3; C: Buff50; D: Buff23; E: Buff25; F: Buff33; G: Buff84; H: Buff45 (Wrightson).

The script present on buff ware vessels seems to draw from what is more appropriately termed a pattern than true text. Although buff ware inscriptions exhibit an array of letter shapes and styles, one uniting characteristic is the inclusion of a *kāf*; out of the 85 catalogued epigraphic buff ware fragments, 72 include a discernible *kāf*, over half of which are mirrored—48 out of 72. Only seven inscriptions include letters that visibly extend below the baseline,[88] while most are positioned atop elongated baselines.[89] Although the tail of the *rāʾ* rarely extends below the baseline, and at times the *rāʾ* is omitted altogether, most of the buff ware inscriptions should likely be interpreted as abbreviations of *baraka*, corroborated by the occasional inclusions of the *rāʾ* in inscriptions like that of Figure 2.37.

A number of comparable inscriptions are preserved on various beads and spindle whorls also excavated at Nishapur.[90] Though numerous others were found at the site, those illustrated here all appear to be possible patterns roughly based on *baraka* or *al-mulk* ('Sovereignty'). The three-letter pattern of a denticle, *kāf,* and *tāʾ marbūṭa* of Figure 2.42, C and D—likely indicative of *baraka*—are near replications of the common configuration on Nishapur YGF ware (Figure 2.30) and buff ware (Figure 2.34). The spindle whorl of Figure 2.42, F may preserve *al-mulk*, though the word is reversed. A similar pattern on the button of Figure 2.42, A, with two verticals on either side of a possible triangular *mīm*, may also be founded

[88] See cat. nos. Buff21, 33, 49–50, 60, 64, and 82.

[89] Additionally, cat. nos. Buff55 and 69 include letter extensions below the baseline, but both are composed of true script rather than the typical patterns of buff ware. Furthermore, Buff55, as is noted elsewhere, is rather unusual, and Buff69 will be discussed in further detail elsewhere.

[90] Objects remain unpublished. See MMA online catalogue: https://www.metmuseum.org/art/collection/search/449301?searchField=All&sortBy=Relevance&ft=38.40.87&offset=0&rpp=20&pos=1;https://www.metmuseum.org/art/collection/search/449235?searchField=All&sortBy=Relevance&ft=38.40.19&offset=0&rpp=20&pos=1;https://www.metmuseum.org/art/collection/search/449251?searchField=All&sortBy=Relevance&ft=38.40.36&offset=0&rpp=20&pos=1;https://www.metmuseum.org/art/collection/search/449257?searchField=All&sortBy=Relevance&what=Beads&ft=38.40&offset=20&rpp=20&pos=38;https://www.metmuseum.org/art/collection/search/449998?searchField=All&sortBy=Relevance&what=Beads&ft=40.170.318&offset=0&rpp=20&pos=1;https://www.metmuseum.org/art/collection/search/449271?searchField=All&sortBy=Relevance&ft=38.40.57&offset=0&rpp=20&pos=1).

on *al-mulk*, though not truly legible. The style and orientation of the inscriptions—often reversed, decorated with triangular terminals, and placed both radially and around the circumference of the cylindrical surfaces—echoes those on many YGF and buff ware vessels. The prevalence of comparable patterned inscriptions on beads, spindle whorls, and buttons suggests that the inscriptions of YGF and buff ware types were widespread, at least in Nishapur, and that the configurations employed by potters were shared amongst various craft industries. Moreover, such objects indicate that similar inscriptions were applied to items of personal adornment, as well as utilitarian objects made for the production of threads or vessels used for the consumption of food. Standardised inscriptions appear to have been suitable to adorn a diverse array of objects, and the function of those objects did not necessarily dictate the inscription content.

A. 

B. 

C. 

D. 

E. 

F. 

Figure 2.42. Assorted Spindle Whorls, Beads, and Buttons, 9th–10th century, excavated in Iran, Nishapur, Largest Diam. 1.6 cm. Metropolitan Museum of Art, New York (A: Stone Button, no. 38.40.87; B: Bone Spindle Whorl, no. 38.40.19; C: Bone Button or Bead, no. 38.40.36; D: Bone Button or Bead, no. 38.40.42; E: Bone Button or Bead, no. 40.170.318; F: Bone Spindle Whorl, no. 38.40.57).

Buff ware inscriptions are often placed along the border, or as secondary decoration within a larger decorative programme, which is frequently figural. Amongst YGF wares of the Eastern Mediterranean, epigraphy was employed as both the focal element (Figures 2.14 and 2.26) and also as border decoration (Figures 2.15–2.18). One YGF fragment even contains the figures of a quadruped and bird, though not accompanied by script (Figure 2.43).[91] Figural buff ware vessels typically include images of birds, quadrupeds, and occasionally large felines—probably leopards—as well as scenes of seated rulers and mounted hunters (Figure 2.44). Figural motifs are atypical on other types of slip-painted ware from Khurasan, which will be discussed further in Chapter 4, suggesting distinct conventions for the production of buff ware, separate from the majority of the slip-painted varieties. Though figural YGF vessels are rare, it is possible that the figural and epigraphic programmes of YGF wares were reinterpreted in Khurasan using local traditions, as mounted hunters are also found in Sasanian royal imagery (Figure 2.45). Script is hardly employed, if at all, on Sasanian silver vessels, and the use of Arabic script in the region certainly indicates a novelty introduced by Islamic visual culture. The use of Arabic, the colour palette of yellow, green, and brown, as well as general decorative motifs, suggest an affiliation between the ceramics of Khurasan and the Eastern Mediterranean.

[91] Day, "The Islamic Finds," fig. 9; also illustrated in Bağcı, "Coloured Ceramics", PPGW Pl. 3, no. 37.1119.

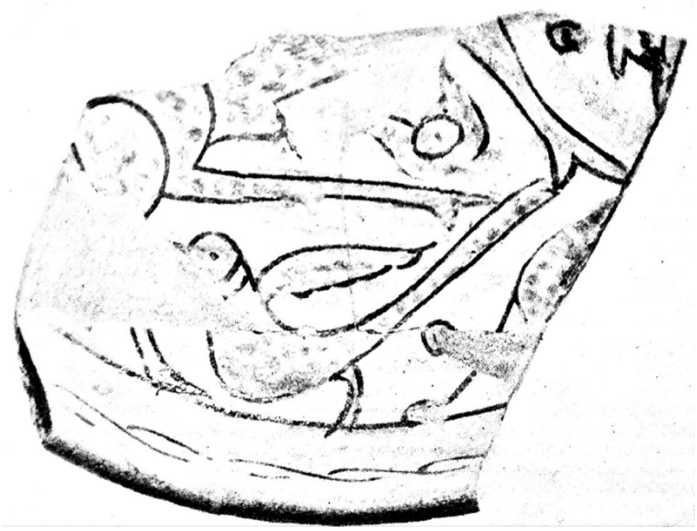


Figure 2.43. Yellow Glaze Family Fragment, 9th century, excavated in Tarsus.



Figure 2.44. Buff Ware Bowl, 9th century, excavated in Nishapur, H. 11.5; Max. Diam. 38 cm. Iran Bastan Museum, Tehran, no. 3808. Cat. no. Buff1.



Figure 2.45. Silver Plate with King Hunting Rams, ca. mid-5th–mid-6th century, Iran, H. 4.6 cm x D. 21.9 cm. Metropolitan Museum of Art, New York, no. 43.33.

Eastern Christian crosses also adorn several buff ware vessels, two of which incorporate Arabic script.[92] One fragment with a decipherable inscription of *baraka* (Figure 2.46) employs the same thinly-rendered script widespread on other buff ware vessels (Figure 2.41). However, the Arabic script decorates a dish that was evidently made for Christian buyers. 'Blessing' is not a religiously specific word, and it is therefore feasible that other epigraphic buff ware or YGF ware vessels were made or purchased by Christians. Moreover, one epigraphic buff ware bowl includes several Eastern Christian crosses alongside a central Syriac inscription (Figure 2.47). The inscription reads, *ʾAlāhā ḥōnayn[y] l-ḥaṭṭāyā* ('God, show mercy unto me, the sinner'), and is one of only two known glazed ceramic vessels decorated

[92] Two non-epigraphic buff ware bowls and an inkwell excavated at Nishapur include Eastern Christian crosses, and another non-epigraphic example with a cross was published by both Fitzherbert and Wilkinson. Fitzherbert, "Themes and Images" pl. 35, O57; Wilkinson, "Christian Remains," 83, fig. 5; Wilkinson, *Nishapur*, chap. 1, nos. 19, 49, and 56.

with non-Arabic script from the early Islamic period.[93] While non-Arabic inscriptions are otherwise absent from the ceramic record, a contemporary silver vessel—though an elite commission and therefore of a higher status than the ceramics under discussion—indicates that Syriac was applied to vessels of other media (Figure 2.48).[94]



Figure 2.46. Buff Ware Dish Fragment, 9th century, excavated at Nishapur, Max Diam. 8.5 cm. Metropolitan Museum of Art, New York, no. 40.170.500. Cat. no. Buff23.

[93] Wilkinson, "Christian Remains," 82. I am grateful to Dr. Salam Rassi for the present updated transliteration. The second vessel with a non-Arabic inscription is a buff ware vessel with a Persian inscription (cat. no. Buff49). However, both vessels lack archaeological contexts.

[94] Image courtesy of Dr. Salam Rassi. For another Syriac metal vessel see Immerzeel, Jeudy, and Snelders, "A Mixed Company," 245; Snelders, Bas, "Identity," chap. 3.4.



Figure 2.47. Buff Ware Bowl, 9th century, attributed to Nishapur. Iran Bastan Museum, Tehran. Cat. no. Buff69.



Figure 2.48. Silver Vessel with Syriac Inscription, showing the crucifixion, burial, and ascension of Christ, 9th–10th century, made in Semirechye (modern Kyrgyzstan). State Hermitage Museum, Saint Petersburg.

Although the incorporation of Arabic script was a practice firmly established within the Islamic world, such wares were not necessarily indicators of Muslim identity. Multiple

craftsmen were evidently producing wares for a variety of clientele who shared the same tastes irrespective of their faith. Glazed vessels, including epigraphic ones, were likely enjoyed by any who could purchase them. Non-Muslim craftsmen were certainly involved in other arts, evidenced by Christian scribes copying the Qur'an, Samarra style stuccoes in the Egyptian monastery of Dayr al-Suryan, and the so-called 'Syrian-style' murals in various churches and Christian strongholds in Syria and Lebanon, amongst others.[95] Local craftsmen would have made wares for a diverse range of buyers, irrespective of their own religion or that of their customers, particularly as ceramics were not a religious craft.

The use of Syriac and Aramaic on ceramic vessels has a rich history in the magic bowl tradition of the region, which has led to the attribution of Arabic inscriptions on glazed ceramics to similar practices, or as having some apotropaic function.[96] However, there are major inconsistencies between the glazed inscriptions studied in this chapter and the types of inscriptions applied to magic bowls, as well as the development of letter magic in the Islamic world, known as *sīmiyāʾ* or the *ʿilm al-ḥurūf.*[97] Though numerous incantations bowls include illegible inscriptions, many contain extensive legible inscriptions, which are unlike the brief Arabic phrases typical of glazed wares.[98] Additionally, incantation inscriptions often encircle the bowl in concentric rings, filling the entire surface (Figure 2.49), which never occurs on epigraphic glazed wares. Nevertheless, there are some similarities, including the application of radial inscriptions, which are recorded on several incantation bowls, and the occasional addition of Eastern Christian crosses (Figures 2.46–2.47 and 2.49).[99] Though there

[95] George, *The Rise*, 52–53; Immerzeel, "A Play of Light and Shadow"; Immerzeel, Jeudy, and Snelders, "A Mixed Company," 233–36.
[96] Aanavi, "Islamic Pseudo Inscriptions," 82–94; Al-Khamis, "The Iconography," 116–17; Ettinghausen, "Kufesque in Byzantine Greece," 43; Flury, "Ornamental Kufic Inscriptions," 1750.
[97] Porter, "The Use of the Arabic," 131.
[98] For the translation of figure 44 see Moriggi, *A Corpus of Syriac Incantation Bowls*, 138–41, no. 28.
[99] For radial inscriptions see Moriggi, 87, no 15.

is admittedly some overlap in decorative forms and the inclusion of inscriptions, which were occasionally illegible, the overall aesthetic and technique differs considerably. It is possible there may have been a link in the initial creation of epigraphic glazed wares, and some early epigraphic types may have been viewed as having some apotropaic function, which will be noted throughout the thesis in regard to specific inscriptions. However, magic bowls and the glazed wares of this thesis appear to develop into two distinct traditions. The magic bowl tradition should therefore not be credited for the invention of all epigraphic glazed wares, and these two traditions, if related, are at the very least removed by some degree of separation, which continued to diverge throughout the following centuries.



Figure 2.49. Syriac Incantation Bowl, attributed to late antique Iraq. Smithsonian National Museum of Natural History, Washington D.C., no. 037297.

The inscriptions, script styles, and overall decoration exhibited throughout the buff ware of Nishapur are unlike those found on other slip-painted wares from Khurasan and

Transoxiana, as will be discussed in Chapter 4.[100] Although buff ware has traditionally been studied alongside the array of slip-painted wares made in the region from the ninth to eleventh centuries, the group appears to have been intentionally distinct and stands as a near outlier. The evidence presented thus far, including script types, suggests a close relationship between buff ware and YGF ware, and buff ware should therefore be considered as the result of the eastward diffusion of ceramic practices from the Eastern Mediterranean.

2.2.5. The Yellow Glaze Family in Southern Mesopotamia

The technology for opaque yellow glaze had likewise expanded into southern Mesopotamia by the ninth century. As was noted previously, locally made YGF wares have been unearthed at Samarra, Ctesiphon, Susa, and possibly Siraf (Map 2-1).[101] The ceramics from Samarra were collected in a highly selective manner with few YGF pieces preserved, and the YGF fragments from Ctesiphon are little studied. However, the excavations at Susa are more informative as they unearthed large quantities of YGF material. A number of the vessels from Susa were formed into a Syrian bowl shape and many include runs or dots of green glaze, which are characteristics of the Syrian YGF group.[102] Chemical analysis corroborates the stylistic evidence, as one YGF sherd from Susa was analysed by Matin, who found the glaze to

[100] The dating of buff ware remains problematic. Wilkinson was unable to apply stratigraphic data at Nishapur, and therefore dated the excavated finds between the ninth and the eleventh centuries. A ninth-century date seems more likely given the mid-eighth to early-ninth century dating evidence for the YGF provided above, but remains speculative. Wilkinson, *Nishapur*, 3.

[101] YGF from Susa and Samarra are published in Rosen-Ayalon, *La poterie*, 174–84; Watson, "Revisiting Samarra," figs. 11–16. Unpublished YGF fragments from Ctesiphon are held in the collections of the Metropolitan Museum of Art (no. 32.150.318; for reference see online catalogue: https://www.metmuseum.org/art/collection/search/448790?ft=32.150.318&offset=0&rpp=40&pos=1) and the Museum für Islamische Kunst (nos. Kt. I. 371.6–Kt. I. 371.10, and Kt. I. 371.13; for reference see online catalogue: http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=2030954&viewType=detailView). Two unpublished yellow fragments from Siraf are held in the British Museum, although it is unclear if they are definitively YGF (2007,6001.7697 and 2007,6001.7698; for reference see online catalogue: https://www.britishmuseum.org/collection/object/W_2007-6001-7697.

[102] For examples from Susa see Rosen-Ayalon, *La poterie*, figs. 424–426, 449, 502–504, 508.

be of a comparable composition—with similarly high amounts of lead—as the YGF sherds from the Eastern Mediterranean.[103] Additionally, one fragment from Samarra was only partially covered with glaze, a key feature of both Coptic Glaze Ware and YGF ware.[104] The available evidence therefore indicates the establishment of YGF practices in the southern Mesopotamian region.

Epigraphic YGF wares from southern Mesopotamian contexts are rare, and only one possible vessel from Susa is published, which is covered in a yellow glaze and decorated in brown (Figure 2.50). The plate contains a central patterned inscription, composed of alternating denticles with triangular forms—suggestive of a *mīm* or *hā'*—with a palmette extending from the midpoint above and below the epigraphic band. The inscription is encircled by a decorative border with additional swags along the rim. The script at the centre is unlike the types seen in northern Syria, suggesting a local epigraphic type, as other non-YGF wares with similar inscriptions are recorded from the site.[105] Two additional epigraphic sherds were found at Siraf in a ninth- to tenth-century context, although their glazing technique has not been identified, and their YGF attribution is therefore not firm (cat. nos. YGF6–7). However, the brown script on a yellow ground suggests an affiliation with YGF wares. Although only a few potential epigraphic pieces survive, their presence indicates that YGF ware and the penchant for inscribing glazed tableware was established in southern Mesopotamia during the ninth century, and that local potters were adapting such practices to accommodate local taste.

[103] Matin, "Revisiting the Origins," 48, Susa 1.
[104] Watson, "Revisiting Samarra," 129, fig. 14.
[105] Manganese brown inscriptions on a white ground are illustrated in Rosen-Ayalon, *La poterie*, Pl. LXI and LXII, b.



Figure 2.50. YGF Plate, 9th–10th century, excavated in Susa, H. 4.7; Max. Diam. 25.5 cm. Musée du Louvre, Paris, no. MAO S. 224 (image courtesy of Oliver Watson). Cat. no. YGF8.

2.3. Conclusion

The study of early Islamic ceramics has often centred around the Mesopotamian imitation of Chinese porcelain and stoneware, and the flourishing of types most prized by early European collectors, namely lustre ware.[106] Much of the literature focuses on the notion that there were no fine glazed wares produced in West Asia before the importation of Chinese ceramics in the eighth and ninth centuries, and that Chinese wares inspired the early Islamic ceramic revolution.[107] The construed narrative of Chinese influence and Islamic imitation perpetuated in the literature was first published by Lane in 1947 who stated, 'The astonishing rise of Islamic pottery in the ninth century was in fact due to the discovery by the court that pottery could be an art worth encouraging; and the revelation came in the form of porcelain

[106] For example, see Lane, *Early Islamic Pottery*; Grube, *Cobalt and Lustre*; Pancaroğlu, *Perpetual Glory*; Fehérvári, *Islamic Pottery*.
[107] Hallett, "Trade and Innovation"; Crowe, "Early Islamic Pottery," 266; Grube, "The Arts," 209; Tamari, "Abbasid Blue-on-White," 122.

and stoneware imported to Baghdad from the Far East.'[108] It has also been suggested that the presence of Chinese craftsmen in West Asia in the ninth century may have aided in the transmission of first-hand knowledge of the fabrication of Chinese ceramics, similar to the spread of paper-making from China into the Islamic world.[109] Although Chinese imports did impact the ceramics of West Asia, as will be discussed in the following chapter, such an approach unevenly distributes the agency of local innovations. This narrative also fails to fully address the array of decorative motifs employed on early glazed wares, specifically script, which are not Chinese in origin. In actuality, the history of ceramic production in West Asia is much more complex—as indicated by the wares discussed in this chapter—with local technologies and artistic traditions playing a large role in the formation of early Islamic glazing practices.

As noted in the Introduction, the application of script on glazed ceramics only begins at the end of the eighth and beginning of the ninth century. One hypothesis for why this trend emerges at this particular moment in time is that there was a portion of the population, which Watson termed the 'middling class', that had recently attained some level of disposable income.[110] Military garrisons, which were paid in monetised salaries, were stationed at Raqqa, Antioch, and Tarsus, and large proportions of these soldiers were from Khurasan.[111] The concurrent presence of Muslim populations with a disposable income at numerous sites where large numbers of YGF wares have been unearthed suggests a correlation between these two factors. These users may have appreciated wares that emulated finer media or

[108] Lane, *Early Islamic Pottery*, 10–11. For the perpetuation of Lane's initial argument, see previous footnote.
[109] Hallett, "Trade and Innovation," 199–200; Zhang, "Relations," 97–98.
[110] For a summary of the urbanisation that took place in the early Islamic period, as well as the urban population with monetised income, particularly the large numbers of troops, see Kennedy, "Military Pay." For Watson's comments on those who comprise this 'middling' urban class, including military officers, legal, religious and other scholars, manufacturers, merchants, and tradesmen, see Watson, "Ceramics and Circulation," 486.
[111] Bosworth, "Ṭarsūs"; Kennedy, *The Prophet*, 143, 152; Kennedy and Haldon, "The Arab-Byzantine Frontier," 109–10.

perhaps simply desired finer ceramics than traditional unglazed types. The concentration of monetised income may have enticed potters to emigrate for economic reasons, which could account for what appears to be an unusually large range of epigraphic wares at sites like Tarsus—a frontier outpost—compared to other sites closer to the capital of Baghdad.

From the earliest application of glazed script in the late-eighth-century Eastern Mediterranean, particularly at Tall Aswad at Raqqa, the epigraphic practices of YGF wares spread to southern Mesopotamia and south-eastern Anatolia, most notably the site of Tarsus. From Tarsus and the Antiochene region, the tradition continued eastward, to Takht-i Sulaymān and Nishapur, as well as other sites in Khurasan and Transoxiana. In Nishapur one can see the dissemination of YGF practices into other local ceramic types, namely buff ware. Wares from ninth- and tenth-century southern Mesopotamia evidently also played a role in the formation of regional epigraphic ceramics in Khurasan, as some Nishapur YGF wares were shaped into Mesopotamian forms (cat. no. YGF1)—which will be discussed further in Chapters 3 and 4—suggesting a convergence of the two traditions in the region. However, it is with the diffusion of YGF ceramics that we begin to see the dissemination of glazed epigraphic ceramics throughout almost the entirety of West Asia.

By the time YGF ware spread throughout northern Syria, both glazed tableware and epigraphic ceramics were becoming more prevalent. However, it would be misleading to claim that epigraphic ceramics were widespread or popular at the end of the eighth century or beginning of the ninth century. At Tall Aswad in Raqqa, YGF fragments account for as much as three quarters of the examined sherds, making it the most numerous class of glazed wares at the site.[112] Out of the roughly 632 YGF sherds studied by Watson, only three definitive

[112] The more recent excavations at Raqqa and modern survey practices may have contributed to the fuller picture of the ceramics record. In total about 1,500 sherds were collected throughout the excavation, 1,000 of which came from unstratified loci and the remainder from an unstratified trench. Approximately half of the total

epigraphic fragments were published (Figures 2.9–2.11). There is some concern that epigraphic fragments from the site are no longer identifiable, particularly as the yellow glaze was badly worn throughout the corpus, more so than the other glaze types, but this is still a telling figure.[113] Script was likely still in an initial phase in glazed ceramic production, and epigraphic ceramics were not common until the practice was further developed by ninth-century southern Mesopotamian potters.

A number of YGF vessels incorporate inscriptions that follow established models of epigraphic formulae evident on metal and glass (Figures 2.22 and 2.24), in a continuation of the imitative practices of moulded and stamped ceramics. However, other epigraphic fragments from Tarsus and Nishapur suggest that potters began to look within the ceramic tradition, pulling from epigraphic practices evident in the ceramic repertoire (Figures 2.26–2.27). In fact, many YGF ceramics can be explained by looking entirely within the ceramic corpus, and do not require the continuous influence of metalwork to justify their production.

The expansion of script applications during the early Islamic period was not unique to ceramics, and the epigraphic trends illustrated here were likely shared amongst various crafts. Ceramic inscriptions occasionally include the name of the craftsman (Figure 2.15), but generally consist of well-wishes, like the YGF and buff ware vessels from Nishapur, which repeat patterns fashioned from *baraka*. The YGF inscriptions from northern Syria and the Antiochene and Cilician regions are generally too fragmentary to fully decipher, but they probably include similar well-wishes to the owner, as evidenced by the repetition of *baraka* on the bowl from the Aleppo museum (Figure 2.14) and the remnants of *li-ṣāḥibihi* on one of

was catalogued by Watson. Out of the studied corpus, only six sherds of Samarra ware with the distinct southern Mesopotamian petrofabric were found. Turquoise and blue-green wares account for just over ten percent of the total finds, and opaque white glazed wares account for about eight percent, including the locally made types and the Samarra wares. Watson, "Report," 81–83.

[113] Watson, 81.

the plate fragments from Tarsus (Figure 2.16). Compared to the elaborate formulaic inscriptions of high-status goods, like metal and glass, which often included the basmala and the name of the patron (Figures 2.4–2.6), the inscriptions of glazed ceramics are rather generic.

The metal, glass, and finely-moulded ceramic inscriptions noted at the beginning of this chapter generally reflect epigraphic trends for elite consumption. However, as script became increasingly pervasive in the artistic vocabulary of early Islamic craftsmen, other less costly materials began to incorporate inscriptions, which provide more ready comparison to the epigraphic content of the glazed wares of this thesis. Many such items were made from ephemeral materials, like reed mats (Figure 5.129) and lower quality textiles (Figures 3.101 and 5.19), and others that do not survive in great numbers. Additional utilitarian objects, like bread stamps and spindle whorls and beads (Figure 2.42), amongst others, likewise include inscriptions.[114] Such inscribed utilitarian objects were used or purchased by people who hitherto may not have had access to epigraphic materials in their day-to-day lives, and indicate the ubiquity of script during the period, particularly amongst less prestigious materials or objects made for sale at market.

Though the earliest examples of epigraphic ceramics often employ true script, there is a gradual shift, particularly evident in the wares of Nishapur, towards ambiguous and patterned types. The appreciation of script did not require craftsmen or buyers to be literate, and the rather generic inscriptions, coupled with the blurring of such inscriptions into the realm of pattern, likely reflects the lower status of the majority of buyers and the adoption of script into the decorative vocabulary of potters. This shift may also be due in part to language

[114] Watson, *Ceramics*, 103.

differences, particularly in the historically Persian region of Khurasan, which will be further discussed in Chapter 4. Moreover, Arabic script did not require those involved to be Muslim, as the use of Eastern Christian crosses coupled with Arabic script in Nishapur suggest. Only two examples of script in other languages dated to this period have been published, but through the eighth and ninth centuries there remained large populations of non-Muslims, and likely even majority non-Muslim populations, in the historically Persian and Byzantine cities.[115] The rather general content of the glazed inscriptions, or their nearly illegible patterned forms, was likely attractive to a diverse array of buyers.

Analysis of YGF wares has allowed scholars to plot a general eastward course for the spread of opaque yellow glaze out of the Eastern Mediterranean. This transmission, in turn, facilitated the diffusion of using fine glazed tableware throughout the Islamic world, including into northern Syria, south-eastern Anatolia, and Khurasan. With chemical analysis of opaque yellow glaze, it is possible to substantiate this extensive movement of potters and epigraphy reflected in the material evidence. YGF wares were replaced by newer versions of fine glazed tableware, such as the southern Mesopotamian opaque white types, which are the subject of the next chapter, and the slip-painted wares of Khurasan and Transoxiana, the topic of Chapter 4.

Lane (in)famously said, 'It may be said at once that before the ninth century Islamic pottery was of almost negligible interest.'[116] However, the YGF ceramics studied in this chapter are clearly more instructive than Lane recognised, and unquestionably refute his assertion. As early as the late-eighth and ninth centuries, script was emerging as a decorative form on ceramics, although was still far from dominant. Early glazed types also indicate a

[115] Bulliet, *Conversion to Islam*; Eger, "(Re)Mapping Medieval Antioch," 100–101.
[116] Lane, *Early Islamic Pottery*, 5.

break, whether intentional or not, from an imitative approach of decorating fine ceramics, towards a true ceramic tradition. The YGF corpus provides a starting point from which to evaluate later epigraphic trends, and establishes the context for the success of epigraphic wares that would arise in the following centuries.

Chapter 3: The Flourishing of Epigraphy in Southern Mesopotamia (9th–10th century)

Wares of the YGF marked the beginning of the production of epigraphic glazed ceramics, which spread eastward and continued in the ceramic traditions of southern Mesopotamia. This chapter will examine ninth- and tenth-century Mesopotamian ceramics, investigating the further development of script and epigraphic practices. The glazed types produced during the ninth and tenth centuries are some of the best-known and coveted of early Islamic ceramics, and are collectively referred to as Samarra horizon wares—a term given to the array of glazed wares first unearthed during the excavations at Samarra in the early twentieth century by Ernst Herzfeld and Friedrich Sarre. Samarra horizon ceramics have since been discovered throughout the Islamic world and were created both before and after the period of caliphal residence at Samarra (836–892 C.E.), and will henceforth be referred to as southern Mesopotamian opaque glazed wares. Such wares illustrate a continuation of the epigraphic traditions of the Eastern Mediterranean, while also exhibiting innovative local advances and the expansion of ceramic epigraphic practices.

3.1. Opaque Glazed Wares

The traditional argument for the origin of opaque glazed ceramics in southern Mesopotamia has centred around Chinese imports and their Mesopotamian imitation.[1] The Tang (618–908 C.E.) and Abbasid (750–1258 C.E.) empires fostered a prosperous trade network, which expanded during the eighth and ninth centuries with ships sailing between

[1] See footnotes 106–108 in Chapter 2 for references. Watson also discusses a number of reasons *why* this argument has been so attractive for art historians; Watson, "Revisiting Samarra," 131–32.

the ports of the Arab-Persian Gulf and those on China's south and east coasts.[2] The discovery of the Belitung shipwreck in 1998 near Sumatra provided an unparalleled amount of physical evidence for extensive ninth-century trade.[3] The ship probably originated in the Arab-Persian Gulf, but the cargo consisted mostly of Chinese ceramics, of which some 60,000 pieces were recovered, although it likely carried closer to 70,000 pieces originally.[4] Sea trade made the mass export of heavy, fragile Chinese ceramics possible, as they could be packed in heavy jars, thus lessening the risk of breakage and increasing the number of ceramics that could be transported compared to overland trade.[5] The presence of Chinese ceramics across the Islamic world attests to the large scale distribution and trade of such wares.[6]

Imported Chinese porcelain and white stoneware were visually distinct from the majority of local ceramics at the time, and it is generally thought that Mesopotamian potters sought to imitate their white surface.[7] The inability to precisely replicate Chinese wares was due to the lack of kaolin clay and the high-firing kiln technology necessary to create porcelain or high-firing stoneware.[8] The finest clay from Mesopotamia was yellow in colour and low-

[2] George, "Direct Sea Trade"; Hourani, *Arab Seafaring*, 61–78; Krahl et al., *Shipwrecked*, 21.
[3] Krahl notes that one object found on the Belitung includes an inscription with a date of 826 C.E. However, stylistic comparisons between the celadon ware on the shipwreck with those found during excavations near the Yue kilns may indicate a date in the 840s. Wilson and Flecker introduce further carbon dating evidence, but generally agree that 826 is an acceptable *terminus post quem*. Krahl, "Chinese Ceramics," 53; Wilson and Flecker, "Dating the Belitung," 36.
[4] Flecker, "A Ninth-Century Arab Shipwreck," 107; Krahl et al., *Shipwrecked*, 36.
[5] George, "Direct Sea Trade," 591. More specifically, large jars could be packed in a helical fashion to accommodate up to 130 Changsha bowls. Jars packed in this manner were recovered from the Belitung wreck. Flecker, "A Ninth-Century Arab or Indian Shipwreck," 22–23.
[6] Guy, "Late Tang Ceramics," 65–72; Wen, "Chinese Ceramics," chap. 6; Zhao, "La céramique chinoise."
[7] Crowe, "Early Islamic Pottery," 265; Grube, "The Arts," 209; Hallett, "Pearl Cups," 76–77; Kleinmann, "History and Development," 73; Tamari, "Abbasid Blue-on-White," 122. It should also be noted that there was relatively little porcelain imported into West Asia, but other types of imported wares, such as painted stoneware, were never emulated. As Northedge and Kennet relay, the imported types which were not copied were probably more numerous than those that were. Northedge and Kennet, "The Samarra Horizon," 34.
[8] Crowe, "Early Islamic Pottery," 265; Hallett, "Pearl Cups," 75–76.

firing. Mesopotamian potters focused instead on achieving the same visual effect by covering the local clay with an opaque white glaze, completely concealing the yellow clay beneath.[9]

Although the majority of earlier opaque glazed wares were yellow—as evidenced by the high ratio of YGF ware at sites like Tall Aswad at Raqqa—after the importation of Chinese ceramics, opaque white glaze became the predominant palette produced in southern Mesopotamia. Though there is evidence that opaque white wares were made in eighth-century contexts in Jordan and Syria, including Raqqa, the overwhelming shift towards the production of white vessels coincided with the importation of large quantities of Chinese ceramics.[10] Thus, imported Chinese wares did not elicit the invention of opaque glaze, but rather they likely motivated potters to produce white-coloured wares as opposed to yellow.

In keeping with the tradition of YGF ware from the Eastern Mediterranean, in the early ninth century, Mesopotamian potters, who had replicated the aesthetic of Chinese white ware, began to enhance the ceramics with Islamic designs and motifs, including script. Epigraphy subsequently developed into a significant component of the decorative vocabulary, made possible by the confluence of factors noted above. With the perpetuation and further development of highly decorated glazed ceramics, the use of script became more refined and widespread. The two types of opaque glazed southern Mesopotamian ceramics that almost exclusively incorporate script are the blue-on-white (BoW) and lustre-decorated wares, which will be the focus of the present chapter. BoW and lustre ceramics are distinct from one another in production technology and overall decoration, but are related by their petrofabric, glaze composition, and application of epigraphy, representing the solidification of a true ceramic epigraphic tradition.

[9] Hallett, "Pearl Cups," 75–76.
[10] Matin, "Revisiting the Origins," 41; Watson, "Report," 82–83.

3.2. Blue-on-White Ware

BoW ceramics are one of the best-known of the Samarran types, and were created by applying cobalt blue pigment to opaque white vessels.[11] The stark contrast between the rich cobalt blue pigment and the opaque white ground is striking, and has been likened by Lane to 'ink on snow'.[12] Mesopotamian BoW wares were made in great numbers and in a variety of designs, and their popularity is attested by their wide distribution. Epigraphic BoW fragments have been unearthed throughout Mesopotamia, Greater Syria, Central Asia, the Iberian Peninsula, and as far east as Sri Lanka (Map 3-1), and the distribution of non-epigraphic fragments is even more extensive.[13]



Map 3-1 Distribution of epigraphic southern Mesopotamian BoW and lustre ceramics (Wrightson).

BoW ceramics were likely among the earliest types of the opaque glazed southern Mesopotamian group. Wares of this type were found on the presumed site of al-Muʿtaṣim's city on the Qatul—founded 834–5 C.E.—and large numbers were unearthed at Samarra.[14]

[11] The cobalt has traditionally been attributed to mines in Iran, but analysis of the cobalt glaze indicates differences in the chemical composition, making it unlikely that the cobalt used on these wares came from Kāshān. Matin and Pollard, "From Ore to Pigment," 743.
[12] Lane, *Early Islamic Pottery*, 13.
[13] See also map in Hallett, "Pearl Cups," 76, fig. 60.
[14] Northedge and Kennet, "The Samarra Horizon," 25, see Sarre, *Die Keramik*.

However, few BoW wares were found at Raqqa, the residence of Hārūn al-Rashīd from 796 to 808 C.E.[15] A recent synthesis of the Siraf material led Priestman to argue that opaque glazed wares appeared at Siraf sometime between 803–4 and 836 C.E., which is consistent with the archaeological evidence of both Raqqa and Samarra.[16] The presence of large numbers of BoW ware at Samarra indicates that this type was presumably still in production at the end of the ninth century.[17]

The majority of BoW pieces are small bowls, although a few plates, jars, and other forms have been recovered, and cobalt pigment was applied in an assortment of manners. An array of elements including local flora, particularly palmettes and date palm trees, abstract and geometric designs, select types of fauna, and epigraphy comprise the majority of the repertoire.[18] Numerous vessels include splashes of glaze, typically green, though occasionally brown and turquoise were applied. The use of splashed colour has been attributed to a direct influence from the splashed glazes of Chinese wares, but runs of glaze were also typical amongst YGF wares of the Eastern Mediterranean.[19] It is likewise equally possible that runs of glaze originated independently, as this would be an easy discovery on the part of the potter, and need not be interpreted as evidence for direct influence from elsewhere. Border decorations including swags, half-circles, and wreaths are also widespread. The half-circle border (Figure 3.37) has antecedents in Chinese ceramics, particularly on Changsha ware. However, Chinese artisans achieved this effect by dipping the bowls into glaze—producing

[15] Watson, "Report," 83.
[16] Priestman, "Opaque Glazed Wares," 105–6.
[17] Northedge and Kennet, "The Samarra Horizon," 29.
[18] Tamari, "Abbasid Blue-on-White," 117. Only two examples with animals are known to the author, and human forms are never found on BoW ware. One plate decorated with a fish is held in the Ashmolean collection (acc. no. EA 1956.127) illustrated in Tamari, fig. 1., and the other is a bowl with a bird from Rayy illustrated in Pezard, *La céramique archaïque* pl. CII.
[19] Lane, *Early Islamic Pottery*, 12–13; Tampoe, *Maritime Trade*, 92–93; Wen, "Chinese Ceramics," 301. See also Syrian YGF fragments in Chapter 2.

half-circles on both the interior and exterior of the vessel—while Mesopotamian potters applied the decoration on the interior surface only.[20] The majority of decorative features derive from origins in West Asia, traced to Nabatean, Sasanian, and Hellenistic traditions, underlying the connection between the Mesopotamian types and earlier Eastern Mediterranean ceramics.[21]

Script is the primary motif on a number of BoW wares. Though the orientation varies, nearly every inscription is located on the inner face of the vessel.[22] The most common placement is in the centre, in either one, two, or three lines. Out of the 143 catalogued BoW pieces, 97 vessels or sherds include discernible script orientations—the others are too fragmentary to determine.[23] From this total, 68 include script at the centre; 37 have a single-line inscription (Figure 3.1, A),[24] 12 have two lines (Figure 3.1, B),[25] 15 have three lines (Figure 3.1, C),[26] and four have square-shaped inscriptions (3.1, D). An additional five sherds include more than one line of script, but it remains unclear whether these were originally two- or three-line inscriptions.

[20] Hallett, "Pearl Cups," 78. For examples of Changsha wares decorated in this manner see *The Belitung Wreck*, Changsha Index.
[21] Grube, *Islamic Pottery*, 44; Tamari, "Abbasid Blue-on-White," 121, 125; Pezard, *La céramique archaïque*, 128–31.
[22] The only exception is the lobed bowl with script on the base and exterior. See cat. no. MBoW110.
[23] Numerous additional fragments include inscription that cross the centre of the vessel, though it cannot be ruled out that some of these may be radial inscriptions. Therefore, such fragments are not included in the totals provided. Tamari completed a similar survey of 26 epigraphic BoW wares, with similar results for script at the centre, but her other findings differ. Tamari, "Abbasid Blue-on-White," fig. 27.
[24] Cat. nos. MBoW3, 7–8, 19, 21–22, 43, 51, 61, 65, 73–75, 79, 81–82, 91–92, 94–95, 101, 106, 109, 111–114, 122–126, 132, 135–136, 139, and 141.
[25] Cat. nos. MBoW4, 76–77, 84, 86, 89, 103, 108, 127, 137–138, and 140.
[26] Cat. nos. MBoW42, 57, 62, 67, 71–72, 83, 90, 96, 99–100, 105, 107, 133, and 142.

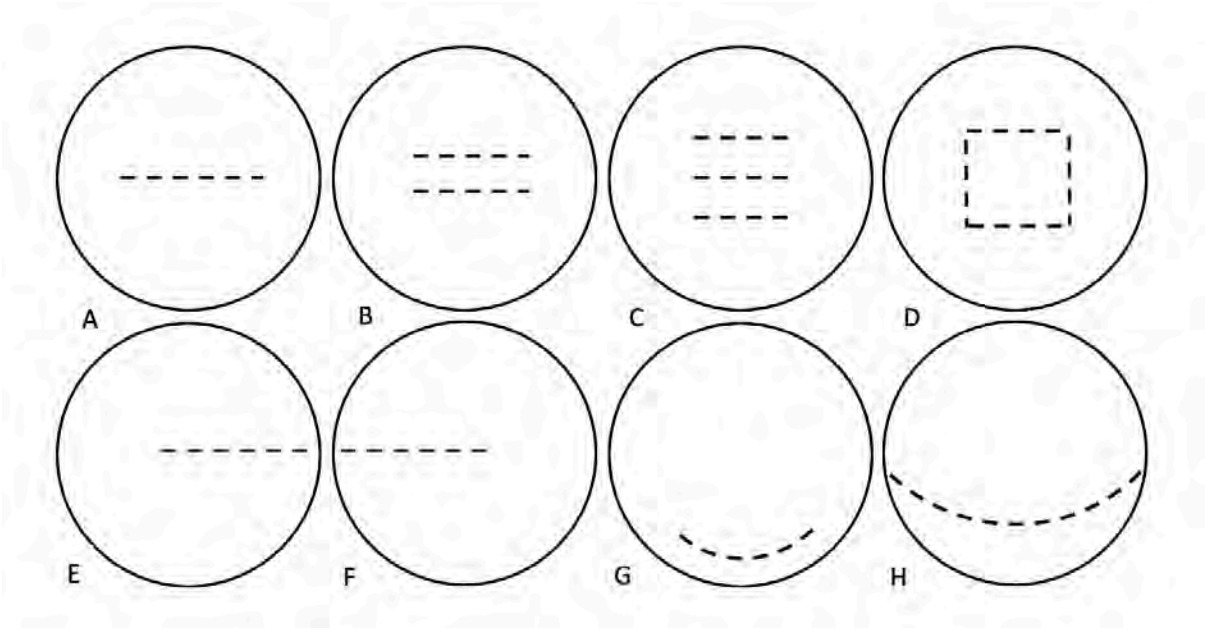


Figure 3.1. BoW Inscription Orientation Diagram (Wrightson, after Tamari, "Blue-on-white," p. 136).

The second most common inscription application in the BoW group is along the radius, found on 22 of the 97 examples. Script commencing at the rim and terminating in the centre of the bowl is more common (Figure 3.1, E), with 15 examples,[27] than script radiating outwards from the centre (Figure 3.1, F), of which there are only seven.[28] Less frequent are inscriptions along the rim, of which seven survive (Figure 3.1, G),[29] and a single bowl exhibits the placement illustrated in Figure 3.1, H (cat. no. MBoW97). Border motifs, splashes of glaze, and other accompanying embellishments are typically added to bowls with central inscriptions—43 out of 68. Only eight of the 30 bowls with non-central inscriptions include supplementary decoration.[30]

A few vessels of other types—three jars, two cups, and one lobed bowl—include inscriptions, but these constitute a small percentage of the total BoW corpus. Two jars incorporate epigraphic decoration encircling the circumference (cat. nos. MBoW117–118),

[27] Cat. nos. MBoW6, 10, 13, 27, 39, 44, 54, 60, 66, 80, 85, 115–116, 121, 128
[28] Cat. nos. MBoW26, 56, 87, 104, 114, and 130–131.
[29] Cat. nos. MBoW46, 88, 93, 98, 102, and 134.
[30] Cat. nos. MBoW39, 41, 46, 66, 98, 102, 119, and 128.

and another jar fragment contains a vertical line of script extending downward from the rim (cat. no. MBoW53). One cup includes an encircling band of epigraphic decoration (cat. no. MBoW20) and the second cup has a vertical inscription (cat. no. MBoW9). The BoW lobed bowl is decorated with three lines of script (MBoW110): one on the base, and two on either side of the exterior walls. This is the only BoW lobed bowl known to the author, although the shape is more common amongst Mesopotamian lustre.[31]

The orientation of many BoW inscriptions is reminiscent of Syrian YGF wares. The epigraphic fragments from Raqqa employ a single line of script across the centre of the vessel (Figures 2.9–2.11) and another YGF bowl contains two central lines of *baraka* ('blessing') (Figure 2.14). Central single-line and two-line inscriptions are the most common types in the BoW corpus, and two-line inscriptions always repeat the same word or pattern on both lines—like the YGF bowl from Aleppo (Figure 2.14). Although the traditional hypothesis for the development of opaque white glaze focusses on influences from China, the similarities in inscription orientation between YGF and BoW vessels corroborate the spread of a West Asian tradition.

The continuation and further development of epigraphic conventions suggests that potters likely moved from the Eastern Mediterranean to southern Mesopotamia, bringing their technologies and customs with them.[32] With the founding of Baghdad around 762 C.E. and the shift of the Islamic capital from Syria to Iraq, the economic centre shifted as well. It is likely that some potters moved to prospering cities throughout southern Mesopotamia and established workshops there. Burgeoning maritime trade transformed port cities along the Gulf into commercial hubs, which were attractive for craftsmen. It is possible that the key

[31] See for example cat. nos. MLus153, 155, 159, and 221.
[32] The stylistic similarities lend support to the technological transmission of opaque yellow glaze from the Eastern Mediterranean to southern Mesopotamia posited by Matin. Matin, "Revisiting the Origins," chaps. 1 and 2.

point of diffusion was Raqqa—particularly given its geographical location between the Eastern Mediterranean and southern Mesopotamia—as it appears craftsmen, including YGF potters, came to that city at the end of the eighth century with the residence of the caliph Hārūn al-Rashīd (r. 786–809 C.E.). It is therefore conceivable those potters moved into southern Mesopotamia when the court returned to Baghdad, which occurred shortly after the death of Hārūn.[33] However, it is also plausible that potters from other Eastern Mediterranean centres moved to already-prospering centres like Basra and Susa. Raqqa need not be the only node of transmission, as YGF wares appear to have spread into various regions across West Asia within a relatively short period.

The rendering of BoW script is generally regular throughout the corpus, suggesting a level of standardisation. The letters are rather squat, enhanced with thick, often triangular, terminals (Figure 3.2), although small variations indicate the work of different craftsmen. A number of inscriptions include thin strokes extending from the apices of triangular terminals, while others are completed solely with swelling terminals. The rather unassuming style of script is comparable to the inscriptions present on the Syrian YGF wares. For instance, the bowl from Aleppo includes triangular serifs (Figure 2.14), though BoW inscriptions exhibit more consistently decorated forms. Only five BoW examples of a more ornate style with foliate terminals have been identified, one of which was unearthed at Susa (Figure 3.3) and another at Rayy (cat. no. MBoW8), while the others lack archaeological contexts (cat. nos. MBoW95, 122, and 131).[34] Although minor variations are present, the script is largely consistent throughout, suggesting that the vessels were decorated in close proximity to one another or were possibly copied throughout the region.

[33] Heidemann, "The History," 41.
[34] Another BoW imitation from Susa, completed with brown glaze rather than cobalt, includes similar foliate terminals. See cat. no. ImBoW25.



Figure 3.2. BoW Bowl, 9th–10th century, southern Mesopotamia, H. 5.5 cm; Max. Diam. 20.5 cm. David Collection, Copenhagen, no. 21/1965. Cat. no. MBoW82.



Figure 3.3. BoW Bowl, 9th–10th century, excavated in Iran, Susa, origin southern Mesopotamia. Musée du Louvre, Paris, no. MAO S. 305. Cat. no. MBoW21.

3.2.1. Blue-on-White Signatures

Epigraphic BoW ware often include formulaic inscriptions of *ʿamal* (‘work of’), or *mimmā ʿamala* (‘that which was made’), followed by a name. This has repeatedly been interpreted as identifying the maker of the bowl, though it more likely refers to the master

potter of a particular workshop.[35] Twelve names, including ʿAbawayh, Abū al-ʿAbbas, Abū al-Bāqī (or Abū al-Jaʿfar), Aḥmad, al-Akhwal, Bakr, Burhān, Muḥammad al-Ṣāliḥ, Ṣāliḥ, Suhayl, ʿUmar, Yaʿqūb, have hitherto been recognised (Figures 3.4–3.17).[36] Three additional names have been added to this list, including Khālid (Figure 3.11), which is present on a bowl in the Museum of Oriental Art in Turin, possibly ʿUbayd (Figure 3.7), deciphered by Fehérvári on a vessel in the Tareq Rajab Museum, and Muḥammad (Figure 3.15), which may be read on an unusual vessel in the National Museum of Damascus.[37] Hallett speculates that occurrences of the names Ṣāliḥ and Muḥammad al-Ṣāliḥ completed in different hands may signify a relationship between the two, which she reasons indicates the presence of family industries.[38] However, the terms *Abū* or *Ibn* are not included with either Ṣāliḥ or Muḥammad al-Ṣāliḥ, making any familial relationship tenuous.

Previous studies have attempted to categorise BoW vessels either by design type or method of glaze application.[39] However, by comparing the script, it is possible to gain new insights into the production of BoW ceramics. Upon closer inspection, the rendering associated with each of the names noted above is distinct. The signatures of al-Akhwal (Figure 3.8), for example, are shorter and thicker than those of Burhān (Figure 3.10), and both are unlike the slightly elongated and thinner forms of Suhayl (Figure 3.13). Although all are completed with swelling or triangular terminals, the precise adaptation of each differs. The minor differences between each of the 15 name likely denotes the respective styles of 15

[35] Grube, *Islamic Pottery*, 38–40; Hallett, "Pearl Cups," 77; Tamari, "Abbasid Blue-on-White," 133.
[36] Tamari notes nine names: Abūʾl-Baqi (or Abūʾl-Jafar), Aḥmad, Bakr (or Badr), Burhān, Muḥammad al-Ṣaliḥ, Ṣaliḥ, Suhayl, ʿUmar, and Yaʿqūb. Hallett records twelve names, of which she adds ʿAbawayh, Abūʾl-ʿAbbas, and al-Akhwal. I have been unable to identify Abū al-ʿAbbas on any of the given pieces cited by Hallett (Though Hallett does cite Tamari, 1984, p. 47, which I have not been able to access). Hallett, "Trade and Innovation," 227; Tamari, "Abbasid Blue-on-White," 135; Tamari, "Nine-Tenth Century." (Hallett and Tamari, 1984 N/V)
[37] Fehérvári, *Ceramics of the Islamic World*, 38.
[38] Hallett, "Trade and Innovation," 227–28. (N/V)
[39] Grube, *Islamic Pottery*, 42–43; Tamari, "Abbasid Blue-on-White," 125–31; Wood et al., "A Technological Examination," 678–80.

different workshops. Moreover, the presence of 15 documented proper names indicates that many craftsmen incorporated their own names into standard formulaic inscriptions. However, two wholly dissimilar renderings of the name Ṣāliḥ (Figure 3.12, A–B and C–D) may denote two different workshops under two master potters with the same common name. Additionally, a few discrepancies in the rendering of the same name, for example the foliate terminals of one iteration of Abū al-Bāqī (Figure 3.5, D), could suggest the changing of styles over time or the willing variation amongst decorators working under the same master craftsmen.



Figure 3.4. ʿAbawayh Drawing, MBoW130 (Wrightson).

A.



B.



C.



D.



Figure 3.5. Abū al-Bāqī (or Abū al-Jaʿfar) Drawings, A: MBoW80; B: MBoW97; C: MBoW82; D: MBoW8 (Wrightson).

A.



B.



Figure 3.6. Aḥmad Drawings, A: MBoW133; B: MBoW90 (Wrightson).



Figure 3.7. ʿUbayd (?) Drawing, MBoW132 (Wrightson).

A.



B.



C.



D.



E.



F.

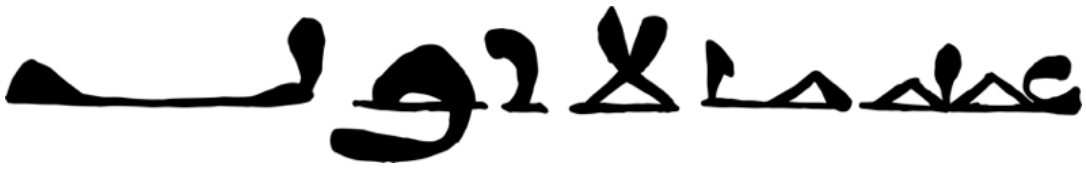


Figure 3.8. al-Akhwal Drawings, A: MBoW123; B: MBoW91; C: MBoW74; D: MBoW94; E: MBoW92; F: MBoW93. (Wrightson).



Figure 3.9. Bakr Drawing, MBoW126 (Wrightson).

A.



B.



C.



D.



E.



Figure 3.10. Burhān Drawings, A: MBoW39; B: MBoW128; C: MBoW135; D: MBoW6; E: MBoW75 (Wrightson).[40]

[40] MBoW66 is also signed by Burḥān. However, the available image is too blurry, and the angle of the photograph does not allow for an accurate drawing of the signature.



Figure 3.11. Khālid Drawing, MBoW125 (Wrightson).

A.



B.



C.



D.



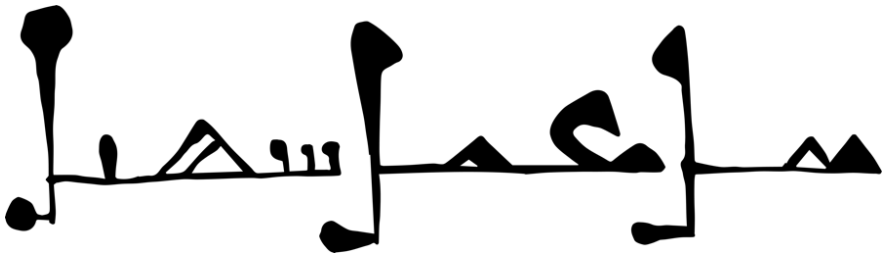
E.

Figure 3.12. Ṣāliḥ Drawings, A: MBoW43; B: MBoW121; C: MBoW136; D: MBoW113; E (possibly Ṣāliḥ): MBoW142 (Wrightson).

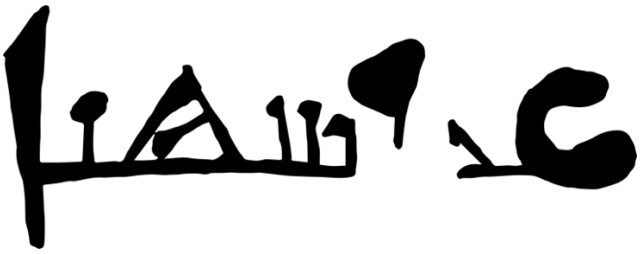
A.



B.



C.



D.



Figure 3.13. Suhayl Drawing, A: MBoW104; B: MBoW112; C: MBoW79; D: MBoW115 (Wrightson).



Figure 3.14. ʿUmar Drawing, MBoW73 (Wrightson).



Figure 3.15. Muḥammad Drawing, MBoW67 (Wrightson).

A.

B.

C.

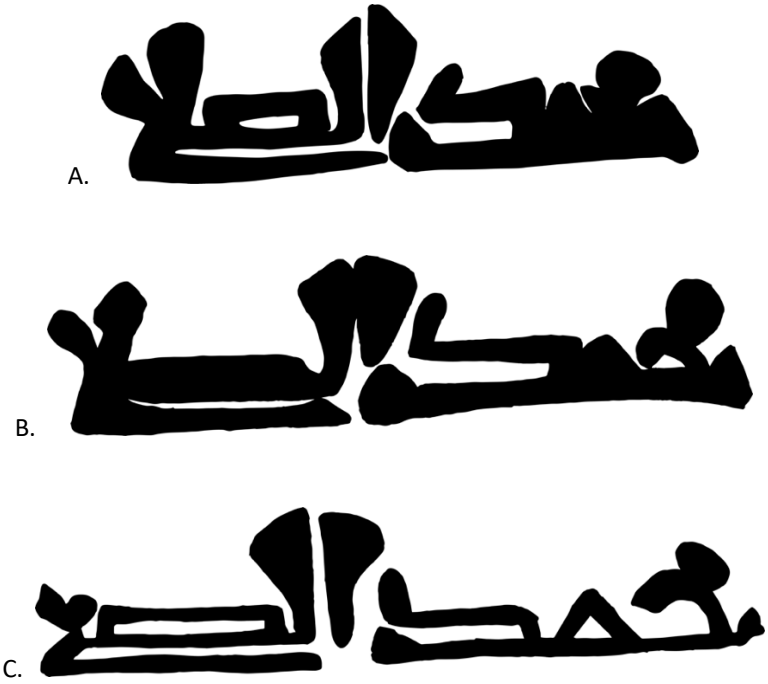


Figure 3.16. Muḥammad al-Ṣāliḥ Drawings, A: MBoW96; B: MBoW100; C: MBoW62 (Wrightson).

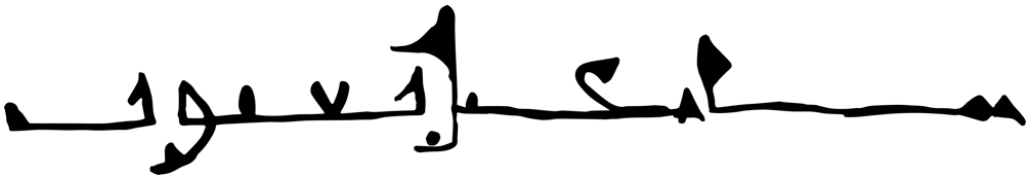


Figure 3.17. Yaʿqub Drawing, MBoW87 (Wrightson).

Six bowls in the corpus are signed with the name Burhān (Figure 3.10).[41] The formulaic inscriptions consist of both *mā ʿamala Burhān* (‘what was made by Burhān’) and *ʿamal Burhān* (‘work of Burhān’). The script is formed with squat letters, decorated with triangular terminals with small extensions at the apices. The words are closely spaced, often with the final *lām* of

[41] This is one of the most common legible signatures on the BoW ware, exceeded only by al-Akhwal.

ʿamal and the initial denticle of Burhān nearly flush, which is typical amongst BoW inscriptions. The letters of each word are further spaced along elongated baselines, and there is considerably more space between the *bāʾ* and *rāʾ* or the *hāʾ* and *alif* of Burhān than between the words themselves.

The six signatures of the name Burhān are stylistically related and likely originated in the same workshop, but disparities in the group are also noteworthy. Three of the bowls include splashed green glaze, all with radial inscriptions terminating at the centre (Figures 3.18–3.20 and 3.10, A–B). These are also the only Burhān inscriptions that begin with *mā* before *ʿamala.* Another bowl contains a central inscription surrounded by a half-moon border with swags (Figures 3.21 and 3.10, C). Two other vessels, as far as can be determined, were left otherwise undecorated, one of which incorporates a central inscription (Figures 3.22 and 3.10, E) and the other is likely a radial inscription (Figures 3.23 and 3.10, D).[42] Figures 3.21 and 3.22 do not include *mā*, and thus simply read *ʿamal Burhān* ('work of Burhān'). The six vessels signed with the name Burhān illustrate a variety of decoration and script orientation associated with one name. There was apparently no single convention for the composition of epigraphic BoW ceramics, at least in the workshop of Burhān.

[42] It is difficult to determine the original vessel shape of the Nishapur sherd, making the orientation of the inscription unclear. Wilkinson, *Nishapur*, 183, no. 4.



Figure 3.18. BoW Bowl Fragment, 9th–10th century, excavated in Ctesiphon, origin southern Mesopotamia. Metropolitan Museum of Art, New York, no. 32.150.92. Cat. no. MBoW39.



Figure 3.19. BoW Bowl, 9th–10th century, southern Mesopotamia, Max. Diam. 15.2 cm. Private Collection. Cat. no. MBoW128.

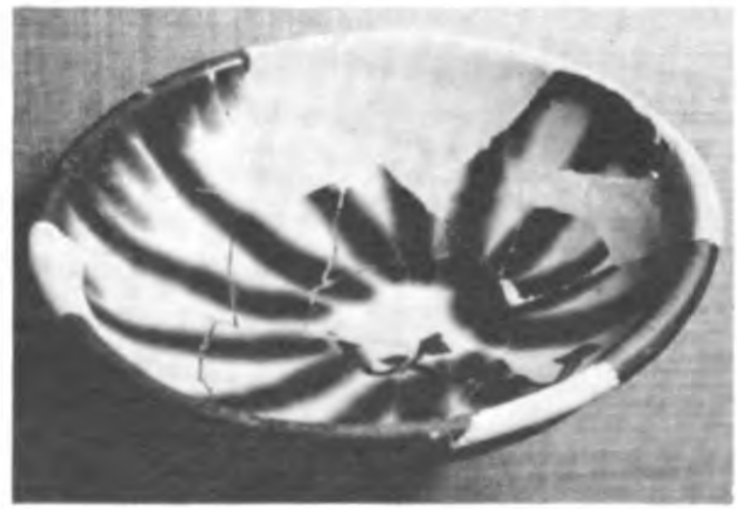


Figure 3.20. BoW Bowl, 9th–10th century, purportedly found at Samarra, origin southern Mesopotamia, Max. Diam. 38.3 cm. Iraq Museum, Baghdad, no. A6942. Cat. no. MBoW66.



Figure 3.21. BoW Bowl, 9th–10th century, southern Mesopotamia, H. 6.4 cm; Max. Diam. 22.4 cm. The Khalili Collections, London, no. POT 889. Cat. no. MBoW135.



Figure 3.22. BoW Bowl, 9th–10th century, southern Mesopotamia, H. 5.8 cm; Max. Diam. 20.2 cm. Ashmolean Museum, Oxford, no. EA1978.2138. Cat. no. MBoW75.



Figure 3.23. BoW Fragment, 9th–10th century, excavated in Nishapur, origin southern Mesopotamia, 11.2 x 17 cm. Metropolitan Museum of Art, New York, no. 40.170.460. Cat. no. MBoW6.

Small discrepencies are also present in the execution of individual letters amongst the group signed 'Burhān'. The shape of the *hāʾ* varies throughout the inscriptions; one has a slightly curved upper stroke (Figure 3.19), while the others have straight lines. The number of diagonal strokes that fill the triangular shape of the *hāʾ* range from two (Figure 3.22), three

(Figures 3.21 and 3.23), to four (Figures 3.18–3.19). The triangular terminal of the *lām* in *ʿamal* points to the right in the majority of the inscriptions, except for the *lām* of Figure 3.22, which faces left. Such irregularities, though slight, suggest that there may have been multiple craftsmen signing the name Burhān. However, the general uniformity indicates that the craftsmen were probably working from shared models, and the vessels are therefore representative of one workshop.

Similar variation is present amongst other vessels, suggesting that similar processes for inscribing names were widespread. The six signatures of the name al-Akhwal contain rounded, globular terminals (Figure 3.8, E), as well as others with more triangular terminals (Figure 3.8, B–D). Two of the initial *ʿayn*s in *ʿamal* include ornate bifurcated terminals (Figure 3.8, A–B), while the *ʿayn*s of the other four remain un-adorned. The *ʿayn* is followed by either a rounded or a triangular *mīm*, which again differs throughout the group—Figure 3.8, A–B and D have small triangular *mīm*s, while the *mīm* of Figure 3.8, C is circular, and that of Figure 3.8, E is an outlined triangle, left unfilled. Due to such discrepancies, it is highly improbable that the names reflect the work of a single craftsman, and signatures should therefore be understood in broader terms, likely denoting the wares of a single workshop. Though it is possible inscriptions may have been copied or imitated throughout the region—and one cannot fully disprove this theory—the presence of 15 different names, each with a generally distinct style, suggests that many craftsmen were not simply copying other inscriptions, but were altering common formulae to reflect their individual workshop.

Two works attributed to Ṣāliḥ are signed in a near-identical embellished style, but the name is spelt differently (Figures 3.24–3.25 and 3.12, A–B). In one rendering the *ṣād* is followed by two tall verticals (Figures 3.24 and 3.12, A)—that of the *alif* and *lām*—and a final sweeping *ḥāʾ*, while the other inscription includes only one denticle and is therefore missing

a letter altogether (Figures 3.25 and 3.12, B). It is possible the inscriptions were hastily completed and the error is a simple mistake, but it seems unlikely that a literate master craftsman would spell their name differently on two vessels. It is therefore possible that either the craftsman was illiterate or semi-literate and erroneously copied a model of their own name or that there were multiple craftsmen signing the name of the master. Additionally, the inscription of Figure 3.25 begins with *mā*, while the inscription of Figure 3.24 does not, and the *lām* in *ʿamal* of Figure 3.24 extends further below the baseline and the terminal points to the right, while it points left in Figure 3.25. It has been suggested that Figure 3.25 should be read as *mā ʿumila ṣaluḥa* ('what was made was made well/worthwhile').[43] However, as the comparable inscription of Figure 3.24 lacks the preceding *mā*, they should both be understood as formulaic inscriptions naming Ṣāliḥ. Moreover, inscriptions of *mā ʿamala*, followed by various other names, are common throughout the BoW group, none of which allude to alternative interpretations.

[43] Hensher, "The Potter's Mark."



Figure 3.24. BoW Bowl, 9th–10th century, excavated in Samarra, origin southern Mesopotamia, H. 7 cm; Max. Diam. 20.3 cm. Detroit Institute of Art, Detroit, no. 54.498. Cat. no. MBoW43.



Figure 3.25. BoW Bowl, 9th–10th century, southern Mesopotamia. Museum of Islamic Art, Doha, no. PO. 31, Cat. no. MBoW121.

Two other bowls signed ‘Ṣāliḥ’ (Figures 3.26 and 3.12, C–D) differ in both script and border decoration from the above examples. The script is squat with bulging terminals, as opposed to the slender flourished strokes of the two aforementioned vessels (Figures 3.24–

3.25). The variation may indicate another hand in the same workshop, or that there was another master potter in a different workshop named Ṣāliḥ following a slightly different model. The half-moon and swag border also differs in style compared to the same border of the other vessel signed 'Ṣāliḥ' (Figure 3.24). That of Figure 3.24 incorporates larger semi-circles and dots of cobalt glaze between the swags, while the half-moon border of Figure 3.26 is slightly smaller and lacks the adorning dots.[44] Such variation could also be a product of chronological transformation. It is possible that the rendering of the master potter's name and other standard decorations changed over time, perhaps over multiple generations. However, since BoW vessels cannot be more precisely dated beyond the ninth to tenth century, this remains uncertain.



Figure 3.26. BoW Bowl, 9th–10th century, southern Mesopotamia. Museum of Islamic Art, Cairo. Cat. no. MBoW113.

The signed wares are also significant for the extent to which they were traded. One of the splashed bowls signed 'Burhān' was unearthed at Ctesiphon (Figure 3.18) and another

[44] Although the two contain a similar half-moon border, they are quite different, which prompted Tamari to divide such wares into two sub-groups. Tamari, "Abbasid Blue-on-White," 129.

sherd with the name Burhān was discovered at Nishapur in Khurasan (Figure 3.23). An additional fragment with the name Ṣāliḥ was found at Antioch (Figure 3.27), which includes the same final sweeping *ḥā*ʾ as the aforementioned Ṣāliḥ vessels (Figures 3.24–3.25). Though the fragments have not undergone chemical analysis, there is ample petrographic evidence to attribute BoW and lustre ceramics to southern Mesopotamia. The earliest of these studies attributed the wares to Iraq, and subsequent analyses narrowed this to Basra based on the collection of kiln furniture purportedly from a production centre at the site—gifted by N.E. Baker in the 1950s to the Metropolitan Museum of Art.[45] However, given the geology of the areas surrounding the Tigris and Euphrates Rivers in the Mesopotamian plain, Matin argues it is nearly impossible to definitely assign such a specific provenance. She instead proposes that the attributions of northern Mesopotamia and southern Mesopotamia offer a better solution—this based on the grain sizes in the bodies, assuming that the larger, coarser grains would settle earlier in the flow of the river and finer grains would be carried further south.[46] Although Matin argues for a broader attribution for opaque white glazed ware, BoW and lustre ceramics are exclusively associated with the fine-grained body fabrics of southern Mesopotamia and the composition of the white glaze is similar in all cases.[47] The evidence indicates that BoW ceramics were produced in southern Mesopotamia and subsequently traded throughout the region, and it is possible through the wares signed with the names Burhān and Ṣāliḥ to appreciate how far one workshop's products travelled.[48]

[45] Frierman, Asaro, and Michel, "The Provenance," 119; Mason, *Shine Like the Sun*, chap. 3; Mason and Keall, "The ʾAbbāsid"; Michel, Frierman, and Asaro, "Chemical Composition," 86; Hallett, "Trade and Innovation."
[46] Matin, "Revisiting the Origins," 56–61.
[47] Matin, 65.
[48] Hallett, "Trade and Innovation," 256, table 7.1. (N/V)

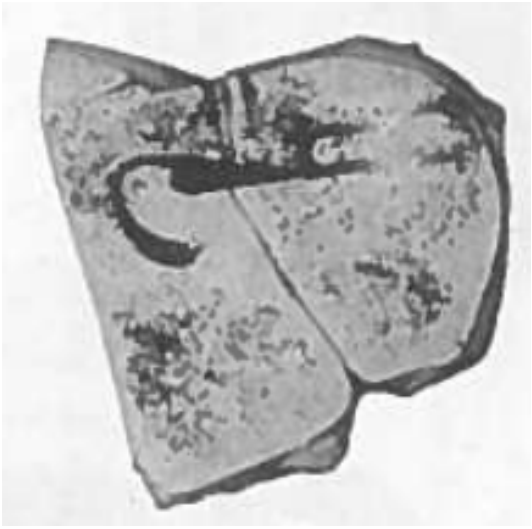


Figure 3.27. BoW Fragment, 9th–10th century, excavated in Antioch, origin southern Mesopotamia. Cat. no. MBoW69.

Other BoW vessels are inscribed with similar formulae, but do not include a name. One bowl (Figure 3.28) includes an inscription styled like two of the aforementioned vessels signed with Ṣāliḥ (Figures 3.24–3.25), and it is plausible that the three vessels emanated from the same workshop. However, the inscription reads, *mimmā ʿamalahu ʿamalahu* ('one of what was made what was made'). The inscription is meaningless, but other near replicas of the type survive. A second vessel reads *ʿamalahu ʿamalahu* ('what was made what was made') (Figure 3.29), and another reads *ʿamal ʿamal* ('was made was made') (Figure 3.30), and both exhibit a different hand.[49] The meaningless inscription was repeated by multiple craftsmen and possibly in multiple workshops, given that the rendering of the script varies. Moreover, the three inscriptions differ slightly and are not mere copies of one another. Such vessels suggest that the content of the inscription was not always the focal element. The appearance of an inscription may have been the desirable feature, regardless of its coherence and the literacy of the beholder.

[49] See also cat. no. MBoW111.



Figure 3.28. BoW Bowl, 9th–10th, southern Mesopotamia, H. 6 cm; Max. Diam. 19.9 cm. Harvey B. Plotnick Collection. Cat. no. MBoW85.



Figure 3.29. BoW Bowl, 9th–10th century, southern Mesopotamia, H. 5.8 cm. Museum für Islamische Kunst, Berlin, no. I. 7/69 c. Cat. no. MBoW109.



Figure 3.30 BoW Bowl, 9th–10th century, southern Mesopotamia, H. 3.3 cm; Diam. 13.2 cm. Brooklyn Museum, Brooklyn, no. 74.195. Cat. no. MBoW81.

One noteworthy epigraphic feature amongst BoW inscriptions is the differing shape of the *mīm.* Nearly every *mīm* in the words *mimmā* or *mā* is triangular, often left unfiled, analogous to the outline of the *hāʾ.* In some inscriptions the shape of the *mīm* and *hāʾ* are indistinguishable (Figure 3.28). However, many of the *mīm*s in *ʿamal* are fashioned as small closed shapes, usually globular forms that swell to either side of the baseline. The varied configuration is repeated on numerous BoW vessels, with the two distinct shapes employed alongside one another (Figures 3.25 and 3.28). Moreover, two BoW bowls signed with the name Aḥmad merge the two *mīm* shapes into a triangular outline with a dot at the centre (Figures 3.31 and 3.38, A).[50] The three-line inscription reads, *baraka bihim(?) li-ṣāḥibihā ʿamal Aḥmad* ('blessing to its owner the work of Aḥmad'). Though the *mīm* of *ʿamal* looks nearly identical to the *hāʾ*s of the Burhān signatures (Figure 3.10), the dot at the centre, as well as its use in the well-documented *ʿamal* formula, denotes it as a *mīm*. The assorted *mīm* forms may imply varied levels of literacy amongst craftsmen. However, inaccuracies and

[50] See also cat. nos. MBoW133.

inconsistencies were copied and repeated, with little indication of attempts to rectify them, and it does not appear there was a need to correct them: the content was not the priority.



Figure 3.31. BoW Bowl, 9th–10th century, southern Mesopotamia, H. 5.8 cm; Max. Diam. 19.5 cm. Iran Bastan Museum, Tehran, no. 3077. Cat. no. MBoW90.

Although the aforementioned inconsistency may appear unusual and could be construed as evidence for illiterate potters, a contemporary gold dinar minted under Hārūn al-Rashīd—dated 172 A.H./788 C.E. (Figure 3.32)—utilises both *mīm* shapes on one face. The central inscription on the obverse reads, *Muḥammad rasūl Allāh* ('Muḥammad is the messenger of God'), and the *mīm*s of Muḥammad are triangular. Below is the name Mūsā—that of the local governor—the *mīm* of which is circular.[51] Although the *mīm*s on the coin are unambiguous compared to many of the ceramic inscriptions, the presence of the two letter shapes in the same legible inscription suggests that the two forms were circulating contemporaneously, at least on coins, and need not indicate the illiteracy of craftsmen.

[51] Lane-Poole, *Catalogue*, 64, no. 142.



Figure 3.32. Obverse of Gold Dinar, struck 788 C.E. (172 A.H.), Diam. 19 mm. British Museum, London, no. 1874,0201.6.

3.2.2. Two-Line Inscriptions

Other rather ambiguous epigraphic patterns are widespread in the BoW group, one of the most numerous being two registers of repeated near-indecipherable script. Three such vessels illustrate a different hand as well as a different type of accompanying decoration, and are therefore likely representative of three workshops (Figures 3.33–3.35). However, the bowls all employ a similar repeated word, beginning with either an *ʿayn* or *ghayn*, one of which has been read as *ghibṭa* ('happiness') (Figures 3.33 and 3.36, C) and two others as some form of *ʿabdan* or *ʿabduhu* ('servant [of God]' or 'His servant') (Figures 3.34–3.35 and 3.36, G and A).[52] Though the readings are far from certain, *ghibṭa* is decipherable on Figure 3.33 and seems a likely interpretation. The other two-line inscriptions of the corpus are probably founded on the same or similar inscription, though the legibility varies, illustrating a level of visual ambiguity throughout the corpus (Figure 3.36). The inscription on the green splashed vessel (Figure 3.35) looks to be a possible mirror image, as the final letter appears as a

[52] Ekhtiar et al., *Masterpieces*, 34; Grube, *Cobalt and Lustre*, 42, 45.

reversed *ʿayn* or *ghayn.* Additionally, an elongated horizontal letter is shared amongst the group. This element likely originated as a legible letter—evidenced by counterparts in other media like coins (Figure 3.32)—but appears to have been a desired visual effect rather than an essential linguistic one. The elongated horizontal element is present in many other indistinct patterns and was utilised throughout workshops of the region, as it appears in inscriptions of varying styles. Though the two-line inscription is similar to the two-line repetition of *baraka* on one of the surviving YGF vessels (Figure 2.14), the ambiguity present in the BoW corpus is not apparent on Syrian YGF wares.



Figure 3.33. BoW Bowl, 9th–10th century, southern Mesopotamia, H. 5.8 cm; Max. Diam. 20.3 cm. Metropolitan Museum of Art, New York, no. 63.159.4. Cat. no. MBoW103.



Figure 3.34. BoW Bowl, 9th–10th century, southern Mesopotamia, H. 4.6 cm; Max. Diam. 14.7 cm. The Khalili Collections, London, no. POT1654. Cat. no MBoW137.



Figure 3.35. BoW Bowl, 9th–10th century, southern Mesopotamia, H. 5.5 cm; Diam. 19.4 cm. The Khalili Collections, London, no. POT184. Cat. no. MBoW138.

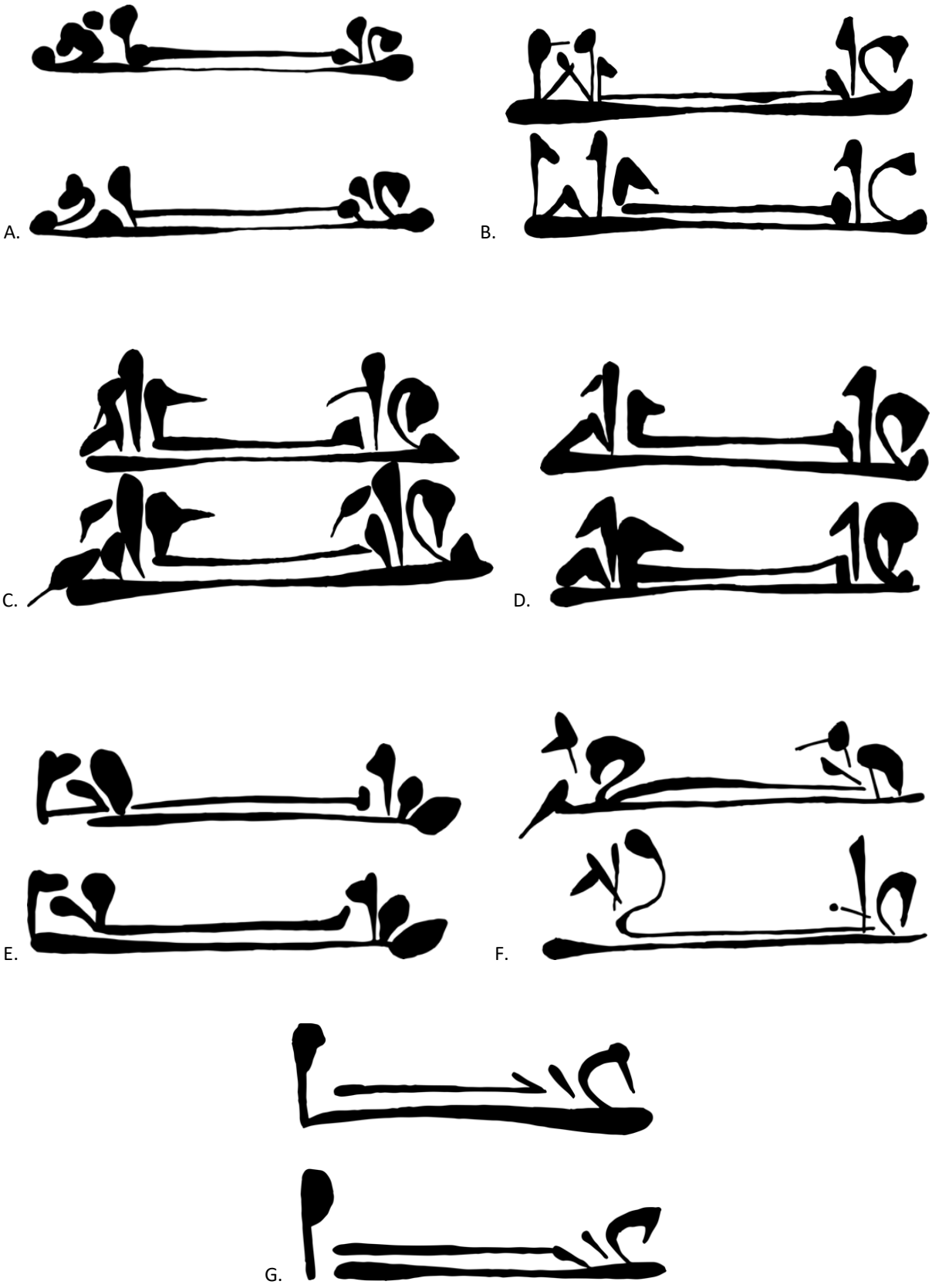


Figure 3.36. Two-line BoW Drawings, A: MBoW138; B: MBoW89; C: MBoW103; D: MBoW84; E: MBoW140; F: MBoW108; G: MBoW137 (Wrightson).

3.2.3. Three-Line Inscriptions

Three-line inscriptions, typically surrounded by four palmettes, likewise vary in legibility. Legible three-line inscriptions include similar formulae as the aforementioned signed wares, such as the inscription of Figure 3.31 (Figure 3.38, A). A similarly conceived illegible inscription (Figures 3.37 and 3.38, D) incorporates decipherable Arabic letters, including two *hā'*s in the first line and another in each of the two following lines, as well as an elongated horizontal letter—possibly a *kāf* or *ṣād*—replicated in each line. Both letter shapes are present in the legible inscription of Figure 3.31, although combined with other decipherable letters and words. Evidently some potters did not precisely reproduce legible inscriptions, but focused instead on the imitation of epigraphic forms. In so doing, they reduced such configurations to something more akin to pattern. The placement of two vertical lines to either side of the three horizontal bands, squaring-off the inscription (Figure 3.37), may have derived from the placement of the palmette stalks close to the inscription (Figure 3.31), or the elongation of the initial and terminal denticles of each line of script. However, illegible inscriptions of this type retain many of the principal features of legible inscriptions, including swelling, generally triangular terminals, suggesting a blurring between script and decoration and the general aestheticisation of Arabic script.[53] The three-line BoW inscriptions echo those on some relief-moulded ceramics—which typically contain numerous lines of script in the centre of the vessel (Figure 2.23)—as well as the central epigraphic medallions on contemporary coins (Figure 3.32). However, the patterning of ceramic inscriptions is not found elsewhere.

[53] See also cat. no. MBoW99.



Figure 3.37. BoW Bowl, 9th–10th century, southern Mesopotamia, H. 5.7 cm; Max. Diam. 20.8. Freer Gallery of Art, Washington D.C., no. F2000.2. Cat. no. MBoW83.

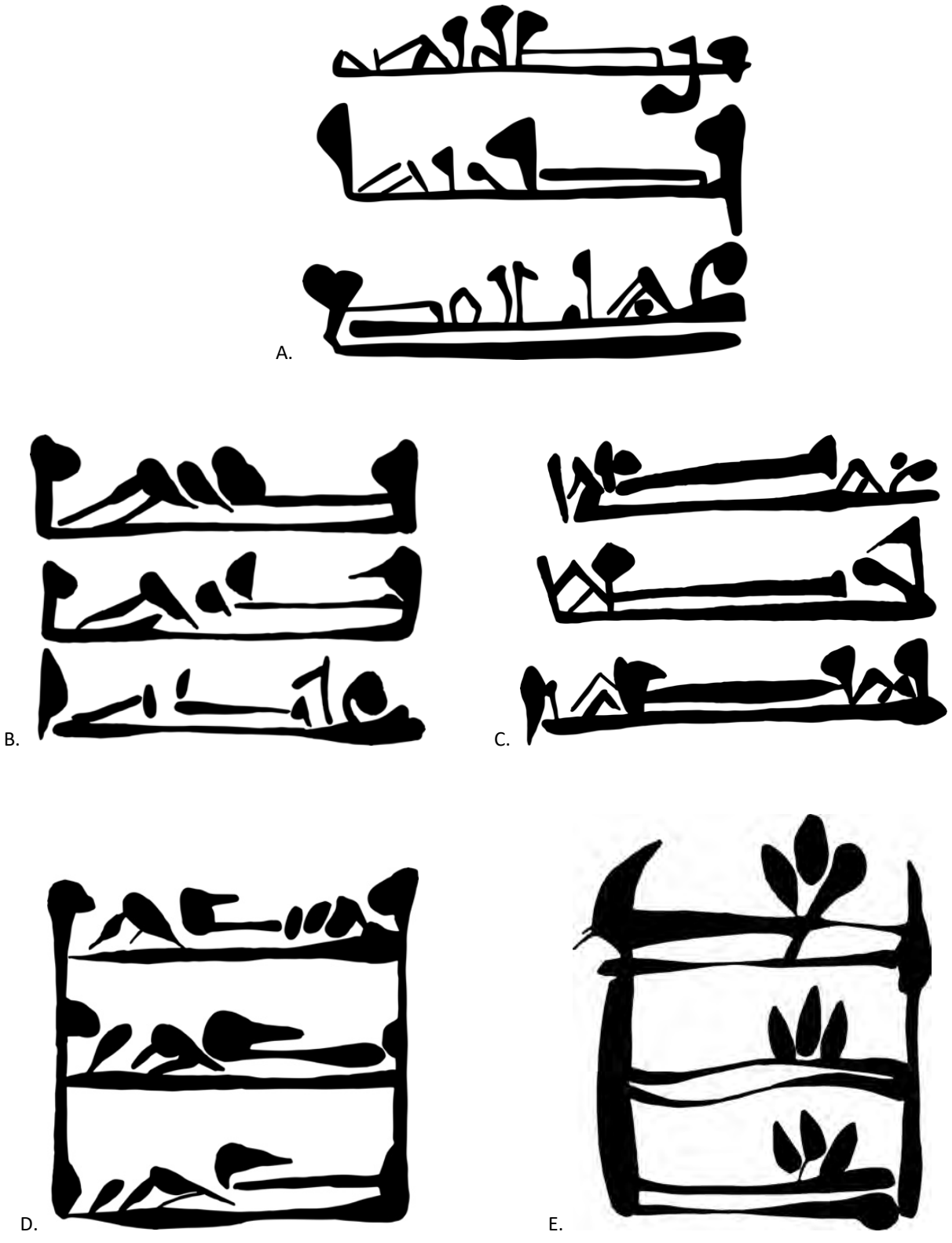


Figure 3.38. Three-line BoW Drawings, A: MBoW90; B: MBoW105; C: MBoW99; D: MBoW83; E: MBoW22 (Wrightson).

Numerous of the two- and three-line inscriptions exhibit visually ambiguous script. Most include recognisable letter forms and evoke legible Arabic inscriptions with similarities to other legible BoW vessels. Moreover, as evidenced with the two-line inscriptions, many can be deciphered or interpreted in a multitude of ways. Although they are not legible in any substantiated manner, they are not mere decorative forms loosely based on Kufic shapes, and are therefore not truly pseudo-Kufic either. It is possible that the oft-repeated forms were recognisable, and though they may not always read correctly to the modern viewer, they may have been decipherable for contemporary users—in which case these are only ambiguous to modern scholars. Although the intentions of the potters are unknown, it is possible that the inscriptions may have been imitations made for semi-literate or illiterate buyers. Since such wares were probably made for sale at market, potters may have created intentionally legible and illegible pieces for buyers with a range of literacy levels. However, the primary significance likely lies in the act of creating and owning something that looked like Arabic script, irrespective of the literacy of those involved.

3.2.4. The Related Wares of Susa

Noteworthy is a group of nearly 20 bowls unearthed at Susa (cat. nos. ImBoW21–39). Though decorated with dark brown rather than cobalt blue, many of these wares exhibit a remarkable similarity to the epigraphic configurations of BoW vessels. A few bowls from Susa include three horizontal lines, squared-off with the addition of perpendicular strokes on either side (Figure 3.39), the configuration of which is notably similar to the three-line BoW inscriptions (Figure 3.37).[54] The three double baselines of the Susa inscription are indicative

[54] See also cat. nos. ImBoW1, 22–23, and 35–36.

of elongated horizontal letters, and what appears to be a trefoil sprig at the centre of each is reminiscent of the Arabic *hā'*, approximately inverted. Although many ambiguous or illegible BoW inscriptions may have remained recognisable or decipherable, the inscriptions on the wares from Susa have become patterns. Script was in some instances recognised as such, but in others, the decorative appearance was of more significance. However, there is little to suggest a simple, linear development of epigraphic motifs from legible to illegible. The Susa vessels may be local imitations of BoW ware or a local variation, as they are not inscribed with true cobalt pigment. Nevertheless, they reveal the unequivocal patterning of epigraphic forms.



Figure 3.39. BoW Imitation Bowl, 9th–10th century, excavated in Susa, H. 6 cm; Max. Diam. 20 cm. Musée du Louvre, Paris, no. MAO S. 514, (image courtesy of Oliver Watson). Cat. no. ImBoW24.

Other wares unearthed at Susa exhibit similar tendencies. One bowl includes a single line of imitative script adorned with two foliate terminals, and a foliate spray extends from the midpoint above and below (Figure 3.40). Another bowl contains a radial inscription composed of alternating denticles and triangles (Figure 3.41). Neither inscription is truly

legible and both are completed in dark brown or black glaze rather than blue, but the application of central and radial bands of script suggests a connection to the aforementioned BoW wares. Additional resemblances are also apparent between the two bowls and the sole epigraphic YGF plate from Susa (Figure 3.42), suggesting the possible convergence of BoW and YGF ceramic practices in the region. The foliation extending from the centre of the YGF inscription echoes that of Figure 3.40, and the epigraphic band of Figure 3.42 is comprised of alternating denticles and triangles, like that of Figure 3.42. However, the majority of inscribed wares from Susa are covered with an overall white ground rather than yellow, indicating a desire, and likely a market, for epigraphic BoW vessels or imitations of that opaque white type.[55]



Figure 3.40. BoW Imitation Bowl, 9th–10th century, excavated in Susa, H. 6 cm; Max. Diam. 18 cm. Musée du Louvre, Paris, no. MAO S. 237 (image courtesy of Oliver Watson). Cat. no. ImBoW25.

[55] Numerous of the BoW vessels from Susa have been analysed and their body fabric and glaze composition are consistent with the BoW group. Matin, "Revisiting the Origins," 46–52, 65. However, none of the imitation vessels noted here have yet been analysed.



Figure 3.41. BoW Imitation Bowl, 9th–10th century, excavated in Susa. Musée du Louvre, Paris, no. MAO S. 480. Cat. no. ImBoW21.



Figure 3.42. YGF Plate, 9th–10th century, excavated in Susa, H. 4.7; Max. Diam. 25.5 cm. Musée du Louvre, Paris, no. MAO S. 224 (image courtesy of Oliver Watson). Cat. no. YGF8.

A similar manifestation of epigraphic forms is found amongst the so-called glaze-decorated unglazed wares of Samarra and Susa.[56] The bodies of the vessels—principally jugs—are left unglazed, though many include inscriptions or patterned epigraphic bands completed in blue glaze on an otherwise unadorned surface. One jug from Susa contains a legible inscription at the shoulder that reads, *ishrab hanīʾan* ('drink with enjoyment') (Figure 3.43). The inscription may arguably suggest local preference, as the only other provenanced BoW inscription prompting the user to eat or drink with enjoyment was also found at Susa (Figure 3.3).[57] Another line of patterned script at the neck of the jug is composed of alternating denticles and triangular letters, like the aforementioned BoW imitation bowl (Figure 3.41).[58] The foliate motif below the script is also reminiscent of the palmettes typical throughout the BoW corpus (Figure 3.37). Due to the striking similarities between the inscriptions and decorations of unglazed wares and BoW vessels, it is likely they were made in proximity to one another, possibly by the same potters.[59] However, the glaze-decorated unglazed wares are intentionally distinct from BoW vessels, which Watson attributes to the beneficial properties of the clay itself, as the contemporary poet, al-Jahiz, noted the delicious taste of the water held in the jars made from the clay of Basra.[60] The potters of southern Mesopotamia—who may also have been producing BoW vessels—decorated the un-glazed

[56] This term was coined by Watson in Watson, "Glaze-Decorated."
[57] Another unprovenanced bowl is recorded in the corpus (cat. no. BoW114 and Figure 46).
[58] It was suggested by Alain George that this band may be eastern Syriac rather than Arabic, at least as individual letters. Dr. Salam Rassi confirmed the band could be deciphered as [...]WŠWQ, which is not truly legible. Although it is plausible the inscription is based on Syriac, it seems unlikely it should be understood as such. Only two documented non-Arabic inscriptions are recorded on early Islamic ceramics (cat. nos. Buff49 and 69), neither of which were applied to southern Mesopotamian wares. Moreover, the jug contains a clearly legible Arabic inscription, and it seems unlikely a non-Arabic inscription would be used alongside it.
[59] Watson, "Glaze-Decorated," 340–41.
[60] Tamari, "Abbasid Blue-on-White," 137; Watson, "Glaze-Decorated," 344, both referencing al-Jahiz, *Rasaʾil*, 13:141.

wares with the same repertoire of motifs, indicating the interchangeability of epigraphic designs throughout pottery production in the region.



Figure 3.43. Glaze-decorated Unglazed Jug, 9th–10th century, excavated in Susa, H. 20 cm; Diam. 8.7 cm. Musée du Louvre, Paris, no. MAO S 525 (image courtesy of Oliver Watson). Cat. no. GU1.

3.2.5. Additional Inscriptions

Other BoW vessels employ various words of well-wishes. *Baraka* was used in conjunction with formulaic signatures, typically preceding *ʿamal* in three-line inscriptions (Figure 3.31). *Baraka* appears independently on only three BoW bowls (cat. nos. MBoW106, 110, and 134), including the sole BoW lobed bowl (Figure 3.44), and in conjunction with other well-wishes, such as the single example of *yumn* (‘good luck’) (Figure 3.45). The phrase *kul hanīʾan marīʾan* (‘eat with enjoyment and fulfilment’) is also recorded. One iteration of *kul hanīʾan marīʾan* was excavated at Susa and includes distinctive foliate terminals (Figure 3.3), and another unprovenanced vessel includes an abbreviated version of *kul hanīʾan* (‘eat with

enjoyment') (Figure 3.46). However, unambiguous legible words and phrases are not numerous in the corpus, though their presence does indicate the continued use of legible script on a select number of BoW ceramics.



Figure 3.44. BoW Lobed Bowl, 9th–10th century, southern Mesopotamia, H. 4.3 cm; Max. Diam. 12.3 cm. Museum für Islamische Kunst, Berlin, no. I. 61/64. Cat. no. MBoW110.



Figure 3.45. BoW Bowl, 9th–10th century, excavated in Rayy, origin southern Mesopotamia, H. 8 cm; Max. Diam. 28.3 cm. Metropolitan Museum of Art, New York, no. 30.112.46. Cat. no. MBoW7.



Figure 3.46. BoW Bowl, 9th–10th century, southern Mesopotamia. Museum of Islamic Art, Cairo. Cat. no. MBoW114.

Another inscription—*fasayakfīkahum*, which likely comes from the Qurʾan (2:137) *fasayakfīkahum Allāh* ('God will protect you from them')—was identified by Blair (Figure 3.47), who connects it to magic bowl traditions.[61] Although the majority of the glaze epigraphic wares of this thesis have little in common with magic bowl practices, as noted in Chapter 2, the phrase *fasayakfīkahum* does have precedence in amulets and other apotropaic materials.[62] The square-shaped inscription is likewise uncommon in the corpus; only four such pieces are recorded (cat. nos. MBoW40, 52, 120, and 143), all of which appear to be some form of this inscription, although ranging in legibility. *Fasayakfīkahum* is the only of the BoW types that may directly reference the Qur'an and is therefore atypical. However, the word '*Allāh'* is never inscribed on the glazed wares of southern Mesopotamia. This omission may be related to the inappropriateness of eating from a bowl inscribed '*Allāh*' or to issues of purity. Similar concerns are recorded in regards to Qur'anic verses on coins, where the word

[61] Blair, "Luted Letters," 8–9.
[62] See comparative material in Blair, "Invoking God's Protection," 192–96.

of God may be handled by the ritually impure.[63] Moreover, there are no other BoW or early glaze types that directly refer to the Qur'an and it is therefore possible that this phrase may have been an aphorism in common usage in the ninth and tenth centuries. Nevertheless, it illustrates the range of inscriptions and potential uses of BoW vessels.



Figure 3.47. BoW Bowl Fragment, 9th–10th century, excavated in Samarra, origin southern Mesopotamia, 3 x 12.2 cm. Museum für Islamische Kunst, Berlin, no. Sam 536 b. Cat. no. MBoW52.

3.2.6. Script and Image

A few fragments include inscriptions that are rendered completely illegible either by errors in firing or the application of glaze. Runs of green glaze, which were evidently added after the cobalt inscriptions, often obscure portions of the script, but there is no indication that such vessels were less valued. One BoW fragment found at Nishapur includes runs of green glaze that conceal the first half of the two-line inscription (cat. no. MBoW5). Yet the bowl, which was made in southern Mesopotamia, was still exported to Khurasan. Other vessels with similarly obscured inscriptions attest to the practice.[64] Another fragment excavated at Samarra includes a cobalt inscription which has nearly disappeared into the

[63] See discussion in George, *The Rise*, 89–90.
[64] See also cat. nos. MBoW7, 66, 77, 101, 127–128, 139, and 141.

opaque white glaze during firing (Figure 3.48), possibly due to issues with the glaze composition or application. In fact, equally illegible, obscured, or poorly-executed inscriptions have been unearthed at Samarra (cat. no. MBoW45) and Tarsus (cat. no. MBoW71), indicating that they were traded as far afield as legible BoW vessels. Such pieces, as well as those with visually ambiguous inscriptions (Figures 3.33 and 3.37, for example), reveal that the appearance of script was sufficient for the mass production and exportation of BoW ceramics.



Figure 3.48. BoW Bowl Fragment, 9th–10th century, excavated in Samarra, origin southern Mesopotamia, 5.1 x 6.3 cm. Museum für Islamische Kunst, Berlin, no. Sam I. 193.5. Cat. no. MBoW48.

Other noteworthy comparisons exist between epigraphic and non-epigraphic BoW vessels. One plate includes a central six-pointed star, also known as the Seal of Solomon—which is found elsewhere in Qur'an manuscripts and other media[65]—enclosed within a rosette (Figure 3.49).[66] The petals are filled with spots of green glaze, while the points of the star are filled with yellow—another possible link to YGF wares. Four additional splashes of green glaze extend inward from the rim. Protruding sprigs between each petal are formed in the precise manner as many of the letter terminals employed elsewhere in the BoW group: a

[65] Ekhtiar et al., *Masterpieces*, 44–45, no. 22; Jenkins and Keene, *Islamic Jewelry*, 79, no. 46; Karame, "Qur'ans", Ch. 3, Pl. X and Ch. 4, Pls. XXVIII and XXXIII.
[66] Soustiel, *La Céramique Islamique*, fig. 25.

globular or generally triangular shape with thin embellishments extending from the apex. One BoW cup is decorated with swags interspersed with floral motifs (Figure 3.50).[67] A comparable design was created by what was likely intended as script on a cup from Susa (Figure 3.51). The double-line swag of Figure 3.51 is reminiscent of the numerous elongated horizontal letters evident on numerous BoW wares (Figures 3.33–3.36). The craftsmen responsible for inscribing BoW ceramics were not calligraphers, and epigraphy was evidently interchangeable with other motifs in the decorative repertoire. Moreover, epigraphic forms appear to have been borrowed and re-used in the creation of non-epigraphic ornament.



Figure 3.49. BoW Plate, 9th–10th century, southern Mesopotamia (Islamic Pottery 800-1400 AD, no. 9).

[67] *Islamic Pottery 800-1400 AD*, 11, no. 9.



Figure 3.50. BoW Cup, 9th–10th century, southern Mesopotamia, H. 9.5 cm; Diam. 13 cm. Ashmolean Museum, Oxford, no. EA1978.2137.



Figure 3.51. BoW Cup, 9th–10th century, excavated in Susa, origin southern Mesopotamia, H. 8.5 cm. Musée du Louvre, Paris, no. MAO S. 581. Cat. no. MBoW20.

The presence of signatures has garnered the majority of consideration from scholars, and led Grube to assert that signatures were the most common type of inscription employed on BoW vessels.[68] However, this is not the case. In the present catalogue, there are roughly 50 vessels and fragments that include *ʿamal*, but only 39 of them are followed by a possible signature (Figures 3.4–3.17). Another 41 whole vessels or fragments do not include either

[68] Grube, *Islamic Pottery*, 38.

ʿ*amal* or a signature, or probably did not include ʿ*amal* based on the surviving portion of the inscription,[69] and the majority of the remaining catalogued vessels lack any trace of ʿ*amal* or are too fragmentary to distinguish. Although this picture is incomplete, it appears that the application of signatures accounts for less than half of the total epigraphic BoW wares.[70] It is also likely that vessels were selected for publication based on their inscriptions, and pieces with names were probably more admired than unsigned vessels; the modern preference for signatures has likely distorted the data.

Moreover, legibility was not required for the production of epigraphic ceramics, as evidenced by the numerous occurrences of obscured script (Figures 3.23 and 3.48) or essentially meaningless inscriptions, like those inscribed ʿ*amal* without a name (Figures 3.28–3.30). The appearance of script was acceptable for their production, trade, purchase, and use. Based on the repetition of legible inscriptions and the adaption of different names into legible formulae, it is likely that some potters were at least semi-literate and aware of the inscription's meaning. However, it remains unclear if the remainder of those ambiguous inscriptions should be ascribed solely to illiterate craftsmen. Moreover, the literacy levels and desires of those who purchased such wares are nearly impossible to discern from the material evidence. While literacy and book production developed in the early Islamic period, it is difficult to know in what proportions. However, as the range of legible and illegible or ambiguous inscriptions indicate, the literacy of the users of inscribed ceramics seems to have been secondary to the overall aesthetic of script. If indeed some, or most, of the craftsmen or buyers could not read the inscriptions on ceramics, why was script a desirable inclusion on

[69] Cat. nos. MBoW4, 7, 19–22, 26, 40, 52–53, 71–72, 76–77, 81, 83–84, 86, 89, 95, 99, 101, 103, 106, 108–109, 111, 114, 116–120, 127, 131, 134, 137–139, 140, and 143.

[70] If the 39 signed vessels are factored into the 97 discernible inscriptions noted at the beginning of this chapter, the percentage is around 40. If, however, the 39 signatures are factored into the corpus of 143 catalogued fragments, the percentage is around 27.

tableware? I would suggest that the numerous ceramic inscriptions indicate the recognition of script as a decorative form, and such forms were manipulated unconstrained by the requirement of legibility, and were repeated throughout the workshops of southern Mesopotamia.

It is therefore more constructive to consider early epigraphic wares in terms of pattern recognition, as proposed by Redford, rather than relying on the modern definition of literacy, which assumes the ability to both read and write.[71] The majority of the population in early Islamic southern Mesopotamia probably remained largely illiterate.[72] However, it is likely that words or phrases would have been recognisable, or that various script patterns were identifiable or symbolic, acting as ciphers of well-known phrases. In relation to the inscribed ceramics thus far examined, particularly those with visually ambiguous inscriptions, it is possible that craftsmen and buyers recognised the configuration and could therefore decipher the intended meaning. Through the process of pattern recognition, the epigraphic forms that appear ambiguous to modern scholars may have operated similarly as legible script, a concept referred to as the 'image of the word'.[73] Though such an understanding may hold true for many BoW inscriptions, others—like those comprised of *ʿamalahu ʿamalahu* (Figure 3.29), which are legible, but essentially meaningless, or some patterns, like those from Susa (Figures 3.39 and 3,42)—indicate that script was also coveted for visual reasons and need not always be indicative of meaningful phrases.

[71] Redford, "Writing as Talisman."
[72] Rustow, *The Lost Archive*, 62–63; Van Berkel, "Communication and Contention," 1661–62.
[73] Dodd and Khairallah, *The Image of the Word*; Shalem, "If Objects Could Speak," 139.

3.3. Lustre Ware

In addition to the creation of BoW ware, Mesopotamian potters also began experimenting with pigments borrowed from the glass-making industry, culminating in the creation of lustre ceramics. The process of producing lustre consists of applying paint with silver and copper oxides onto an already-fired opaque white glaze surface.[74] The vessels are then fired in an oxygen reducing atmosphere, diffusing the copper or silver into the opaque white glaze through ionic exchange, resulting in ceramics with a lustrous metallic surface.[75] Lustre ceramics must date to at least the ninth century as the use of an opaque white glaze was necessary for lustrous hues to be discernible on the vessel, and many such fragments were unearthed at the ninth-century capital of Samarra. Although different in appearance from BoW ware, lustre ceramics are the only other southern Mesopotamian opaque glaze type to regularly include Arabic script.

The production of lustre ceramics has traditionally been divided into three successive phases of production: polychrome lustre in the mid-ninth century, followed by bichrome, and finally monochrome in the tenth century.[76] Pradell has noted that polychrome lustre rarely shows a true metallic sheen, with the exception of some green areas which do appear golden.[77] The development of a consistent golden lustrous surface, associated with silver oxide monochrome lustre and higher lead glazes, marks a shift in lustre ceramic production, and appears to be a later development as it shows higher control over the raw materials.[78]

[74] Pradell et al., "The Invention," 1204.
[75] Pradell et al., 1204; Pradell et al., "Technology," e123.
[76] Fehérvári, *Ceramics of the Islamic World*, 42; Lane, *Early Islamic Pottery*, 14–15; Northedge and Kennet, "The Samarra Horizon," 33; Watson, *Ceramics*, 2004, 183. Amendments have been suggested by other scholars, including Hallett, who argues that bichrome lustre was the first phase of production. Hallett, "Trade and Innovation," 155–60. (Hallett N/V)
[77] Pradell et al., "The Invention," 1201; Pradell et al., "Technology," e125.
[78] Lead based glaze is fundamental to the development of a true metallic sheen, which accounts for the progressive increase in the lead content of opaque white glazes. Moreover, silver nanoparticles, which produce

Although Pradell's analysis suggests the general narrowing of palettes over time to predominantly monochrome, evidence indicates that polychrome and monochrome lustre were, at least for a time, made contemporaneously. Nevertheless, by the late tenth century, when lustre ceramic production transferred to Egypt, which will be discussed in Chapter 5, the prevailing palette was monochrome.

Polychrome lustre was achieved by using compounds of silver, copper, or mixed silver and copper oxides. Green-yellow and golden lustres were obtained using silver lustre paint, while red was produced using copper. Yellow, brown, amber, and orange lustre paint were created with oxides of both silver and copper.[79] Polychrome lustre rarely includes figural decoration, but instead contains overall patterned surfaces.[80] Monochrome ware relies on one stain, most often that of a golden hue.[81] The overall design of monochrome lustre differs from the polychrome types, and often includes figural decoration, both animal and human. However, large central figures are frequently surrounded by the same small-scale patterns typical of polychrome lustre.[82]

Although secure evidence for dating lustre ceramics is scarce, around 161 monochrome and polychrome lustre tiles—some epigraphic—remain *in situ* around the mihrab at the Great Mosque of Kairouan.[83] According to Marçais and Creswell, it was the Aghlabid *amīr* Abū Ibrāhīm Aḥmad who imported the tiles from southern Mesopotamia and had them placed around the mihrab during his work on the mosque, which was completed in

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a golden shine, are easier to form than the copper lustres, which may have added to the shift in lustre palette. Gutierrez et al., "Color and Golden Shine"; Pradell et al., "Technology," e125 and e127.

[79] Caiger-Smith, *Lustre Pottery*, 21; Molina et al., "Technology of Production," 2564; Pradell et al., "Technology," e124.

[80] Though one figural polychrome lustre vessel is in the Ashmolean museum (EA1956.63). Caiger-Smith, *Lustre Pottery*, 24, and fig. 7.

[81] Caiger-Smith, 31.

[82] Caiger-Smith, 31.

[83] Bobin et al., "Where Did the Lustre Tiles," 570. Marçais catalogues 139 tiles and 15 additional fragments. Marçais, *Les faïences a reflets métalliques*, 15.

862–3 C.E.[84] Marçais also cites one literary reference from the *Maʿālīm al-Imām* of Ibn Nājī (d. 1494 C.E.), who reports that some tiles were imported, while others were made locally by a man from Baghdad. The account repeats an earlier text by Abū Bakr ʿAtīq ibn Khalaf al-Tujībī, who died in Kairouan in 1031 C.E.[85] As the tiles provide one of the few secure pieces of dating evidence for Mesopotamian lustre, it can be deduced that by the second half of the ninth century the production of both polychrome and monochrome lustre was underway in southern Mesopotamia.[86]

It may appear contradictory that polychrome lustre, or lustre with multi-coloured stains, was employed in the earliest phases of lustre ceramic production, as the use of multiple pigments would seem to be a more difficult approach. However, eighth-century lustre glassware utilises the same polychrome palette, indicating that potters were likely borrowing designs and colour schemes used by glassmakers, in addition to the overall technique.[87] However, though the process of applying lustre is similar on glass and ceramics, early lustre glass rarely shows the metallic sheen characteristic of lustre ceramics, and instead appears as iridescent stains.[88]

The precursors of lustre-stained glass emerged in pre-Islamic Egypt in the work of Christian craftsmen. Glass-makers in third-century Egypt applied silver and copper alloys on

[84] Creswell, *EMA*, 2:314; Marçais, *Les faïences a reflets métalliques*, 10–11.
[85] Marçais, *Les faïences a reflets métalliques*, 10. Philon has expressed some doubts about the written accounts cited by Marçais, and she also notes that the tiles in the Great Mosque of Kairouan are not the only lustre tiles in Tunisia, as some tiles have been unearthed at Raqqāda. However, these offer no dating evidence. An additional lustre tile, very similar to the Kairouan types, is in the Instituto Valencia de Don Juan, Valencia. Philon, *Early Islamic Ceramics*, 1:65; Hallett, "Trade and Innovation", Plate 7b. (Hallett N/V)
[86] The so-called Tulunid lustre wares of the ninth century are indistinguishable from those known to have been made in Mesopotamia and are now thought to have all been imports. Mason, "Medieval Egyptian," 211. For additional petrographic studies on lustre bodies, see references in footnote 45.
[87] Caiger-Smith, *Lustre Pottery*, 24–25. However, it should be noted that lustre glass likely began as monochrome and was later developed into polychrome designs, probably in the ninth or tenth century. Carboni, *Glass From Islamic Lands*, 52.
[88] Carboni therefore advocates that the technique should be referred to as staining when discussing glass. Carboni, *Glass From Islamic Lands*, 51; Carboni and Whitehouse, *Glass of the Sultans*, 199–200; for additional information on lustre-stained glass, see Brill, "Chemical Studies."

glass, which was then fired in a furnace—though not an oxygen reducing atmosphere—and craftsmen in the sixth or seventh century experimented with the heating of silver-based pigments.[89] The early role of glassmakers in Egypt is suggested by a number of fragments with Late Antique motifs, and the presence of Christian glassmakers in particular is indicated by one fragment excavated at Fustat bearing the date 163 A.H./779–80 C.E. in Coptic numerals.[90]

The first reduced copper and silver pigments were applied to glass in the eighth and ninth centuries, and it seems that there was a predominance of this type of glass production in Egypt and Syria until the twelfth century.[91] Lamm proposes that there may have been a brief period of Mesopotamian glass production related to the founding of Samarra, during which Egyptian glassmakers emigrated to the Abbasid capital.[92] However, he makes no mention of Syrian glassmakers who may have been more likely to emigrate along with Syrian potters, as suggested for the spread of YGF ceramics. The relocation of either Egyptian or Syrian glassmakers would corroborate the transfer of lustre technology at this particular moment onto southern Mesopotamian ceramics. The presence of at least two lustre glass fragments containing the possible nisba adjective *al-Baṣrī* have been cited as evidence that lustre techniques were available in southern Mesopotamia (Figure 3.52).[93] However, as Lane notes in relation to relief-moulded ceramics with similar inscriptions, *al-Baṣrī* could also be read *al-naṣr*.[94] Indeed, one of the cited *al-Baṣrī* glass inscriptions looks more like *al-Naṣr bin*

[89] Caiger-Smith, *Lustre Pottery*, 25; Carboni and Whitehouse, *Glass of the Sultans*, 200; Lamm, *Oriental Glass*, 19–20.
[90] The dated goblet is in the Cairo Museum of Islamic Art, no. 12739/6. Jones et al., *The Arts of Islam*, 136, no. 119.
[91] This based on the general attribution and overwhelming number of stained pieces excavated in Egypt, as well as three other examples with inscriptions, two of which state their production location as Damascus (Corning Museum of Glass inv. No. 69.1.1 and National Museum, Damascus, inv. no. A16021), and the third which was likely commissioned by the governor of Egypt. Al-ʿUsh, "Les verres", no. 28; Carboni and Whitehouse, *Glass of the Sultans*, 201, and no. 102; Jones et al., *The Arts of Islam*, 136, no. 199.
[92] Lamm, *Oriental Glass*, 29–31.
[93] Hallett, "Trade and Innovation", pl. 44a-b.
[94] Lane, "Glazed Relief Ware," 64–65.

(Figure 3.52)—the second fragment being too fragmentary to read. Moreover, nisba adjectives only confirm that the family originated from a certain area, not that the signed piece was physically made at that site. Although lustre-stained glass production surely played a role in the formation of lustre ceramics, the aforementioned glass fragments do not confirm the presence of lustre glass-makers in Basra.



Figure 3.52. Lustre Glass Fragment, 9th–11th century, Egypt. Princeton University Art Museum, Princeton, no. y1939-72 n.

3.3.1. Lustre Inscriptions

Epigraphy played an integral role in both polychrome and monochrome lustre decoration. However, epigraphic monochrome is more numerous than polychrome; of the 265 epigraphic lustre pieces in the present catalogue, 204 are monochrome, 33 are polychrome, and the remainder are not currently distinguishable.[95] Although lustre inscriptions also vary in legibility, the abstract, painterly quality apparent in the BoW corpus

[95] Those that are indistinguishable are published in black and white images with no accompanying description.

is absent on lustre vessels, and the overall rendering of inscriptions differs. Well-wishes of *baraka* are common on lustre fragments, of which I have catalogued 45 extant examples,[96] or the longer phrase *baraka li-ṣāḥibihi* ('blessing to its owner'), which survives on an additional 19 vessels in the present catalogue.[97] Other well-wishes found on BoW ware, like *yumn* and *ghibṭa*, are absent from the lustre corpus. Similarly, *ʿamal* is used frequently—30 instances are recorded in the present catalogue—but is never preceded by *mā* or *mimmā,* and only about half of the occurrences appear in conjunction with a name. I have catalogued only nine potential lustre signatures (Figures 3.65–3.73), as opposed to the 15 evident on BoW vessels. There is also an emergence of a number of new inscriptions, including *al-mulk* ('Sovereignty'), *tawakkal tukfā* ('trust [in God] is sufficient'), and *asʾal tuʿṭā* ('ask and you will be given').[98] These inscriptions are not present on earlier epigraphic wares, but all appear on numerous lustre objects, indicating their addition to the repertoire. As lustre vessels were generally more ornamented than their BoW counterparts—leaving little of the surface unadorned—script often appears as accompanying decoration, and is frequently found on the base of vessels. Many lustre pieces also contain two or more of the standard formulaic inscriptions, while BoW vessels typically only include one.[99]

Indeed, the orientation of most lustre inscriptions differs from those of BoW ware (Figures 3.1 and 3.53). Of the 265 epigraphic lustre vessels catalogued here, the majority include identifiable script orientations.[100] Central inscriptions of one or more lines are documented on lustre, but these are rather rare; ten single-line central inscriptions and only

[96] Cat. nos. MLus7–9, 20, 31, 41, 44–45, 48, 51, 57, 67, 71–72, 76–77, 107, 111, 113, 147, 149, 151–152, 154, 157–158, 160, 163, 172, 179, 180–181, 184–185, 188, 196, 199, 203, 205, 222, 229, 238, 241–242, and 248.
[97] Cat. nos. MLus12, 52, 136, 141, 156, 164, 167, 192, 194, 201–202, 219, 224, 228, 231, 233–234, 239, and 243.
[98] *Tawakkal tukfā,* rather than *tawakkul takfā*, is proposed here. As the form of the word is not indicated in the inscriptions, the passive *tukfā* is preferred by the author over *takfā*, though both are ultimately possible.
[99] There are only two BoW vessels that contain both *ʿamal* and some kind of blessing: cat. nos. 60 and 52.
[100] Vessels with interior and exterior inscriptions have been counted twice in these numbers.

five multi-line inscriptions are recorded in the present catalogue (Figure 3.53, A–B).[101] Conversely, central inscriptions are the most widespread type on BoW ware (Figure 3.1, A–C). Radial inscriptions are also documented on lustre, but single radial bands—which are the most common radial type on BoW vessels—are completely absent on lustre, while multiple radial bands are typical (Figure 3.53, C). I have catalogued 25 vessels with multiple radial bands, which usually repeat the same inscription.[102] Small bands of script interspersed throughout the larger decorative programme are widespread (Figure 3.53, D)—57 vessels of the type are included in the present catalogue.[103] Though the illustration only indicates three small inscriptions around the surface, a great deal of variety is found in the corpus. Many vessels of this type include one or more inscriptions placed in a seemingly unsystematic manner around a larger motif at the centre, which cannot be represented in a simple diagram. Encircling inscriptions are also pervasive and account for nearly half of the interior inscriptions on epigraphic lustre; I have catalogued 60 encircling inscriptions—though none are found in the BoW corpus.[104] Another entirely new composition is script located within cartouches—typically four—of which I have catalogued eight vessels (Figure 3.53, F), as well as a number of the tiles in Kairouan.[105] Likewise, inscriptions on the base and exterior are almost never recorded on BoW ware, except for the single lobed bowl (Figure 3.44), but are widespread on lustre; 16 exterior radial inscriptions (Figure 3.53, G)[106] and 67 base inscriptions (Figure 3.53,

[101] For single-line inscriptions, see cat. nos. MLus17, 62, 127, 131, 143, 170, 175, 189, 250, and 260. For multi-line central inscriptions, see cat. nos. MLus2, 141, 167, 198, and 261.
[102] Cat. nos. MLus14–15, 31, 49–50, 54, 56, 66–67, 83, 106, 113, 116, 118, 121–122, 197, 203, 210, 215, 226, 239, 245, 252, and 255.
[103] Cat. nos. MLus13, 23, 42–44, 46, 51–52, 70, 75–77, 82, 107, 126, 137–138, 140, 145–146, 152–153, 157–158, 160, 162, 164–166, 171, 176–177, 181–182, 186, 188, 190, 194, 200, 204, 207, 211–212, 218, 220, 227–229, 231–234, 238, 241–242, 244, and 248.
[104] Cat. nos. MLus3, 12, 21–22, 27, 34, 39, 47–48, 55, 58–60, 63, 71–74, 78–79, 85, 103–105, 108–109, 112, 114–115, 123–124, 128–130, 132–136, 139, 148, 156, 169, 173, 183, 191, 193, 196, 202, 206, 216, 219, 224–225, 234–236, 240, 243, and 258.
[105] Cat. nos. MLus25, 29–30, 36, 53, 61, 223, 237, and tile cat. nos. 85–86, 98–99, and 102.
[106] Cat. nos. MLus15, 31, 49, 65–66, 68, 113, 117–118, 169, 203, 209–210, 226, 257, and 265.

H)[107] are included in the present catalogue. Inscriptions on the base are thus the most common placement in the lustre corpus.

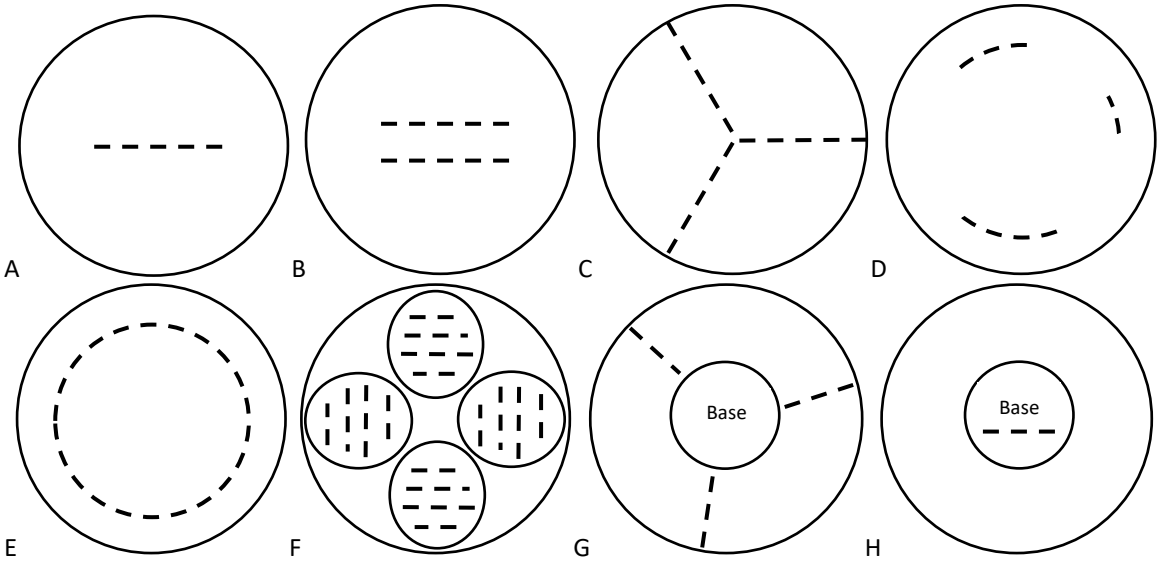


Figure 3.53. Lustre Inscription Orientation Diagram (Wrightson).

However, numerous lustre vessels do exhibit a likeness to epigraphic BoW wares, with some variations. Several lustre inscriptions are placed along the rim or radially, such as one lustre bowl containing three radial repetitions of *tawakkal tukfā* (Figure 3.54). The script is adorned with triangular serifs, not unlike BoW inscriptions, and the radial orientation is well-documented in the BoW corpus (Figures 3.18, 3.25, and 3.28, for example). However, BoW vessels never include more than one radial band, while three are common in the lustre group (Figure 3.53, C). The radial lustre inscriptions alternate with the so-called iris blossom motif, which is frequently employed on BoW ware (Figure 3.55), though the hatching typical of BoW decoration is absent in the lustre rendering.[108] The rim is encircled with a half-moon border, which is a frequent inclusion on Mesopotamian lustre—54 epigraphic lustre vessels are

[107] Cat. nos. MLus1, 6–9, 13, 16, 18–20, 24, 26, 40–41, 45, 51–52, 57, 69, 80, 107, 110–111, 116, 118, 120, 139–141, 147, 149–152, 154–155, 157, 159, 263, 167, 172, 178–180, 184–185, 188, 192, 194, 199, 205, 213, 221, 227, 231, 233–234, 248, 251–254, 256, 259–260, and 262–264,

[108] Fig. 3.55 was analysed by Mason and is of his Basran petrofabric. Mason, *Shine Like the Sun*, 184 (ASH.27).

catalogued here with half-moon borders—again reminiscent of BoW ornament.[109] Although such features illustrate the continuation and general sharing of motifs in BoW and lustre production, they also highlight the variation between the two types, resulting in wares that are generally dissimilar in overall appearance.



Figure 3.54. Lustre Bowl, 10th century, southern Mesopotamia, H. 6 cm; Diam. 18.8 cm. The al-Sabah Collection, Kuwait National Museum, Kuwait, no. LNS 3 C. Cat. no. MLus226.

[109] Other border motifs common on BoW ware, such as wreaths, are also repeated on lustre. Three epigraphic vessels with an encircling wreath are recorded here, although wreaths are more numerous on non-epigraphic lustre. For examples, see Philon, *Early Islamic Ceramics*, nos. 179, 222, 228, 230, 245, and 246.



Figure 3.55. BoW Bowl, 9th century, southern Mesopotamia, H. 6 cm; Diam. 20.2 cm. Ashmolean Museum, Oxford, no. EA1978.2141.

As was noted previously, a number of lustre vessels include inscriptions on both the interior and exterior. One monochrome lustre bowl contains a horned quadruped in the centre of the inner face, with the inscription *tawakkal tukfā* included below (Figure 3.56). The ground is filled with stippling—though the animal, inscription, and border are enclosed within contour panels—and the bowl is encircled along the rim with a half-moon border. The exterior of the vessel is decorated with the 'peacock eye' motif, surrounded by dots and dashes, and the base contains the inscription *baraka*. The script on the inner face of the bowl is rendered in a more careful hand, similar to the interior radial inscriptions of Figure 3.54. The base inscription, however, appears less meticulous in its execution; although both are adorned only with triangular terminals, the overall quality differs. Other lustre vessels with both interior and exterior inscriptions exhibit similarly distinct hands from one face of the vessel to another.[110] It is plausible that this discrepancy indicates the hands of two craftsmen, or that

[110] For additional lustre vessels with interior and exterior inscriptions, see cat. nos. MLus13, 15, 31, 49, 52, 69, 107, 113, 139–141, 152, 157, 167, 169, 188, 203, 210, 226–227, 231, 233–234, 248, 252, 260.

less care was taken in inscribing the base, which would be less visible. However, it is also worth noting that as lustre pigment dries, it becomes easy to smudge. It is therefore possible that the exteriors were more cursorily done in order to avoid damaging the already-executed interiors. Or, perhaps the exteriors were decorated first so that the more careful interior decorations were not put at risk from handling.[111]



Figure 3.56. Lustre Bowl Interior and Exterior, 9th–10th century, southern Mesopotamia, H. 6 cm; Max. Diam. 27 cm. Metropolitan Museum of Art, New York, no. 34.150.3. Cat. no. MLus51.

The production of glazed pottery involved multiple tasks and processes, which would have necessitated a division of skills and labour within a workshop.[112] Hallett suggests that the repetition of motifs on lustre vessels may reflect the invention of stencils and a more mechanised system of production, which would have permitted the repetition of designs—

[111] I am indebted to Dr. Marriam Rosser-Owen for bringing to my attention the qualities of the lustre pigment before firing, and for raising these additional hypotheses.

[112] Hallett cites one lustre vessel in the Al-Sabah signed with the term *ghulām* (cat. no. MLus224), which is often translated as 'apprentice', but also means 'slave or servant'. She interprets this as indicating both the possible presence of indentured labour within the workshop, as well as men with sufficient wealth to own slaves. She also references one example of the potter Abawayh (cat. no. MBoW129) describing himself as a worker or craftsman, as published in Ghouchani. However, without examining this latter piece, its authenticity is questionable in my mind, as the style of script, placement of the inscription, and the inscription itself are unlike any other BoW examples known to me. Ghouchani, *Inscriptions*, Pl. 37; Hallett, "Trade and Innovation," 232–33; Watson, *Ceramics*, 2004, 189. (Hallett N/V)

particularly inscriptions in the absence of literate artists.[113] However, slight variation amongst the repetitions of the same inscription on one vessel appears to contradict the stencil hypothesis. One lustre bowl includes four iterations of *ʿamal* on the interior (Figure 3.57), which are seemingly uniform. However, upon closer examination, clear disparities are apparent (Figure 3.58). The initial *ʿayn* varies in shape amongst the four repetitions; the *ʿayn*s of Figure 3.58, A and B are thicker with more robust terminals, while that of Figure 3.58, C and D are slenderer. The *lām* of Figure 3.58, B is horizontally elongated, while that of Figure 3.58, A is more vertically oriented. Thus, each repetition was evidently completed free-hand by the craftsman.



Figure 3.57. Lustre Bowl, 9th–10th century, southern Mesopotamia, H. 3.7 cm; Max Diam. 9.2 cm. Ashmolean Museum, Oxford, no. EA2005.32. Cat. no. MLus124.

[113] Hallett, "Trade and Innovation," 341. (N/V)

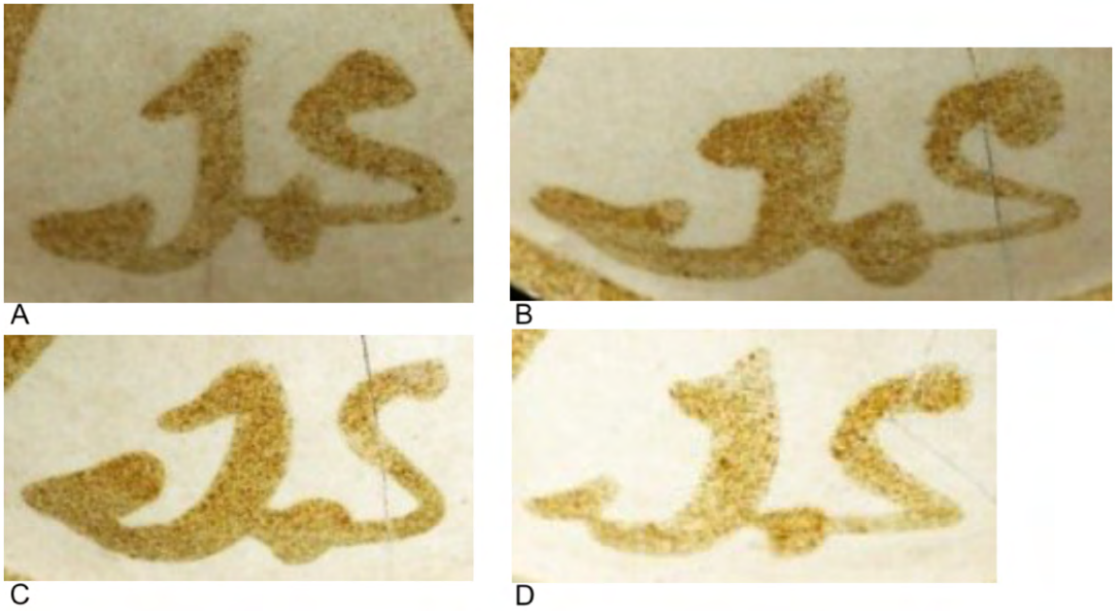


Figure 3.58. Details of Figure 3.57.

The *ʿamal* lustre bowl (Figure 3.57) contains essentially meaningless script; *ʿamal* is repeated four times on the face of the bowl, but no name is included. Other lustre vessels with similar inscriptions attest that this was a standard mode of inscribing and decorating lustre vessels, comparable to *ʿamalahu ʿamalahu* on BoW bowls (Figure 3.29).[114] One lustre bowl incorporates script surrounding a central bird (Figure 3.59). *ʿAmal* is rendered above the tail of the bird, and *baraka* is placed below. *ʿAmal* and *baraka* are two of the typical inscriptions in the lustre repertoire, and there is no indication that *ʿamal* was meant to be followed by a name. The bowl inscription, and other similarly inscribed lustre vessels, suggest that the content of the inscription was not the leading factor in determining which words to render. The craftsman may have chosen to include particular words or phrases based on constraints of space or to balance a composition rather than to create coherent text.

[114] See other lustre vessels inscribed with *ʿamal* and no accompanying name: cat. nos. MLus1, 6, 13, 124, 126, 137, 140, 143, 153, 164, 171, 175, 189, 207, 211–212, 220, 222, 229, 231–233, 242–243, and 248.



Figure 3.59. Lustre Bowl, 9th–10th century, southern Mesopotamia, H. 4,2 cm; Max Diam. 12.3 cm. The Fitzwilliam Museum, Cambridge, no. C.66-1935. Cat. no. MLus158.

Elsewhere in the lustre corpus words or phrases are divided into smaller clusters of letters. The partitioning occurs most frequently with *baraka*, in which the *bāʾ* and *rāʾ* are treated as a separate assemblage from the *kāf* and *tāʾ marbūṭa*, and *li-ṣāḥibihi*, with *li-ṣā-* disconnected from *-ḥibihi*.[115] Although this division occurs with the proper break between certain non-connecting Arabic letters, the groups are treated as independent units. One bowl includes a central spouted ewer, surrounded by the inscription *baraka li-ṣāḥibihi* (Figure 3.60). However, an additional *li-ṣā-* fills the remaining space and mirrors the *li-ṣā-* on the opposite side of the bowl.[116] Another lustre bowl includes radial iterations of only a *kāf* and *tāʾ marbūṭa*, likely from *baraka* (Figure 3.61). The use of the solitary *kāf* and *tāʾ marbūṭa* is common on lustre bowls, particularly for exterior decoration.[117] Another monochrome bowl includes three radial inscriptions of what appears to be *tukfā*, without the initial *tāʾ*, from the

[115] For *baraka* examples, see cat. nos. MLus31, 35, 45, 49, 68, 118, 146, 158, 181, 185, 203, 226, 229, and 255. For *li-ṣāḥibihi* examples, see cat. nos. MLus43, 52, 82, 141, 164, 192, 200–201, 204, 216, 228, and 233.
[116] The breaking of this particular phrase is discussed in Flury, "Ornamental Kufic Inscriptions," 1748–49.
[117] See cat nos. MLus31, 49, 68, 118, 203, 226, and 255.

phrase *tawakkal tukfā* (Figure 3.62). Such inscriptions are not truly legible—though they may have remained decipherable—and illustrate an increased convergence between script and decoration, and a disassociation of script from an exclusively textual function.



Figure 3.60. Lustre Bowl, 10th century, southern Mesopotamia, H. 4.8 cm; Max. Diam. 13.1 cm. The al-Sabah Collection, Kuwait National Museum, Kuwait, no. LNS 201 C. Cat. no. MLus228.



Figure 3.61. Lustre Bowl Fragment Interior (above) and Exterior (below), 9th–10th century, excavated in Nishapur, origin southern Mesopotamia. Metropolitan Museum of Art, New York, no. 38.40.234. Cat. no. MLus49.



Figure 3.62. Lustre Bowl, 9th–10th century, excavated in Susa, origin southern Mesopotamia, H. 4 cm; W. 12.5 cm. Musée du Louvre, Paris, no. MAO S. 454. Cat. no. MLus54.

Also noteworthy are the radial lustre bands alternating with the inscriptions of the two aforementioned bowls (Figures 3.61–3.62). Comparable radiating decoration survives on

an epigraphic lustre-stained glass bowl (Figure 3.63), the rays and alternating trilateral panels of which are analogous to those of Figure 3.61.[118] However, the extensive legible inscription on the glass vessel differs greatly from the standard ceramic inscription types; although the accompanying decoration may be similar, the epigraphic content differs. Moreover, the curling tendrils on the radiating bands of Figure 3.62—repeated elsewhere in the corpus—have direct parallels in textile production (Figure 3.64).[119] The illustrated textile fragment includes a central peacock enclosed within a roundel, encircled by small repetitions of the curling tendril motif. Although the textile was produced in al-Andalus, it likely indicates the widespread appeal of such motifs across media throughout the Islamic world.



Figure 3.63. Lustre Dish, 8th–9th century, probably Egypt, H. 3.4 cm; Max Diam. 22.5 cm. The al-Sabah Collection, Kuwait National Museum, Kuwait, no. LNS 44 G.

[118] Carboni and Whitehouse, *Glass of the Sultans*, 211–12, no. 104.
[119] This is referred to as a 'trouser' motif by Dodds. Dodds, *Al-Andalus*, 224, no. 20.



Figure 3.64. Textile Fragment, 10th century, al-Andalus, silk and gold thread, 19 x 23 cm. Instituto de Valencia de Don Juan, Madrid, no. 2071.

3.3.2. Lustre Signatures

Numerous signatures are also present in the lustre corpus, including Abū Fākrā(?), Abū ʿIsā(?), ʿAlī Abū Shaddād, Barr, Burhān, Ibn Khaldān, Ibn Hānī, Khālid, Sulaymān, and a few others that are indistinguishable (Figures 3.65–3.73). The majority of lustre signatures are rendered similarly to those of the BoW corpus, adorned with triangular or bulging terminals, and are sometimes preceded by *ʿamal*. However, unlike BoW vessels, lustre signatures are often situated on the base, and were thus not the focal element of the decorative programme.



Figure 3.65. Sulaymān Drawing, MLus224 (Wrightson).



Figure 3.66. Ibn Hānī Drawing, MLus155 (Wrightson).



Figure 3.67. Khālid Drawing, MLus167 (Wrightson).



Figure 3.68. Abū Fākrā(?) Drawing, MLus170 (Wrightson).



Figure 3.69. Barr Drawing, MLus227 (Wrightson).



Figure 3.70. Abū ʿIsā(?) Drawing, MLus234 (Wrightson).



Figure 3.71. Burhān Drawing, MLus157 (Wrightson).

A.



B.



C.



D.



E.



Figure 3.72. ʿAlī Abū Shaddād Drawings, A: MLus52; B: MLus37; C: MLus138; D: MLus130; E: MLus114 (Wrightson).

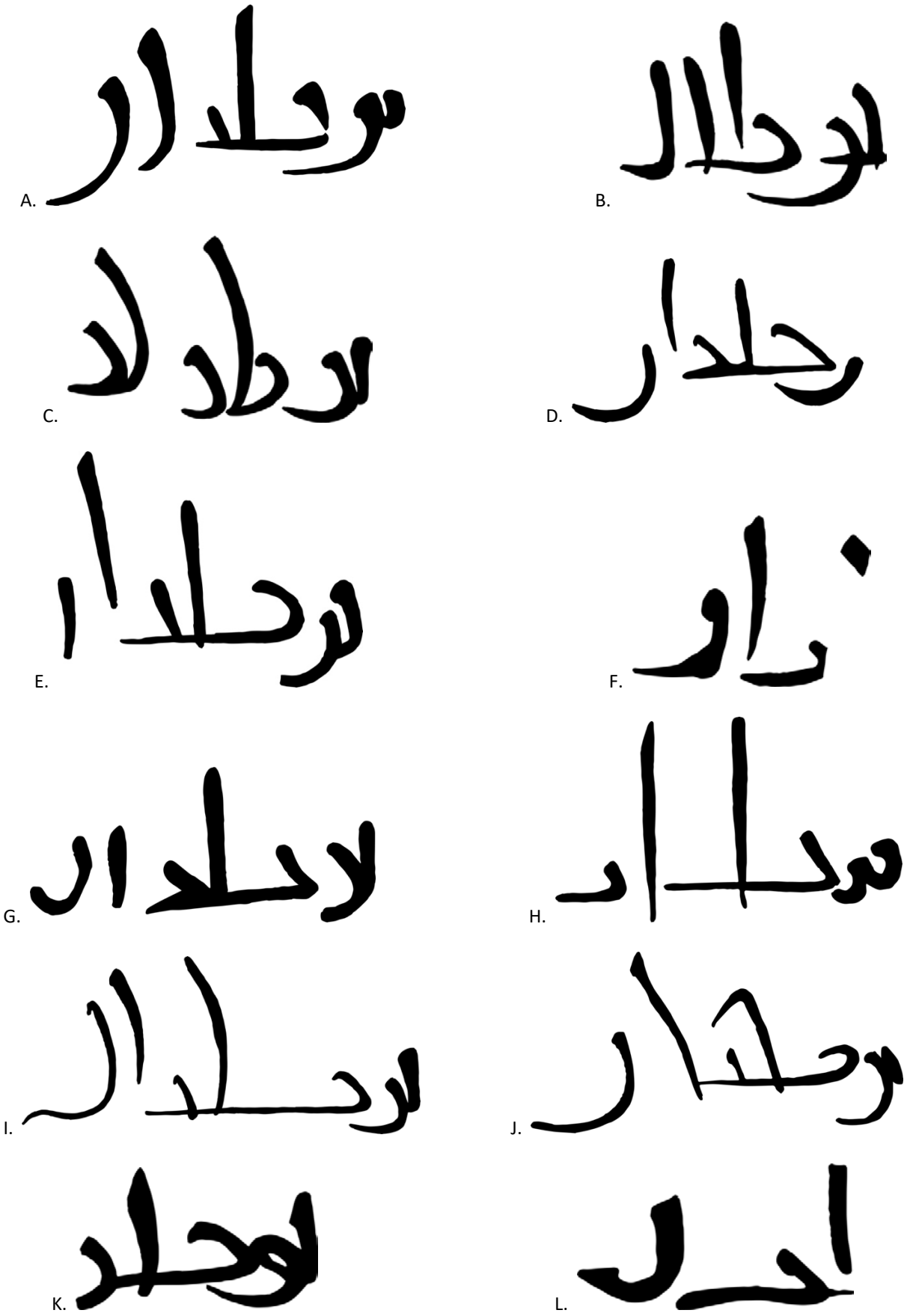


Figure 3.73. Ibn Khaldān Drawings, A: MLus264; B: MLus262; C: MLus254; D: MLus263; E: MLus40; F: MLus259; G: MLus256; H: MLus194; I: MLus260; J: MLus252; K: MLus253; L: MLus251 (Wrightson).

Most lustre signatures occur on only one or two vessels, making any assessment between signatures and workshops challenging. However, the names ʿAlī Abū Shaddād and Ibn Khaldān survive on a number of vessels, and will therefore be considered in further detail. The reading 'Abū Shaddād' was proposed for the signature on the base of a bowl excavated at Rayy (Figures 3.74 and 3.72, A). The inner face of the bowl contains two dromedary bulls facing one another. There is an epigraphic band on each of their flanks, another below each of the bull's hooves, and one between their heads. All of the epigraphic bands contain what would have read *baraka li-ṣāḥibihi*, although they are in various states of preservation. The base of the bowl repeats *baraka li-ṣāḥibihi*, followed by *ʿamal* and a previously undeciphered word on the third line, and then Abū Shaddād, which is divided between the lower two lines.



Figure 3.74. Lustre Bowl Interior and Exterior, 9th–10th century, excavated in Rayy, origin southern Mesopotamia, Max. Diam. 32.28 cm. University of Pennsylvania Museum, Philadelphia, no. NEP79B. Cat. no. MLus52.

Four additional fragments retain portions of the same inscription (Figure 3.72, B–E). However, none preserve the name ʿAlī Abū Shaddād in its entirety, which is likely why these fragments have previously not been studied together. The rim fragment from the Benaki reads, *ʿAlī Abū Sh[addād]* (Figures 3.75 and 3.72, D), and the plate fragment from Tarsus

should therefore read, *[ʿama]l ʿAlī Abū Sh[addād]* (Figures 3.76 and 3.72, E). The clear rendering of ʿAlī on the Benaki and Tarsus fragments indicates that the letters directly after *ʿamal* on the dromedary bowl (Figure 3.74)—not initially deciphered by the University of Pennsylvania Museum—should also be read as *ʿAlī*. A second fragment of the Tarsus plate preserves the final letters of *li-ṣāḥibihi*, revealing that well-wishes were also bestowed on the owner. However, the *bāʾ* of *Abū* on the Tarsus plate looks more like the *ḥāʾ* of -ṣāḥibihi than a typical denticle. The same is also true on the Benaki fragment, suggesting a possible confusion of various letter shapes or perhaps a particular individual style associated with the workshop of ʿAlī Abū Shaddād. The two final fragments preserve only the initial *ʿamal ʿAlī* (Figures 3.77–3.78, and 3.72, B–C).

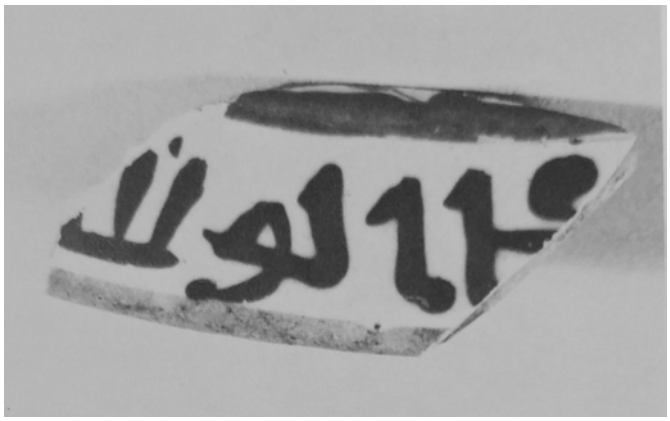


Figure 3.75. Lustre Fragment, 9th–10th century, Egypt, origin southern Mesopotamia, L. 3.3 cm. Benaki Museum, Athens, no. 21315. Cat. no. MLus130.



Figure 3.76. Lustre Plate Fragment, 9th–10th century, excavated in Tarsus, origin southern Mesopotamia. Cat. no. MLus114.



Figure 3.77. Lustre Fragment, 9th–10th century, excavated in Fustat, origin southern Mesopotamia, 4.9 x 5.2 cm. Victoria and Albert Museum, London, no. 1585-1921. Cat. no. MLus37.



Figure 3.78. Lustre Bowl Fragment, 9th–10th century, Egypt, origin southern Mesopotamia, H. 5.7 cm. Benaki Museum, Athens, no. 11379. Cat. no. MLus138.

The five inscriptions are overwhelmingly similar in rendering, and, as there are no similar names evident in the Mesopotamian lustre corpus, can be confidently ascribed to one workshop under the master craftsman ʿAlī Abū Shaddād. The fragments are additionally noteworthy for the archaeological contexts in which they were discovered; the dromedary bowl was excavated at Rayy, one plate fragment was unearthed at Tarsus, and the other two were likely found in Egypt, but all were produced in southern Mesopotamia, illustrating the

extent to which the lustre products of one workshop were traded throughout the Islamic world.

Likewise, the group of lustre vessels signed 'Bin Khaldān' has hitherto not been compiled (Figure 3.73). One bowl, formerly of the Plotnick collection in Chicago, is decorated on the inner face with two birds and a central inscription of *ʿamal*, completed in the typical Mesopotamian style with triangular terminals. An additional inscription on the base was read by Pancaroğlu as the name Ibn Khaldān (Figures 3.79 and 3.73, A).[120] Ten additional pieces are signed 'Bin Khaldān' in the present catalogue, as well as two possible iterations of the name (Figure 3.73, K–L), all of which are applied to the base of vessels. As far as can be determined due to the fragmentary nature of the group, the only vessel inscribed with the name Ibn Khaldān to include an accompanying *ʿamal* is the Plotnick bowl (Figure 3.79). Although this is one of the most common extant signatures on Mesopotamian lustre, the name is rarely incorporated into the typical Mesopotamian *ʿamal* formula—unlike BoW signatures, which are always preceded by *ʿamal*. The stand-alone placement may suggest that signing ceramics had become relatively standard and the inclusion of *ʿamal* was unnecessary for the name to be recognised as belonging to the master craftsman.

[120] Pancaroğlu, *Perpetual Glory*, 48.



Figure 3.79. Lustre Bowl, 10th century, southern Mesopotamia, H. 7.1 cm; Max. Diam. 23.5 cm. Plotnick Collection. Cat. no. MLus260.



Figure 3.80. Lustre Bowl, 10th century, southern Mesopotamia, H. 5.5 cm; Max. Diam. 17.3 cm. Museum für Islamische Kunst, Berlin, no. I. 12/62. Cat. no. MLus262.



Figure 3.81. Lustre Bowl Fragment, 10th century, excavated in Fustat, origin southern Mesopotamia. Victoria and Albert Museum, London, no. C.1600-1921. Cat. no. MLus40.



Figure 3.82. Lustre Bowl Fragment, 10th century, southern Mesopotamia, 3.5 x 13.1 cm. Medelhavsmuseet, Stockholm, no. MME 1974:090. Cat. no. MLus254.

The renderings of the name Ibn Khaldān vary slightly throughout the group. The letters of Figure 3.79 exhibit slight triangular terminals, while those of Figures 3.80–3.82 are more rounded (Figure 3.73, B, E, and C). The connection between the initial *bāʾ* and *nūn* of Bin is seamless in the majority of the signatures, but the craftsman clearly lifted his writing implement between the two letters in Figure 3.80 (Figure 3.73, B), as the baseline stroke of the initial *bāʾ* intersects the *nūn*. The craftsman responsible for the inscription of Figure 3.80

(Figure 3.73, E) also omitted one letter, possibly the *alif* or *dāl* of Khaldān. The rendering of the *alif* in Figure 3.82 (Figure 3.73, C) erroneously connects to the final *nūn*, and the final two letters are nearly indistinguishable from the preceding *lām* and *dāl*. Although it is possible that one craftsman could create marginally different signatures on various vessels, it is unlikely that the same craftsman would use such diverse methods for rendering the same letter throughout his wares, or that he would change the spelling of his name. The discrepancies in the group, though minor, suggests that lustre signatures continued to reflect the combined efforts of numerous craftsmen working within a single workshop, rather than an individual craftsman, much like the processes evident in the BoW corpus. The varying non-epigraphic decorations likewise corroborate this. For example, the birds of Figures 3.79–3.81 all differ in type and rendering.

3.3.3. Thin Lustre Inscriptions

Unlike the general uniformity of BoW inscriptions, numerous script variants are apparent in the lustre corpus. One such variation is characterised by thin lustre letters, which is recorded on 13 vessels of both monochrome and polychrome palettes in the present catalogue.[121] One polychrome plate incorporates thin lustre script around the rim, encircling a central floral ground (Figures 3.83 and 3.84, B). The plate inscription exhibits a careful hand, with elongated *kāf*s and clearly-legible repetitions of *al-mulk*—likely an abbreviation of the phrase *al-mulk li-llāh* ('Sovereignty belongs to God'). Another polychrome bowl contains numerous lines of thin lustre script within four circular cartouches, which are evenly spaced in the four delineated quadrants of the bowl (Figures 3.85 and 3.86, A). Although difficult to

[121] Cat. nos. MLus25, 29, 30, 32, 36, 53, 55, 61, 132, 183, 215, 223, and 237.

decipher, denticles, circular *mīm*s, and *kāf*s are discernible throughout, likely intended as repetitions of *al-mulk*, though not truly legible. The illustrated plate and bowl (Figures 3.83 and 3.85) exhibit the two primary orientations of thin lustre script: either a single line of script or multiple lines within a circular or teardrop-shape cartouche. However, the renderings of the two inscriptions, as well as the supplementary decoration, differ considerably. Thus, the two vessels were made by different craftsmen, again suggesting the widespread sharing of epigraphic motifs throughout workshops in southern Mesopotamia.



Figure 3.83. Lustre Plate, 9th–10th century, southern Mesopotamia, H. 3.2 cm; Max. Diam. 40.6 cm. Metropolitan Museum of Art, New York, no. 1976.309. Cat. no. MLus183.



Figure 3.84. Thin Lustre Drawings, A: MLus215; B: MLus183 (Wrightson).



Figure 3.85. Lustre Bowl, 9th–10th century, southern Mesopotamia, H. 4.2 cm; Max. Diam. 14.4 cm. The Keir Collection, Dallas Museum of Art, Dallas, no. K.1.2014.217. Cat. no. MLus237.

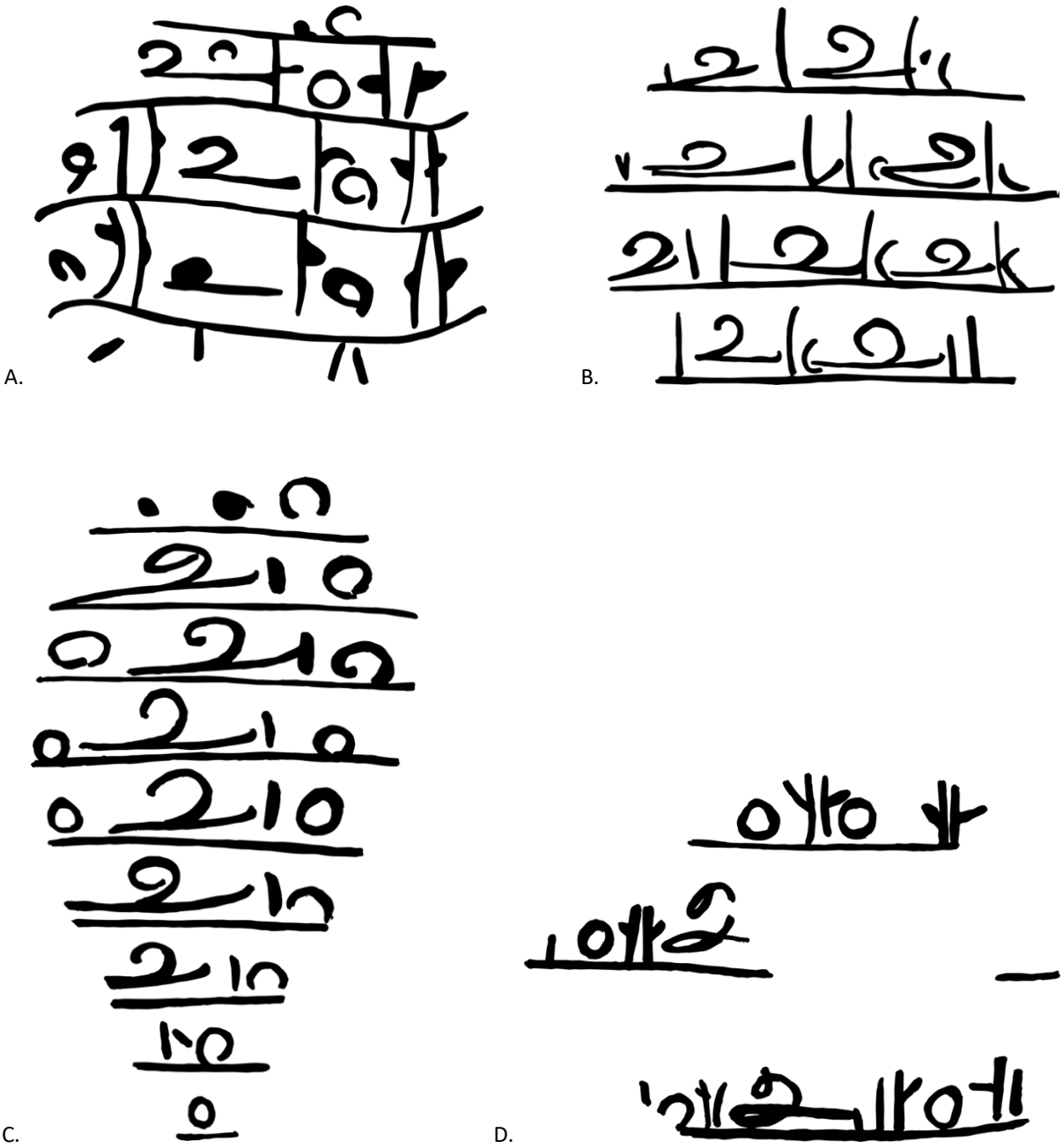


Figure 3.86. Thin Lustre Cartouche Drawings, A: MLus237; B: MLus53; C: MLus223; D: MLus61 (Wrightson).

In addition to the 13 vessels with thin lustre script, I have catalogued a further 17 comparable inscriptions on the epigraphic tiles surrounding the mihrab in the Great Mosque of Kairouan, including 16 monochrome tiles and one polychrome (Figures 3.87–3.90 and cat. nos. MLus86–102).[122] Philon notes that although the tiles seem to be decorated with pseudo-

[122] These measure around 21.2 cm square and 1 cm thick. Creswell, *EMA*, 2:309.

script, they in fact show a condensed version of *al-mulk*, in much the same manner as those aforementioned vessels (Figures 3.83 and 3.85).[123] Although it is possible to decipher *al-mulk* on a number of the tiles, many more remain ambiguous (Figures 3.89–3.90). However, the repetition of *mīms and kāf*-like forms, as well as the general similarities to those decipherable tiles and comparable vessels, suggests that the entire group was founded on the repetition of *al-mulk*. The variation noted throughout the tiles reveals the hands of multiple craftsmen, indicating that numerous craftsmen were involved in the decoration of the mihrab tiles.

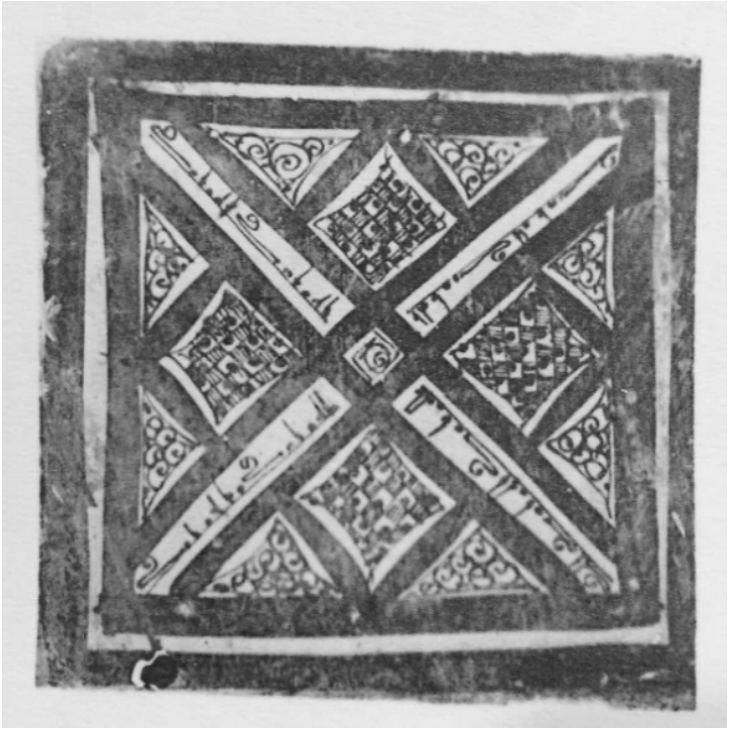


Figure 3.87. Lustre Tile, 9th century, Great Mosque of Kairouan, origin southern Mesopotamia. Cat. no. MLus90.

[123] Philon, *Early Islamic Ceramics*, 1:293.

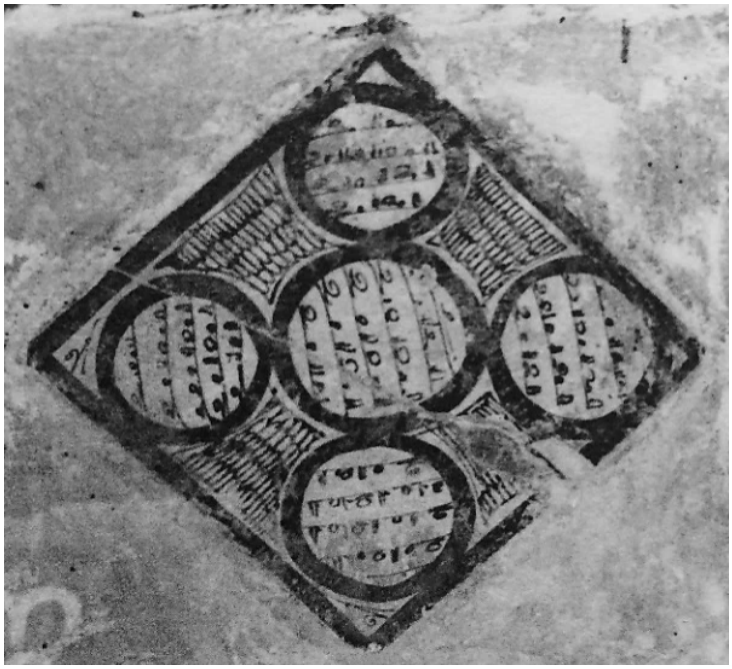
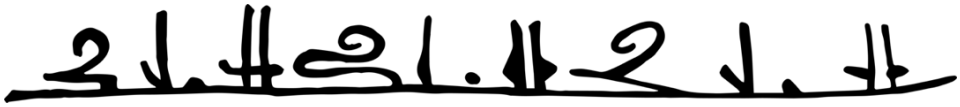


Figure 3.88. Lustre Tile, 9th century, Great Mosque of Kairouan, origin southern Mesopotamia. Cat. no. MLus99.

A.



B.



C.



D.



E.



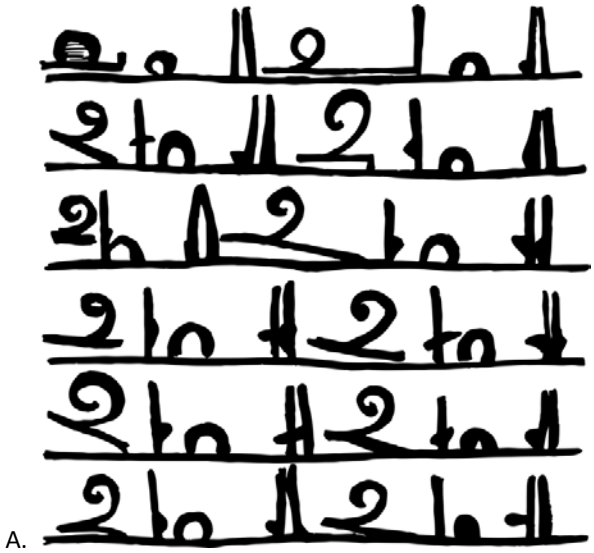
F.



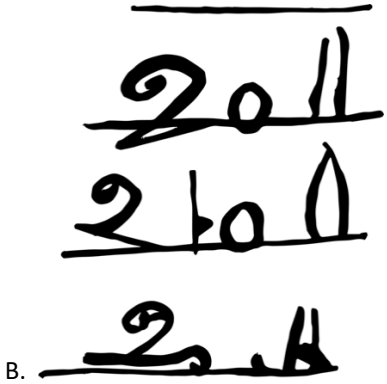
G.



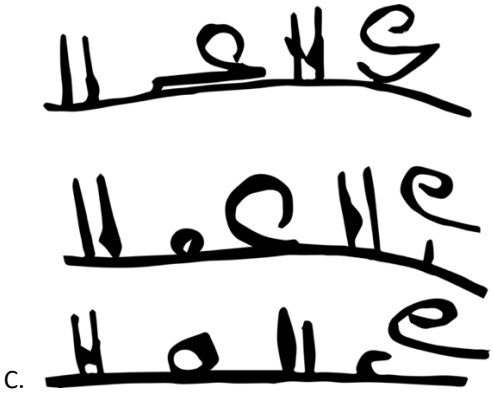
Figure 3.89. Tile Drawings, A: MLus88; B: MLus90; C: MLus100; D: MLus95; E: MLus96; F: MLus101; G: MLus92 (Wrightson).



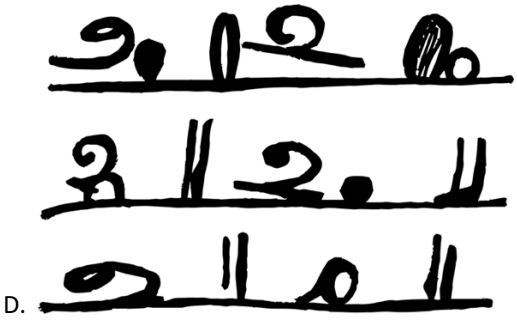
A.



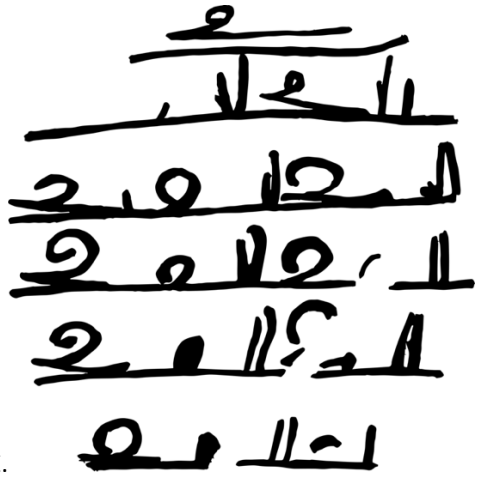
B.



C.



D.



E.

Figure 3.90. Tile Cartouche Drawings, A: MLus98; B: MLus87; C: MLus86; D: MLus102; E: MLus99 (Wrightson).

Though the epigraphic tiles remain *in situ* in Kairouan, petrographic evidence indicates they were made in southern Mesopotamia. Eight of the Kairouan tiles—three monochrome and five polychrome—were petrographically and chemically analysed by Bobin, who compared the results with those of four Mesopotamian lustre pieces, as well as about 30 local Tunisian glazed samples. It is highly likely that the tiles came from southern Mesopotamia, as they share the same calcerous body fabric, glaze to body interface microstructure, glaze microstructure, and glaze composition as the Mesopotamian pieces, which differ greatly from the locally made Tunisian wares.[124] While Bobin's analysis rests on a small number of fragments, many of the Kairouan tiles contain the same decorative motifs prevalent on southern Mesopotamian lustre vessels (Figures 3.92–3.93).[125] Moreover, additional petrographic analysis has firmly localised the production of thin lustre script to southern Mesopotamia, though wares of the type have been unearthed at Samarra, Susa, and Fustat, indicating their trade throughout the Islamic world.[126] The scientific data and overall appearance of the tiles indicate a direct connection with the ceramic practices of southern Mesopotamia.

The lowest of the epigraphic tiles (Marçais nos. 23–24) stand approximately 2.93 m from the ground—the height of the columns flanking the mihrab—while the top of the arch reaches 4.56 m (Figure 3.91).[127] It may have been possible for viewers to observe the lowest

[124] Bobin et al., "Where Did the Lustre Tiles," 576.
[125] For example, see two bowls in the Metropolitan Museum of Art, 20.52.6 and 41.165.1 and one bowl in the British Museum, 1965,0730.1, all three of which are made from the so-called Basran petrofabric (Mason, *Shine Like the Sun*, 185 (BRM.10), 192 (MMA.10 and MMA.20).), compared with the tiles published in Marçais, *Les faïences a reflets métalliques*, particularly Pls. X-XV.
[126] Analysis of the tiles at the Great Mosque of Kairouan, localising them to Basra, was completed by Bobin. A similarly inscribed sherd from Fustat was analysed by Hallett and found to be of her Basra Group 3 petrofabric. Another bowl unearthed at Susa was also found to be of Basran petrofabric by Mason. One jar with this script was unearthed at Samarra. Bobin et al., "Where Did the Lustre Tiles"; Hallett, "Trade and Innovation", no. 193; Koechlin, *Les céramiques musulmanes*, fig. 160; Mason, *Shine Like the Sun*, 198 (SSA.24); Sarre, *Die Keramik*. (Hallett N/V)
[127] Creswell, *EMA*, 2:308.

of the epigraphic tiles, but the majority of the script would have been too small to differentiate. The tiles themselves are around 21.2 sq. cm and the script itself is only approximately 2 cm in height, depending on the particular tile.[128] The script would therefore be nearly impossible to read from ground level, but was nevertheless included. The three tiles to the right of the mihrab arch would have been visible to the *imām* while standing atop the minbar, but probably would have remained indiscernible to those below. Moreover, the maqsura was reserved for the elite, and the audience for such tiles would therefore be limited to those who could worship close to the mihrab; the tiles would not have been visible or accessible to the majority of those inside the mosque.[129]

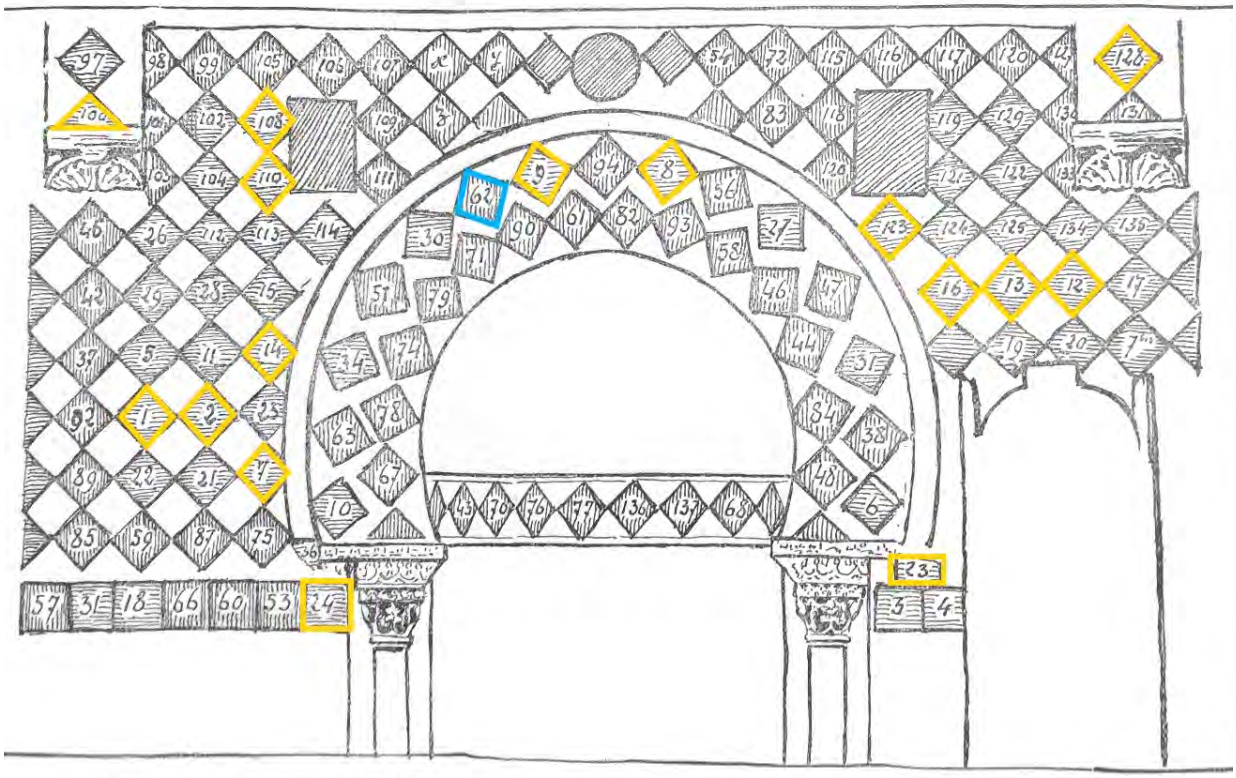


Figure 3.91. Kairouan Mihrab Tile Diagram (from Marçais) with added markers to indicate the placement of the epigraphic tiles. Yellow denotes monochrome and blue denotes polychrome (Wrightson).

[128] The approximate height of the script was calculated by the author based on the published size of the tiles.
[129] Mostafa, "The Early Mosque Revisited," 9–11.

The tiles were likely commissioned and therefore differ from the vessels discussed thus far, which were probably made for sale at market.[130] One could contend that the inscription *al-mulk* was specifically ordered to surround the mihrab as an abbreviation of *al-mulk li-llāh*, which is admittedly a suitable inscription to include in this context. However, the same style and inscription content are evident on numerous other tableware vessels, including plates (Figure 3.83), bowls (Figure 3.85), and a jar (cat. no. MLus61). Therefore, *al-mulk* was likely a standard epigraphic inclusion on lustre ceramics by the mid- to late-ninth century. Moreover, script was apparently interchangeable with other types of decoration, as numerous tiles from Kairouan utilise noticeably similar epigraphic and non-epigraphic motifs.[131] For instance, two tiles situated next to one another employ chequered grounds delineated by thick lustre lines (Figure 3.92).[132] The alternating quadrants of the left tile are filled with multiple lines of script (compare with Figures 3.88 and 3.90), while the chequered ground of the right tile is filled with various non-epigraphic patterns. A non-epigraphic polychrome lustre vessel, petrographically analysed and securely attributed to southern Mesopotamia, includes a similar design (Figure 3.93).[133] Epigraphy had clearly permeated the decorative vocabulary of Mesopotamian potters. Consequently, the epigraphic tiles around

[130] Other lustre tiles have been unearthed at Samarra, including monochrome brown lustre tiles found in the Middle Throne Room of the Jawsaq al-Khaqani at Samarra, see Hallett, "Trade and Innovation" Pl. 66. Another style of lustre tiles appear to be sponge-painted, possibly imitating stone. One sherd of this type in the Freer Gallery (FSC-p-4076) was analysed and found to be of Hallett's Basran body fabric. No tiles of this type are found around the mihrab in the Great Mosque of Kairouan, but a few of the monochrome tiles contain similar foliate designs to the fragments found in the Jawsaq al-Khaqani throne room. For comparative tiles see Marçais, *Les faïences a reflets métalliques*, Pl. IV, nos. 19-22 and 24. (Hallett N/V)

[131] For example, compare Marçais, *Les faïences a reflets métalliques*, Pl. II, nos. 11 and 12; Pls. VIII, no. 43 and Pl. XVIII, no. 128.

[132] Marçais, Pl. XXIII. Tamari related the numerous examples of square compartments to Syriac calendar pages. This is certainly an interesting line of inquiry, but it does not account for the circular or teardrop-shaped compartments that are also present throughout the tiles. illustrated in Hallett, "Trade and Innovation", Pl. 90; Tamari, "Nine-Tenth Century." (Hallett and Tamari N/V)

[133] Ekhtiar et al., *Masterpieces*, 35; Mason, *Shine Like the Sun*, 192 (MMA.35).

the mihrab are representative of typical ceramic decoration rather than unique designs specifically chosen for Kairouan.

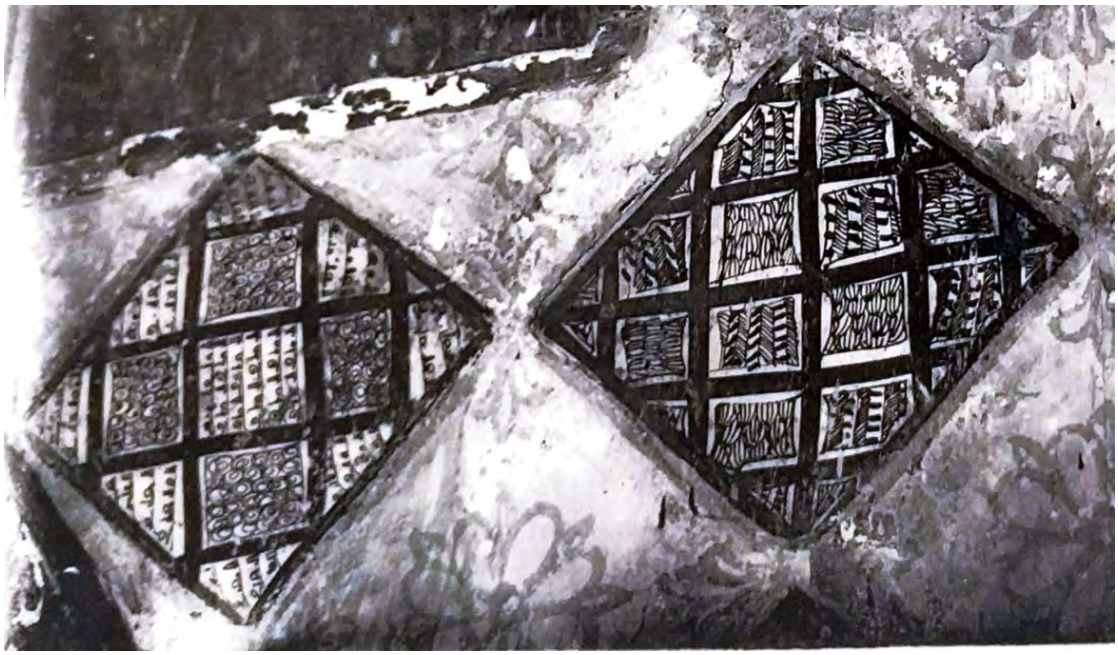


Figure 3.92. Lustre Tiles, 9th century, Great Mosque of Kairouan, origin southern Mesopotamia. Left tile cat. no. MLus98.

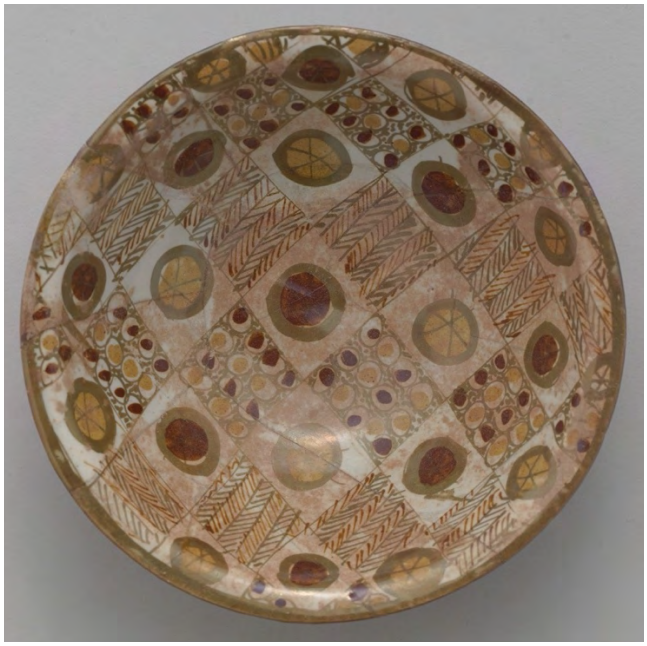


Figure 3.93. Lustre Bowl, 9th–10th century, southern Mesopotamia, H. 6 cml Max. Diam. 19.7 cm. Metropolitan Museum of Art, New York, no. 52.114.

Thin lustre script only occurs alongside patterned surfaces, and never in conjunction with figural decoration. Small-scale decoration is characteristic of polychrome vessels, but the majority of the epigraphic tiles from the Great Mosque of Kairouan are in fact monochrome.

The historiographic evidence for the tiles in Kairouan makes possible the dating of the script to at least the second half of the ninth century, which may represent a period of experimentation with the use of both monochrome and polychrome palettes, as thin lustre inscriptions survive on both.

3.3.4. Reserve Inscriptions

A second script variant widespread in the production of epigraphic lustre is characterised by thick outlined letters in reserve (Figures 3.98–3.99), of which I have catalogued 24 examples.[134] This script type appears on vessels of both polychrome and monochrome lustre in almost even numbers. Every extant reserve inscription reads *al-mulk*, although the legibility and the overall effect vary widely. Reserve lustre script has been securely localised to production sites in southern Mesopotamia based on the petrographic analysis of numerous samples, while sherds of the type have been unearthed as far away as Egypt, Antioch, and al-Andalus.[135]

One polychrome plate incorporates an epigraphic border with reserve script on a brown lustre ground, and the repetitions of *al-mulk* are clear and legible (Figures 3.94 and 3.98, B). The central scrolling foliation, as well as the placement of the script encircling the rim, are analogous to one aforementioned thin lustre script plate (Figure 3.83). However, the thick reserve inscription is similar in certain respects to earlier relief-moulded wares, which

[134] Cat. nos. MLus21, 27, 34, 59, 74, 78–9, 103, 105, 108–9, 119, 123, 128–129, 144, 148, 161, 190–191, 206, 225, 235, and 240.

[135] Two fragments of this script have been analysed, one from Fustat by Hallett and the other by Mason, numerous sherds from Antioch were published by Waage, and another found at Madinat al-Zahra was published by Barceló and Heidenreich. Barceló and Heidenreich, "Lusterware," fig. 6; Hallett, "Trade and Innovation", no. 192; Mason, *Shine Like the Sun*, 185 (BRM.07); Waage, *Antioch-on-the-Orontes*, figs. 45–46. (Hallett N/V)

imitated metalwork (Figure 2.23), and is additionally reminiscent of angular Kufic found on other media, including manuscripts, monumental inscriptions, textiles, and others.[136]



Figure 3.94. Lustre Plate, 9th–10th century, southern Mesopotamia, H. 2.5 cm; Max. Diam. 38.3 cm. The al-Sabah Collection, Kuwait National Museum, Kuwait, no. LNS 98 C. Cat. no. MLus225.

A monochrome lustre bowl in the Louvre includes a central figure holding an inscribed standard (Figure 3.95). The standard incorporates two inscriptions: one vertical band of script within a circular cartouche and a horizontal rendering of *al-mulk* in block reserve (Figure 3.99, B). The iteration of *al-mulk* is mirrored, though it remains a complete rendering of the word, suggesting that the craftsman may have been aware of the intended inscription.[137] Though it is common for slight variations in script rendering to appear on different surfaces—one on the inner face and another on the reverse or base of the vessel (Figure 3.56)—the Louvre bowl is atypical for its use of multiple script styles on the same surface. Moreover, it is likely

[136] For wood and marble Kufic inscriptions see Komaroff, "Religious Inscriptions," 260-263; See also the monumental inscription in Rosen-Ayalon, *Ramla*, fig. 8.

[137] It is also conceivable that the craftsman used a stencil, which was erroneously placed on the surface of the vessel. However, I am hesitant to perpetuate the stencil hypothesis. There is more evidence to suggest that these inscriptions were created free-hand. See pages 158–160 of this chapter.

that one craftsman executed both inscriptions—as they appear on the same face—suggesting that Mesopotamian craftsmen were versed in more than one standard epigraphic lustre type. The reading of the non-reserve inscription remains uncertain, though it does not appear to reiterate *al-mulk.* The disparate style of the inscription will be examined later in this chapter.



Figure 3.95. Lustre Bowl, 9th–10th century, southern Mesopotamia, H. 9.8 cm; Max. Diam. 31.7 cm. Musée du Louvre, Paris, no. MAO 23. Cat. no. MLus190.

Another iteration of *al-mulk* in reserve encircles the neck of a monochrome lustre jar (Figures 3.96 and 3.98, C–D). Lustre lines denote the background of the inscription, in contrast with the careful rendering of the reserve script on the above plate (Figure 3.94). The jar inscription is nearly unrecognisable as script, although each letter is discernible upon closer inspection. However, numerous other vessels—typically jars—with the same adaptation of *al-mulk*, lack the accurate rendering of Arabic letters. One fragment includes the recognisable form of the circular *mīm*, but the horizontal bands of the Kufic *kāf* are disconnected, and instead appear as three independent lines of white ground (Figures 3.97 and 3.99, D). The

execution of *al-mulk* in this manner illustrates the simplification of a well-known epigraphic type, becoming an abstract epigraphic design unique to ceramic production.



Figure 3.96. Lustre Jar, 9th–10th century, southern Mesopotamia, H. 28.2 cm; W. 23.2 cm. Freer Gallery of Art, Washington D.C., no. F1953.90. Cat. no. MLus161.



Figure 3.97. Lustre Jar Fragment, 9th–10th century, southern Mesopotamia. Benaki Museum, Athens, no. 237. Cat. no. MLus144.

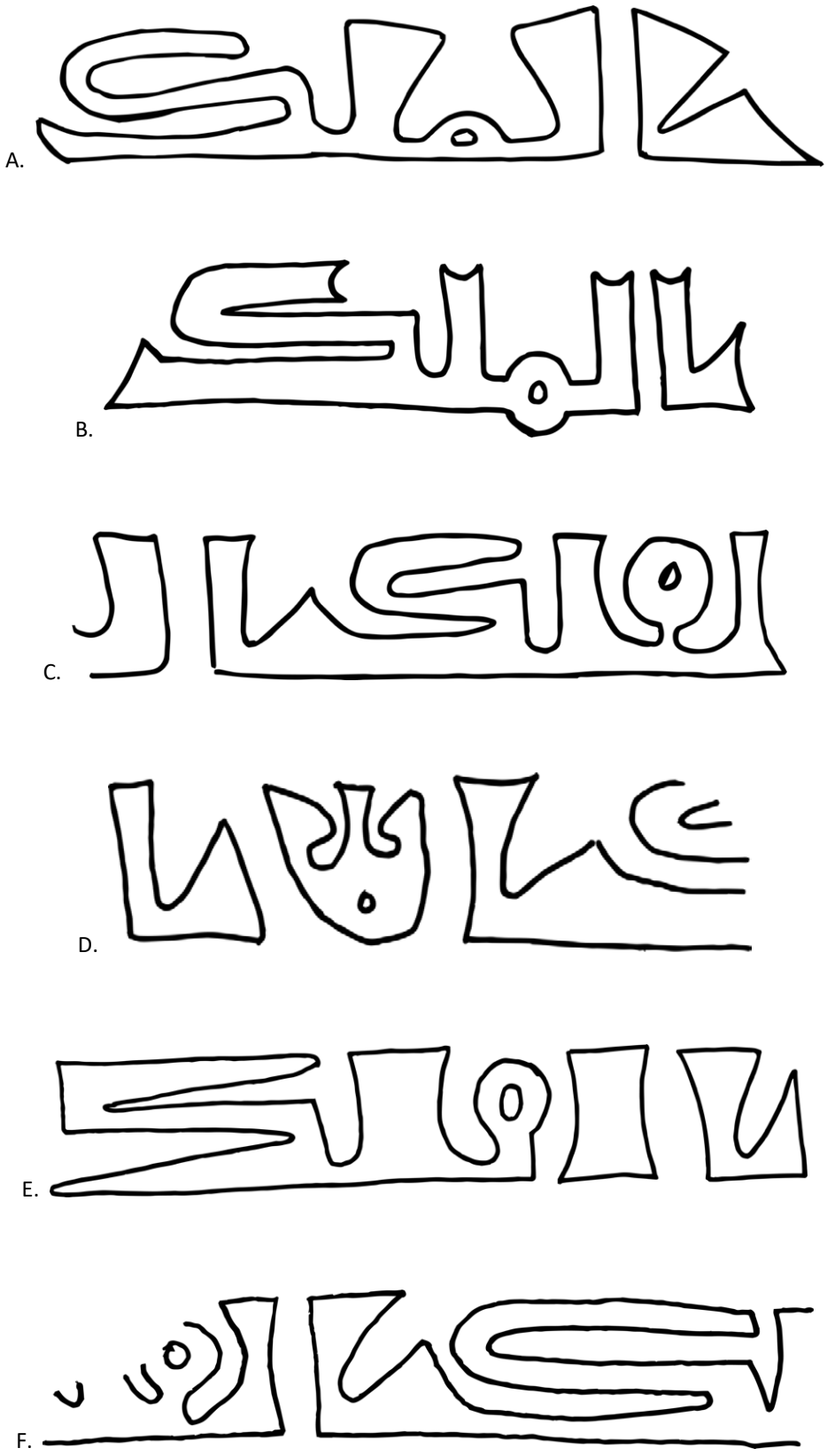
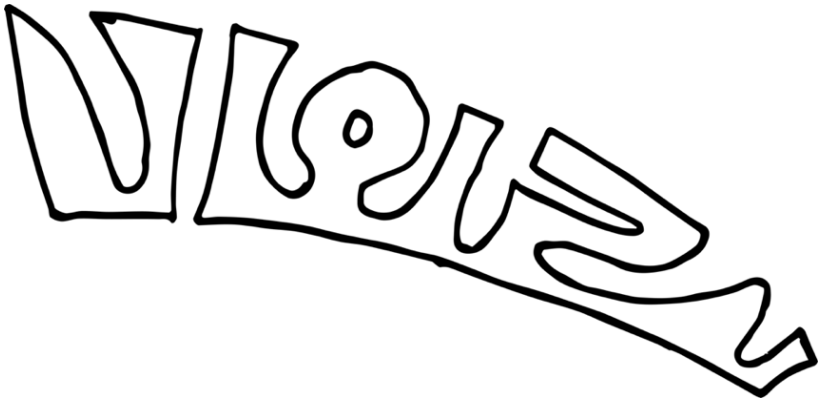


Figure 3.98. Reserve Script Drawings, A: MLus191; B: MLus255; C–D: MLus161 (two sections of the same inscription); E: MLus235; F: MLus103 (Wrightson).

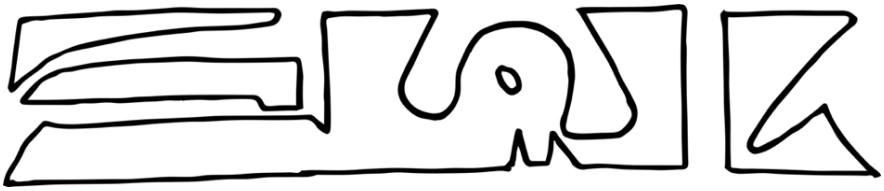
A.



B.



C.



D.



Figure 3.99. Reserve Script Drawings, A: MLus240; B: MLus190; C: MLus123; D: MLus141 (Wrightson).

Every fragment of both the thin line and reserve lustre scripts articulate an adaptation of *al-mulk,* though in various degrees of legibility. *Al-mulk* is not repeated on other epigraphic lustre vessels with other inscription styles, nor is it preserved on a single BoW vessel. The *al-mulk* inscriptions, coupled with the two new styles of script, suggest a further expansion of

epigraphic ceramic traditions that may have catered to different clientele. It is possible these wares may have appealed to buyers who desired a more direct connection with Muslim identity. *Al-mulk* is often associated with royalty and is more overtly religious than the other typical inscriptions on contemporary glazed ceramics, which often bestowed well-wishes or named the master craftsman.[138] Such a trend may clarify the emergence of other inscriptions, particularly *tawakkal tukfā* ('trust [in God] is sufficient') and *asʾal tuʿṭā* ('ask you will be given'), which are likewise more overtly religious than the formulaic *ʿamal* or *baraka*. Philon notes the precedent for *tawakkal tukfā* as early as the eighth century, identifying a similar inscription of *tawakkaltu ʿala Allāh…* ('I trust in God…') on the seal of the late Umayyad caliph Ibrāhīm (r. 744 C.E.), as well as on later seals.[139] *Asʾal tuʿṭā* is less common, but one seal of the Abbasid caliph Maʾmūn includes, *sal Allāh yaʿṭīka,* ('Ask God [He] will give you').[140] There is also some precedent for this phrasing in the *Fātiḥa*, the first chapter of the Qur'an, verse five, which reads, …*iyyāka nastaʿīn* ('…it is You we ask for help').[141] Philon therefore denotes both *tawakkal tukfā* and *asʾal tuʿṭā* as Qur'anic citations, and contends that they, as well as *al-mulk*, *baraka*, and *fasayakfīkahum*, indicate the use of Qur'anic excerpts on ceramics.[142] However, it is also possible that these phrases had become day-to-day sayings, which may have been commonly heard within pottery workshops and familiar to those living in southern Mesopotamia. Nevertheless, they still represent the broadening of the epigraphic repertoire on lustre vessels.

One must also note that the expression *asʾal tuʿṭā* is reminiscent of Christian teachings—and monotheistic faiths in general. Indeed, a closer parallel to the phrasing is

[138] Anderson, "Sovereignty."
[139] Philon, *Early Islamic Ceramics*, 1:297; referencing Hammer-Purgstall, *Abhandlung über die siegel*, 9.
[140] Philon, *Early Islamic Ceramics*, 1:297; referencing Hammer-Purgstall, *Abhandlung über die siegel*, 10.
[141] Haleem, *The Qur'an*, 1:5.
[142] Philon, *Early Islamic Ceramics*, 1:297–98.

found in the Gospel of Matthew (7:7), which states, 'Ask and it shall be given to you'.[143] Although *tawakkal tukfā* and *asʾal tuʿṭā* may be more overtly religious, it is possible that they could have been used by a range of buyers, including Christians or other non-Muslims. Similarly, although *baraka* does have religious or apotropaic connotations by bestowing blessing upon those who hold or use the inscribed object, it is not religiously specific to Islam. Tamari notes similarities between the script of the tiles in the Great Mosque of Kairouan and Syriac writing, identifying a persuasive correlation between the quadratic or diagonal arrangements of the tiles and some later Syriac calendar pages.[144] Moreover, a non-epigraphic polychrome lustre bowl includes a prominent Christian cross surrounded by typical Mesopotamian small-scale patterns (Figure 3.100).[145] A robust Eastern Christian community was present in Mesopotamia—likely the majority of the population in the eighth into the mid-ninth century—which gradually converted throughout the course of the ninth and tenth centuries, becoming the minority.[146] One account even notes the construction of a Christian school in Basra.[147] Although Basra is no longer regarded as the sole production centre of southern Mesopotamian ceramics, the existence of a Christian school and community in that centre suggests the possible involvement of Christians, who may have purchased lustre ceramics. It is likely that the inscriptions on Mesopotamian lustre would have appealed to various sects of people with some level of disposable income, and were not restricted to Muslim use. Furthermore, the same repertoire of inscriptions was employed in conjunction with both figural and non-figural decorations, as well as on various types of objects, including

[143] Nestle and Marshall, *The Interlinear Greek-English New Testament*, 24, I am indebted to Elvira Miceli for identifying this connection.
[144] See footnote 129.
[145] See collection highlights on museum page: https://www.imarabe.org/en/museum/the-museum-s-collections.
[146] Bulliet, *Conversion to Islam*, chap. 7; Morony, *Iraq*, chap. 12.
[147] Morony, *Iraq*, 361.

bowls, plates, tiles, and jars. It therefore seems plausible that the assorted wares were made for a diverse clientele and varying tastes: some with Muslim connotations—like those vessels inscribed with *al-mulk*—others with Christian ones—particularly vessels decorated with a cross—and the majority with rather neutral designs and inscriptions.



Figure 3.100. Lustre Bowl, 9th–10th century, southern Mesopotamia. Institut du Monde Arab, Paris.

The phrases *tawakkal tukfā* and *asʾal tuʿṭā* are only included on monochrome lustre vessels. Hallett hypothesises that the shift to monochrome lustre may be due to religious motives, reflecting the increasing theological censure of gold and silver vessels, which could corroborate the inclusion of more explicitly religious inscriptions. The Caliph al-Muhtadī, an ascetic amongst the early Abbasid caliphs, ordered all the gold and silver vessels from the treasury melted down and minted as coins in 869–870 C.E.[148] Monochrome lustre vessels may therefore have been acceptable substitute luxury vessels for the court. However, monochrome vessels were often decorated with both animal and human figures, and it seems

[148] Hallett, "Trade and Innovation," 338. (N/V)

inconsistent that the proscription of gold and silver would not also extend to figural imagery.[149] Moreover, there is little substantiated evidence that monochrome lustre vessels imitated metal in any significant regard; the similarities are rather superficial. The golden colour of many monochrome lustre vessels can be found on contemporary textiles (Figure 3.101) and manuscripts, suggesting that the hue was used and admired in various arts.[150] The technology for lustre ceramics was a direct consequence of borrowing from the glass industry, and the adaptation of glass techniques to ceramics was likely not undertaken for the singular purpose of reproducing metal. Likewise, the stippled effect created with dots of glaze, which is often associated with metalwork, was common amongst earlier ceramics. Many YGF wares employ dots of green glaze, and stippling was used on other types of opaque glazed ceramics besides lustre. Lustre vessels were often formed into distinctly Chinese shapes, and were decorated with artistic motifs widespread throughout the arts and crafts of the period.[151] The supposition that lustre ceramics were made for the sole purpose of imitating, and perhaps replacing, metal is therefore doubtful.

[149] Flood, "Islam and Image."

[150] The textile fragment remains unpublished. See online catalogue: https://www.metmuseum.org/art/collection/search/698580?searchField=All&sortBy=Relevance&ft=2015.796.2&offset=0&rpp=20&pos=1. For manuscript examples see Blair, *Islamic Calligraphy*, fig. 4.4, 4.9, 4.10.

[151] Hallett, "Pearl Cups," 77.

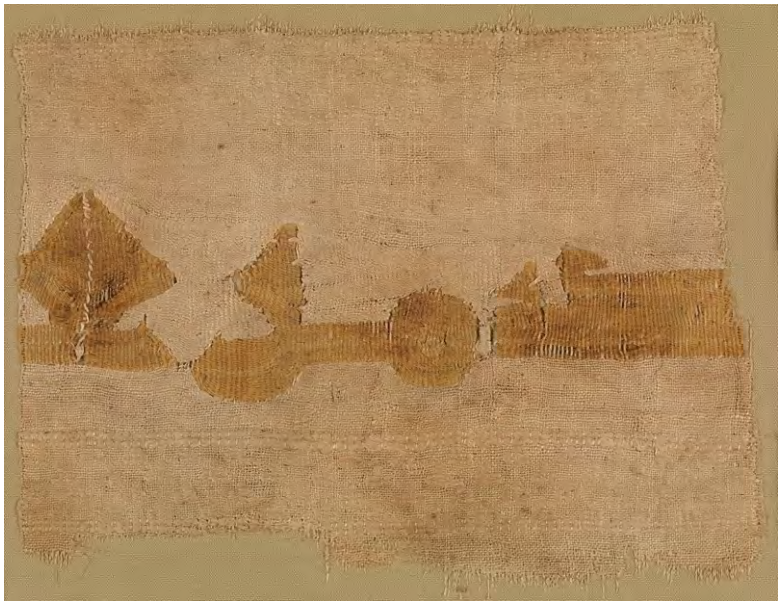


Figure 3.101. Tiraz Textile Panel, 9th–10th century, Egypt, linen, 20.3 x 29.2 cm. Metropolitan Museum of Art, New York, no. 2015.796.2.

3.3.5. The Ornate Style

The last of the lustre scripts is of a more ornate type, and is found exclusively on wares of a monochrome palette. Although the script retains some standard features of other lustre inscriptions—particularly triangular terminals (compare with Figure 3.48)—the addition of a swirling *ṭāʾ* or *kāf* and a distinct closed *sīn* (Figure 3.102), distinguish it as a further variation. One of the most noteworthy features is the closed *sīn,* the upper horizontal line of which is likely an abridgment of the three triangular terminals atop the three teeth of the *sīn* (compare with Figure 3.103). The abbreviated feature has often caused inscriptions of the type to be designated as pseudo-script. However, the remainder of the inscriptions are often composed of true letters, and with the identification of the closed *sīn*, many are largely decipherable. The inscription of Figure 3.102 reads, *asʾal tuʿṭā*, although the second word could alternately be read as *tukfā*. The inscription exhibits a level of ambiguity, not created by issues with glazes or the process of firing, but from the ornamentation of the script itself. A monochrome ruby lustre plate fragment includes *tukfā* from *tawakkal tukfā* followed by *asʾal* from *asʾal tuʿṭā*

(Figure 3.104). The two phrases are often found in conjunction with one another and are typically rendered in this more ornamented manner.[152]



Figure 3.102. Lustre Bowl, 9th–10th century, southern Mesopotamia, H. 7 cm; Max. Diam. 18.3 cm. Museo Nazionale d'Arte Orientale, Rome, no. 2643/ 3323. Cat. no. MLus195.



Figure 3.103. Lustre Bowl Detail, 9th–10th century, southern Mesopotamia, H. 4.3 cm; Max. Diam. 18 cm. The Khalili Collections, London, no, POT502. Cat. no. MLus238.

[152] See also cat. nos. MLus47, 60, 167, 173, 187, 195, 202, 219, 230, 234, and 236.



Figure 3.104. Lustre Plate Fragment, 9th–10th century, southern Mesopotamia, H. 2.54 cm; W. 8.26 cm. The Keir Collection, Dallas Museum of Art, Dallas, no. K.1.2014.966.1. Cat. no. MLus173.

The ornate lustre script has been previously misattributed to Egypt.[153] Evidence does suggest that certain features—particularly swirling letters—continued in lustre production under Fatimid potters. However, two vessels are also decorated with southern Mesopotamian cobalt blue pigment (Figures 3.102 and 3.105), which is not found on contemporary Egyptian ceramics.[154] One of the lustre and cobalt vessels was unearthed at Susa and is of a southern Mesopotamian petrofabric, substantiating its Mesopotamian origin (Figure 3.105).[155] The iris blossoms rendered on the surface are widespread in both the BoW and Mesopotamian lustre corpora (Figures 3.53–3.54), and the radial inscriptions are based on the repetition of *tawakkal tukfā*. As noted previously, *tawakkal tukfā* and *asʾal tuʿṭā* became standard inscriptions in the Mesopotamian ceramic repertoire, and they do not appear on Fatimid lustre vessels. The ornate script is thus certainly of a Mesopotamian origin.

[153] Soustiel, *La Céramique Islamique*, 48; Watson, "Ceramics," 1988, 149, no. C6.
[154] Some later Egyptian lustre vessels do include blue glaze, but the glaze differs in its appearance and quality and is not used to create the same crisp lines and vibrant hues as Mesopotamian BoW decoration. This will be further noted in Chapter 5.
[155] Mason, *Shine Like the Sun*, 198 (SSA.22).



Figure 3.105. Lustre and Cobalt Plate Fragment, 9th–10th century, excavated in Susa, origin southern Mesopotamia. Musée du Louvre, Paris, no. MAO 432. Cat. no. MLus56.

A number of monochrome lustre jars adorned with similarly ornate inscriptions are notable for the general lack of scholarly consensus as to their origin, and have been previously attributed to Iraq, Egypt, and even Iran (Figure 3.106).[156] The vertical rows of script radiating upwards from the base of one such jar include some of the aforementioned formulaic inscriptions, including *asʾal tuʿṭā*—with the distinctive closed *sīn*—and possibly *tawakkal tukfā*. Another epigraphic band encircling the shoulder of the jar includes additional repetitions of *tuʿṭā,* although there are supplementary letters and shapes interspersed throughout. The lugged handles are rather cleverly incorporated into the inscription and are painted as the curled upper arm of the *ṭāʾ*. Another jar likewise inscribed, though attributed to Egypt, is certainly of a southern Mesopotamian origin, as it includes both *tawakkal tukfā*, which is nearly indecipherable, and *al-mulk* encircling the lip, rendered in reserve (Figure 3.107). *Al-mulk* is difficult to decipher, but its rendering is closely related to that of Figure 3.97 (Figure 3.99, D), whereby the horizontal bands of the *kāf* are disconnected, and instead

[156] See cat. nos. MLUS81, 119, 125, 168, 174, 187, 217, and 230. Another example in the Burrell collection, although decorated with a similar band of rabbits and script, looks to be of Fatimid type based on stylistic grounds (cat. no. EgLus393).

appear as three independent lines of white ground. An additional jar fragment with a comparable inscription was unearthed at al-Mina in modern Turkey (cat. no. MLus81) in conjunction with other Mesopotamian lustre vessels, supporting its southern Mesopotamian attribution.[157] The group of lustre jars speaks to the increased adornment of traditional utilitarian vessel types in southern Mesopotamia. The practice of inscribing ceramics was evidently not exclusive to tableware, and the same standard inscriptions were applied to a variety of vessel shapes.



Figure 3.106. Lustre Jar, 9th–10th century, southern Mesopotamia, H. 22.54 cm; Max. Diam. 19.69 cm. The Keir Collection, Dallas Museum of Art, Dallas, no. K.1.2014.626. Cat. no. MLus230.

[157] Another sherd with this style of script was excavated at Ctesiphon, see cat. no. MLus60. Although it was dated to the 10th-12th century, its earthenware body fabric may indicate its origin as tenth century Mesopotamia, which would strengthen the argument for this script being a Mesopotamian invention.



Figure 3.107. Lustre Jar, 9th–10th century, southern Mesopotamia, H. 23 cm. British Museum, London, no. 1970,1105.1. Cat. no. MLus119.

3.4. The BoW and Lustre Connection

Vessels with both lustre and cobalt glaze indicate that the two methods of decoration sometimes emanated from the same workshops and that they were contemporary (Figures 3.102 and 3.105).[158] The presence of alkalis is essential for the process of ionic exchange to occur during the formation of lustre, and the composition of Mesopotamian opaque white glaze indicates that potters therefore modified the glaze to incorporate higher levels of alkalis.[159] However, the higher alkali content provides no added beneficial effect on the cobalt pigment. Nevertheless, the same high-alkali white glaze was used for both lustre and BoW

[158] For two additional ruby lustre and cobalt pieces, see cat. nos. MLus38 and 247, and one other monochrome and cobalt piece, see cat. no. MLus246. However, I have concerns about cat. no. MLus247, as it appears that the final *mīm* is upside-down, which probably indicates an error in overpainting or in the reconstruction of the sherds. For an example of a lustre and turquoise jar see cat. no. MLus222, and a lustre jar with a drip of turquoise glaze is illustrated in Watson, *Ceramics*, 2004, 196, no. E.18.

[159] Pradell et al., "Luster Decoration," 206.

ware, indicating that the two decorated types were products of related industries with standardised manufacture in southern Mesopotamia, and were not made in separate specialised workshops.[160] Additional lustre vessels with turquoise glaze (cat. no. MLus222), and the glaze-decorated unglazed wares (Figure 3.43), which include identical epigraphic patterns as BoW ware, suggest that other glazed types were produced alongside BoW and lustre ceramics, at least in some workshops.

Two signatures appear on both BoW and lustre vessels: Khālid (Figures 3.11 and 3.67) and Burhān (Figures 3.10 and 3.71). The BoW and lustre renderings of Khālid are not comparable (Figure 3.108), particularly as the lustre signature lacks the medial *alif* present in the BoW signature. Moreover, the general forms of the letters and shapes of the terminals differ between the BoW and lustre rendering, making any concrete connection between the two tenuous. It therefore remains possible they were produced and signed in different workshops under two master craftsmen named Khālid. However, the cobalt and lustre Burhān signatures are similar, with squat letters and swelling terminals (Figure 3.109). Additionally, both inscriptions contain the same positioning of letters along the baseline: an elongated baseline between the *bāʾ* and *rāʾ*, and the *hāʾ* and *alif*, with little space between *ʿamal* and *Burhān*. Though the lustre pigment is more thickly applied than the cobalt glaze, which prohibits a further detailed analysis, it is probable that the two signatures were made in the same workshop. The epigraphic evidence therefore corroborates Matin's glaze analysis, and supports the hypothesis that workshops made both BoW and lustre vessels.

[160] Matin, "Revisiting the Origins," 65.

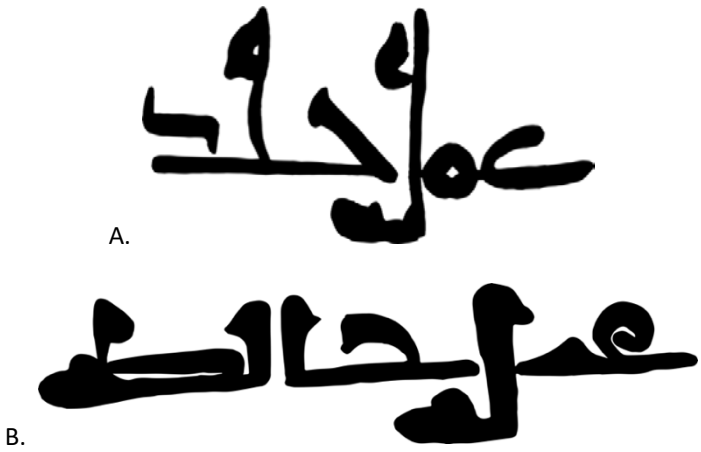


Figure 3.108. Lustre and BoW Khālid Drawing, A: MLus167; B: MBoW125 (Wrightson).

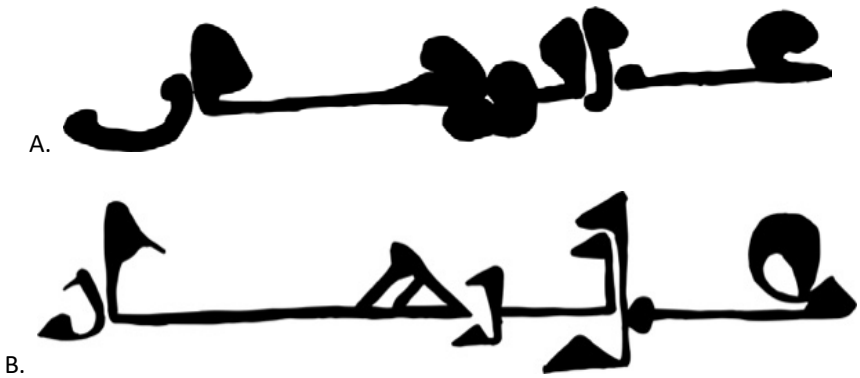


Figure 3.109. Lustre and BoW Burhān Drawing, A: MLus157; B: MBoW75 (Wrightson).

In addition to the signatures above, it is also worth noting that cobalt pigment is found in conjunction with polychrome, ruby, and monochrome lustre, indicating that the various palettes were produced contemporaneously.[161] It is unclear whether the combined lustre and cobalt wares represent a phase of experimentation, or if already-made BoW vessels were later decorated and re-fired with lustre pigment—though this seems unlikely. Monochrome lustre is typically considered the later phase of lustre decoration—attributed to the tenth century—but the majority of vessels with combined lustre and cobalt are monochrome. Although BoW wares have traditionally been ascribed to the ninth century, hybrid vessels

[161] Epigraphic examples can be seen in cat. nos. MLus38, 56, 195, and 246—247.

may indicate that wares decorated with cobalt pigment continued to be made throughout the ninth and possibly even the tenth century, or that monochrome lustre was already well-established in the ninth century. Such vessels expose some of the weaknesses in the current dating of BoW and lustre ceramics, and indicate a less rigid timeline for their production than has been traditionally asserted.

3.5. Conclusion

The BoW and lustre ceramics examined here typify the epigraphic wares of ninth- and tenth- century southern Mesopotamia, and their use of epigraphy and shared formulaic inscriptions indicate their affiliation. However, the stark contrast of the dark cobalt blue on an unembellished white ground is not replicated in lustre production. The figural representations that are numerous on lustre vessels are rarely seen on BoW wares, and humans, while common on lustre, are completely absent in the BoW corpus. Mesopotamian craftsmen were clearly interested in creating two intentionally distinct decorated ceramic types, but were consistent in their desire to incorporate glazed script into the artistic vocabulary.

Inscriptions on BoW vessels are often the sole decoration, leaving much of the surface unadorned. There are few earlier prototypes—ceramic or otherwise—with this particular sparse configuration, but it may have initially developed on YGF ware. The inscriptions on the YGF sherds from Tall Aswad at Raqqa and the vessel from Aleppo (2.9–2.11 and 2.14) appear to be the primary decoration. The lack of overall embellishment on BoW ware may also indicate that the plain white surface inspired by Chinese ceramics was more desirable than

all-over pattern, at least on certain types of glazed wares.[162] The Chinese ceramics first imported to West Asia also have a distinct form, with a hemispherical body, a flaring rim, and low foot ring.[163] Although some BoW and lustre wares copied Syrian ceramic models, the majority of the southern Mesopotamian opaque glazed vessels followed the Chinese shape exactly, deviating only in decoration.[164] The connections with YGF wares and imported Chinese ceramics suggest that Mesopotamian potters drew from earlier West Asian ceramic traditions, as well as the newly imported Chinese ones, creating an entirely new programme of ceramic decoration.

Conversely, early Abbasid lustre often includes abbreviated inscriptions as secondary additions to the overall decorative programme, and the thin lustre and block reserve inscriptions are comparable to various epigraphic forms on metalwork and glassware.[165] However, though lustre vessels may look like metal imitations, scholars should be cautious of this simplistic narrative. The script on lustre vessels, and southern Mesopotamian opaque glazed wares generally, is unlike that seen elsewhere, except on YGF ware. Glassware and metalwork employ inscriptions of a distinct nature, often naming the artist, the date and place of production, for whom the vessel was made, the basmala, and possibly some kind of blessing to the owner.[166] Mesopotamian BoW and lustre vessels tend to abbreviate only two of those particular formulaic inscriptions: the artist's signature and blessings to the owner, typically completed with iterations of *baraka* or *baraka li-ṣāḥibihi* and *ʿamal* followed by a name. No Mesopotamian ceramics include a date, place name, the basmala, or the name of

[162] Hallett, "Pearl Cups," 77–78.
[163] Hallett, 77.
[164] Hallett, 77.
[165] For thin-lined painted glass script see Carboni and Whitehouse, *Glass of the Sultans*, 208, nos. 102, 211–212, 104, 218, 108; for outlined script see Baer, *Metalwork*, figs. 166 and 167; Fehérvári, *Islamic Metalwork*, Pl. 8.
[166] For glassware see Carboni and Whitehouse, *Glass of the Sultans*, 87–88, nos. 13–14, 164–65, nos. 71, 208, 102, and 211–12, 104; For examples of metalwork see Blair, *Islamic Inscriptions*, 117–18; Baer, *Metalwork*, figs. 166, 167.

a definitive patron. However, Mesopotamian potters did add other inscriptions to their repertoire, including *al-mulk*, *asʾal tuʿṭā*, and *tawakkal tukfā*. Abbreviated inscriptions do occur on glass and metal, but much of the extant epigraphic material suggests that more expensive media habitually included extensive inscriptions, whereas ceramics, which were probably less expensive, often incorporated abbreviated inscriptions.[167] The distinction likely relates to the various levels of patronage, as many inscribed examples of glass and metal were made for specific patrons, whereas inscribed ceramic vessels were made for sale at market—the only possible commission of Mesopotamian wares is that of the lustre tiles in Kairouan.[168] However, the inclusion of script on ceramics implies that script in-and-of-itself was desirable, as it was transferred onto what had traditionally been a utilitarian medium.

Numerous BoW and lustre inscriptions are legible, but many others exhibit a level of visual ambiguity or verge on the purely imitative. Although related in their use of script, the manner of rendering illegible inscriptions differed between BoW and lustre production, though the motivation for such ambiguities was likely similar. The painterly abstraction apparent amongst BoW epigraphic patterns (Figure 3.33) is not replicated in lustre, which typically utilised legible Arabic script in relatively meaningless ways (Figures 3.57 and 3.59). The ambiguity or complete incoherence of script was neither a hindrance for their production nor for their purchase, and the message the script conveyed was not essential for the purpose of the vessel. Patrons and artists were not deterred from this type of decoration either by the lack of meaning of the text or their own potential illiteracy. It is possible that the types of abstracted, illegible, or abbreviated inscriptions may have been acceptable, as contemporaries would perhaps have recognised their intended message—*al-mulk*, for

[167] Carboni and Whitehouse, *Glass of the Sultans*, 129, no. 46.
[168] The many markets of Basra are discussed in detail by Hallett, but she posits that pottery was sold in the Sūq al-Najjārīn, or the market of the cup-sellers. Hallett, "Trade and Innovation," 248–51. (N/V)

instance, as a reference to *al-mulk li-llāh*. However, inscriptions such as *ʿamal* without a name, suggest that not all shortened inscriptions were abbreviations for well-known phrases. The interchangeable nature of patterned, ambiguous script with other ornamental motifs indicates that script was more closely aligned with decorative forms than written text.

BoW and lustre inscriptions, which are rather generic in nature, reflect the status of producers and probable users of these wares. The new social class discussed in Chapters 1 and 2, and termed the 'middling class' by Watson, had attained some level of disposable income.[169] It has been suggested that the initial cost of experimenting with the new opaque glazing methods of southern Mesopotamian wares must have been too expensive for potters to bear the initial cost, and would therefore have necessitated patronage by the Abbasid court.[170] However, following the trends of YGF ware, it seems that the established market for glazed ceramic tableware, the success of YGF vessels in Mesopotamia, and the growing class of people with monetised income could have supported such developments without elite patronage.

It is also necessary to dispel the notion that epigraphic ceramics were in any way influenced by Chinese imports, as there are Changsha ceramics described as containing pseudo-Arabic inscriptions.[171] Examples of such wares were discovered on the Belitung

[169] For a summary of the urbanisation that took place in the early Islamic period, as well as the urban population with monetised income, particularly the large numbers of troops, see Kennedy, "Military Pay." For Watson's comments on those who comprise this 'middling' urban class, including military officers, legal, religious and other scholars, manufacturers, merchants, and tradesmen, see Watson, "Ceramics and Circulation," 486.

[170] Hallet cites the ninth-century author al-Yaʿqūbī, who specifically notes that a group of potters from Basra were included amongst the artisans brought to Samarra by al-Muʿtaṣm. She also references the tiles from the Great Mosque of Kairouan, which were likely commissioned, and a BoW plate dish published in Ghouchani, which was translated as being made by a craftsman of the Commander of the Faithful. However, the BoW plate in Ghouchani is questionable. Ghouchani, *Inscriptions*, Pl. 37; Hallett, "Trade and Innovation," 327. (Hallett N/V)

[171] Ho, "Turquoise Jars," fig. 9; Shen, "Familiar Differences," 111–12; Research Team of Changsha Kilns, *Changsha Yao*, Pls. 87 and 172; as seen in Yang, "Changsha Ware," 485, note 31. Plate 87 from the Research Team of Changsha Kilns was made available to me by Dr. Wen Wen, but as the caption is in Chinese, I am reliant on Yang's translation. Plate 87 also appears to be reproduced in Shen, fig. 3, which he describes as decorated with an inscription.

shipwreck, including bowls decorated with linear forms that could be interpreted as calligraphy (Figure 3.110).[172] The Changsha wares appear to have been made largely for export, as no wares decorated similarly have been found in China, but there is no indication that the designs were copied by southern Mesopotamian potters.[173] The epigraphy employed on southern Mesopotamian opaque glazed wares is unlike the alleged Arabic writing on the Changsha wares. Additionally, numerous vessels on the Belitung wreck—intended for the markets in West Asia—were decorated with Chinese inscriptions, but they are generally dissimilar in colour, script orientation, and overall style to BoW and lustre ware.[174] Moreover, a few vessels recovered from the Belitung suggest that BoW wares were sent from southern Mesopotamia to China, where the designs were replicated by Chinese potters and evidently shipped back to West Asia, probably as test samples.[175] However, these wares are non-epigraphic. It is possible that the supposed pseudo-Arabic designs (Figure 3.110) and Chinese inscriptions on various Changsha wares may have been imported because of the pre-existing taste for decorative script in West Asia. Nonetheless, such vessels should not be considered as influencing factors in the creation of epigraphic southern Mesopotamian wares.

[172] Changsha bowls of varying sizes, as well as one cup, are illustrated in *The Belitung Wreck*, Appendix I, nos. 52–70, 120–128, and 145, and Appendix II, no. 8 . Shen does note that there is some disagreement over the intended design on these bowls, and he suggests that it may have been a purposeful ambiguity. Shen, "Familiar Differences," 112, and fig. 4.
[173] Shen, "Familiar Differences," 109.
[174] *The Belitung Wreck*, 716–18, 722–23; Krahl et al., *Shipwrecked*, 246.
[175] Shen, "Familiar Differences," 113; Watson, "Revisiting Samarra," 124–26.



Figure 3.110. Changsha Ware Bowl, ca. 9th century, China. Recovered from the Belitung Shipwreck.

Imported Chinese wares do appear to have acquired a higher status than most earlier ceramics, attested by contemporary sources. At the end of the eighth century, the Abbasid caliph Hārūn al-Rashīd (r. 786–809 C.E.) was reported to have received a gift from ʿAlī ibn ʿIsā ibn Māhān, the governor of Khurasan, that included,

> '200 pieces of imperial Chinese porcelain, made up of platters, cups, etc., each one of such superlative workmanship, and 2,000 other pieces of porcelain comprising drinking-cups, large beakers, porcelain wine jars, both large and small, and various other kinds…'.[176]

The anecdote emphasises that ceramics from China were acceptable gifts for the caliph and notes their unparalleled quality. Another account by Thaʿālibī in his *Laṭāʾif al-maʿārif* states, 'The Arabs used to call every delicately or curiously-made vessel and such like, whatever its real origin, 'Chinese', because finely-made things are a specialty of China.'[177] Such reports

[176] The term *ṣīnī faghfurī*, which Bosworth translated as Chinese porcelain, does not necessarily denote porcelain and probably refers to a type of Tang stoneware made in northern China. Beyhaqi, *The History of Beyhaqi*, II:70; Hallett, "Pearl Cups," 75.
[177] Bosworth, *The Laṭāʾif Al-Maʿārif*, 141.

indicate that not only were the imported ceramics considered to be of a higher value than local products, but a Chinese product was indicative of high quality.[178]

The elevated status of imported Chinese ceramics seems to have extended to some locally made opaque white wares. Muhammad b. Aḥmad Abū al-Muṭahhar al-Azdī in *Hikāyat Abī al-Qāsim al-Baghdādī* states,

> [Wine is put] in a cup resembling the surface of a white pearl, kept plain or engraved, and is shaped in the rounded form of the moon. Another cup is in the likeness of opaque crystal, plain-lipped, without any scratch or blemish. This is extracted of a white layer from Sawad and is made in al-Basra.[179]

In his account, the author poetically describes locally made white ceramics attributed to Basra. The elevated status of Chinese wares and their replications likely helped to raise the status of ceramics more broadly, and encouraged the production and development of local types.

In regards to the proliferation of signatures, Hallett theorises that the presence of names on BoW ware may reflect artisanal pride in the creation of a viable substitute for Chinese pottery.[180] She accounts the frequent signatures on wares that parallel Chinese originals, namely BoW ware, to the phenomenon. Hallett therefore hypothesises that the prominent display of names on BoW ware—which are often the sole decoration—reflect master craftsmen who applied their signatures as an advertisement for their craft or workshop.[181]

It would seem fitting, then, that lustre vessels would likewise prominently display the names of acclaimed artisans or workshops. Lustre is considered a true luxury ceramic, the process of which surely made lustre wares more expensive than standard glazed or unglazed

[178] George, "Direct Sea Trade," 590.
[179] Azdī and Mez, *Hikāyat Abī al-Qāsim*, 46; Tamari, "Abbasid Blue-on-White," 137.
[180] Hallett, "Trade and Innovation," 229. (N/V)
[181] Hallett, 228. (N/V)

wares.[182] It was more costly to procure the raw materials of metal oxides, as well as the added fuel needed for the second firing. Additionally, the technique of creating lustre was more time consuming than other glazing methods, and the process also required higher-skilled craftsmen.[183] Although the exact cost of lustre vessels, or the materials needed to produce them, are unknown, such factors suggest that lustre ceramics were more expensive than other contemporary glazed types, including BoW ware. However, lustre signatures, when included, are often situated on the base in a rather unassuming manner, and are never the primary decoration. Although this could substantiate Hallett's argument—as lustre did not imitate white porcelain as overtly as BoW ware—numerous signed lustre vessels are documented in the present catalogue. I have recorded 41 signed BoW vessels and around 31 signed lustre vessels. It is also likely that names of other lustre potters have been overlooked, as many are not accompanied by *ʿamal* and are included on the base, and may therefore have been previously disregarded and unpublished. Although Hallett's argument may hold some validity, and the use of proper names does suggest more than simple epigraphic designs, the data does not substantiate the claim the BoW wares were signed much more frequently than lustre.

It is possible that the two varying modes of signing ceramics are related more to the vastly different overall aesthetic of BoW and lustre, which were intentionally distinct in almost every respect. The patterning of script apparent even on signed BoW vessels indicates that script was foremost a decoration, and not necessarily an indicator of artisanal pride or even a trademark of one workshop. Furthermore, signed BoW or lustre wares comprise only portions of the corpora. It is difficult to precisely calculate the percentage of wares that were

[182] Mason, "Early Medieval Iraqi," 17–18; Taxel, "Luxury and Common Wares," 129.
[183] Pradell et al., "Technology," e123.

signed. However, based on the vessels in the present catalogue, signatures account for possibly half, or less, of the inscribed BoW corpus, and a slightly smaller percentage of epigraphic lustre. Additionally, epigraphic vessels make up only a portion of the entire assemblage of BoW and lustre ware; wares signed with names were rather uncommon considered against the entire ceramic output. It therefore seems likely that signatures were one of the many designs—epigraphic and non-epigraphic—available to potters.

A robust and dynamic ceramic tradition, which flourished on both BoW and lustre ceramics, arose in ninth- and tenth-century southern Mesopotamia. The developed market for fine ceramic tableware, as well as the likely transfer of opaque glazing technology to southern Mesopotamia, suggest that ceramic traditions had spread from the Eastern Mediterranean into Mesopotamia, thus providing the opportunity for the continuation of the epigraphic traditions that emerged on YGF wares. With the importation of Chinese white ceramics—which were lauded for their artistic qualities—the technology of creating opaque white glaze was refined, and the white surfaces were then enhanced with Islamic designs and Arabic script. Script had appeared as a decorative motif at the end of the eighth century on YGF ware, but the practice expanded dramatically in ninth- and tenth-century southern Mesopotamia. For Mesopotamian potters, Arabic inscriptions became another standard motif for decorating ceramics, and script became ubiquitous in ceramic production. With the growing popularity of the southern Mesopotamian types, large quantities of epigraphic vessels spread to markets throughout the Islamic world. Glazed ceramics did not become high-status material for the elite of society, but rather they became the fine material for the growing class of those with some degree of disposable income; it was no longer solely the privileged who could own script. It is with Mesopotamian BoW and lustre ware that one can see the establishment of epigraphic traditions outside of the courtly sphere, traditions in

which script is firmly established as a formative ceramic element in the ninth and tenth centuries.

Chapter 4: The Boom of Epigraphic Ceramics in Khurasan and Transoxiana (9th–11th century)

Epigraphic ceramics were produced in great numbers during the ninth to eleventh centuries in the Khurasan region of modern Iran and the historical region of Transoxiana, encompassing modern Uzbekistan and parts of Turkmenistan, Tajikistan, and Kazakhstan. The majority of such wares are decorated with slip—a thinned clay coloured and applied onto the ceramic surface—which was then covered with an overall transparent glaze, and therefore differ from the glaze-decorated ceramics of the previous two chapters. At first glance the slip-painted wares of the region and the opaque glazed wares of the Eastern Mediterranean and southern Mesopotamia may seem wholly dissimilar. Yet, the emergence of inscribed ceramics in Khurasan and Transoxiana is directly related to the epigraphic traditions discussed in Chapters 2 and 3, suggesting a closer relationship between the various ceramic groups than has traditionally been acknowledged.

Some of the best-known Islamic ceramics are epigraphic wares from the period, which hold prominent places in the literature of Islamic art and in museums and galleries across the globe. The inscriptions have garnered much attention from prominent Islamic art scholars, though most of the literature focuses on legible inscriptions.[1] However, a vast array of illegible inscriptions and epigraphic patterns were made contemporaneously, but there has yet to be a comprehensive study of the epigraphic corpus in its entirety. The ceramics, though diverse in their epigraphic content and overall appearance, are related through their shared use of decorative Arabic script. This chapter will bring together the seemingly disparate epigraphic

[1] Blair, "The Art of Writing"; Ghouchani, *Inscriptions*; Hillenbrand, "Content versus Context"; Ilyasov, "A Celebrated Bowl"; Pancaroğlu, "Serving Wisdom"; Volov, "Plaited Kufic."

types, investigating the multi-faceted local preference for inscribed ceramics, and will contextualise them within the broader epigraphic framework of the early Islamic period.

4.1. Historiography and Excavations

The earliest excavations to unearth slip-painted ceramics were undertaken by Russian researchers beginning in the late nineteenth century at Samarqand, or Afrasiab, in modern Uzbekistan.[2] Large quantities of ceramic materials were uncovered at the site, as well as potter's quarters, including fifteen households—each with a central courtyard, three or four adjoining rooms, and shops that opened onto the street for selling their wares.[3] Several kilns were also discovered, as well as kiln furniture, including rods and tripods, which were used to arrange vessels within the kiln during firing.[4] The unearthing of significant numbers of ceramics at Samarqand created a boom in popularity of slip-painted wares amongst museums and private collectors in the first half of the twentieth century.

Between 1935 and 1940, and again in 1947, excavations were also undertaken at Nishapur in the Khurasan region of modern Iran, led by the Metropolitan Museum of Art.[5] The excavations were unstratified, and, consequently, the considerable number of recovered ceramics are only dateable by the approximate initial and terminal date given to the mound, or *tepe*, although all are dated to the early Islamic period. Many of the ceramics unearthed at Nishapur were published by Wilkinson in his catalogue, *Nishapur: Pottery of the Early Islamic Period*, which remains one of the principal publications of slip-painted ceramics.[6] Wilkinson

[2] Vernoit, "Islamic Art," 13.
[3] Blair, "The Art of Writing," 18; Maisuradze, *Keramika afrasiaba*; Shishkina and Pavchinskaja, *Terres secrètes*; Tashkhodzhaev, *Khudozhestvennai͡a polivnai͡a*. Additional archaeological material from Samarqand is also held in the Victoria and Albert Museum in London. (Shishkina N/A)
[4] Shishkina and Pavchinskaja, *Terres secrètes*, 31–45. (N/V)
[5] Wilkinson, *Nishapur*, 1973, xxiii.
[6] Wilkinson, *Nishapur*, 1973.

divided the finds into three primary classifications and successive subgroups based on the glaze composition and style of decoration. This chapter will centre on the class of lead-glazed wares, including the numerous subcategories that were frequently decorated with script. The other two groups—alkaline-glazed wares and unglazed wares—rarely contain script and will therefore not be incorporated into the following discussion.

In addition to the wares excavated at Samarqand and Nishapur, similar types were unearthed at other centres, including Tashkent, Jurjan, Sirjan, Merv, and Hulbuk (Map 4-1).[7] These wares are related in both technique and decoration, and it is likely that slip-painted ceramics were produced in each centre, as the petrofabrics are diverse.[8] Western scholarship has often overlooked ceramics from these other sites, largely because the majority of the literature is in Russian or has remained little published, but an attempt has been made here to include them wherever possible.



Map 4-1. Primary sites where epigraphic slip-painted ceramics have been excavated (Wrightson).

[7] Brusenko, *Glazurovannai͡a keramika*; Burjakov and Filanobich, "Tashkent"; Herrmann and Kurbansakhtov, "The International Merv Project"; Herrmann, Kurbansakhtov, and Simpson, "The International Merv Project"; Ilyasov et al., *Net blaga v bogatstve...*; Kiyānī, *The Islamic City*; Morgan and Leatherby, "Excavated Ceramics"; Siméon, *Étude du matériel de Hulbuk*.

[8] Casellato et al., "Physico-Chemical"; Mason, *Shine Like the Sun*, 190 and 197; Matin, "Revisiting the Origins," 71–73; Rante and Collinet, *Nishapur Revisited*, 68–90. (Rante and Collinet N/V)

Complications in dealing with material purportedly from Nishapur and Samarqand have emerged due to the large number of materials that entered museums and private collections by way of other unofficial excavations, locals working in the adjoining fields, or looters. Many pieces have likely been misattributed and, as there was a great market for slip-painted wares in the early twentieth century, many pieces were forged or repainted.[9] Numerous fakes have been discovered in museum collections, and some sherds and fragments were methodically cobbled together to create entirely new vessels.[10] Although this does not unequivocally imply that complete vessels in museums or private collections are fakes or forgeries, the abundance of un-provenanced slip-painted ceramics does make the study of such wares problematic. In order to build a substantiated hypothesis, the majority of the evidence presented throughout this chapter comes from archaeological contexts, often made up of sherds, which is the most reliable material available. Other non-archaeological vessels will be included when relevant, but will only support the discussion and will not dictate the arguments made here.

4.2. Imitation and Experimentation

Local Yellow Glaze Family (YGF) vessels and imported southern Mesopotamian blue-on-white (BoW) and lustre ware have been unearthed in Khurasan and Transoxiana, confirming the spread of these ceramics to the region from further west.[11] YGF motifs and modes of decoration were incorporated into local ceramic production in the region likely by

[9] Ilyasov discusses two questionable vessels in his article Ilyasov, "A Celebrated Bowl," 171–73; see also remarks in Wilkinson, *Nishapur*, 1973, xxiv.
[10] Norman, "Restoration and Faking," 75; see also general remarks on ceramic fakes and forgeries in Watson, "Fakes and Forgeries."
[11] Ilyasov et al., *Net blaga v bogatstve...*, 523; Kiyānī, *The Islamic City*, figs. 22–23, 39; Wilkinson, *Nishapur*, 1973, chaps. 6 and 7.

the mid-ninth century, as evidenced by local YGF wares in Nishapur and Merv—discussed in Chapter 2.[12] Moreover, numerous of the typical YGF characteristics were integrated into the production of buff ware, including the colour palette of yellow and green, dots of glaze, and green-coloured script—also examined in Chapter 2. Buff ware exhibits the closest relation to YGF ware of the traditional slip-painted types.

One bowl excavated at Nishapur includes two bands of decorative script (Figure 4.1). The green radial inscription consists of vertical letters situated atop the horizontal arm of a possible *kāf*, all of which are adorned with foliate terminals.[13] Repetitions of an alternating denticle and *kāf* outlined in black are rendered in the centre. Two undulating lines completed in yellow glaze with dots of green interspersed upon them are placed opposite the radial inscription, and two additional concentric swags of green glaze are situated along the rim. The elements rendered in yellow and green glaze, particularly the radial and central bands of epigraphic pattern, are characteristic of YGF ware. However, the bowl is shaped in a Mesopotamian or Chinese form, indicating an association with southern Mesopotamian ceramics. The vessel therefore exemplifies a combination of BoW and YGF practices, suggesting a blending of Eastern Mediterranean and southern Mesopotamian traditions in Khurasan.

[12] Wilkinson, *Nishapur*, 1973, chap. 7. Images of YGF material from Merv were shared by Oliver Watson.
[13] Though the only available image of this bowl is printed in black and white, Wilkinson describes the yellow and green colours. Wilkinson, 187.

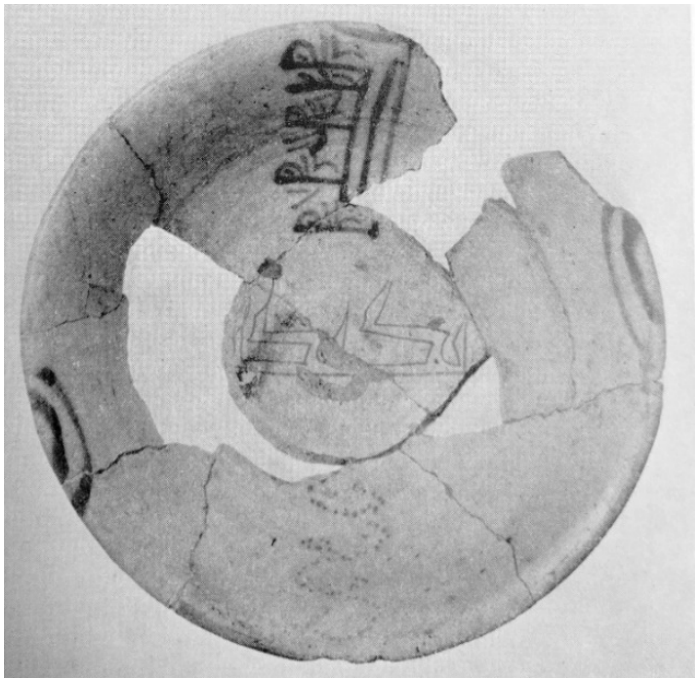


Figure 4.1. Bowl, 9th–10th century, excavated in Nishapur, H. 7.3 cm; Max. Diam. 22.2 cm. Iran Bastan Museum, Tehran. Cat. no. ImBoW9.

Numerous southern Mesopotamian BoW fragments were also unearthed at Nishapur, including several epigraphic pieces.[14] One BoW bowl fragment (Figure 4.2) exhibits a two-line inscription and accompanying swag border identical to a number of BoW vessels (Figure 3.33 and cat. nos. MBoW86 and 103), and it is likely that they originated in the same southern Mesopotamian workshop. Another epigraphic BoW fragment includes runs of green glaze (cat. no. MBoW5), and a third contains the name of Burhān, which was examined in the previous chapter (Figure 3.23). Although only three epigraphic BoW wares from Nishapur were published by Wilkinson, they exhibit a variety of epigraphic forms and decorations, indicating that a range of BoW types was exported to the region.

[14] Wilkinson, 194.

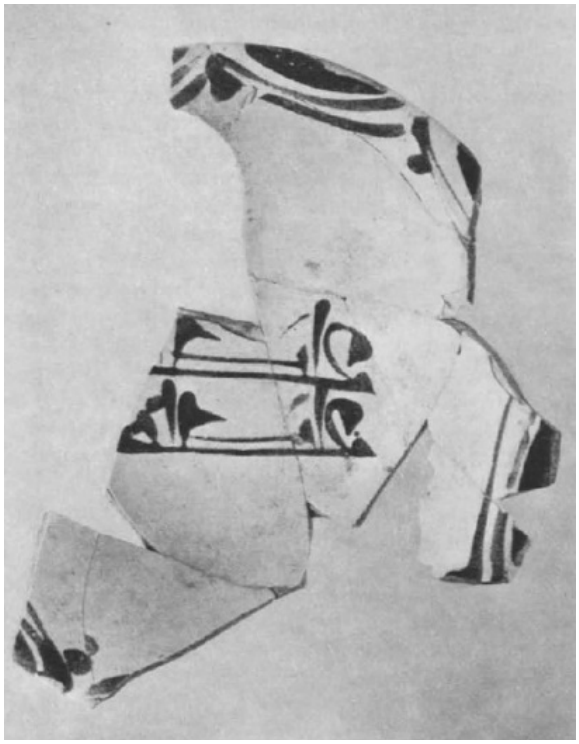


Figure 4.2. BoW Bowl Fragment, 9th–10th century, excavated in Nishapur, origin southern Mesopotamia. Iran Bastan Museum, Tehran. Cat. no. MBoW4.

A similarly diverse array of Mesopotamian lustre was found at Nishapur, Jurjan, and Tashkent.[15] One bowl fragment excavated at Nishapur—and discussed in Chapter 3—includes interior and exterior radial repetitions of an adjoined *kāf* and *tāʾ marbūṭa*—the final two characters of *baraka* ('blessing') (Figures 3.61). Although fragmentary, the *kāf* on the interior is not preceded by other letters, and is thus more akin to pattern than legible text. A second lustre fragment unearthed at Nishapur contains a legible inscription encircling the rim (Figure 4.3), composed of possible repetitions of *baraka*. The script is surrounded by a half-moon border typical of both Mesopotamian lustre and BoW production. Epigraphic Mesopotamian lustre was likewise traded in Transoxiana, as similar monochrome lustre fragments with repetitions of *baraka* along the rim were found at Tashkent (cat. no. MLus71).

[15] Ilyasov et al., *Net blaga v bogatstve...*, 523; Kiyānī, *The Islamic City*, 49–50; Wilkinson, *Nishapur*, 1973, 199–200.



Figure 4.3. Lustre Rim Fragment, 9th–10th century, excavated in Nishapur, origin southern Mesopotamia. Iran Bastan Museum, Tehran. Cat. no. MLus48.

Numerous wares that appear to be local imitations of epigraphic BoW ceramics have also been unearthed at Nishapur.[16] Cobalt blue pigment was not used or perhaps not available in the region, and potters instead relied on various other pigments to execute similar epigraphic designs. Two fragments include inscriptions rendered in a greyish-blue glaze. One inscription, though fragmentary, was read by Wilkinson as *ʾajal wa thawāb* ('[at the] end and reward [praise]'), which he identified as part of the formula, *Li-kulli ʾajalin kitāb wa li-kull ʿamalin thawāb* ('Each existence has its predestination and each work its reward) (Figure 4.4).[17] Although atypical, one unprovenanced Mesopotamian BoW bowl includes a similar inscription, which has been read as, *Li-kulli ʿamalin thawāb* ('Every work has its reward') (Figure 4.5). The rendering of the script on the Nishapur fragment is nearly indistinguishable from the majority of southern Mesopotamian BoW inscriptions, including roughly triangular or bulging terminals (compare with Figures 3.4–3.17). It is also the only BoW imitation from Nishapur to contain legible script. The relationship between the Nishapur fragment and

[16] See, for example, Wilkinson, *Nishapur*, 1973, 196–98, and 202. One unpublished imitation lustre fragment from Samarqand is in the collections of the V&A (88.1898).

[17] A portion of this vessel, including part of the inscription, was retained in the Iran Bastan Museum. Wilkinson, 187.

Mesopotamian BoW ware may indicate that the vessel was produced in southern Mesopotamia, though rendered in a slightly different glaze colour. However, the clay of the Nishapur fragment was recorded by Wilkinson as reddish in colour, unlike the characteristic yellow clay of southern Mesopotamia. It is therefore possible that the vessel was made in Nishapur by a southern Mesopotamian craftsman, or that a local potter took meticulous care in replicating the style of Mesopotamian script—although no other similar occurrence is documented in the corpus.



Figure 4.4. BoW Imitation Fragment, 9th–10th century, excavated in Nishapur, 8.5 x 8.7 cm. Metropolitan Museum of Art, New York, no. 40.170.523. Cat. no. ImBoW19.



Figure 4.5. BoW Bowl, 9th–10th century, southern Mesopotamia. Islamic Arts Museum Malaysia, Kuala Lumpur (currently on display in the British Museum, London, no. 2017.5.15). Cat. no. MBoW95.

Only one other vessel from Nishapur includes epigraphic decoration rendered in the same greyish-blue glaze. The bowl contains a stylised band of script composed of an alternating *kāf* and possible triangular *mīm*, creating a repetitive pattern (Figure 4.6). Its radial placement and lack of accompanying decoration on an overall white ground echoes southern Mesopotamian BoW ware, but the epigraphic pattern is characteristic of local Nishapur production, as will be discussed below. The grey-blue stylised epigraphic band strengthens the argument for the local manufacture of both pieces, but the overwhelming Mesopotamian appearance of the script of Figure 4.4 may indicate the migration of a Mesopotamian potter to the region, in addition to the documented importation of Mesopotamian ceramics (Figures 4.2–4.3).

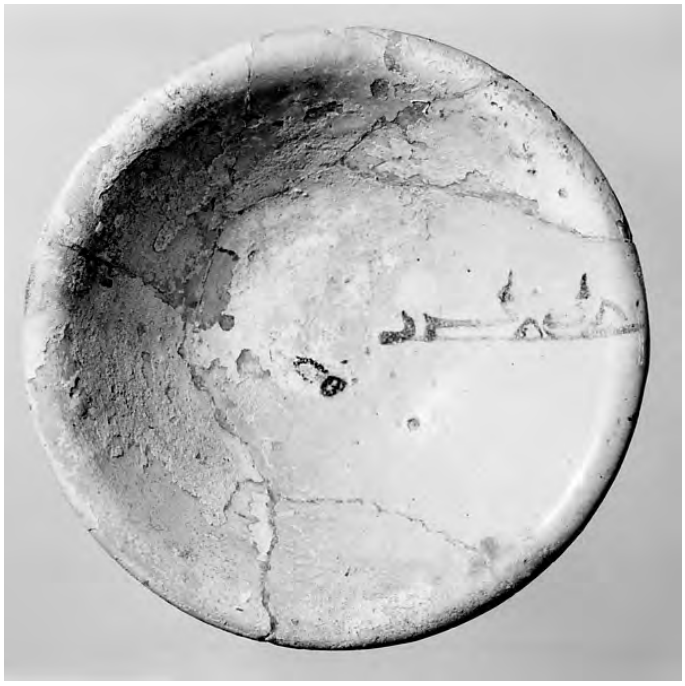


Figure 4.6. BoW Imitation Bowl, 9th–10th, excavated in Nishapur, H. 6.5 cm; Max Diam. 20.2 cm. Metropolitan Museum of Art, New York, no. 40.170.88. Cat. no. ImBoW15.

The wares of Nishapur thus far examined exhibit a level of experimentation in the application of epigraphic decoration. Yet other vessels illustrate the establishment of a predominant formula for imitating Mesopotamian BoW ware in Nishapur. Around 29 vessels include either radial or central bands of small patterned script rendered in dark brown (cat. nos. ImBoW2–18 and 43–55), and all but one are accompanied by runs or strokes of green glaze extending inward from the rim (Figures 4.7–4.10). Although the palette is not identical to Mesopotamian BoW ware, the size and placement of the inscriptions on a white ground, with the sole addition of runs of green glaze, suggest that BoW vessels provided the inspiration for their production (compare with 3.18–3.20 and 3.35). The inscriptions of the BoW imitations are not legible, but certain features imply genuine Arabic script. Triangular forms suggest either a *mīm* or *hāʾ*, and an elongated horizontal line above the baseline is reminiscent of an elongated *kāf* or *ṭāʾ*. Additionally, such inscriptions regularly feature some adornment of the letter terminals: either a stroke extending from the apex (Figures 4.8 and 4.10, C) or small rounded form left unfilled (Figures 4.7 and 4.9, B), both of which are

reminiscent of BoW and YGF inscriptions (Figures 2.12, 2.33, and Figures 3.4–3.17). Although the orientation and mode of decoration appears to have been standardised, the bands of patterned script vary throughout the corpus (Figures 4.9–4.10). Attempts were evidently made to replicate the aesthetic of cobalt inscriptions by numerous craftsmen working in Nishapur.



Figure 4.7. BoW Imitation Bowl, 9th–10th century, excavated in Nishapur, H. 6.3 cm; Max. Diam. 20.5 cm. Metropolitan Museum of Art, New York, no. 39.40.10. Cat. no. ImBoW10.

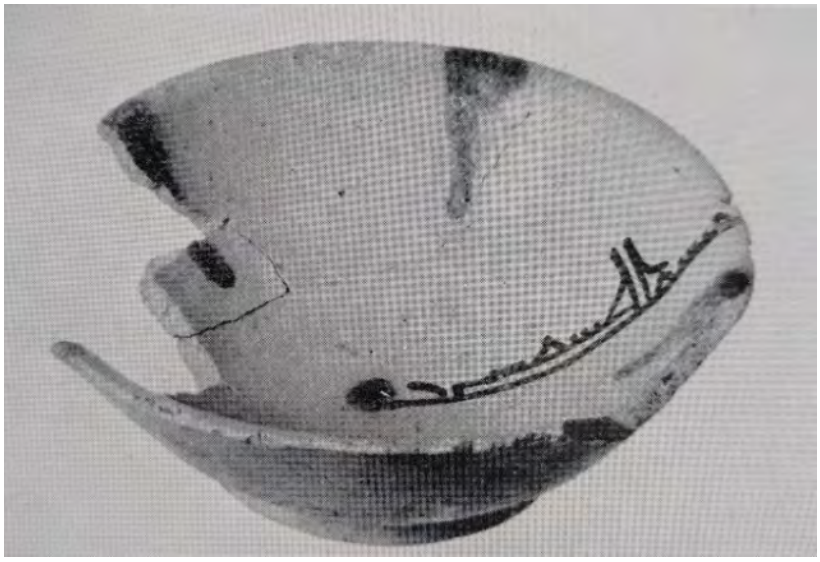


Figure 4.8. BoW Imitation Bowl, 9th–10th century, excavated in Nishapur, H. 7 cm; Max. Diam. 18.5 cm. Iran Bastan Museum, Tehran. Cat. no. ImBoW7.

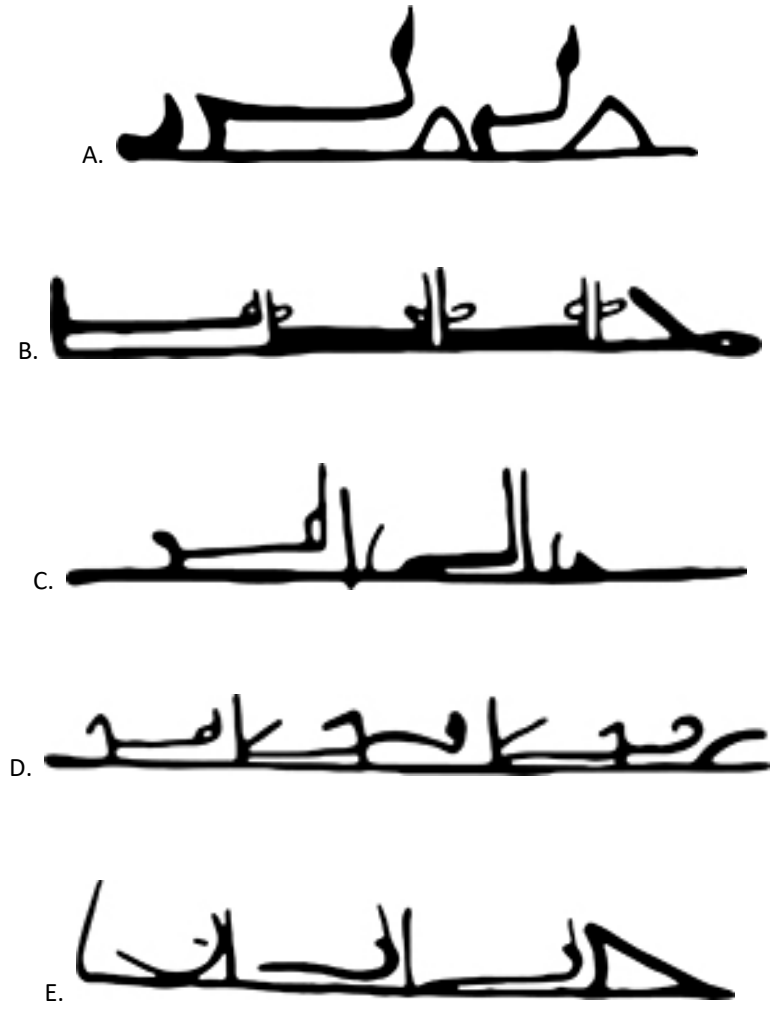


Figure 4.9. Imitation BoW Drawings, A: ImBoW15; B: ImBoW10; C: ImBoW4; D: ImBoW5; E: ImBoW12 (Wrightson).

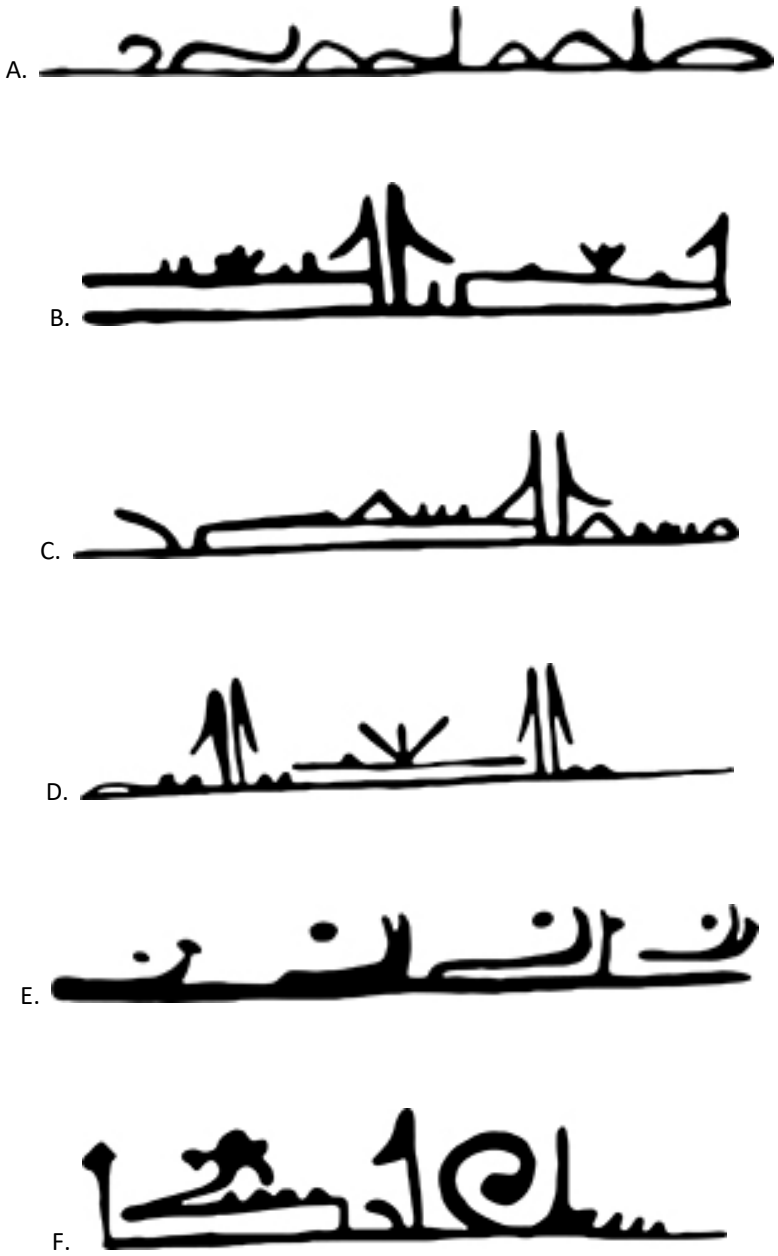


Figure 4.10. Imitation BoW Drawings, A: ImBoW6; B: ImBoW13; C: ImBoW7; D: ImBoW14; E: ImBoW16; F: ImBoW17 (Wrightson).

A similar epigraphic pattern was employed on a fragment from Samarqand (Figure 4.11). The epigraphic band is composed of alternating *kāf*s and triangular *mīm*s rendered in brown, with a line of green glaze below and spots of green glaze interspersed above. Matin analysed the petrofabric of the fragment and found it to be of local manufacture. However, the white ground was achieved with an opaque white glaze similar in composition to that of southern Mesopotamian glaze, rather than the typical white slip of the eastern Iranian

region.[18] The parallels between the epigraphic band and the comparable inscriptions unearthed at Nishapur (Figures 4.7–4.10), as well as Matin's scientific analysis, suggest that the Samarqand fragment was likely intended as an imitation and was made by a potter with some knowledge of opaque glazing. Although the majority of imitations appear to have been made by local craftsmen who were looking at imported vessels as models, the Samarqand fragment, as well as the legible greyish-blue inscription on the fragment from Nishapur (Figure 4.4), suggest that there may also have been a direct transfer of ceramic technologies to the region with the movement of some potters.



Figure 4.11. BoW Imitation Fragment, 9th–10th century, excavated in Samarqand. Victoria & Albert Museum, London, no. 1775-1898. Cat. no. ImBoW40.

Numerous other possible imitations were found at Samarqand and Tashkent in modern Uzbekistan. Unlike the imitations from Nishapur, which characteristically include epigraphic bands in brown pigment, the epigraphic decoration on the wares from Samarqand and Tashkent is completed with green glaze. One small bowl contains the partial inscription *baraka li-ṣā[ḥibihi]* ('blessing to its owner') in two registers at the centre (Figure 4.12). This

[18] Matin, "Revisiting the Origins," 72–74.

orientation was rather common on Mesopotamian wares, and the green on white palette is evocative of the BoW colour scheme. A similar bowl from Tashkent contains a vibrant green central inscription, the glaze of which was thickly applied, rendering the Arabic indecipherable (Figure 4.13). Another turquoise decorated fragment from Tashkent contains ovoid cartouches alternating with radial epigraphic bands composed of tall verticals and triangular forms (Figure 4.14). The cartouches are reminiscent of those on numerous polychrome lustre and YGF vessels (Figure 2.32, Figures 3.85 and 3.88), and the bands of script are similar to the epigraphic decoration on the Samarqand fragment (Figure 4.11). The ground surrounding the cartouches is filled with a chequered pattern, common on both YGF ware and Mesopotamian lustre. Although the three Transoxiana fragments are not exact reproductions of BoW vessels, the application of green epigraphy on an otherwise undecorated white ground, or applied in conjunction with well-known YGF and Mesopotamian motifs, suggests an association with both wares.

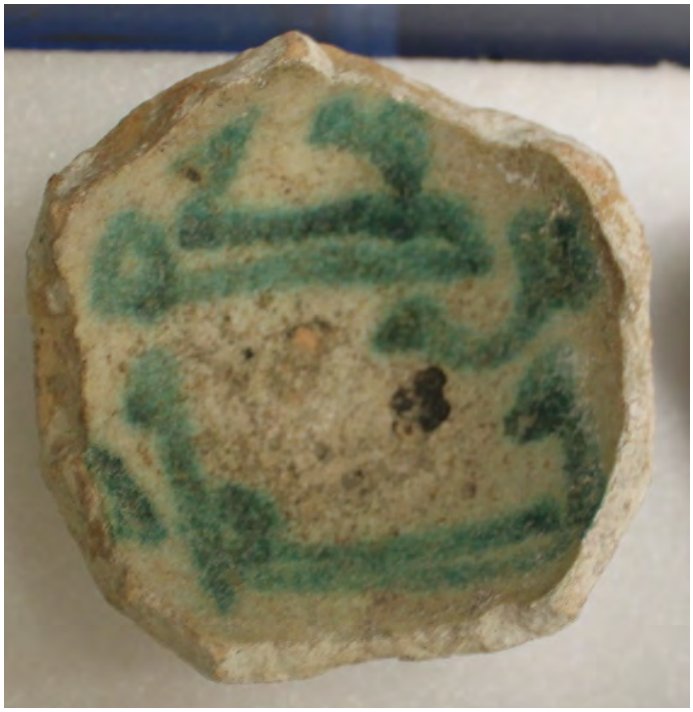


Figure 4.12. Green Glazed Bowl Fragment, 9th–10th century, excavated in Samarqand. Victoria & Albert Museum, London, no. 92-1898. Cat. no. GG4.



Figure 4.13. Green Glazed Bowl Fragment, 9th–10th century, excavated in Tashkent, H. 4 cm; Max. Diam. 13.4 cm. Cat. no. GG20.



Figure 4.14. Green Glazed Dish Fragment, 9th–10th century, excavated in Tashkent, Max. Diam. 27 cm. Cat. no. GG27.

The epigraphic content of the aforementioned imitations is not a precise replication of BoW or YGF inscriptions. However, ceramics featuring a white ground with blue or green decoration were not common in the Islamic world before the formation of YGF ware and subsequent development of the opaque white types discussed in the previous chapters. Therefore, vessels decorated similarly in Khurasan and Transoxiana are likely related to those

earlier ceramic traditions. A number of non-epigraphic vessels discovered at Tashkent further strengthen this hypothesis, as they are covered with an overall white ground encircled with runs of green glaze and spots of glaze at the centre (Figure 4.15).[19] The glaze decoration on the Tashkent vessels has direct precedent on ninth-century YGF and opaque white vessels found at Susa (Figure 4.16).[20] Such vessels leave little doubt that ceramic practices from southern Mesopotamia spread eastward, and that the epigraphic types of this chapter are associated with the wares of the previous two chapters.



Figure 4.15. Green Glazed Bowl, 9th century, excavated in Tashkent, H. 6.5 cm; Max. Diam. 23 cm.

[19] Ilyasov et al., *Net blaga v bogatstve...*, 40, see additional vessels pp. 30–44.
[20] Watson, "Revisiting Samarra," 141, figs. 12–13.



Figure 4.16. Two YGF Bowls, 9th century, excavated in Susa. Musée du Louvre, Paris, nos. MAO S. 576 and MAO S. 439.

The technology to create lustre was not yet available in Khurasan or Transoxiana—or anywhere outside southern Mesopotamia—and potters instead utilised olive-coloured slips to achieve a similar effect as the iridescent golden hues of lustre pigment. One lustre imitation unearthed at Nishapur includes two radial iterations of *baraka*, with three-pronged sprigs atop the horizontals of the *kāf*s (Figures 4.17 and 4.21, A). Similar sprigs are frequently found atop the *ṣād* in *li-ṣāḥibihi* on southern Mesopotamian lustre (Figures 3.60 and 3.74), and the decorative device evidently transferred to the region. Floral elements are included between the two radial inscriptions, enclosed within thick radiating bands of olive-coloured slip, similar to the radiating bands on the imported Mesopotamian lustre bowl found at Nishapur (Figure 3.61). The swirling foliation is comparable to numerous lustre tile fragments excavated at Samarra (Figure 4.18) and other Abbasid materials, including a ninth-century etched glass dish also excavated at Nishapur (Figure 4.19).[21] A second lustre imitation from Nishapur is likewise

[21] Carboni and Whitehouse, *Glass of the Sultans*, 162, no. 68; Kröger, *Nishapur*, 117–19, no. 164. A number of very similar pieces were excavated in a datable context in China, see An, "Dated Islamic Glass," figs. 3–8. The tile fragment illustrated remains unpublished (see online catalogue: https://collections.vam.ac.uk/item/O339337/tile/), though it is similar to the tile reconstructions in Sarre, *Die Keramik*, figs. 125–126.

inscribed with *baraka*, though only a single iteration is situated in the centre of the bowl (Figures 4.20 and 4.21, B). The inscription is surrounded by an encircling vine scroll—analogous to those employed on Mesopotamian lustre jars (Figure 3.107)—enclosed within a scalloped border, evoking similar border motifs on both Mesopotamian lustre and BoW ware (Figures 3.21, 3.31, and 3.54). The rendering of *baraka* on both lustre imitation vessels is notably similar (Figure 4.21), including the three dots above the floral sprig and another dot in the centre of the final *taʾ marbūṭa*. It is therefore possible that they were made in the same workshop.



Figure 4.17. Lustre Imitation Bowl, 9th–10th century, excavated in Nishapur, H. 6.5 cm; Max Diam. 23.7 cm. Metropolitan Museum of Art, New York, no. 40.170.36. Cat. no. ImLus3.



Figure 4.18. Lustre Tile Fragment, 9th century, excavated in Samarra, origin southern Mesopotamia. Victoria and Albert Museum, London, no. C. 622-1922.



Figure 4.19. Glass Plate, 9th century, excavated in Nishapur, attributed to Syria or Iraq, H. 1.5 cm x Diam. 28 cm. Metropolitan Museum of Art, New York, no. 40.170.131.



Figure 4.20. Lustre Imitation Bowl, 9th–10th century, excavated in Nishapur, H. 5.8; Max Diam. 17.5 cm. Metropolitan Museum of Art, New York, no. 38.40.140. Cat. no. ImLus4.

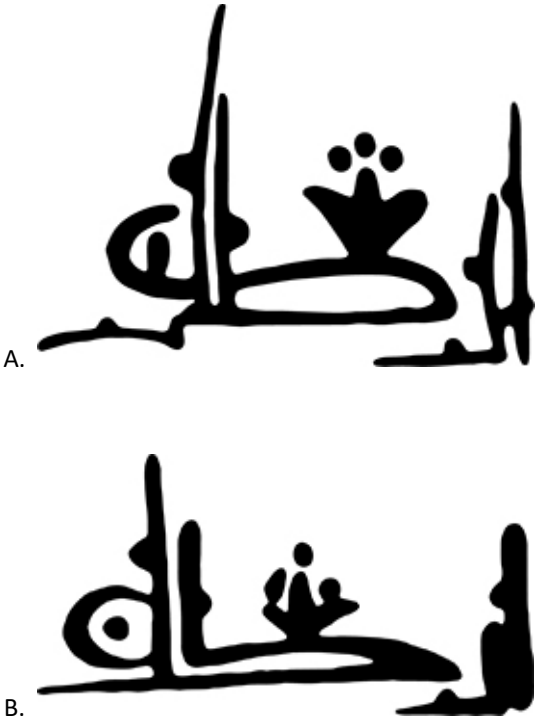


Figure 4.21. Imitation Lustre Drawings, A: ImLus3; B: ImLus4 (Wrightson).

The two local imitation lustre vessels include legible inscriptions (Figures 4.17 and 4.20), while the plentiful BoW imitations contain illegible inscriptions founded on the

repetition of forms (Figures 4.7–4.10). Why was there such a discrepancy between the scripts on the two types of imitation ware? It is possible that the abstracted epigraphic forms typical of Mesopotamian BoW vessels were unrecognisable, and that local potters instead attempted to imitate the patterns achieved with Arabic letters. However, it seems improbable that the potters of Nishapur did not recognise the intended epigraphic content on BoW wares, particularly given inscribed imported lustre was clearly recognised as such, as evidenced by the creation of legible imitation lustre. It is equally doubtful that the numerous BoW imitations were made only by illiterate craftsmen, while the lustre imitation vessels were completed by literate artisans. There appears to have been an intentional distinction between the epigraphic forms on imitation BoW and lustre ceramics. This was also true in southern Mesopotamia itself, as many BoW inscriptions were rendered illegible by the abstraction of epigraphic forms, while numerous lustre inscriptions were completed with legible words that were strung together in seemingly meaningless ways. The formulae appear to have persisted in the production of imitations in Nishapur, whereby local epigraphic BoW imitations are largely decorative configurations of Arabic letters, while imitation lustre integrates legible inscriptions. Potters in Khurasan and Transoxiana were evidently imitating the prescribed characteristics of particular epigraphic types.

Other wares of Khurasan and Transoxiana, though not imitating the overall aesthetic of Mesopotamian ceramics, replicated various epigraphic elements. For instance, exterior radial epigraphic decoration is characteristic of monochrome Mesopotamian lustre (Figure 3.61, and cat. nos. MLus66–68 and 113). It is also repeated on local vessels, including ware with coloured engobe (Figures 4.22 and 4.24, A) and ware with yellow-staining black pigment (Figures 4.23 and 4.24, B), amongst others. The radial configurations on both slip-painted vessels are comprised of a double baseline and repetitions of vertical letters and *kāf*s, as well

as floral sprigs extending upwards from the horizontal of the *kāf*-like forms, which is also evident on imitation lustre vessels (Figure 4.20).



Figure 4.22. Coloured Engobe Plate Detail, 9th–10th century, excavated in Nishapur, H. 6.6 cm; Max Diam. 37.7 cm. Metropolitan Museum of Art, New York, no. 40.170.67. Cat. no. CE12.



Figure 4.23. Yellow-Staining Black Bowl, 9th–10th century, Khurasan or Transoxiana, H. 7.2 cm; Max Diam. 25.6 cm. Ashmolean Museum, Oxford, no. EA1956.91. Cat. no. YsB13.

A.



B.



Figure 4.24. Radial Decoration Drawings, A: CE12; B: YsB13 (Wrightson).

Other radial embellishments have been identified as foliation, particularly the waterweed design noted by Blair in reference to the exterior bands on a polychrome bowl likely from Transoxiana (Figure 4.25).[22] However, similar bands are noticeably script-like, such as those on another polychrome-on-white vessel unearthed at Tashkent. The forms on the Tashkent vessel are akin to denticles and adjoining diagonal strokes closely spaced along a single baseline (Figure 4.26). Many of the possible denticles include roughly triangular terminals akin to those of Mesopotamian BoW script (Figures 3.4–3.17). The comparison does not necessitate that the waterweed design originated in epigraphy, but does illustrate the blurring of epigraphic and non-epigraphic forms in the creation of decorative patterns.

[22] Blair, *Text and Image*, 16.



Figure 4.25. Polychrome on White Bowl, 10th century, probably Transoxiana, H. 11.2 cm; Max. Diam. 39.3 cm. Freer Gallery of Art, Washington, D.C., no. F1957.24. Cat. no. Pol408.



Figure 4.26. Polychrome on White Bowl Fragment, 10th century, excavated in Tashkent. Cat. no. Pol333.

A slip-painted handled jug includes an inscription rendered in reserve (Figures 4.27–4.28), which echoes one of the primary epigraphic modes present on southern Mesopotamian lustre (Figures 3.94–3.99). Reserve block script is often found on Mesopotamian lustre jars, and typically encircles the neck of the vessel, much like the placement of the slip-painted reserve inscription on the polychrome jug. Watson proposed the reading *al-madad* ('assistance [from God]'), but *al-mulk* is also a likely reading, as it was the only word ever

completed in block reserve on Mesopotamian lustre.[23] The visible portion of the inscription looks to be lacking the *lām* of *mulk*, but similar errors occurred on Mesopotamian wares (Figures 3.85–3.90), and need not require a different reading. Although this is the sole recorded local vessel with block reserve script, and its archaeological provenance is uncertain, its presence does corroborate the hypothesised spread of various Mesopotamian formulae into the repertoire of regional potters.



Figure 4.27. Polychrome on White Jug, 9th–10th century, reportedly from Afghanistan, H. 13.7 cm; W. 12.1 cm. The al-Sabah Collection, Kuwait National Museum, Kuwait, no. LNS 832 C. Cat. no. Pol274.



Figure 4.28. Block Reserve Drawing, Pol274 (Wrightson).

[23] Watson, *Ceramics*, 228.

Numerous other non-epigraphic features typical of southern Mesopotamian ceramics appear on the slip-painted wares of Khurasan and Transoxiana. The so-called iris blossom—found on both BoW and lustre ware—is replicated on numerous slip-painted vessels (Figure 4.30).[24] Chequer and herringbone patterns, as well as cartouches, which are typical of lustre production and also have precedent on YGF vessels, were employed on various slip-painted wares (Figures 4.14 and 4.29).[25] Other motifs indicate further connections with materials found at Samarra, like the bevelled style of some stucco dado panels (Figure 4.32), which was reinterpreted on numerous vessels from Tashkent and Samarqand (Figure 4.31).[26] Although the various elements with historical precedent in southern Mesopotamian craft production are not found in combination with Mesopotamian epigraphic styles, they indicate that both the overall aesthetic of decorated ceramics, as well as ceramic epigraphy, persisted in local artistic practices of Khurasan and Transoxiana.



Figure 4.29. Polychrome on White Fragment, 9th–10th century, excavated in Samarqand. Victoria & Albert Museum, London, no. 1734-1898.

[24] Ilyasov et al., *Net blaga v bogatstve...*, 212–25; Shishkina and Pavchinskaja, *Terres secrètes* no. 177; Tamari, "Abbasid Blue-on-White," fig. 6; Watson, *Ceramics*, 197. (Shishkina N/V)

[25] Bağcı, "Coloured Ceramics", PPGW Pls. 1-14; Ilyasov et al., *Net blaga v bogatstve...*, 136–38, 167–69, 533; Marçais, *Les faïences a reflets métalliques*, Pls. I-XVI; Philon, *Early Islamic Ceramics*, 1:77–83, 1118, 121; Watson, *Ceramics*, 188.

[26] Ilyasov et al., *Net blaga v bogatstve...*, 248–52; Sarre and Theodor, *Die Ergebnisse*, fig. 1; Wilkinson, "The Glazed Pottery," 108.



Figure 4.30. Polychrome on White Bowl, 9th–10th century, excavated in Samarqand.



Figure 4.31. Polychrome on White Bowl, 10th century, Khurasan or Transoxiana, H. 5.7 cm; Max. Diam. 26.7 cm. Metropolitan Museum of Art, New York, no. 28.82.



Figure 4.32. Stucco Wall Panel from Samarra, 9th century. Museum für Islamische Kunst, Berlin, no I. 3467.

Though many slip-painted vessels lack an overt association to Mesopotamian or YGF types, the evidence thus far examined demonstrates a clear relationship between the wares of Khurasan and Transoxiana, and earlier ceramic traditions. The ceramic practices of southern Mesopotamia and the Eastern Mediterranean spread to the region, which is apparent not only through the inscribing of ceramic vessels, but also in the use of the various aforementioned decorative elements. The presence of imported BoW and lustre vessels reveal that epigraphic models were available for local craftsmen. Furthermore, the spread of opaque glazing, both opaque yellow in Nishapur and opaque white in Samarqand, as well as the local production of a nearly identical BoW inscription on one Nishapur fragment (Figure 4.4), may indicate the presence of itinerant craftsmen. Though the creation of epigraphic ceramics was indebted to the traditions of further west, throughout the ninth to eleventh centuries, potters in Khurasan and Transoxiana expanded upon those epigraphic practices, developing them into new and innovative forms, which will be the focus of the remainder of this chapter.

4.3. Local Invention

With the establishment of epigraphic ceramic practices in Khurasan and Transoxiana, local potters seized the new traditions and began to experiment with diverse styles and designs, resulting in the emergence of a number of novel epigraphic ceramic types. Although numerous sites produced slip-painted wares, Wilkinson's publication of the ceramics unearthed at Nishapur remains the primary reference for slip-painted classifications. In addition to BoW and lustre imitations, Wilkinson's group of lead-glazed wares are most often decorated with script, including the subclasses of black-on-white ware, polychrome-on-white ware, ware with coloured engobe, and ware with yellow-staining black pigment.[27] However, his traditional groupings are less suitable for an examination of epigraphy, as many epigraphic modes were used on numerous decorated types. The following discussion is therefore constructed around typologies of principal script styles and patterns, and the traditional slip-painted classifications described by Wilkinson will be incorporated secondarily. Within the corpus of epigraphic ceramics there is an enormous range in inscription quality, the legibility of words, and the style in which they were rendered, and each of these factors will be noted as they relate to the illustrated examples and the particular discussion.

4.3.1. The New Style

Unlike glaze, slip does not run during firing, which allows for more precise designs compared to the glazed wares of the previous chapters. Slip-painting also enabled the

[27] The group of yellow-staining black ware contains a number of examples which Wilkinson considers to be pseudo-Kufic, composed of alternating lines and circles. It is unclear to me whether these do in fact reflect script, or if they are merely decorative patterns. For example, see Wilkinson, *Nishapur*, 1973, 206, no. 1. Furthermore, script does appear in very small numbers on the monochrome ware, alkaline glazed wares, and unglazed wares, though they are not included in the present examination. For example, see Wilkinson, 240, no. 51, 241, no. 57, 267, no. 21, 307, no. 55.

development of more meticulous epigraphic styles, including the New Style (NS), which likely emerged on ceramics in the tenth century.[28] NS differs from traditional Kufic scripts in its use of both thin and thick strokes, closely spaced letters, and increased angularity with distinctly diagonal characteristics.[29] Evidence suggests that NS was codified during the tenth century, and appears to have spread between the 930s and early 950s C.E.[30] Although known primarily from manuscript production, NS was used extensively on slip-painted ceramics, namely on black-on-white ware (Figure 4.33), ware with coloured engobe (Figure 4.34), and polychrome-on-white ware (Figure 4.35).



Figure 4.33. Black-on-White Bowl Fragment, 9th–10th century, excavated in Nishapur, W. 25 cm. Iran Bastan Museum, Tehran. Cat. no. BoW14.

[28] This script was discussed in detail by Déroche, who referred to it as 'New Style' and classified it into two primary phases: NS.I and NS.III. Déroche, *The Abbasid Tradition*, 136–37.
[29] Blair, "The Art of Writing," 35.
[30] George, *The Rise*, 122–23.



Figure 4.34. Coloured Enogbe Bowl Fragment, 9th–10th century, excavated in Samarqand. Archaeological Fund of the State Museum of the History of Culture and Art of the Peoples of Uzbekistan, Samarqand (hereafter State Museum, Samarqand), no. A-49-313. Cat. no. CE30.



Figure 4.35. Polychrome-on-White Bowl, 10th century, excavated in Nishapur, H. 10.8 cm; Max Diam. 35.6 cm. Metropolitan Museum of Art, New York, no. 40.170.15. Cat. no. Pol21.

NS inscriptions usually encircle the rim of vessels—typically bowls—often with the baseline at the lip and letter shafts extending towards the centre. Most black-on-white (Figure 4.33) and coloured engobe vessels (Figure 4.34) are left otherwise undecorated, creating a stark visual contrast between the ground and script, which echoes the appearance of Mesopotamian BoW ware. Some vessels include small ornaments—such as an outlined arch or teardrop—to denote the beginning of the inscription, one of which is visible on the left edge of the illustrated black-on-white fragment (Figure 4.33).[31] Polychrome-on-white vessels frequently include decorated grounds, filled with stippled or hatched designs that contour the bands of Arabic script (Figure 4.35). Contouring is widespread on Mesopotamian lustre, outlining inscriptions and other motifs (Figure 4.36), as well as on other materials, including metal vessels and manuscripts (Figure 4.37).[32]



Figure 4.36. Lustre Bowl, 9th–10th century, southern Mesopotamia, H. 6 cm; Max Diam. 27 cm. Metropolitan Museum of Art, New York, no. 34.150.3. Cat. no. MLus51.

[31] See other examples in Bolshakov, "Arabskie nadpisi," 27, fig. 3.
[32] Blair, *Islamic Calligraphy*, 199, fig. 6.3.



Figure 4.37. Folio of a Qur'an, late-11th–12th, attributed to Eastern Iran or Afghanistan, 29.8 x 22.2 cm. Metropolitan Museum of Art, New York, no. 29.160.23.

NS inscriptions are categorised into three main types based on their content, the first of which are blessings to the owner. Such inscriptions may include only a single word, typically *baraka*, or a combination of well-wishes, like the above polychrome-on-white bowl inscribed with *al-baraka wa-l-ghibṭa wa-l-niʿma wa-l-salāma wa-l-saʿāda* (‘blessing and felicity and prosperity and well-being and good fortune’) (Figure 4.35). The inscription is relatively simple in content and is comparable to the expressions on earlier ceramics, particularly those of southern Mesopotamia, which include *ghibṭa* and *baraka* (Figures 3.33 and 3.45). An

additional *alif* and *lām* between *al-saʿāda* and *al-baraka*—visible at the apex on the bowl of Figure 4.35—was likely added to balance the composition of tall and short elements. The script is contoured by striped panels and the centre of the bowl is filled with intertwining foliation. The comparative manuscript folio, although dated slightly later than the ceramics in question, includes analogous foliate designs surrounding the NS text (Figure 4.37). The rather common well-wishes proffered on the vessel, as well as the accompanying contour bands and foliation—similar to the decoration of the manuscript folio—indicate that the decorative repertoire was likely not unique to ceramic production.

The second category of inscription relates to the function of the vessel, typically prompting the user to eat or drink with enjoyment. One polychrome-on-white pitcher incorporates an encircling inscription that reads, *kul hanīʾan marīʾan* ('eat with enjoyment and fulfilment') (Figure 4.38).[33] The red NS inscription is surrounded by stippled contour bands. Such inscriptions are the least numerous in the corpus—16 appear in the present catalogue. Although two similar inscriptions are recorded on Mesopotamian BoW vessels (cat. nos. MBoW21 and 114), they are infrequent compared to the majority of those thus far examined. However, the inscription on the pitcher is directly related to the purpose of the vessel and leaves little doubt that finely decorated ceramics were intended as utilitarian vessels for the consumption of food and drink.

[33] See also cat. nos. BloW10, 200, 235, 236, 274, 282, 398, Pol187, 189, 215, 255, 264, 281, CE77, and 85.

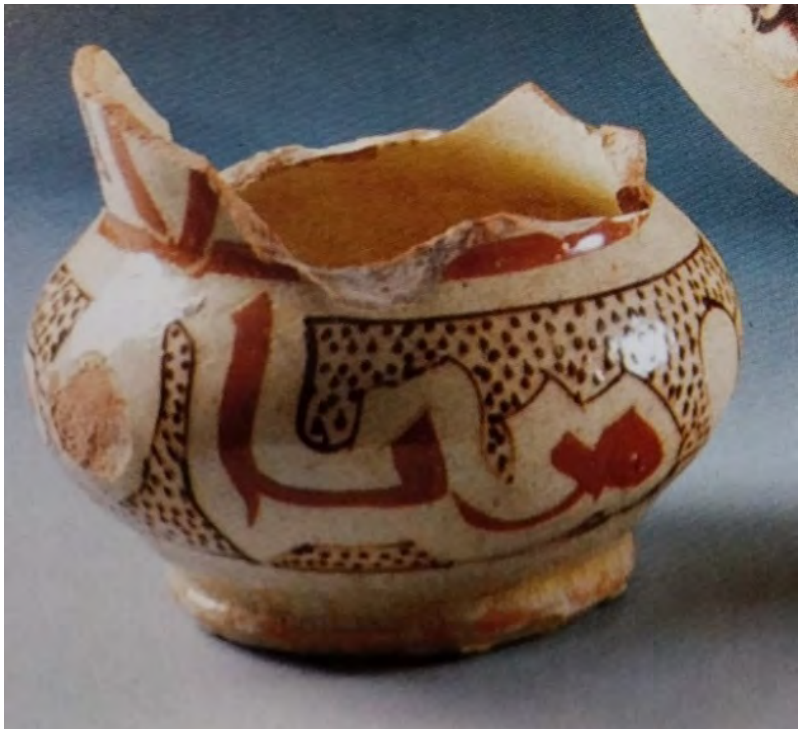


Figure 4.38. Polychrome-on-White Pitcher Fragment, 10th century, excavated in Samarqand, H. 8 cm; Max Diam. 9.5 cm. State Museum, Samarqand, no. A-4. Cat. no. Pol109.

The third category of inscription is composed of aphorisms, which relate to the virtues and ethics of generosity, moral conduct, and the values of knowledge, amongst others.[34] The inscription on the aforementioned coloured engobe bowl reads, *[Al-jūd min akhl]āq ahl al-janna* ([Generosity is a quality] of the people of paradise) (Figure 4.34). Such inscriptions are almost exclusive to ceramic production in Khurasan and Transoxiana, and have little precedent on earlier glazed wares, as only two possible aphorisms are recorded on BoW vessels (Figure 4.5 and cat. no. MBoW131).

Aphorisms have been examined extensively elsewhere in the literature, and their content will therefore not be the focus of the following discussion.[35] However, Pancaroğlu relates the abundance of aphorisms to the notion of *adab*, the concept of education as both a moral and intellectual process, which would have been familiar to the learned members of

[34] Blair, *Text and Image*, 30–31; Hillenbrand, "Content versus Context"; Pancaroğlu, "Serving Wisdom."
[35] Compilations of such aphorisms have been published in Ghouchani, *Inscriptions*, 8–9; Pancaroğlu, "Serving Wisdom," 69–72.

society, or the 'gentleman-scholar'.[36] Indeed, the slip-painted NS inscriptions of the region, and others that include aphorisms and legible texts, indicate that there was likely a literate clientele who desired legible prose in Arabic. Inscribed vessels could have been used as conversation pieces at social and intellectual gatherings—such as a *majlis*—offering extracts of wisdom to those in attendance.[37] As noted by Graves in her work on allusion in Islamic art, various aphorisms relate beautiful writing and calligraphy with noble qualities, and epigraphic objects typically exemplify 'a mutually constitutive field of the visual, verbal, and plastic arts'.[38] Although her study focuses on architectural forms in portable objects, the concept is applicable to epigraphic ceramics. The aphorisms adorning ceramic vessels related to morality, generosity, and the like, speak to a literate clientele and a sophisticated culture of 'speaking objects'.[39]

A few adages have been identified as passages of hadith praising Shīʿism, attributed by Ghouchani to both Muḥammad and ʿAlī ibn Abī Ṭālib.[40] One polychrome-on-white inscriptions reads, *Ashraf al-ghanāʾ tark al-munā* ('The most honourable of riches is the abandonment of desires'), which is divided into four segments of alternating black and red script evenly spaced along the rim of the vessel (Figure 4.39).[41] Another inscription rendered on a black-on-white bowl reads, *Al-ḥirṣ ʿalāmat al-faqr* ('Greed is a sign of poverty') (Figure 4.40).[42] These aphorisms, and many others, were popular in tenth-century Arabic literature, including the *Nahj al-balāgha*—a well-known collection of sermons, letters, and other

[36] Pancaroğlu, "Serving Wisdom," 62.
[37] Pancaroğlu, 62.
[38] Graves, *Arts of Allusion*, 145, 150.
[39] Shalem, "If Objects Could Speak"; Taragan, "The 'Speaking' Inkwell."
[40] Ghouchani, *Inscriptions*, 8; Blair, "The Art of Writing," 31.
[41] al-Quḍāʿī, *A Treasury*, 21.
[42] Ghouchani, *Inscriptions* Pl. 18. Although this vessel does not come from an archaeological context, similar fragments suggest the inscription was repeated on other vessels. Ghouchani Pls. 1, 71, and 122.

pronouncements by ʿAlī.[43] Such evidence strengthens the likelihood of a literate and learned clientele. Blair also identified an inscribed polychrome-on-white vessel that makes an overt reference to ʿAlī, which reads, *Lā fatā illā ʿAlī wa lā sayf illā dhu-l-fiqār* ('There is no youth except ʿAlī, there is no sword except Dhu-l-fiqār') (Figure 4.41).[44] The passage references the double-edged sword obtained by Muḥammad at the battle of Badr. When he gave the sword to ʿAlī at the Battle of Uhud, it is said that a celestial voice uttered the aforementioned phrase.[45] The sword passed into the possession of the Abbasid caliphs and became a significant ʿAlīd symbol, often placed on swords and amulets.[46]



Figure 4.39. Polychrome-on-White Bowl, 10th century, excavated in Samarqand, Max Diam. 21 cm. State Museum, Samarqand, no. A-1-27. Cat. no. Pol105.

[43] al-Quḍāʿī, *A Treasury*; al-Raḍī and ibn al-Ḥusayn, *Nahj al-balāghah*; Gleave, "ʿAlī b. Abī Ṭālib."
[44] Blair, *Text and Image*, 31.
[45] Bellino, "Dhū l-Fiqār."
[46] Blair, *Text and Image*, 32.



Figure 4.40. Black-on-White Bowl, 9th–10th century, Khurasan or Transoxiana, Max Diam. 26.5 cm. Iran Bastan Museum, Tehran, no. 3761. Cat. no. BloW193.



Figure 4.41. Polychrome-on-White Plate, 10th century, Khurasan or Transoxiana, H. 4.7 cm; Max. Diam. 37.4 cm. Museum of Fine Arts, Boston, no. 64.3. Cat. no. Pol247.

However, inscriptions referencing generosity and moral conduct are more numerous in the corpus than those attributed to ʿAlī. Moreover, several sayings attributed to ʿAlī can also be attributed to Muḥammad, and the division between Shīʿī and Sunnī communities with regard to ʿAlī was not relevant in this early period.[47] These inscriptions should therefore not be used as markers of Shīʿī identity.[48] Additionally, it must be noted that the inscribed vessel referenced by Blair (Figure 4.41) contains the sole definitive reference to ʿAlī, and it lacks an archaeological provenance. It should consequently be used cautiously in discussing the attribution of Shīʿī inscriptions. Nonetheless, the direct religiosity of the sayings connected with Muḥammad and ʿAlī is generally lacking amongst earlier epigraphic wares. Though *baraka* and other well-wishes could be interpreted as religious, the aforementioned sayings are more overtly Islamic.[49] However, they remain rather generic in content—particularly those referencing paradise (Figure 4.40)—and it is likely that they would have been suitable for the majority of Muslim patrons.

In addition to the widespread use of aphorisms and extensive legible inscriptions, one of the most notable differences between the ceramics of this chapter and earlier Mesopotamian types is the overwhelming lack of signatures on slip-painted wares. Only a few potential proper names are recorded. Several black-on-white vessels have been read as containing the name Aḥmad, possibly that of the potter or decorator.[50] Although many examples have come to light, only four are from a documented archaeological context, all of

[47] Those adages identified as Shīʿī by Ghouchani were not classified as such by Pancaroğlu, who rather grouped them by content. Ghouchani, *Inscriptions*, 8–9; Pancaroğlu, "Serving Wisdom," 69–72.

[48] There were small Shīʿī communities in Khurasan and Samarqand, but large portions of the population in Nishapur were Sunnī, with Ḥanafī, Shāfiʿī, and Karrāmiyya leanings. Michailidis, "Landmarks," 187–91; Bulliet, *The Patricians*, chap. 3.

[49] Two aphorisms that reference paradise read, 'Generosity is a quality of the people of paradise' and 'Generosity and paradise are for the pious; unbelief and greed are for the children of hell'. Pancaroğlu, "Serving Wisdom," 69.

[50] Ghouchani, *Inscriptions*, Pls. 40, 44, 65, 81, 90, 98, 99, 104, 106, 108, 111, 114, 117, 120; Grube, *Cobalt and Lustre*, 98–99, 105; Hillenbrand, "Content versus Context," 62; Watson, *Ceramics*, 211, 213.

which were found at Nishapur.[51] Three of the Aḥmad inscriptions are rendered in NS (Figures 4.42–4.44 and 4.46, A–C), and one is in thick Kufic with swelling bifurcated terminals (Figures 4.45 and 4.46, D). All four iterations of Aḥmad are situated in the centre, and three include accompanying encircling inscription, though none includes *ʿamal.* Most earlier ceramics with a signature include *ʿamal*, although this is not universally true for Mesopotamian lustre—as noted in Chapter 3. However, without the inclusion of *ʿamal* on any of the four vessels, it remains unclear if Aḥmad is indeed the name of a craftsman. Additionally, the Aḥmad inscriptions lack a patronym, and the name is therefore too generic to allow for the precise identification of a patron.



Figure 4.42. Black-on-White Bowl, 9th–10th century, excavated in Nishapur, Max Diam. 36.4 cm. Iran Bastan Museum, Tehran, no. 3076. Cat. no. BloW11.

[51] See also cat. nos. BloW161, 171, 190, 198, 205, 222, 233, 246, 252–253, 258, 262, 277, 284, 304, 311, 316, and CE106–107.



Figure 4.43. Black-on-White Bowl Fragment, 9th–10th century, excavated in Nishapur, H. 7 cm; Max Diam. 24.8 cm. Metropolitan Museum of Art, New York, no. 39.40.16. Cat. no. BloW36.



Figure 4.44. Black-on-White Bowl Fragment, 9th–10th century, excavated in Nishapur. Metropolitan Museum of Art, New York, no. 48.101.294. Cat. no. BloW72.

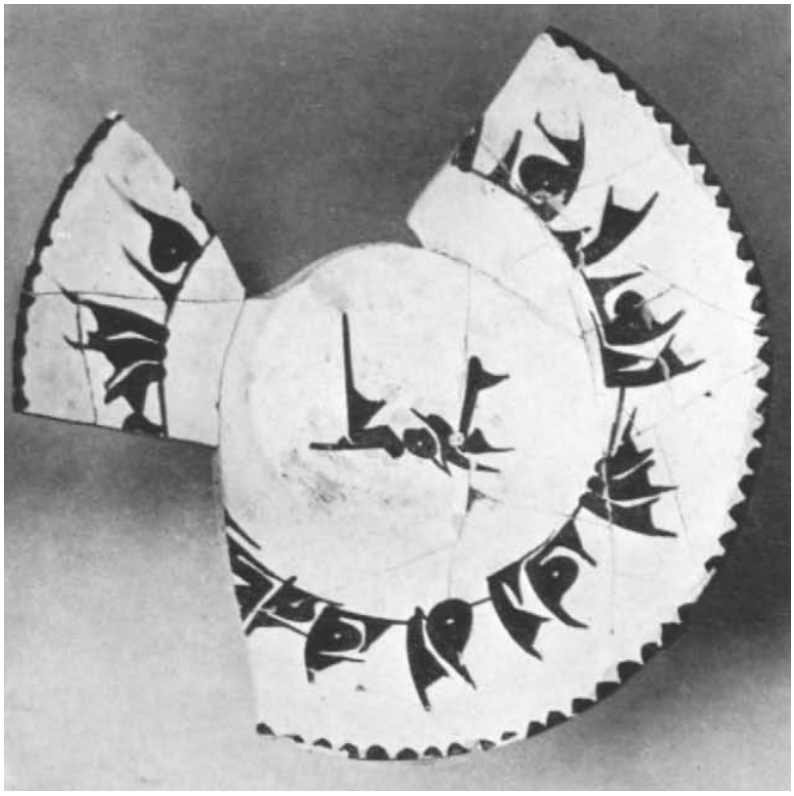


Figure 4.45. Black-on-White Bowl, 9th–10th century, excavated in Nishapur, H. 9.7 cm; Max Diam. 31 cm. Iran Bastan Museum, Tehran. Cat. no. BloW12.

A.



B.



C.



D.



Figure 4.46. Aḥmad Drawings, A: BloW36; B: BloW11; C: BloW72; D: BloW12 (Wrightson).

The encircling inscriptions of the Aḥmad vessels also differ. Though both NS inscriptions are fragmentary, they have been reconstructed based on the surviving inscriptions of similar wares, and represent two common aphorisms of the slip-painted corpus. One NS bowl reads, *Idhā kāna m[āl lā maḥāla dhāhib fa-afḍaluhu mā awratha al-ḥamda li-]ṣāḥibih, bi-l-yumn* ('Since [wealth is bound to disappear, the best wealth is that which bestows praise on its] owner, with good luck') (Figure 4.42), and the other NS inscription reads, *Lā al-jūd y[ufnī al-māl qabla fanāʾih wa lā al-bukhl fī māl a]l-shaḥīḥ yazīd* ('Generosity [does not consume wealth before it is exhausted, and greed] will not increase a miser's wealth') (Figure 4.43). The Kufic inscription, beginning at the lower edge, reads, *yumn wa surūr wa... wa saʿ[āda wa bara]ka wa* ('good luck and joy and… and [good fortune and blessing] and') (Figure 4.44). The surrounding inscriptions on the Aḥmad vessels differ in style and content, ranging from aphorisms to strings of well-wishes. However, none refers to the potential name in the centre, nor do they include any prepositions, such as *li-*, or words like *ʿamal*, to indicate the role of the named Aḥmad.

It is possible that Aḥmad refers not to a patron or craftsmen, but to the Prophet.[52] However, it is noteworthy that Aḥmad is not used in combination with those clearly pious proverbs identified as hadith or attributed to ʿAlī or Muḥammad. Two of the above inscriptions relate to the virtue of generosity (Figures 4.39–4.40), while the Kufic vessel contains a sequence of well-wishes (Figure 4.45). 'Aḥmad' is placed on vessels whose primary inscriptions are not overtly religious, which seems inconsistent if the name was intended to identify the Prophet. Moreover, these bowls were used for the consumption of food. As noted

[52] Watt, "His Name."

in Chapter 3 in reference to the complete lack of *Allāh* on ceramics, it would likewise be inappropriate to include the name of the Prophet in this context.

It is possible that *aḥmad* is not a name at all, but may be a form of the verb *ḥamida* ('to praise'). Wilkinson suggests that *aḥmad* should be read as, 'may he do that which is praiseworthy', rather than a proper name, or it could also be the imperative, 'praise!'.[53] No vessels inscribed '*aḥmad*' were unearthed outside of Nishapur, indicating that the wares are likely products of that centre. However, NS vessels from Samarqand often include well-wishes at the centre, in the same orientation as *aḥmad*. Many of the central inscriptions from Samarqand read *baraka* (Figure 4.47), or *baraka li-ṣāḥibihi*. At Tashkent, *ittaqi tūqā* ('fear [God], you will be kept safe') is found at the centre of numerous NS wares. One such polychrome-on-white vessel is additionally surrounded with supplementary benedictions (Figure 4.48). The encircling inscription reads, *al-baraka al-surūr al-salāma al-s[aʿada li-ṣāḥibi]hi* ('blessing and joy and [good fortune to] its [owner]'). Additionally, even those vessels with aphorisms often include benedictory words, such as one of the NS inscriptions, which ends with *bi-l-yumn* (Figure 4.42). The comparable vessels from Samarqand and Tashkent suggest that the correct reading of *aḥmad* may be related to giving praise, which is more consistent with the central NS inscriptions from elsewhere in the region.

[53] Wilkinson, *Nishapur*, 1973, 99.



Figure 4.47. Polychrome-on-White Bowl, 9th–10th century, excavated in Samarqand, H. 5 cm; Max Diam. 17 cm. State Museum, Samarqand, no. A-43-57. Cat. no. Pol106.



Figure 4.48. Polychrome-on-White Bowl, 10th century, excavated in Tashkent, Max. Diam. 27 cm. Cat. no. Pol363.

Two additional slip-painted vessels include more conclusive names. One is a black-on-white pen box found at Samarqand with the name Muḥammad Faḍl (Figure 4.49).[54] The full inscription is published only as a drawing (Figure 4.50), which may be read as, *Yuqāl al-mazāj… [sa]lāma Muḥammad Faḍl* ('It is said that the disposition… well-being Muḥammad Faḍl'), and

[54] Blair, "The Art of Writing," 42.

the name, Blair suggests, must have been the patron and an important calligrapher.[55] The end of the inscription is clearly marked with a small four-lobed floral device, and although the phrasing of *yuqāl* ('it is said') is unusual on wares of the region, the reading appears correct. The inscription does not survive in its entirety; a portion is certainly missing, as the original box would have presumably been longer, and the published drawing only depicts three sides of the object. Nevertheless, the role of the named individual is not specified. The name is not prefaced with *ʿamal* ('work of'), indicating his role as a craftsman, or either *amara bihi* ('ordered by') or *ʿamala li-* ('made for'), which would identify him as the patron. However, the form of a pen box is rare within the ceramic corpus, although multiple slip-painted inkwells are recorded (for example, cat. no. CE32).[56] The buyers of metal writing implements, including pen boxes and inkwells, were most likely of a higher class, such as bureaucratic scribes and learned men, and a ceramic version may represent the lower end of the market or may have been made for users who avoided precious metals for pious reasons.[57] It is therefore probable that the ceramic pen box was commissioned, which would account for the inclusion of a name—particularly as it is definitively not preceded by *ʿamal*—and would thus identify Muḥammad Faḍl as the patron.

[55] Kratchkovskaya, "Evolutsiya kuficheckogo," fig. 4. Blair read this as *yuqāla al-mazrāj,* but it appears that the inscription does not include an additional *rāʾ*, and therefore *yuqāl al-mazāj* is a more likely reading. Blair, "The Art of Writing," 40.
[56] See also Wilkinson, *Nishapur*, 1973, 16, no. 49.
[57] Graves, *Arts of Allusion*, 111–12; for examples, see those inkwells illustrated in Taragan, "The 'Speaking' Inkwell."



Figure 4.49. Black-on-White Pen Box, 9th–10th century, excavated in Samarqand. Cat. no. BloW144.



Figure 4.50. Drawing of Figure 49, Pen Box.

A large bowl attributed on stylistic grounds to Transoxiana—probably Tashkent—also includes the name of a likely patron.[58] The bowl is encircled by a large black Kufic inscription and a smaller accompanying red NS inscription that reads, *Baraka li-Abī Jaʿfar bin Gharīb* ('Blessing to Abī Jaʿfar ibn Gharīb') (Figure 4.51).[59] The inclusion of *li-* ('for'/'to') likely denotes the named individual as the patron rather than the craftsman. However, the Abī Jaʿfar bowl and the Muḥammad Faḍl pen box are the only slip-painted objects in the corpus of over 1,000 vessels catalogued here that include a definitive name, and both are likely of the patron rather than the craftsman. It seems inconsistent with our understanding of artistic practices that

[58] Blair argues for a Samarqand provenance, but based on newer evidence from Tashkent, Ilyasov has convincingly attributed the bowl to that centre. Blair, *Text and Image*, 40–41; Ilyasov, "A Celebrated Bowl."
[59] Blair read this name as Abu Jaʿfar bin ʿArib, and Ilyasov as Gharīb seems more likely. Blair, "The Art of Writing," 40; Ilyasov, "A Celebrated Bowl," 168.

craftsmen or calligraphers would not sign their finely made wares. However, the vast majority of vessels were therefore probably made for sale at market, and the broad range of epigraphic content would have appealed to a diverse group of buyers.



Figure 4.51. Polychrome-on-White Bowl Detail, 10th century, probably Tashkent, H. 11.2 cm; Max Diam. 42.3 cm. Museum of Islamic Art, Doha, no. PO.414.2004. Cat. no. Pol296.

NS inscriptions were likely made in various centres, and have been unearthed at Nishapur, Samarqand, and Tashkent. It was posited that NS polychrome-on-white wares were produced primarily in Samarqand and that similarly fine vessels excavated at Nishapur, including wares like Figure 4.35, were imported.[60] Although larger numbers of polychrome-on-white vessels with NS inscriptions were found at Samarqand than at Nishapur, this does not necessarily imply that the wares found at Nishapur were imports. It could be that the palette was less popular at Nishapur, or that fewer of the type were recovered during excavations. However, vessels with finely rendered NS or Kufic inscriptions have not been found at centres like Jurjan and Sirjan, and it may be that Nishapur, Samarqand, and Tashkent were more cosmopolitan, and possibly contained larger or more advanced pottery industries, and larger literate populations (Table 4-1).

[60] Ilyasov, "A Celebrated Bowl"; Blair, "The Art of Writing," 23; Wilkinson, *Nishapur*, 1973, 130–31.

	Nishapur (210)	Samarqand (186)	Tashkent (153)	Jurjan (26)	Sirjan (57)
New Style	25	85	36	–	–
Kufic	24	20	54	–	–
Plaited & Foliated	4	5	13	–	–
Small Plaited & Foliated	1	12	3	–	–
Al-Yumn	25	36	40	18	–
Foliate *Baraka*	15	–	–	–	–
***Kāf* Patterns**	18*	4	5	5	56

Table 4-1.Slip-Painted Distribution Table. The totals of each site are provided at the top of each column, which include only vessels that are archaeologically provenanced.
**The total kāf patterns of Nishapur do not include the foliate baraka wares.*

Scientific analysis of slip-painted ceramics is less conclusive than that of the Mesopotamian types of the previous chapter, making the firm attribution to specific sites difficult. A recent examination of Nishapur petrofabrics was completed by Rante and Collinet, in which they analysed the clay bodies of 47 sherds.[61] Although this is a sizeable sample, many of the tested fragments lack slip decoration and most are non-epigraphic. Another study was undertaken by Casellato to analyse eight ceramic fragments from Merv.[62] However, few of the chosen fragments were decorated with slip and they are too fragmentary to firmly assign to a specific decorative type. One epigraphic sherd attributed to Samarqand and another to Nishapur were investigated by Mason, but both lack archaeological contexts, and are therefore not overly informative.[63] More useful, however, is Mason's analysis of fragments

[61] Rante and Collinet, *Nishapur Revisited*, 68–90. (N/V)
[62] Casellato et al., "Physico-Chemical."
[63] Mason, *Shine Like the Sun*, 194 (ROM.18 and ROM.22).

excavated at Jurjan and Sirjan.[64] Numerous inscribed fragments from both sites were tested, which will be further discussed below, allowing for the firm attribution of some epigraphic types to centres outside Nishapur, Samarqand, and Tashkent. Matin recently completed a study of sherds from three sites—four sherds from Nishapur, three from Merv, and two from Samarqand.[65] Her results indicate that the composition of the clays from the three sites is not overly distinct, but they are distinguishable by texture and different inclusions.[66] Although her findings indicate that various centres of production are identifiable, Matin's focus was opaque yellow and white glaze vessels, and her samples do not provide a firm attribution of slip-painted wares. The studies noted here suggest that identifying the provenance of slip-painted ceramics is possible, but further testing is needed to analyse each slip-painted type specifically.

The complexity of many NS inscriptions, as well as the elegance of the script itself, undoubtedly adds to their appeal, and it is no surprise that such wares have garnered significant scholarly attention. However, numerous lesser-quality, or completely illegible, inscriptions of the type were made contemporaneously. One black-on-white bowl evokes the sophistication of NS with repeating tall curvilinear verticals and small circular *mīm*s, but the inscription remains unintelligible (Figure 4.52).[67] Although the breadth of legible NS inscriptions suggests a degree of literacy throughout Khurasan and Transoxiana, and illegible types of NS and Kufic inscriptions are infrequent, vessels like this indicate the presence of

[64] Although Mason analysed numerous sherds from both sites held by the Ashmolean, many of the fragments are not accessioned, making it difficult to ascertain which fragments Mason refers to in his study. Mason, 190 (GRG.06) and 197.
[65] Matin, "Revisiting the Origins," chap. 4.
[66] Matin, 71–73.
[67] For similar illegible inscriptions, see cat. nos. BloW15–16.

buyers who desired fashionable NS epigraphic wares, but who may have remained illiterate or who were undeterred by illegible inscriptions.



Figure 4.52. Black-on-White Bowl, 9th–10th century, excavated in Nishapur, H. 7.6 cm; Max Diam. 25.2 cm. Iran Bastan Museum, Tehran. Cat. no. BloW17.

Notable similarities are also evident between certain epigraphic textiles and inscribed ceramics. A textile fragment attributed to tenth-century Mesopotamia—contemporary with many slip-painted ceramics—includes an inscription with elongated vertical letters regularly spaced throughout the surface (Figure 4.53). The rhythmic composition of the script is analogous to several NS ceramic inscriptions that include additional vertical letters for the similar purpose of balancing the configuration (Figure 4.35). The tails of textile letters, including the *rāʾ* and *wāw*, extend horizontally below the baseline, likewise analogous to certain ceramic inscriptions (Figure 4.39). A secondary smaller inscription is included above the primary one on the textile fragment, again echoing ceramics inscribed with concentric bands of script (Figure 4.62).[68]

[68] The use of two bands is quite common on *tiraz* from the period, with one larger inscription and a small one either above or below. This fragment, and others, are illustrated in Barnes and Ellis, *The Newberry Collection*, nos. EA1988.33, EA1988.35, EA1988.43, EA1988.47, EA1988.28.



Figure 4.53. Detail of Textile Fragment, 10th century, Iraq. Ashmolean Museum, Oxford, no. EA1988.33.

However, NS is foremost a manuscript calligraphic style, suggesting a potential relationship to manuscript practices (Figure 4.54).[69] Yet, the rendering of certain letters on manuscripts and ceramics are generally distinct—even those of the finest inscriptions—and reveal that they were completed by different hands. For instance, the shape of the *alif* is dissimilar between NS ceramics and numerous NS manuscripts (Table 4-2).[70] The ceramic *alif*s often swell towards the apex and lack a defined terminal, while the manuscript *alif*s are slenderer throughout and include triangular terminals. The tops of the ceramic *alif*s are characteristically angled, and the feet also include a distinctive curved hook, which does not appear in contemporary manuscripts. Although the use of NS suggests a relation with manuscripts, the execution of ceramic inscriptions was not completed by manuscript calligraphers, but by craftsmen in various workshops. The materials and tools for inscribing manuscripts and ceramics also probably differed, which will be further discussed below. However, the crisp straight edges of the manuscript letter apices created with a *qalam* were not achieved on the ceramics in question (Table 4-2). This suggests that ceramicists were

[69] See Khalili Collections online catalogue: https://www.khalilicollections.org/collections/islamic-art/part-7-of-a-10-part-quran-qur-305/.
[70] The Manuscript details were adapted from Karame, "Qur'ans," 27, table 1.2.

completing inscriptions with a brush. Though the varied writing implements likely played a role in the different letter forms between the two media, the overall divergence in shape—particularly the hooked foot—illustrates the adaptation of a well-known calligraphic style into a distinctive ceramic mode.



Figure 4.54. Folio of 10th century Qur'an, 9.6 x 7.3 cm. The Khalili Collections, London, no. QUR305.

Manuscript	Alif
Qur'an of Ibn Shādhān (361/971) Eastern Iran	
Isfahan Qur'an (383/993) Isfahan	
Al-Ṣaffār's Qur'an (388/998) Eastern Iran?	
Al-Rūdhbārī's Qur'an (394/1003) Eastern Iran?	

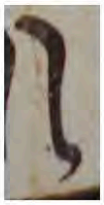
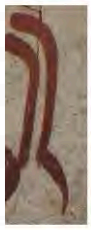
Cat. No.	Alif
Pol21 (Nishapur)	
BloW72 (Nishapur)	
Pol105 (Samarqand)	
Pol383 (Tashkent)	

Table 4-2. NS Manuscript Alif (after Karame, "Qur'ans," 27, table 1.2) compared with Ceramic NS Alif.

It remains unclear how and why NS transferred from manuscripts—its core realm of application—to ceramics. Karame notes the numerous similarities between tenth- and eleventh-century Qur'an calligraphy and NS inscriptions on slip-painted wares, as well as contemporary monumental inscriptions.[71] Her evidence indicates that Qur'anic NS was part of a larger historical framework not unique to manuscript production. However, as NS ceramics cannot be definitively dated beyond the broad timeframe of the ninth to eleventh centuries, it remains uncertain how and when these two materials interacted. Nonetheless,

[71] Karame, 29–42.

given that the clientele of NS slip-painted wares may have been learned and literate, or desired to be associated with such qualities, it is possible that they may have provided incentive for local potters to create fashionably inscribed wares. Conversely, certain potters may have desired to be associated with the high-status craftsmanship of NS manuscripts. Regardless of the original motivation, the well-known manuscript and monumental calligraphic style was worth emulating. Hillenbrand posits that potters created an aesthetic link with Qur'anic scripts in order to communicate holiness.[72] However, as noted previously, few NS inscriptions are overtly religious. As NS circulated widely, it seems more likely that the calligraphic style was in vogue, and that potters created inscribed wares for fashionable buyers. NS ceramics were undoubtedly less expensive than contemporary manuscripts, and allowed buyers the opportunity to purchase and own coveted NS inscriptions. Ceramic NS then spread throughout Khurasan and Transoxiana, permeating the decorative language of potters in all three major ceramic centres.

4.3.2. Angular, Foliated, and Plaited Kufic

In addition to NS, numerous legible inscriptions were fashioned with several variants of Kufic script, including plain, foliated, and plaited Kufic. As with NS, most Kufic types are found on black-on-white and polychrome-on-white ware, and the majority of legible Kufic inscriptions are composed of blessings to the owner or aphorisms. The variety of Kufic scripts and range of inscription content have been unearthed at all three of the primary slip-painted centres: Nishapur, Samarqand, and Tashkent (Table 4-1).[73]

[72] Hillenbrand, "Content versus Context," 83–84.
[73] Ilyasov et al., *Net blaga v bogatstve...*, chap. 3; Shishkina and Pavchinskaja, *Terres secrètes*, 90–91; Wilkinson, *Nishapur*, 1973, chaps. 3–4. (Shishkina N/V)

One Kufic variety is composed of slender letters and is typically rendered on black-on-white vessels. One black-on-white bowl of the type includes an encircling inscription that reads, *Al-tadbīr qabla al-ʿamal yuʾamminuka min al-nadam* ('Planning before work protects you from regret'), which is a relatively common phrase on wares from the region (Figure 4.55). The opening of the inscription is marked by a narrow ovoid outline on the right edge of the vessel, and the script remains compositionally balanced throughout, with vertical stems stretched to fill the expanse of the walls and elongated horizontal characters in between. Though not numerous in the corpus, a few illegible imitations of Kufic inscriptions survive, including another black-on-white vessel from Nishapur (Figure 4.56). Although fragmentary, the Kufic *alif* at the upper edge of the vessel was likely repeated on the bottom edge, and the script along both sides of the rim contains true Kufic letters, including a *ṣād* or *ḍād*, denticles, a *mīm*, and a possible *dāl*.[74] However, it remains undeciphered. The form of the *alif*, with its curved tail, is nearly identical on the two vessels. The denticles of both include fine lines projecting upwards from the terminals of the letters, and both bowls contain a typical black dot or mark at the centre. Although one is legible and the other is not, the similarities between the two bowls indicate that the craftsmen were likely operating within the same artistic vocabulary. Though the majority of Kufic slip-painted ceramics include finely-rendered, legible inscriptions, attesting to a possible literate and learned subset of the population, vessels with imitative, illegible inscriptions were produced contemporaneously.

[74] Similar *sāds* are visible on Figures 4.40 and 4.42.

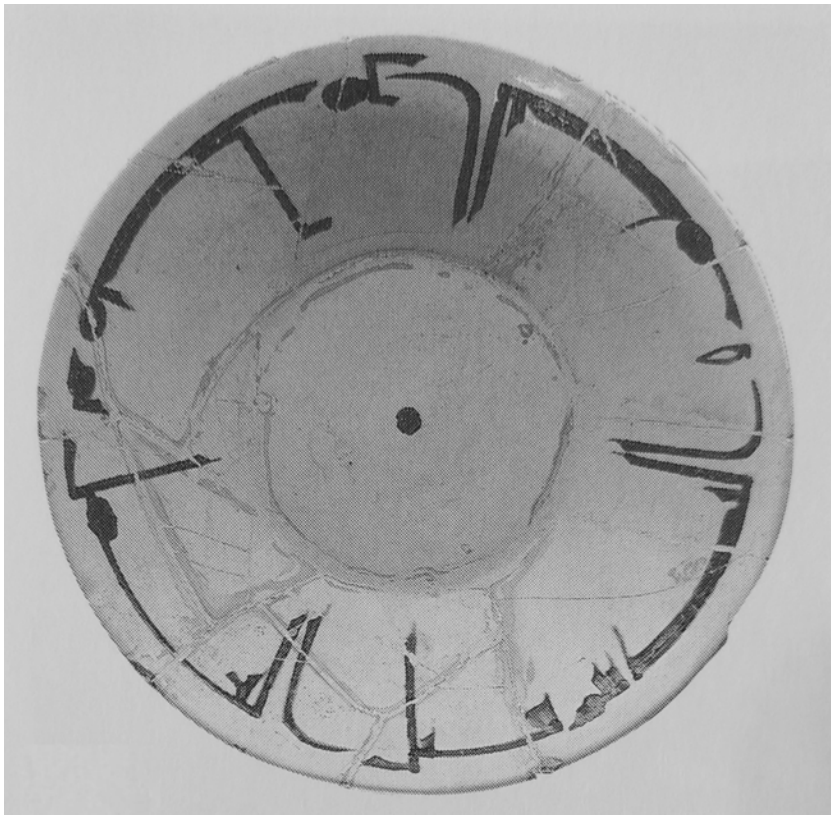


Figure 4.55. Black-on-White Bowl, 10th century, excavated in Samarqand, H. 9 cm; Max. Diam. 24 cm. State Museum, Samarqand, no. A-49-459. Cat. no. BloW119.

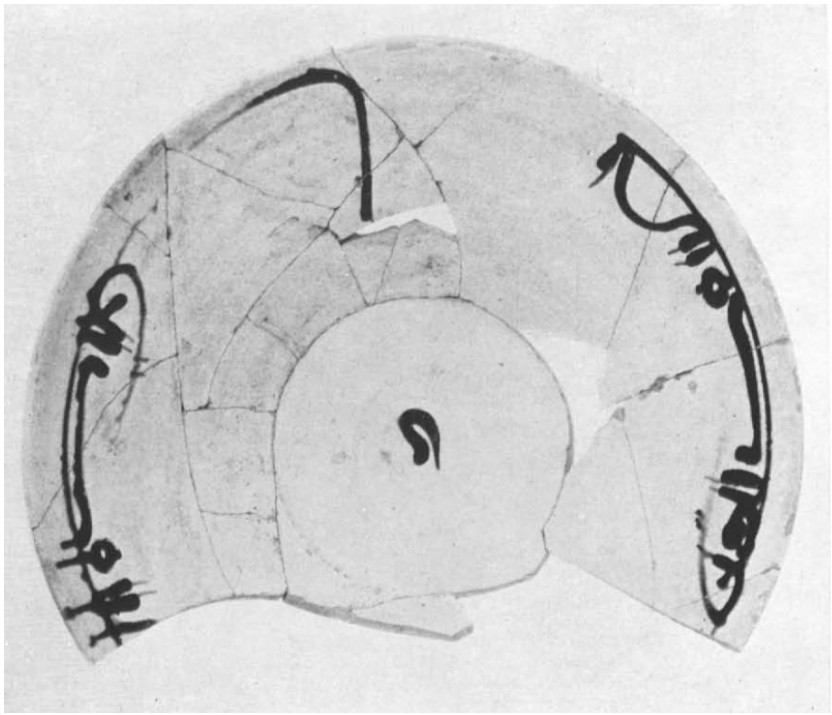


Figure 4.56. Black-on-White Bowl, 9th-10th century, excavated in Nishapur, H. 10.2 cm; Max. Diam. 32 cm. Iran Bastan Museum, Tehran. Cat. no. BloW15.

Another Kufic variant, though less common in the corpus, is thick angular Kufic. The large Kufic letters on a vessel unearthed at Nishapur are delineated with black slip, in-filled with red, and the inscription reads, *Al-ḥurru [ḥurrun waʾin ma]ssa[h al-]ḍurr* ('The free man [is still free even if touched by] harm') (Figure 4.57).[75] Though fragmentary, the same aphorism is recorded on numerous other vessels. While the letters of Figure 4.57 are delineated with fine lines of black slip, other block Kufic letters are defined by the scraping away of thin lines of slip, such as the *wāw* and *kāf* on a fragment from Samarqand (Figure 4.58). The scratched outlines of the Samarqand inscription removed both the black slip and the white slip beneath, exposing the red clay of the vessel. Another variant, though rare, is that of thick Kufic letters with bifurcated triangular terminals, which have only been unearthed at Nishapur (Figure 4.45).

[75] Ghouchani, *Inscriptions*, Pl. 131.

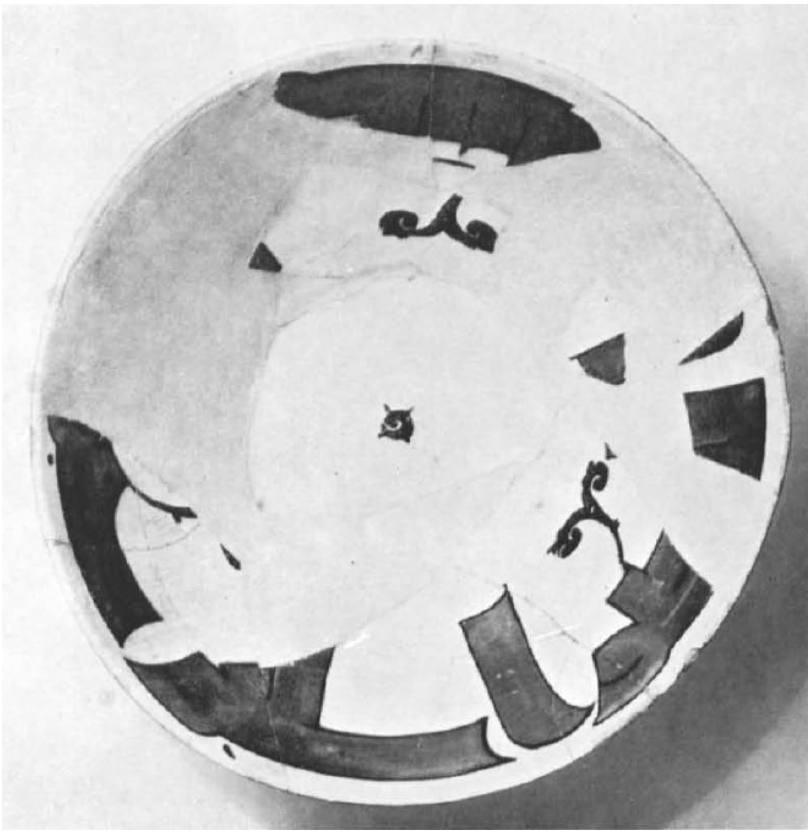


Figure 4.57. Polychrome-on-White Bowl, 9th–10th century, excavated in Nishapur, H. 8.9 cm; Max Diam. 26.7 cm. Metropolitan Museum of Art, New York, no. 36.20.57. Cat. no. Pol36.

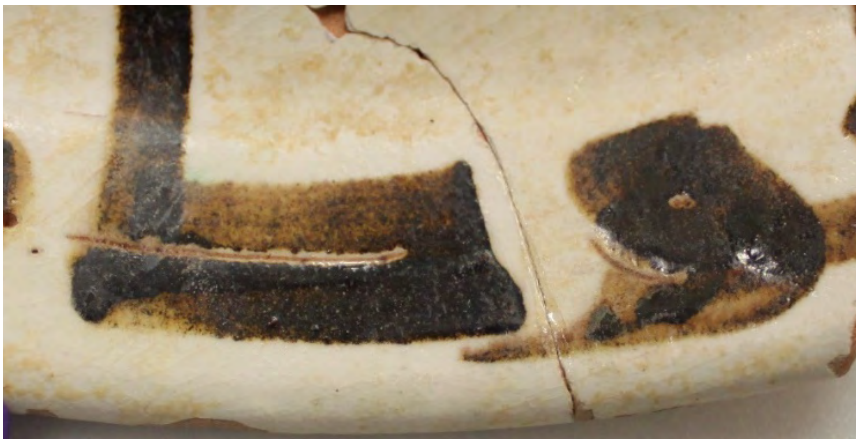


Figure 4.58. Detail of Black-on-White Bowl Fragment, 9th–10th century, excavated in Samarqand. Victoria & Albert Museum, London, no. 1558-98. Cat. no. BloW151.

More ornate varieties of Kufic, including plaited and foliated Kufic—often used in conjunction with one another—are widespread on slip-painted wares of the region, having been unearthed at all three primary sites of Nishapur, Samarqand, and Tashkent (Table 4-1). One polychrome-on-white vessel includes a large encircling band of script, the baseline of which is oriented at the rim and the letters extend to fill the walls of the bowl (Figure 4.59).

Though roughly half of the inscription is now lost, it was read by Ghouchani as, *[Jayr man kathur] muzāḥuh ḥaqur qad[ruh]* ('[Surely] he who jests [to excess] is degraded in his worth'), espousing the virtue of modesty.[76] Although difficult to decipher due to the numerous plaited and foliated elements, and the fragmentary nature of the bowl, identical inscriptions on provenanced vessels support Ghouchani's reading. Another bowl from Tashkent includes a similarly styled inscription encircling the rim (Figure 4.60). Though the inscription includes recognisable foliated and plaited Kufic forms, it defies a coherent reading.



Figure 4.59. Polychrome-on-White Bowl, 10th–11th century, Khurasan or Transoxiana, H. 6.7 cm; Max Diam. 21.3 cm. Ashmolean Museum, Oxford, no. EA1978.1758. Cat. no. Pol191.

[76] Ghouchani, Pl. 128.



Figure 4.60. Black-on-White Bowl, 10th century, excavated in Tashkent. Cat. no. BloW409.

The majority of Kufic inscriptions are oriented in the same manner as NS inscriptions: encircling the inner face with the baseline at the rim and letter shafts filling much of the expanse of the vessel walls. However, several miniature foliated and plaited Kufic inscriptions are placed radially or across the diameter (Figures 4.61 and 4.64, B), as secondary bands of script on vessels with larger Kufic inscriptions (Figures 4.62 and 4.64, A), or as small bands incorporated into larger encircling ornamentation (Figures 4.63 and 4.64, D).[77] The scale and placement of such inscriptions contrasts with the standard orientations hitherto examined, and they are found predominantly on wares unearthed at Samarqand and Tashkent (Table 4-1). Although the three major sites of Nishapur, Samarqand, and Tashkent have yielded

[77] See also cat. nos. Pol175–176, 177–178, 181, 184–185, 108, 118, BloW59, 318–320, 324–325, 336, and CE170.

copious quantities of larger plaited and foliated Kufic inscriptions, only one miniature plaited type is recorded from Nishapur (cat. no. BloW59).



Figure 4.61. Polychrome-on-White Bowl Fragment, 10th century, excavated in Tashkent, Diam. 27 cm. Cat. no. Pol335.



Figure 4.62. Black-on-White Plate, 10th century, excavated in Tashkent, Max. Diam. 36.5. Cat. no. BloW366.

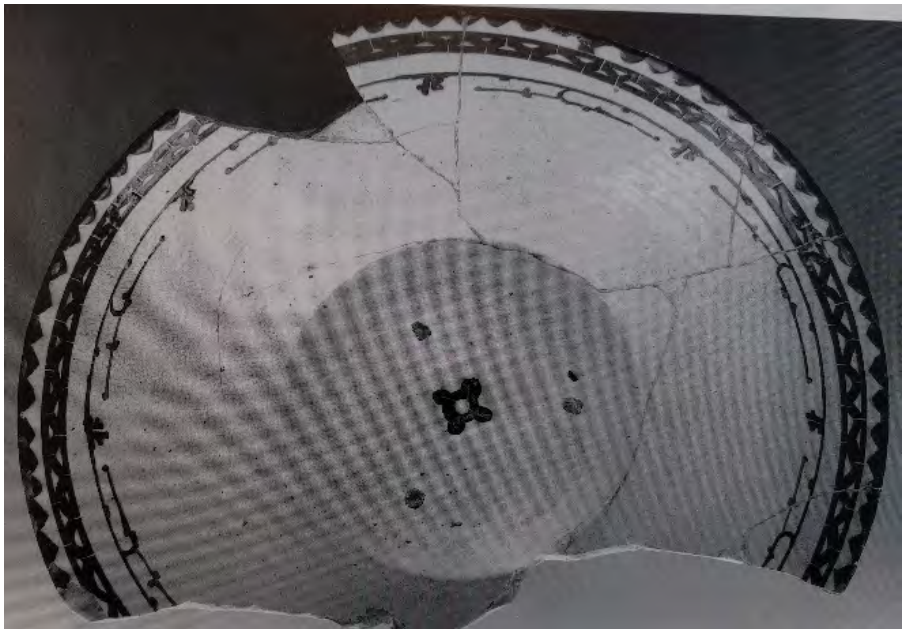


Figure 4.63. Polychrome-on-White Bowl, 10th century, excavated in Samarqand, H. 11 cm; Max Diam. 34 cm. State Museum, Samarqand, no. A-43-17. Cat. no. Pol111.



Figure 4.64. Foliated Kufic Drawings, A: BloW366; B: Pol335; C: Pol108; D: Pol111; E: Pol182 (Wrightson).

Many of the occurrences of miniature plaited and foliated Kufic are illegible patterns composed of plaited and foliated forms (Figure 4.64). The radial inscription of Figure 4.61 (Figure 4.64, B) is comprised of two denticles, a small arch along the baseline, and a winged half palmette, and the entire assemblage is repeated. The small inner inscription of Figure 4.62 (Figure 4.64, A) varies slightly, but preserves the two repeating denticles and foliated form. However, the foliation is not bifurcated like the previous fragment and only extends to the left. The patterned epigraphic band of Figure 4.63 (Figure 4.64, D) echoes that of Figure 4.61, though it is further elongated. It includes the typical characteristics of plaited and foliated Kufic letters, particularly the two vertical stems alternating with winged half-palmettes and interspersed dots along the baseline. The small dots of slip are indicative of either a small arch—like that of Figure 4.61—or of short denticles. These inscriptions are not truly legible and are more akin to a repeated pattern than legible text, particularly as there are no breaks along the baseline separating individual words. It is possible that the pattern derived from legible iterations of similarly styled script, as the inscription of Figure 4.60 looks to be based on legible text. However, it appears that the illegible patterns were equally popular, as there are nearly equivalent numbers of illegible and legible inscriptions of the plaited and foliated type. Yet, the miniature patterns exemplified by Figures 4.61 and 4.63 are more common in the archaeological record of Samarqand, and are analogous to the larger encircling inscription of Figure 4.60. Conversely, the miniature variant of Figure 4.62 is only found at Tashkent. Though plaited and foliated Kufic inscriptions have been recovered from several sites, it appears that illegible inscriptions were made in larger numbers in Samarqand.

Similar to inscribed NS ceramics, many of the Kufic types have precedent in manuscript production. The thick Kufic of Figure 4.57 is comparable to classical Kufic calligraphy,

particularly Deroche's D styles (Figure 4.65).[78] A manuscript folio from Iran or Central Asia includes a plaited *dāl* in a large iteration of Muḥammad (Figure 4.66).[79] Although it is unlikely that manuscript calligraphers completed ceramic inscriptions—as discussed in reference to NS ceramics—the parallels prompted Flury to remark that such ceramic inscriptions may have been written with a *qalam*, or reed pen, rather than a brush.[80] Although the crisp edges of slip-painted Kufic and NS script could indicate the use of a *qalam*, it is unlikely that a craftsman could have managed the gritty texture of the slip with a reed pen, and it is equally possible the precision was achieved with a stiff brush. Other inscriptions and decorations did not require the exactitude of a *qalam*, and were certainly completed with a brush, as evidenced by the rounded terminals of many inscription (for example Figure 4.71).



Figure 4.65. Single Folio from a Qur'an, 9th century, West Asia or North Africa, 20.8 x 27.8 cm. The Khalili Collections, London, no. KFQ68.

[78] Déroche, *The Abbasid Tradition*, 69, no. 21.
[79] Karame, "Qur'ans," chap. 6, Pl. XXI.
[80] Flury, "Ornamental Kufic Inscriptions," 1752; Hillenbrand, "Content versus Context," 75.



Figure 4.66. Detail of Folio from a Qur'an, 11th century, Iran or Central Asia, 22.9 x 32.7 cm. Metropolitan Museum of Art, New York, no. 40.164.2a, b.

It has also been suggested that perhaps a flexible stencil made of leather was used to inscribe the slip-painted vessels.[81] Stencils would make the production of inscribed wares more economical, lessening the time required by decorators to complete each vessel, and likely reducing the cost of labour.[82] However, though stencils may at first appear practical, it seems that stencils would not allow for precision in the outlining of the letters. The slip paint would likely leak underneath and lead to blurring around the edges, which does not occur on slip-painted wares from the region.[83] Moreover, the use of stencils is difficult to substantiate from the available material record. In order to fully explore the stencil hypothesis, there must be multiple vessels with the same inscription. Even when such vessels are available, it remains uncertain if the wares originated in the same workshop and were therefore inscribed with the same hypothetical stencil. For example, two NS black-on-white bowls discovered at Nishapur read, *Lā al-jūd yufnī al-māl qabla fanā'ih wa lā-l-bukhl fī māl al-shaḥīh yazīd*

[81] Ghouchani, *Inscriptions*, 6; Hillenbrand, "Content versus Context," 72–73.
[82] Hillenbrand, "Content versus Context," 73.
[83] I am indebted again to Dr. Mariam Rosser-Owen for discussing the very practical, but often overlooked, properties of slip paint.

(Generosity does not consume wealth before it is exhausted, and greed will not increase a miser's wealth) (Figure 4.67). The medial *yāʾ* of *yazīd* is more elongated in the inscription of the lower bowl fragment, and includes the double diacritic dots below. The tail of *zāʾ* extends further below the baseline on the lower bowl fragment than the top fragment, and the upper terminal of the *lām* of the initial *lā* is longer and more angled in the top fragment than the bottom one. The discrepancies indicate that the two inscriptions were not made with the same stencil. However, if they were produced in two different workshops, it remains feasible that they were made with two different stencils. Without determining which inscriptions were made in the same workshop—a task which has thus far remained problematic—it is near impossible to definitively prove or disprove the use of stencils.



Figure 4.67. Details of Two Black-on-White Bowls, both 10th century, both excavated in Nishapur. Metropolitan Museum of Art, New York, nos. 39.40.16 (above) and 38.40.154 (below). Cat. nos. BloW36 (above) and BloW34 (below).

Plaited and foliated Kufic forms are also found on local coins and in monumental inscriptions in the region, as discussed at length by Golombek (née Volov).[84] In her study of plaited Kufic she found that the earliest evidence for plaited rectangular letters is recorded on a Samanid coin produced in the name of al-Muqtadir (r. 908–932 C.E.) in the word Muḥammad, and a slightly later occurrence appears on a dinar minted at Rayy, dated 324 A.H./935–36 C.E. (Figure 4.68).[85] The use of plaited letters on coinage in the region continued throughout the tenth and eleventh centuries on coins of the Samanids, Buyids, Ghaznavids, Karakhanids, and Seljuks.[86] Although many ceramic inscriptions incorporate both plaited and foliated elements, several vessels contain only plaited horizontal elements, such as one fragment with an elongated plaited *kāf* (Figure 4.69). Golombek concludes that the practice of plaiting letters must have been well-established in the material culture of north-eastern Iran before its widespread use on coins, which may have begun in the late ninth century, and suggests that the plaited ceramics uncovered at sites like Nishapur and Samarqand represent the popularity of the practice.[87] Her observations support similar trends noted by Karame in regards to the widespread use of NS, and also the general sharing of common artistic devices and styles noted throughout this thesis.[88]

[84] Volov, "Plaited Kufic", in particular, see figs. 5, 13–15, and references to monumental inscriptions on pp. 17, 27–28.
[85] Volov, fig. 5.
[86] Volov, 119.
[87] Volov, 120.
[88] Karame, "Qur'ans," 41–42.



Figure 4.68. Coin, minted at Rayy, dated 324 A.H./935–36 C.E. (Volov, "Plaited Kufic," Fig. 5)



Figure 4.69. Black-on-White Fragment, 9th-10th century, excavated in Tashkent. Cat. no. BloW368.

While parallels with ceramics are found in manuscripts, coins, and architectural inscriptions, the miniature bands of foliated and plaited Kufic (Figures 4.61–4.64) also exhibit similarities to textiles. The central text of an inscribed ikat *tiraz* reads, *Bismillāh wa ṣallā ʿalā*

Muḥammad ('In the name of God, and the blessing of God be upon Muḥammad'), and a small line of text above reads, *ʿizz min Allāh* ('glory from God') (Figure 4.70).[89] The script is adorned with pronounced triangular terminals and includes plaited horizontal letters, as well as bifurcated foliate devices akin to the half-palmettes on slip-painted vessels (Figures 4.61–4.63). Furthermore, the linear inscriptions on the flat surface of the textile fragment are analogous to epigraphic bands placed across the diameter of bowls (Figure 4.61), which differ from the more common orientation of encircling inscriptions found on epigraphic metal or glass vessels.



Figure 4.70. Detail of an Ikat Fragment, 9th–10th century, Yemen, ikat cotton with gold leaf and black ink. Museum of Fine Arts, Boston, no. 34.115.

Bulliet postulates that there was a cotton boom in Khurasan in the ninth and tenth centuries. He bases the assertion on the documented occupational names related to the production of cotton, which account for 35–42 percent of all occupational epithets in Nishapur, as recorded in al-Hakim's *Tāʾrīkh Naisābūr*.[90] Bulliet proposes that the cotton boom

[89] Blair, "The Art of Writing," fig. 2.20.
[90] Bulliet, *Cotton, Climate and Camels*, 4–6.

occurred with the emigration of cotton producers from the Yemen, who brought their cloth-making traditions to Khurasan.[91] Such textiles provide some of the earliest datable evidence for epigraphic plaiting—the earliest of which is dated to the reign of al-Muʿtaḍid bi-llāh (r. 892–902 C.E.). Blair therefore hypothesises that textiles may have been the primary mechanism for the introduction of plaited script to the region.[92] Indeed, inscribed textiles provide some of the most persuasive comparanda for the inscriptions on vessels like Figure 4.61, and it is possible that novel plaited forms from textiles were readily adopted by potters in the Khurasan and Transoxiana. However, plaited inscriptions on a diverse array of portable objects—like coins and manuscripts—indicate that there was probably a collective repertoire of artistic motifs, and that similar epigraphic forms were widely employed in the region world after the practice arrived in the late ninth or tenth centuries.

The various NS and Kufic styles presented thus far suggest that potters in Khurasan and Transoxiana were drawing from diverse crafts for the execution of epigraphic ceramics. Furthermore, the ceramics hitherto discussed illustrate the range of legibility amongst epigraphic wares, including illegible imitations and the establishment of epigraphic patterns based on ornate, legible styles. Though the majority of NS and Kufic inscriptions indicate a robust culture of producing and using legibly inscribed tableware, other ceramics imply that there were to members of society who desired Arabic inscriptions, but who, for a multitude of possible reasons—including illiteracy or indifference—accepted illegible imitations instead. It is therefore too simplistic for scholars to focus only on those precisely rendered, legible inscriptions, as the illegible types clearly illustrate a diverse culture surrounding the production and use of epigraphic ceramics.

[91] Bulliet, 59–64.
[92] Blair, "The Art of Writing," 43–44; Blair and Lavin, "Legibility versus Decoration," fig. 1.

4.3.3. *Al-Yumn* Pattern

The remainder of this chapter will focus on other well-documented epigraphic types and patterns, and their role in the epigraphic practices of Khurasan and Transoxiana. In addition to the aforementioned calligraphic styles, one of the most prevalent inscriptions and subsequent patterns throughout the slip-painted corpus is based on the repetition of *al-yumn* ('good luck'). *Al-yumn* is equally as widespread as NS inscriptions in Nishapur, and is more common than NS inscriptions in Tashkent (Table 4-1). Repetitions of *al-yumn* are characterised by two initial tall vertical stems of *alif* and *lām*, an intermediary *yāʾ* and *mīm*, and a final rounded *nūn* with an elongated, upward-curling tail (Figures 4.71 and 4.75, D). Some iterations lack one or both of the intermediary letters (Figures 4.72 and 4.75, F), while others include an additional *alif-lām* (Figure 4.71), but the three letters of *alif*, *lām*, and final elongated *nūn* appear consistently.



Figure 4.71. Coloured Engobe Bowl Fragment, 9th–10th century, excavated in Samarqand. Victoria & Albert Museum, London, no. 1728-1898. Cat. no. CE56.



Figure 4.72. Coloured Engobe Bowl Fragment, 9th–10th century, excavated in Samarqand. Victoria & Albert Museum, London, no. C.178-1911. Cat. no. CE69.

Al-yumn appears are almost exclusively on the polychrome-on-white and ware with coloured engobe types, and though *al-yumn* inscriptions are composed of only a single word, they illustrate a great variety in execution. The majority of *al-yumn* vessels are completed with white, red, brown, and occasionally green slip in assorted combinations. *Al-yumn* may be rendered with a single stroke of the brush (Figures 4.71–4.72) or as block script—outlined in one colour and filled with another (Figure 4.73). Some vessels included several bands completed in differing modes (Figure 4.73). Though difficult to decipher, the three epigraphic bands of Figure 4.73 are composed of the two initial vertical stems of the *alif* and *lām*, followed by a denticle and the upward projecting final *nūn* (Figure 4.75, A). *Al-yumn* was applied in a multitude of configurations, sometimes encircling the entire rim (Figure 4.72) or only portions of the rim, rendered in multiple registers (Figure 4.73) or as a single epigraphic band across the diameter of a bowl (Figure 4.71). Some iterations are elongated to fill the entire expanse of the vessel walls (Figures 4.74 and 4.76, G), while the majority remain relatively small (Figure 4.73). This epigraphic formula exhibits a much greater variety in its execution than other inscription styles, and therefore does not form a cohesive group, but illustrates a pervasive inscription type.



Figure 4.73. Polychrome-on-White Fragment, 9th–10th century, excavated in Jurjan. Victoria & Albert Museum, London, no. C.79I-1964. Cat. no. Pol13.



Figure 4.74. Polychrome-on-White Bowl, 9th–10th century, excavated in Nishapur, H. 9.5 cm; Max Diam. 25 cm. Metropolitan Museum of Art, New York, no. 39.40.7. Cat. no. Pol42.



Figure 4.75. Al-yumn Drawings, A: Pol13; B: CE28; C: CE36; D: CE56; E: Pol27; F: CE69; G: Pol349; H: Pol405 (Wrightson).

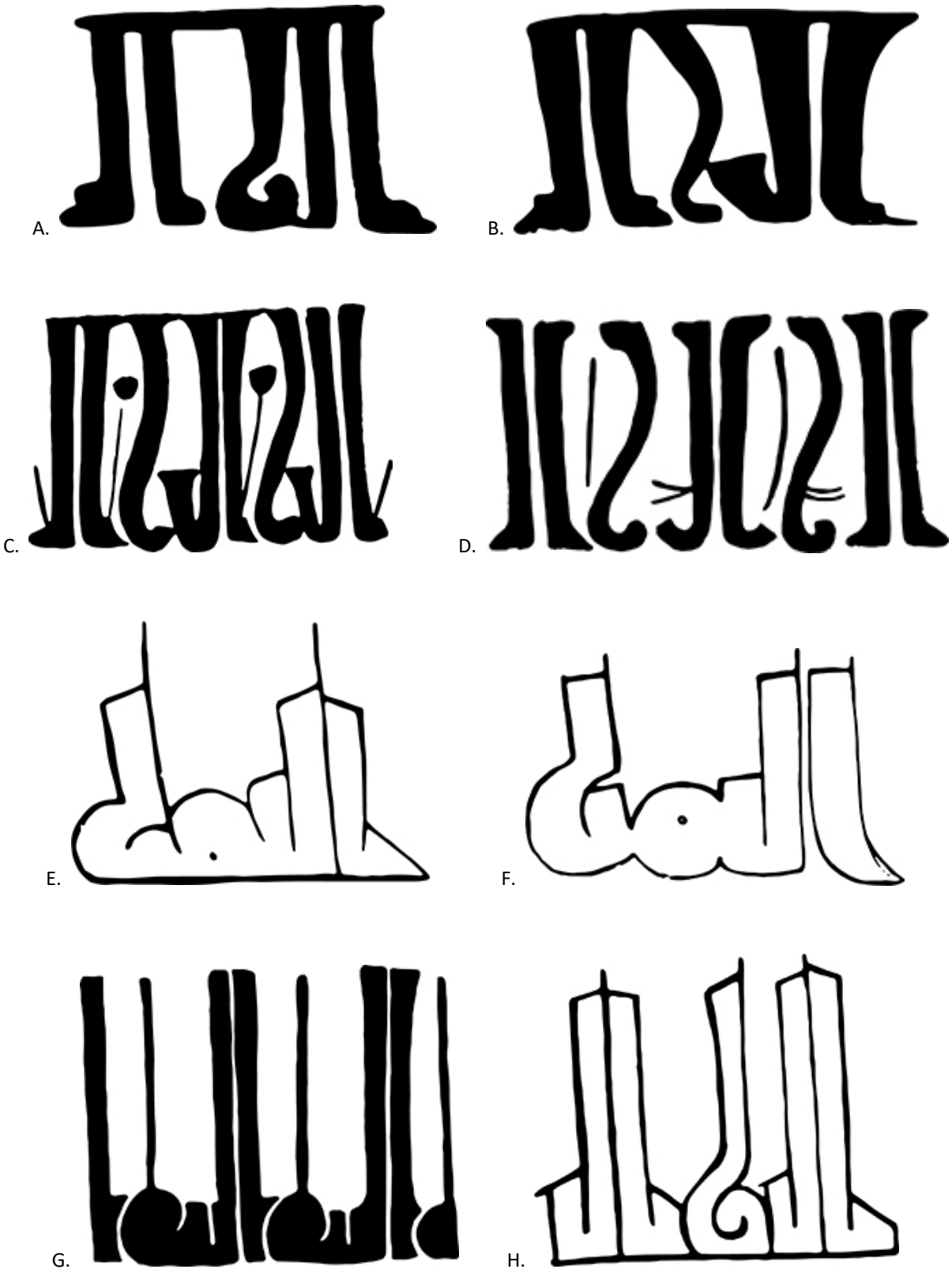


Figure 4.76. Al-yumn Drawings, A: Pol347; B: Pol346; C: Pol339; D: Pol342; E: Pol402; F: CE41; G: Pol42; H: Pol28 (Wrightson).

Al-yumn inscriptions highlight the development of popular epigraphic patterns. Repetitions of *al-yumn* are often incorrectly spelled or nearly illegible, and were employed in manners more akin to decoration, being adapted to fit particular spaces rather than remaining clearly legible. A vessel unearthed at Nishapur appears to be adorned with alternating thick and thin radiating stripes (Figure 4.77). However, upon closer inspection, the radial lines are stems of vertical letters, alluding to the epigraphic pattern of Figure 4.74 with the alternating thick stem of the *alif* and *lām* and the thin tail of the final *nūn*. However, the intended epigraphic arrangement of Figure 4.77 is only apparent when compared alongside more recognisable inscriptions, like that of Figure 4.74. Conversely, the legibility is rather obscured even in the most sophisticated iterations of *al-yumn* (Figure 4.74). It is probable that the majority of *al-yumn* inscriptions were decipherable, even if incorrectly spelled—analogous to the proposed pattern recognition discussed in Chapter 3. Potters and buyers of such epigraphic wares need not be fully literate in order to understand the intended meaning of the inscriptions. However, it also remains likely that the appearance of script, or a script-like design, was a desired visual effect, particularly evident on Figure 4.77, which has nearly lost any semblance to true Arabic script.



Figure 4.77. Polychrome-on-White Bowl, 9th–10th century, excavated in Nishapur, H. 5 cm; Max Diam. 24 cm. Metropolitan Museum of Art, New York, no. 37.40.13. Cat. no. Pol41.

Al-yumn vessels were produced in multiple workshops by multiple craftsmen, as evidenced by the vast range of styles and renderings. Moreover, wares inscribed with *al-yumn* have been unearthed at nearly every site where slip-painted wares have been found, including Nishapur, Samarqand, Tashkent, and Jurjan, indicating the widespread application of the phrase throughout Khurasan and Transoxiana. No *al-yumn* wares have been petrographically analysed, but minor differences in their rendering suggest they were produced in each of the four centres. The pattern is found in slightly larger numbers and in a much wider variety of colour palettes at Samarqand and Tashkent, which yielded 36 and 41 vessels respectively, while only 27 pieces from Nishapur are included in the present catalogue (Table 4-1). Wares of the type found at Nishapur have a limited colour scheme, completed with either red or black on a white ground (Figure 4.78). *Al-yumn* ceramics from Tashkent are almost exclusively of the polychrome-on-white type with the inscriptions rendered in black,

often accompanied by large foliate devices (Figure 4.80), while those unearthed at Samarqand are typically of the coloured engobe palette. *Al-yumn* vessels from Nishapur and Tashkent are shaped exclusively into bowls, while the vessels from Samarqand are formed into bowls, lamps, and vases.[93] The sample from Jurjan is small, and the pieces are themselves fragmentary, hindering detailed analysis of vessel types. However, many of the Jurjan fragments include green script (Figure 4.73) and the *al-yumn* pattern is the only epigraphic type found in numbers at the site—no contemporary slip-painted NS or Kufic inscriptions have been unearthed there.[94] The presence of this pattern in multiple centres, with slight variations at each, implies that there was a shared epigraphic vocabulary throughout the region, but slightly differing modes of production in each location.

Numerous *al-yumn* wares are accompanied by large foliate devices (Figure 4.78), which are comparable to certain decorative elements in manuscripts (Figure 4.79).[95] The foliate devices are found in large numbers on the *al-yumn* wares of Tashkent, in smaller numbers at Nishapur, and are wholly absent on the wares of Samarqand. They vary slightly in form, but most are composed of a central lozenge or triangle, with rounded, sometimes leafy, protrusions on either side. Some vessels include only one device (Figure 4.78), while others may include two or even four (Figure 4.80). Although the devices are similar to manuscript decoration, no calligraphic styles employed in manuscript production—like NS or Kufic—were ever used in conjunction with such motifs; *al-yumn* is the sole inscription found alongside the foliate devices. A selective artistic process was at work in the pottery industry of the region, which was consistently followed in the primary centres of slip-painted production.

[93] Ilyasov et al., *Net blaga v bogatstve...*, 100–101, 298–309, 316–17; Shishkina and Pavchinskaja, *Terres secrètes*, 103–4, 111, 114; Wilkinson, *Nishapur*, 1973, chap. 4. (Shishkina N/A)
[94] The Jurjan fragments are held in the Ashmolean Museum and in the Victoria and Albert Museum, some of which were analysed and published in Mason, *Shine Like the Sun*, 190..
[95] Karame, "Qur'ans," chap. 2, Pl. XI.



Figure 4.78. Polychrome-on-White Bowl, 9th–10th century, excavated in Nishapur, H. 12.5 cm; Max Diam. 34.5 cm. Metropolitan Museum of Art, New York, no. 39.40.79. Cat. no. Pol35.



Figure 4.79. Finispiece of a Qur'an, 11th-12th century, probably Baghdad, 11 x 14 cm. The Khalili Collections, London, no. QUR284 (fol. 201v).



Figure 4.80. Polychrome-on-White Bowl, 10th-11th century, excavated in Tashkent. Cat. no. Pol347.

Unlike most of the glazed epigraphic ceramics of the previous chapters, which were shaped primarily into vessels associated with the consumption of food and drink, the slip-painted wares of Khurasan and Transoxiana exhibit a larger variety of potted forms. Although the majority of vessels are shaped into bowls or jugs, other inscribed types do survive. Several vases include *al-yumn*, and one vessel identified as a chamber pot incorporates *al-yumn* on its side (Figure 4.81).[96] A similarly shaped contemporary glass vessel was recovered from the Serçe Limanı wreck—dated to the first half of the eleventh-century and found off the southern coast of Turkey—corroborating the use of comparable vessels in the early Islamic period.[97] Other inscribed slip-painted wares, though not of the *al-yumn* type, were formed into lamps (Figure 4.82), inkwells (Figure 4.83), and a pen box (Figure 4.49), indicating a broadening of types for which inscribed decoration was deemed appropriate.[98]

[96] Pots formed in the same manner are still used in the region today. They are often referred to as 'cradle pots', placed under the cradle as a chamber pot. Shishkina and Pavchinskaja, *Terres secrètes*, 111. (N/V)
[97] Carboni, "Glass Production," fig. 6.
[98] See also inkwell in Wilkinson, *Nishapur*, 1973, chap. 1, no. 19.



Figure 4.81. Coloured Engobe Chamber Pot ('Cradle Pot'), 9th–10th century, excavated in Samarqand, H. 10 5 cm; Max Diam. 15 cm. State Museum, Samarqand, no. A-49-302. Cat. no. CE23.



Figure 4.82. Coloured Engobe Lamp, 10th–early 11th century, excavated in Samarqand, H. 9.5 cm. State Museum, Samarqand. Cat. no. CE36.



Figure 4.83. Coloured Engobe Inkwell, 9th–10th century, excavated in Samarqand, H. 5 cm; Max Diam. 10 cm. State Museum, Samarqand, no. A-49-798. Cat. no. CE32.

The literature concerning the use of inscribed slip-painted ceramics remains focused on the consumption of food and drink. However, the aforementioned vessel types should be included in the scholarly discourse. The variety of potted forms suggests that script was not specifically designated for decorating tableware. Various epigraphic arrangements were applied to an assortment of vessels types; the common *al-yumn* pattern was applied to numerous lamps and vases, as well as a chamber pot, while additional lamps include other widespread epigraphic configurations (for instance, cat. no. CE37), and the pen box noted above includes a foliated Kufic inscription. The use of identical inscriptions on vessels made for the consumption of food and those for lamp oil or writing instruments suggest that such inscriptions were not specific to the act of dining or hosting social meals, but were ubiquitous on slip-painted wares. Workshops were evidently producing an assortment of goods, which were then decorated with the standard repertoire of epigraphic decoration.

The playfulness of inscribed slip-painted wares has been noted by numerous scholars. One of the more common views is that the inscriptions would slowly become visible throughout the course of a meal, and would be fully revealed once a vessel had been emptied of its contents.[99] Although this may be true for a large portion of the corpus, many epigraphic slip-painted wares did not perform in this way. Numerous inscriptions were completely visible when the vessel was in use, such as various small inscriptions along the rim (Figures 4.56, 4.60, and 4.63) or bands of script on the exterior (Figures 4.22–4.23 and 4.27). Conversely, it was also suggested that such wares may have been intended for display—placed in wall niches—rather than dining.[100] However, given the presence of inscriptions which clearly reference dining—like those that ask the user to eat or drink with enjoyment (Figure 4.38)—as well as the functional shape of many vessels, the majority were likely practical objects. However, they were assuredly admired and perhaps on display when not in use. Moreover, epigraphic vessels were probably intended as interactive objects. Inscriptions often require the beholder to rotate the object in their hands in order to study the script in its entirety—particularly evident with inscribed jugs and vases where the inscription is only fully visible if rotated—or to turn the vessel over to see the inscriptions on the reverse. Even illegible inscriptions were meant to be seen and would have prompted users to interact with vessels in the same manner.

4.3.4. The Foliate *Baraka* Pattern

Amongst the wares of Nishapur, another widespread epigraphic type is that decorated with lush pointed palmettes. Nearly every inscription of the type reads *baraka*, which is often

[99] Blair, "The Art of Writing," 34; Shalem, "If Objects Could Speak," 139; Volov, "Plaited Kufic," 117.
[100] Hillenbrand, "Content versus Context," 77.

repeated, adorned with leafy terminals extending from the upper arm of the *kāf* and up-turned tail of the *rā'*.[101] Although a number of Kufic inscriptions do include foliate forms, the more ornate, often bifurcated, foliation noted in relation to those Kufic inscriptions (Figure 4.59) is markedly different from the distinct pointed palmette silhouettes described here. Moreover, the wares of the foliate *baraka* type include no evidence of plaiting, which was typically included in foliated Kufic inscriptions. The foliate *baraka* configuration is exclusive to wares unearthed at Nishapur, and was probably a product of that centre. However, it is found on variously decorated types, including black-on-white ware (Figures 4.84–4.86), ware with coloured engobe (Figure 4.89), and ware with yellow staining black pigment (Figure 4.88). The script is characteristically smaller than NS and Kufic inscriptions that fill the expanse of the vessel walls, and is regularly situated with the baseline towards the centre of the vessel (Figure 4.84), as opposed to the standard NS and Kufic inscriptions, which were nearly always positioned with the baseline at the rim. However, a great deal of variety in orientation is present throughout the foliate *baraka* corpus, and vessels with radial (Figure 4.85) and central bands of script (Figure 4.86) have also been unearthed.

[101] Only two exceptions are noted here. One cup remains undeciphered, but does include *al-yumn*, while another bowl fragment likely reads, *baraka wa-l-yumn*, both of which include the leafy terminals of the foliate *baraka* pattern.



Figure 4.84. Black-on-White Bowl, 9th–10th century, excavated in Nishapur, H. 6 cm; Max Diam. 20.5 cm. Metropolitan Museum of Art, New York, no. 39.40.69. Cat. no. BloW40.



Figure 4.85. Black-on-White Bowl, 9th–10th century, excavated in Nishapur, H. 7.8 cm; Max Diam. 26.4 cm. Metropolitan Museum of Art, New York, no. 37.40.2. Cat. no. BloW44.



Figure 4.86. Black-on-White Bowl, 9th–10th century, excavated in Nishapur, H. 4.8 cm; Max Diam. 14.6 cm. Metropolitan Museum of Art, New York, no. 38.40.111. Cat. no. BloW64.

Like the *al-yumn* pattern, foliate *baraka* inscriptions are not always spelled correctly. Some iterations include one or two preceding vertical letters, probably intended as an *alif* and *lām*, while others may lack one or two of the letters of *baraka* (Figure 4.87). The inscription of Figure 4.84 includes one preceding vertical before *baraka*, which is correctly spelt, and repeats around the circumference of the bowl (Figure 4.87, A). The inscription across the diameter of Figure 4.86 reads, *al-baraka [a]l-baraka [a]l-bar[aka]*, including both the *alif* and *lām* at the beginning, omitting one of these letters in the two following repetitions, and lacking the final *rāʾ* and *taʾ marbūṭa* of *baraka* in the final iteration. Each of the three repetitions is slightly altered. The inscription may have been abbreviated due to space constraints, or it is possible that the decorator was either illiterate and did not understand where the words ended and began, or was generally indifferent in creating perfectly legible inscriptions.

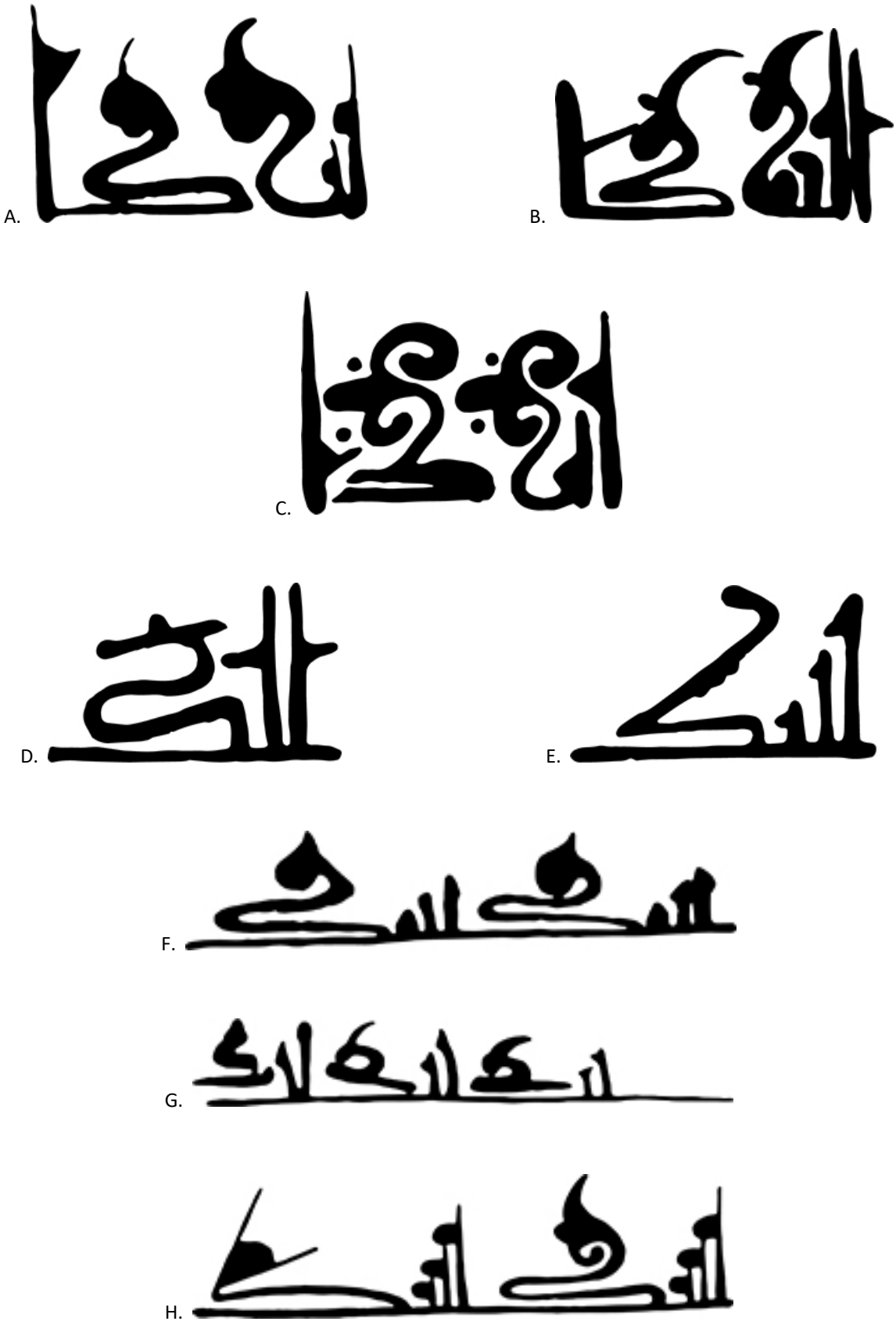


Figure 4.87. Foliate Baraka Drawings, A: BloW40; B: BloW64; C: CE16; D: BloW65; E: CE10; F: BloW82; G: BloW44; H: YsB1 (Wrightson).

Other iterations of the pattern are composed of two vertical letters and a foliate *kāf*, such as the radial bands of Figure 4.85, which thrice repeats (Figure 4.87, G). Another comparable arrangement is that of a *kāf* with a varying number of denticles—often three—that descend in height (Figure 4.87, E–H). Although probably based on the rendering of *baraka*, it cannot be accurately read as such—as there is no indication of a *rāʾ*—and is more akin to pattern than legible text. While the inscriptions are not consistent in spelling, the largely uniform foliation indicates their relatedness. Legible types of the foliate *baraka* pattern are generally relegated to black-on-white ware, though the *kāf* and descending denticle arrangement is found on numerous decorated types, including ware with yellow-staining black (Figures 4.88 and 4.87, H) and ware with coloured engobe (Figures 4.89 and 4.87, E). Regardless of the inconsistencies in rendering, however, the pattern was likely recognisable and generally understood to signify *baraka*.



Figure 4.88. Yellow-Staining Black Bowl, 9th-10th century, excavated in Nishapur. Iran Bastan Museum, Tehran. Cat. no. YsB1.



Figure 4.89. Coloured Engobe Bowl, 9th–10th century, excavated in Nishapur, H. 6.4 cm; Max Diam. 0.6 cm. Metropolitan Museum of Art, New York, no. 37.40.22. Cat. no. CE10.

Foliate *baraka* inscriptions are often accompanied by a central abstracted bird. The stylised bird and the script are at times rendered similarly, particularly the wings of the bird and the leafy terminals of the *rāʾ* and *kāf* (Figure 4.84). It was suggested that the bird, when turned on its side, becomes a reference to *Allāh*, a statement made regarding the white bird at the centre of a coloured engobe vessel (Figure 4.90).[102] The two parallel strokes of the wings and the rounded head of the bird have been construed as the two *lām*s and final *hāʾ* of *li-llāh*, which will be further discussed below. Although the vessel of Figure 4.90 lacks an archaeological context, the form of the bird is nearly identical to that of Figure 4.86, which was excavated at Nishapur, including the pairs of dots along each wing.

[102] Zetterquist, *Persian Ceramics*, no. 1.



Figure 4.90. Detail of Coloured Engobe Bowl, 9th-10th century, probably Nishapur, Max. Diam. 23.5 cm. Cat. no. CE96.

Although the foliate *baraka* script is exclusive to Nishapur, the bird silhouette is not. Numerous comparable birds have been unearthed at Sirjan (Figure 4.91) and Tashkent (Figure 4.92).[103] One base fragment from Sirjan includes two possible bird forms (Figure 4.91): one appears like those above, although the wings extend in opposite directions rather than parallel to one another, while the thin glaze of the second reveals the two strokes used to create an 'X'-shaped contour.[104] Other bird renderings, particularly those found at Tashkent—which do not accompany the foliate *baraka* pattern—are almost epigraphic in appearance (Figure 4.92).[105] The two extended wings are akin to elongated horiztonal letters, and the head of the bird is analagous to a denticle with a triangular terminal. The birds of the Tashkent vessel are oriented like numerous miniature plaited and foliated Kufic inscriptions, encircling the rim alongside an undulating ribbon (Figure 4.63). Considered in conjunction with the general transformation of some inscriptions into epigraphic patterns, there appears to have been a blurring between script and ornament.

[103] For additional bird renderings, see cat. nos. BloW26, 39, 40, 64, 65, 88, 113, and YsB1. One unpublished bird on a fragment from Jurjan is in the British Museum, no. 1960,1019.1.f.
[104] Morgan and Leatherby, "Excavated Ceramics," fig. 5, no. 3.
[105] Ilyasov et al., *Net blaga v bogatstve...*, 179.



Figure 4.91. Black-on-White Fragment, 9th–10th century, excavated in Sirjan. Ashmolean Museum, Oxford.



Figure 4.92. Polychrome-on-White Bowl Fragment, 10th century, excavated in Tashkent, H. 6.5 cm, Max. Diam. 32 cm.

The Sirjan and Tashkent birds challenge the theory that such birds were unanimously intended as *li-llāh*, as the wings do not conform to the two vertical *lām*s required for this particular reading. However, birds are generally considered as auspicious, and have been associated with the heavens, paradise, royalty, and even associated with Solomon from as early as the tenth century.[106] The pairing of birds with *baraka* in a formulaic manner on wares

[106] Auld provides a thorough analysis of these characteristics of birds. Auld, "Birds and Blessings," 4–13. A similar occurrence may also be present on buff ware, which typically include inscriptions likely intended as *baraka*, and which often include accompanying birds. See also Daneshvari, "Cup, Branch, Bird and Fish," 118–20.

of the foliate *baraka* type suggests that the accompanying decoration may have been selected to compliment the inscription. Conversely, the ambiguity of the figures recalls the 'meaningful ambiguity' discussed by Grabar in his aptly-named study, 'When is a Bird a Bird?', in which he considers the intentionally imprecise renderings whereby viewers may or may not see a bird on various stucco and wood surfaces.[107] Like the deliberate ambiguity of many epigraphic forms examined throughout this thesis, it is possible that the bird motif could have been appreciated in a multitude of ways—as a bird, an adaptation of *Allāh*, or an abstract design—and the interpretations may have varied depending on the viewer.

The various spellings and range in script quality amongst the foliate *baraka* wares also allow for the discernment of different hands and likely different workshops. A few vessels which lack the necessary denticles to correctly read *baraka* also exhibit a generally less-skilled hand (Figures 4.93 and 4.87, D). The encircling band of alternating denticles and *kāf* includes the semblance of the foliation on the *kāf*, though simplified into several dashes rather than leafy forms. Additionally, the accompanying birds differ; some birds have been referred to as crane-like (Figure 4.84), while others appear more duck-like (Figure 4.93). The duck-like bird of Figure 4.93, with its triangular tail and teardrop form extending from its beak, is unlike the abstracted bird of Figure 4.90. However, it includes similar pairs of dots along both feet, comparable to those along the wings of other birds, indicating some affiliation between the various bird forms.[108] Nevertheless, the disparities in quality and configuration suggest that numerous craftsmen executed the foliate *baraka* formulae, which was evidently widespread throughout the workshops of Nishapur.

[107] Grabar, "When Is a Bird," 253.
[108] There is also precedence for comparable bird forms on Mesopotamian lustre. Grube, *Cobalt and Lustre*, 31.



Figure 4.93. Black-on-White Bowl Fragment, 9th–10th century, excavated in Nishapur, H. 3.2 cm; Max Diam. 8.3 cm. Metropolitan Museum of Art, New York, no. 36.20.38. Cat. no. BloW65.

4.3.5. *Kāf* Patterns

The foliate *baraka* pattern is distinct in its use of pointed palmette terminals, but numerous related epigraphic formulae founded on the letter *kāf* are widespread on the slip-painted wares of Khurasan and Transoxiana (Figure 4.96). One variation is characterised by the repetition of an ornate *kāf* and two denticles, which is found on wares from around the region, including a coloured engobe bowl from Tashkent (Figures 4.94 and 4.96, B) and a black-on-white bowl from Nishapur (Figures 4.95 and 4.97, A). Although slightly different, the elaborate *kāf*s often connect to the preceding verticals on both vessels, thus creating decorative forms that diverge from the correct execution of Arabic letters. Although not conveying any clearly decipherable meaning, nor rendered in an accurate manner, it is possible the pattern is loosely based on the repetition of *baraka*. It does share certain visual similarities with several of the forms noted in the foliate *baraka* group—particularly those renderings of *baraka* without a clear *rā'*, which consist of two denticles and a *kāf* (Figures 4.85

and 4.93). However, unlike foliate *baraka* wares, vessels with *kāf* and denticle patterns are evident in multiple centres. Moreover, comparable epigraphic configurations on other media, including one lustre-stained glass fragment unearthed at Takht-i Sulayman (Figure 4.97) and a bone bead from Nishapur (Figure 2.42, C), suggest that similar illegible epigraphic patterns were also present on other media in the region.[109]



Figure 4.94. Coloured Enogbe Bowl Fragment, 10th century, excavated in Tashkent. Cat. no. CE171.

[109] Glass fragment remains unpublished, see online catalogue: http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=2261477&viewType=detailView.



Figure 4.95. Black-on-White Bowl Fragment, 9th-10th century, excavated in Nishapur, 6.5 x 10.5 cm. Metropolitan Museum of Art, New York, no. 48.101.2138. Cat. no. BloW67.

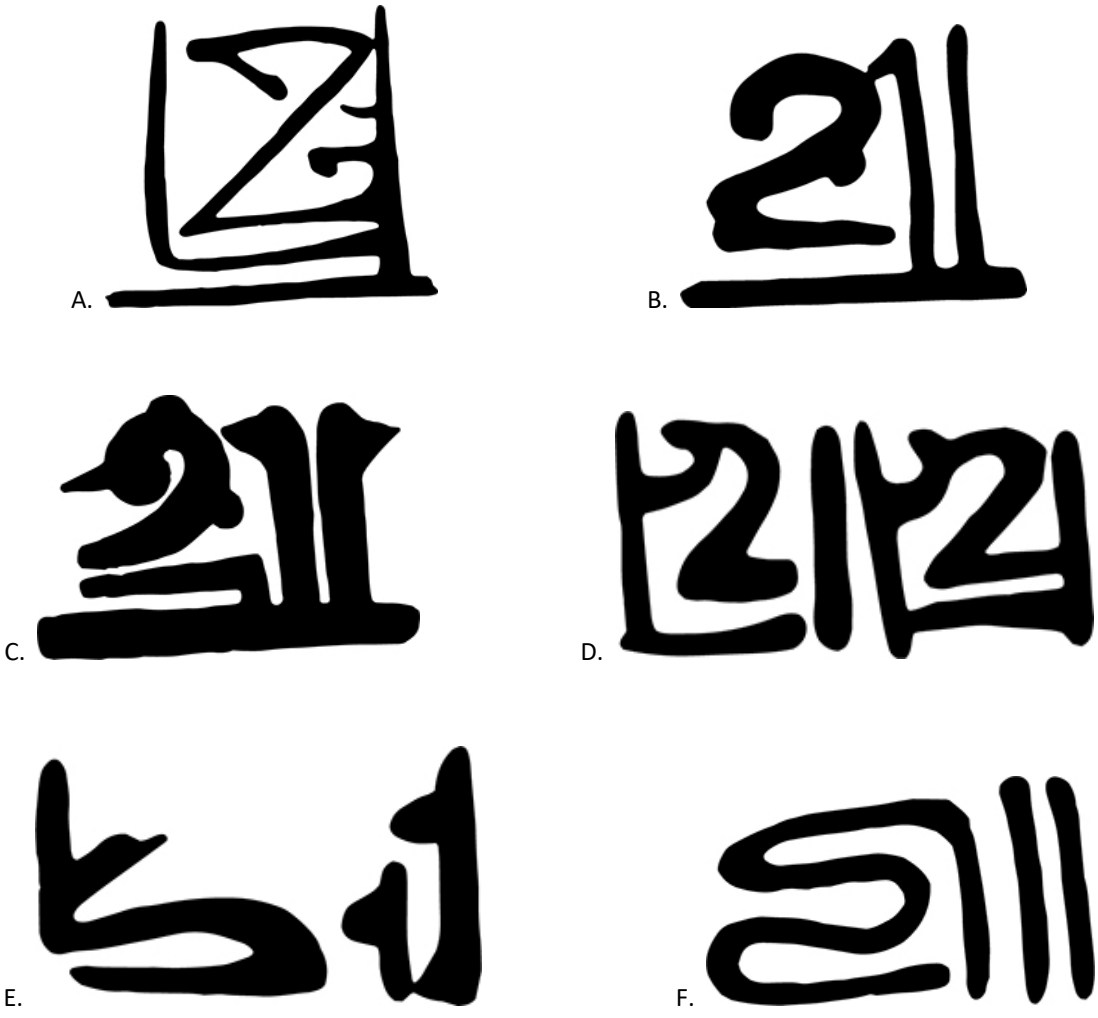


Figure 4.96. Kāf and Denticle Pattern Drawings, A: BloW67; B: CE171; C: CE37; D: Pol47; E: CE15.; F: YsB2 (Wrightson).



Figure 4.97. Lustre Glass Fragment, 9th-10th century, excavated in Takht-i Sulayman, L. 2.2 cm. Museum für Islamische Kunst, Berlin, no. TS 484.

Similar patterns of an alternating *kāf* and varying numbers of vertical strokes decorate vessels unearthed at Sirjan, and are the foremost local epigraphic type (cat. nos. BloW83–103, Pol68–99, SpG1–4).[110] The majority include manganese brown script and yellow decoration (Figure 4.98), with the occasional addition of blue or green. The *kāf* is often rounded, differing from the standard angular Kufic *kāf* used throughout the wares of the major ceramic centres of the region (Figures 4.89 and 4.95). The rounded *kāf* alternates with a tall vertical stem, flanked on either side with small dashes, reminiscent of decorative terminals or additional short denticles (Figures 4.98 and 4.100, A). Moreover, the *kāf* of Figure 4.98 is reversed, which occurs frequently on the wares of Sirjan, and the same epigraphic configuration is repeated at the centre of the bowl. Another fragment from Sirjan includes a correctly rendered *kāf* alternating with five vertical lines or denticles, although none connect to the baseline (Figures 4.99 and 4.100, B). Of the 57 catalogued epigraphic fragments from Sirjan, all are decorated with a variant of this configuration (Figure 4.100); no clearly legible

[110] All are described as "Pseudo-Calligraphic" in Morgan and Leatherby, "Excavated Ceramics," 57–61 and 68–69, 77.

wares were recovered from Sirjan (Table 4-1). It is unclear whether the epigraphic vessels were intended to be decipherable, but their patterned forms—which may have been recognised as *baraka*—are certainly the foremost feature. Although the pattern appears to have been widespread at Sirjan, slight deviations are common in the group, suggesting that there was no fixed standard for rendering either legible or illegible script.



Figure 4.98. Polychrome-on-White Bowl Fragment, 9th–10th century, excavated in Sirjan, H. 7.5 cm; W. 20 cm. Ashmolean Museum, Oxford. Cat. no. Pol83.



Figure 4.99. Polychrome-on-White Bowl Fragment, 9th–10th century, excavated in Sirjan, H. 7.3 cm; W. 5 cm. Ashmolean Museum, Oxford. Cat. no. Pol77.

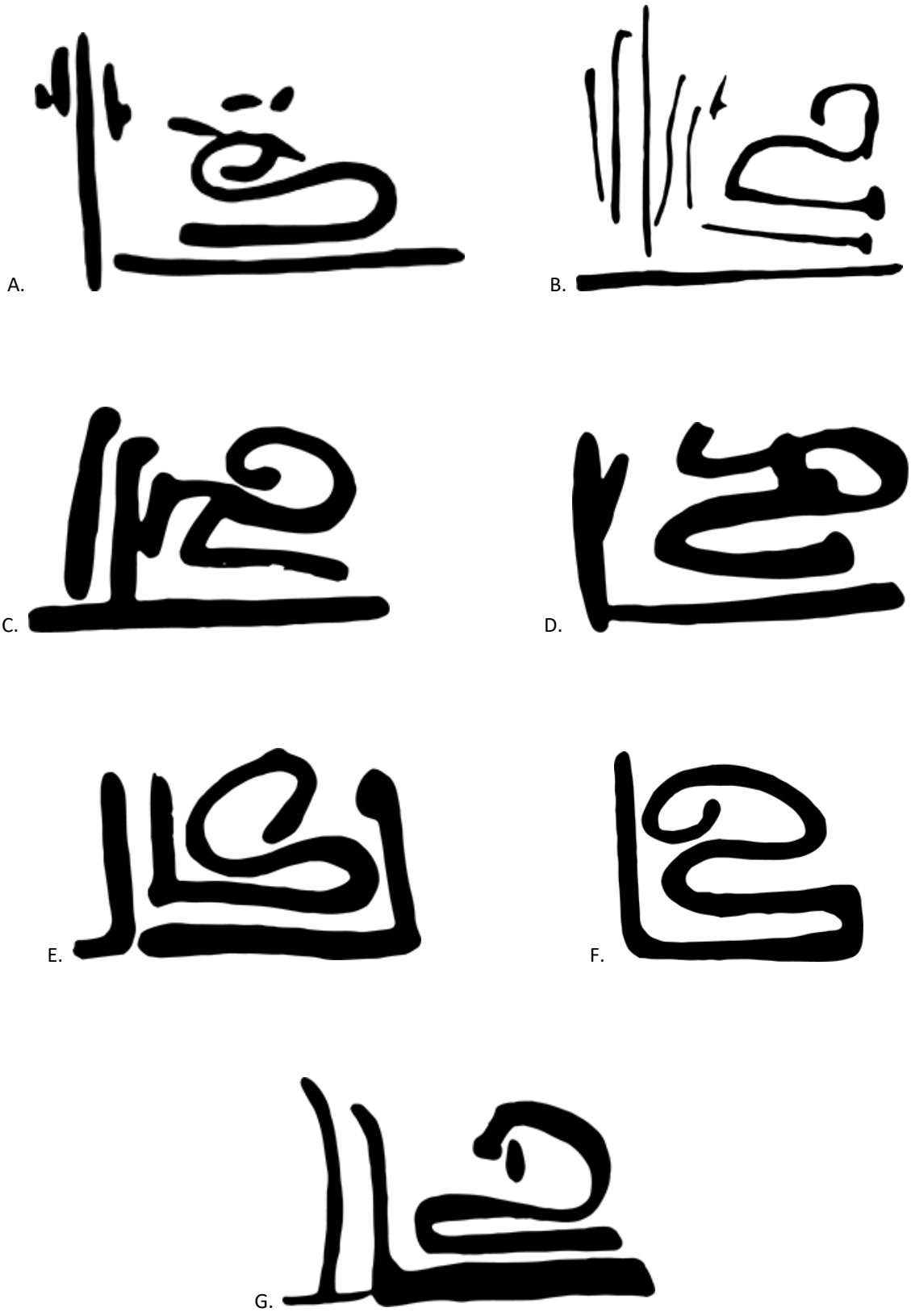


Figure 4.100. Sirjan Drawings, A: Pol83; B: Pol77; C: Pol80; D: Pol93; E: Pol83; F: Pol86; G: SpG2 (Wrightson).

The wares of Sirjan are unique; the particular palette and precise epigraphic configuration is not found at any other centre, and several pieces petrographically analysed by Mason indicate their local production.[111] They do not clearly correspond to the main decorative typologies described by Wilkinson; they are generally dissimilar from the black-on-white wares of other centres, and neither are they like the majority of polychrome-on-white wares, which characteristically employ black and red on a white ground.[112] The brown epigraphy and encircling decoration in yellow is reminiscent of yellow-staining black ware, although the manganese brown of the Sirjan fragments lack the yellow-staining effect.[113] Equally exceptional are a number of fragments from Sirjan decorated with splashed glaze and bands of the same *kāf* and denticle pattern (Figures 4.101 and 4.100, G). Splashed glaze wares were made in both southern Mesopotamia and Nishapur, but did not include script.[114] The use of splashed glaze and the application of glazed script indicate that the potters of Sirjan were likely aware of the ceramic trends circulating in Khurasan and southern Mesopotamia, and that they desired to create their own fashionable ceramic tableware. However, the unique appearance of the Sirjan wares highlights the adoption and transformation of epigraphic ceramic practices by local craftsmen into distinct regional forms.

[111] Four such pieces were analysed by Mason, including figure 96. Mason, *Shine Like the Sun*, 197.
[112] Compare to Wilkinson, *Nishapur*, 1973, chaps. 3–4.
[113] Compare to Wilkinson, chap. 8.
[114] Sarre, *Die Keramik*, secs. 9–11, as referenced in Watson, Ceramics, 199; Wilkinson, *Nishapur*, 1973, chap. 2. Wilkinson's no 69 does include a band of script-like decoration, but the vessel is not splashed with colour, and is more akin to the imitation BoW wares of his chap. 6.



Figure 4.101. Polychrome-on-White Bowl Fragment, 9th–10th century, excavated in Sirjan, H. 7.5 cm; W. 8.3 cm. Ashmolean Museum, Oxford. Cat. no. SpG2.

Another design fashioned around the form of the *kāf* is composed of an alternating denticle and *kāf* with split ascenders, creating a nearly interlocking grid-like pattern (Figures 4.102 and 4.104, A). This particular arrangement is found across different types of slip-painted wares and in numerous centres, but appears most frequently on coloured engobe wares from sites in Transoxiana. In contrast to the majority of the epigraphic ceramics discussed thus far, the interlocking pattern is often applied in conjunction with figural decoration, both human and animal. The legs and tail of a possible bird are preserved on a jug fragment unearthed at Termez in modern Uzbekistan, below which is an encircling band of the interlocking denticle and *kāf* pattern (Figures 4.103 and 4.104, B). Other figures styled similarly are found throughout the corpus, and Ilyasov has argued that such figural motifs are likely from Central Asian traditions, based on comparable representations on metal vessels and wall paintings.[115] However, the use of Arabic letters indicates that script was clearly coveted, and was

[115] Ilyasov, "Exotic Images," 76–81.

incorporated into local artistic traditions. The wares therefore represent an amalgamation of imported craft practices.



Figure 4.102. Polychrome-on-White Fragment, 10th century, excavated in Termez. Fine Arts Institute, Tashkent. Cat. no. CE75.



Figure 4.103. Coloured Engobe Jug Fragment, 10th century, excavated in Termez. Fine Arts Institute, Tashkent. Cat. no. CE76.

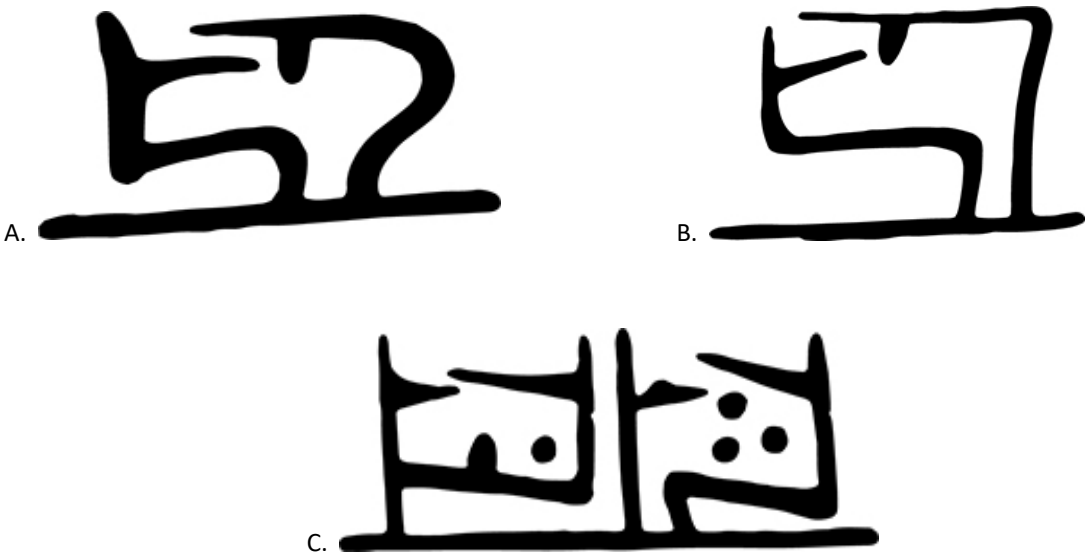


Figure 4.104. Interlocking Kāf and Denticle Pattern Drawings, A: CE75; B: CE76; C: CE1 (Wrightson).

The blending of Arabic script and Central Asian motifs echoes the combination of Arabic script and human and animal forms from Sasanian artistic traditions present on Nishapur buff ware.[116] The similarity does not imply that buff ware and the aforementioned coloured engobe vessels (Figures 4.102–4.103) are directly related to one another, but does indicate that Arabic script was regularly applied in conjunction with traditional local motifs. It is therefore probable that the presence of Arabic script may not indicate that the potter or buyer was Muslim or of Arab descent. Similar evidence was presented in both Chapters 2 and 3, as Christian motifs are also recorded on the buff ware of Nishapur and on Mesopotamian lustre.

The above wares illustrate the numerous applications of script on ceramic vessels, as both primary and secondary decoration. Some *kāf* and denticle patterns are the central motif (Figure 4.98), while others are border decoration (Figure 4.94). Some vessels with the interlocking *kāf* and denticle pattern include figural motifs (Figure 4.103), while others do not (Figure 4.104). Likewise, the same inscriptions and epigraphic patterns are found on figural

[116] Bulliet, "Pottery Styles," 81; Fitzherbert, "Themes and Images"; Wilkinson, *Nishapur*, 1973, chap. 1.

and non-figural lustre vessels from Mesopotamia, as well as on buff ware from Nishapur. The flexibility of epigraphic forms suggests that script was applicable on nearly every type of vessel, regardless of the primary decorative programme or intended function.

4.4. The Decorative Function of *Kāf*

As discussed in Chapter 2, the glazes, pigments, and motifs used to decorate buff ware are closely aligned with those employed on YGF ware. However, some epigraphic features, particularly the reliance on the letter *kāf,* are shared with numerous slip-painted types.[117] The use of the Arabic *kāf* appears to be a defining characteristic of inscribed buff ware, as nearly every example includes the letter. Likewise, the *kāf* is an essential element in many of the aforementioned ambiguous or patterned script types of the slip-painted wares from Khurasan and Transoxiana (Figures 4.94–4.104).

The abundance of the letter *kāf* may be connected to the profusion of inscriptions of *baraka*. Moreover, the form of the *kāf* additionally lends itself to various decorative uses, being elongated, reversed, or adorned to suit the needs of the potter. The forms of the initial denticle of the *bāʾ* and the following *rāʾ* of *baraka*—which often did not extend below the baseline—are simple, typically rendered with short vertical dashes, and may not always have been overtly suggestive of Arabic script. However, the medial *kāf* is more complex, and even when manipulated in decorative manners, it retains a clear affiliation with script. A similar argument can be posited for the abundance of patterns based on *al-mulk* in the Mesopotamian lustre corpus, whereby the distinctive *mīm* and *kāf* are the foremost features,

[117] The yellow pigment used on these wares is chemically composed of lead and tin, which is the same as that found in yellow and green underglaze painted wares. Rante and Collinet, *Nishapur Revisited*, 155. (N/V)

and the correct spelling of the word—and inclusion of accompanying denticles—is secondary (Figures 3.85–3.90).

It appears that the form of the *kāf* became nearly indicative of Arabic script. The reliance on this letter, even when inscriptions were not legible, likely signposted to buyers and beholders that an object was epigraphic. The *kāf* was thus employed extensively by potters across the Islamic world when incorporating epigraphic designs into the decorative programme of their wares.

4.5. Relation to Metalwork

Much of the slip-painted corpus, particularly vessels with legible NS and Kufic inscriptions, have repeatedly been compared to metalwork, specifically with the aesthetic of silver vessels.[118] The Samanids, an Islamic dynasty of Persian descent that ruled in Transoxiana and Khurasan from 819–1005 C.E.—contemporary with the production of many slip-painted ceramics—controlled some of the best silver-producing mines in the region.[119] Miles notes 47 mints in the region that manufactured silver coins during the Samanid period. A large quantity of these coins found their way outside of the Islamic world through trading operations in Siberia, northern Russia, Scandinavia, the Baltic shores, and even as far as the British Isles and Iceland.[120] Evidence suggests that the silver *dirhams* were then used as local currency by both the Rūs and Vikings.[121] The extensive trade northwards and westwards seems to have been

[118] Blair, *Text and Image*, 27–29; Raby, "Looking for Silver"; Watson, *Ceramics*, 206.

[119] This rule was first as subordinate governors of the Tahirids and then later as an autonomous dynasty. Although there is no evidence to connect the Samanids with Arab heritage, the tradition of their relation to a Sasanid grew and was generally accepted by contemporaries. Bosworth, "The Heritage of Rulership," 58–59; Bosworth, *The New Islamic Dynasties*, 170–71; Bosworth and Crowne, "Sāmānids."

[120] Kovalev, "Dirham Mint Output"; Michailidis, "Samanid Silver," 332–33; Miles, "Numismatics," 374; Noonan, "Fluctuations in Islamic Trade," 238; Skre et al., *Means of Exchange*, 247–52.

[121] Kovalev, "Dirham Mint Output," 2; Michailidis, "Samanid Silver," 324.

largely discontinued by the beginning of the eleventh century, and the number of Samanid silver coins in these regions from later archaeological contexts drastically declines.[122] The apparent one-way movement of Samanid silver has been discussed by both economic historians and numismatists. Its slowing in the eleventh century has led some to hypothesise that the cessation of silver coin production was either due to a shortage of silver or a slowing of the economy, and therefore the stagnation of mint operations.[123] It has consequently been suggested that black-on-white ceramics were created as replacements for silver vessels, which may have no longer been available.[124] However, black-on-white wares likely date as early as the ninth and tenth centuries, a century earlier than the proposed silver shortage, and therefore fails to account for the initial design.

Nevertheless, similarities between slip-painted ceramics and the few surviving metal objects from the period are discernible, particularly in their inclusion of inscriptions.[125] By the late tenth or early eleventh century, script had become integral to the decoration of metalwork, and silver vessels, including bowls, dishes, and cups, were often adorned with inscriptions.[126] One silver cup—dated 385 A.H./995–6 C.E.—includes a poem attributed to Ibn Sukkara al-Hashimi, which opens with the phrase *ashrab!* ('drink!'), visible at the centre of the epigraphic register (Figure 4.105).[127] Although the poem continues, the command for the bearer to drink from the cup is comparable to a number of NS and Kufic ceramics that prompt the user to eat or drink with enjoyment (Figure 4.38). Several additional contemporary metal

[122] Michailidis, "Samanid Silver," 332; Noonan, "Fluctuations in Islamic Trade," 249; Skre et al., *Means of Exchange*, 39–40.
[123] Allan, "The Survival," 60; Kovalev, "Dirham Mint Output," 212; Noonan, "Fluctuations in Islamic Trade," 244; Raby, "Looking for Silver," 190–98.
[124] Raby, "Looking for Silver," 198.
[125] In addition to those vessels illustrated here, another epigraphic gold vessel dated to the tenth century is published in Lowry, "On the Gold Jug."
[126] Baer, *Metalwork*, 190.
[127] Ekhtiar et al., *Masterpieces*, 127, no. 83.

vessels were recovered from a hoard in Hamadan, including numerous bowls, pitchers, and a plate (Figure 4.106).[128] The patron, Abuʾl-ʿAbbas Valgir (or Valgin), is named alongside the title *mawlā Amīr al-Muʾminīn* ('client of the Commander of the Faithful'), a title that suggests these objects date from ca. 1000 C.E.[129] The silver plate is inscribed with two concentric rings of script, a configuration which is also found on slip-painted vessels (Figure 4.62). Moreover, the form of both the Hamadan bowl and silver cup echoes the principal shape of ceramic bowls from the region, which are typically made with oblique walls (Figure 4.107). Although bowls with a Chinese or Mesopotamian shape and with inverted rims were recorded during excavations at Nishapur led by Rante and Collinet, they were much less numerous than those with oblique or carinated walls.[130] Though the silver and ceramic vessels are shaped similarly, the same forms are also recorded in contemporary glass vessels, including a glass bowl found at Nishapur (Figure 4.108). The metal and glass comparanda suggest that the similarities in shape may be better understood as representing collective artistic practices and utilitarian forms in the region—the function likely dictates the form—rather than the more traditional attitude that ceramics perpetually imitated metalwork.[131]

[128] Allan, "The Survival," 57, figs. 1-2; Raby, "Looking for Silver," figs. 12, 18, 20. Another hoard of silver vessels was also found in the region, dated to the late tenth and late eleventh centuries. Allan, "The Survival," 57, figs. 3-4.
[129] Blair and Bloom, "Metalwork"; Raby, "Looking for Silver," 189–90.
[130] Rante and Collinet, *Nishapur Revisited*, 153. (N/V) Additionally, less than 5 percent of the glazed wares published by Wilkinson were of the Chinese of Mesopotamian shape. Wilkinson, *Nishapur*, 1973, chaps. 6 and 7.
[131] See examples in Kröger, *Nishapur*, 49–50, and no. 27.



Figure 4.105. Silver Cup, 10th-11th century, Iran, H. 8.3 cm; Diam. 12.7 cm. Metropolitan Museum of Art, New York, no. 64.133.2.

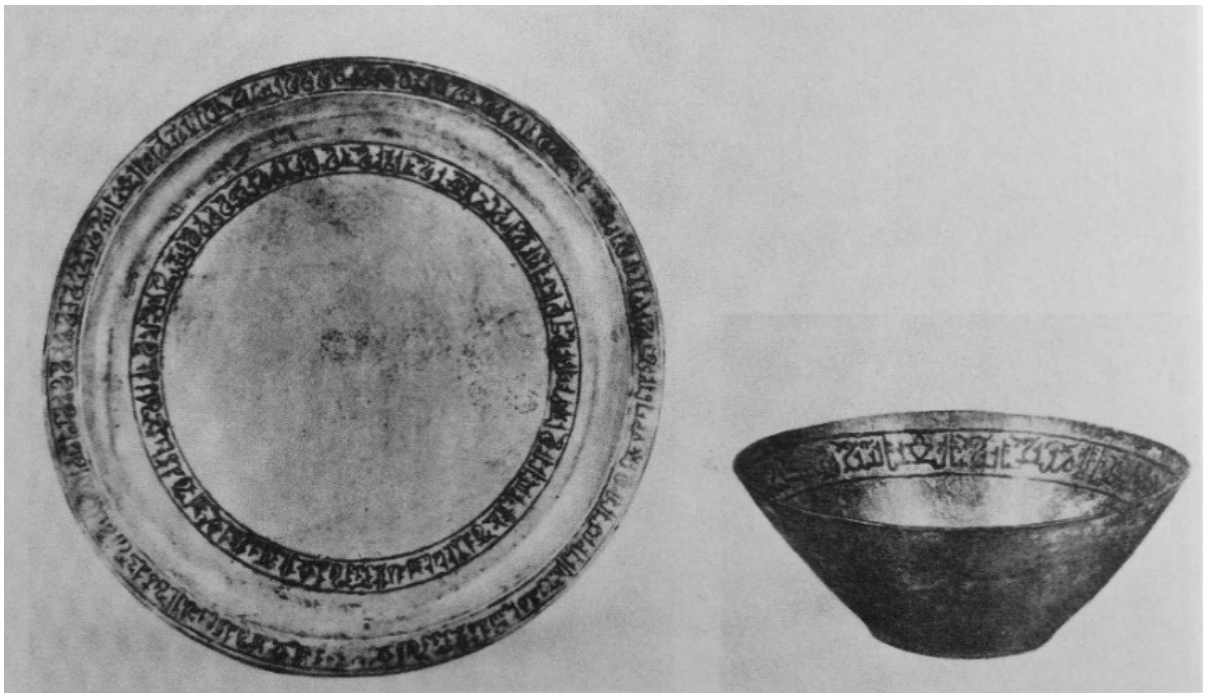


Figure 4.106. Silver Vessels, c. 1000, excavated at Hamadan, probably from Iran.



Figure 4.107. Black-on-White Bowl, 9th–10th century, excavated in Nishapur, H. 7.1 cm; Max Diam. 21.4 cm. Metropolitan Museum of Art, New York, no. 40.170.127. Cat. no. BloW41.



Figure 4.108. Glass Bowl, 10th-11th century, excavated in Nishapur, H. 6.6 cm; Base Diam. 11.6 cm. Metropolitan Museum of Art, New York, no. 48.101.281.

A polychrome-on-white vessel unearthed at Nishapur, decorated with a radial band repeating *al-yumn* (Figure 4.109), exhibits some design parallels to an extant Iranian metal inkwell (Figure 4.110). Teardrop-shaped devices are situated at the upper and lower edge of the ceramic bowl, with a decorative band contoured to the circumference of the rim opposite the inscription. Analogous forms are interspersed around the base of the metal inkwell.[132] The assorted metals embellishing the inkwell, including inlays of copper and silver, also exhibit a related palette to polychrome-on-white ceramics. Although the red of the copper is not as vibrant as red slip, and the brass ground differs from the white surface of polychrome-on-

[132] For drawings of similar motifs found amongst the wares of Nishapur, see Wilkinson, *Nishapur*, 1973, 138. A similar metal vessel is illustrated in Ward, *Islamic Metalwork*, 58, no. 39; see similar stucco decoration in Wilkinson, *Nishapur*, 1986, fig. 2.31, 2.32, 3.25, 3.41.

white wares, the overall palette echoes the hues of polychrome ceramics. However, the varied renderings of *al-yumn* do not have precedent in metal production, though they become ubiquitous in the ceramic vocabulary of the period. Although similarities are apparent, there is not a direct transfer of motifs from one medium to another, and a more multidimensional process appears to be at work in the creation of ceramic decorative programmes.

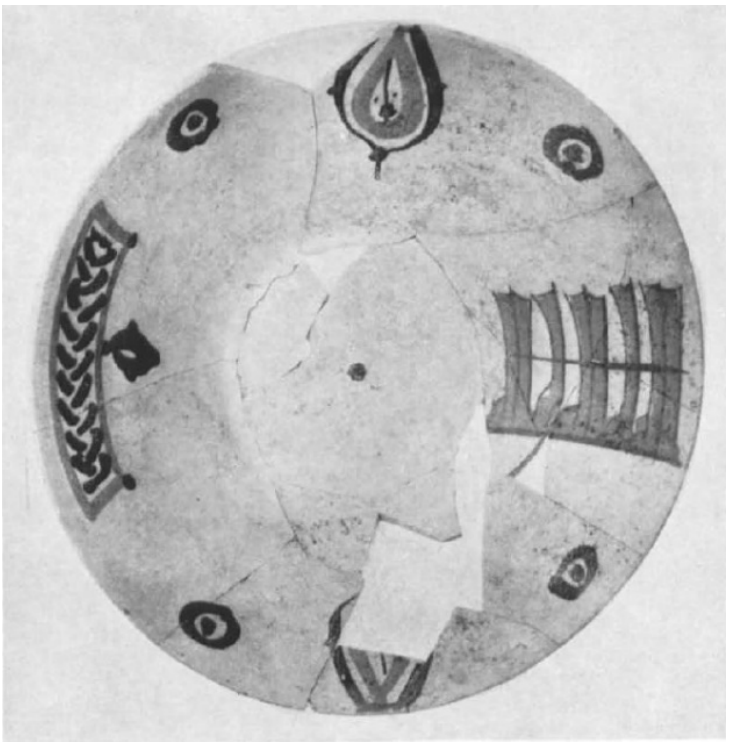


Figure 4.109. Polychrome-on-White Bowl, 9th–10th century, excavated in Nishapur, H. 8.8 cm; Max Diam. 26 cm. Iran Bastan Museum, Tehran. Cat. no. Pol24.



Figure 4.110. Base of Inkwell, 13th century, attributed to Khurasan, H. 9.8 cm; Max Diam. 8.9 cm. Metropolitan Museum of Art, New York, no. 35.128a, b.

The few surviving inscriptions on metal vessels from the period—though similar in colour palette to black-on-white or polychrome-on-white vessels—are typically not rendered in Kufic or NS, nor do they include the *al-yumn* pattern. However, the foliate *baraka* design is one of the few ceramic epigraphic types that includes a baseline oriented towards the centre of the vessel, which is consistent with the few surviving epigraphic metal vessels recovered from the hoard at Hamadan (Figure 4.106). Moreover, the inscription encircling the Hamadan plate, detailed below (Figure 4.111), includes the same pointed palmette terminals and upward-curling tails as the foliate *baraka* pattern. Although NS and Kufic slip-painted types have typically been described as imitations of metal vessels, the foliate *baraka* wares actually exhibit the closest relation to extant metal vessels. Furthermore, two of the illustrated foliate *baraka* vessels include black chevrons regularly spaced around the rim (Figures 4.85–4.86), as if to suggest the indentations of a lobed rim. Lobed metal vessels were made contemporaneously, and a few Chinese lobed gold vessels were recovered from the Belitung

wreck—discovered off the coast of Sumatra and dated to the ninth century. Numerous lobed ceramic vessels are also recorded amongst the BoW and lustre wares of southern Mesopotamia (Figure 4.112 and cat. nos. MLus153, 155, 159, and 221).[133] The style of the inscription on the Hamadan metal vessel is similar to various foliate *baraka* ceramics. It is likely legible, though the text is difficult to decipher in the published photograph. Conversely, the foliate *baraka* pattern on ceramic vessels is frequently ambiguous and the reading of *baraka* is often suggested rather than clearly legible. Foliate *baraka* wares are distinct for their emphasis on patterned forms over legibility, indicating that potters were pursuing a different aesthetic than that of metal vessels.



Figure 4.111. Detail of Figure 4.106 Silver Plate, c. 1000, excavated at Hamadan, probably from Iran.

[133] Krahl et al., *Shipwrecked*, 223, 225.



Figure 4.112. BoW Lobed Bowl, 9th–10th century, southern Mesopotamia, H. 4.3 cm; Max Diam. 12.3 cm. Museum für Islamische Kunst, Berlin, no. I. 61/64. Cat. no. MBoW110.

Though silver vessels may at first seem like the obvious comparison, and we therefore assume that ceramics were less expensive imitations of metal, there is little concrete evidence to suggest such a one-directional relationship. No extant metal vessels of the type date before the tenth century. Likewise, the silver crisis of the eleventh century does not explain the entire corpus, being only relevant for black-on-white ware, and cannot account for the quantity of epigraphic ceramics produced in the region during the ninth to eleventh centuries. Resemblances to textiles, glass, and manuscripts suggest that the act of imitation may not have always been from metal to ceramic, and that potters were not solely looking to metal or silver for the creation of their wares. Rather, the evidence indicates a varied environment for the production of epigraphic ceramics and suggests that artistic practices and motifs traversed various craft industries. The general sharing of designs and script styles is likely related to artistic trends, which are not constrained to one particular medium. The extant material therefore suggests that craftsmen selected styles that were in vogue, regardless of their original source, likely to entice those buyers with fashionable taste.

4.6. Conclusion

The ninth to eleventh century was a period of abundant experimentation in the use of decorative script in Khurasan and Transoxiana, as attested by the immense amount of surviving ceramic material and the vast array of epigraphic styles and configurations. The patterns examined in this chapter exemplify the blurring between script and image, and are some of the most numerous in the corpus, but this list is not exhaustive. Various additional epigraphic designs are apparent throughout, some of which survive in smaller numbers, while others have no parallels. However, the epigraphic types presented here typify the range of sophisticated, legible inscriptions, as well as the patterned, illegible forms that comprise the surviving epigraphic ceramic corpus of Khurasan and Transoxiana.

The wares published by excavators are not representative of the complete finds from one site, which Wilkinson openly notes in his publication of the Nishapur material.[134] Often, as with Nishapur, the vessels and fragments retained for study, and subsequently published, are those deemed most interesting by each author. It is consequently unsurprising that most publications focus on legible aphorisms of NS and Kufic script. Although difficult to verify, the commonality and variety of the *al-yumn* and *kāf* patterns—which are the only epigraphic types found at every site where slip-painted wares have been unearthed—may imply that such wares were the most numerous epigraphic types produced in the region. Although this thesis has attempted to rely on numbers and data to substantiate the arguments made here, the modern preference for more intricate inscriptions has likely distorted the data.

Though this chapter was organised by script styles, slight variations between wares of the same epigraphic style or pattern indicate that numerous workshops within each centre

[134] Wilkinson, *Nishapur*, 1973, xxiv.

likely produced various types of wares. For example, the terminals of the seemingly uniform NS inscriptions of Samarqand are actually quite variable (Table 4-3). Some terminals are rounded, others are squared, and some are bifurcated, revealing the work of numerous hands and probably workshops. Additionally, as script styles were not always completed in one particular decorative type, such as the NS details below—which include black-on-white ware, polychrome-on-white ware, and ware with coloured engobe—it is probable that workshops made several varieties of decorated types.

cat. no. Pol105	cat. no. Pol180	cat. no. Pol181	cat. no. Pol109	cat. no. BloW113	cat. no. CE30
					

Table 4-3. Samarqand NS Letter Terminals (Wrightson).

Moreover, within the major centres of slip-painted ceramic production, similarities between various epigraphic and non-epigraphic elements suggest that script was only one of the elements craftsmen could employ when decorating their wares. One yellow-staining black cup utilises a pointed palmette on nearly every letter terminal of its encircling inscription (Figure 4.113) and a black-on-white bowl employs similar foliation to adorn the *mīm* and final *kāf* of *al-mulk li-llāh* ('Sovereignty belongs to God') (Figure 4.114). Atop the *mīm*, the motif is repeated and mirrored, like the embellishment above the *mīm* in Muḥammad in a contemporary manuscript (Figure 4.66). The pointed palmette was clearly not restricted to one type of decorated ware, supporting the argument that workshops created a variety of ceramic types. The same foliate device is also visible on the flanks of a non-epigraphic ceramic

horse figurine (Figure 4.115).[135] The cup, bowl, and figurine undoubtedly differ in intended function and overall appearance, but were produced by potters who were using a shared visual language, including decorative elements that were applicable on both epigraphic and non-epigraphic compositions.



Figure 4.113. Yellow-Staining Black Cup, 9th–10th century, excavated in Nishapur, H. 11; Max Diam. 18.5 cm. Metropolitan Museum of Art, New York, no. 39.40.11. Cat. no. YsB7.

[135] Watson, *Ceramics*, 236.



Figure 4.114. Black-on-White Bowl Fragment, 9th–10th century, excavated in Nishapur, H. 9.5 cm; Max Diam. 30.5 cm. Metropolitan Museum of Art, New York, no. 38.40.118. Cat. no. BloW32.



Figure 4.115. Black-on-White Horse Figurine, 10th century, probably Khurasan or Transoxiana, 14.8 x 13.5 cm, The al-Sabah Collection, Kuwait National Museum, Kuwait, no. LNS 1018 C.

The breadth of surviving ceramic material from Nishapur, Samarqand, and Tashkent provides the means for a detailed examination of the production of slip-painted wares from those centres. Although much less material is available from Sirjan and Jurjan, the discovery of a few epigraphic wares at each allows for further comment. The distinct wares of Sirjan (Figures 4.98–4.101), which were made locally based on their petrofabric, raise the question of their stylistic origin.[136] Were they imitations of some kind, or were they created independently from the epigraphic ceramic traditions of Nishapur, Samarqand and Tashkent? Patterns composed of alternating denticles and a *kāf* were ubiquitous on slip-painted wares and the use of a similar pattern does not necessarily mean that they were imitations. However, one fragment from Sirjan with possible stippled contour bands (Figure 4.116), and the bird-like motifs on other Sirjan fragments noted above (Figure 4.99), suggests that the pottery industry of Sirjan was related to that of Khurasan, particularly Nishapur.[137] A polychrome lid unearthed at Susa includes an encircling Kufic inscription surrounded by stippled contour bands (Figure 4.117). Starting from the right edge, the inscription may read, *baraka wa-ghibṭa wa-naṣr wa-ʿizz* ('blessing and happiness and victory and glory'). The rendering of the inscription exhibits a clear affinity with the polychrome-on-white slip-painted traditions of other centres, particularly Nishapur and Samarqand.[138] However, only one additional related epigraphic fragment from Susa is documented, and the inscriptions and accompanying decoration of both vessels are rather coarse compared to those made in Khurasan and Transoxiana. There is little evidence that slip-painted wares were exported, and, in fact, none of the slip-painted types have been found outside of their general region of

[136] Mason, *Shine Like the Sun*, 197.
[137] Morgan and Leatherby, "Excavated Ceramics," fig. 28, no. 5.
[138] Flury, "Une formule épigraphique," fig. 6.

production.[139] Though the wares of Sirjan and Susa were evidently made locally, their epigraphic decoration suggests stylistic connections to the slip-painted wares of the major ceramic production centres of Nishapur, Samarqand, and Tashkent.



Figure 4.116. Black-on-White Fragment, excavated in Sirjan. Ashmolean Museum, Oxford. Cat. no. BloW103.

[139] Williamson, "Regional Distribution," 18–20, map 5.



Figure 4.117. Polychrome-on-White Lid, 9th–10th century, excavated in Susa, Max Diam. 14.3. Musée du Louvre, Paris. Cat. no. Pol100.

The limited epigraphic finds at Jurjan allow for a further detailed hypothesis. Only 26 pieces are included in the present catalogue, the majority of which include *al-yumn* patterns (cat. nos. BloW8, Pol1–9, 11–18). It is likely that these wares were made locally, and it is possible that *al-yumn* was the major epigraphic type produced in Jurjan. However, two other fragments from Jurjan with less common inscriptions provide additional insights. One vessel includes a central brown inscription with an extended baseline and a probable *kāf* in the centre, and within the curved arm of the *kāf* is a single dot (Figure 4.118). Though the letters to either side of the *kāf* are unidentifiable, the inscription is likely based on *baraka*. One identical inscription was excavated at Nishapur, including the detail of the single dot within the *kāf* (Figure 4.119). The second is a small rim fragment (Figure 4.120) decorated with the same nearly-indistinguishable pattern found on numerous vessels from Nishapur (Figure 4.121). Wilkinson proposes that the border pattern on the fragments from Nishapur is a

stylised repetition of *yumn*, composed of two verticals with inward facing rounded terminals, and a rounded *mīm* in the middle.[140] However, neither of the aforementioned formulaic epigraphic designs (Figures 4.118–4.121) have been found outside of Nishapur and Jurjan. The evidence therefore suggests that the wares of Jurjan may be more closely related to those of Nishapur than to those of Samarqand or Tashkent.



Figure 4.118. Black-on-White Bowl Fragment, 9th-10th century, excavated in Jurjan, 8 x 7.75 cm. Ashmolean Museum, Oxford, no. P9533. Cat. no. BloW5.

[140] Wilkinson, *Nishapur*, 1973, chap. 3, nos. 3, 37, 79, 83.



Figure 4.119. Black-on-White Bowl Fragment, 9th-10th century, excavated in Nishapur, H. 4.1 cm; Max. Diam. 12.5 cm. Metropolitan Museum of Art, New York, no. 38.40.221. Cat. no. BloW68.



Figure 4.120. Black-on-White Fragment, 9th-10th century, excavated in Jurjan, 4.5 x 4.1 cm. Ashmolean Museum, Oxford, no. P9532. Cat. no. BloW6.



Figure 4.121. Black-on-White Bowl, 9th-10th century, excavated in Nishapur, H. 7.1 cm; Max. Diam. 21.4 cm. Metropolitan Museum of Art, New York, no. 40.170.127. Cat. no. BloW41.

Though decorating ceramics with coloured slip was not a new practice in the region,[141] the incorporation of Arabic script, as well as the inclusion of numerous southern Mesopotamian motifs, suggests external sources for a number of the slip-painted elements in use during the ninth to eleventh centuries. Khurasan and Transoxiana were conquered by the Arabs in the seventh to eighth centuries, adding this hitherto Sasanian region to the Islamic Empire.[142] Based on studies by Bulliet, the conversion of the majority of the populace to Islam may have occurred over the course of at least four centuries.[143] Bulliet posits that by the beginning of the ninth century approximately thirty percent of Iran was Muslim, and that by the beginning of the tenth century this figure had risen to about ninety percent.[144] Although the numbers are difficult to confirm, ninth-century Iran likely saw rapid growth in popular

[141] One large slip-painted amphora, probably made in the sixth or seventh century, was found in a Buddhist stupa in Merv. Blair, "The Art of Writing," 23–24.
[142] Honigmann and Bosworth, "Nīshāpūr."
[143] Bulliet, *Conversion to Islam*, chap. 3, particularly graph 4.
[144] Bulliet, *Cotton, Climate and Camels*, 32.

conversion to Islam. Throughout the same period, from the seventh to the tenth century, the population of Nishapur expanded dramatically. In the mid-seventh century there were approximately 5,000 inhabitants, but by the year 1000 C.E., Nishapur was a thriving trade centre, with approximately 150,000 inhabitants, based on topographical studies of the medieval city.[145] The majority of the growth occurred in the ninth and tenth centuries, concurrent with the increased conversion to Islam and the expansion of the Muslim community.[146]

Alongside the growing Muslim population, the use of Arabic was likely increasing. Almost every extant epigraphic slip-painted vessel is decorated with Arabic script, the only two exceptions being a buff ware bowl with an Aramaic inscription discussed in Chapter 2 (Figure 2.47) and one Persian inscription on an unprovenanced buff ware bowl in the former Plotnick collection (cat. no. Buff49). However, the Samanids marked their reign with a flourishing of culture and trade, and, in particular, a revival of Persian literature.[147] The Samanids commissioned the poet Firdawsi (940–1020 C.E.) to compose the *Shāhnāma* ('Book of Kings') written in New Persian, and were the patrons of poets and minstrels who composed in Persian.[148] History was increasingly written in Persian, and numerous Arabic historical works were also translated into Persian.[149]

Though Persian was clearly growing in official contexts, Arabic remained the language of official documents and scholarly works, including philosophical and theological treatises on Islam.[150] Arab identity may have come to hold religious prestige, as it affirmed tribal affiliation

[145] Bulliet, "Medieval Nishapur," 87–88; Bulliet, "Pottery Styles," 76–77.
[146] Bulliet, "Pottery Styles," 76–77.
[147] Bosworth and Crowne, "Sāmānids."
[148] Feuillebois, "Firdawsī, Abū l-Qāsim"; Pancaroğlu, "Serving Wisdom," 65.
[149] Blair, "The Art of Writing," 38.
[150] Blair, 38.

with historical supporters of the Prophet, and, of course, Arabic remained the language of Islam—the Qur'an and hadith both being written in Arabic.[151] Bulliet also notes that teaching was conducted in Arabic.[152] As Blair posits, those of Arab lineage, or Iranian converts to Islam, whose culture was highly Arabised, probably continued to speak Arabic.[153] Although Bulliet's study is centred on the 'patrician' class, his observations concerning the use of Arabic indicate that the language continued to hold significance in the historically Persian-speaking region.

The Arabic-inscribed ceramics of this chapter, and of the thesis more broadly, were probably not primarily purchased by those in the highest echelons of society, who may have had the means to procure vessels of glass or metal, and who may have been more accustomed to Persian literature. Though the extant literary evidence indicates the flourishing of Persian, the ceramics suggest that Arabic may have held a particular status, possibly as the language associated with religion and aphorisms—the aphorisms attributed to ʿAlī are particularly notable as indicators of religious affiliation. However, the presence of a few buff ware vessels with Arabic script alongside Eastern Christian crosses—examined in Chapter 2—imply that the association with Islam was not universal, and there certainly remained inhabitants in Nishapur of other faiths, including Zoroastrianism, Christianity, Buddhism, and Judaism, who may have also purchased slip-painted ceramics.[154] Though it is possible that the original impetus for the application of Arabic on ceramics may have been related to religious affiliations, it seems that Arabic transformed into a cultural marker beyond sectarian identities, and became so entrenched within the artistic repertoire of potters that it developed into a commonplace decorative motif.

[151] Bulliet, *The Patricians*, 17; Goldziher, "ʿArab and ʿAjam," 103–4; Hillenbrand, "Content versus Context," 76; Michailidis, "Landmarks," 195.
[152] Bulliet, *The Patricians*, 54.
[153] Blair, "The Art of Writing," 38.
[154] Bulliet, *Cotton, Climate and Camels*, 32; Michailidis, "Landmarks," 192–94.

The slip-painted wares of this chapter are part of an intricate web of epigraphic materials that were produced between the ninth and eleventh centuries. They reflect the growing practice of inscribing utilitarian objects—a trend that had spread eastward since the end of the eighth century. The epigraphic forms and practices that originated in the Eastern Mediterranean, and subsequently flourished in ninth and tenth-century southern Mesopotamia, were further developed on the slip-painted wares of Khurasan and Transoxiana. This development resulted in the formation of a distinct visual and epigraphic language on slip-painted ceramics, one that has few parallels on ceramic vessels made elsewhere in the Islamic world, and one that continues to captivate the attention of scholars and museum-goers alike.

Chapter 5: The Westward Expansion of Epigraphic Ceramics from Egypt to the Iberian Peninsula (9th–11th century)

The first chapter of this thesis focused on the ceramic innovations and epigraphic practices that emerged in the Eastern Mediterranean during the eighth and ninth centuries, which subsequently spread eastward and played a formative role in the development of decorative glazed ceramics in southern Mesopotamia and the regions of Khurasan and Transoxiana. This fourth and final chapter will return to the Islamic West, concentrating on the epigraphic ceramics produced in Egypt from the ninth to eleventh centuries, and the successive movement of epigraphic practices through Ifriqiya, Sicily, and al-Andalus (Map 5-1).

The technology for producing lustre ceramics appears to have been a monopoly of southern Mesopotamia in the early Islamic period, but during the late-tenth to early-eleventh century—concurrent with the rise of the Fatimids—the knowledge and expertise for creating lustre spread to Egypt.[1] The epigraphic lustre of Fatimid Egypt, though indebted to inscribed Mesopotamian lustre, expanded upon earlier traditions to incorporate novel epigraphic styles and new inscriptions types.[2] From Egypt the production of lustre continued westward into Ifriqiya and al-Andalus, transporting epigraphic lustre traditions to the western regions of the Islamic world.[3] In addition to lustre, several other varieties of inscribed ceramics were made in the region contemporaneously, including the so-called Fayyumi ware in Egypt, and other types of yellow and polychrome glazed ware across Ifriqiya and al-Andalus.[4] The epigraphic

[1] Philon, *Early Islamic Ceramics*, 1:76; Watson, "Ceramics and Circulation," 494; Watson, *Ceramics*, 183.
[2] Grube, "Fatimid Pottery," 138; Philon, *Early Islamic Ceramics*, 1:163–66.
[3] Barceló and Heidenreich, "Lusterware."
[4] Aranda, "La cerámica decorada"; Arcifa and Bagnera, "Palermo"; Chatti, "La céramique aghlabide"; Salinas and Montilla, "Material Culture," 443–46; Scanlon, "Fayyumi Pottery"; Williams, "'Fayyumi' Ware."

modes from the region further expand upon the practices discussed in the previous three chapters, exhibiting developments of the inscription content and script styles examined in the eastern Mediterranean and southern Mesopotamia, as well as illustrating some apparent connections with Khurasan and Transoxiana. Though vastly different in style and technique, wares decorated with yellow and polychrome glaze, as well as lustre, will be the focus of this chapter.



Map 5-1. Map of primary epigraphic ceramic sites in the western Islamic world (Wrightson).

5.1.1. Yellow and Polychrome Glazed Wares in Egypt

Wares of the Yellow Glaze Family (YGF), which developed in the Eastern Mediterranean in the eighth and ninth centuries—as discussed in Chapter 2—are some of the earliest to include glazed script. Although the subsequent chapters examined the movement of epigraphic ceramics eastward, into southern Mesopotamia, Khurasan, and Transoxiana, evidence suggests that ceramics of a similar type, decorated with yellow, green, and brown glaze, were also made in the west, in Egypt, Ifriqiya, and Sicily. Additional epigraphic wares adorned with white, brown, and turquoise glaze were produced contemporaneously in Egypt,

and wares of a similar palette have been found in al-Andalus. This section will explore the expansion of these related epigraphic wares in Egypt, following their westward trajectory.

Two inscribed yellow glaze fragments were unearthed by Scanlon and Kubiak during their excavations in Fustat, which began in 1964.[5] One sherd incorporates registers of alternating brown and green script on a yellow ground (Figures 5.1 and 5.5, A). The central brown inscription was read by Scanlon as *ʿalayk* ('upon you'), but the surrounding bands remain undeciphered—the thick green glaze prevents a clear reading. The second epigraphic fragment excavated by Scanlon contains a single line of manganese brown script over a yellow ground, which eludes a clear reading (Figures 5.2 and 5.5, C). Numerous additional fragments attributed to Egypt based on the red colour of their clay fabrics—though lacking archaeological contexts—are decorated with similar inscriptions, and are likely related. One fragment in the Benaki Museum contains multiple registers of brown script alternating with decorative bands of green glaze on a yellow ground (Figures 5.3 and 5.5, E). The remnants of the inscription were deciphered by Philon, who proposed the upper band be read as, *kayn min* ('resign from'), and the central band as, *nafīs* ('precious'). Two additional fragments in the Benaki, one of which is illustrated here (Figures 5.4 and 5.5, D), include similar epigraphic arrangements—though the decorative green bands have corroded to white—which remain undeciphered.

[5] Kubiak and Scanlon, *Fusṭāṭ Expedition*.



Figure 5.1. Yellow Glaze Fragment, 9th–10th century, excavated in Fustat. Ashmolean Museum, Oxford, no. EAP2698. Cat. no. YG1.



Figure 5.2. Yellow Glaze Fragment, 9th–10th century, excavated in Fustat. Museum of Islamic Art, Cairo, no. 80-10-52. Cat. no. YG3.



Figure 5.3. Yellow Glaze Fragment, 10th century, attributed to Egypt. Benaki Museum, Athens, no. 1143. Cat. no. YG9.



Figure 5.4. Yellow Glaze Fragment, 10th century, attributed to Egypt. Benaki Museum, Athens (image courtesy of Oliver Watson). Cat. no. YG11.

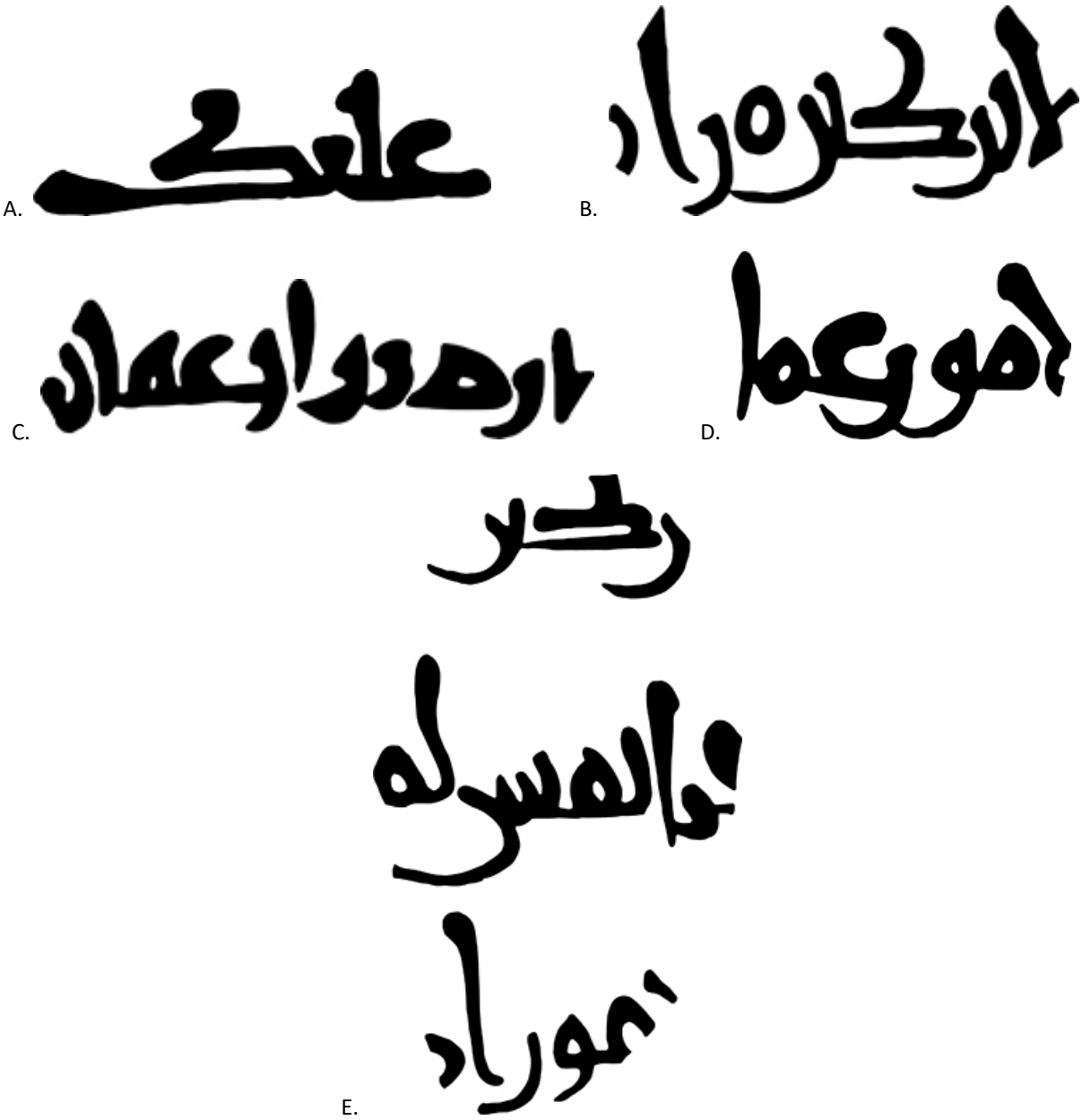


Figure 5.5. Yellow Glaze Drawings, A: YG1; B: YG12; C: YG3; D: YG11; E: YG9 (Wrightson).

The group of inscribed yellow glaze fragments appear to be related based on the style of script and inscription content (Figure 5.5). The configuration of alternating bands of green and brown on a number of wares, as well as their seemingly related—though undeciphered—inscription content, may indicate a particular workshop or common mode of ceramic decoration in the region. Though the precise readings are hindered by their fragmentary nature, the inscriptions are composed of decipherable Arabic letters. The script of Figures 5.3 and 5.4 is nearly identical, and the possible *alif*, *mīm*, and *wāw* of Figure 5.4 are repeated on

the lowest register of Figure 5.3. The palette of both, with alternating green and brown over a yellow ground, is undoubtedly related to that of Figure 5.1. The yellow and brown fragment of Figure 5.2 may appear dissimilar, but the inscription contains the same succession of a possible *wāw*, *ʿayn*, and *mīm* as that preserved on Figure 5.4. Though the readings remain elusive, the application of similar inscriptions in the same colour palette indicates their likely association.

The use of an opaque yellow ground appears to have gone out of favour in the early ninth century in Syria and Mesopotamia—being largely replaced by opaque white vessels—but not in Egypt.[6] However, the yellow glaze employed throughout the YGF of the Eastern Mediterranean and Syria is characteristically composed of lead-tin-oxide, yet recent studies of a small number of non-epigraphic Egyptian sherds determined that the yellow glaze was made from lead antimonate.[7] Though the majority of ninth- and tenth-century Egyptian pieces lack scientific analysis, the glaze composition tentatively suggests that the Egyptian ceramics are probably not true YGF ware.

Conversely, it must be remembered that Coptic Glazed Wares (CGW)—made predominately in Egypt[8]—were the precursor of the YGF, and were the first glazed type of the early Islamic period to include an opaque yellow glaze opacified with lead-tin-oxide.[9] However, this assertion was made by Matin based on the analysis of a single CGW fragment.[10]

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[6] Tite et al., "Revisiting," 90.

[7] Matin, "Revisiting the Origins," 35–36; Salinas et al., "From Tin- to Antimony-Based Yellow Opacifiers," 10–11; Tite et al., "Revisiting," 84.

[8] Coptic Glazed Ware was first recorded in Alexandria, and elsewhere in Fustat, in upper Egypt at Akhmim and Tod, in the delta at Abu Mina, at Aqaba in Jordan, and along the Eastern Mediterranean at Tiberias, Pella, Yoqne'am, and Caesarea. Arnon, *Caesarea Maritima*, 35; Avissar, "The Medieval Pottery," 75; Engemann, "Early Islamic Glazed Pottery," 63–64; Gayraud, Treglia, and Vallauri, "Assemblages des céramiques," 180; Joel, "Céramiques glaçurées," 2–3; Rodziewicz, *La céramique romaine*, 63–64; Stacey, *Excavations at Tiberias*, 104–5; Walmsley, "Ceramics," 2–3; Whitcomb, "Coptic Glazed Ceramics," 169–71, and footnote 33.

[9] Matin, "Revisiting the Origins," 40. The history of opacification in glass and glaze was compiled by Matin in her thesis. Matin, 39–40.

[10] Matin, "Revisiting the Origins," 15.

Additional scientific data indicates that other CGW fragments and related opaque yellow wares from Egypt continued to be opacified with lead-antimonate until the Fatimid period, at which point opacification was predominantly achieved with lead-tin-oxide.[11] Matin's analysis of a single CGW fragment thus illustrates early experimentation with lead-tin opacification in Egypt, which appears to have been further developed locally in Egypt during the Fatimid period and in the Eastern Mediterranean with the YGF. The analysis of opaque yellow glaze in Egypt therefore suggests that the yellow coloured wares of this chapter may represent local innovations in ceramic production, which developed independently from the technological advancements in ceramic production occurring in West Asia—as discussed in Chapters 2 and 3.[12] Nevertheless, the continuation of the same yellow, green, and brown palette on Egyptian ceramics indicates that related wares continued to develop in Egypt after their cessation elsewhere in the Islamic world.

Additional non-epigraphic vessels in the Benaki—published by Philon and attributed to Egypt—show striking similarities to the YGF wares from Susa, strengthening the hypothesis of a common origin, either in the CGW or early wares of the YGF.[13] Although Philon dates the various Benaki yellow fragments from the tenth to eleventh centuries, her argument is rather speculative. The YGF and polychrome glaze wares of Tarsus, for instance—which are the largest group of epigraphic YGF wares found at one site—have been roughly dated by Watson and Bağci to the ninth century based on the movement of glazing technology, although Bağci suggests a date as late as the mid-tenth century.[14] At Raqqa, where numerous epigraphic YGF pieces were unearthed, the ceramic finds are associated with the residence of the Abbasid

[11] Salinas et al., "From Tin- to Antimony-Based Yellow Opacifiers," 10–11.
[12] Salinas et al., 11.
[13] Philon, *Early Islamic Ceramics*, vol. 1, figs. 71–89, 92–101; Rosen-Ayalon, *La poterie*, 183–87, 192.
[14] Bağcı, "Coloured Ceramics," 133–34; Watson, "Revisiting Samarra," 128.

Caliph Hārūn al-Rashīd from 796 to 808 C.E.[15] Based on the current understanding of YGF ware and the presence of yellow glazed wares found in largely ninth-century contexts elsewhere in the Islamic world, the yellow fragments from Egypt were likely made roughly contemporaneously.[16] The yellow glazed wares of Susa, Tarsus, Raqqa, and Egypt therefore corroborate the continuation and spread of yellow glaze traditions.

A number of polychrome glazed vessels—known as Fayyumi ware—were unearthed in Fustat, and were likely produced during the same period as the aforementioned yellow glaze vessels, from roughly the ninth to tenth centuries. The name 'Fayyumi' refers to their initial findspot in the Fayyum, but ceramics of the type were evidently produced in Fustat in the ninth and tenth centuries based on the discovery of wasters.[17] However, the rather erroneous label has remained in use in the literature, and is further problematic as it has become a catch-all term, referring to all

> ceramic vessels with multi-colored, often splashed, glaze decoration on an opaque white glaze or under a transparent glaze, exhibiting influences from Chinese imports and local Coptic pottery traditions and produced in Egypt sometime between the 8th and 14th centuries.[18]

As the term Fayyumi provides little factual value and is rather imprecise, the multi-coloured wares of Egypt will henceforth be referred to as polychrome glazed ware. However, it should be noted that polychrome glazed wares—or Fayyumi ware—are generally classified into two groups: the first includes wares covered with an overall opaque white glaze, decorated with turquoise, green, and brown (for example, Figures 5.6–5.8), and the second is decorated wholly with those colours in equal measure, without any visible underlying white glaze (cat.

[15] Miglus and Stepniowski, "Formen," 28; Watson, "Report," 86.
[16] See Chapter 2, footnotes 28–32.
[17] Scanlon, "The Pits of Fusṭâṭ," 73.
[18] Williams, "'Fayyumi' Ware," 1–2.

no. EgPol17).[19] Such a division is not always precise, but should be understood as a general guideline. The epigraphic vessels of this chapter are predominantly polychrome wares of the first group.[20]

One polychrome bowl, excavated by Gayraud at Fustat in a pit dated to the ninth century, includes the central inscription *baraka* ('blessing') in dark brown (Figures 5.6 and 5.12). Alternating chevrons and radial bands of concentric half-circles in brown and turquoise adorn the rim. Two other bowl fragments excavated in Fustat by Scanlon likewise include central inscriptions and similar embellishments. One, dated by Scanlon from the ninth to tenth century, incorporates a central manganese brown inscription surrounded by an analogous chevron pattern (Figures 5.7 and 5.10, A).[21] The second is designed similarly with an overall white glaze and decoration in turquoise and brown, though the central inscription is rendered in turquoise (Figure 5.8). The inscriptions of the latter two vessels remain undeciphered, but both appear to begin with *baraka*. Although the inscriptions differ between the three provenanced Fustat polychrome glaze bowls, the central inscriptions and colour palette of brown, turquoise, and white, suggest a level of standardisation in the production of epigraphic polychrome ceramics in Fustat. Moreover, these securely localised vessels allow for the attribution of other unprovenanced wares, and provide the basis for the following examination.

[19] Scanlon, "Fayyumi Pottery," 295–96.
[20] The only exception being the aforementioned cat. no. EgPol17.
[21] Scanlon, "The Pits of Fusṭâṭ," 72–74.



Figure 5.6. Polychrome Glaze Bowl, probably 9th-10th century, excavated in Fustat. Cat. no. EgPol7.

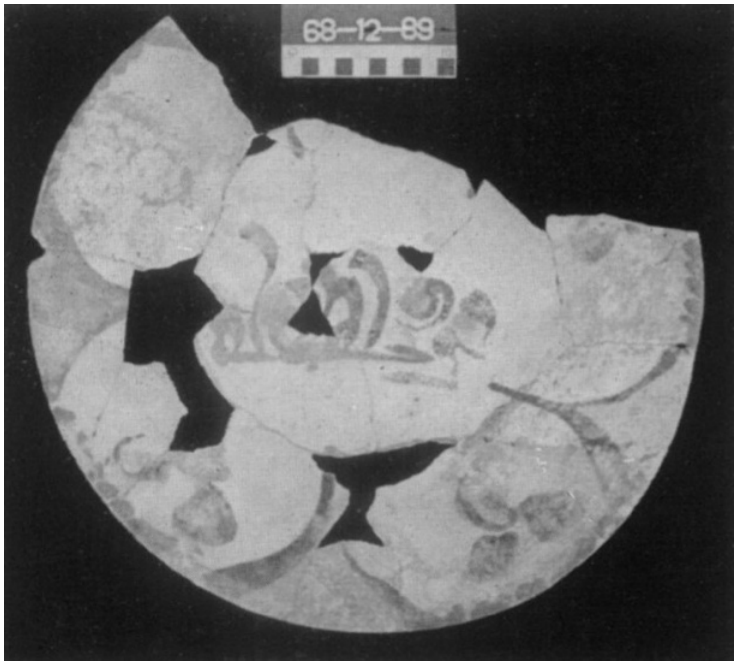


Figure 5.7. Polychrome Glaze Bowl, 10th century, excavated in Fustat. Kelsey Museum, University of Michigan, Ann Arbor, no. 1969.02.0168a. at. no. EgPol4.

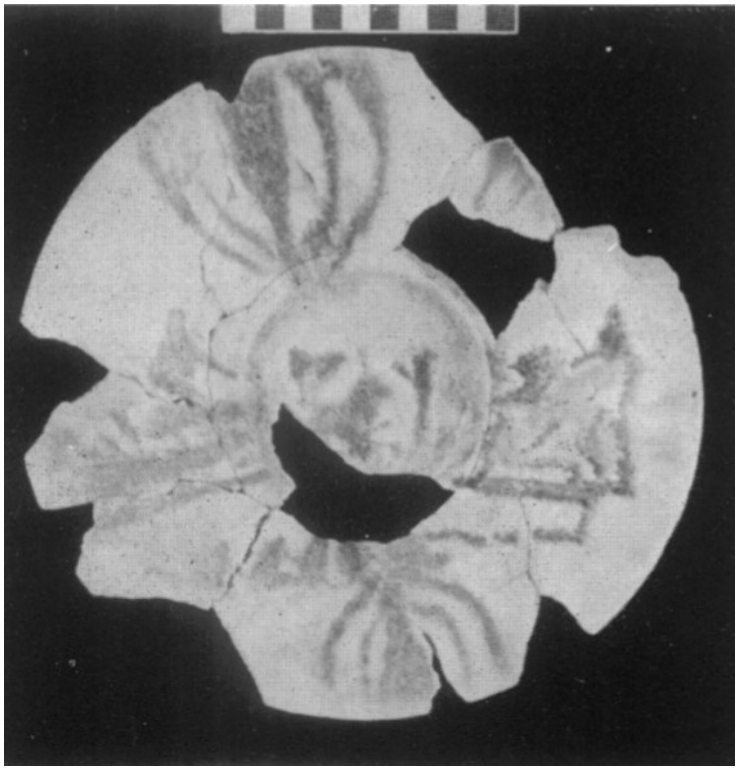


Figure 5.8. Polychrome Glaze Bowl, 10th century, excavated in Fustat. Museum of Islamic Art, Cairo, no. 68-12-87. Cat. no. EgPol6.

While the glaze palette, inscription orientation, and border decorations are comparable, the script on the three localised Fustat polychrome glaze vessels differs substantially. Two are rendered with slightly curved letters (Figures 5.6–5.7), one of which includes a prominent foliate terminal on the central *kāf* (Figure 5.6). The script of the third vessel is conversely angular (Figure 5.8), and includes roughly triangular terminals. Though the three appear to be related, the various scripts and slightly altered accompanying decoration may indicate the work of three different hands, suggesting that at least several craftsmen in Fustat were producing epigraphic polychrome glazed ceramics. Moreover, the inscriptions of the polychrome glazed vessels further differ from the content and rendering of the aforementioned inscribed yellow glazed fragments (Figures 5.1–5.4). As both types may have been produced contemporaneously, they suggest the widespread practice of inscribing different glazed ceramic types in Egypt.

Relying on the provenanced polychrome epigraphic vessels, it is possible to attribute others as related products of Egypt. One fragment in the Benaki is likely a product of Fustat (Figures 5.9 and 5.10, B), particularly as the surviving portion of the inscription is nearly identical to the second half of the inscription on one of the aforementioned polychrome glazed bowls (Figures 5.7 and 5.10, A). The terminals of the central inscription are curved to the left, and the letters themselves are also curvilinear (Figure 5.10). Another base fragment from the Keir Collection includes spots of green glaze over the lush foliate terminal of a probable *kāf* (Figure 5.11), the rendering of which is akin to the vessel in Figures 5.6. Another inscribed vessel from the Benaki includes a central inscription in manganese brown—though obscured by the addition of green glaze—which was likely intended to read *baraka* (Figure 5.13). With the slightly curved letter stems and blessing in the centre, the inscription echoes one of the aforementioned Fustat polychrome bowls (Figure 5.6).

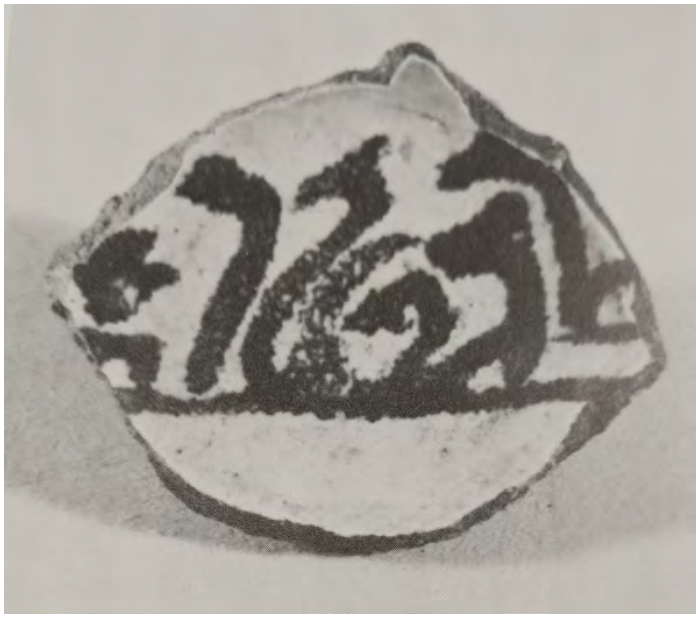


Figure 5.9. Polychrome Glaze Bowl Fragment, 10th century, attributed to Egypt. Benaki Museum, Athens, no. 19780. Cat. no. EgPol19.

A. B.

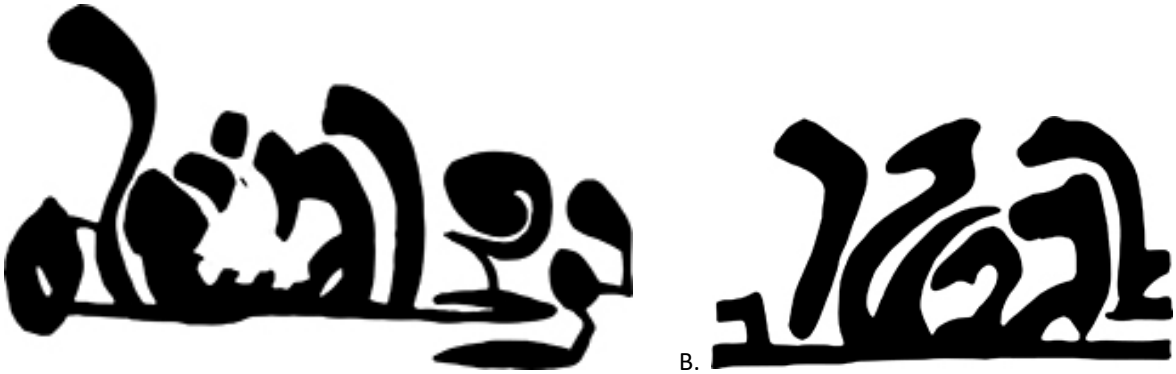


Figure 5.10. Polychrome Glaze Drawings, A: EgPol4; B: EgPol19 (Wrightson).



Figure 5.11. Polychrome Glaze Bowl Fragment, 10th century, attributed to Egypt. The Keir Collection, Dallas Museum of Art, Dallas, no. K.1.2014.255. Cat. no. EgPol14.



Figure 5.12. Polychrome Glaze Drawing, EgPol7 (Wrightson).



Figure 5.13. Polychrome Bowl, 10th century, attributed to Egypt. Benaki Museum, Athens, no. 1345. Cat. no. EgPol9.

Three inscribed vessels—generally attributed to Egypt and held in different museum collections—are decorated with central *baraka* inscriptions in manganese brown over a white ground (Figures 5.14–5.17). The inscriptions of all three are adorned with swelling triangular terminals and include a particularly large terminal of the medial *kāf*, the form of which echoes that on the Fustat polychrome bowl in Figures 5.6 and 5.12. Although the *kāf* of the Fustat bowl includes clear foliation, while those on the three unprovenanced vessels do not, the leftward return of the arm of the *kāf* and its large swelling terminal suggests a relation, and indicates a likely Egyptian origin.



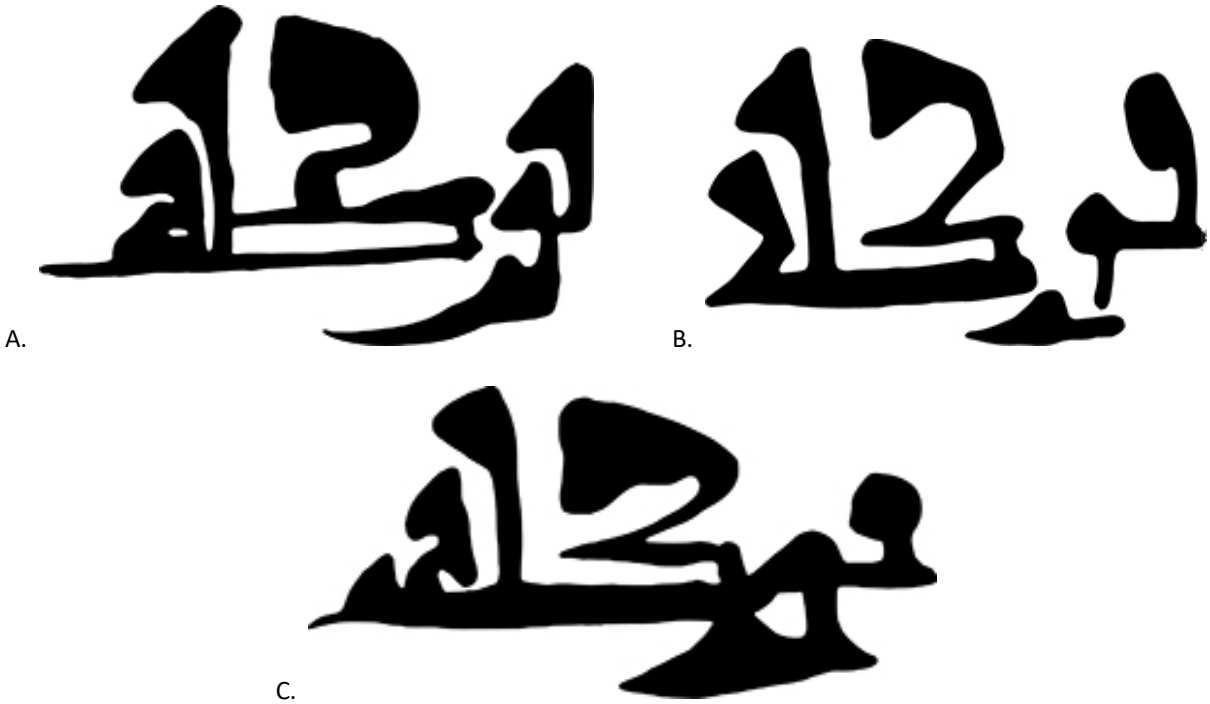
Figure 5.14. Polychrome Glaze Bowl Fragment, 10th century, attributed to Egypt. Benaki Museum, Athens, no. 1449. Cat. no. EgPol11.



Figure 5.15. Polychrome Glaze Bowl, 10th century, attributed to Egypt. Museum für Islamische Kunst, Berlin, no. I. 260. Cat. no. EgPol16.



Figure 5.16. Polychrome Glaze Bowl Fragment, 10th century, attributed to Egypt. The Keir Collection, Dallas Museum of Art, Dallas, no. K.1.2014.714. Cat. no. EgPol13.



A. B. C.

Figure 5.17. Polychrome Glaze Drawings, A: EgPol13; B: EgPol16l; C: EgPol11 (Wrightson).

Gayraud and Scanlon suggest that the white glaze vessels of Egypt were likely made after the use of opaque white glaze became commonplace in ninth- and tenth-century

southern Mesopotamia.[22] Tite's analysis of a small number of polychrome glazed ceramics from Egypt reveals that the white glaze was opacified with lead-tin-oxide—as opposed to the antimonate opacification of yellow—which could support a connection with Mesopotamian wares, as they were similarly opacified.[23] However, the palette of black and turquoise on a white ground is absent from epigraphic Mesopotamian ceramics, though it is recorded on numerous non-epigraphic wares from Siraf and Tarsus.[24] Moreover, the presence of opaque white vessels at Raqqa in Syria—dated to the end of the eighth or beginning of the ninth century—suggests the possibility that the invention of opaque white glaze took place in the Eastern Mediterranean in the late eighth century.[25] If this method of opacifying glaze then spread both eastward to Mesopotamia and westward to Egypt, we could infer a continuous tradition in Egypt of epigraphic glazed wares, which would not therefore necessitate that all white glazed wares were the result of an imported tradition from southern Mesopotamia. It remains unclear why the methods of opacification differed between contemporaneous yellow and white coloured glazes in Egypt—as opaque yellow was achieved with antimonate, as noted above—but it likely reflects the convergence of regional practices and local experimentations with opacification.

Moreover, though white-coloured ceramics could indicate connections with imported Chinese or BoW ceramics, the general decoration and inscription styles of the Egyptian vessels differ from those of southern Mesopotamia. The majority of the inscriptions on the aforementioned ceramics should likely read *baraka*, and although *baraka* is a common

[22] Gayraud, Treglia, and Vallauri, "Assemblages des céramiques," 185; Scanlon, "Fayyumi Pottery," 196.
[23] Tite et al., "Revisiting," 85.
[24] Bağcı, "Coloured Ceramics", OGW turq.&black Pls. 1–4; Priestman refers to these wares as OPAQ.TBS (Turquoise and Black Splash) Priestman, "Opaque Glazed Wares", Pl. 4.
[25] Matin suggests this may have occurred in modern Jordan or Syria. Matin, "Revisiting the Origins," 41; Watson, "Report," 82.

benediction throughout the arts of the Islamic world, it was rarely employed on BoW ceramics. In fact, only two surviving BoW vessels are decorated solely with *baraka* (cat. nos. MBoW106 and 134). *Baraka* is typically seen inscribed alongside other text, most often signatures (Figures 3.31 and cat. nos. MBoW62, 96, 100, 110, 133, 136, and 142), but such occurrences are not as numerous as other BoW inscriptions. Conversely, *baraka* is common on Mesopotamian lustre (Figure 5.18), but the palette and overall decoration are unrelated to the polychrome wares of Egypt. However, the ninth-century YGF bowl from the Aleppo Museum repeats a single iteration of *baraka* in two registers (Figure 2.14)—which is the sole inscription. Though this is admittedly a single comparative epigraphic vessel, it may corroborate a common origin of the inscriptions on the polychrome wares of Fustat and those on YGF wares of the Eastern Mediterranean.

More evidence that Egyptian potters may have been utilising the same epigraphic repertoire as YGF potters can be found in the shape of the final *tāʾ marbūṭa*. In the majority of the polychrome *baraka* inscriptions, the final *tāʾ marbūṭa* is composed of two vertical stems (Figure 5.17), both of which include triangular terminals. This configuration is unlike the form of the *tāʾ marbūṭa* employed on BoW or lustre Mesopotamian ceramics, which is formed of a single vertical stem, typically with an enclosed rounded form at the base (Figure 5.18). The polychrome glaze *tāʾ marbūṭa* is likely reconfigured in the above Fayyumi bowl in Figures 5.6 and 5.12, with the terminals of both verticals angled towards the centre of the vessel, creating a mirrored effect and making the epigraphic composition symmetrical. Moreover, the use of foliate (Figure 5.6) or curved terminals (Figure 5.7), common on the aforementioned Egyptian wares, is rare in the Mesopotamian corpus. The modes of polychrome decoration thus far described are not directly comparable to southern Mesopotamian ceramic inscriptions. If the

polychrome glaze wares were intended as imitations, which is questionable, they were rather poor ones.



Figure 5.18. Lustre Bowl, 9th–10th century, southern Mesopotamia. Metropolitan Museum of Art, New York, 1977.126. Cat. no. MLus184.

The disparities in inscription content, rendering of certain letters, and overall embellishment of the script, suggest that the epigraphic polychrome glaze wares of Egypt likely developed within a different epigraphic tradition. Comparable foliate *kāf*s, for instance, are found on various contemporary media from Egypt, including textiles. One strikingly similar inscription is preserved on a linen fragment attributed to the tenth century, which repeats *al-mulk li-llāh* ('Sovereignty belongs to God') (Figure 5.19).[26] The *kāf* of *al-mulk* is rendered in a comparable manner as the inscriptions on the vessels in Figures 5.6 and 5.11—with a lush foliate return. Other foliate and curvilinear letter terminals are present on local architectural

[26] Fragment remains unpublished, see online catalogue: https://www.metmuseum.org/art/collection/search/450753?searchField=All&sortBy=Relevance&ft=48.70&offset=0&rpp=20&pos=2. A near identical unpublished textile inscription is preserved in the Sackler Gallery in Washington D.C., no. 1971-50-491. See online catalogue: https://www.si.edu/object/tiraz-fragment:chndm_1971-50-491?edan_local=&edan_q=1971-50-491&destination=/search/collection-images&searchResults=1&id=chndm_1971-50-491).

inscriptions, such as a lapidary fragment dated 355 A.H./966 C.E. found near the Mosque of Ibn Tulun (Figure 5.20).[27] Both the textile fragment and monumental inscription include curvilinear and foliate forms alongside straight letter shafts with triangular terminals, which also occur amongst the polychrome fragments (Figures 5.6 and 5.16). The comparative evidence suggests that the polychrome glaze inscriptions are closely aligned with the arts of tenth-century Egypt, indicating the presence of a robust local epigraphic tradition that extended to ceramic production.

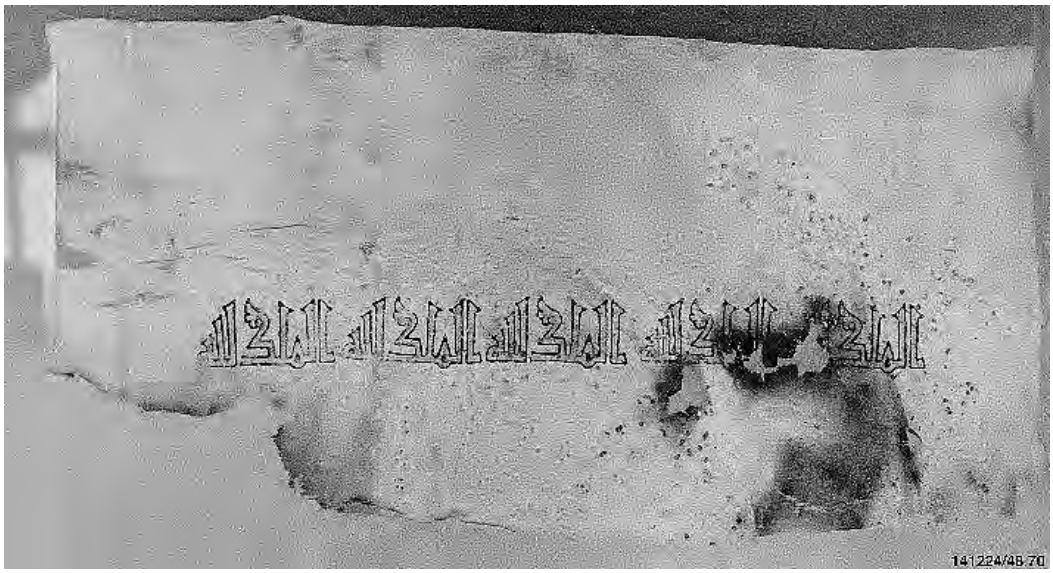


Figure 5.19. Textile, 10th century, attributed to Egypt, linen with gold leaf and black ink. Metropolitan Museum of Art, New York, no. 48.70.

[27] Bloom, *Arts of the City Victorious*, fig. 32.



Figure 5.20. Fragment of an Inscription, dated 355 A.H./966 C.E., found near the Mosque of Ibn Tulun, Fustat (Bloom, Arts of the City Victorious, fig. 32).

The precise dating of the above ceramic vessels and fragments is disputed. The polychrome wares excavated in Fustat by Scanlon and Gayraud were recovered from pits that were dated from the ninth to tenth centuries, but it is possible that some fragments were intrusions from upper stratigraphic levels of a later date.[28] Philon dates the majority of the Benaki polychrome fragments from the tenth to twelfth centuries based on similar potted forms amongst late-tenth and eleventh century Fatimid lustre ware and the possible continuity of shapes and styles as late as the twelfth century.[29] Although one cannot fully discount the continuity of forms, the use of polychrome glaze palettes on a yellow ground appears to fall out of favour in West Asia, including Mesopotamia and the Eastern Mediterranean, by the tenth century. It is therefore likely that the yellow and polychrome glaze wares date from roughly the ninth to tenth centuries, and should consequently be regarded as some of the earliest documented epigraphic ceramic types produced in Egypt during the early Islamic period.

[28] Gayraud, Treglia, and Vallauri, "Assemblages des céramiques"; Scanlon, "The Pits of Fusṭâṭ," 74.
[29] Philon, *Early Islamic Ceramics*, 1:36–39.

5.1.2. Yellow and Polychrome Glaze Wares in Ifriqiya

Yellow glazed wares also had a lasting impact on the ceramics made west of Egypt, particularly the glazed ceramics of Ifriqiya. In 800 C.E., under the Abbasid caliph, Hārūn al-Rashīd, Ibrāhīm ibn al-Aghlab was made governor of Ifriqiya, which began one of the first largely autonomous emirates in the Islamic world.[30] The Aghlabids, who ruled the region from 800 to 909 C.E., founded the city of Raqqada near Kairouan in 876 C.E.[31] The ceramics unearthed at Raqqada likely date to the Aghlabid period, though 909 C.E. should not be considered an absolute limit, as the city remained inhabited and was noted to have been visited by rulers throughout the tenth century.[32] The Fatimids—an Ismāʿīlī Islamic dynasty that ruled in North Africa from 909 C.E. until their conquest of Egypt in 969, which they controlled through 1171 C.E.—then made Raqqada their capital city.[33] The Fatimids remained in Raqqada until 921 C.E., when their capital was moved to Mahdiya, which they controlled from 921 to 947 C.E.[34] Although the Fatimids consolidated their power in their new capital of Cairo in 969 C.E., the Imam and his followers were, for a time, based in Ifriqiya.[35] Glazed wares were also found at Sabra Mansuriya, which served as the capital of Ifriqiya from 947 to 1057 C.E.[36] Although difficult to date precisely, the ceramics unearthed at Mahdiya and Sabra Mansuriya can be roughly attributed to the periods of occupation. One of the most striking characteristics of many extant ceramics from ninth- to eleventh-century Ifriqiya is the reliance on a colour palette of yellow, green, and brown, suggesting a possible connection with the wares of Egypt.

[30] Jenkins, “Medieval Maghribi Ceramics,” 1.
[31] Marçais, “Raḳḳāda.”
[32] Jenkins, “Medieval Maghribi Ceramics,” 38–39.
[33] Halm, “Fāṭimids.”
[34] Jenkins, “Western Islamic Influences,” 92–93; Walker, “Al-Mahdiyya (Tunisia).”
[35] Halm, “Fāṭimids.”
[36] Jenkins, “Western Islamic Influences,” 96–97.

Numerous inscribed yellow and green bowls were unearthed at Raqqada.[37] One vessel contains a central square cartouche with two repetitions of *al-mulk* ('Sovereignty') in each of the four registers, though the first iteration of *al-mulk* in the third line lacks the second *lām* (Figures 5.21 and 5.24, A). Another inscribed vessel contains two concentric rings of comparable script with an additional vertical letter between the *mīm* and *kāf*, suggesting *al-mālik* ('the owner') (Figures 5.22 and 5.24, B). There is no precedent for the employment of *al-mālik* on earlier ceramics, and no Mesopotamian vessels have been deciphered as such. It is possible that the additional letter was an error in the rendering of *al-mulk,* or a deliberate addition to create a more symmetrical pattern of letters—mirroring the double verticals of the *alif-lām*—or it may be a local North African ceramic formula. Another similar vessel includes radial bands which read *al-mālik* followed by two additional verticals, possibly a *lām* and *tāʾ marbūṭa*, suggesting the phrase *al-mulk li-llāh* (Figure 5.23). However, the rendering is not precise, as an additional *lām* is required for the correct reading. Moreover, the letters are not consistently inscribed across the vessel, as at least one radial band includes *al-mālik* followed by an *alif*, *lām*, and *kāf*, which defies a coherent reading (Figure 5.24, D–E).

[37] Jenkins, "Medieval Maghribi Ceramics."



Figure 5.21. Yellow Glaze Bowl, 10th century, excavated in Raqqada. Museum of Islamic Art, Raqqada, no. C 34. Cat. no. YG5.



Figure 5.22. Polychrome Glaze Bowl, 10th century, excavated in Raqqada. Cat. no. NAPol6.



Figure 5.23. Yellow Glaze Bowl, 10th century, excavated in Raqqada. Cat. no. YG6.

A.



B.



C.



D.



E.



F.



Figure 5.24. North African Drawings, A: YG5; B: NAPol6; C: YG7; D–E: YG6; F: NAPol7 (Wrightson).

The inscriptions of the three Raqqada vessels are rendered in brown and are composed of thin letters with split ascenders, illustrating their relatedness to one another and likely reflecting a distinct North African mode of epigraphic production. However, the various orientations and diverse readings suggest a level of experimentation amongst the potters of Raqqada. Moreover, the discrepancies within the text on the same vessel indicate that the craftsmen were not necessarily focused on creating fully legible inscriptions. The variations of *al-mulk* and *al-mālik*, or the application of the letters *mīm*, *lām*, and *kāf*—even out of order—may have recalled the phrase *al-mulk li-llāh* in the minds of potters and buyers, and, as such, the recognisable pattern was the foremost feature.

Another related vessel employs yellow and green over a white ground (Figure 5.25). The central inscription twice repeats *al-mulk*, rendered in thick letters with triangular terminals. Another vessel includes radial bands reading *al-mulk li-llāh* rendered in green over a white ground (Figure 5.26).[38] The inclusion of the full phrase *al-mulk li-llāh* is rare in the glazed ceramic corpus, but is recorded on several vessels from Ifriqiya (see also cat. nos. NAPol3 and 8).[39] Though both vessels (Figures 5.25 and 5.26) incorporate thick script adorned with triangular terminals, as opposed to the thin bifurcated ones of the aforementioned vessels (Figures 5.21–5.23), the reliance on green and yellow and the continued use of various forms of *al-mulk* suggest their affiliation.

[38] Though the image makes the ground look yellow, it is in fact white. Chatti, "La céramique aghlabide," 357.
[39] The only other wares inscribed with *al-mulk li-llāh* from the period are two slip-painted vessels from Nishapur (cat. nos. BloW32–33).

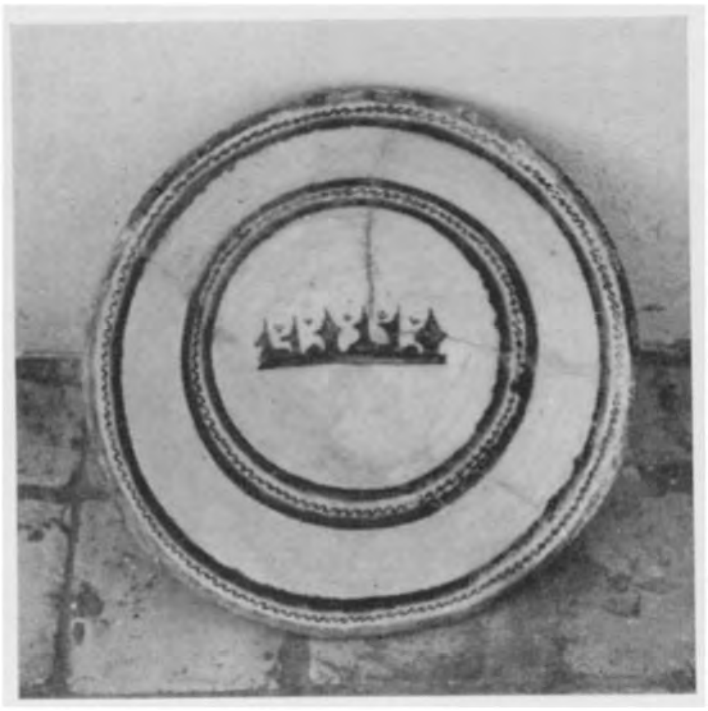


Figure 5.25. Polychrome Glaze Bowl, 10th century, excavated in Raqqada. Kairouan Museum, Kairouan. Cat. no. NAPol11.



Figure 5.26. Polychrome Glaze Bowl, 10th century, excavated in Raqqada. Cat. no. NAPol5.

A.



B.



Figure 5.27. North African Drawings, A: NAPol11; B: NAPol5 (Wrightson).

Many ninth- and tenth-century wares from Raqqada and Sabra Mansuriya are decorated with a transparent amber or yellow glaze coloured with high-lead, rather than a true opaque yellow glaze.[40] Similarly, numerous Egyptian CGW fragments are decorated with transparent yellow rather than opaque yellow, which could suggest a connection between the wares of Ifriqiya and Egypt.[41] Conversely, white-coloured ceramics in Aghlabid Ifriqiya were created with either an opaque glaze opacified with quartz bubbles or through a salt bath process.[42] Both methods are vastly different from the opaque white glaze employed in Egypt, which was opacified with lead-tin-oxide—as discussed in relation to the aforementioned polychrome glaze wares of Fustat.[43] However, recent analyses of some later opaque yellow and white fragments from Ifriqiya indicate that they began to be opacified with lead-tin-oxide during the Fatimid period, using the same opacification methods as Fatimid Egyptian

[40] Salinas et al., "Polychrome Glazed Ware Production," 13. Similar results were also recorded by the authors at Bir Ftouha.
[41] Matin, "Revisiting the Origins," 4; Watson, "Revisiting Samarra," 127. However, no transparent CGW have been scientifically analysed to my knowledge.
[42] Salinas et al., "Polychrome Glazed Ware Production," 13.
[43] Tite et al., "Revisiting," 85.

potters.[44] Further analysis of Ifriqiyan wares is necessary to make any firm conclusions, and none of the epigraphic fragments examined in this chapter have been scientifically analysed. However, the technological evidence suggests that the wares of Aghlabid Ifriqiya were likely made independently of Egyptian ceramic practices, but that during the Fatimid period, ceramic traditions and technologies, and perhaps even potters, were moving between Egypt and Ifriqiya. Such a connection is conceivable given the political network between Ifriqiya and Egypt during the Fatimid period.

Al-mulk is absent amongst YGF and Mesopotamian BoW wares, and is likewise not found in the polychrome glaze corpus of Fustat. However, it was one of the most common inscriptions on Mesopotamian lustre, and several lustre tiles inscribed *al-mulk* remain visible in Ifriqiya, which were placed around the mihrab at the Great Mosque in Kairouan in the mid-ninth century, as discussed in Chapter 3. Numerous lustre tiles include multi-line repetitions of *al-mulk* enclosed within square or circular cartouches (Figure 5.28 and Figures 3.88 and 3.90), comparable to the central square cartouche of one yellow and green Raqqada bowl (Figure 5.21).[45] Additionally, the thinly-rendered script with bifurcated terminals employed on many of the vessels from Ifriqiya (Figure 5.24) is similar to the thin-lined lustre inscriptions on the Mesopotamian tiles in Kairouan (Figures 3.89–3.90). However, the placement of the tiles above eye-level would have made reading, or even recognising, the inscriptions rather difficult, and the maqsura would not have been readily accessible to most worshippers. Yet, the resemblances between the tiles and wares of Ifriqya may indicate a correlation. It is possible that the Raqqada vessels are connected to higher levels of society than the wares of

[44] Salinas et al., "From Tin- to Antimony-Based Yellow Opacifiers," 10–11.
[45] Another comparison to the tiles in Kairouan can be found on a bowl published by Jenkins, decorated with three circular cartouches. Jenkins, "Western Islamic Influences," fig. 12; Marçais, *Les faïences a reflets métalliques*, Pl. VIII–IX.

the previous chapters, perhaps even the court, and the designs may have been conceived locally.

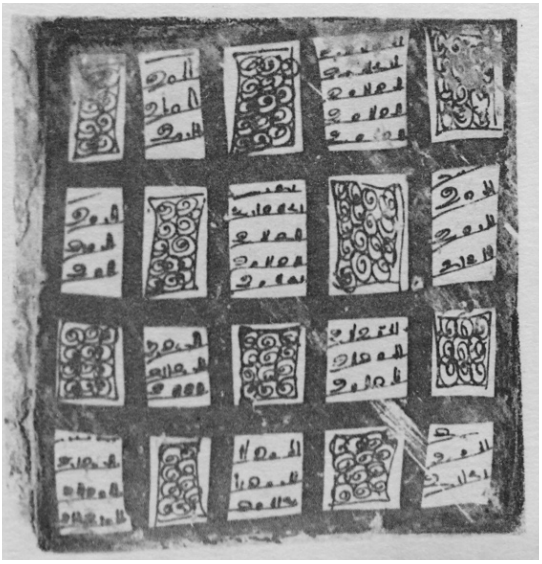


Figure 5.28. Lustre Tile, 9th century, Great Mosque of Kairouan, origin southern Mesopotamia. Cat. no. MLus87.

One contemporary source—discussed in Chapter 3[46]—states that a man from Baghdad was brought to Kairouan to repair the mihrab and add new tiles, the originals of which had been installed in the mosque decades earlier in the mid-ninth century.[47] Although the authenticity of the account is uncertain, Jenkins asserts that the variation in decoration between the monochrome and polychrome tiles at Kairouan indicates the work of different craftsmen. She proposes that the Baghdadi potter who was called to repair the mihrab may be responsible for the monochrome tiles, and suggests that the potter may have remained in the area and established workshops producing local lustre ceramics.[48] Other monochrome lustre tiles were uncovered at Raqqada, which she takes as evidence for the local manufacture of lustre ware based on the movement of the Baghdadi potter.[49] However, recent petrographic analysis of some of the Kairouan tile fragments reveals that they were produced

[46] See page 150.
[47] Jenkins, "Medieval Maghribi Luster-Painted Pottery," 335; Marçais, *Les faïences a reflets métalliques*, 10.
[48] Jenkins, "Medieval Maghribi Luster-Painted Pottery," 335–36.
[49] Jenkins, figs. 1–6.

in southern Mesopotamia, and the creation of lustre-decorated tiles is well-attested at Samarra.[50] Bobin and his team were able to analyse both monochrome and polychrome tiles and found no difference in the clay composition, the results of which contest Jenkins' theory. Furthermore, though the epigraphy of the Kairouan mihrab tiles is comparable to a number of vessels with palettes of yellow, green, and brown, no local lustre with this style of epigraphy has been discovered in Ifriqiya, making it uncertain if a Mesopotamian potter was involved in the creation of similar local epigraphic lustre ware.

Though resemblances between the inscribed Mesopotamian tiles and wares of Ifriqiya are evident, it is unclear if the tiles *in situ* in the mosque played a direct role in the creation of local ceramic types, or if the wares represent wider trends in epigraphic materials throughout the Islamic world. Certain characteristics, such as the scalloped rim and four-line border of the central square cartouche on one yellow glaze bowl from Raqqada (Figure 5.21)—which is replicated on another similarly shaped and decorated vessel found at the site—likely indicate local fashions rather than imported ones.[51] Moreover, concentric bands of script, like those of Figure 5.22, are lacking in the Mesopotamian corpus, but have precedent in early Fatimid coins—which would have circulated throughout the region (Figure 5.29).[52] Although there are some apparent similarities between the polychrome glaze wares of this chapter and the Mesopotamian lustre tiles in Kairouan, there is little concrete evidence to link them, or to attribute them to an itinerant southern Mesopotamian potter, and much more evidence to suggest that the polychrome wares are indicative of local ceramic tastes.

[50] Bobin et al., "Where Did the Lustre Tiles," 576; Rose, "State of Research." Though one may argue that the potter could have feasibly brought clay with them, clay is very heavy and would be difficult to transport. Moreover, there is no apparent benefit to using the yellow buff clay of southern Mesopotamia rather than local clay, making this hypothesis unlikely.
[51] Jenkins, "Western Islamic Influences," fig. 6.
[52] Nicol, *A Corpus*, no. 368. Concentric bands of script are also found on a metal vessel from Khurasan (Figure 4.106)



Figure 5.29. Gold Dinar, dated 363 A.H./973–974 C.E., Fustat. Museum für Islamische Kunst, Berlin, no. 18246098.

Like the epigraphic wares of the previous chapters, a number of vessels from Ifriqiya combine script and figural decoration. One figural epigraphic bowl unearthed at Sabra Mansuriya is divided into eight segments encircling the wall, which are filled with alternating birds and radial bands of script (Figure 5.30). The inscription reads *baraka,* with a vertically extended tail of the *rāʾ*, and is one of only a handful of Ifriqiyan ceramics inscribed with *baraka* rather than a form of *al-mulk*. Although the type of bird—likely a peacock—was used prolifically on Mesopotamian lustre ceramics (see cat. nos. MLus6, 40, 151–152, 155, and 158–159, amongst others), the style differs and likely reflects local modes of representation.



Figure 5.30. Polychrome Glaze Bowl, 10th century, excavated in Mansuriya. Kairouan Museum, Kairouan. Cat. no. NAPol13.

Another bowl unearthed at Sabra Mansuriya contains a large quadruped at the centre. The body of the animal is covered with hatching (Figure 5.31), which is found on other North African wares.[53] The script—located above the flank of the quadruped—is illegible, but is composed of two verticals and a potential *kāf*, possibly a derivation of *al-mulk* or *baraka*. The script, as well as that on the previous bowl (Figure 5.30), is outlined and in-filled with coloured glaze, comparable to a number of inscribed YGF wares from the Eastern Mediterranean (Figures 2.22, 2.24, and 2.26–2.27). Additionally, the interior and exterior walls of the bowl are adorned with vertical bands of various colours, which convey a similar effect to runs of glaze, and the hatching on the body and the chequered band along the belly of the animal also have precedence in the YGF repertoire.[54] The controlled vertical bands of glaze alternating with horizontal almond-shaped silhouettes on the exterior are reminiscent of

[53] Amara et al., "Jaune de Raqqada," fig. 4; Ardizzone, Pezzini, and Sacco, "Aghlabid Palermo," 372; Chatti, "La céramique aghlabide," 351; Philon, *Early Islamic Ceramics*, 1:59–60.
[54] Philon, *Early Islamic Ceramics*, 1:59–60.

decorative elements on the exterior of numerous YGF wares from Tarsus and buff ware from Nishapur (Figure 5.32), though arranged in a slightly different manner.[55]

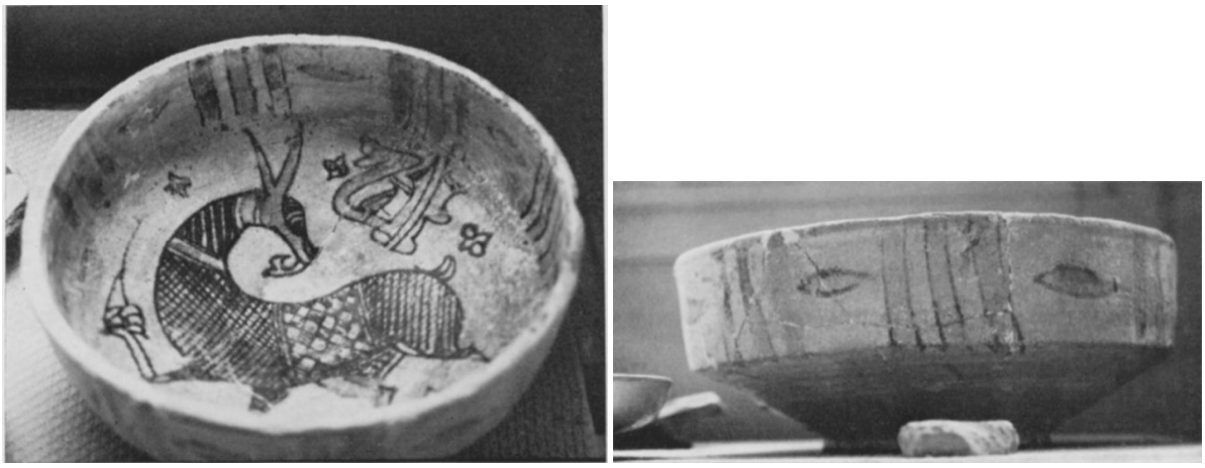


Figure 5.31. Polychrome Glaze Bowl, 10th century, excavated in Mansuriya. Bardo National Museum, Tunis. Cat. no. NAPol12.



Figure 5.32. Buff Ware Fragment, 9th–10th century, excavated in Nishapur. Iran Bastan Museum, Tehran. Cat. no. Buff13.

A number of non-epigraphic polychrome glaze vessels illustrate further connections to the YGF and buff ware of Nishapur. One such bowl is decorated with an overall chequer pattern completed in yellow and green—which appears to have been common on North African ceramics (Figure 5.33 and cat. nos. NAPol4 and 16)[56]—and is found frequently on

[55] Bağcı, "Coloured Ceramics" PPGW Pls. 17, no. 35.1477, and 18, nos. 36.1273 and 35.1745.
[56] Jenkins, "Western Islamic Influences," fig. 2; see also Chatti, "La céramique aghlabide," fig. 17.2B-17.2C.

ninth- and tenth-century yellow and green glazed wares of Tarsus (Figure 5.34).[57] Similar chequer patterns are also found on a number of the lustre tiles in Kairouan and on related southern Mesopotamian wares (Figures 3.92–3.93). A vessel unearthed at Mahdiya (Figure 5.35) incorporates radial strapwork rendered in a palette of green and yellow, a design strikingly similar to numerous buff ware bowls (Figure 5.36).[58] Based on the evidence presented in Chapter 2, such similarities suggest a common link, and strengthen the hypothesis that the motifs employed on CGW or early YGF ware spread both eastward and westward, where they continued to develop locally.

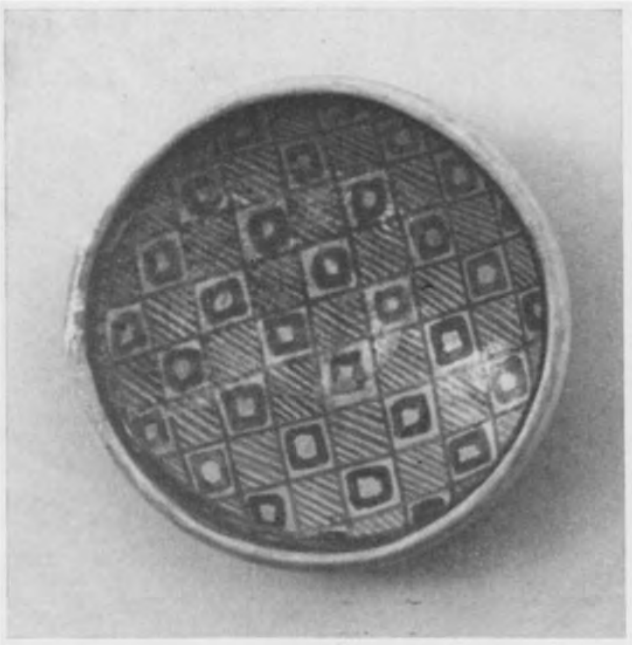


Figure 5.33. Polychrome Glaze Bowl, 10th century, excavated in Raqqada. Kairouan Museum, Kairouan.

[57] Bağcı, "Coloured Ceramics", Pl. 28, 35.1999. See also Pls. 2, no. 35.1396, 3, no. 35.1753, 6, no. 35.1747, 25, no. 35.1598, and 28, no. 34.1449.
[58] Jenkins, "Western Islamic Influences," fig. 8; Wilkinson, *Nishapur*, no. 6, and others, see pp. 30–32.



Figure 5.34. Polychrome Glaze Bowl, 9th-10th century, excavated in Tarsus.



Figure 5.35. Polychrome Glaze Bowl, 10th century, excavated in Mahdiya. Bardo Museum, Tunis.

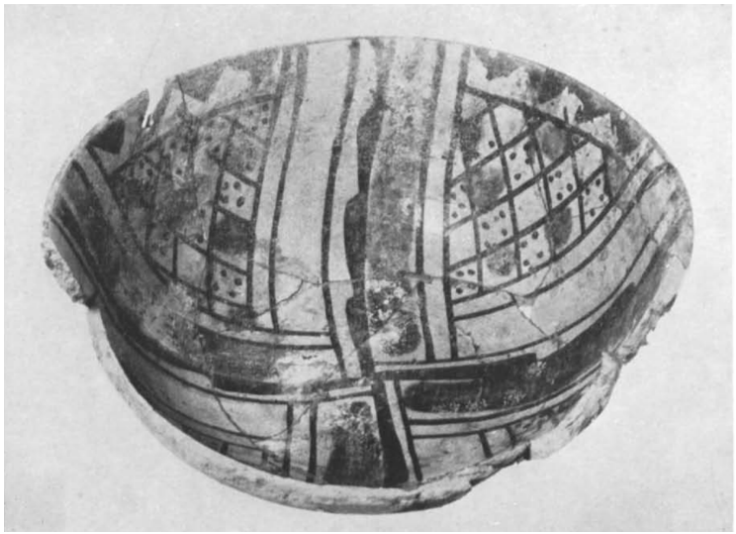


Figure 5.36. Buff Ware Bowl, 9th–10th, excavated in Nishapur, H. 21 cm; Max. Diam. 21 cm. Iran Bastan Museum, Tehran.

The array of vessels from Raqqada, Mahdiya, and Sabra Mansuriya illustrates that the practice of using yellow and green to decorate ceramics, as well as the penchant for inscribing ceramic vessels, had become widespread in Ifriqiya. Based on the glaze compositions and the near replication of certain motifs, it is possible that CGW or related yellow glazed vessels were traded as far afield as modern Tunisia, or that craftsmen migrated westward from Egypt during the Fatimid period. The YGF palette and epigraphic traditions from the east persisted in Ifriqiya past their cessation in Syria and Mesopotamia, and continued as a dominant mode of local epigraphic ceramic production in the ninth and tenth centuries.

5.1.3. Yellow and Polychrome Glazed Wares in Sicily

Similar epigraphic wares have also been unearthed in Sicily. The identification of locally made yellow glaze bowls has led to the recognition of a specific Palermitan ceramic typology, termed *giallo di Palermo*.[59] One *giallo di Palermo* bowl fragment found at Palazzo Bonagia includes four radial bands of brown script, adorned with split ascenders, on a yellow ground with added dots and lines of green glaze (Figures 5.37 and 5.39, A). Although the piece is fragmentary, each line of script appears to be composed of an alternating vertical and *kāf*, reminiscent of *al-mulk*, but not truly legible. The epigraphic bands are akin to those on a number of Ifriqiyan vessels, particularly with the slightly curved arm of the *kāf* (Figures 5.21 and 5.23). Likewise, the accompanying short vertical strokes descending from the rim are similar to some Ifriqiyan border decorations (Figure 5.31), which echo the runs of glaze on YGF ware (Figure 2.14). Another Sicilian fragment unearthed at Castello San Pietro, while covered in white glaze rather than yellow, includes brown epigraphic decoration encircling the rim, which is further embellished with green glaze (Figure 5.38). The script is oriented with

[59] Ardizzone, Pezzini, and Sacco, "Aghlabid Palermo," 369–70.

the baseline at the rim and is composed of two tall verticals with split ascenders alternating with two short denticles (Figure 5.39, B). The epigraphic configuration is more akin to pattern than legible script, though related to the inscribed wares of Ifriqiya.[60]



Figure 5.37. Yellow Glaze Bowl Fragment, end of 9th–early 10th, excavated in Palermo at the Palazzo Bonagia. Cat. no. YG8.



Figure 5.38. Polychrome Glaze Bowl Fragment, end of 9th–early 10th century, excavated in Palermo at Castello San Pietro. Cat. no. SicPol1.

A.



B.



Figure 5.39. Sicilian Drawings, A: YG8; B: SicPol1 (Wrightson).

[60] Arcifa and Bagnera, "Palermo," 400.

The wares unearthed in Palermo, at Palazzo Bonagia and Castello San Pietro, were made locally and are dated to the late-ninth or early-tenth centuries based on their archaeological contexts.[61] As Sicily was under Aghlabid control during the period, it is likely that craftsmen were circulating throughout the region.[62] Preliminary analysis indicates that the opaque glazes of the Sicilian wares were opacified with large quartz grains, rather than lead-tin-oxide.[63] This also appears to be the primary method for opacifying white glazes in Aghlabid Ifriqiya.[64] The preliminary scientific data therefore supports the hypothesized movement of potters from Ifriqiya to Sicily, and the sharing of ceramic technologies, and epigraphic types and styles throughout the region.

5.1.4. Polychrome Glazed Wares of Al-Andalus

Epigraphic wares unearthed at Madīnat al-Zahrāʾ near Córdoba reveal that epigraphic practices also permeated the polychrome glazed ceramics of al-Andalus. In 929 C.E. ʿAbd al-Raḥmān III reclaimed the title of Caliph for himself,[65] founding a new Umayyad caliphate in al-Andalus that lasted just under one century, which ended during the civil wars of 1010 to 1013 C.E.[66] During this period, al-Andalus experienced a flourishing of the arts. ʿAbd al-Raḥmān III built his palace city of Madīnat al-Zahrāʾ and ceramics excavated at the site indicate a rich Andalusi epigraphic tradition in polychrome glaze.[67]

[61] Arcifa and Bagnera, 393–94; Ardizzone, Pezzini, and Sacco, "Aghlabid Palermo," 362.
[62] Ardizzone, Pezzini, and Sacco, "Aghlabid Palermo," 369.
[63] Arcifa and Bagnera, "Palermo," 400–401.
[64] Salinas et al., "Polychrome Glazed Ware Production," 13.
[65] Kennedy, *Muslim Spain and Portugal*, 90.
[66] Kennedy, 124–29.
[67] Anderson, *The Islamic Villa*, 26, 144–49; Cano Piedra, *La cerámica verde-manganeso*; Fierro, *ʿAbd Al-Rahman III*, 109–16; Holod, "Luxury Arts"; Triano, "Manīnat Al-Zahrāʾ."

One bowl recovered at Madīnat al-Zahrāʾ contains four encircling inscriptions alternating with radial epigraphic bands, which intersect at the centre (Figures 5.40 and 5.42, A–B). Although difficult to discern due to the deterioration of the glaze, the four encircling inscriptions repeat *al-mulk* in thick green script—which is the most common epigraphic mode of tenth-century Andalusi ceramics—adorned with triangular terminals and curved apices. The predominance of *al-mulk* on local wares echoes the abundance of similar inscriptions on the ceramics of Ifriqiya, and certain letter forms have some precedent on the polychrome glaze wares of Egypt, including the curved upper terminal of the *kāf* (Figures 5.6–5.7). The thick triangular terminals—which on the initial *alif* and *lām* create a lozenge shape at the apex of the two abutting letter shafts—have parallels on an inscribed bowl from Raqqada (Figure 5.25). The green and brown script recalls inscribed Mesopotamian BoW ware and the polychrome glazed ware of Egypt, although neither type was inscribed with *al-mulk*. Additionally, the four repetitions of *al-mulk* are intersected with bands of epigraphic decoration, which are nearly identical to the epigraphic pattern employed on the fragment found at Castello San Pietro in Palermo (Figure 5.38). Similar patterned bands are found on numerous of the polychrome glazed wares unearthed at Madīnat al-Zahrāʾ (see also cat. nos. SpPol22–23 and 44). The Andalusi wares therefore exhibit a strong relation to the epigraphic vocabulary that was widespread in the Islamic West—in Egypt, Ifriqiya, and Sicily—which evidently spread to the Iberian Peninsula in the tenth century.



Figure 5.40. Polychrome Glaze Bowl, 10th century, excavated in Córdoba at Madīnat al-Zahrāʾ. National Archaeological Museum, Madrid, no. 63031. Cat. no. SpPol39.

Thick outlined script remained the prevailing style of ceramic epigraphy in al-Andalus, as did the application of *al-mulk*.[68] Another vessel from Madīnat al-Zahrāʾ includes a central inscription surrounded by a border of scrolling palmettes (Figures 5.41 and 5.42, C). The inscription repeats *al-mulk* twice, though the second repetition lacks the final *kāf*, possibly due to insufficient space. However, although the first rendition is legible and the second is left incomplete, there is no evidence that this was problematic, as other vessels contain similar inconsistencies (Figure 5.42). Like the ceramics of the previous chapters, and the wares discussed above (Figures 5.21 and 5.23), the appearance of script was sufficient for their production and purchase. The users of such wares would probably have understood the intended repetition, and its technical deficiency was therefore inconsequential.

[68] See cat. nos. SpPol1, 3–44 and 50–55.



Figure 5.41. Polychrome Glaze Bowl, 10th century, excavated in Córdoba at Madīnat al-Zahrāʾ. National Archaeological Museum, Madrid, no. 63.043. Cat. no. SpPol38.

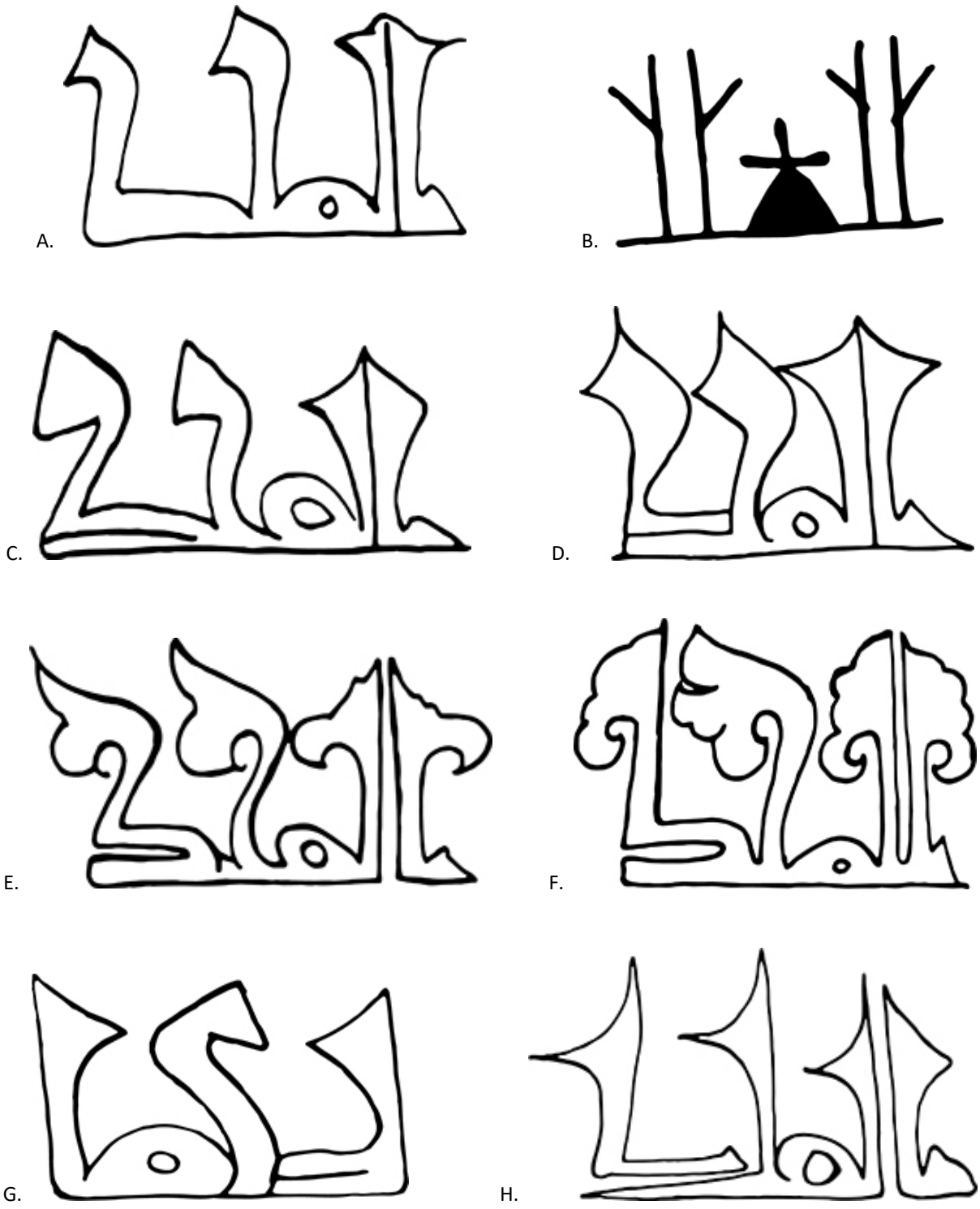


Figure 5.42. Polychrome Drawings, A–B: SpPol39; C: SpPol38; D: SpPol54; E: SpPol27; F: SpPol41; G: SpPol40; H: SpPol52 (Wrightson).

More ornate inscriptions are also present in the Andalusi corpus, which are typically adorned with foliate terminals (Figure 5.42, E–F). One such vessel includes a central inscription of *al-mulk*, rendered in thick outlined script with lush foliate terminals, encircled

with scrolling vegetation (Figures 5.43 and 5.42, E). Another is inscribed similarly, though bordered with alternating floral roundels and small chevrons (Figure 5.44), which echo the border motifs on Egyptian polychrome vessels (Figure 5.45). However, the foliate terminals of the latter vessel are highly stylised and vary from letter to letter (Figure 5.44), as opposed to the consistent foliation of the former inscription (Figure 5.43). Additionally, the reading *al-mulk* on Figure 5.44 is only implied, as the *lām* is absent. It is possible that the vertical stem sprouting from the first part of the *kāf* is the *lām*. Or it is also possible that the additional vertical after the *kāf* is the missing *lām*, which was incorrectly placed at the end of the word, though it may have also been positioned there to balance the composition.



Figure 5.43. Polychrome Glaze Bowl, 10th century, excavated in Córdoba at Madīnat al-Zahrāʾ. Museo de Madīnat al-Zahrāʾ, Córdoba. Cat. no. SpPol27.



Figure 5.44. Polychrome Glaze Bowl, 10th century, excavated in Córdoba at Madīnat al-Zahrāʾ. Museo de Madīnat al-Zahrāʾ, Córdoba. Cat. no. SpPol29.

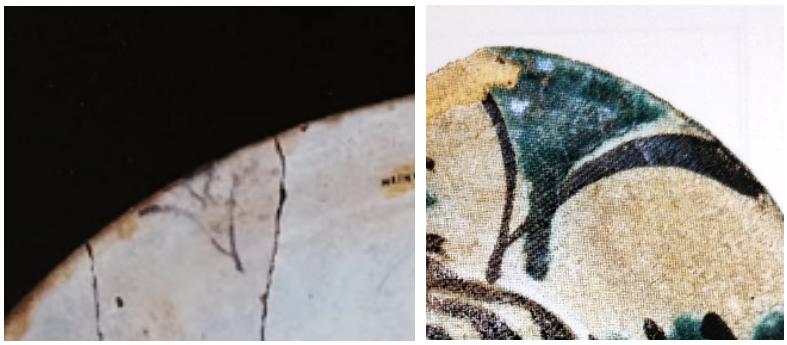


Figure 5.45. Details of Chevron Borders of Figures 45 and 6. Cat. nos. SpPol29 and EgPol7.

The inscribed Andalusi wares frequently incorporate small decorative devices—typically chevrons—between the apices of letters (Figure 5.46). The contours suggest a rectangular border surrounding the inscription, which is sometimes explicitly delineated (Figure 5.46), though often only implied (Figure 5.44). This rather intriguing addition suggests that the models for some inscriptions may have been rectangular objects with horizontal inscriptions—rather than circular ones with script encircling the circumference—as the rectilinear borders recall the edges of quadrilateral objects. Comparable inscriptions survive on several ninth- to tenth-century textile fragments, including one Egyptian *tiraz* fragment with concave contours descending between the tall vertices of the repetitions of *al-mulk*

(Figure 5.47).[69] An ikat fragment incorporates triangular foliate devices between the stems of letters (Figure 5.48), analogous to the foliate forms oriented similarly on one polychrome glaze vessel (Figure 5.43).[70] This feature is absent elsewhere in the ceramic corpus of the early Islamic period, except for one Ifriqiyan vessel (Figure 5.25), but appears to be a standard inclusion on polychrome glazed wares of al-Andalus. The inclusion of such devices suggests that portable textiles may have played a role in the dissemination of epigraphic practices from other parts of the Islamic world to the Iberian Peninsula or that ceramic and textile production was closely affiliated in al-Andalus.



Figure 5.46. Detail of Figure 42. Cat. no. SpPol38.



Figure 5.47. Tiraz Fragment, 9th century, Egypt, wool and linen, 13 x 49.2 cm. Metropolitan Museum of Art, New York, no. 27.170.79.

[69] Dimand, "Egypto-Arabic Textiles," fig. 3.
[70] Fragment unpublished; image taken by the author in the Museum of Islamic Art in Cairo.



Figure 5.48. Detail of Ikat Fragment, 9th–10th century, Yemen. Museum of Islamic Art, Cairo.

The textile connection is worth further exploration, particularly when considered alongside the proliferation of *al-mulk* inscriptions. *Al-mulk* is inscribed in modest numbers on southern Mesopotamian lustre ware and the slip-painted wares of Khurasan and Transoxiana, but it was never the dominant inscription in either region.[71] However, it is the principal inscription on the polychrome glaze wares of al-Andalus. *Al-mulk*, either in its abbreviated form or as part of the longer phrase *al-mulk li-llāh*, is also a common inclusion on *tiraz* and other textiles (for example, Figures 5.19 and 5.47). As noted in Chapter 3, inscriptions of *al-mulk* are likely abbreviations of the phrase *al-mulk li-llāh.* In the Qur'an, *al-mulk* refers to both God's authority and also the earthly authority that God bestows on important men, and therefore became associated with the institution of the caliphate.[72] Anderson argues that this is particularly pertinent for the Spanish Umayyads. After their declaration of an independent caliphate in 929 C.E., she argues that they associated *al-mulk* with the divinely sanctioned authority that had been bestowed on their ancestors, which the Abbasids had taken in the revolution of 750 C.E.[73] It is possible that the association with divine authority and the political history of the Umayyads in al-Andalus accounts for the abundance of this particular

[71] For Mesopotamian lustre, see both the thin lustre and reserve lustre inscriptions enumerated in Chapter 3 (including Figures 3.83–3.90 and 3.94–3.99). For slip-painted wares, see cat. nos. BloW32–33 and Pol274 (Figure 4.27).
[72] Anderson, "Sovereignty," 395.
[73] Anderson, 397.

inscription. Moreover, the proliferation of *al-mulk* on ceramics, coupled with the chevron device typical of textile production, may indicate a connection between royal *tiraz* workshops and potteries, at least on the Iberian Peninsula.[74] *Tiraz* workshops were overseen by the caliphate, and it also appears that at least some of the workshops producing the polychrome glazed epigraphic types were making ceramics for royal contexts, including Madīnat al-Zahrāʾ.[75] It thus appears that at least some potters utilised the same visual vocabulary and inscription content as other courtly arts, like *tiraz*, which may account for the inclusion of the chevron devices.

The white ground of the Andalusi polychrome glaze wares is made of a white glaze opacified with lead-tin-oxide.[76] Based on the aforementioned studies of white wares from North African, Ifriqiyan potters continued to opacify white glaze with quartz bubbles until the Fatimid period. Since the wares of al-Andalus date to at least the end of the ninth century—before the Fatimid period—the spread of tin-oxide opacification must not have been introduced from Ifriqiya. However, Tite's analysis of a few polychrome glaze sherds from Egypt reveals that the white glaze employed on ninth- and tenth-century vessels there was opacified with lead-tin-oxide, as were the opaque white wares of the Eastern Mediterranean and southern Mesopotamia.[77] The tin-oxide white glaze on the polychrome vessels of al-Andalus therefore indicates that potters from further east, probably Egypt, brought the technical knowledge for this particular method of opacification to the Iberian Peninsula.[78]

[74] For an overview of textile and *tiraz* production in al-Andalus, including notes on royal workshops, see Serjeant, "Material for a History of Islamic Textiles," 29–40. See also Anderson, *The Islamic Villa*, 34–36; Lombard, *Les textiles dans le monde musulman*, 88–89.
[75] Salinas and Pradell, "Madīnat Al-Zahrā' or Madīnat Qurtuba?," 206.
[76] Molera et al., "Glazes, Colourants and Decorations," 1147–48; Salinas and Pradell, "Madīnat Al-Zahrā' or Madīnat Qurtuba?," 10–12; Salinas and Pradell, "The Introduction," 91; Salinas and Pradell, "The Transition," 5–7.
[77] Matin, "Revisiting the Origins," 41; Tite et al., "Revisiting," 85; Watson, "Report," 82.
[78] Salinas and Pradell, "The Introduction," 96.

However, it appears these potters either did not travel through, or at least did not remain in, Ifriqiya.

Nevertheless, the vessels of al-Andalus are not clear replications of either southern Mesopotamian BoW ware or Egyptian polychrome ware. Though the palette of green and brown atop a white ground is perhaps more similar to the wares of Egypt, the inscription content is unrelated. Likewise, the half-moon border decoration on some Andalusi wares (cat. nos. SpPol26 and 41) is comparable to the half-moon borders on BoW and lustre vessels (for example, Figures 3.21 and 3.54), but the colour palette is not precisely replicated, nor is the script style similar (compare Figures 3.4–3.17 to 5.42). The style of the inscriptions, as well as the accompanying decoration, including the encircling vine scrolls, are more closely aligned with the arts of Umayyad Spain.[79] However, once the new method of tin-oxide opacified glaze reached the Iberian Peninsula, it was readily employed by Andalusi potters, who incorporated it into the local artistic repertoire.

Unlike the related polychrome or yellow glazed wares of Egypt and Ifriqiya, a number of extant epigraphic vessels from al-Andalus preserve what are likely the names of the master craftsmen. The signatures are rendered in rather simple, thin script on the inner face of the bowls, one of which reads *Nāṣir* (Figure 5.44) and another possibly *Marzūq* (Figure 5.49).[80] The unadorned rendering and ancillary placement of the two words, one of which accompanies a larger, more ornate inscription (Figure 5.44), suggests they are names rather than supplementary well-wishes. The placement of signatures alongside other inscriptions is occasionally found on Fatimid lustre. Lustre ceramics were likely more expensive to produce, and the signatures on lustre have thus been understood as signifiers of great skill or artisanal

[79] For comparative ivory and metal objects, see Anderson, *The Islamic Villa*, 89–94; Dodds, *Al-Andalus* cat. nos. 2-7, 9, 13-14. See also architectural decoration in Dodds, *Al-Andalus* cat. nos. 36, 41, and 45.
[80] See also cat. nos. SpPol10, and 45–49. Cat. no.

pride. Such matters will be further developed later in the chapter, but the signed polychrome vessels of al-Andalus indicate that the potters responsible for creating a variety of glazed ceramics—and possibly less expensive types—also took the time and care to prominently sign their wares.

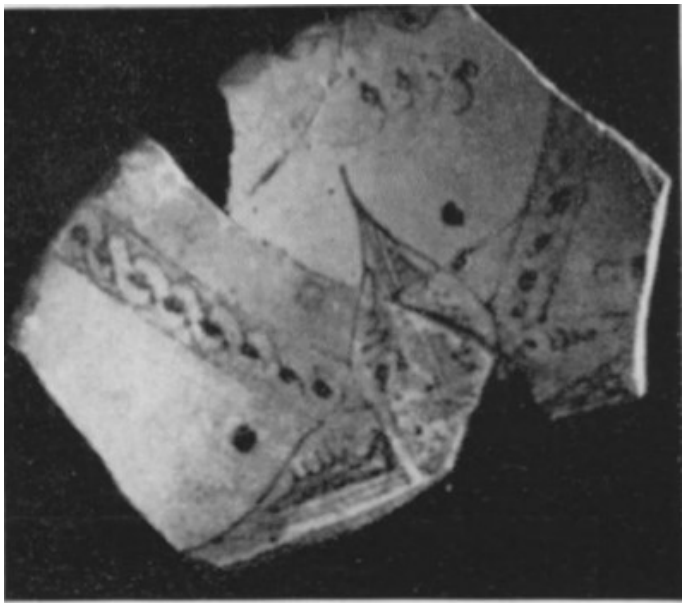


Figure 5.49. Polychrome Glaze Bowl, 10th century, excavated in Córdoba at Madīnat al-Zahrāʾ. Museo de Madīnat al-Zahrāʾ, Córdoba. Cat. no. SpPol28.

The vast majority of the wares discussed in this chapter, and throughout the thesis, were probably made for sale at market and were not commissioned by elite members of society. However, the wares of al-Andalus suggest that the court may have played a larger role in the development of ceramic technologies than in other regions. A number of polychrome glaze wares inscribed *al-mulk* were unearthed at the palatial complex of Madīnat al-Zahrāʾ.[81] From the analysis of the glazes and ceramic bodies, it appears that higher quality polychrome wares were made for the palace compared to those made for the general population.[82] It is also noteworthy that the signed polychrome glaze wares unearthed in al-Andalus were excavated at Madīnat al-Zahrāʾ (Figures 5.44 and 5.49), and it is thus possible

[81] Salinas and Pradell, "Madīnat Al-Zahrā' or Madīnat Qurtuba?," 206.
[82] Salinas and Pradell, 207.

that signatures were added to vessels destined for the court. Salinas and Pradell suggest this may be related to the official control of the caliphate over the production of certain ceramic wares.[83] Although this hypothesis remains speculative, the evidence certainly suggests that the court was involved in the production of some epigraphic ceramics, and that the courtly context of their use may have dictated some of the epigraphic decoration—as noted above in relation to *tiraz* workshops. Moreover, though lustre ceramics have traditionally been regarded as the most expensive type of glazed ware in the early Islamic period, at least some of the polychrome glazed types of al-Andalus enjoyed elite, even courtly, patronage. We must therefore be cautious in our assumption that they were less valued.

In sum, the yellow and polychrome glazing traditions, as well as the epigraphic practices exhibited on wares of both types, played a formative role in the development of glazed wares in Egypt, Ifriqiya, Sicily, and al-Andalus during the early Islamic period. Although the wares made throughout the region may not have been strictly of the YGF type, the colour palette, decorative motifs, epigraphic styles, and inscription content suggest that potters in the Islamic West chose to adapt and further develop various local epigraphic practices, as well as those that had originated in Egypt and perhaps the Eastern Mediterranean. The focus of this chapter will now shift to the transmission and development of another key epigraphic ceramic type: lustre.

[83] Salinas and Pradell, 207.

5.2. The Origins of Lustre in Egypt

The Fatimids initially came to power in 909 C.E., and their authority in Egypt was established after the conquest of Fustat in 969 C.E. and the subsequent establishment of Cairo. From the 970s C.E., Cairo underwent a period of major economic growth, making Fatimid Egypt a new bustling centre of economic activity.[83] The aforementioned polychrome glazed types indicate the local production of numerous epigraphic ceramic types in ninth- and tenth-century Egypt. At the same time, the presence of contemporary southern Mesopotamian vessels in Fustat, particularly lustre, reveal that there was also a market for imported fine glazed wares.

Numerous inscribed lustre fragments attributed to southern Mesopotamia, based on the light-yellow colour of the clay fabric, have been unearthed in Fustat. Indeed, whenever analysed, lustre before the Fatimid period is always of a southern Mesopotamian origin.[84] One plate fragment includes script rendered in reserve encircling the rim, which would have repeated *al-mulk* (Figure 5.50). Though fragmentary, *al-mulk* is the only word ever rendered in reserve on Mesopotamian lustre, and, not uncommonly, the *kāf* connects to the *alif* of the following repetition.[85] Another fragment contains a thin lustre inscription (Figure 5.51), which was also probably intended to read *al-mulk*—likewise the only word ever executed in thin lustre on southern Mesopotamian vessels. A third bowl fragment incorporates a radial cobalt inscription under ruby lustre pigment (Figure 5.52). The overpainted ruby lustre obscures the cobalt inscription, which is nearly imperceptible unless held at a particular angle. However, the remnants of a possible *kāf*, *lām* and final *hā'* are evident. An array of imported epigraphic

[83] Brett, *The Rise of the Fatimids*, 335–36.
[84] Frierman, Asaro, and Michel, "The Provenance"; Hallett, "Trade and Innovation"; Mason, *Shine Like the Sun*, chap. 3; Matin, "Revisiting the Origins," chap. 3; Michel, Frierman, and Asaro, "Chemical Composition."
[85] For a comparable inscription see cat. no. MLus103.

ceramic material was evidently available to consumers in Egypt in the ninth and tenth centuries.



Figure 5.50. Lustre Plate Fragment, 9th–10th century, excavated in Fustat, origin southern Mesopotamia. British Museum, London, no. 1968,0723.33. Cat. no. MLus21.

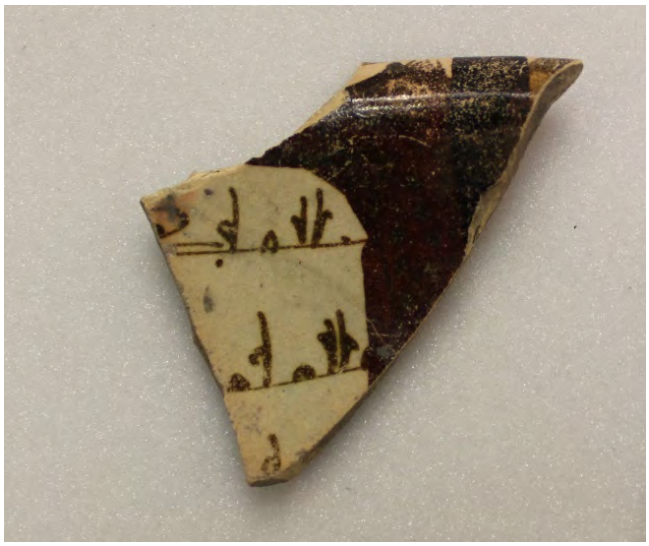


Figure 5.51. Lustre Bowl Fragment, 9th–10th century, excavated in Fustat, origin southern Mesopotamia. Victoria and Albert Museum, London, no. C.165A-1939. Cat. no. MLus36.

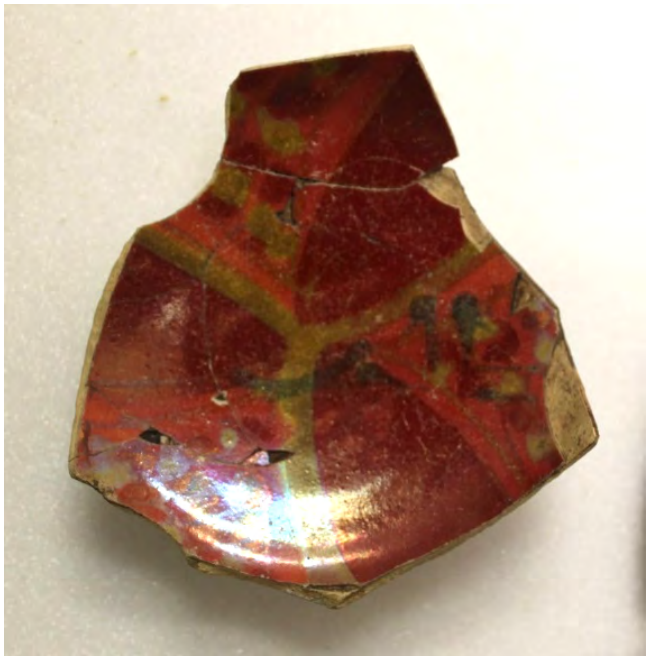


Figure 5.52. Lustre and Cobalt Bowl Fragment, 9th–10th century, excavated in Fustat, origin southern Mesopotamia. Victoria and Albert Museum, London, no. C.854-1921 Cat. no. MLus38.

The market for fine epigraphic ceramics was evidently filled, for a time, by imported wares from southern Mesopotamia, as the process of lustre firing was not yet available in Egypt or North Africa in the ninth and first half of the tenth centuries. However, the ceramic landscape changed dramatically in the late tenth century when the production of lustre arrived in the new capital of Cairo, at which point lustre production in southern Mesopotamia ceased. It is thought that Mesopotamian potters emigrated to newly-prospering Egypt after the waning of Abbasid power and political instability in Iraq.[86]

Many of the earliest lustre ceramics made in Egypt retain the same decorative motifs and employ certain technical elements only found in southern Mesopotamia until this point. Moreover, some early Fatimid lustre vessels are potted in exactly the same shape as Mesopotamian ones. Mason suggests that although the decoration could be learned and copied, the fine motor skills for turning specific shaped pots could not be precisely

[86] Mason, "Medieval Egyptian." 218.

replicated.[87] His analysis strengthens the hypothesis that some vessels were made by Mesopotamian potters who relocated to Egypt, rather than by Egyptian potters attempting to emulate Mesopotamian forms. Although many early Fatimid lustre vessels are almost indistinguishable from Mesopotamian wares, it is possible to differentiate the place of production due to their distinct petrofabric, as will be discussed below.[88]

There is some historical evidence for the movement of people to Fatimid Egypt, particularly of soldiers and wealthy families.[89] Although the examples provided by Kennedy are not of potters or artisans, it is likely that craftsmen also emigrated to prosperous regions seeking opportunities to sell their wares. Additionally, the Fatimids were Ismāʿīlī, a sect whose power had initially sprung from Basra, which has long been associated with the production of opaque glazed Mesopotamian wares.[90] Although Basra was not the sole centre of ceramic production in southern Mesopotamia, it is possible that people from the region, including potters, left for Fatimid Egypt once the capital was established at Cairo because of their faith.[91]

Although precise dating for the commencement of lustre production in Egypt is difficult to determine, two securely dated lustre vessels were made for members of the Fatimid court during the reign of al-Ḥākim (r. 996–1021 C.E.). A rim fragment of a plate in the Benaki Museum is inscribed with, *[ʿama]l Muslim bin al-Dahhān wafqa […]ā/ī al-Ḥass[ā]n Iqbāl al-Ḥākimī* (‘[the work of] Muslim ibn al-Dahhān to please […] al-Ḥassān Iqbāl al-Ḥākimī’)

[87] Mason, 212. This is evident when comparing the imitation lustre vessels of Khurasan, which were shaped using local potting traditions

[88] Lustre ware from Egypt has a red to pink, or buff, body fabric, whereas Basran ceramics have a yellow, cream-coloured fabric. Mason and Keall, “Petrography,” 176; Priestman, “Opaque Glazed Wares,” 89.

[89] Kennedy, *The Prophet*, 207, 223–24, 227.

[90] Halm, *The Empire*, 6–11.

[91] The role of religious sects is conjectural, however, as the sole mention in the Geniza documents of Ismāʿīlī followers is made in reference to their role as missionaries, where they were referred to as ‘Jew-baiters’. However, there are numerous other accounts of itinerant craftsmen and scholars, as well as those who migrated to Egypt during the period. Goitein, *A Mediterranean Society*, 1:31, 49–54.

(Figure 5.53).[92] The epithet of al-Ḥākimī indicates that the vessel was made for a courtier of the Fatimid caliph al-Ḥākim.[93] The script itself is also evocative of curvilinear chancery script, which had become the standard style of writing in the Fatimid court in the latter half of the tenth century.[94] The rim is encircled with a vegetal scroll filled with birds of prey, and the centre of the plate was likely decorated with a large eagle. One wing of the bird is visible on the single preserved portion of the vessel wall and the tail is painted along the lower edge of the rim (compare with Figure 5.67).[95]



Figure 5.53. Lustre Plate Fragment and Detail, late 10th–early 11th century, Fustat. Benaki Museum, Athens, no. 11122. Cat. no. EgLus132.

[92] Philon, *Early Islamic Ceramics*, vol. 1, fig. 404.

[93] Bloom, *Arts of the City Victorious*, 93–94; Philon, *Early Islamic Ceramics*, 1:198.

[94] Rustow, *The Lost Archive*, chap. 6. Rustow discusses this transition at length, and examines the script in particular in the noted chapter.

[95] For a hypothetical reconstruction see Bloom, *Arts of the City Victorious*, fig. 63.

Another fragment of a large shallow bowl in the Museum of Islamic Art in Cairo includes four segments of a Kufic inscription along an otherwise unembellished border, much of which has been restored (Figure 5.54). The extant epigraphic fragments read, *li-ustādh al-ustā[dh…] Ghayn mawlā bi-[l…] Ḥākim bi-Am[r…] wa ʿalā abāʾihi a[…]* ('to the master of master… Ghayn, servant of the… Ḥākim bi-ʾAmr… and his ancestors').[96] Ghayn was a black eunuch who served as the commander-in-chief of the army from the 9th of November 1011 C.E. until his death in November of 1013 C.E., thus providing a *terminus ante quem* for the plate.[97] The interior of the vessel is decorated with alternating palmette motifs held within eight delineated segments, which have also been heavily restored. Melikian-Chirvani associates the eight-panelled interior with Iranian models—though there is little to substantiate a direct connection—while O'Kane suggests an affinity to Christian iconography.[98] However, as Jenkins rightly notes, the foliate designs are clearly related to the stylised foliate forms found at Samarra. Such designs were also established in Egypt by the ninth century, as evidenced by the architectural decoration at the Mosque of Ibn Tulun and the al-Azhar mosque, amongst others.[99]

[96] The transliteration given here is my own, although the translation is based on that first suggested by al-Bāshā. This has been reconstructed to read: 'Power and thriving to the master of masters, Commander-in-Chief Ghayn, servant of the Commander of the Faithful al-Ḥākim bi-Amr Allah, (May God's blessing rest) upon him and his (pure) ancestors)'. This traditional translation includes: 'the master of masters', but the Arabic appears to read, *li-ustādh al-ustā[dh]* (master of master), not *asāthida*. *Ustadh* was a title commonly applied to eunuchs in the Fatimid court. Furthermore, although the traditional translation of the patron is Ghabān, Meinecke-Berg has corrected this to Ghayn. al-Bāshā, "Ṭabaq," figs. 1–4; Bloom, *Arts of the City Victorious*, 94; El-Azhari, *Queens, Eunuchs and Concubines*, 254; Meinecke-Berg, "Fatimid Painting," 352.

[97] Bloom, *Arts of the City Victorious*, 94; Meinecke-Berg, "Fatimid Painting," 352–53; Melikian-Chirvani, "Fatimid Art," 82–83. Ghayn's role as commander-in-chief has traditional been used to date the plate to that two-year period. However, in personal communication with Dr. Mariam Rosser-Owen, she rightly pointed out the Ghayn presumably held some other post before being appointed to commander-in-chief. Since there is no such title alluded to in the inscription, just that he was *mawla* of the caliph, the plate could therefore date before 1011 C.E.

[98] Melikian-Chirvani, "Fatimid Art," 82; O'Kane, *The Illustrated Guide*, 66–67.

[99] Bloom, *Arts of the City Victorious*, figs. 34–37; Jenkins, "The Palmette Tree," 120–21.



Figure 5.54. Lustre Bowl, late 10th–early 11th century, Fustat. Museum of Islamic Art, Cairo. Cat. no. EgLus320.

The two dated vessels confirm that lustre production had begun in Egypt by the early eleventh century. However, though the foliate patterns of Figure 5.54 are reminiscent of Samarran styles and Mesopotamian lustre, the overall decorative modes of both vessels diverge from southern Mesopotamian models, and are not mere copies of Mesopotamian lustre. The intricate scrolling and small detailed birds along the border of Figure 5.53, the segmented walls of Figure 5.54, and the inscriptions on both that allude to courtly patrons, are non-existent on Mesopotamian vessels. Although the inscriptions remain unlike the majority of Fatimid lustre epigraphic types, they do relate to other objects made for the Fatimid court. For example, similar vine scrolls inhabited by birds of prey survive on a number of elite ivory objects and architectural decorations.[100] Other inscribed rock crystal and metal vessels include comparable inscriptions that explicitly state they are made for members of

[100] Melikian-Chirvani, "Fatimid Art," 106–7, 109, 128–29.

the courtly class.[101] One rock crystal vessel was even made for a commander-in-chief who held the role from 1000 to 1008 CE—only a few years before Ghayn.[102] The potters responsible for the decoration of the two lustre vessels appear to have been utilising an elite decorative formula on wares made for high-status patrons. The accompanying epigraphy likewise illustrates a new order of inscription for ceramics, which are more documentary and include historical information.

The production of the two aforementioned ceramic vessels in the early eleventh century, which differ in overall design from their Mesopotamian predecessors, and the hypothesised movement of Mesopotamian potters towards the end of the tenth century leaves a small stylistic gap in our understanding of early Fatimid lustre. We must therefore look for other evidence to determine how the production of lustre developed between its probable transference to Egypt towards the end of the tenth century and the production of the two dated vessels made for members of the court of al-Ḥākim.

As noted in Chapter 3, one signature associated with the production of southern Mesopotamian lustre is 'Ibn Khaldān' (Figures 3.73, and 3.79–3.82).[103] This name occurs on several wares attributed to southern Mesopotamia, as well as a few attributed to Egypt. Although few of the fragments signed 'Bin Khaldān' have been petrographically analysed, the majority appear to be products of southern Mesopotamia, as the typical fine yellow clay of southern Mesopotamia is visible along the edges. Identifying the clay fabric based on colour alone can be problematic, as without a new break the surface colour could be residual based on the earth in which the fragment was buried, or discoloured and dirty from handling or

[101] Bloom, "The Origins," 27–28; Melikian-Chirvani, "Fatimid Art," 125–26.
[102] Melikian-Chirvani, "Fatimid Art," 95–96.
[103] This name was previously read by Pancaroğlu and Philon on different vessels. Pancaroğlu, *Perpetual Glory*, 48; Philon, *Early Islamic Ceramics*, 1:138. However, the two vessels have not been previously connected, nor have the others of the group been hitherto presented together.

storage since being unearthed. However, sections of the typical Mesopotamian yellow clay are evident along the broken edges of a number of fragments where the opaque white glaze has chipped away, exposing the clay fabric below (Figure 5.55).

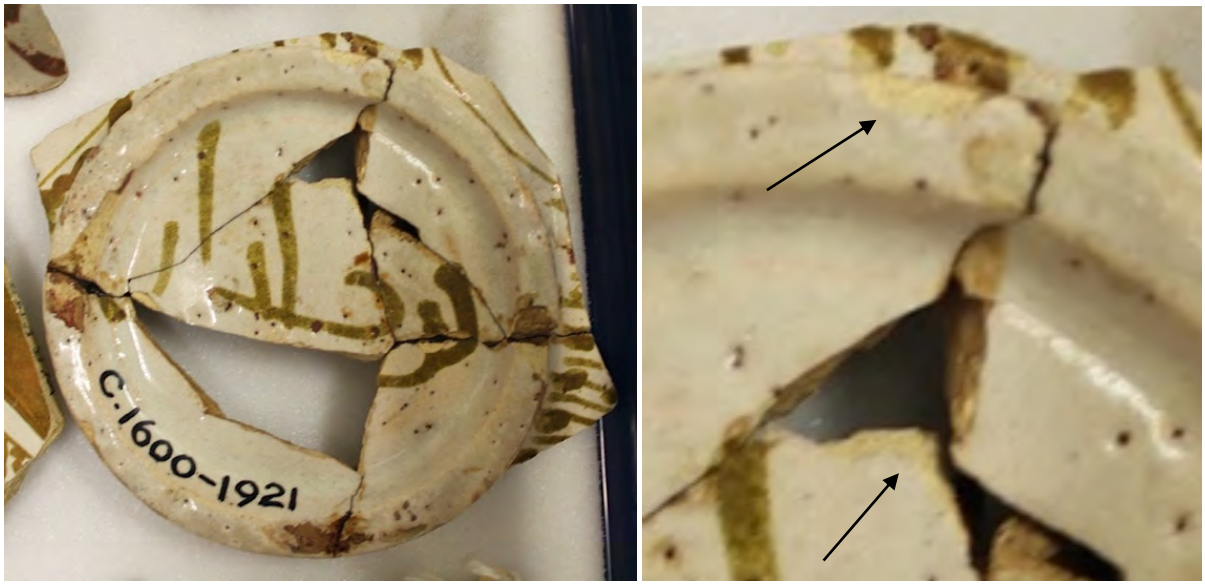


Figure 5.55. Lustre Fragment and Detail, 9th–10th century, excavated in Fustat, origin southern Mesopotamia. Victoria and Albert Museum, London, no. C.1600-1921. Cat. no. MLus40.

A number of additional vessels signed with the name Ibn Khaldān appear to have a red clay fabric. Red clay is not found amongst Mesopotamian wares, but is typical of ceramics made in Egypt. It is unclear whether the red hue is residual discolouration of the Mesopotamian yellow clay or if it indicates an Egyptian clay, and without new breaks, this cannot be definitively ascertained. However, one bowl signed 'Bin Khaldān' was analysed by Mason (Figure 5.56), who found that the petrofabric had an origin along the Nile, and thus likely came from Fustat, indicating an Egyptian origin.[104] The presence of at least one vessel signed with the name Ibn Khaldān securely attributed to Egypt—in addition to those attributed to southern Mesopotamia—suggests that this master potter and his workshop

[104] Mason, *Shine Like the Sun*, 193 (MMA.46). This bowl was erroneously deciphered as *bu Khālid* in Melikian-Chirvani, "Fatimid Art," 93–94.

relocated from Mesopotamia to Egypt, probably around the last quarter of the tenth century as part of the aforementioned proposed emigration.



Figure 5.56. Lustre Bowl, Interior and Exterior, late 10th–early 11th century, excavated and made in Fustat. Metropolitan Museum of Art, New York, no. 63.16.3. Cat. no. EgLus194.

The overall appearance of the localised Egyptian vessel signed with the name Ibn Khaldān (Figure 5.56) differs from the majority of wares signed 'Bin Khaldān' that are likely from southern Mesopotamia, as well as most Mesopotamian lustre vessels. However, the content of the accompanying encircling inscription, which is a repetition based on the phrase *tawakkal tukfā asʾal tuʿṭā* ('Trust [in God is] sufficient, ask and you will be given'), was common on Mesopotamian lustre vessels. Additionally, the central motif relies on the use of abstracted foliation in the Samarran style—another indication of its relationship to Mesopotamian models—although, as noted above, such forms had become widespread in Egypt. However, a small number of Mesopotamian lustre vessels did include similar motifs, as evidenced by one fragment petrographically analysed by Hallett and definitely attributed to southern Mesopotamia (Figure 5.57).[105] Although the attribution of lustre ceramics to

[105] Hallett, "Trade and Innovation." (N/V) Here again parts of the visible clay look reddish. This may be due to the poor quality of the image, or perhaps residual discoloration. However, a number of the breaks along the edges do in fact look yellow and, of course, Hallett's analysis confirms its southern Mesopotamian origin. This

southern Mesopotamia or Egypt has often relied on formal analysis, many features of early Egyptian lustre are nearly identical to those on Mesopotamian vessels made only years earlier. However, the carinated vessel shape of Figure 5.56 (Figure 5.58), which is more characteristic of Egyptian pottery, differs from the typical Mesopotamian bowl form. Additionally, two fragments signed 'Bin Khaldān' lack the defined foot ring characteristic of opaque white Mesopotamian ceramics (Figure 5.56 and cat. no. MLus256), which may also signify an alternate region of manufacture, likely Egypt.



Figure 5.57. Lustre Bowl Fragment, Interior and Exterior, excavated in Aqaba, origin southern Mesopotamia. Oriental Institute Museum, Chicago, no. OIM H14a-7, RN62. Cat. no. MLus68.

fragment highlights some of the weaknesses in attributing a place of production based on colour alone, as noted in the text.

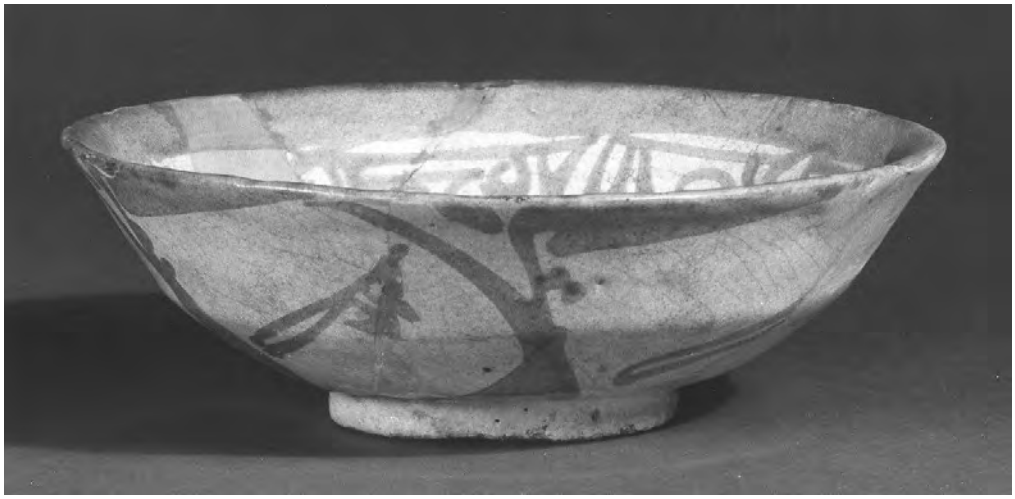


Figure 5.58. Profile of Bowl in Figure 5.56, late 10th–early 11th century, excavated and made in Fustat. Metropolitan Museum of Art, New York, no. 63.16.3. Cat. no. EgLus194.

Early lustre production in Egypt developed from the technologies and traditions of southern Mesopotamia, which was made possible by the movement of potters. Consequently, early Fatimid lustre vessels signed with the name Ibn Khaldān, as well as others—which will be discussed below—continued to exhibit a similar artistic vocabulary as Mesopotamian lustre. As such, the Ibn Khaldān group represents the latest stages of lustre production in Mesopotamia and the earliest production in Fustat, and illustrates that early Egyptian lustre, though already exhibiting alterations from earlier Mesopotamian conventions, remained indebted to the ceramics of southern Mesopotamia.

Though the Ibn Khaldān group exhibits both a level of continuity and transformation, the ceramic traditions of Egypt were not static. By the early or mid-eleventh century, Fatimid potters had shifted away from the typical southern Mesopotamian repertoire, as evidenced by the wares associated with al-Ḥākim (Figures 5.53–5.54). Although it is possible to observe the continued impact of Mesopotamian ceramics in the epigraphic practices of Fatimid potters, many new modes developed in the lustre corpus over the following decades. The remainder of this chapter will explore the various epigraphic traditions of Fatimid lustre, the

similarities and divergences from Mesopotamian types, and the emergence of new Fatimid forms.

5.3. The Development of Fatimid Lustre and the Wares of Muslim

Although evidence for the precise dating of Fatimid lustre is largely absent, one prominent name associated with early lustre production in Egypt is that of Muslim ibn al-Dahhān. One of the dated plate fragments associated with al-Ḥākim (r. 996 to 1021 C.E.) includes it (Figure 5.53), thus dating vessels signed 'Muslim bin al-Dahhān' from roughly the end of the tenth century through at least the first quarter of the eleventh century. Another fragment with the inscription *[Muslim] ibn al-Dahhān bi Miṣ[r]* ('[Muslim] ibn al-Dahhān of Fustat') was petrographically analysed by Philon and found to be of an Egyptian origin (Figure 5.59).[106] Over sixty vessel fragments are signed either 'Muslim ibn al-Dahhān' or simply 'Muslim'.[107] Numerous other names are found on Fatimid lustre, including Aḥmad, Baytār, Jaʿfar, Naẓīf al-ʿAmrī, and Ṭabīb, but none are as numerous as Muslim, nor as firmly dated.[108]

[106] Philon, *Early Islamic Ceramics*, 1:303.

[107] See cat. nos. EgLus19–21, 24–26, 28–29, 38, 49, 76, 106–107, 108–115, 128, 130, 132, 177, 193, 195, 285–287, 289–298, 300, 305, 318, 336, 362, 364, and 394. Philon lists over 40, most of which are included in the attached catalogue, although a few could not be found. Meinecke-Berg asserts there are an additional 22 Muslim vessels, 13 of which are in Berlin. I have catalogued a few of the Berlin vessels, but she does not reference the entire group, and they are therefore not all included in the present catalogue. Meinecke-Berg, "Das Giraffenbild," n. 56; Philon, *Early Islamic Ceramics*, 1:168.

[108] Jenkins, "Sa'd," figs. 4–5; Philon, *Early Islamic Ceramics*, 1:169, 173; Yousuf, "Khazzāfūn," 227–79.



Figure 5.59. Lustre Fragment, late 10th–early 11th century, Egypt. Benaki Museum, Athens, no 19733. Cat. no. EgLus108.

The attribution of vessels signed with one name to the hand of one particular craftsman is problematic, and the signatures of Muslim are diverse. A select few vessels include the full name 'Muslim ibn al-Dahhān' (Figures 5.53, 5.59, and 5.64), while the majority are simply signed 'Muslim' (Figures 5.60–5.63, and 5.65–5.66). Several of the signatures are preceded by *ʿamal* (Figures 5.60–5.61), while most are not (Figures 5.62–5.63). The majority of vessels signed 'Muslim' are done so on the base (Figures 5.60–5.63), but a number of others are signed on the interior (Figures 5.53 and 5.59), occasionally in addition to a signature on the base (Figure 5.67). Discrepancies are also present in the rendering of the name. The tail of the final *mīm* varies from sweeping to the right (Figure 5.61) or left (Figure 5.62), and the *mīm* is at times flush with the base of the *lām* (Figure 5.62), while in other instances it is noticeably below the baseline (Figure 5.61). Several signatures appear hurried in their execution and the denticles of the *sīn* are nearly absent (Figure 5.63), while others are precise, with each letter clearly defined and legible. One iteration of *ʿamal Muslim* includes thick triangular terminals, styled like the majority of Mesopotamian lustre script (Figure 5.60). This

particular fragment may indicate that Muslim's early work followed southern Mesopotamian traditions closely, but other signed vessels suggest that various styles were made concurrently or that they transformed throughout the active period of the workshop. Although such variation could be attributed to the hurried hand of one potter, it is more likely that there were numerous craftsmen signing the name of the master, similar to the proposed organisation of pottery workshops in southern Mesopotamia.



Figure 5.60. Lustre Bowl Fragment, late 10th–early 11th century, Egypt. Museum of Islamic Art, Cairo. Cat. no. EgLus19.

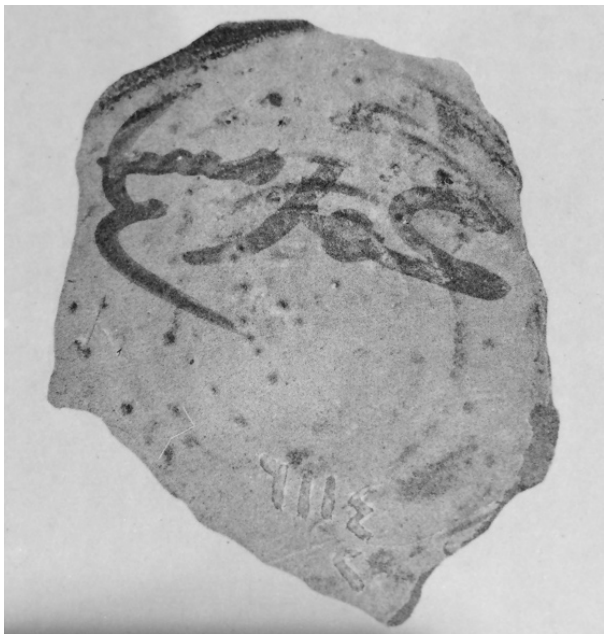


Figure 5.61. Lustre Bowl Fragment, late 10th–early 11th century, Egypt, Museum of Islamic Art, Cairo. Cat. no. EgLus25.



Figure 5.62. Lustre Bowl Fragment, late 10th–early 11th century, Egypt. Museum of Islamic Art, Cairo. Cat. no. EgLus29.

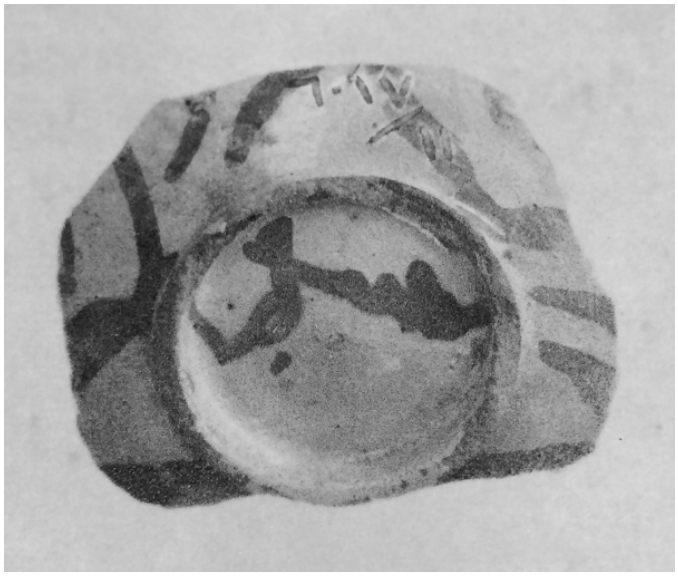
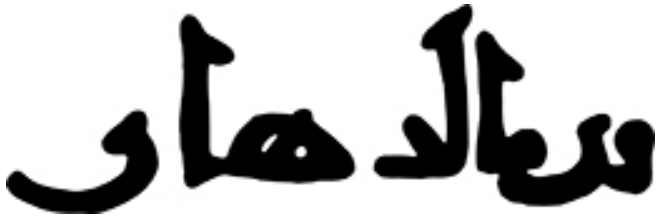


Figure 5.63. Lustre Bowl Fragment, late 10th–early 11th century, Egypt, Museum of Islamic Art, Cairo. Cat. no. EgLus26.

A.



B.



C.



D.



E.



Figure 5.64. Muslim ibn al-Dahhān Drawings, A: EgLus108; B: EgLus38; C: EgLus132; D: EgLus318; E: EgLus405 (Wrightson).

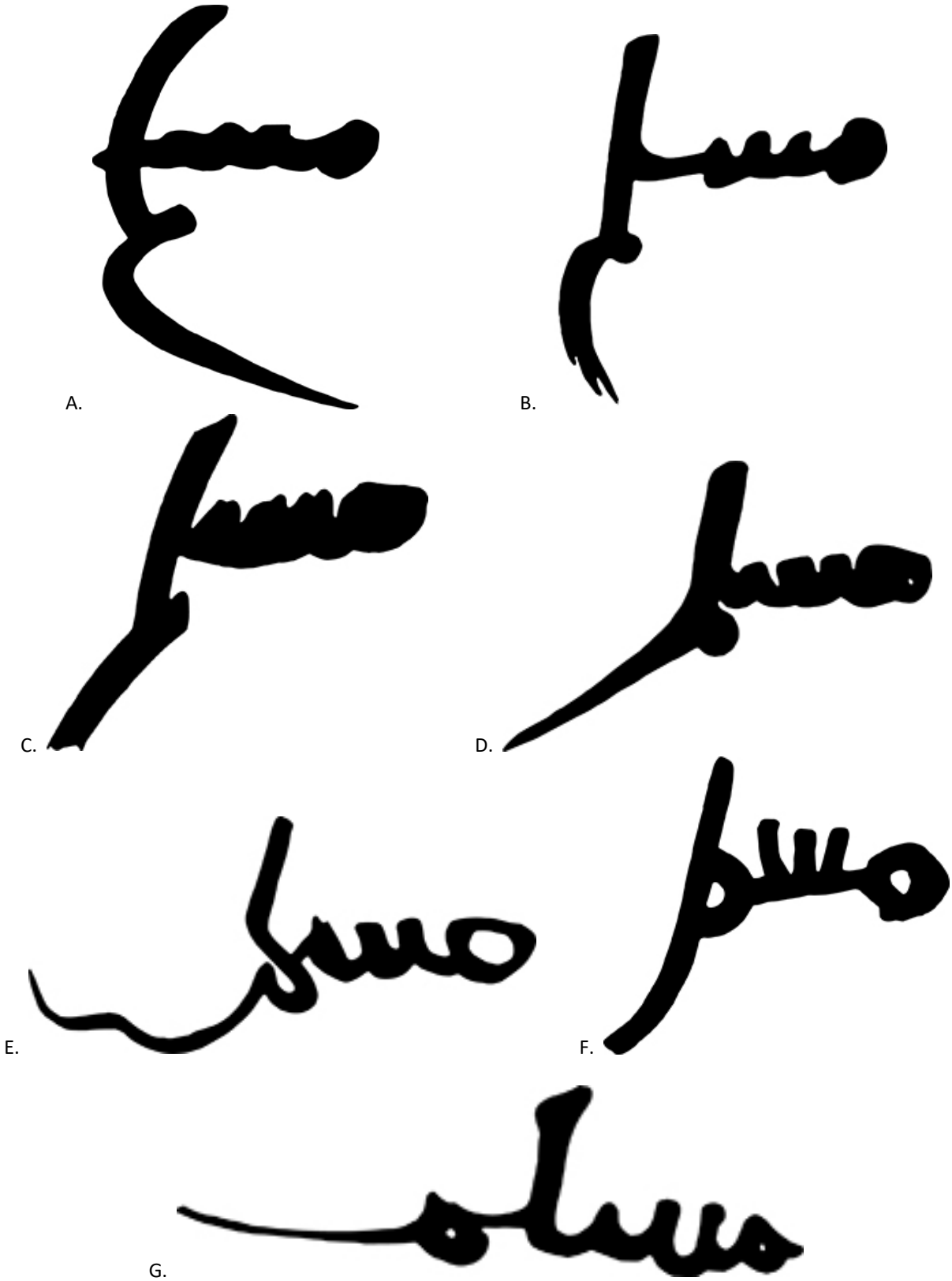


Figure 5.65. Muslim Drawings, A: EgLus25; B: EgLus49; C: EgLus20; D: EgLus21; E: EgLus29; F–G: EgLus193 (Wrightson).

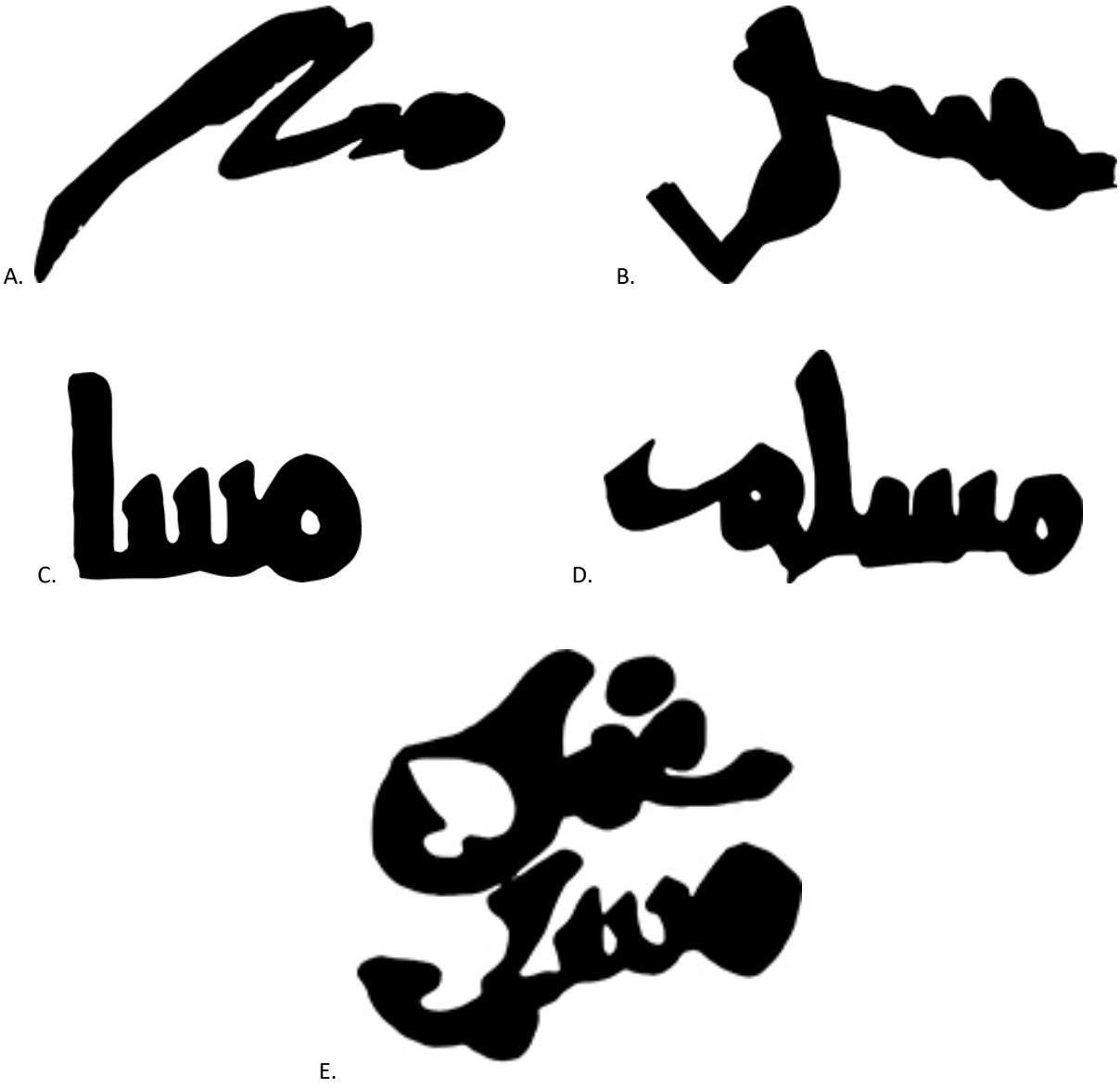


Figure 5.66. Muslim Drawings, A: EgLus24; B: EgLus26; C: EgLus23; D: EgLus113; E: EgLus19 (Wrightson).

Melikian-Chirvani suggests that some inconsistencies in the rendering of the name Muslim could be attributed to the copying of the signature by numerous other craftsmen or workshops as a way to emulate a prestigious artist.[109] The vessel made for a member of al-Ḥākim's court indicates that Muslim was commissioned by at least one wealthy client (Figure 5.53), and he may have been one such esteemed craftsman. Although the copying of a name between workshops is possible, it is difficult to substantiate based on the surviving material.

[109] Melikian-Chirvani, "Fatimid Art," 83.

However, the numerous other names recorded on Fatimid lustre indicate that other craftsmen signed their wares with their own name. Melikian-Chirvani also acknowledges that the overall decoration of wares signed 'Muslim ibn al-Dahhān' likewise displays a highly versatile hand, which he interprets as a sign of renowned skill by the master.[110] Meinecke-Berg attributes the versatility of decorative styles amongst the group to diverse sources, including classical materials.[111] However, the variable rendering of inscriptions and motifs should also likely be understood as an indication of numerous decorators working under a master. The large number of surviving vessels that are signed 'Muslim' or 'Muslim ibn al-Dahhān', compared to the number of other signatures, therefore suggests that his was a particularly active workshop.

Although discrepancies could theoretically indicate that numerous potters named Muslim were working in Fatimid Egypt, a vessel with two iterations of Muslim—one on the base and one on the interior—suggests this need not be the case (Figures 5.67 and 5.65, F–G). The signatures differ in their rendering; the final *mīm* on the interior iteration is placed to the left of the *lām* and spaced along a continued baseline, while the final *mīm* of the signature on the base is below and to the right of the *lām*, flush with the baseline. The base signature is thus more condensed, which could feasible be related to space constraints. However, similarly compact renderings are also present on the interior of other vessels (Figure 5.64, D and cat. no. EgLus318) and more elongated versions are found on bases (Figure 5.66, D and cat. no. EgLus113). In fact, the signatures on the interior of vessels are often more constrained by the larger decorations, while there is often more available surface area on the base of

[110] Melikian-Chirvani, 84.

[111] Meinecke-Berg, "Fatimid Painting," 355. For instance, the heraldic eagle (Figure 5.67) has precedence on Roman materials, and was incorporated into the artistic repertoire in historically Roman and Byzantine regions, like Egypt, al-Andalus, and Sicily. Jenkins, "Muslim," 362–63.

vessels to apply a signature. Rather, the signatures appear to have been completed by two different craftsmen, possibly one who decorated the exterior and another who decorated the interior. Yet, there is little difference in the quality of signatures between those on the interior and exterior. Meinecke-Berg suggests that the application of the abbreviated name Muslim may indicate only that the vessel was made in his workshop, implying that wares signed with the full name Muslim ibn al-Dahhān may have been completed by the master himself.[112] However, the iterations of Muslim ibn al-Dahhān also vary in style and form from one vessel to another (Figure 5.64). There is little doubt that the full name Muslim ibn al-Dahhān refers to the same craftsman, strengthening the likelihood that the name of the master was completed by numerous hands. Furthermore, the names of both Muslim ibn al-Dahhān and simply Muslim suggests that there were numerous ways of designating a particular workshop and that deviations in signature types and placement did occur within the confines of a single workshop, or in related ateliers under one master craftsman.



Figure 5.67. Lustre Bowl, inner and outer surface, 9th–10th, Egypt, H. 7.3 cm; Max. Diam. 25.4 cm. Metropolitan Museum of Art, New York, no. 63.178.1. Cat. no. EgLus193.

[112] Meinecke-Berg, "Fatimid Painting," 356.

The most prominent link between lustre vessels of southern Mesopotamia and the wares signed 'Muslim' is the application of a signature. Although the production of yellow glazed wares continued in ninth- and tenth-century Egypt—likely stemming from the traditions of CGW or YGF ware—no yellow or polychrome glaze ware of Egypt includes a signature, suggesting that the impetus for signing ceramics was a later local development or originated elsewhere. Mesopotamian BoW vessels were signed frequently, though always on the interior, while Mesopotamian lustre signatures varied in orientation, and were placed on the base or interior, echoing the variety exhibited throughout the corpus signed with the name Muslim. Yet, Mesopotamian lustre signatures were often preceded by *ʿamal* (for example, cat. nos. MLus16 and 116), but the wares signed 'Bin Khāldan' and 'Muslim' typically lack *ʿamal*. Many epigraphic elements changed from Mesopotamian to Egyptian lustre production, as will be discussed below, but the tradition of signing wares may have arrived with Mesopotamian potters.

The works of Muslim and his atelier—which can be roughly dated from the late-tenth century to the first half of the eleventh century—provide essential comparanda for the dating of similarly decorated wares, and will thus form the basis of the ensuing examination. As in the previous chapter, the epigraphic lustre of Fatimid Egypt will be organised by inscription types and patterns. Though the listed varieties presented here are not exhaustive, the following analysis will focus on some of the most common types and those that exemplify the role of script in the Fatimid ceramic repertoire.

5.3.1. Encircling Inscriptions

One epigraphic vessel, signed on the base with the name Muslim, incorporates a large epigraphic band encircling the inner circumference of the bowl (Figure 5.68). The inscription

surrounds four foliate motifs in the centre with a cross-like device between. The script is legible and reads, *niʿma shāmila wa baraka kāmila wa* ('comprehensive well-being and perfect blessing and'). The bestowing of well-wishes to the owner or beholder is comparable to numerous epigraphic Mesopotamian vessels, but encircling sequences of benedictions are also common on contemporary Fatimid metal vessels, likely indicating their widespread application on the arts of Fatimid Egypt.[113] The saw-tooth border also differs from the common half-circle border of the Mesopotamian BoW and lustre corpora, but a few non-epigraphic lustre bowls found at Samarra incorporate a similar design.[114] The contour panels around the inscription are likewise reminiscent of those employed on Mesopotamian lustre, although filled with intricate swirling, rather than stippling. However, the orientation of the inscription—encircling the circumference of the vessel—is not common on the wares of Mesopotamia. Other elements are also more closely aligned with Fatimid designs (Figure 5.20), like the swirling letters and elongated tails, including the tails of the two *wāw*s, which extend upwards to the same height as the other vertical stems.

[113] Melikian-Chirvani, "Fatimid Art," 114–17, 119. See also a bucket in the Victoria and Albert collection (https://collections.vam.ac.uk/item/O74006/bucket-unknown/).

[114] For examples found at Samarra, see Museum für Islamische Kunst nos. Sam 404 (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=1529628&viewType=detailView) and Sam 1102.1 (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=1521078&viewType=detailView).



Figure 5.68. Lustre Bowl, 11th century, Egypt. Museum of Islamic Art, Cairo, no. 15958. Cat. no. EgLus309.

Though the precise dating of un-signed Fatimid lustre is problematic, the legible string of well wishes bestowed by the inscription of Figure 5.68—datable to the end of the tenth or first half of the eleventh century based on Muslim's signature—suggests that other wares so-inscribed were produced as early as the turn of the eleventh century. One comparable inscription, though not signed by Muslim, was read by Watson as a repetition of *al-yumn al-naṣr* ('good fortune victory') (Figure 5.69).[115] Although legible, certain discrepancies are present, including the omission of the *yāʾ* in *al-yumn* ('good fortune') on the right side of the vessel, and the repetition of *al-yumn* on the left, likely indicating the beginning and end point of the inscription. The alternating tall verticals and swirling forms of the final *nūn* and *rāʾ* fill the expanse of the vessel walls with an ornate repeating pattern. Although the letter tails are more vigorously swirled than the aforementioned bowl signed 'Muslim' (Figure 5.68), the

[115] Watson, *Ceramics*, 277.

comparable thick lustre letters ending in triangular terminals suggest their relatedness. Another vessel with an encircling band of script appears to be a repetition of *al-mann* ('the gift') (Figures 5.70 and 5.78, A), or even an erroneous version of *al-yumn*. However, the *lām* does not connect to the proceeding *mīm*, which should occur in either reading if the intention was a legible inscription. The general pattern is maintained with the use of alternating denticles, a *mīm*, and a swirling vertical, and although the inscription may have been decipherable or recognisable, it appears that the script was intended foremost as a decorative arrangement.[116]



Figure 5.69. Bowl, 11th century, Egypt. The al-Sabah Collection, Kuwait National Museum, Kuwait, no. LNS 191 C. Cat. no. EgLus302.

[116] The encircling inscriptions described here are unlike those of the Mesopotamian lustre corpus, which are typically of the thin-lustre (cat. no. MLus183) or block reserve (cat. no. MLus123) script types, or are generally smaller and do not fill the expanse of the vessel walls (cat. no. MLus48). Although such inscriptions are numerous on the slip-painted wares of Khurasan and Transoxiana, no imitation lustre made in that region includes encircling inscriptions. However, this arrangement is common on Fatimid lustre. See also cat. nos. EgLus54, 78, 85, 100–101, 185–186, 195, 215, 237, 241, 250, 301, 303, 308, 312, and 317, amongst others.



Figure 5.70. Bowl Fragment, 11th century, Egypt. Victoria and Albert Museum, London, no. C.796-1915. Cat. no. EgLus332.

Though the placement of encircling inscriptions likely continued in Fatimid lustre production, the attribution of one such vessel to the workshop of Muslim indicates that this new epigraphic mode—which is unlike the inscriptions of the southern Mesopotamian corpus—was established in pottery production by the early eleventh century. Moreover, the three aforementioned bowls (Figures 5.68–5.70)—though related in their application of large encircling bands of script—exhibit three distinct types of overall decoration. The motifs at the centre of the vessels range from figural to floral, while the grounds of the epigraphic bands are left plain, filled with contour bands, or adorned with foliation. There were numerous methods for adorning epigraphic wares, and the script itself was interchangeable with an array of supplementary designs.

The content and legibility of such prominently placed inscriptions was also variable, ranging from legible to ambiguous. It appears that Fatimid potters utilised a broad range of content for the creation of epigraphic ceramics, suggesting an expansion of the standard epigraphic vocabulary compared to their southern Mesopotamian predecessors. Well-wishes

remained the predominant epigraphic mode, but the preferred texts changed. Common on Mesopotamian lustre was *tawwakal tukfā* ('trust [in God is] sufficient'), *baraka li-sāḥibihi* ('blessing to its owner'), and *asʾal tuʿṭā* ('ask and you will be given'). These three phrases are rarely found on epigraphic ceramics from Egypt, while *al-mulk* continued to be used extensively. *Al-mann*, *saʿd*, *al-yumn*, and *al-naṣr*, amongst others, became pervasive on Egyptian wares, but are absent on earlier Mesopotamian ceramics.[118] Although probably few inhabitants in Egypt were fully literate, script had reached a level of desirability amongst the population, and the variety of ceramic inscriptions evidently expanded during the Fatimid period.[119]

5.3.2. *Al-Mann* Wares

Another plate signed by the workshop of Muslim is decorated with two opposing bands of script within a central roundel (Figures 5.71 and 5.78, C). The rendering is similar to one of the bowls above (Figure 5.70), with repetitions of two verticals, a rounded *mīm,* and an upward swirling tail of the final letter. However, the tall verticals are further elongated in relation to the short denticles and the tails are more intensely swirled. The inscription includes repetitions of *al-yumn*—though the *yāʾ* is erroneously disconnected from the following *mīm*—alongside another indecipherable word, although a possible *ṭāʾ* or *kāf* is discernible. It is probable that the inscription bestows additional well-wishes. Although the script differs in many respects from Mesopotamian types, certain decorative elements, like the half-circles between the bands of script and framing the central roundel—comparable to

[118] Only one southern Mesopotamian vessel includes *al-yumn* (MBoW7).
[119] Rustow, *The Lost Archive*, 62–63.

the half-moon borders on Mesopotamian lustre vessels (Figure 5.77)—suggest some adaptation of earlier Mesopotamian practices into the Fatimid repertoire.



Figure 5.71. Lustre Plate, late 10th–early 11th century, attributed to Egypt. Benaki Museum, Athens, no. 216. Cat. no. EgLus76.

A similar epigraphic bowl fragment includes a comparable mirrored inscription within a central roundel, as well as radiating bands of script enclosed within oblong cartouches (Figures 5.72 and 5.78, D). The script includes elongated swirling terminals, like those of Figure 5.71, but is signed on the base with the name Makram, illustrating that similar inscriptions and script styles circulated amongst likely contemporary Fatimid potters. Another vessel fragment incorporates two analogous inscriptions within cartouches adorning the tail of a bird, likely a peacock (Figures 5.73 and 5.78, E). The inscriptions of both vessels repeat the same text, possibly *al-mann wa-l-mann* ('the gift and the gift'), and include identical swirling vine foliation filling the ground between the vertical letter stems. Similar scrolling vines surround the text of other contemporary Fatimid media, including architectural inscriptions—such as the stucco work surrounding the mihrab of al-Afḍal commissioned in 1094 C.E. for the

Mosque of Ibn Tulun (Figure 5.74)—and on a contemporaneous textile fragment (Figure 5.75).[119] However, the oblong cartouches radiating from the centre of the bowl and the placement of inscribed cartouches on the bodies of various animals have precedent in Mesopotamian lustre (Figures 5.76–5.77). Though the practice of prominently inscribing ceramic vessels likely originated in the Eastern Mediterranean and southern Mesopotamia, and then spread to Egypt with the emigration of Mesopotamian potters, the fashions of Abbasid Mesopotamia were adapted to Fatimid tastes and appear to have persisted in the artistic vocabulary of potters into the eleventh century.

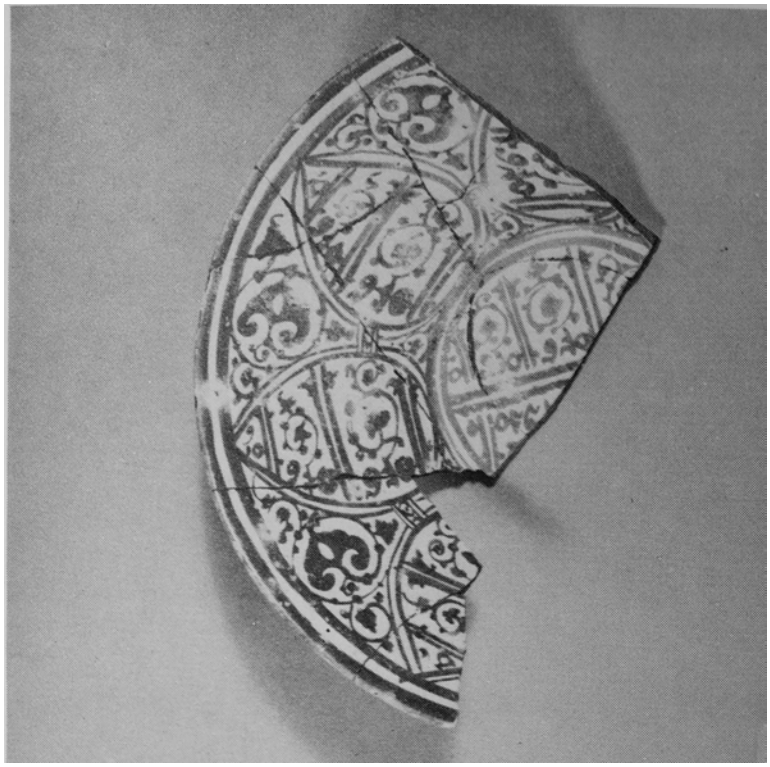


Figure 5.72. Lustre Bowl Fragment, late 10th–11th century, Egypt. Benaki Museum, Athens, no. 19248. Cat. no. EgLus80.

[119] Bloom, *Arts of the City Victorious*, fig. 103; Walker and Froom, "Exhibition Notebook", no. 9.



Figure 5.73. Lustre Bowl Fragment, 11th century, made in Fustat. Metropolitan Museum of Art, New York, no. 1975.32.3. Cat. no. EgLus196.



Figure 5.74. Detail of Mihrab ordered by al-Afdal in 1094 C.E., Mosque of Ibn Tulun, Cairo.

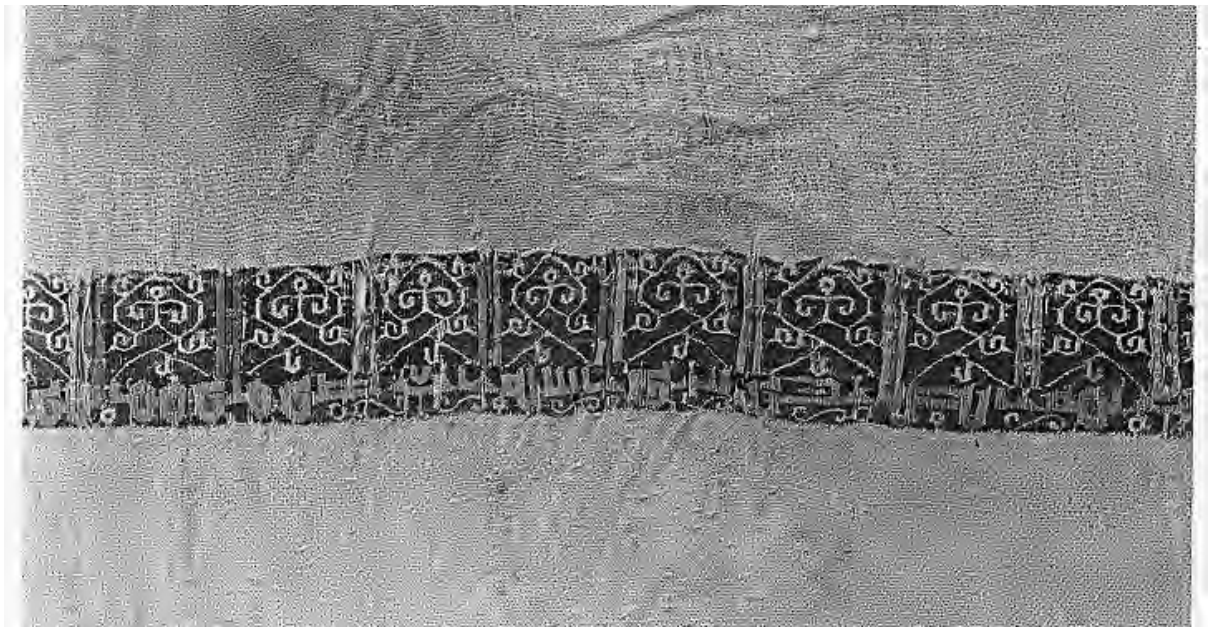


Figure 5.75. Textile Fragment, dated 1058–59 C.E. (450 A.H.), attributed to Egypt, linen. Metropolitan Museum of Art, New York, no. 31.106.28a.



Figure 5.76. Lustre Bowl, 9th–10th century, southern Mesopotamia, H. 6.2 cm; Max. Diam. 21.2 cm. The al-Sabah Collection, Kuwait National Museum, Kuwait, no. LNS 372 C. Cat. no. MLus223.



Figure 5.77. Lustre Bowl, 9th–10th century, excavated in Rayy, origin southern Mesopotamia, Max. Diam. 32.28 cm. University of Pennsylvania Museum, Philadelphia, no. NEP79B. Cat. no. MLus52.



Figure 5.78. Al-mann Drawings, A: EgLus332; B: EgLus222; C: EgLus76; D: EgLus80; E: EgLus196; F: EgLus228 (Wrightson).

Numerous additional vessels with near identical inscriptions attest to the widespread employment of *al-mann* throughout Fatimid workshops (Figure 5.78).[120] Furthermore, the accompanying decoration, whether figural or non-figural, seems to have had little effect on the choice of inscription. The application of *al-mann* on non-figural vessels (Figure 5.72), as well as on the tail of a bird (Figure 5.73), implies that certain inscriptions were not specific to particular types of decorated wares. Inscriptions were likewise added to a range of decorated

[120] See also cat. nos. EgLus55, 58, 62, 78, 80–81, 95, 170, 185–186, 196, 219, 222, 228, 233–234, 237, 245, 249, 254, 256, 260, 277, 280, 306, 308, 313, 317, 332–333, 340, 384, and 386.

vessels in both southern Mesopotamia and the eastern regions of Khurasan and Transoxiana, and the presence of figural motifs did not dictate the chosen inscriptions. It should also be noted that although figural decoration continued to be popular on Fatimid lustre, the style differed from that of southern Mesopotamia wares; animals are more animated on Fatimid lustre and often include detailed anatomical features, such as joints and ribs (compare Figures 5.77 and 5.79).[121] However, there is little to indicate that figural vessels had different functions, or were used in different capacities, than their non-figural counterparts, which is further evident in the application of identical inscriptions on both.

5.3.3. Epigraphic Interlace

Although the Fatimid inscriptions thus far examined are largely legible or decipherable, other illegible epigraphic patterns can also be attributed to the early period of lustre production in Egypt. One such pattern consists of epigraphic interlace, employed on at least three vessels signed with the name Muslim, as well as on numerous unsigned wares.[122] One bowl fragment includes a large quadruped at the centre surrounded by interlaced bands containing a single line of script (Figures 5.79 and 5.83, G). The inscription consists of alternating verticals, *mīm*s, and elongated horizontal letters, which may be *kāf*s. Although similar in certain respects to the thin lustre repetitions of *al-mulk* employed on epigraphic Mesopotamian lustre—including on the mihrab tiles in the Great Mosque of Kairouan (Figure 5.28)— the letters within the interlaced bands are not correctly arranged to be read as such, and their intended message remains unclear.

[121] Such shifts have been noted in Fatimid art more broadly, and in Fatimid ceramics specifically, in Ettinghausen, "Early Realism," 254–57.
[122] See cat. nos. EgLus19, 25, 28, 52, 72, 95, 125, 128–129, 182, 187, 191–192, 210–213, 235, 238, 240, 242, 244, 247–248, 252, 255, 257, 266–269, 271, 274, 278–279, 316, 319, 330, 338, 345, 353, and 380–381.

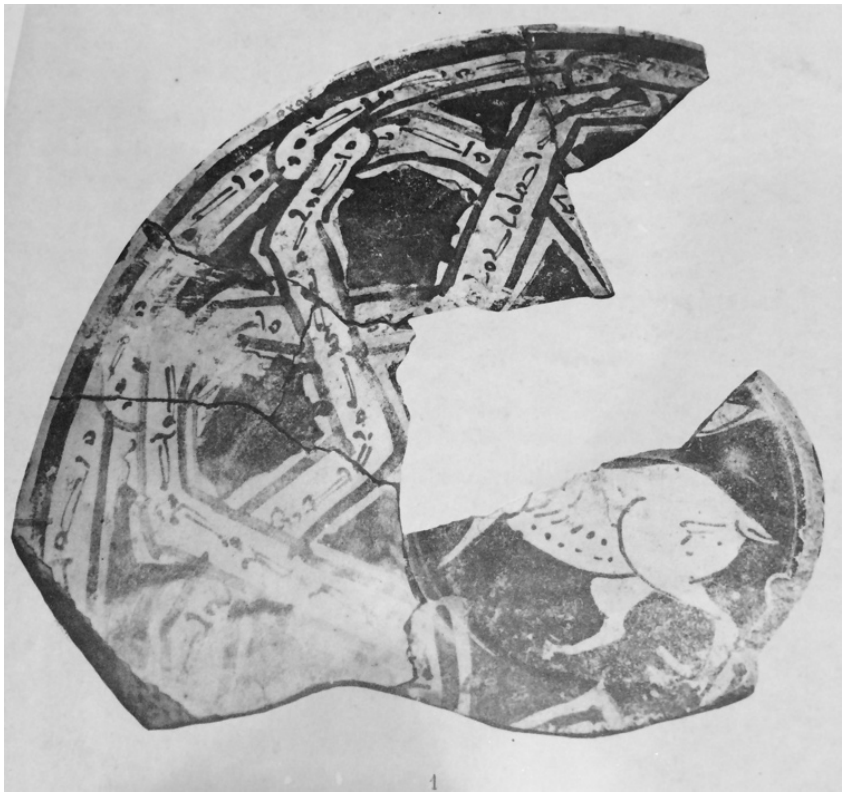


Figure 5.79. Lustre Bowl Fragment, late 10th–early 11th century, Egypt. Museum of Islamic Art, Cairo. Cat. no. EgLus28.

Another interlaced fragment signed 'Muslim' contains what appears to be an epigraphic pattern fashioned of alternating circles and rectangles, likely based on an alternating *mīm* and elongated horizontal letter, possibly a *kāf* or *ṣād* (Figures 5.80 and 5.83, E). Another comparable vessel includes a repetitive pattern of two vertical lines alternating with two parallel lines (Figures 5.81 and 5.83, A). Though not signed 'Muslim', the vessel was analysed by Mason who found it to be of a Nile clay, confirming its Egyptian origin.[123] Numerous comparable illegible fragments have come to light, several of which contain similar patterns, while some include additional letters interspersed throughout (Figure 5.83). Although related in their interlaced configuration and generally illegible forms, the rendering of this particular pattern varies, suggesting that several craftsmen, likely in numerous workshops, completed such designs. The majority of interlaced fragments lack signatures or

[123] Mason, *Shine Like the Sun*, 193 (MMA.64).

indication of date, but a number of wares signed with the name Muslim suggests that similar epigraphic patterns adorned lustre ceramics by the early eleventh century, and became widespread in the Fatimid lustre repertoire.

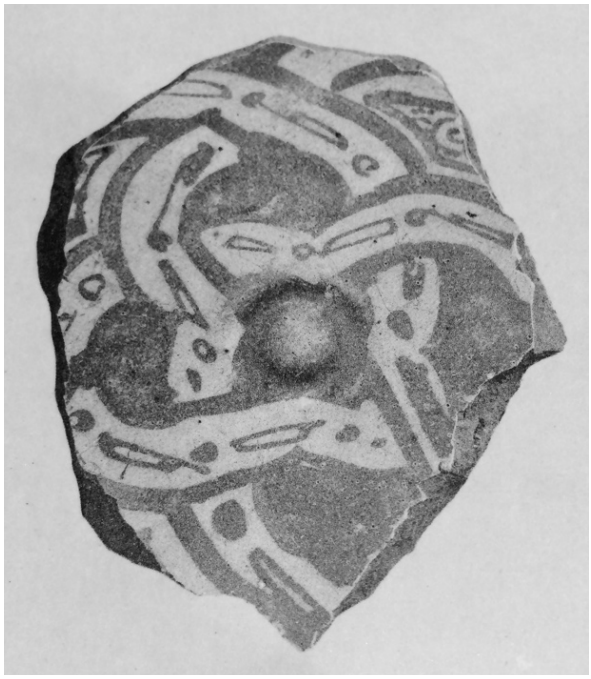


Figure 5.80. Lustre Lid Fragment, late 10th–early 11th century, Egypt. Museum of Islamic Art, Cairo. Cat. no. EgLus25.



Figure 5.81. Lustre Bowl, 11th, Egypt, H. 6.7 cm; Max. Diam. 24.9 cm. Metropolitan Museum of Art, New York, no. 1971.27. Cat. no. EgLus192.

Although there is little to distinguish the aforementioned patterns as epigraphic, a small number of comparable interlaced bands include arrangements that are clearly founded on Arabic script. One fragment signed 'Muslim' differs from the above vessels in its use of two lines of opposing script within the interlaced bands (Figures 5.82 and 5.83, I). The epigraphic bands contain recognisable letter forms, including a *kāf* and possible *nūn*, as well as diacritical dots, which are rarely included on inscribed ceramics. Though the text defies a coherent reading, the presence of discernible Arabic letters suggests that the interlaced epigraphic pattern may have been based on legible prototypes. However, vessels with imitative script overwhelmingly dominate the corpus, and the inscription of Figure 5.82 may in fact be a more sophisticated imitation.

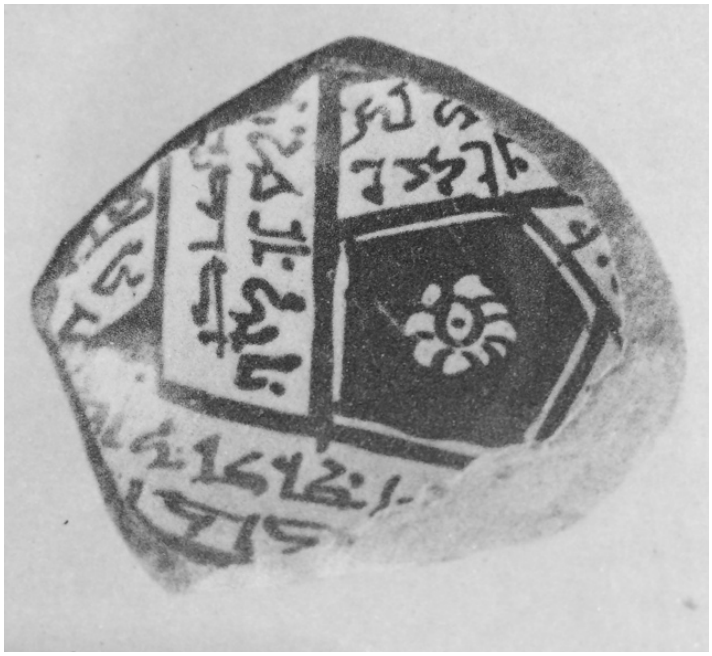


Figure 5.82. Lustre Bowl Fragment, late 10th–early 11th century, Egypt. Museum of Islamic Art, Cairo. Cat. no. EgLus19.

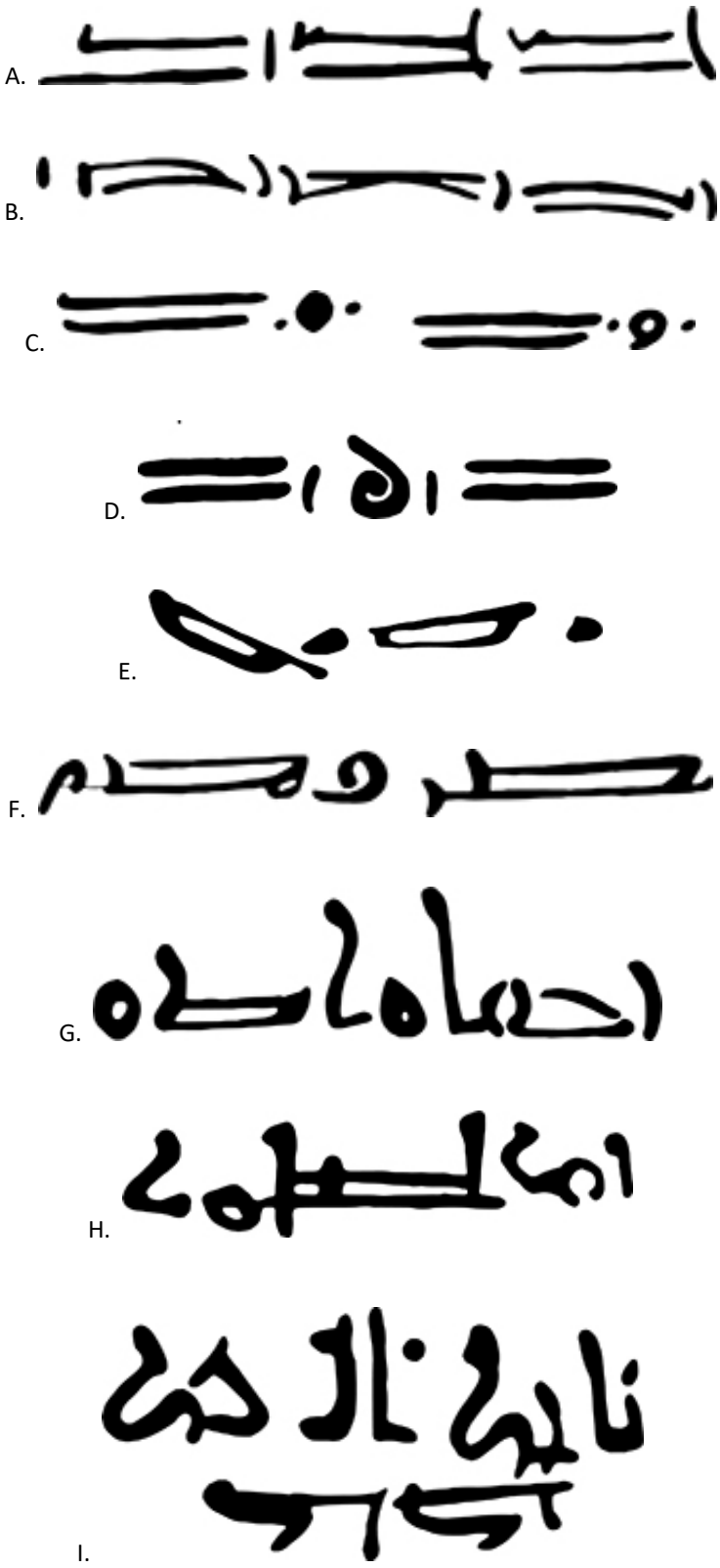


Figure 5.83. Interlaced Drawings, A: EgLus192; B: EgLus52; C: EgLus212; D: EgLus125; E: EgLus25; F: EgLus381; G: EgLus28; H: EgLus345; I: EgLus19 (Wrightson).

The three fragments signed with the name Muslim (Figures 5.79–5.80, and 5.82) illustrate a potential range of literacy of the craftsmen, but were all likely produced within

one workshop, or within related workshops under the direction of the same master potter. It is probable that numerous craftsmen within a workshop completed epigraphic decoration, and they likely did so in accordance with their personal command of written Arabic, which may have varied. It is also possible that although there were models based on true script, the pattern and overall aesthetic of patterned writing was appreciated, and there was no need to produce completely legible inscriptions. Certain craftsmen in Muslim's workshop were evidently able to produce legible types (Figures 5.53 and 5.68), but, as the majority of the interlaced fragments are unintelligible, legibility was not essential. Furthermore, a number of vessels utilise the same scheme of interlaced bands, but without accompanying script. One such vessel is signed 'Muslim' on the base (Figure 5.84), and therefore emanated from the same workshop as those aforementioned works, indicating that inscriptions were interchangeable with other motifs. As the legibility of the epigraphic interlaced design inevitably varied between craftsmen and workshops, the overall patterned aesthetic of script became the desired visual effect.



Figure 5.84. Lustre Bowl Fragment, late 10th–early 11th century, Egypt. Benaki Museum, Athens, no. 19360. Cat. no. EgLus115.

Similar to the epigraphic bands of Figure 5.71 and 5.82, the applications of two lines of reflected script can be found on textile fragments. One *tiraz* dated to the reign of al-Ḥākim—contemporary with the active period of Muslim's workshop—is adorned with opposing bands of large blue script (Figure 5.85).[124] Though the *tiraz* inscription is legible, including the basmala and naming the caliph, and the ceramic inscription is not, the analogous arrangement suggests a potential relation.[125] Moreover, numerous Fatimid lustre vessels include figures wearing epigraphic textiles, one of which includes a similar mirrored inscription (Figure 5.86).[126] The associations between ceramics and textiles, and the inscriptions adorning both, suggest that potters were conscious of the epigraphic practices of other craft industries and were perhaps observing the world around them, and that there was likely widespread sharing of artistic practices between the craftsmen of Fatimid Cairo.

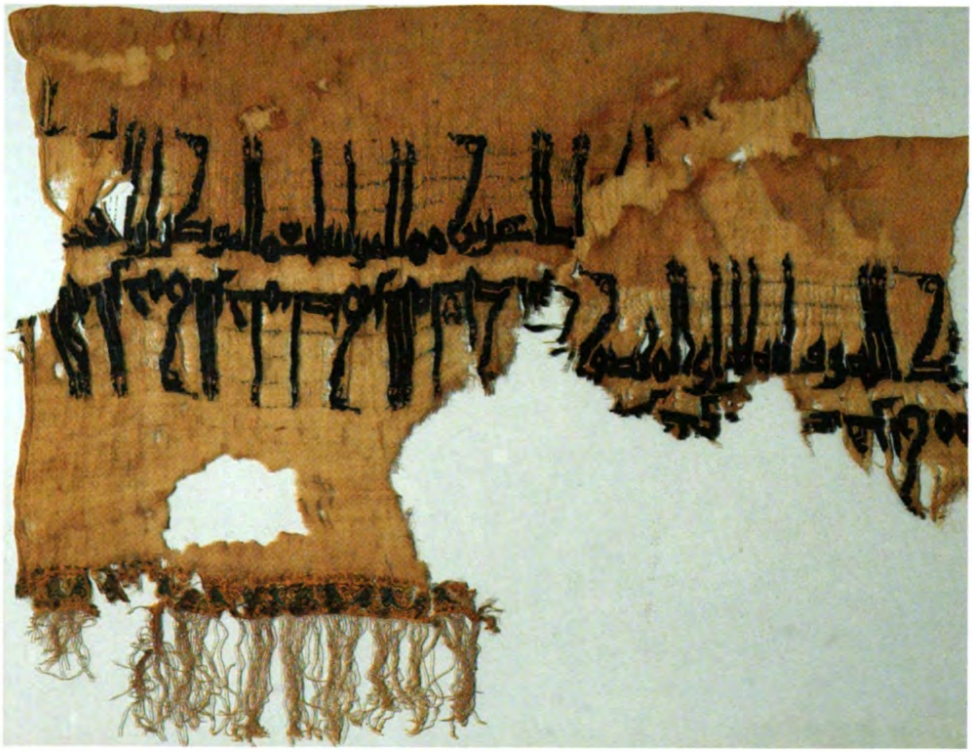


Figure 5.85. Tiraz Fragment, dated 996–1021 C.E., Fatimid Egypt, linen and silk, 63 x 39.6 cm. Victoria and Albert Museum, London, no. T.176-1931.

[124] Contadini, *Fatimid Art*, 64, Pl. 19. See also Pls. 16, 17, 21, 22, and 27.
[125] For full inscription, see Contadini, 64, Pl. 19.
[126] Meinecke-Berg, "Fatimid Painting," fig. 6.



Figure 5.86. Lustre Bowl Fragment, 11th century, Egypt. Museum of Islamic Art, Cairo, no. 14987.

Numerous vessels and fragments discussed thus far are signed with the name Muslim, and are therefore all likely products of one workshop or a group of ateliers working under the master potter. However, they illustrate a broad range of decorative and epigraphic types. It is possible that the variations in style and form indicate developments in ceramic practices over time, although as these were all produced in one workshop or affiliated workshops, the evolution would need to have occurred rather quickly. Conversely, it can also be shown that workshops and craftsmen were capable of producing a number of different wares with various inscriptions simultaneously. One of the interlaced fragments signed 'Muslim' illustrates two disparate modes of script (Figures 5.87). The inner surface is filled with a stylised interlaced inscription, rendered with simple strokes and slightly bulging terminals. The signature on the base, which reads *''amal Muslim'*, is completed with thick letters adorned with triangular terminals. Although designs certainly did change over time, the

signed interlace vessel reveals that at least some legible and illegible types were made contemporaneously within a single workshop (see also cat. nos. EgLus25, 28, 76, and 193). It is also likely that consumers would have been able to decipher a name, particularly if those names—like Muslim—acted as brands. However, those same consumers may not have been able to read a more complex inscription, and may therefore have been less concerned with perfectly legible inscriptions other than the name or brand itself.



Figure 5.87. Interior and Exterior Inscription Drawings of Lustre Bowl Fragment (Figures 5.60 and 5.85), late 10th–early 11th century, Egypt. Museum of Islamic Art, Cairo. Cat. no. EgLus19 (Wrightson).

5.4. *Saʿd* Wares

Attention will now shift to lustre production in the second half of the eleventh century and into the twelfth century, a dating made possible by the epigraphic inclusion of *saʿd* (‘good fortune’) on another distinct group of Fatimid lustre vessels.[127] Jenkins convincingly demonstrates that although Saʿd had been regarded as the name of another prolific potter, the benediction *saʿd* is a more probable reading.[128] Her study of over forty *saʿd* vessels relies on the comparison with the epigraphic styles of datable textile fragments from around the period of the reign of al-Mustanṣir (r. 1036 to 1094 C.E.), including the manipulation of the

[127] See cat. nos. EgLus1–4, 6–8, 10–11, 60, 143, 148, 158, 178, 180, 203–204, 275, 344, 359, 370, 377–379, 387, and 389–390.
[128] Jenkins, “Sa’d.”

script itself and also the surrounding decoration.[129] Her analysis provides a plausible date range for the *saʿd* ceramics, and the *saʿd* corpus thus provides essential comparanda for Egyptian lustre production in the latter half of the eleventh century. In combination with the previously discussed corpus of ceramics signed with the name Muslim, the *saʿd* wares offer the means to study the evolution of epigraphic ceramic production throughout the eleventh century.

In addition to stylistic changes, which will be examined below, technical transformations in the production of glazed ceramics are also recorded in the ceramic industry of eleventh-century Fatimid Egypt, which are likewise evident in the *saʿd* group. The majority of wares produced in Egypt in the late tenth and first half of the eleventh century are shaped into bowls, plates, and jars, in much the same way as Mesopotamian lustre vessels.[130] However, in the second half of the eleventh century, there was a broadening of potted forms, including the production of fluted vessels, which are numerous amongst the *saʿd* group, but absent in the corpus of wares signed 'Muslim'. Additionally, the glaze often stops just above, or at, the foot ring, leaving the base and portions of the exterior unglazed, which is a marked contrast from the vessels signed 'Muslim' in glaze on the base.[131] At some point towards the end of the eleventh century, Egyptian potters also developed stonepaste or fritware, a ceramic body made of a mixture of clays and glass, or frit.[132] Stonepaste provided a more durable surface than traditional clay, and was often of a whiter colour than Egyptian earthenware. Potters therefore began to use transparent glaze on lustre vessels, rather than an opaque white glaze, as there was little need to conceal the body of the vessel

[129] Jenkins, 70–71.
[130] Philon, *Early Islamic Ceramics*, 1:164.
[131] Philon, 1:175.
[132] Watson, *Ceramics*, 54.

below. Stonepaste technology was refined in the twelfth century, becoming the dominant material from which to create ceramic vessels, and is one of the defining innovations in the history of Islamic ceramic production. Although stonepaste was not yet widespread in the mid- to late-eleventh century, certain of the *saʿd* vessels are made with early experimental frit.[133] The modifications enumerated here are visible in the *saʿd* corpus, confirming their later phase of production, and therefore a later date for the epigraphic types that adorn them.

One bowl, that which sparked Jenkins' study of *saʿd* vessels, repeats the inscription five times on the interior of the bowl (Figures 5.88 and 5.89, A). Although some earlier wares signed 'Muslim' include the name on both the interior and exterior surface (Figure 5.67), no early Islamic ceramics repeat the name of a master craftsmen on the same surface, thus corroborating a benediction as the likeliest interpretation. The central *saʿd* is surrounded by four repetitions alternating with radial bands of patterned script, composed of repeating verticals and *kāf*s. The iterations of *saʿd* are highly ornamented with foliate embellishments—particularly the foliate stalks flanking the medial *ʿayn*—while the ground is left otherwise unadorned, except for a solid lustre band around the rim. Although several of the signatures of Muslim were ornamented, the decoration generally surrounded the inscription rather than being affixed to the letters (Figure 5.71). Though still decipherable, due to the rather overpowering flourishes, the clarity of the *saʿd* inscriptions is not the focus of the overall scheme, and the entire assemblage gives the impression of an ornamental motif rather than

[133] The vessel in Figure 91 was found to be an 'Egyptian Composite' body, and that of Figures 70 and 76 are of stonepaste. Jenkins, "Sa'd," 71–72, and fig. 25; Mason, *Shine Like the Sun*, 187–88 (FUM.26 and FUR.08).

legible text. Moreover, other *saʿd* inscriptions vary greatly in style (Figure 5.89), reflecting the work of numerous hands.



Figure 5.88. Lustre Bowl, 11th century, Egypt. Freer Gallery of Art, Washington D.C., no. F1936.2. Cat. no. EgLus180.

A.



B.



C.



D.



E.



Figure 5.89. Saʿd Drawings, A: EgLus180; B: EgLus1; C: EgLus6; DE EgLus390; E: EgLus2 (Wrightson).

5.4.1. Lustre *Kāf* Pattern

Numerous lustre fragments contain similar radial epigraphic bands as those of Figure 5.88, with repeating verticals and *kāf*s. One fragment includes alternating verticals with a spiralling device—possibly based on the shape of a scrolling *kāf*—and the traces of *saʿd* are just visible on the exterior, though only the base of the *sīn* and *ʿayn* remain (Figures 5.90 and 5.92, A). The interior incorporates runs of dark blue glaze in addition to lustre, and other *saʿd*

fragments include turquoise glaze. Both dark blue and turquoise glaze are absent on earlier lustre wares, and therefore indicate the widening of colour palettes to include non-lustre pigments on lustre vessels of the latter half of the eleventh century. Another turquoise fragment—though without the inscription *saʿd*—includes comparable bands of repeating verticals and scrolling *kāfs* (Figures 5.91 and 5.92, B), which intersect on the inner face of the bowl. The variety evident on wares with this epigraphic arrangement indicates the prevalence of the pattern in the second half of the eleventh century (Figure 5.92).

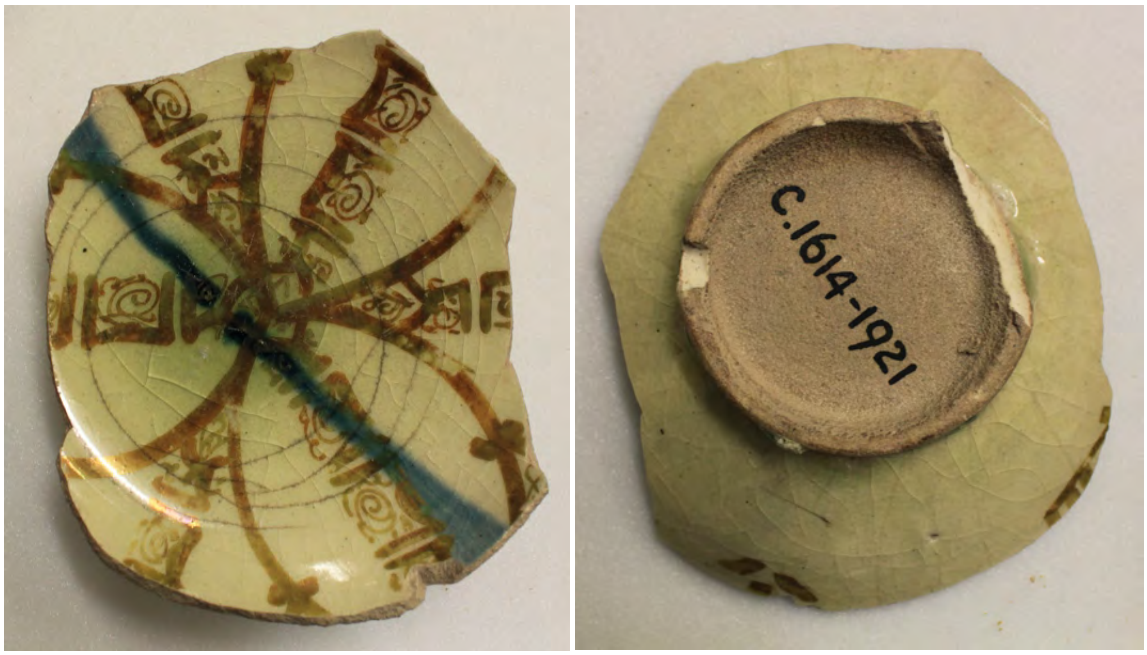


Figure 5.90. Lustre Bowl Fragment, Interior and Exterior, 11th century, Egypt. Victoria and Albert Museum, London, no. C.1614.1921. Cat. no. EgLus387.



Figure 5.91. Bowl Fragment, 11th century, Egypt. Victoria and Albert Museum, London, no. C.58.1949. Cat. no. EgLus358.

A.  B. 

C.  D. 

E.  F. 

G.  H. 

Figure 5.92. Kāf Pattern Drawings, A: EgLus387; B: EgLus358; C: EgLus47; D: EgLus219; E: EgLus349; F: EgLus375; G: EgLus180; H: EgLus68 (Wrightson).

The pattern of two vertical lines with a possible *kāf* in the middle is not strictly legible. It may have been decipherable or recognisable as a reference to *al-mulk* or another common word or phrase—perhaps *baraka*—but was undoubtedly utilised for its stylistic qualities. A comparable epigraphic pattern survives on a tenth- to eleventh-century textile fragment

attributed to Egypt.[134] The pattern consists of two vertical letters with a *kāf* between, and also incorporates a tail extending below the *kāf*. The configuration defies a coherent reading, but the tail could be indicative of a *rāʾ*, suggestive of repetitions of *baraka*. Though similar patterns are attested on the wares of Khurasan and Transoxiana (Figure 4.96), the application of *baraka* on Fatimid lustre is rare. However, the presence of a similar epigraphic pattern on a contemporary textile is noteworthy and indicates the use of related illegible decorative patterns on both textiles and ceramics, and a continued link between craft industries.

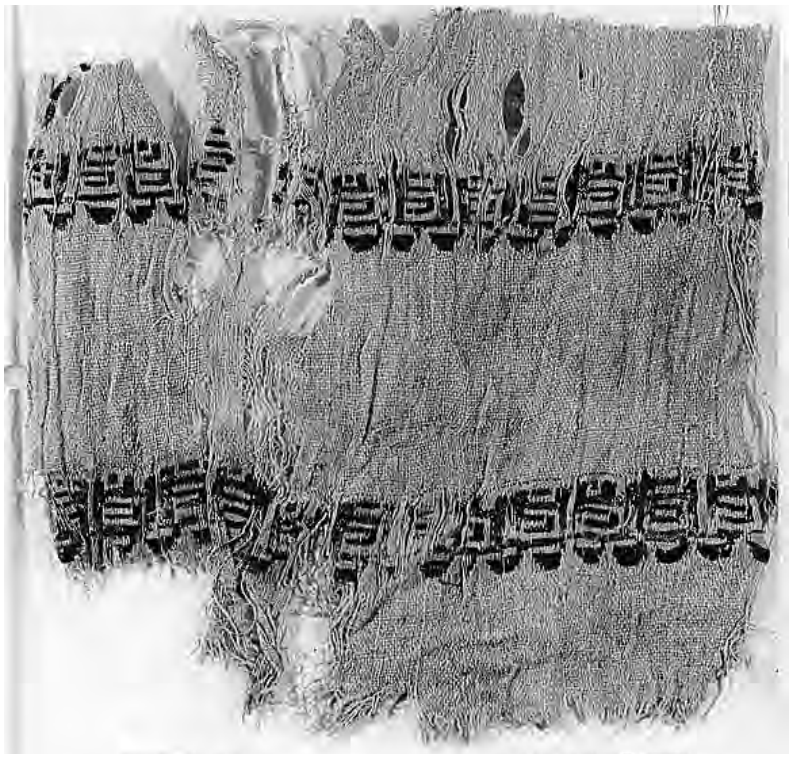


Figure 5.93. Textile Fragment, 10th–11th century, attributed to Fustat, linen and silk, 14 x 14 cm. Metropolitan Museum of Art, New York, no. 27.170.46.

5.4.2. Lustre *Al-Yumn* Wares

Another prevalent epigraphic form on lustre of the second half of the eleventh century is the repetition of *al-yumn* with an initial intersecting *alif* and *lām*. One vessel fragment

[134] Textile fragment is unpublished, see online catalogue: https://www.metmuseum.org/art/collection/search/448090?searchField=All&sortBy=Relevance&ft=27.170.46&offset=0&rpp=20&amp ;pos=1.

includes a clearly legible and foliate iteration of *al-yumn* with an upward swirling final *nūn* and intersecting *alif-lām* (Figures 5.94 and 5.98, A). The palette consists of gold lustre atop a turquoise ground, like one of the aforementioned *kāf* and denticle vessels (Figure 5.91). A second fragment contains an encircling band of *al-yumn* in brown lustre around the exterior of a ribbed vessel (Figures 5.95 and 5.98, D). Another fragment exhibits an entirely different orientation and palette: radial iterations of *al-yumn* completed in ruby lustre, adorned with accompanying runs of blue glaze (Figures 5.96 and 5.98, E). Although ruby lustre was produced in southern Mesopotamia (Figure 5.52 and cat. nos. MLus173 and 247), it was never as common as golden lustre, and surviving ruby lustre vessels are rare. The ruby palette is absent from the wares signed 'Muslim' or 'Bin Khaldān'—whose vessels exclusively employed gold lustre over an opaque white ground—but appears on wares of the *saʿd* group. It is unclear if the technology for ruby lustre was lost or if the colour had gone out of favour in the early Fatimid period, though ruby southern Mesopotamian fragments have been unearthed in Fustat (Figure 5.52). However, the re-emergence of ruby lustre pigment on the wares inscribed with *saʿd* may suggests additional experimentation with glazes, a possible shift in taste, or the rediscovery of the technology in Egypt in the latter half of the eleventh century.[135] Another rim fragment, signed with *saʿd* on the exterior, includes *al-yumn* within an ovoid cartouche (Figures 5.97 and 5.98, H). The decoration is completed in gold lustre with a hint of ruby around the edges, and it likely repeated several times around the circumference of the vessel.

[135] The ruby lustre of Fatimid Egypt lacks the vibrancy and brilliance of its Mesopotamian predecessors, and is generally duller, which may strengthen the hypothesis for the loss of the Mesopotamian technique (compare cat. nos. MLus38 and 173, and EgLus120 and 201).



Figure 5.94. Lustre Bowl Fragment, 11th century, Egypt. Victoria and Albert Museum, London, no. C.1343-1921. Cat. no. EgLus348.



Figure 5.95. Lustre Bowl Fragment, 11th century, Egypt. Victoria and Albert Museum, London, no. 1341-1897. Cat. no. EgLus367.



Figure 5.96. Lustre Bowl Fragment, 11th–12th century, Egypt. Metropolitan Museum of Art, New York, no. 20.120.197. Cat. no. EgLus201.



Figure 5.97. Lustre Bowl Fragment, 11th century, Egypt. Victoria and Albert Museum, London, no. C.1792-1921. Cat. no. EgLus389.

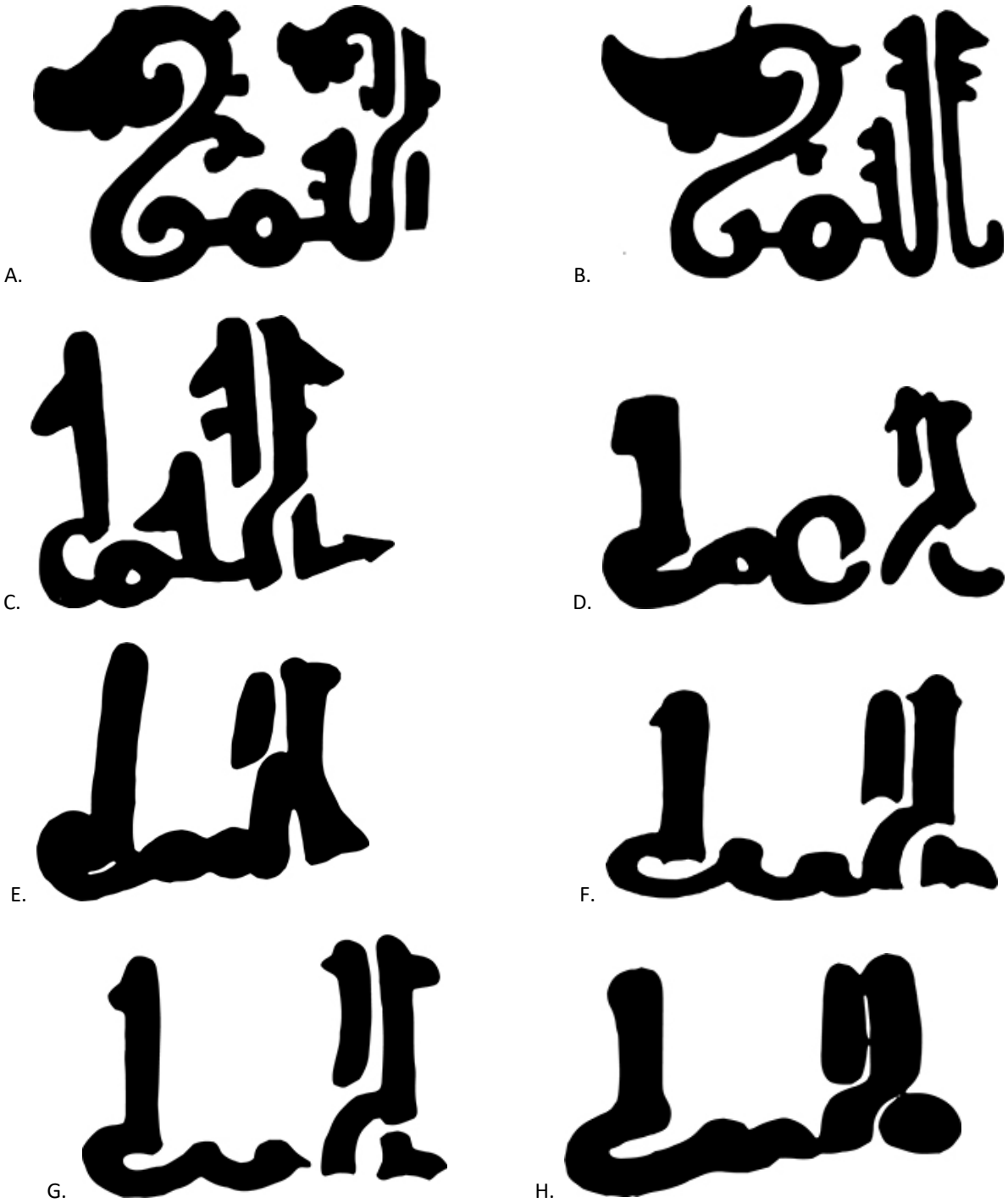


Figure 5.98. Al-yumn Drawings, A: EgLus348; B: EgLus343; C: EgLus325; D: EgLus367; E: EgLus201; F: EgLus364; G: EgLus189; H: EgLus389 (Wrightson).

The four *al-yumn* fragments exhibit a range in orientation, palette, and overall design, and exemplify numerous features associated with lustre production in the second half of the eleventh century, including the addition of various glazes other than lustre, the re-emergence of ruby lustre, and the forming of bowls with ribbed walls. Moreover, the inscriptions on each

of the aforementioned vessels—though unquestionably related in content and form—differ slightly in their renderings (Figure 5.98). That of Figure 5.94 is clearly legible, while the inscription of Figure 5.97 is nearly indecipherable. The inscription of Figure 5.94 includes large foliate terminals, while those of Figures 5.96 and 5.97 incorporate swirling foliation between the unadorned letters. The four fragments also differ in overall appearance, employing disparate colour palettes and varying modes of secondary decoration, such as etched designs (Figure 5.97) and runs of glaze (Figure 5.96). The intersecting *al-yumn* inscription is one of the most numerous types in the Fatimid lustre corpus—approximately 45 such inscriptions are recorded in the present catalogue.[136] The four illustrated fragments exemplify the variety exhibited throughout the group (Figure 5.98); this epigraphic type was evidently widespread throughout the workshops of Fatimid Egypt.

The prolific use of the word *al-yumn*, which is recorded on only one Mesopotamian BoW ware (cat. no. MBoW7) and never on Mesopotamian lustre, becomes one of the foremost words of benediction on the ceramics of both Egypt and the regions of Khurasan and Transoxiana. Likewise, the intersecting *alif* and *lām* of the *al-yumn* type are akin to the breadth of plaited forms evident on the slip-painted wares examined in Chapter 4. Indeed, foliated and plaited Kufic are found on both Fatimid and eastern materials, including textiles (Figure 5.99) and architectural decoration (Figure 5.100).[137] However, the single vertical intersection typified in the Fatimid lustre *al-yumn* group is rarely found on parallel perpendicular letters in Khurasan and Transoxiana. Plaiting on slip-painted wares is typically

[136] See cat. nos. EgLus69, 93, 134–135, 137–150, 153–155, 172, 189, 197, 199–201, 215, 272, 276, 322, 325, 343, 346–349, 351, 363, 365, 367, 374, 376, 389, and 395.

[137] The textile and tombstone in the Boston MFA remain unpublished (see online catalogue: https://collections.mfa.org/objects/66293/tiraz-fragment?ctx=382d9144-8ddf-439a-8d15-7a5054f95967&idx=0 and https://collections.mfa.org/objects/155943/tombstone?ctx=cd20c6f9-51f6-490e-bd6d-e918d37fd7f4&idx=0). For additional examples, see Blair, "Floriated Kufic," figs. 2, 4, and 8; Dimand, "Egypto-Arabic Textiles," fig. 7; Volov, "Plaited Kufic."

applied to horizontal letters, which usually intersect multiple times (Figure 5.101). Moreover, there is no evidence that ceramics were traded between the two regions.[138] However, a cenotaph from Siraf—dated to the late-tenth century—includes plaited letters, indicating that plaited script was already in use in West Asia before its application on Fatimid lustre.[139] Likewise, interlaced ikat fragments from tenth-century Yemen corroborate the occurrence of plaiting on other contemporary types of portable objects, which may have played a role in spreading plaited epigraphic forms into Khurasan and Transoxiana, as noted in Chapter 4. Rather than a direct link between the eastern Islamic lands and Egypt, the resemblances between the inscribed ceramics of both regions should probably be credited to the array of art and craft traditions emerging from West Asia—likely Iraq and possibly Yemen—during the period, the transmission of which may have been encouraged through portable objects like textiles and ceramics. The widespread use of standard inscriptions and script styles on various materials, including *al-yumn* and plaited letters, subsequently developed independently into two disparate, but related, traditions in each region.

[138] For slip-painted ware distribution see Williamson, "Regional Distribution," 18–20, map. 5.
[139] Blair, "Floriated Kufic," fig. 5.

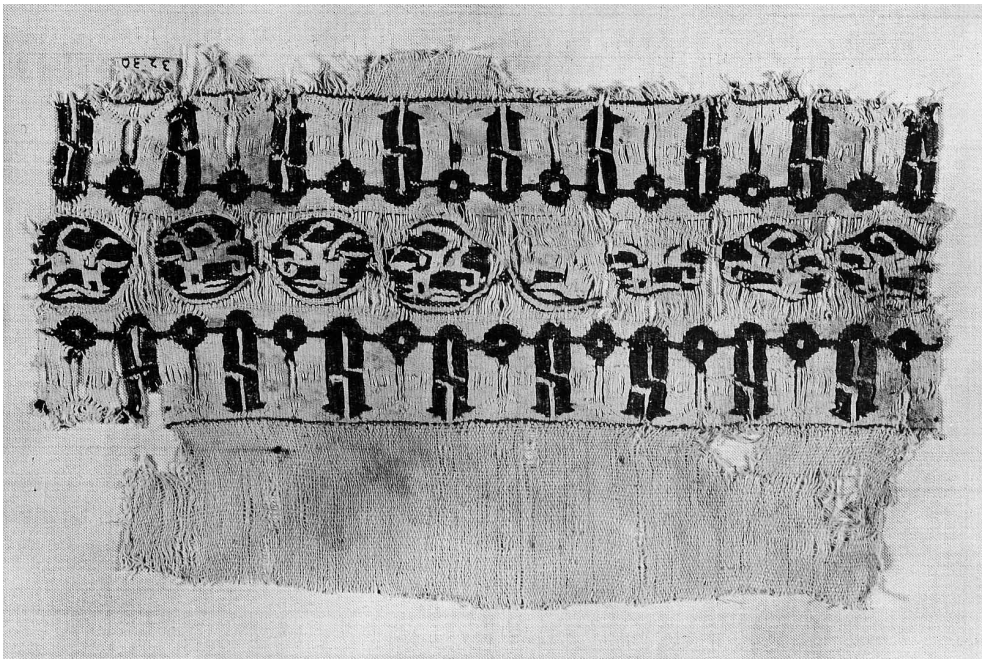


Figure 5.99. Textile Fragment, 11th century, attributed to Egypt, linen. Museum of Fine Arts, Boston, no. 32.30.

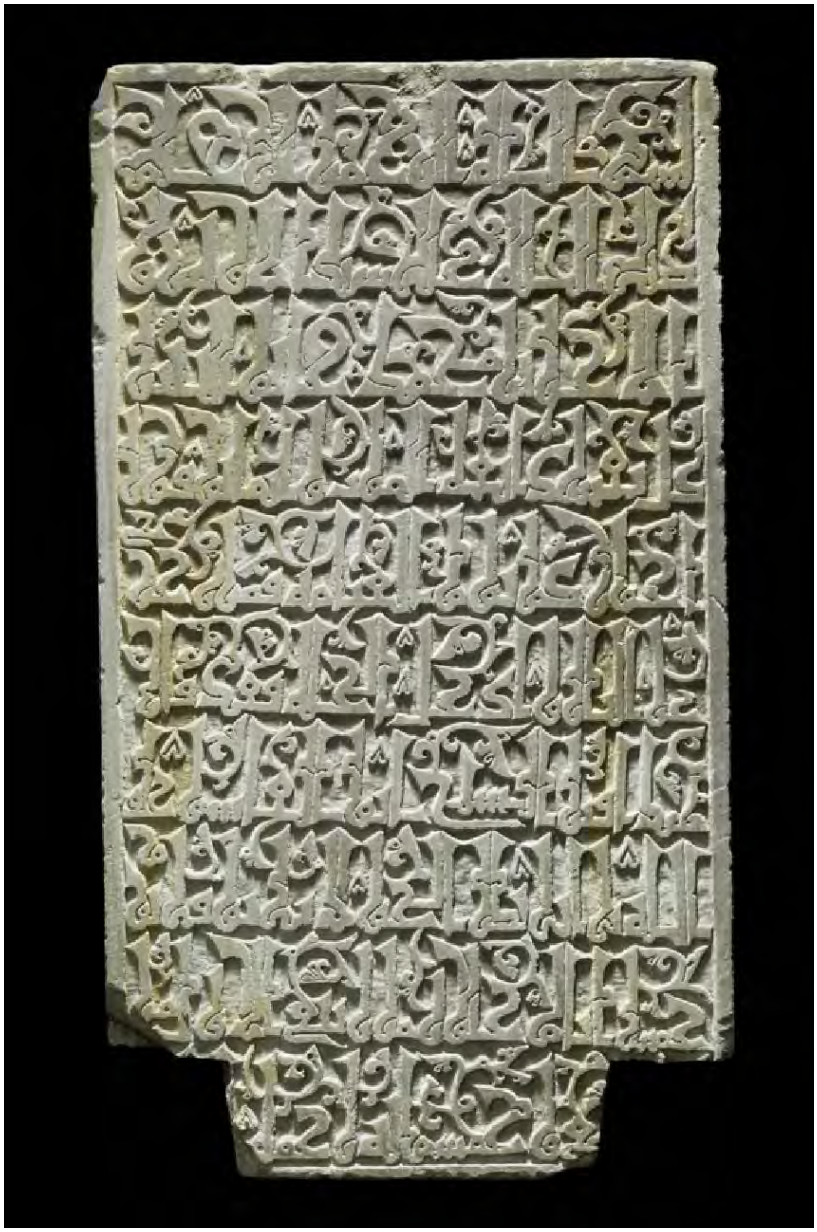


Figure 5.100. Tombstone, dated July 9, 1115 C.E. (A.H. 509), Egypt, marble, 79.6 x 44.5 x 8.9 cm. Museum of Fine Arts, Boston, no. 1992.516.



Figure 5.101. Detail of Polychrome Slip-painted Bowl Fragment, 10th–11th century, excavated in Uzbekistan, Tashkent. Cat. no. Pol376.

Just as fragments signed 'Muslim' suggest that workshops were capable of executing multiple styles of script contemporaneously (Figure 5.87), similar practices are evident on later wares. One ribbed bowl is decorated on the interior with block script in reserve, which is too fragmentary to decipher, while the exterior includes an encircling repetition of *al-yumn* with the typical intersecting *alif-lām* (Figure 5.102). The exterior inscription is additionally bordered above and below with bands reminiscent of the aforementioned interlacing scripts (Figure 5.81). The ribbed shape of the bowl and the intersecting *al-yumn* inscription, neither of which are found on the wares signed with the name Muslim, but both of which are evident in the *saʿd* group, suggest a production date at least in the second half of the eleventh century. Other comparable vessels inscribed with *saʿd* illustrate that the propensity for multiple scripts on a single vessel continued throughout the eleventh century and that various styles, though diverse in execution and appearance, were executed in the same workshop.[140]



Figure 5.102. Lustre Bowl Fragment, 11th century, Egypt. The Keir Collection, Dallas Museum of Art, Dallas, no. K.1.2014.959. Cat. no. EgLus189.

[140] See cat. nos. EgLus4, 7, 143, 148, 178, 344, 387, and 389.

5.5. Further Considerations of Fatimid Lustre

Although the style of decoration noticeably transformed throughout the eleventh century, certain Mesopotamian characteristics persisted in the repertoire. One epigraphic type consists of block script rendered in reserve, many of which repeat *al-mulk* (Figure 5.103). Block reserve script was one of the primary epigraphic modes on Mesopotamian lustre, which only ever repeated *al-mulk* (Figure 5.104). However, the contour panels made by scratching away the lustre pigment to create finely rendered designs is a distinct Fatimid technique, which was never employed on Mesopotamian lustre. Moreover, the swelling connector between the *lām* and *mīm* of *al-mulk* is not found on Mesopotamian vessels, but is common on various Fatimid materials (Figure 5.99–100). Although the diverse ceramic landscape of tenth- and eleventh-century Fatimd Egypt indicates the formation of a robust local tradition, certain elements continued to hint at the southern Mesopotamian origins of epigraphic lustre.



Figure 5.103. Lustre Bowl Fragment, 11th century, Egypt. Victoria and Albert Museum, London, no. C.538.1917. Cat. no. EgLus334.



Figure 5.104. Lustre Plate, 9th–10th century, southern Mesopotamia, H. 2.5 cm; Max. Diam. 38.3 cm. The al-Sabah Collection, Kuwait National Museum, Kuwait, no. LNS 98 C. Cat. no. MLus225.

The epigraphic ceramics in this thesis rely almost exclusively on Arabic script, and the wares of Fatimid Egypt are no exception. However, Arabic was not necessarily a signifier of Islam or Muslim identity. One figural bowl with *saʿd* twice rendered in reverse on the exterior is decorated on the interior with a figure of a Coptic priest carrying a lamp or censer, flanked on the right by a Coptic cross, or crux ansata (Figures 5.105 and 5.89, D). Two other Fatimid lustre vessels, although non-epigraphic, are adorned with Christian iconography: one includes multiple crosses on the exterior (Figure 5.106) and another contains a bearded man with a cruciform halo, probably a representation of Christ (Figure 5.107).[141] Though the three vessels include explicitly Christian images, most of the lustre ceramics made during the Fatimid period are not decorated with religiously specific iconography, nor are the inscriptions overtly

[141] The bowl with crosses remains unpublished. See online catalogue: https://collections.vam.ac.uk/item/O338961/fragment/). Another figural bowl signed by Muslim was identified as being modelled from a Christian image (see cat. no. EgLus286). Melikian-Chirvani, "Fatimid Art," 90; Meinecke-Berg, "Fatimid Painting," 356.

of one particular faith.[142] The Geniza documents record that Jewish and Muslim craftsmen cooperated in various industries, including glass and textile production, and it is therefore plausible that Muslim and non-Muslim potters were involved in the production of lustre ceramics.[143] Moreover, patrons of various religions, such as Christians, Muslims, and Jews, would have shared the same taste, and, as the Christian lustre vessels illustrate, would have purchased and used similar fine ceramic tableware.[144] It is also possible that certain motifs could have been interpreted in a multitude of ways by patrons of different faiths. For instance, one aforementioned vessel includes four central foliate devices and a cross-like form between (Figure 5.68). This might be seen as four foliate devices enclosed by solid lustre pigment, or it could be understood as a cross surrounded by foliate motifs in each of the four quadrants. The surrounding inscription—composed of a string of well wishes—belies no religious affiliation. The interpretation of the central motif may have depended on the viewer, like the visual ambiguity discussed in the previous chapters. Lustre vessels of Fatimid Egypt, like their counterparts in southern Mesopotamia, Khurasan, and Transoxiana, were evidently made for a diverse range of buyers.

[142] Figural scenes are typically of animals or of the traditional 'Princely cycle', representing musicians and scenes of hunting, for example, which were not specifically Muslim, and can be found in contemporary Christian contexts as well. Immerzeel, Jeudy, and Snelders, "A Mixed Company," 228–30.
[143] Goitein, *A Mediterranean Society*, 1:85.
[144] Immerzeel, Jeudy, and Snelders, "A Mixed Company," 228.



Figure 5.105. Lustre Bowl, 11th century, Egypt. Victoria and Albert Museum, London, no. C.49-1952. Cat. no. EgLus390.



Figure 5.106. Lustre Bowl, 11th century, Egypt. Victoria and Albert Museum, London, no. C.1809-1921.



Figure 5.107. Lustre Fragment, probably 11th–12th century, Egypt. Museum of Islamic Art, Cairo, no. 5397/I (image courtesy of Péter Nagy).

5.6. Fustat Fatimid Sgraffito

Little has been said in this chapter about the production of Fustat Fatimid Sgraffito (FFS). FFS ceramics often incorporate the same decorative vocabulary as Fatimid lustre, including similar renderings of animals, vegetation, and scrolling motifs, though epigraphic FFS is not as numerous.[145] However, the small number of extant epigraphic FFS fragments exhibit an affinity with both Egyptian polychrome glaze and lustre types. One fragment, covered in a deep blue glaze, contains a central inscription of *baraka* (Figure 5.108), with a leafy *kāf* akin to one of the polychrome glaze vessels discovered at Fustat (Figure 5.6). Other inscribed FFS wares contain scrolling letters typical of Fatimid lustre inscriptions (cat. nos. Sgraf1–16). The FFS fragment illustrated here is made of stonepaste, indicating a likely twelfth-century date of production. However, the resemblances between FFS inscriptions and other widespread epigraphic types of the region suggest that well-known epigraphic forms continued to circulate in potter industry of Fatimid Egypt.

[145] See Bongianino, "And Their Figures," figs. 1, 4, 5, 8, 11, 14, 15.



Figure 5.108. FFS Fragment, 12th century, Egypt. International Museum of Ceramics, Faenza, no. AB 2320. Cat. no. Sgraf15.

In sum, the epigraphic content and general appearance of lustre ceramics in Fatimid Egypt diverged from the traditional modes of southern Mesopotamia by the turn of the eleventh century, and continued to develop into novel forms, though traces of earlier Mesopotamian practices endured. Figural decoration became more animated, backgrounds became more highly patterned, and script developed into an array of elaborate stylistic varieties, broadening to include new epigraphic content. Lustre production continued in Egypt into the twelfth century before the technology once again shifted to a new production centre in Syria, and thus the above examination of epigraphic Fatimid lustre is admittedly not exhaustive. However, the evidence reveals that the penchant for script was firmly established in the lustre ceramic industry by the end of the tenth century and into the eleventh century in Egypt, and the epigraphic preferences in Egypt continued to reflect the diverse array of buyers and the overwhelming popularity of script amongst broad sections of society.

5.7. Lustre in North Africa

Just as the inclination for epigraphic ceramics spanned across Ifriqiya and the Iberian Peninsula with the spread of polychrome glaze wares, so too did epigraphic lustre traverse the Islamic West. A small number of lustre fragments have come to light at various sites along the North African coast in present-day Tunisia and Algeria.[146] Recent excavations have also uncovered evidence of lustre ceramic production at Sabra Mansuriya—including kilns, kiln rods, and wasters—which probably dates to the city's occupation as the capital of Ifriqiya from 947 to 1057 C.E.[147] Further carbon dating suggests that the lustre ceramics from the site likely date to the eleventh century.[148] The materials discovered at Sabra Mansuriya therefore provide some of the earliest evidence for local lustre production outside of southern Mesopotamia and Egypt. It is thus likely that after Mesopotamian potters emigrated to Egypt, lustre technology subsequently transferred westward to Ifriqiya with the movement of potters.[149] The lustre fragments from Sabra Mansuriya are, however, not extensively published, and no epigraphic pieces have been reproduced.

However, the few lustre vessels uncovered elsewhere in the region, such as one non-epigraphic polychrome lustre bowl from Raqqada (Figure 5.109), illustrate clear connections with Mesopotamian lustre.[150] The surface is covered with leafy vines encircled by a plaited border and small lustre dashes along the rim, which are interrupted by four runs of green glaze, evenly spaced around the circumference, and delineated with double lines of dark

[146] Barceló and Heidenreich, "Lusterware," 246–48.
[147] Capelli et al., "Il contributo"; Cressier and Rammah, "Sabra al-Mansuriya," 624–26; Waksman et al., "The Ways of the Lustre." Lustre glass has also been recovered from the site. Foy, "Un ensemble," 102–3.
[148] Cressier and Rammah, "Sabra al-Mansûriya," 471–74.
[149] This is admittedly speculative and difficult to substantiate with the available material evidence. However, one lustre fragment published by Capelli, et al.—though the image is of very poor quality—may include a similar epigraphic pattern to the aforementioned interlaced pattern (Figure 5.83). Capelli et al., "Il contributo," fig. 2 nn.13 and 15.
[150] Barceló and Heidenreich, "Lusterware," figs. 3, a; Fanṭar, *De Carthage à Kairouan*, Pl. 301.

brown lustre. Though unlike the overall decoration of the majority of Mesopotamian lustre, a small number of vessels with similar designs were excavated at Samarra (Figure 5.110).[151] Additionally, although the majority of Mesopotamian lustre does not include runs of green glaze, BoW ware regularly incorporate four evenly-spaced runs extending inward from the rim (Figure 5.111), and such runs of glaze are not evident in the corpus of Egyptian or Ifriqiyan glazed wares. Furthermore, several southern Mesopotamian vessels employ both lustre and cobalt decoration simultaneously (Figure 5.52), or lustre and turquoise glaze (cat. nos. MLus222), suggesting some level of experimentation in applying lustre and non-lustre glazes on one vessel. Though atypical, the Raqqada bowl does exhibit connections with the ceramic practices of southern Mesopotamia. If it was indeed made locally, it is therefore possible that the vessel was made early in the eleventh century when the styles and techniques of Mesopotamian ceramics were still widespread.



Figure 5.109. Bowl, 9th–10th century, excavated in Raqqada. Museum of Islamic Art, Raqqada, no. C 45.

[151] This bowl fragment, as well as another similar piece, are in the collection of the Museum für Islamische Kunst in Berlin. See online catalogue: http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=1529628&viewType=detailView and http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=1521078&viewType=detailView).



Figure 5.110. Lustre Bowl Fragment, 9th century, excavated at Samarra, southern Mesopotamia. Museum für Islamische Kunst, Berlin, no. Sam 404.



Figure 5.111. BoW Bowl Fragment, 9th–10th century, excavated in Mesopotamia, Ctesiphon, origin southern Mesopotamia. Metropolitan Museum of Art, New York, no. 32.150.92. Cat. no. MBoW39.

Unlike the aforementioned bowl, which illustrated a possible link to southern Mesopotamian wares, a non-epigraphic monochrome tile from Raqqada is decorated with rosettes and scrolling foliation similar to those found on the local arts of Ifriqiya. In particular, the tile decoration recalls the carved façade of the Mosque of the Three Doors in Kairouan, which dates to the ninth century and includes similar rosettes.[152] The tile has been repeatedly

[152] Hamdi, "Les carreaux verts et jaunes," 244–45.

cited as evidence for local lustre production in Ifriqiya as early as the ninth or tenth centuries.[153] However, evidence of lustre production has not been unearthed at Raqqada, and the earliest indication for lustre at Sabra Mansuriya likely dates from the eleventh century. Further scientific analysis is required to confirm the date of the tile. Nevertheless, the lustre fragments unearthed in Ifriqiya are varied in style and colour palette, and comparisons can be made with both local and imported traditions. It is hoped that further excavations and analyses will be undertaken in the future, and that the ceramic landscape of Ifriqiya will continue to become clearer.



Figure 5.112. Lustre Tile Fragment, possibly 9th-11th century, excavated in Raqqada (Hamdi, "Les carreaux verts et jaunes," 242).

More relevant to this thesis are the numerous epigraphic lustre tiles excavated at the eleventh-century site of Qal'at Bani Hammad in Algeria, although whether they were wall or floor tiles is uncertain.[154] Unlike the southern Mesopotamian epigraphic tiles in the Great

[153] Barceló and Heidenreich, "Lusterware," figs. 3, b; Hamdi, "Les carreaux verts et jaunes," fig. 12.7; Jenkins, "Medieval Maghribi Luster-Painted Pottery," 335–36, and fig. 1, 1–6.
[154] Barceló and Heidenreich, "Lusterware," fig. 3, c-m; Dectot et al., *Reflets d'or*, 77; Jenkins, "Medieval Maghribi Luster-Painted Pottery," fig. 1, 7–9.

Mosque of Kairouan, which all contain repetitions of *al-mulk*, the majority of the tiles at Qal'at Bani Hammad include repetitions of *al-yumn* (Figure 5.113).[156] A few variations occur amongst the group, with several inscriptions executed in large reserve script (Figures 5.113 and 5.115, A), and others composed of small bands of text rendered in solid lustre (Figures 5.114 and 5.115, B). The text is difficult to decipher, but the small diagonal band of script includes a possible rendering of *al-baraka*, with an upward swirling *rāʾ* and proceeding *kāf* (Figures 5.114 and 5.115, B). Though the sample size it small, the few surviving tiles indicate that multiple craftsmen likely laboured on the tiles. Although cross-shaped tiles have been recovered from the Dar al-Khilafa at Samarra, the form is not common, suggesting they may have been commissioned specifically for the site.[157] Moreover, the use of swirling letter tails, including the final *nūn* and possible *rāʾ*, implies a likely relation to Fatimid lustre, which often includes such features (Figure 5.68). Additionally, *al-yumn* is a common benediction on Fatimid wares, but is completely absent from the Mesopotamian lustre corpus. Thus, the Qal'at Bani Hammad tiles may have been made in Fustat or by craftsmen from that centre who had emigrated to North Africa. These tiles make clear that the technology for lustre and the epigraphic styles of Egypt certainly reached North Africa in the eleventh century, and that local potters employed a similar decorative vocabulary as their Egyptian counterparts.

[156] See also cat. nos. NALus2–10.

[157] Saba, "Impermanent Monument," fig. 2.22. Indeed, to my knowledge, these are some of the earliest star-and-cross designed tiles in Islamic art.

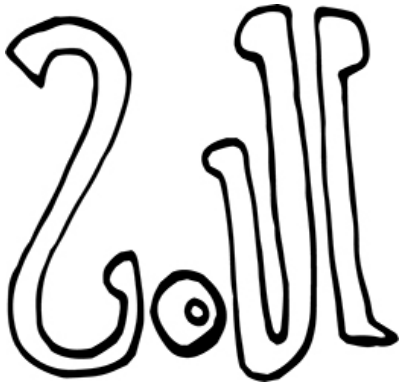


Figure 5.113. Lustre Tile Fragment, 11th century, excavated in Qal'at Bani Hammad. Musée national des Antiquités et des Arts islamiques, Algiers, no. II.C.185. Cat. no. NALus2.



Figure 5.114. Lustre Tile Fragment, 11th century, excavated in Qal'at Bani Hammad. Cat. no. NALus7.

A.



B.



Figure 5.115. Qa'lat Bani Hammad Tile Drawings, A: NALus2; B: NALus7 (Wrightson)

An additional epigraphic vessel unearthed at Qal'at Bani Hammad illustrates a further connection to the epigraphic styles of Fatimid Egypt. Although difficult to discern due to the poor quality of the image, the inscription includes an upward swirling foliate letter, possibly the final *nūn* of *al-yumn*. The foliate terminal is markedly similar to numerous Fatimid vessels, particularly those of the *al-yumn* variety (Figure 5.94), though the initial *alif* and *lām* do not appear to intersect.



Figure 5.116. Lustre Vessel Fragment, 11th century, excavated in Qal'at Bani Hammad. Musée des Arts Décoratifs, Paris. Cat. no. NALus1.

The lustre fragments unearthed at Sabra Mansuriya utilize a tin-oxide opaque white glaze,[158] unlike the earlier local use of quartz bubbles or a salt bath the create a white ground.[159] This evidence corroborates the movement of Egyptian potters to Ifriqiya during the Fatimid period, as the white glazes in Egypt were similarly opacified with tin-oxide.[160] The fragments from Sabra Mansuriya are also made of local earthenware.[161] Petrographic analysis of fifteen clay bodies from Qal'at Bani Hammad, including one fragment of a lustre tile, was likewise undertaken by Meyers of the Metropolitan Museum of Art, who found that there was no appreciable variation in the clays, suggesting they were likely made of the same local clay.[162] The use of earthenware clay for the lustre wares of both Sabra Mansuriya and Qal'at Bani Hammad suggests that the technology for opaque glazing and lustre spread to North Africa before stonepaste became popular in Egypt in the late eleventh and twelfth centuries.

[158] Capelli et al., "Il contributo," 229.
[159] Salinas et al., "Polychrome Glazed Ware Production," 13.
[160] Tite et al., "Revisiting," 85.
[161] Capelli et al., "Il contributo," 222–24; Waksman et al., "The Ways of the Lustre," 110.
[162] Jenkins, "Medieval Maghribi Luster-Painted Pottery," n. 8.

The scientific data therefore supports the hypothesised movement of Fatimid potters to North Africa, who spread the technology for creating lustre westward in the eleventh century.

5.8. Lustre in Al-Andalus

Though the evidence for epigraphic lustre production in North Africa remains sparse, more concrete evidence is available from al-Andalus. Fifty-six lustre fragments, many firmly attributed to southern Mesopotamia, were unearthed at Madīnat al-Zahrāʾ—the royal city of Abd al-Rahman III from 936 to 1011 C.E.[161] Barceló and Heidenreich posit that most of the lustre vessels found at Madīnat al-Zahrāʾ are Ikshidid or Tulunid, or possibly Fatimid in origin, citing Mason's thesis for the local production of lustre in Tulunid Bahnasa.[162] However, various of the epigraphic fragments exhibit well-attested Mesopotamian forms, including one vessel with an encircling block reserve inscription that would have read *al-mulk* (Figure 5.117)—one of the primary epigraphic modes employed on southern Mesopotamian lustre. Additionally, the comparative fragment Barceló and Heidenreich attribute to Fustat (Figure 5.118) and cite as evidence that the lustre at Madīnat al-Zahrāʾ may be Fatimid in origin, is likewise Mesopotamian based on stylistic grounds (compare Figures 5.117–5.118 with Figure 5.119).[163] Many of the so-called Tulunid lustre fragments are identical to those made in southern Mesopotamia—indicating the trade of Mesopotamian lustre vessels to Egypt and onward to al-Andalus—and the evidence for Ikshidid or Tulunid lustre production is speculative. Matin's recent analysis of southern Mesopotamian clay fabrics found that there are minor variations between clay bodies and that some disparity does not necessarily

[161] Barceló and Heidenreich, "Lusterware," 250; Heidenreich, "Islamische Importkeramik," 239–40; Salinas and Pradell, "The Introduction," 95.
[162] Barceló and Heidenreich, "Lusterware," 248, 251, fig. 4; Mason, "Medieval Egyptian," 211.
[163] Barceló and Heidenreich, "Lusterware," 251.

indicate foreign production.[164] Indeed, Mason's later publication states that lustre was produced solely in southern Mesopotamia until the end of the tenth century, and a more recent synthesis of the Andalusi material similarly corroborates the Mesopotamian origin for the lustre fragments.[165] There is no evidence for local production of lustre ceramics on the Iberian Peninsula during the ninth and tenth centuries; the market for lustre ceramics was filled by imported wares.



Figure 5.117. Lustre Fragment, 9th–10th century, excavated at Madinat al-Zahra, origin southern Mesopotamia. Cat. no. MLus74.



Figure 5.118. Lustre Fragment, 9th–10th century, southern Mesopotamia. Cat. no. MLus34.

[164] Matin, "Revisiting the Origins," 60.
[165] Mason, *Shine Like the Sun*, chap. 4; Salinas and Pradell, "The Introduction," 95.



Figure 5.119. Lustre Bowl, 9th–10th century, southern Mesopotamia, H. 5.8 cm; Max. Diam. 21.9 cm. Arthur M. Sackler Gallery, Washington D.C., no. S1987.91. Cat. no. MLus123.

Numerous sites in al-Andalus, including the cities of Valencia, Medinaceli, and Tiermes, have also yielded lustre vessels—dateable to the eleventh century based on their archaeological contexts.[166] One lustre plate fragment excavated at Medinaceli contains the remnants of a central inscription, including two vertical letters with large triangular terminals and a swelling baseline between the two (Figure 5.120)—characteristic of inscribed Fatimid vessels (Figure 5.102). With the relocation of lustre production to Egypt at the end of the tenth-century, the Iberian Peninsula evidently continued to import lustre ceramics from Fatimid potters. The epigraphic content available in al-Andalus therefore shifted from typical Mesopotamian lustre inscriptions to Fatimid ones.

[166] Barceló and Heidenreich, "Lusterware," 253; Heidenreich, "Islamische Importkeramik," 60–62, 77–78, 80–89; Ortega et al., "La cerámica dorada."



Figure 5.120. Lustre Plate Fragment, 11th century, excavated in Medinaceli, origin Egypt. Cat. no. EgLus73.

The central authority of the Umayyad caliphate in Córdoba collapsed in the early eleventh century.[167] Local governors in at least fourteen districts declared independence, initiating the Taifa period of al-Andalus (1031–1086 C.E.).[168] Several inscribed lustre vessels have come to light in Seville, which was ruled by the Abbadids during the Taifa period.[169] The Kufic script is regular throughout the group, adorned with small triangular terminals and enclosed within delineated borders encircling the rims of various vessels. Floral motifs are interspersed throughout the epigraphic bands, though the grounds are left otherwise unadorned. One sherd contains two concentric bands of script completed in a dark brown lustre (Figure 5.121). Although fragmentary, the outer band reads *[bi-]llāh, al-Manṣūr…*, and the inner band contains *mamlūkayhi wa-Shāk[ir]…* ('[bi-]llāh, al-Manṣūr…' and 'his two slaves, and Shākir…').[170] Barceló and Heidenreich have reconstructed the inscription by comparing it to contemporary lapidary inscriptions, concluding that the fragment, and two others, refers

[167] Kennedy, *Muslim Spain and Portugal*, 124–29.
[168] Kennedy, 130.
[169] Barceló and Heidenreich, "Lusterware," 258–60; Kennedy, *Muslim Spain and Portugal*, 135.
[170] Barceló and Heidenreich, "Lusterware," 262, 266.

to al-Muʿtaḍid bi-llāh—who was also known as al-Manṣūr bi-faḍl Allāh—the son of the qadi of Seville and founder of the dynasty, Abū al-Qāsim Muḥammad ibn Ismaʿīl ibn ʿAbbād (r. 1023–1042 C.E.).[171] The reference to al-Manṣūr led Barceló and Heidenreich to attribute a number of lustre fragments from Seville to royal workshops during the middle of the eleventh century, thus signifying that lustre technology had spread to al-Andalus by the Taifa period.[172]



Figure 5.121. Lustre Fragment, 11th century, excavated in Spain, Seville. Archaeological Museum, Seville, no. REP2002/2. Cat. no. SpLus14.

Another of the Seville group contains a single encircling band of script, completed in a lighter shade of brown lustre (Figure 5.122). The surviving fragments of the inscription read, *bism [Allāh mim]mā amara bi-ʿamalihi al-Muʿtamid ʿalā… fī qaṣrihi* ('commissioned by al-Muʿtamid ʿalā… at his palace').[173] Although heavily reconstructed, the extant fragments preserve the name of the patron, al-Muʿtamid, who was the third and final ruler of the Abbadids of Seville (r. 1069–1091 C.E.), dating the vessel towards the end of the eleventh

[171] Soravia, "ʿAbbādids." For the full reconstructed inscriptions, see Barceló and Heidenreich, "Lusterware," 266.
[172] Salinas and Pradell, "The Introduction," 92–93.
[173] For the full reconstructed inscription, see Barceló and Heidenreich, "Lusterware," 268.

century.[174] The royal lustre workshop of the Abbadids evidently remained operational into the latter half of the eleventh century. Additionally noteworthy is the probable signature of the name Tammām, which is situated along the edge of the floral motif of Figure 5.122.[175] It is the only signature recorded on Andalusi lustre, and, like the aforementioned signed polychrome glaze wares of al-Andalus (Figures 5.44 and 5.49), it may also be related to the courtly control over lustre production.



Figure 5.122. Lustre Bowl Fragment, 11th century, excavated in Spain, Seville. Archaeological Museum, Córdoba, no. CE026544. Cat. no. SpLus12.

The inscriptions of the Seville vessels are unlike the majority of epigraphic ceramics of the early Islamic period. The Seville inscriptions are lengthy and provide information about the patron, which is markedly dissimilar from the single-word well-wishes that are most common on Mesopotamian lustre. Likewise, although the technology of lustre production probably spread to al-Andalus from Fatimid Egypt, the naming of a patron is rare on Egyptian

[174] Soravia, "'Abbādids."
[175] Barceló and Heidenreich, "Lusterware," 264.

ceramic vessels. The only similarly inscribed vessels are the two made during the reign of al-Ḥākim, dated nearly a century earlier (Figures 5.53–5.54). However, there is a noteworthy distinction between the patronage of the Seville vessels and those from Fustat: both vessels from Fustat were made for members of al-Ḥākim's court, while the Seville vessels were made for the rulers themselves. The word *amara* ('commissioned') is completely absent in the earlier ceramic record, making the Seville vessels the only securely documented ceramic tableware—lustre or otherwise—commissioned by, or made specifically for, a ruler from the early Islamic period.

The modes of decoration generally contrast with the typical Fatimid repertoire. Although certain characteristics are reminiscent of Fatimid ceramics—particularly the application of encircling inscriptions and probable signature of the name Tammām—the overall aesthetic suggests their local manufacture.[176] The large floral motif at the centre of the al-Muʿtamid bowl (Figure 5.122) is unlike Fatimid motifs, which are often figural or composed of inscriptions and foliate patterns. Only one published Egyptian vessel includes a similar large floral device, though its rendering differs, and was perhaps an interpretation of designs found on imported Chinese carved and incised wares of the tenth century—otherwise unrecorded on early Fatimid lustre.[177] The colours of the Seville lustre pigments also differ from the majority of Fatimid lustre. Egyptian lustre of the eleventh century is nearly always monochrome and is frequently of a golden colour, though sometimes red or brown pigment was used. The vessels from Seville predominantly employ a hue of dark brown lustre and a number of vessels are even polychrome. One polychrome lustre vessel includes bands of an olive-green lustre (Figure 5.123), perhaps referencing the popular aesthetic of the

[176] Barceló and Heidenreich, fig. 8.
[177] Philon, *Early Islamic Ceramics*, 1:173, Pl. XIX.

polychrome glazed wares discussed earlier in this chapter (Figure 5.40–5.44). The polychrome palette had gone out of favour in southern Mesopotamia by the end of the tenth century, at which point lustre technology transferred to Fatimid Egypt, where monochrome continued as the predominant palette. Although the technology for creating lustre ceramics must have come to al-Andalus from the east, the decorative conventions appear to have transformed soon after its arrival, as no direct parallels exist between the Seville group and the ceramics of either Mesopotamia or Egypt.



Figure 5.123. Lustre Fragment, 11th century, excavated in Spain, Seville. Archaeological Museum, Seville, no. REP2002/3. Cat. no. SpLus13.

The names of Abbadid rulers allow for the dating of lustre production in al-Andalus to the second half of the eleventh century, and evidence unearthed at other Andalusi sites, including Valencia and Tudela, amongst others,[178] reveals that local epigraphic lustre production continued into the twelfth century.[179] One bowl unearthed at Tudela includes a patterned band of stylised script surrounding a central motif of a tree flanked by two lions

[178] Heidenreich, "Islamische Importkeramik," 78–90; Ortega et al., "La cerámica dorada." Other moulded jars dated to the twelfth century, some with evidence of lustre pigments, were also excavated at Mértola. Escobosa and Ortega, "Moldes y cerámica moldada," fig. 8.

[179] Indeed, it should be noted that lustre production in fact intensified in al-Andalus, and continued there into the fifteenth century, after it was no longer being produced elsewhere in the Islamic world.

(Figure 5.124).[180] The inscription is a repetition of two verticals—possibly an *alif* and *lām*—as well as another curved vertical, completed in gold lustre and adorned with split ascenders (Figure 5.126, A). The outer border is decorated with thick bands of golden lustre with a continuous swirling design scratched into the surface. The use of monochrome golden lustre, patterned script, scratched decoration, and a central figural motif suggest a connection with Fatimid lustre, and illustrate the persistence of well-known lustre forms in local manufacture.



Figure 5.124. Lustre Bowl, 11th–12th century, excavated in Spain, Tudela. Archivo Municipal de Tudela, Navarra. Cat. no. SpLus18.

Another lustre bowl excavated at Valencia is decorated with an epigraphic band composed of repetitions of one word, possibly *al-yumn* or *al-ʿizz* ('glory'), with a floral *mīm* or *ʿayn,* and an upward-curling final *nūn* or *zāʾ* (Figures 5.125 and 5.126, B).[181] The centre is filled with a four-lobed foliate motif, of which there are numerous Fatimid equivalents (for example, Figure 5.68), and the epigraphic register is bordered by thick ruby bands with

[180] Dodds, *Al-Andalus*, 237.
[181] Heidenreich, "Islamische Importkeramik," 107–8, 301.

scrollwork scratched into the lustre. The rim is finished with half-circles, reminiscent of the half-moon designs on wares from both southern Mesopotamia and Egypt (Figures 5.71 and 5.77). Conversely, the foliate terminal and clusters of three dots interspersed amongst the letters are comparable to the forms of the inscribed lustre bowl found at Qal'at Bani Hammad (Figure 5.116). However, the Qal'at Bani Hammad vessel, which includes identical subsidiary decoration, comes from an eleventh-century context, a century earlier than the twelfth-century setting of the Valencia bowl.[182] Given the documented emergence of lustre production in eleventh-century al-Andalus, it is possible that the contemporary Qal'at Bani Hammad vessel and tiles (Figures 5.13–5.14) indicate the progression of lustre technology across the region, providing a probable intermediary between the lustre products of Fatimid Egypt and al-Andalus. The connection between Qal'at Bani Hammad and al-Andalus during the Taifa period has been noted elsewhere, specifically in reference to the movement of architectural forms.[183] Qal'at Bani Hammad was a key North African centre, and there is some evidence to suggest that artists and architects from Qal'at Bani Hammad emigrated to al-Andalus in the eleventh century.[184] It is therefore possible that potters were also moving along this route.

[182] Carrillo, "Architectural Exchanges," 68; Jenkins, "Medieval Maghribi Luster-Painted Pottery," 337.
[183] Carrillo, "Architectural Exchanges."
[184] Carillo notes a passing comment made by Bosch Vilá in his 1977 article, '¿Mocárabes en el arte de la taifa de Almería?'. Carrillo, 77.



Figure 5.125. Lustre Bowl Fragment, 12th century, excavated in Valencia. Cat. no. SpLus4.

A.



B.



Figure 5.126. Andalusi Lustre Drawings, A: SpLus18; B: SpLus4 (Wrightson).

The technology for lustre ceramics likely spread to Ifriqiya and al-Andalus through the migration of potters. Although Jenkins has proposed that Mesopotamian potters moved to

North Africa,[185] the similarities between North African and Fatimid lustre suggest that Fatimid craftsmen were likely responsible for transmitting lustre technology to the region. The lustre vessels of al-Andalus continued to utilise a tin-oxide opaque white glaze—a technology likely brought to the region through the emigration of Egyptian potters—and also continued to be made of earthenware, suggesting that this emigration probably took place in the eleventh century.[186] Likewise, the epigraphic lustre of al-Andalus exhibits strong connections with the lustre of Fatimid Egypt, and it is likely Fatimid potters brought the technology to the Iberian Peninsula or that Ifriqiyan potters, whose artistic roots were in Egypt, migrated to the region.

5.9. Conclusion

Following the trajectory of yellow and polychrome glazed wares, and lustre ceramics, it is possible to map the diffusion of epigraphic ceramic practices from Egypt, across North Africa, into Sicily, and the Iberian Peninsula. As ceramic traditions and technologies traversed the region, local initiatives transformed formulae and styles, but the inclusion of epigraphy—whether legible or illegible—remained a key component of the ceramic repertoire.

The wares of this chapter are undoubtedly connected through their use of script, but the wares of each region are generally distinct. Benedictions of *baraka* were typically applied to polychrome glaze types of Egypt (Figures 5.6–5.8 and 5.14–5.16), while well-wishes of *al-yumn* (Figures 5.94–5.97) and *saʿd* (Figure 5.88), or strings of well-wishes (Figures 5.68–5.73), were more commonly applied on Fatimid lustre. *Al-mulk* was also a regular inclusion on epigraphic lustre of Egypt (Figure 5.103), but became the overwhelmingly dominant

[185] The more traditional argument put forth by Jenkins proposes that the Baghdadi potter who was called to repair the Mesopotamian lustre tiles surrounding the mihrab at the Great Mosque of Kairouan remained in the region and established workshops producing local lustre ceramics (see p. 376 of this chapter)
[186] Barceló and Heidenreich, "Lusterware," 269–72.

inscription on both lustre, and yellow and polychrome glaze types in Ifriqiya and al-Andalus (Figures 5.21–5.27and 5.40–5.44). Though the corpus of published Egyptian ceramics is larger than those of Ifriqiya and al-Andalus, the differences in content between the regions of the Islamic West likely indicate varying local preference.

In addition to legible script, a large portion of the inscriptions on glazed wares of the western Islamic world are rather ambiguous and are more akin to pattern. Many of the polychrome glaze types, though often decipherable, are not truly legible—many lack a particular letter or the letters are arranged out of order (Figure 5.24). Some of the polychrome glaze wares of al-Andalus include one legible iteration of *al-mulk* followed by one that is inaccurate (Figure 5.41). Numerous epigraphic patterns are also common in the repertoire of Fatimid lustre, which have little association with legible script, such as the interlaced configuration (Figure 5.83) or the arrangement of denticles and *kāf*s (Figure 5.92). Though a much broader array of epigraphic patterns is evident on the lustre vessels of Egypt, related patterns are also present on lustre wares of the Iberian Peninsula (Figure 5.124). Ceramicists in Egypt, Ifriqiya, and al-Andalus were certainly capable of producing legible script, but the considerable number of illegible inscriptions and epigraphic patterns in each region suggest that the appearance of script was often the desired effect and the literacy of those involved was secondary to the overall visual experience.

Though lustre was a more costly type of ceramic, the majority of the corpus have neither a name nor date, suggesting that the majority of lustre vessels were made for sale at market. Moreover, the epigraphic ceramics examined in this chapter illustrate an immense range of script design and inscription content, most of which were rather generic, and would have been appropriate for an assortment of buyers. However, a few documented ceramic commissions survive in the lustre the corpus of Egypt and al-Andalus: the vessels associated

with al-Ḥākim (Figures 5.53–5.54) and the Abbadid rulers of Seville (Figures 5.121–5.123). The aforementioned vessels are highly unusual within the wider Fatimid and Andalusi groups, and are likewise the only know ceramic commissions during the entirety of the early Islamic period.

Though ceramic inscriptions that clearly note the name of a patron are incredibly rare, there are indications that some of the ceramics of Egypt, Ifriqiya, and al-Andalus were connected with higher echelons of society than the wares of the previous chapters. The vessels made for members of al-Ḥākim's court are the earliest documented commission of lustre ceramics (Figures 5.53–5.54). The hypothesised connection between some inscribed wares and *tiraz*—noted throughout this chapter—adds to the significance of these two lustre bowls. It is possible that the vessels are associated with the concept of *khilʿa* ('robes of honour'), and were perhaps gifted to distinguished members of the court.[187] Similarly, finer versions of polychrome glaze Andalusian wares appear to have been commissioned or purchased by the court at Madīnat al-Zahrā'.[188] These wares likewise indicate a connection to royal *tiraz* workshops in their reliance on the inscription *al-mulk*—noted earlier in this chapter. Barceló and Heidenreich also compare the lustre workshop of Seville to *tiraz* workshops, noting that both were probably under caliphal patronage.[189] The lustre ceramics of Seville were certainly sponsored by the Abbadid court, as the inscriptions clearly state (Figures 5.121–5.123). Additionally, the inscriptions on some polychrome Ifriqiyan vessels look to be near imitations of the lustre tiles surrounding the mihrab at the Great Mosque of Kairouan (Figures 5.21 and 5.28). However, the tiles would only have been visible to the elites who had access to the maqsura. It is therefore possible that the designs on local Ifriqiyan

[187] Sauer, "The Textile Performance."
[188] Salinas and Pradell, "Madīnat Al-Zahrā' or Madīnat Qurtuba?," 206.
[189] Barceló and Heidenreich, "Lusterware," 259.

polychrome wares were conceived by higher echelons of society, which then permeated throughout the ceramic repertoire. Though further excavations and published materials are required from Ifriqiya to confirm any elite patronage, the epigraphic evidence may suggest an affiliation with the Aghlabid court. As such, the wares of the Islamic West indicate a broader social context for epigraphic ceramics than their counterparts elsewhere in the Islamic world.

Signed Fatimid lustre have admittedly guided the present chapter, and are invaluable in analysing the inscription types enumerate here. However, it is probable that craftsmen were only intermittently signing their wares, and therefore many signed and unsigned pieces were likely completed within the same workshops. For example, two vessels decorated with giraffes being led by attendants are recorded in the Fatimid corpus. One bowl is signed by Muslim ibn al-Dahhān on the interior (Figures 5.127 and 5.64, E), while the other lacks a signature (Figure 5.128). However, as Meinecke-Berg argues, both vessels should be attributed to the workshop of Muslim.[190] Numerous high-quality vessels lack signatures, while many relatively standard dishes were signed. The motivation for signatures may have been partly driven by the market, as it is possible that wares with signatures were more highly coveted, and may have demanded a higher price. The signed bowl also has a more complex design with two giraffes and attendants, as opposed to one. The two bowls decorated with giraffes may therefore have appealed to a diverse clientele, including both those who could afford the hypothetical more costly signed piece and those who could not. Or perhaps signatures were not as highly coveted as modern scholars assume, and not all buyers desired signed wares. Likewise, Arabic signatures may have only appealed to Arabic-speakers or those who wanted to align themselves with the Muslim ruling elite. Although the initial motivation

[190] Meinecke-Berg, "Fatimid Painting," 354–55.

for signing glazed tableware may have been related to artisanal pride and social standing, the extant evidence suggests that the practice was not as straight forward as previously assumed, and that the array of signed and unsigned pieces likely appealed to a variety of buyers.



Figure 5.127. Lustre Bowl Fragment, late 10th–11th, Egypt, H. 14 cm; Max. Diam. 37 cm. Museum für Islamische Kunst, Berlin, no. I. 43/64.135. Cat. no. EgLus394.



Figure 5.128. Lustre Bowl, late 10th–11th century, Egypt, Max. Diam. 24 cm. Benaki Museum, Athens, no. ΓΕ 749.

Variable inscriptions emanating from a single workshop are likewise exhibited on other materials. An inscribed reed mat, attributed to the tenth century, reads, *Baraka kāmila wa niʿma shāmila wa saʿāda mutawāṣila wa ghibṭa wa surūr li-ṣāḥibihi* ('Perfect blessing and comprehensive well-being and continued good fortune and happiness to its owner') (Figures 5.129, A and 5.130, A).[191] The inscription contains general well-wishes, analogous to those on numerous Fatimid lustre vessels, including one signed by Muslim (Figure 5.68). A second contemporary epigraphic reed mat, likely from the same workshop based on stylistic parallels, contains a comparable inscription, which reads, *Baraka kāmila wa niʿma shāmila wa saʿāda mutawāṣila li-ṣāḥibihi mimmā umira bi-ʿamalihi fī ṭirāz al-khāṣṣa bi-Ṭabariyya* ('Perfect blessing and comprehensive well-being and continued good fortune to the owner, this which

[191] Ekhtiar et al., *Masterpieces*, 50–51.

was commissioned from the private workshop of Tabariyya').[192] Alongside similarly generic benedictions to the owner, the second mat states that it was commissioned from a workshop in Tiberias (Figures 5.129, B and 5.130, B).[193] The mats are of comparable quality, and little differs between the two other than the content of the inscription. The variation illustrates the changeability of inscription content on objects intended for market. Like the giraffe bowls attributed to Muslim, not every object made in a single workshop was identically inscribed or signed, but rather an assortment of inscriptions was made in a single workshop, which likely appealed to a diverse clientele.

[192] Komaroff, "Religious Inscriptions," 263; Moraitou, "The Benaki Museum," 5.
[193] Komaroff, "Religious Inscriptions," 263–64; Moraitou, "The Benaki Museum," 5.



Figure 5.129. Two Inscribed Reed Mats, 10th century, Tiberias, A) 161 x 86 cm. Metropolitan Museum of Art, New York, no. 39.113; B) 223 x 115 cm, Benaki Museum, Athens, no. 14735.



Figure 5.130. Detail of Reed Mats of Figure 133. A) top; B) bottom.

In addition to the inscribed reed mats, further parallels between epigraphic ceramics and epigraphic textiles are noteworthy. Ceramics and textiles are both portable, relatively

common materials that would have been readily accessible to those with the means to purchase them. The foliated inscribed textile illustrated at the beginning of this chapter was made of linen (Figure 5.19), and was therefore likely not a high-status fabric, which would have been made of finer materials, such as silk. Unlike contemporary *tiraz*, many of which were made for the higher echelons of society and were inscribed with elaborate formulaic inscriptions (Figure 5.85), the linen textile was probably made for sale at market, particularly as the inscription—a repetition of the common phrase *al-mulk*—belies no patron or other privileged affiliation. Further similarities between epigraphic patterns on ceramics and textiles were noted throughout this chapter (Figures 5.47–5.48, 5.75, 5.85, and 5.93), suggesting the standardisation of epigraphic modes between industries. The relation between inscribed ceramics and textiles is striking, as numerous Fatimid lustre vessels contain representations of inscribed textiles, some of which employ identical epigraphic types frequently applied to glazed ceramics. In addition to one aforementioned example (Figure 5.86), another lustre vessel depicts an equestrian falconer, around whose arm is a block reserve rendering of what is likely *al-mulk* (compare Figures 5.131 and 5.103), which is another well-attested epigraphic mode on lustre ceramics.[194] The placement of similarly styled, rather generic inscriptions on textiles suggests that the epigraphic preferences discussed in this chapter, and this thesis more broadly, were likely present on other contemporary media. Ceramics survive in much larger numbers than other materials, allowing for their extensive study, but it is probable that similar inscriptions were circulating amongst the population and that the penchant for epigraphic goods was widespread.

[194] See also cat. no. EgLus92.



Figure 5.131. Detail of Lustre Plate, 11th–12th century, Egypt, H. 7.5 cm; Max. Diam. 38.4 cm. Freer Gallery of Art, Washington D.C., no. F1941.12. Cat. no. EgLus179.

Further similarities between inscribed ceramics and contemporary monumental inscriptions have also been noted (Figures 5.20 and 5.74).[195] Bierman argues that, beginning in the early eleventh century, the number of public texts grew substantially. This may have been due to the fact that the Fatimids were Ismāʿīlī, and saw themselves as both the Caliph and living Imam, as well as the final authority for interpreting God's law, and the administrator of rules and social conduct.[196] However, Mulder rightly notes the limitations of attributing widespread architectural forms to the beliefs of the ruling elite.[197] Similar counter-points were made by Blair, whose article on floriated Kufic illustrates that epigraphic decorative elements were natural progressions for adorning script, and were not related to the ideology of the Fatimids. She argues that the styles of script developed independently of political change.[198] Though the types of epigraphic ceramics made first by southern Mesopotamian

[195] Bierman, *Writing Signs*, 1.
[196] Bierman, 60–61. (The online version of this book does not include page numbers. However, this information can be found in the first paragraphs of Chapter 3)
[197] Mulder, "The Mausoleum."
[198] Blair, "Floriated Kufic," 113.

potters, and later Fatimid ones, found a welcome reception in Egypt, their prevalence and popularity was probably not due to the doctrine of the ruling elite. Rather, the wares of Fatimid Egypt represent the expansion and further development of the epigraphic trends spreading throughout the early Islamic world.

The inscribed ceramics of this chapter illustrate a continuation of epigraphic practices; some wares signed with the name of the workshop, others decorated with legible well-wishes or illegible epigraphic patterns. Throughout the period from the ninth to eleventh centuries, the use of epigraphy and the general modes of inscribing ceramics continued to develop as an integral component of the decorative programme. In sum, the wares of Ifriqiya and al-Andalus illustrate the perpetuation and expansion of the epigraphic practices that first emerged in the Eastern Mediterranean and southern Mesopotamia centuries earlier, which were elaborated in Fatimid Egypt. Moreover, the epigraphic ceramics of the Islamic West also illustrate new social and political uses of ceramics, particularly in regards to palatial contexts. Thus, the wares of this chapter indicate the solidification of epigraphic ceramic traditions, and the broadening of the social context of ceramics throughout the Islamic West.

Chapter 6: Conclusion

The penchant for epigraphic glazed ceramics developed throughout the early Islamic period alongside the general Arabisation of the region. From being nearly absent in the decorative vocabulary of ceramics in the seventh century, Arabic script became entrenched in the pottery industry across the entire breadth of the Islamic world by the eleventh century, from the slip-painted wares of Transoxiana to the lustre and polychrome glaze types of the Iberian Peninsula. As such, the ceramic record of the early Islamic period illustrates major expansions in the application and popularity of Arabic script. Although probably not exclusive to ceramics, epigraphy was spreading into the arts of the non-elite, as an increasingly broad constituency desired script on their everyday possessions, including ceramic tableware. The expansion of epigraphic ceramics across the early Islamic world indicates that script was evolving throughout the period into a fundamental component of a collective Islamic decorative language.

Script was well-established in the artistic vocabulary of craftsmen in the early Islamic world, as evidenced by the numerous inscribed metal and glass objects, textiles, as well as monumental inscriptions and epigraphic coins—noted in Chapter 2. Yet epigraphic ceramics reveal novel ways in which script was incorporated onto ceramic surfaces. Unlike the imitative moulded and stamped ceramics of the eighth and ninth centuries, the glazed wares of the preceding chapters diverge from traditional formulaic inscriptions. They were not inscribed with the basmala or religious texts, nor did they typically reference the intended use of the vessel, or identify the patron or date of production. Although naming the master craftsman or workshop continued to be popular on southern Mesopotamian wares and Fatimid lustre, the aforementioned standard formulaic inscriptions are rare in the glazed ceramic corpus of

the ninth to eleventh centuries. Rather, the wares of the early Islamic period reflect the development of formulaic ceramic inscriptions as well as the burgeoning of highly ornamental epigraphy on wares made for largely utilitarian purposes.

More commonplace inscribed objects, including reed mats (Figure 5.129), lower quality textiles (Figures 3.101 and 5.19), spindle whorls and beads (Figure 2.42), and bread stamps,[1] amongst others, offer more ready comparison for ceramic inscriptions. Rather than imitating the inscriptions of expensive materials, inscribed glazed ceramics of the early Islamic period are generally consistent with contemporary lower-status inscriptions, suggesting that ceramics were probably mass produced for a broad range of clientele, and purchased by members of society with some amount of disposable income. Such similarities also suggest that the types of inscriptions employed on ceramics were likely ubiquitous on other crafts in each region. Consequently, the ceramics of the period offer a glimpse into the epigraphic and decorative vocabulary of those ephemeral materials that are now largely lost, and reflect the epigraphic practices and tastes of the non-courtly class more broadly.

Though the epigraphic ceramics of this thesis reflect a broad trend of inscribing utilitarian vessels, and they indicate the widespread desire to possess script during the early Islamic period, they also illustrate local preferences and traditions. The epigraphic styles, modes of inscribing vessels, and favoured inscription content differ from one region to another. The majority of Mesopotamian lustre inscriptions, for example, are legible or decipherable, but they are often rather abstruse in meaning—like inscriptions of *ʿamal* without being followed by a name. Conversely, Mesopotamian BoW inscriptions are often ambiguous and difficult to decipher, except for wares signed with the name of a craftsman.

[1] Watson, *Ceramics*, 103.

The common Mesopotamian inscriptions of *ʿamal* and *al-mulk* are uncommon in Khurasan and Transoxiana, and the other standard Mesopotamian inscriptions of *asʾal tuʿṭā* and *tawakkal tukfā* are rarely employed on ceramics elsewhere in the early Islamic period. The legible inscriptions of the eastern slip-painted wares are more sophisticated in content—particularly the aphorisms—which have few counterparts in early ceramic production. An additionally diverse array of decorative epigraphic patterns is found in near equal numbers in the region, which are also unlike the majority of inscriptions found on ceramics elsewhere. The typical aforementioned phrases found on Mesopotamian lustre are surprisingly rare on the epigraphic lustre from Egypt, even though it was probably Mesopotamian potters who spread lustre technology to the region. Other words, like *al-mann*, *saʿd*, *al-yumn*, and *al-naṣr*, amongst others well-wishes, became pervasive on Egyptian ceramics, but have little precedent on earlier Mesopotamian types. *Al-mulk* came to be the dominant inscription on the polychrome glaze wares of Ifriqiya and al-Andalus, though it was not as common in other regions during the early Islamic period. While some similarities are evident, for example, between Mesopotamian BoW ware and the imitations made in Khurasan and Transoxiana, or between some Mesopotamian and Fatimid lustre vessels—particularly those signed with the name of a master craftsman—the majority of epigraphic wares reflect regional predilections. Though this may seem like an obvious and expected conclusion, the stark differences evident in the wares catalogued here reveal a clearly defined set of formulaic inscriptions that were widely accepted by potters and consumers in each region. However, these formulae were not necessarily part of a collective Islamic vocabulary, at least on ceramics.

The present catalogue has also revealed the widespread application of intentionally illegible, ambiguous, or patterned script. Across the breadth of the Islamic world, the legibility of ceramic inscriptions was not required for their production, purchase, or use. The epigraphic

patterns of each region have been particularly instructive, and are likewise largely distinct from one another. Formulaic arrangements of three or four letters are apparent on early YGF and associated buff ware, which are likely based on the inscription *baraka* (Figures 2.38–2.41). The painterly two- and three-line patterns of Mesopotamian BoW ware are probably based on formulaic signatures (Figures 3.36 and 3.38), and indicate that new patterns continued to develop throughout the ninth and tenth centuries. The slip-painted wares of Khurasan and Transoxiana exhibit the broadest range of epigraphic patterns, some of which are based on *al-yumn* and others on *baraka* (Figures 4.75–4.76, 4.87, 4.96, 4.100, 4.104). These designs comprise almost half of the epigraphic ceramics of the region, and thus illustrate widely accepted ambiguous configurations and designs. Patterns based on *al-mulk* continued in the west, in Egypt and al-Andalus (Figures 5.12, 5.17, 5.24, 5.27, 5.39, and 5.42), and numerous other arrangements based on various well-wishes are recorded on the lustre wares of Fatimid Egypt (Figures 5.78, 5.89, and 5.98). However, though the patterns of each region are generally dissimilar, in all such occurrences—including legible, decipherable, and illegible arrangements—the repetition of forms is the principal feature. While the content of the patterned inscriptions may have differed throughout the regions of the Islamic lands, there was a broad acceptance of decorative epigraphic forms that need not be perfectly legible.

There are also common patterns that do not appear to be based on legible words, or they are perhaps so far removed from legible text that they have passed into the realm of pure ornament. Many of these patterns rely on particular Arabic letters, the most common of which is the *kāf*. *Kāf* patterns are evident in the YGF of the ninth century (Figures 2.33 and 2.40), on the slip-painted wares of the ninth to eleventh centuries (Figure 4.96), and the lustre ware of Fatimid Egypt (Figure 5.92). The abundance of the letter *kāf* may be connected to the

profusion of *baraka or al-mulk* inscriptions, though the patterns noted here cannot be accurately read or even deciphered as such. Moreover, the form of the *kāf* lends itself to various decorative uses, being elongated, reversed, or adorned to suit the needs of the potter. Particular Arabic letters, like the *kāf*, retain a clear affiliation to script even when manipulated. As such, it was widely used across the breadth of the Islamic world in decorative configurations. It appears that the letter *kāf* acted almost as a symbol and became indicative of Arabic script.

Another epigraphic distinction between the wares of the preceding chapters is the inclusion, or the complete exclusion, of signatures. Signatures have garnered much of the scholarly attention, but they are not the main epigraphic type in any of the regions examined in this thesis.[2] However, there are some new findings and interpretations we may take away from the present investigation. For instance, southern Mesopotamian BoW wares are often lauded for their inclusion of signatures, and it has generally been understood that BoW wares were signed more frequently than their Mesopotamian lustre counterparts. However, based on the fragments and vessels catalogued here, there are in fact a number of lustre vessels signed with the name of the master potter. I have recorded 41 signed BoW vessels (Figures 3.4–3.17) and around 31 signed Mesopotamian lustre vessels (Figures 3.65–3.73). The lustre potters have been previously overlooked, which may be due to the ancillary placement of lustre signatures—typically on the base of vessels. Yet these wares make clear that lustre ceramics were signed almost as frequently as BoW ware, and a number of previously unknown craftsman have now been identified, including Ibn Khaldān and ʿAlī Abū Shaddād (Figures 3.72–3.73). Additionally, the analogous rendering of the name Burhān on both BoW

[2] For example, see Grube, *Islamic Pottery*, 38; Hallett, "Trade and Innovation"; Jenkins, "Muslim"; Meinecke-Berg, "Fatimid Painting"; Yousuf, "Khazzāfūn."

and lustre ware (Figure 3.109) supports the hypothesis that Mesopotamian workshops made both types of vessels, which calls into question the traditional dating of both glazed types. The close examination of Mesopotamian signatures has thus provided the means to re-evaluate the current understanding of ceramic production during this formative period.

Lustre vessels continued to be signed with the name of the master craftsmen in Fatimid Egypt, and through the analysis of signatures, it is possible to trace the movement of potters from Mesopotamia to Egypt. Ibn Khaldān, who appears to have been working in Mesopotamia, relocated his workshop to Egypt and began signing wares made there (Figures 3.79–3.82 and 5.55–5.56). Though Ibn Khaldān is the only known example of a named potter who emigrated, other early epigraphic Fatimid lustre vessels corroborate the hypothesised movement of potters based on the style of the inscriptions and overall decoration. Other potters of Fatimid Egypt continued to sign their products, and the work of the prolific craftsman Muslim—whose wares are dateable to the beginning of the eleventh century—allow for the further analysis of roughly dateable lustre ceramics. With the compilation of nearly 60 vessels signed with the name Muslim, it is possible to examine the organisation of pottery workshops in Egypt. Moreover, one can see the continued transformation of legible script and illegible patterns through the eleventh century in Fatimid Egypt based on the corpus of single master craftsman.

Conversely, only one name is recorded on a single Andalusi lustre bowl (Figure 5.122). Signatures on the other types of polychrome glazed wares of Egypt are not documented, nor are any wares from North Africa signed, though a few signatures survive on polychrome glazed wares of al-Andalus (for example, Figures 5.44 and 5.49). In stark contrast to the signed wares of Mesopotamia and lustre vessels of Egypt, not a single vessel from Khurasan or Transoxiana includes the name of a craftsman. However, scholars must be cautious in putting

too much emphasis on signatures, even in regions where they survive. Signed wares make up only a small portion of the epigraphic output of early Islamic potteries,[3] and epigraphic wares likewise reflect only a fraction of the ceramics produced during the period.

The signatures are, however, vital in providing a glimpse into the methods of ceramic production and the organisation of workshops. Moreover, it must be emphasized that although epigraphic ceramics likely reflect the popularity of script and the desire of the population to own it, the production of epigraphic ceramics relied on the agency of potters. It was the craftsmen themselves who were consciously choosing to adorn their wares with script. Though little is known about them and they did not sign all of their wares, the Cairo Geniza documents provide crucial insight for understanding the status of craftsmen in contemporary Egypt. According to Goitein, craftsmen were socially divided between master craftsmen and those who laboured in the master's workshop. As proposed throughout this thesis, the names present on ceramics are likely those of the master, probably inscribed by numerous decorators labouring under the direction of the master potter. Additionally, the recording of merchants and shipowners with names such as 'potter' and 'spinner' imply that there was an element of social mobility for certain members of the 'manual professions'.[4] Master craftsmen or esteemed artisans traded and sold their products, gaining wealth and social prestige.[5] Successful craftsmen were evidently able to use their prosperity to transition into professions of a higher social standing, like the former potter—or one whose family had worked as potters—who became a merchant or shipowner. Philon therefore proposes that at least some craftsmen were respected members of society.[6]

[3] See Chapter 5, p. 484-485.
[4] Goitein, *Studies in Islamic History*, 278. Goiten does not provide the Arabic for either name, although *fākhūrī* and *khazzāf* are both possible options for 'potter', and *ghazzāl* for 'spinner'.
[5] Goitein, *A Mediterranean Society*, 1:80–92.
[6] Philon, *Early Islamic Ceramics*, 1:167.

Philon's analysis of the Geniza material was proposed in her examination of Fatimid lustre, and she therefore suggests that the signatures on ceramics reveal the growing prominence granted to craftsmen and their wares in Egypt.[7] Although Philon construes the placement of signatures on lustre ceramics as a development in Fatimid Egypt, signatures did appear regularly on southern Mesopotamian BoW and lustre vessels.[8] Signatures on Mesopotamian lustre have hitherto not been recognised in such large numbers, but the evidence provided in Chapter 3 demonstrates that signatures occurred relatively frequently. There is even evidence to connect the master craftsman Ibn Khaldān with lustre production in both southern Mesopotamia and Egypt, indicating that the practice of signing lustre ceramics continued from one region to the other with the movement of potters. Although this does not discredit Philon's hypothesis concerning the social status of potters, there was also a well-developed tradition of potters signing wares with the name of the master craftsmen, which clearly persisted in Egypt. The possible increased status of potters should therefore not be fully credited with the trend of including signatures.

However, though Philon's analysis may disregard the origin of signed ceramics, it certainly does bear further exploration. The suggestion that master potters signed their wares based on their own social standing parallels Hallett's argument that southern Mesopotamian potters signed BoW wares out of artisanal pride.[9] Hallett accounts the frequent signatures on wares that parallel Chinese originals, namely BoW ware, to the phenomenon. She therefore hypothesises that the prominent display of names on BoW ware—which are often the sole

[7] Philon, *Early Islamic Ceramics*, 1:167.
[8] Philon, 1:166–67.
[9] Hallett, "Trade and Innovation," 229. (N/V)

decoration—reflect master craftsmen who applied their signatures as an advertisement for their craft or workshop.[10]

However, this argument must also be reconciled with other types of signed ceramics. Bongianino suggests that craftsmen producing FFS were likely of a lower social standing than those making lustre, but he has identified seven different names completed in black ink on vessels (for example, see cat. no. Sgraf14).[11] Holod posits that ink signatures on pottery may be related to processes of production rather than decoration, yet the wares identified by Bongianino indicate that less costly ceramics were also signed.[12] A number of polychrome glaze vessels from al-Andalus also include signatures (including Figures 5.44 and 5.49). Vessels of the polychrome glaze type were surely less expensive than their lustre counterparts,[13] though they admittedly had court patronage.[14] Conversely, the finely-rendered, sophisticated aphorisms on the slip-painted wares of Khurasan and Transoxiana are never accompanied by a signature. The FFS and slip-painted vessels imply that prestige alone did not necessarily dictate which wares were signed, nor did the sophistication of the primary epigraphic content. Additionally, there is little distinction in quality between the signed and unsigned Fatimid lustre vessels.[15]

Signed ceramics are rare within the corpus of glazed ceramics, which suggests that craftsmen did not always sign their products. Based on the vessels in the present catalogue, signatures account for possibly half, or less, of the inscribed BoW corpus, and a slightly smaller percentage of epigraphic Mesopotamian lustre. Only around a quarter of the epigraphic

[10] Hallett, 228. (N/V)
[11] Bongianino, "And Their Figures," 15.
[12] Holod, "The Visual and Material Culture."
[13] Mason, "Early Medieval Iraqi," 17–18; Taxel, "Luxury and Common Wares," 129.
[14] Salinas and Pradell, "Madīnat Al-Zahrā' or Madīnat Qurtuba?," 206.
[15] See discussion in Chapter 5, p. 484, on the two giraffe bowls, only one of which is signed. However, both were likely made in the workshop of Muslim, and both finely painted with more sophisticated content than many of the other signed Muslim bowls.

Fatimid lustre vessels include a signature, and only one is recorded on Andalusi lustre. Epigraphic vessels make up only a portion of the entire assemblage of glazed ware; wares signed with names were uncommon considered against the entire ceramic output. It therefore seems likely that signatures were one of the many designs—epigraphic and non-epigraphic—available to potter.

Equally noteworthy is the almost complete lack of named patrons on early Islamic ceramics. Out of the 2,232 vessels and fragments in the present catalogue, only 10 include the name of a patron or the word *amara* ('to order'): two slip-painted wares from Khurasan and Transoxiana (4.49 and 4.51), two lustre vessels from Fatimid Egypt (5.53–5.54), and six lustre bowls and fragments from Seville (5.121–5.123 and cat. nos. SpLus11 and 15–16). The lustre vessels made in Egypt and al-Andalus are additionally unusual because of their courtly patronage, as discussed in Chapter 5. Moreover, only two of the vessels with named patrons also include the name of a craftsman (Figure 5.53 and 5.122). The above vessels are essential for dating and localising the movement of ceramic technologies, but they are atypical. The evidence overwhelmingly indicates that the vast majority of epigraphic ceramics, and ceramics in general, were made for sale at market and were not specifically commissioned.

Other than the few aforementioned named patrons, most of the epigraphic wares of this thesis were probably mass produced and were sold to any who had the means to purchase them. Many of the ceramic inscriptions are rather generic in content, likely reflecting the status of producers and probable users of these wares. The new social class discussed in Chapters 1 and 2, and termed the 'middling class' by Watson, had attained some level of disposable income.[16] It has been suggested that the initial cost of experimenting with

[16] For a summary of the urbanisation that took place in the early Islamic period, as well as the urban population with monetised income, particularly the large numbers of troops, see Kennedy, "Military Pay." For Watson's

the new opaque glazing methods of southern Mesopotamian wares must have been too expensive for potters to bear the initial cost, and would therefore have necessitated patronage by the Abbasid court.[17] However, following the trends of YGF ware, it seems that the established market for glazed ceramic tableware, the success of glazed types in the Eastern Mediterranean and Mesopotamia, and the growing class of people with monetised income could have supported such developments without elite patronage. Once the penchant for inscribed tableware was established, it spread throughout the Islamic world, and the majority of the wares described in this thesis certainly did not rely on courtly or elite patronage.

The inscription types and social status of the presumed buyers reflect an increase in the cultural value placed on script within the Islamic world, which was evidently expanding during the early Islamic period into non-courtly arts. Tamari notes that Arabic writing in the ninth and tenth centuries—in contrast to its earlier official and restricted usage—acquired a more popular significance.[18] She hypothesises that among the numerous factors influencing the wider use of script was the large scale production of paper, which replaced the more costly and laboriously prepared parchment and papyri, and led to increased production of books and written texts.[19] Written documents would have complemented the breadth of circulating epigraphic material discussed in Chapter 2—including coins, monumental inscriptions, and others—which likely played a role in the increased popularity of Arabic script

comments on those who comprise this 'middling' urban class, including military officers, legal, religious and other scholars, manufacturers, merchants, and tradesmen, see Watson, "Ceramics and Circulation," 486.

[17] Hallet cites the ninth-century author al-Yaʿqūbī, who specifically notes that a group of potters from Basra were included amongst the artisans brought to Samarra by al-Muʿtaṣm. She also references the tiles from the Great Mosque of Kairouan, which were likely commissioned, and a BoW plate dish published in Ghouchani, which was translated as being made by a craftsman of the Commander of the Faithful. However, the BoW plate in Ghouchani is questionable. Ghouchani, *Inscriptions*, Pl. 37; Hallett, "Trade and Innovation," 327. (Hallett N/V)

[18] Tamari, "Nine-Tenth Century," 38. (N/V)

[19] Sourdel-Thomine, 1965, Khatt, p. 1114, as referenced by Tamari, 38. (N/V)

in the broader material culture. The consumption of epigraphic ceramics and the shift towards highly decorated utilitarian wares is likely related to the growing ubiquity of script during the period. Script had also historically been reserved for elite consumption, and epigraphic ceramics perhaps reflect an attempt to emulate the inscribed objects of the upper class.

However, scholars must be cautious in relegating ceramics as a purely imitative craft. Although there are indications of borrowing from other media, there is also robust evidence that general artistic practices were shared throughout the arts. Similar motifs on a wide range of materials, including mosaics, plaster, manuscripts, textiles, metal, and glass, suggest that the decorative language of the period was widespread, and it is too simplistic to propose that all ceramics merely imitated finer vessels. Additionally, as noted above, the inscriptions on ceramics are generally unlike those on metal and glass, and are more akin to the inscription content on less-expensive materials, indicating that there was not always a direct replication of finer materials into the ceramic medium. Moreover, evidence from the period suggests that potters began to look within their own discipline, often drawing from earlier ceramic practices rather than relying on other media for inspiration. Ceramics should therefore be valued as complex indicators of artistic practices rather than solely as modest reproductions.

Despite the presence of legible and illegible epigraphic types in each region, there are a few comparisons that warrant further examination. The fact remains that legible inscriptions—often composed of aphorisms and lengthy benedictions completed in NS and Kufic—are more numerous in Khurasan and Transoxiana than in any other region of the early Islamic period. The large quantity of such inscriptions from the sites of Nishapur, Samarqand, and Tashkent form a massive corpus of approximately 266 legibly inscribed NS and Kufic wares from archaeological contexts (Table 4-1). Epigraphic ceramics like these have few

counterparts in the corpora of YGF ware or the wares of Mesopotamian and Egypt, which tended to incorporate short inscriptions or ambiguous varieties. The ceramic evidence therefore suggests that a level of literacy may have been more widespread in the east than in other regions during the period. These wares are generally regarded in high esteem by museums and academics alike for this apparent quality.

However, in terms of the ratio of legible to illegible inscriptions, the data is less clear. There are 620 archaeologically provenanced epigraphic vessels and fragments from Khurasan and Transoxiana, including inscriptions completed in Kufic and NS, the *al-yumn*, foliate *baraka*, and *kāf* patterns from the three major sites (Table 4-1), the wares from Jurjan and Sirjan, and numerous additional epigraphic wares that do not conform to the script categories presented in Table 4-1. This total is larger than the entire corpus of 409 epigraphic Mesopotamian BoW and lustre pieces or the corpus of 407 epigraphic Egyptian lustre ware, suggesting that epigraphic wares—both legible and illegible—were produced in greater numbers in the eastern regions. However, if one removes the legible Kufic and NS types from the total, 354 vessels remain, which are composed primarily of patterned and ambiguous types, like those of the *al-yumn*, foliate *baraka*, and *kāf* varieties. Consequently, these largely patterned wares account for nearly 60 percent of the epigraphic ceramics from the region. Although the legible inscriptions are often the focus of scholarly attention, they account for less than half of the total epigraphic ceramics produced in Khurasan and Transoxiana. Legible inscriptions were thus not the primary epigraphic output of contemporary potters nor the predominant epigraphic type owned by those living in the region.

It is admittedly difficult to compare the epigraphic wares of one region to another, as the inscription types are overwhelmingly dissimilar. However, though the inscriptions on Mesopotamia BoW ware and the slip-painted varieties are not directly analogous, it does not

appear that the ratio of legible to patterned epigraphic wares is drastically different. For instance, out of the total of 144 Mesopotamian BoW vessels, 41 are signed with a name as part of the legible *ʿamal* formula, while the majority of the non-signed vessels include ambiguous or illegible inscriptions. The clearly legible signed wares therefore account for roughly 28 percent of epigraphic BoW ware. Comparatively, 210 epigraphic wares are recorded from Nishapur, 54 of which are clearly legible—completed in Kufic or NS—while the remainder are epigraphic configurations more akin to pattern. The 54 legible vessels thus account for almost 26 percent of the epigraphic total from Nishapur. Though the overall production of epigraphic wares is more common in Khurasan and Transoxiana than southern Mesopotamia, the ratio of legible to illegible types is similar.

The ceramics of this thesis, and the range of inscriptions throughout, illustrate a complex and nuanced culture surrounding the production and appreciation of script. There is little evidence of the education or literacy levels amongst the non-elite classes—who were probably the primary buyers of such wares—but the range in inscription complexity and quality suggests that epigraphic ceramics were likely enjoyed by those with varying levels of literacy. Legible aphorisms completed in NS or Kufic script probably reflect a portion of society that was literate and learned. Illegible imitations of such wares, and those that transform NS and Kufic forms into pattern, suggest that others in society desired to possess script on their utilitarian objects, though they may have remained illiterate or were generally indifferent towards ambiguous script. Likewise, the range of legible, illegible, and patterned types in Egypt, Mesopotamia, and al-Andalus suggests similar ranges of literacy amongst buyers.

Inaccurate and illegible inscriptions were evidently not a deterrent for either potter or buyer, as the message may have remained decipherable. It is therefore more constructive to consider early epigraphic wares in terms of pattern recognition, as proposed by Redford,

rather than relying on the modern definition of literacy, which assumes the ability to both read and write.[20] However, it is likely that many words or phrases would have been recognisable, or that various script patterns were identifiable or symbolic, acting as ciphers of well-known phrases.[21] Contemporaries would perhaps have recognised the intended meaning of such patterns or abbreviations—*al-mulk*, for instance, as a reference to *al-mulk li-llāh*. Through the process of pattern recognition, the epigraphic forms that appear ambiguous to modern scholars may have operated similarly as legible script, a concept referred to as the 'image of the word'.[22]

Moreover, though some inscriptions may have acted as ciphers, it is probable that numerous epigraphic forms and arrangements were desired for their visual aesthetic, and were not required to impart meaning. As Graves notes, even someone incapable of reading an inscription would experience the compulsion to rotate and study the object in their hands in order to follow the ornamental schema around the body.[23] Though Graves is referencing the literacy of the beholder in her analysis, we can apply the same concept to inscriptions that were illegible from their conception. Illegible imitation inscriptions and indecipherable epigraphic patterns would still encourage the beholder to interact with the object and the epigraphic decoration in the same manner. Legibility and literacy are therefore secondary; the desire to produce or own something decorated with the appearance of script was fundamental, and would result in a similar tactile and sensory experience for the beholder.

The appreciation of script did not require craftsmen or buyers to be literate, and the rather generic inscriptions, coupled with the blurring of such inscriptions into the realm of

[20] Redford, "Writing as Talisman."
[21] Dodd and Khairallah, *The Image of the Word*, 25–26; Ettinghausen, "Arabic Epigraphy," 306.
[22] Dodd and Khairallah, *The Image of the Word*; Shalem, "If Objects Could Speak," 139.
[23] Graves, *Arts of Allusion*, 134.

pattern, likely reflects the lower status of the majority of buyers and the adoption of script into the decorative vocabulary of potters. This shift may also be due in part to language differences, particularly in the historically Persian region of Khurasan, discussed in Chapter 4. The proliferation of Arabic inscriptions on ceramics and other media may relate to a desire from those inhabitants now fully enveloped in the Islamic Empire to convert or conform, which Bulliet posits they could signal by purchasing and displaying Arabic script in their homes.[24] Only two examples of script in other languages dated to this period have been published (Figure 2.47 and cat. no. Buff49), but through the eighth and ninth centuries there remained large populations of non-Muslims, and likely even majority non-Muslim populations, in the historically Persian and Byzantine cities.[25] However, Arabic script did not require those involved to be Muslim, as the use of Eastern Christian crosses coupled with Arabic script in Nishapur (Figures 2.46) or the image of a Coptic priest flanked by a Coptic cross in Egypt (5.105) suggest. The rather vague content of the glazed inscriptions, or their nearly illegible patterned forms, was likely attractive to a diverse array of buyers and need not be taken as evidence for conversion or religious identity.

By looking beyond the oft-repeated, but largely imprecise, term 'pseudo-Kufic', and instead investigating the epigraphic formulae of ceramics in greater detail, it has been possible to explore the precise transformations and developments of shapes and patterns based on Arabic script made by early Islamic potters. It has proven more productive to examine inscriptions in relation to their decorative forms and the evolution of those forms, as well as the practice of pattern recognition, rather than to consider them exclusively in terms of modern definitions of legibility. It is also through this lens that one can examine the

[24] Bulliet, "Pottery Styles," 81.
[25] Bulliet, *Conversion to Islam*; Eger, "(Re)Mapping Medieval Antioch," 100–101.

blurring between script and image, and the ornamentation of epigraphy. Script was in some instances recognised as such, but in others, the decorative appearance was of more significance—apparent for instance on the BoW imitation wares of Susa (Figures 3.39) and Nishapur (Figure 4.7–4.9). Such vessels indicate that script was coveted for aesthetic reasons and need not always be indicative of meaningful phrases. As evidence by the wares examined in the preceding chapters, script—both legible and illegible—was firmly rooted in the artistic repertoire, and the epigraphic ceramic corpus illustrates the widespread aestheticisation of Arabic writing.

The scope of this thesis is undeniably quite narrow, focussing entirely on ceramics, and at times completely excluding other materials. However, this approach has made possible the discovery of often overlooked details, which are only now apparent through the restricted lens of epigraphic glazed ceramics. The detail drawings of inscription types and signatures have allowed for more closer looking than any previous publication on the subject. The compilation of the attached catalogue has also provided a much larger data set, and therefore a more comprehensive numerical analysis of the wares made during the period. Such an approach has made clear that the literature on ceramics and their epigraphic content is skewed towards legible types, and does not accurately represent the entire assemblage. It is hoped that this research may be used by fellow ceramic art historians to advance the narrative, preferably away from the tradition focus on legible types towards a more comprehensive analysis.

It is through the ceramic record that we may also map the movement of craftsmen and portable objects, and thus the diffusion of styles and artistic practices. Since ceramics survive in large numbers, they provide the means to study these trends on a larger scale than many other materials. However, this view is admittedly incomplete. Ceramics were not

created in a cultural vacuum, and the arts of other industries undoubtedly played a role in the formation of decorated wares. This research has also focused almost entirely on the network of ceramic transmission, noting the transferral of ceramic technologies and the movement of potters, and it also relies quite heavily on visual analysis to make connections between the wares of each region. At times the analyses put forth may be too narrow in scope, as there were certainly other methods of transmission during the period, which have not been incorporated here. However, the intention is for this thesis to provide a starting point or reference for scholars interested in related academic specialties, including epigraphic trends and the history of calligraphy. Indeed, the literature on Islamic calligraphy often dismisses the ceramic corpus entirely. However, the epigraphic wares examined here comprise one of the largest corpora of epigraphic materials from the early Islamic world. Moreover, the script styles and inscription content of ceramics reflect the arts consumed by the non-elite, an underrepresented subset of society in the art historical literature. These wares would be instructive in understanding calligraphic and textual traditions beyond courtly contexts and expensive manuscript traditions. Other overlapping spheres of interest include the movement of ceramic technologies and craftsmen, the cultural shift towards highly ornamented vessels, and the relationship between text and ornament. Though some of these themes have been hinted at throughout the thesis, they are beyond the scope of the present work, and are thus prime lines of inquiry for future research.

The wares in this thesis and the transmission of epigraphic practices evident throughout the Islamic world indicate a collective taste for the inclusion of script on ceramics and the crafts of the non-elite. The production of epigraphic wares did not end at the close of the eleventh century, but persisted in the ceramic traditions of each region and elsewhere. Lustre ware of twelfth- and thirteenth-century Syria and Iran, Iranian minaʾi ware from the

same period, incised wares of fourteenth-century Mamluk Egypt, and lustre wares of medieval Spain, to name a few, continued to utilise script, often patterned script, on vessel surfaces. Although beyond the purview of this thesis, the epigraphic patterns and motifs employed on successive wares are connected, and at times indebted, to the inscriptions and epigraphic patterns expounded upon here.

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Catalogue Introduction

The attached catalogue is a compilation of the epigraphic wares used throughout my research. The majority of the ceramics are published either in collection catalogues or on museum websites. However, these wares have never been catalogued together specifically for their epigraphic content and typologies. This database is by no means exhaustive, but I have attempted to compile a diagnostic sample, including whole vessels and sherds, both with and without archaeological contexts. It is hoped that the database will grow as more museums and collections make their ceramic holdings digitally accessible.

The current state of the catalogue includes 2,232 records. Records are organised first by their glaze type, which are in alphabetical order. For the slip-painted wares of Khurasan and Transoxiana, wares are additionally subdivided by their decorative palette: black-on-white, polychrome-on-white, etc. This is referred to as 'sub-glaze' in the database. Lustre vessels are also divided by 'sub-glaze' for either monochrome or polychrome palettes. Each glaze type is then organised by excavation location, if known, meaning that those wares with securely localised archaeological contexts appear first. Finally, the wares are further organised in alphabetical order based on the museum collection in which they reside. A unique identifier has been assigned to each vessel or fragment, beginning with an abbreviation of the glaze type—listed below—followed by a number. The date, origin, and inscription information currently displayed are of my own designation, though many derive from the provided references.

In compiling this data, certain issues have arisen. One of the main problems with the material is the sheer amount of possible data. Nearly every museum and collection of Islamic art and archaeology contains large numbers of ceramics, and much of this material is not yet

published or available. It would be unrealistic to catalogue all the relevant objects. Additionally, those ceramics that are published are largely whole vessels. However, the majority of the surviving ceramic material is sherds, which have often garnered less attention from art historians and curators alike. Many museums and collectors conserved and restored vessels throughout the nineteenth and twentieth centuries, which was not always accurately done. Over-painting is a particular concern with inscriptions. There are certainly pieces in the current database with questionable authenticity. However, without examining each vessel in person, such issues cannot be resolved. I have noted in the catalogue those questionable pieces and have referenced concerns throughout the thesis where appropriate.

Table of Contents

The following table of contents provides the abbreviations used in the catalogue alongside the totals of each type.

BloW: Black-on-White Slip-painted (416)

Buff: Buff Ware (85)

CE: Coloured Engobe Slip-painted (180)

EgLus: Egyptian Lustre (395)

EgPol: Egyptian Polychrome Glaze (19)

GG: Green Glazed (28)

GU: Glaze Decorated Unglazed (9)

HJ: Hijazi (1)

ImBoW: Imitation Blue-on-White (57)

ImLus: Imitation Lustre (12)

MBoW: Mesopotamian Blue-on-White (143)

Misc: Miscellaneous (7)

MLus: Mesopotamian Lustre (265)

NALus: North African Lustre (10)

NAPol: North African Polychrome Glaze (20)

Pol: Polychrome-on-White Slip-painted (408)

Sgraf: Sgraffito (16)

SicPol: Sicilian Polychrome Glaze (1)

SpG: Splashed Glaze (4)

SpLus: Spanish Lustre (23)

SpPol: Spanish Polychrome Glaze (56)

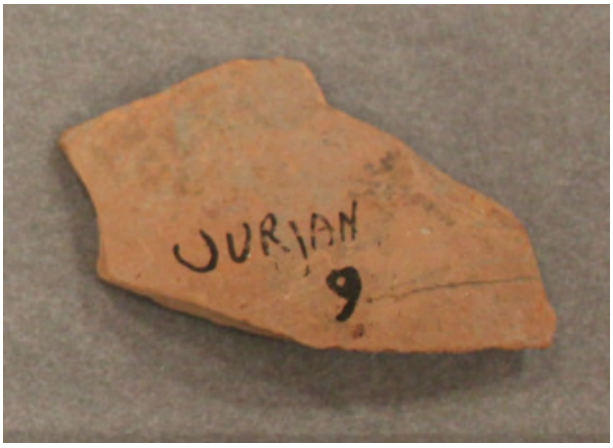
YG: Yellow Glaze (12)

YGF: Yellow Glaze Family (40)

YsB: Yellow-staining Black Slip-painted (25)

BloW1 – Slip-painted Fragment





Subglaze: black-on-white

Origin: Iran, Jurjan, 9th–11th Century

Excavated: Iran, Jurjan

Repository: Ashmolean Museum, Oxford

Museum number: N/A

Dimensions: Width (cm): 7.5 Length (cm): 4

Inscription: undeciphered

References:
N/A

BloW2 – Slip-painted Fragment





Subglaze: black-on-white

Origin: Iran, Jurjan, 9th–11th Century

Excavated: Iran, Jurjan

Repository: Ashmolean Museum, Oxford

Museum number: N/A

Dimensions: Width (cm): 2.5 Length (cm): 4.6

Inscription: ...لكل...

References:
N/A

BloW3 – Slip-painted Fragment





Subglaze: black-on-white

Origin: Iran, Jurjan, 9th–11th Century

Excavated: Iran, Jurjan

Repository: Ashmolean Museum, Oxford

Museum number: P10535

Dimensions: Width (cm): 10.3 Length (cm): 5.5

Inscription: ...اااك...

References:
N/A

BloW4 – Slip-painted Fragment





Subglaze: black-on-white

Origin: Iran, Jurjan, 9th–11th Century

Excavated: Iran, Jurjan

Repository: Ashmolean Museum, Oxford

Museum number: P10532

Dimensions: Width (cm): 6 Length (cm): 7.5

Inscription: ...كل...

References:
N/A

BloW5 – Slip-painted Fragment





Subglaze: black-on-white

Petrofabric: N/A

Origin: Iran, Jurjan, 9th–11th Century

Excavated: Iran, Jurjan

Repository: Ashmolean Museum, Oxford

Museum number: P9533

Dimensions: Width (cm): 8 Length (cm): 7.75

Inscription: possibly بركة

Comments: See also cat. nos. BloW7 and 68.

References:
Mason, Shine. (un-numbered)

BloW6 – Slip-painted Fragment





Subglaze: black-on-white

Origin: Iran, Jurjan, 9th–11th Century

Excavated: Iran, Jurjan

Repository: Ashmolean Museum, Oxford

Museum number: P9532

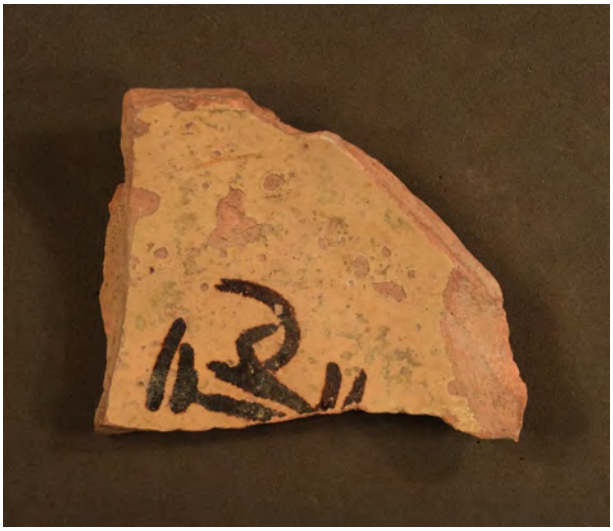
Dimensions: Width (cm): 4.5 Length (cm): 4.1

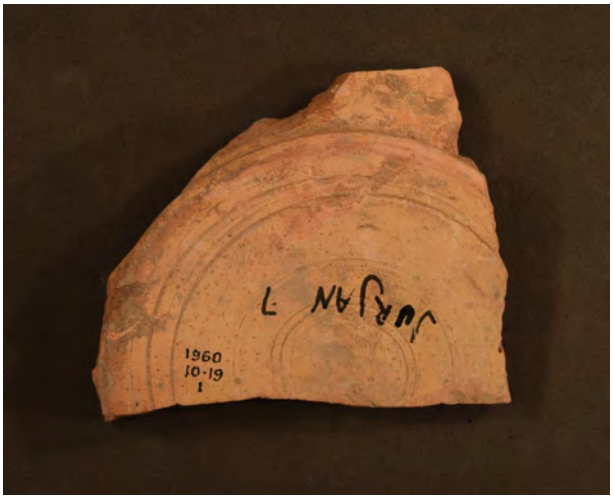
Inscription: يمن

Comments: See also cat. nos. BloW41, 45, 47, 50, and 55.

References:
N/A

BloW7 – Slip-painted Fragment





Subglaze: black-on-white

Origin: Iran, Jurjan, 10th Century

Excavated: Iran, Jurjan

Repository: British Museum, London

Museum number: 1960,1019.1.ab

Dimensions: Height (cm): 6.5

Inscription: possibly بركة

Comments: See also cat. nos. BloW5 and 68.

References:
British Museum collection online. (https://www.britishmuseum.org/collection/object/W_1960-1019-1-ab)

BloW8 – Slip-painted Fragment





Subglaze: black-on-white

Origin: Iran, Jurjan, 9th–11th Century

Excavated: Iran, Jurjan, Tepe Saghar

Repository: Ashmolean Museum, Oxford

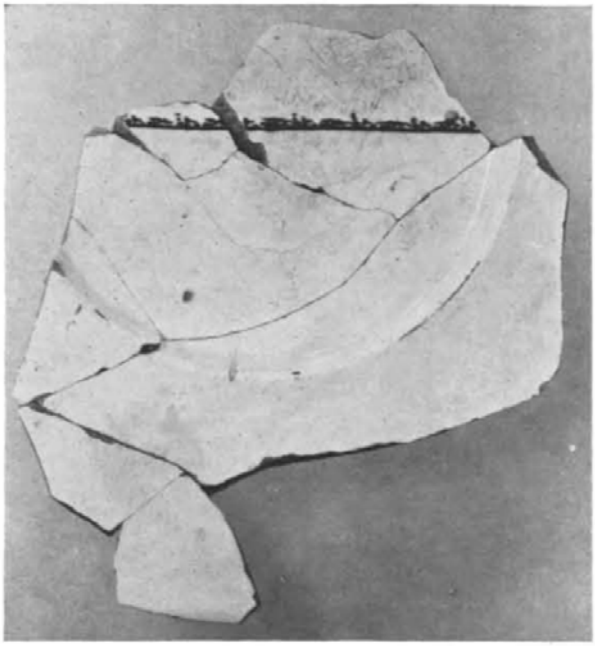
Museum number: N/A

Dimensions: Width (cm): 3 Length (cm): 3.6

Inscription: اليمن

References:
N/A

BloW9 – Slip-painted Platter Fragment





Subglaze: black-on-white

Origin: Iran, Nishapur, 9th–11th Century

Excavated: Iran, Nishapur

Repository: Discarded

Museum number: N/A

Dimensions: Width (cm): 20.2

Inscription: undeciphered

References:
Wilkinson, Nishapur, no. 50, p. 103.

BloW10 – Slip-painted Bowl Fragment



Subglaze: black-on-white

Origin: Iran, Nishapur, 9th–10th Century

Excavated: Iran, Nishapur

Repository: Iran Bastan Museum, Tehran

Museum number: N/A

Dimensions: Maximum Diameter (cm): 14

Inscription: كل هنيئا مريئا

References:
Ghouchani, Inscriptions, Pl. 133.
Wilkinson, Nishapur, no. 46, p. 103.

BloW11 – Slip-painted Bowl Fragment





Subglaze: black-on-white

Origin: Iran, Nishapur, 9th–10th Century

Excavated: Iran, Nishapur

Repository: Iran Bastan Museum, Tehran

Museum number: 3076

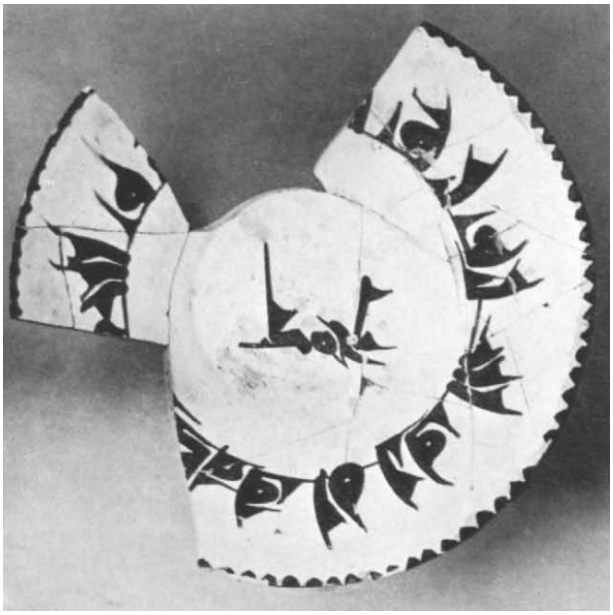
Dimensions: Maximum Diameter (cm): 36.4

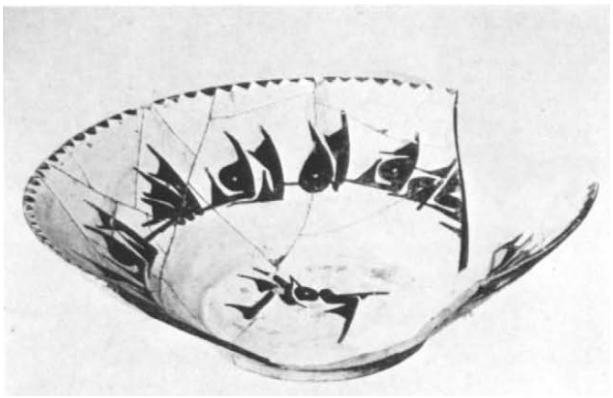
Inscription: اذا كان مـ[ـال لامحالة ذاهب فافضله ما اورث
الحمد صـ]ـاحبه باليمن / احمد

Comments: See also cat. nos. BloW12, 36, 72, 161, 171, 190, 198, 205, 222, 233, 246, 252–253, 258, 262, 277, 284, 304, 311, 316, and CE106–107. Script: New Style

References:
Ghouchani, Inscriptions, Pl. 120.
Wilkinson, Nishapur, no. 27, p. 100.

BloW12 – Slip-painted Bowl Fragment





Subglaze: black-on-white

Origin: Iran, Nishapur, 10th Century

Excavated: Iran, Nishapur

Repository: Iran Bastan Museum, Tehran

Museum number: N/A

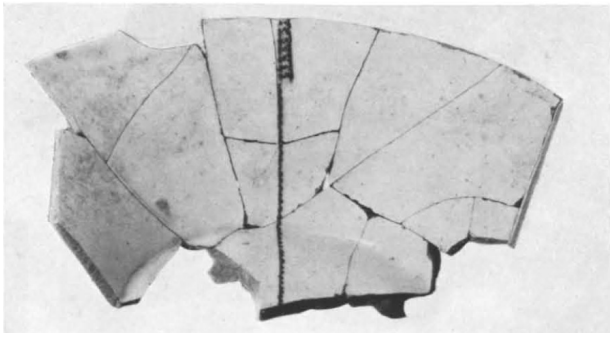
Dimensions: Height (cm): 9.7 Maximum Diameter (cm): 31

Inscription: احمد / [بر]كة و يمن و سرور و... و سـ[ـعدة]

Comments: See also cat. nos. BloW11, 36, 72, 161, 171, 190, 198, 205, 222, 233, 246, 252–253, 258, 262, 277, 284, 304, 311, 316, and CE106–107. Script: Kufic

References:
Wilkinson, Nishapur, no. 24, p. 99.

BloW13 – Slip-painted Bowl Fragment



Subglaze: black-on-white

Origin: Iran, Nishapur, 9th–11th Century

Excavated: Iran, Nishapur

Repository: Iran Bastan Museum, Tehran

Museum number: N/A

Dimensions: Maximum Diameter (cm): 21.3

Inscription: undeciphered

References:
Wilkinson, Nishapur, no. 41, p. 102.

BloW14 – Slip-painted Bowl Fragment



Subglaze: black-on-white

Origin: Iran, Nishapur, 9th–11th Century

Excavated: Iran, Nishapur

Repository: Iran Bastan Museum, Tehran

Museum number: N/A

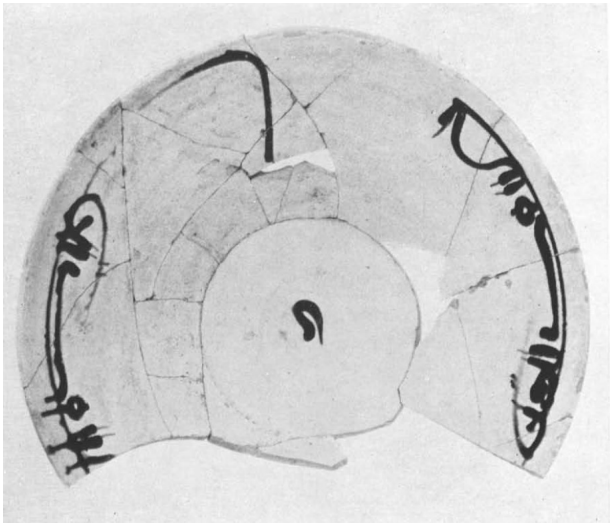
Dimensions: Width (cm): 25

Inscription: undeciphered

Comments: Script: New Style

References:
Wilkinson, Nishapur, no. 30, p. 100-01.

BloW15 – Slip-painted Bowl Fragment



Subglaze: black-on-white

Origin: Iran, Nishapur, 9th–11th Century

Excavated: Iran, Nishapur

Repository: Iran Bastan Museum, Tehran

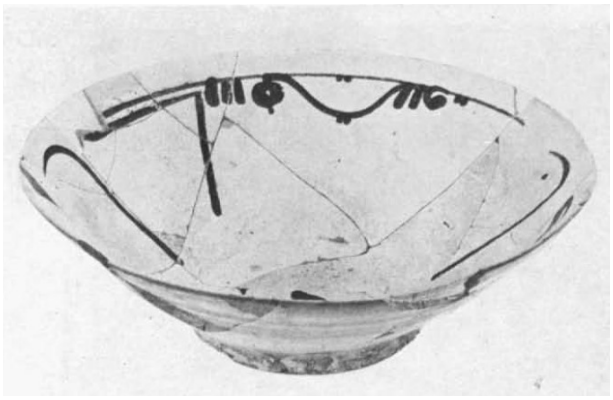
Museum number: N/A

Dimensions: Height (cm): 10.2 Maximum Diameter (cm): 32

Inscription: undeciphered

References:
Wilkinson, Nishapur, no. 32, p. 101.

BloW16 – Slip-painted Bowl



Subglaze: black-on-white

Origin: Iran, Nishapur, 9th–11th Century

Excavated: Iran, Nishapur

Repository: Iran Bastan Museum, Tehran

Museum number: N/A

Dimensions: Height (cm): 7.6 Maximum Diameter (cm): 25.2

Inscription: undeciphered

References:
Wilkinson, Nishapur, no. 33, p. 101.

BloW17 – Slip-painted Bowl



Subglaze: black-on-white

Origin: Iran, Nishapur, 9th–11th Century

Excavated: Iran, Nishapur

Repository: Iran Bastan Museum, Tehran

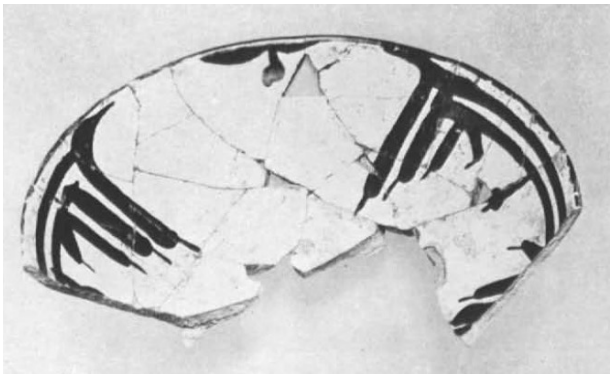
Museum number: N/A

Dimensions: Height (cm): 7.6 Maximum Diameter (cm): 25.2

Inscription: undeciphered

References:
Wilkinson, Nishapur, no. 34, p. 101.

BloW18 – Slip-painted Bowl Fragment



Subglaze: black-on-white

Origin: Iran, Nishapur, 10th Century

Excavated: Iran, Nishapur

Repository: Iran Bastan Museum, Tehran

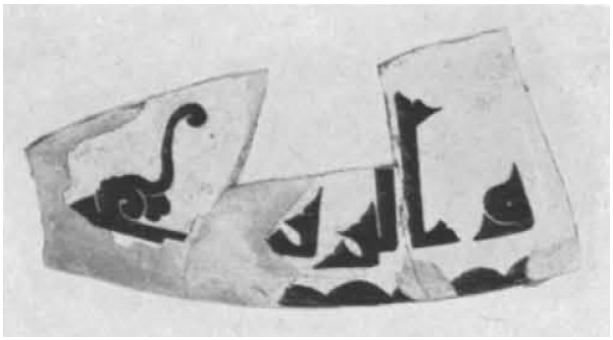
Museum number: N/A

Dimensions: Maximum Diameter (cm): 22

Inscription: possibly based on البركة

References:
Wilkinson, Nishapur, no. 36, p. 101.

BloW19 – Slip-painted Bowl Fragment



Subglaze: black-on-white

Origin: Iran, Nishapur, 9th–11th Century

Excavated: Iran, Nishapur

Repository: Iran Bastan Museum, Tehran

Museum number: N/A

Dimensions: Width (cm): 15.3

Inscription: ...و الر...

Comments: Script: Kufic; Foliated/Floriated

References:
Wilkinson, Nishapur, no. 39, p. 102.

BloW20 – Slip-painted Bowl Fragment



Subglaze: black-on-white

Origin: Iran, Nishapur, 9th–11th Century

Excavated: Iran, Nishapur

Repository: Iran Bastan Museum, Tehran

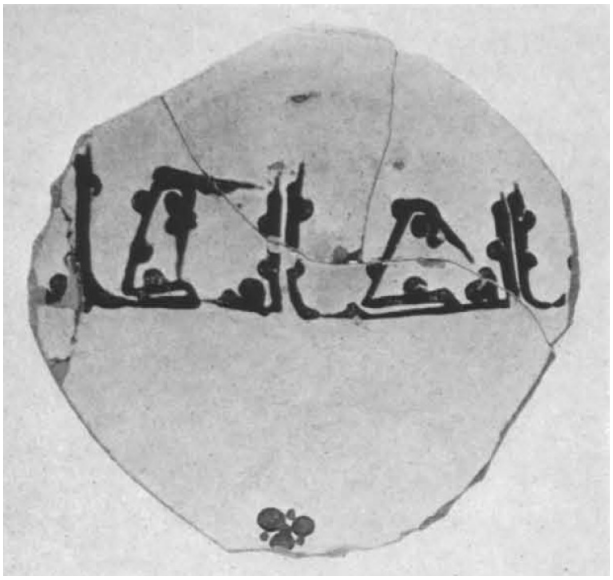
Museum number: N/A

Dimensions: Width (cm): 4.95

Inscription: undeciphered

References:
Wilkinson, Nishapur, no. 48, p. 103.

BloW21 – Slip-painted Bowl Fragment



Subglaze: black-on-white

Origin: Iran, Nishapur, 10th–11th Century

Excavated: Iran, Nishapur

Repository: Iran Bastan Museum, Tehran

Museum number: N/A

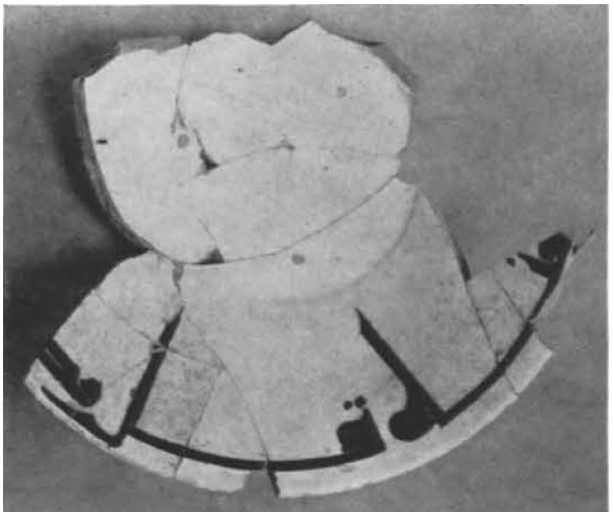
Dimensions: Width (cm): 21

Inscription: possibly البـ[ـر]كة الـ[ـبـ]ـركة

Comments: Script: Kufic; Foliated/Floriated

References:
Wilkinson, Nishapur, no. 49, p. 103

BloW22 – Slip-painted Bowl Fragment



Subglaze: black-on-white

Origin: Iran, Nishapur, 9th–10th Century

Excavated: Iran, Nishapur

Repository: Iran Bastan Museum, Tehran

Museum number: N/A

Dimensions: Width (cm): 20.5

Inscription: possibly ...لة قل...

Comments: Script: Kufic

References:
Wilkinson, Nishapur, no. 51, p. 103.

BloW23 – Slip-painted Bowl Fragment



Subglaze: black-on-white

Origin: Iran, Nishapur, 9th–11th Century

Excavated: Iran, Nishapur

Repository: Iran Bastan Museum, Tehran

Museum number: N/A

Dimensions: Height (cm): 13.3

Inscription: undeciphered

Comments: Script: Kufic; Plaited; Foliated/Floriated

References:
Wilkinson, Nishapur, no. 52, p. 103.

BloW24 – Slip-painted Bowl



Subglaze: black-on-white

Origin: Iran, Nishapur, 9th–11th Century

Excavated: Iran, Nishapur

Repository: Iran Bastan Museum, Tehran

Museum number: N/A

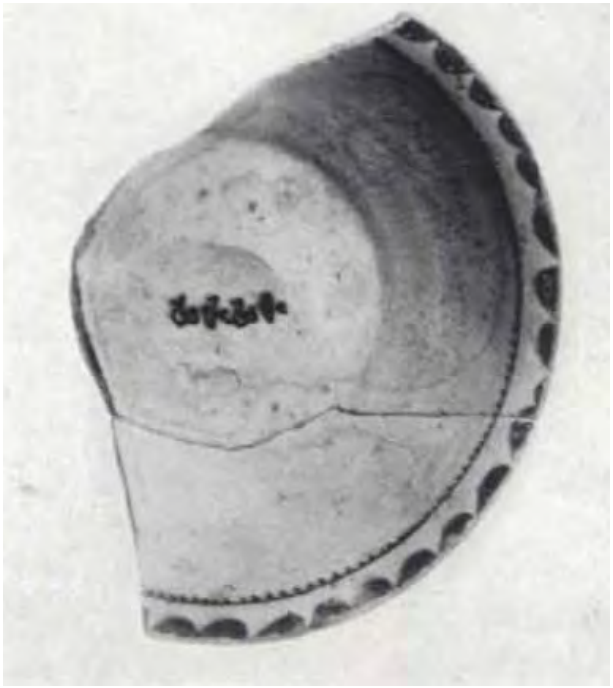
Dimensions: Height (cm): 3.2 Maximum Diameter (cm): 12

Inscription: ...كا...

Comments: Compare with cat. no. CE108 and Pol47.

References:
Wilkinson, Nishapur, no. 59, p. 105.

BloW25 – Slip-painted Bowl Fragment



Subglaze: black-on-white

Origin: Iran, Nishapur, 9th–11th Century

Excavated: Iran, Nishapur

Repository: Iran Bastan Museum, Tehran

Museum number: N/A

Dimensions: Height (cm): 4.1 Maximum Diameter (cm): 14.5

Inscription: undeciphered

References:
Wilkinson, Nishapur, no. 61, p. 105.

BloW26 – Slip-painted Jar



Subglaze: black-on-white

Origin: Iran, Nishapur, 9th–11th Century

Excavated: Iran, Nishapur

Repository: Iran Bastan Museum, Tehran

Museum number: N/A

Dimensions: Height (cm): 12.8 Maximum Diameter (cm): 12

Inscription: undeciphered

References:
Wilkinson, Nishapur, no. 71, p. 106.

BloW27 – Slip-painted Jug





Subglaze: black-on-white

Origin: Iran, Nishapur, 10th–11th Century

Excavated: Iran, Nishapur

Repository: Iran Bastan Museum, Tehran

Museum number: N/A

Dimensions: Height (cm): 15 Maximum Diameter (cm): 10.2

Inscription: ...الملك...

Comments: Script: New Style

References:
Wilkinson, Nishapur, no. 72, p. 107.

BloW28 – Slip-painted Bowl



Subglaze: black-on-white

Origin: Iran, Nishapur, 9th–11th Century

Excavated: Iran, Nishapur

Repository: Iran Bastan Museum, Tehran

Museum number: N/A

Dimensions: Height (cm): 6.7 Maximum Diameter (cm): 10

Inscription: ...كاا...

References:
Wilkinson, Nishapur, no. 73, p. 107.

BloW29 – Slip-painted Waster



Subglaze: black-on-white

Origin: Iran, Nishapur, 11th Century

Excavated: Iran, Nishapur

Repository: Iran Bastan Museum, Tehran

Museum number: N/A

Dimensions: Width (cm): 9

Inscription: undeciphered

References:
Wilkinson, Nishapur, no. 88, p. 109.

BloW30 – Slip-painted Bowl

Subglaze: black-on-white

Origin: Iran, Nishapur, 9th–11th Century

Excavated: Iran, Nishapur

Repository: Iran Bastan Museum, Tehran

Museum number: 4352

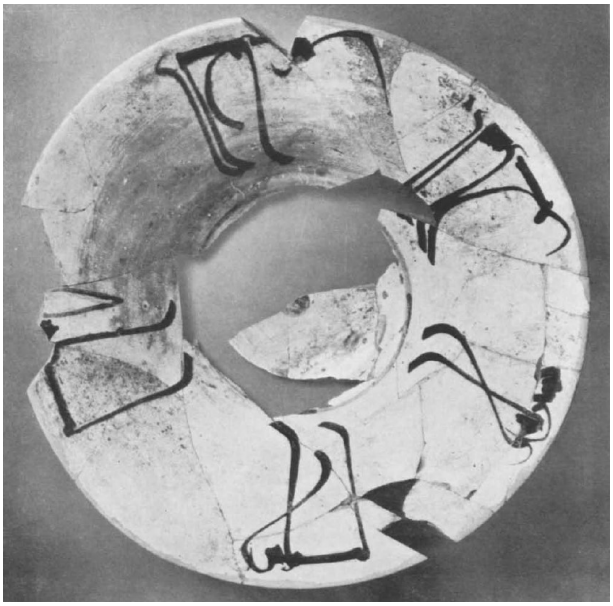
Dimensions: Height (cm): 10.5 Maximum Diameter (cm): 34

Inscription: [ر]الطاعم الشاكر بمنزلة الصائم الصاب

Comments: Script: New Style

References:
Ghouchani, Inscriptions, Pl. 19.
Wilkinson, Nishapur, no. 20, p. 98.





BloW31 – Slip-painted Bowl





Subglaze: black-on-white

Origin: Iran, Nishapur, 9th–10th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 40.170.29

Dimensions: Height (cm): 6 Maximum Diameter (cm): 42

Inscription: قال الحمد يبقا ذخره للفتى وا [لمال لايبقا لارباب بالسلا] مة

Comments: Script: New Style

References:
Ghouchani, Inscriptions, Pl. 135.
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/449725?searchField=All&sortBy=Relevance&ft=40.170.29&offset=0&rpp=20&pos=1)
Wilkinson, Nishapur, no. 17, p. 97.

BloW32 – Slip-painted Bowl



Subglaze: black-on-white

Origin: Iran, Nishapur, 9th–10th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 38.40.118

Dimensions: Height (cm): 9.5 Maximum Diameter (cm): 30.5

Inscription: الملك الله

Comments: Script: Kufic; Foliated/Floriated

References:
Ghouchani, Inscriptions, Pl. 134.
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/449330?searchField=All&sortBy=Relevance&ft=38.40.118&offset=0&rpp=20&pos=1)

BloW33 – Slip-painted Bowl



Subglaze: black-on-white

Origin: Iran, Nishapur, 9th–10th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 40.170.93

Dimensions: Height (cm): 7.4 Maximum Diameter (cm): 18

Inscription: الملك الله

Comments: Script: Kufic



References:
Ghouchani, Inscriptions, pl 130.
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/449787?searchField=All&sortBy=Relevance&ft=40.170.93&offset=0&rpp=20&pos=1)

BloW34 – Slip-painted Bowl





Subglaze: black-on-white

Origin: Iran, Nishapur, 10th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 38.40.154

Dimensions: Height (cm): 7.6 Maximum Diameter (cm): 25.4

Inscription: لاالجوديفنى المال قبل فنائه [و لاالبخل فمي مال الشحيح] يزيد

Comments: Script: New Style

References:
Ghouchani, Inscriptions, Pl. 127.
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/449365?searchField=All&sortBy=Relevance&ft=38.40.154&offset=0&rpp=20&pos=1)
Wilkinson, Nishapur, no. 28, p. 100.

BloW35 – Slip-painted Bowl



Subglaze: black-on-white

Origin: Iran, Nishapur, 10th Century

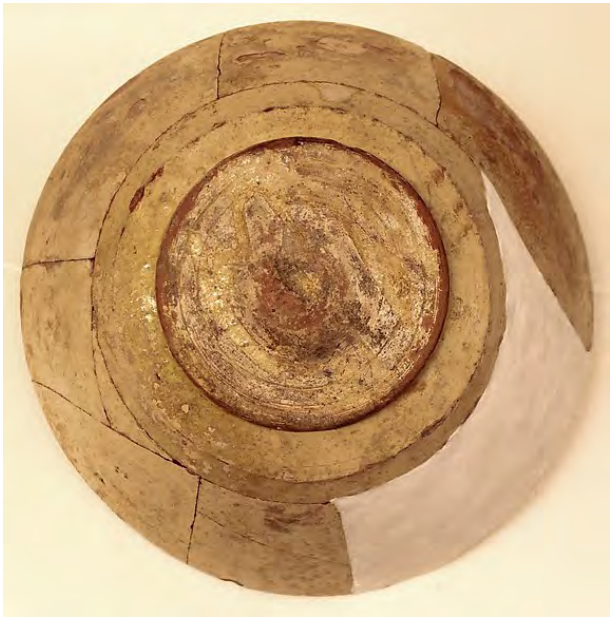
Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 40.170.105

Dimensions: Height (cm): 11.5 Maximum Diameter (cm): 32.7

Inscription: الحياء شعبة من الا[يمان و الايـ]ـمان في الجنة بركة



Comments: Script: New Style

References:
Ghouchani, Inscriptions, Pl. 123.
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/449799?searchField=All&sortBy=Relevance&ft=40.170.105&offset=0&rpp=20&pos=1)
Wilkinson, Nishapur, no. 25, p. 99.

BloW36 – Slip-painted Fragment



Subglaze: black-on-white

Origin: Iran, Nishapur, 10th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 39.40.16

Dimensions: Height (cm): 7 Maximum Diameter (cm): 24.8

Inscription: [لاالجوديفنى المـال قبل فنائه و لاالبخل فـي مال الشحيح يزيد / احمد

Comments: See also cat. nos. BloW11–12, 72, 161, 171, 190, 198, 205, 222, 233, 246, 252–253, 258, 262, 277, 284, 304, 311, 316, and CE106–107. Script: New Style

References:
Ghouchani, Inscriptions, Pl. 121.
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/449551?searchField=All&sortBy=Relevance&ft=39.40.16&offset=0&rpp=20&pos=1)
Wilkinson, Nishapur, no. 29, p. 100.

BloW37 – Slip-painted Bowl Fragment





Subglaze: black-on-white

Origin: Iran, Nishapur, 9th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 38.40.149

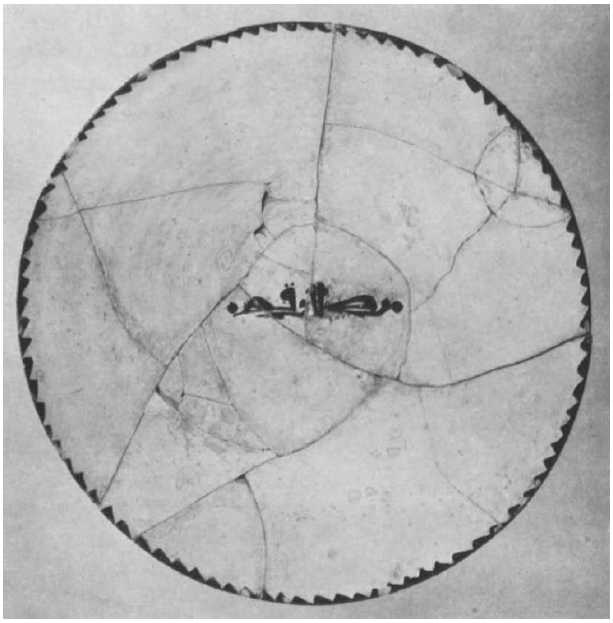
Dimensions: Maximum Diameter (cm): 24 (reconstructed)

Inscription: بـ[ر]كة

Comments: Script: Block Reserve

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/449360 ?searchField=All&sortBy=Relevance&ft=38.40.

BloW38 – Slip-painted Bowl



Subglaze: black-on-white

Origin: Iran, Nishapur, 9th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 38.40.153 (?)

Dimensions: Height (cm): 12.2 Maximum Diameter (cm): 35.3

Inscription: من صبر قدر

Comments: The MMA online catalogue record for this object does not include an image. The measurements given there are 4.8 x 13.9, but Wilkinson provides this image and much larger dimensions, 12.2 x 35.3. This begs the question if Wilkinson put the wrong number, or if the MMA has confused their records. I have used Wilkinson's information in this record.

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/449364?searchField=All&sortBy=Relevance&ft=38.40.153&offset=0&rpp=20&pos=1)
Wilkinson, Nishapur, no. 9, p. 95.

BloW39 – Slip-painted Bowl





Subglaze: black-on-white

Origin: Iran, Nishapur, 9th–10th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 38.40.142

Dimensions: Height (cm): 7.3 Maximum Diameter (cm): 23.8

Inscription: possibly بركة or الله

Comments: Compare with cat. no. YsB18.

See also cat. nos. BloW40, 44, 64, 70, 82, 163, 179, 181, 195, 212, 219, 240, 248, 263, 272–3, 279, 287–89, 301, 306-8, CE4, 16, 20, 78-9, 81, 84, 86–7, 89, 90–2, 96, 100–1, 103–4, 106–7, ImLus5, YsB1, 5, 7, 11, 14, 17–18, and 20. Script: Foliated/Floriated

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/449353?searchField=All&sortBy=Relevance&ft=38.40.142&offset=0&rpp=20&pos=1)
Wilkinson, Nishapur, no. 13, p. 96.

BloW40 – Slip-painted Bowl



Subglaze: black-on-white

Origin: Iran, Nishapur, 9th–10th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 39.40.69

Dimensions: Height (cm): 6 Maximum Diameter (cm): 20.5

Inscription: بركة

Comments: See also cat. nos. BloW39, 44, 64, 70, 82, 163, 179, 181, 195, 212, 219, 240, 248, 263, 272–3, 279, 287–89, 301, 306-8, CE4, 16, 20, 78-9, 81, 84, 86–7, 89, 90–2, 96, 100–1, 103–4, 106–7, ImLus5, YsB1, 5, 7, 11, 14, 17–18, and 20. Script: Foliated/Floriated

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/449601?searchField=All&sortBy=Relevance&ft=39.40.69&offset=0&rpp=20&pos=1)
Wilkinson, Nishapur, no. 14, p. 96.

BloW41 – Slip-painted Bowl





Subglaze: black-on-white

Origin: Iran, Nishapur, 9th–10th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 40.170.127

Dimensions: Height (cm): 7.1 Maximum Diameter (cm): 21.4

Inscription: possibly يمن

Comments: See also cat. nos. BloW6, 45, 47, 50, and 55.

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/449820?searchField=All&sortBy=Relevance&ft=40.170.127&offset=0&rpp=20&pos=1)
Wilkinson, Nishapur, no. 3, p. 94.

BloW42 – Slip-painted Bowl



Subglaze: black-on-white

Origin: Iran, Nishapur, 10th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 40.170.25

Dimensions: Height (cm): 8.5 Maximum Diameter (cm): 27.5

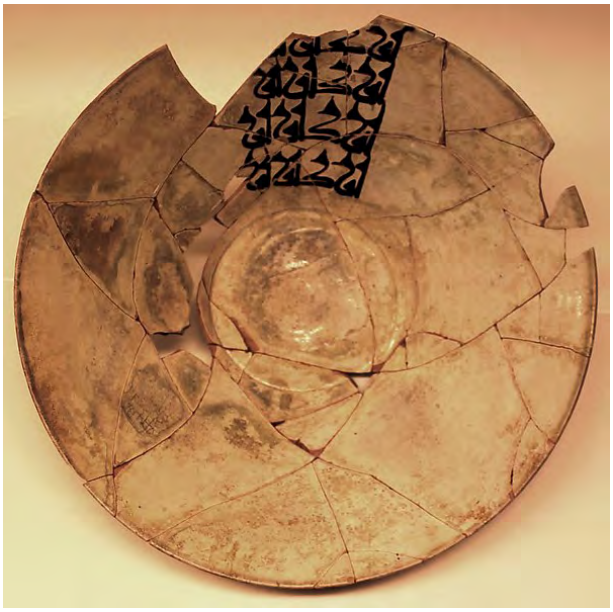


Inscription: من كثر كلامه كثر سقطه

Comments: Script: New Style

References:
Ghouchani, Inscriptions, Pl. 32.
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/449721?searchField=All&sortBy=Relevance&ft=40.170.25&offset=0&rpp=20&pos=1)
Wilkinson, Nishapur, no. 19, p. 98.

BloW43 – Slip-painted Bowl





Subglaze: black-on-white

Origin: Iran, Nishapur, 9th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 40.170.101

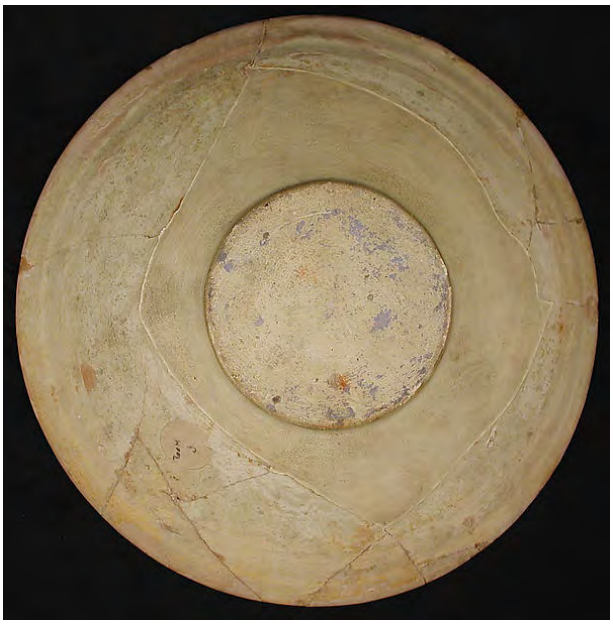
Dimensions: Height (cm): 11 Maximum Diameter (cm): 38 Diameter of foot (cm): 15.2

Inscription: بركة و بر

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/449795?searchField=All&sortBy=Relevance&ft=40.170.101&offset=0&rpp=20&pos=1)
Wilkinson, Nishapur, no. 21, p. 98.

BloW44 – Slip-painted Bowl





Subglaze: black-on-white

Origin: Iran, Nishapur, 9th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 37.40.2

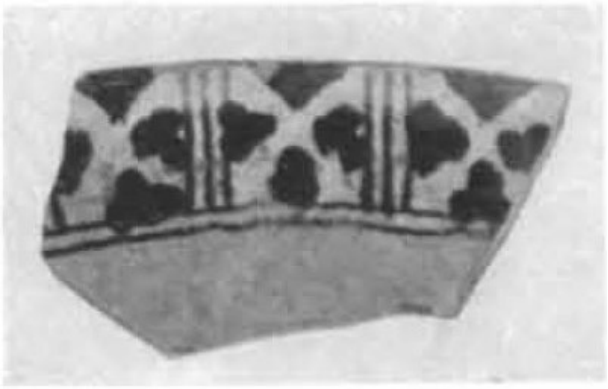
Dimensions: Height (cm): 7.8 Maximum Diameter (cm): 26.4

Inscription: probably based on بركة

Comments: See also cat. nos. BloW39, 40, 64, 70, 82, 163, 179, 181, 195, 212, 219, 240, 248, 263, 272–3, 279, 287–89, 301, 306-8, CE4, 16, 20, 78-9, 81, 84, 86–7, 89, 90–2, 96, 100–1, 103–4, 106–7, ImLus5, YsBl, 5, 7, 11, 14, 17–18, and 20. Script: Foliated/Floriated

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/449113 ?searchField=All&sortBy=Relevance&ft=37.40.2&offset=0&rpp=20&pos=1)
Wilkinson, Nishapur, no. 23, p. 99.

BloW45 – Slip-painted Bowl Fragment



Subglaze: black-on-white

Origin: Iran, Nishapur, 9th–10th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 40.170.573

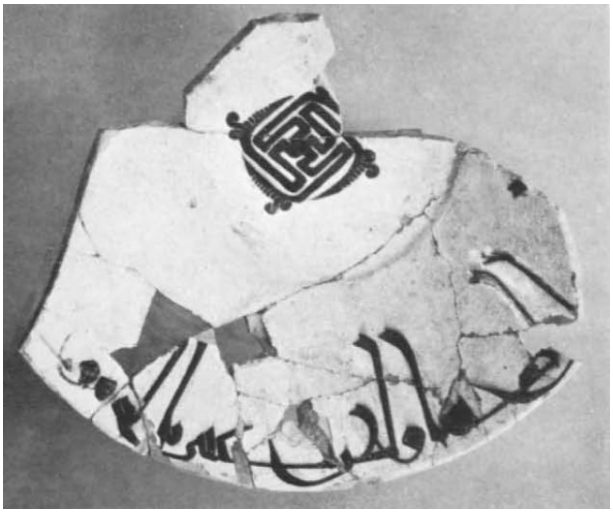
Dimensions: Height (cm): 6 Width (cm): 8

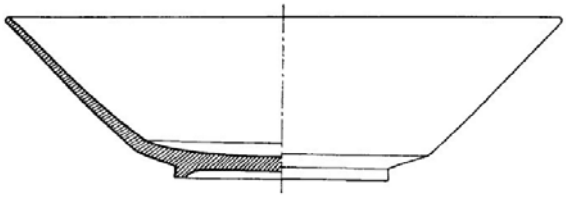
Inscription: possibly يمن

Comments: See also cat. nos. BloW6, 41, 47, 50, and 55.

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/450238 ?searchField=All&sortBy=Relevance&ft=40.170 .573&offset=0&rpp=20&pos=1) Wilkinson, Nishapur, no. 79, p. 108.

BloW46 – Slip-painted Bowl Fragment





Subglaze: black-on-white

Origin: Iran, Nishapur, 9th–10th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 40.170.494

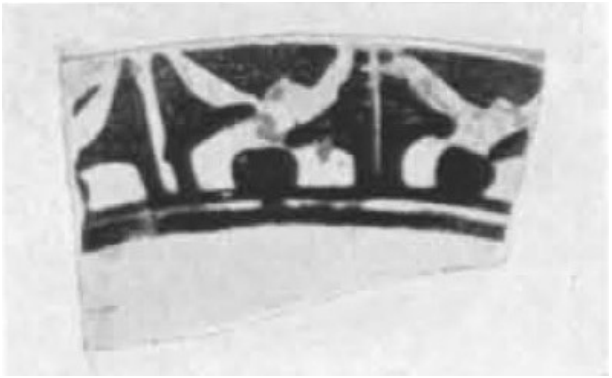
Dimensions: Maximum Diameter (cm): 33.7 (estimated)
Diameter of foot (cm): 13

Inscription: undeciphered

Comments: Script: New Style

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/450164?searchField=All&sortBy=Relevance&ft=40.170.494&offset=0&rpp=20&pos=1)
Wilkinson, Nishapur, no. 26, p. 100.

BloW47 – Slip-painted Bowl Fragment



Subglaze: black-on-white

Origin: Iran, Nishapur, 9th–10th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 40.170.571

Dimensions: Width (cm): 6.5

Inscription: possibly يمن

Comments: See also cat. nos. BloW6, 41, 45, 50, and 55.

Two fragments in Wilkinson's publication have this accession number (40.170.571). The museum catalogue does not provide an image, and the dimensions are not exactly the same as those given by Wilkinson for either sherd. However, they are closest to this fragment. It is therefore likely this is the true 40.170.571.

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/450236?searchField=All&sortBy=Relevance&ft=40.170.571&offset=0&rpp=20&pos=1)
Wilkinson, Nishapur, no. 83, p. 108.

BloW48 – Slip-painted Plate Fragment



Subglaze: black-on-white

Origin: Iran, Nishapur, 10th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 40.170.480

Dimensions: Width (cm): 14 Length (cm): 6

Inscription: ...سـ...

Comments: Script: Kufic; Foliated/Floriated

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/450150?searchField=All&sortBy=Relevance&ft=40.170.480&offset=0&rpp=20&pos=1)
Wilkinson, Nishapur, no. 31, p. 101.

BloW49 – Slip-painted Bowl





Subglaze: black-on-white

Origin: Iran, Nishapur, 9th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 38.40.138

Dimensions: Height (cm): 10.2 Maximum Diameter (cm): 34

Inscription: (?) ا-مـ-حـ-سـ-د

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/449349?searchField=All&sortBy=Relevance&ft=38.40.138&offset=0&rpp=20&pos=1)
Wilkinson, Nishapur, no. 35, p. 101.

BloW50 – Slip-painted Bowl Fragment



Subglaze: black-on-white

Origin: Iran, Nishapur, 9th–10th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 40.170.571

Dimensions: Width (cm): 13.8

Inscription: possibly يمن

Comments: See also cat. nos. BloW6, 41, 45, 47, and 55.

Two fragments in Wilkinson's publication have this accession number (40.170.571). The museum catalogue does not provide an image, and the dimensions are not exactly the same as those given by Wilkinson for either sherd. However, they are closest to BloW47, which is therefore likely the true 40.170.571.

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/450236?searchField=All&sortBy=Relevance&ft=40.170.571&offset=0&rpp=20&pos=1)
Wilkinson, Nishapur, no. 37, p. 101.

BloW51 – Slip-painted Bowl Fragment

Subglaze: black-on-white

Origin: Iran, Nishapur, 10th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 40.170.561

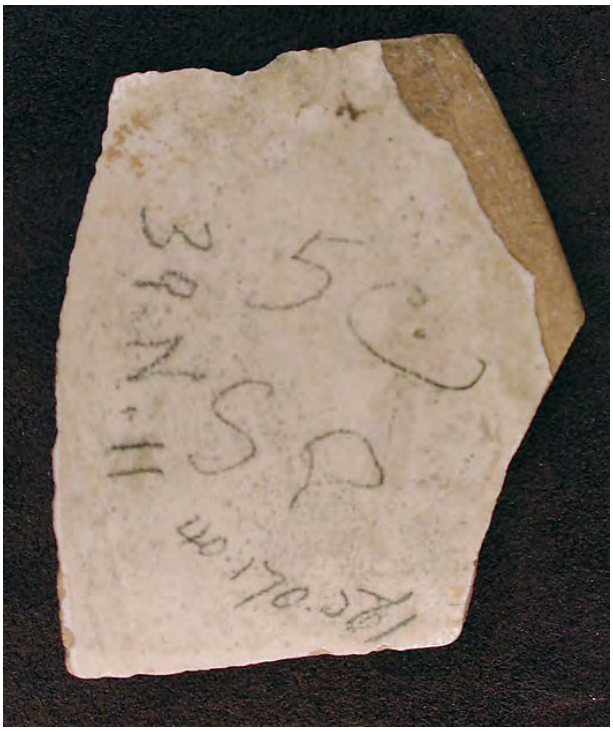
Dimensions: Height (cm): 6 Width (cm): 6.5

Inscription: سلامة[سـ]

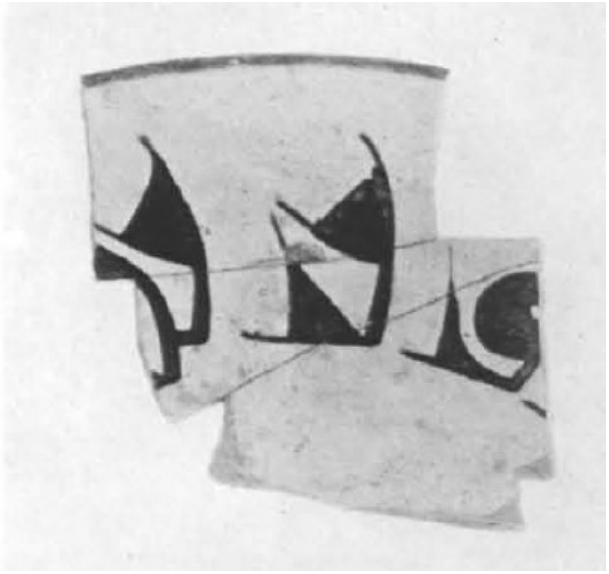
Comments: Script: Kufic; Plaited

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/450226?searchField=All&sortBy=Relevance&ft=40.170.561&offset=0&rpp=20&pos=1)
Wilkinson, Nishapur, no. 38, p. 102.





BloW52 – Slip-painted Bowl Fragment



Subglaze: black-on-white

Origin: Iran, Nishapur, 10th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 40.170.681

Dimensions: Height (cm): 11 Width (cm): 12.5

Inscription: possibly [كة]ور بر[سر]

Comments: Script: Kufic

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/450335?searchField=All&sortBy=Relevance&ft=40.170.681&offset=0&rpp=20&pos=1)
Wilkinson, Nishapur, no. 40, p. 102.

BloW53 – Slip-painted Bowl Fragment



Subglaze: black-on-white

Origin: Iran, Nishapur, 9th–10th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 40.170.496

Dimensions: Height (cm): 9.5 Width (cm): 16

Inscription: [و سرور و سعادة و سـ]ـلامة

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/450166 ?searchField=All&sortBy=Relevance&ft=40.170 .496&offset=0&rpp=20&pos=1) Wilkinson, Nishapur, no. 42, p. 102.

BloW54 – Slip-painted Bowl Fragment



Subglaze: black-on-white

Origin: Iran, Nishapur, 9th–10th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 40.170.493

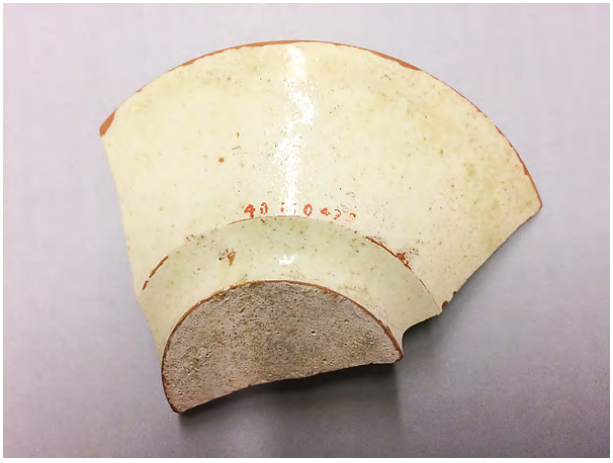
Dimensions: Height (cm): 8.2 Width (cm): 9.5

Inscription: undeciphered

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/450163 ?searchField=All&sortBy=Relevance&ft=40.170 .493&offset=0&rpp=20&pos=1) Wilkinson, Nishapur, no. 43, p. 102.

BloW55 – Slip-painted Bowl Fragment





Subglaze: black-on-white

Origin: Iran, Nishapur, 9th–10th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 40.170.426

Dimensions: Width (cm): 11.3

Inscription: possibly يمن

Comments: See also cat. nos. BloW6, 41, 45, 47, and 50.

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/450100?searchField=All&sortBy=Relevance&ft=40.170.426&offset=0&rpp=20&pos=1)
Wilkinson, Nishapur, no. 44, p. 102.

BloW56 – Slip-painted Bowl Fragment





Subglaze: black-on-white

Origin: Iran, Nishapur, 10th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 40.170.563

Dimensions: Height (cm): 14

Inscription: اليمن

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/450228?searchField=All&sortBy=Relevance&ft=40.170.563&offset=0&rpp=20&pos=1)
Wilkinson, Nishapur, no. 45, p. 103.

BloW57 – Slip-painted Bowl Fragment





Subglaze: black-on-white

Origin: Iran, Nishapur, 9th–10th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 40.170.566

Dimensions: Height (cm): 7.8 Width (cm): 8.2

Inscription: possibly البركة

Comments: Script: Kufic

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/450231?searchField=All&sortBy=Relevance&ft=40.170.566&offset=0&rpp=20&pos=1)
Wilkinson, Nishapur, no. 47, p. 103.

BloW58 – Slip-painted Platter Fragment





Subglaze: black-on-white

Origin: Iran, Nishapur, 10th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 40.170.576

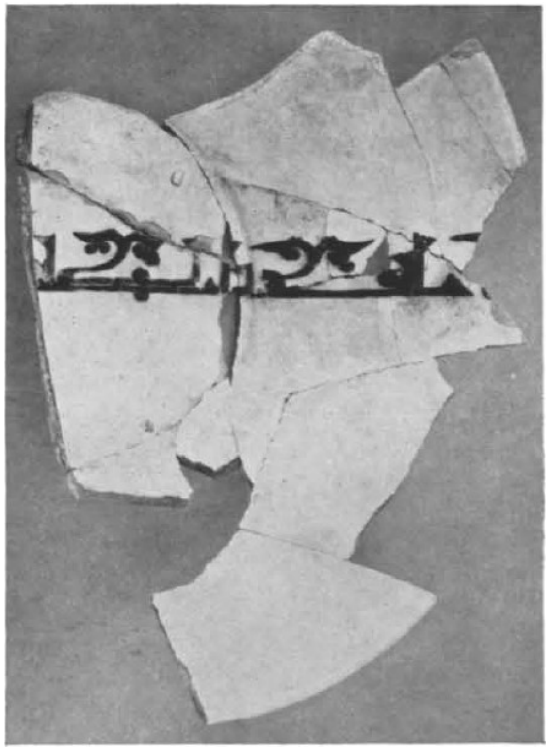
Dimensions: Height (cm): 12 Maximum Diameter (cm): 20

Inscription: ...ال...

Comments: Script: Kufic; Plaited; Foliated/Floriated

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/450241?searchField=All&sortBy=Relevance&ft=40.170.576&offset=0&rpp=20&pos=1)
Wilkinson, Nishapur, no. 53, p. 104.

BloW59 – Slip-painted Bowl Fragment



Subglaze: black-on-white

Origin: Iran, Nishapur, 9th–10th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 40.170.562

Dimensions: Height (cm): 1.7 (as imaged) Width (cm): 9.5 Length (cm): 15.7 Weight: 173 g (61 oz.)

Inscription: undeciphered

Comments: See also cat. nos. Pol175–176, 177–178, 182, 184–186, 108, 111, 118, 243, 335, BloW318–320, 324–325, 336, 362, and CE170. Script: Kufic; Plaited; Foliated/Floriated

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/450227?searchField=All&sortBy=Relevance&ft=40.170.562&offset=0&rpp=20&pos=1)
Wilkinson, Nishapur, no. 54, p. 104.

BloW60 – Slip-painted Bowl Fragment





Subglaze: black-on-white

Origin: Iran, Nishapur, 9th–10th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 40.170.4

Dimensions: Height (cm): 4.9 Maximum Diameter (cm): 15.9 Diameter of foot (cm): 6.7

Inscription: (?) بة

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/449700?searchField=All&sortBy=Relevance&ft=40.170.4&offset=0&rpp=20&pos=1)
Wilkinson, Nishapur, no. 55, p. 104.

BloW61 – Slip-painted Bowl Fragment



Subglaze: black-on-white

Origin: Iran, Nishapur, 9th–10th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 39.40.55

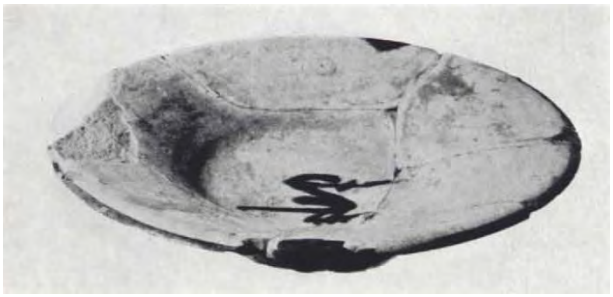
Dimensions: Height (cm): 4 Maximum Diameter (cm): 14.3 Diameter of foot (cm): 6

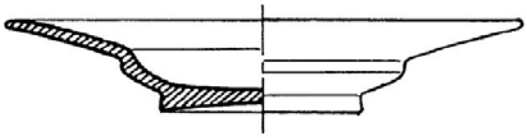
Inscription: possibly يمن



References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/449588?searchField=All&sortBy=Relevance&ft=39.40.55&offset=0&rpp=20&pos=1)
Wilkinson, Nishapur, no. 57, p. 104.

BloW62 – Slip-painted Plate





Subglaze: black-on-white

Origin: Iran, Nishapur, 9th–10th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 38.40.162

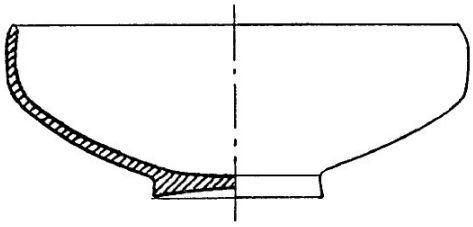
Dimensions: Height (cm): 3.2 Maximum Diameter (cm): 15.4

Inscription: undeciphered

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/449372?searchField=All&sortBy=Relevance&ft=38.40.162&offset=0&rpp=20&pos=1)
Wilkinson, Nishapur, no. 58, p. 105.

BloW63 – Slip-painted Bowl Fragment





Subglaze: black-on-white

Origin: Iran, Nishapur, 9th–10th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 36.20.5

Dimensions: Height (cm): 5.1 Maximum Diameter (cm): 12.1

Inscription: undeciphered

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/449039 ?searchField=All&sortBy=Relevance&ft=36.20.5&offset=0&rpp=20&pos=1)
Wilkinson, Nishapur, no. 62, p. 105.

BloW64 – Slip-painted Bowl Fragment





Subglaze: black-on-white

Origin: Iran, Nishapur, 9th–10th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 38.40.111

Dimensions: Height (cm): 4.8 Maximum Diameter (cm): 14.6

Inscription: البركة البر[ا]لبركة البر

Comments: See also cat. nos. BloW39, 40, 44, 70, 82, 163, 179, 181, 195, 212, 219, 240, 248, 263, 272–3, 279, 287–89, 301, 306-8, CE4, 16, 20, 78-9, 81, 84, 86–7, 89, 90–2, 96, 100–1, 103–4, 106–7, ImLus5, YsB1, 5, 7, 11, 14, 17–18, and 20. Script: Foliated/Floriated

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/449323?searchField=All&sortBy=Relevance&ft=38.40.111&offset=0&rpp=20&pos=1)
Wilkinson, Nishapur, no. 63, p. 105.

BloW65 – Slip-painted Bowl Fragment





Subglaze: black-on-white

Origin: Iran, Nishapur, 9th–10th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 36.20.38

Dimensions: Height (cm): 3.2 Maximum Diameter (cm): 8.3

Inscription: probably based on بركة

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/449069 ?searchField=All&sortBy=Relevance&ft=36.20.38&offset=0&rpp=20&pos=1) Wilkinson, Nishapur, no. 70, p. 106.

BloW66 – Slip-painted Bowl



Subglaze: black-on-white

Origin: Iran, Nishapur, 10th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 39.40.28

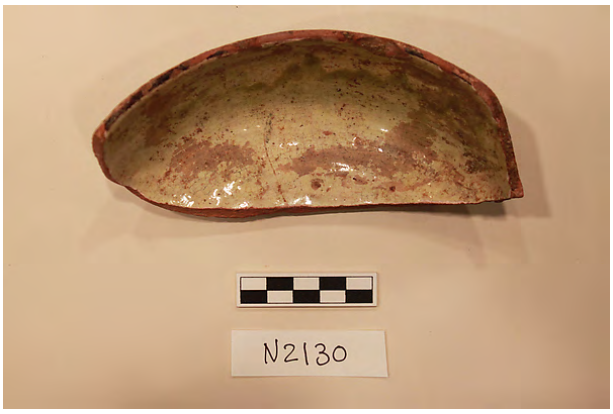
Dimensions: Height (cm): 5.3 Width (cm): 3.8

Inscription: ااكاكاا

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/449562 ?searchField=All&sortBy=Relevance&ft=39.40.28&offset=0&rpp=20&pos=1)

BloW67 – Slip-painted Bowl





Subglaze: black-on-white

Origin: Iran, Nishapur, 9th–11th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

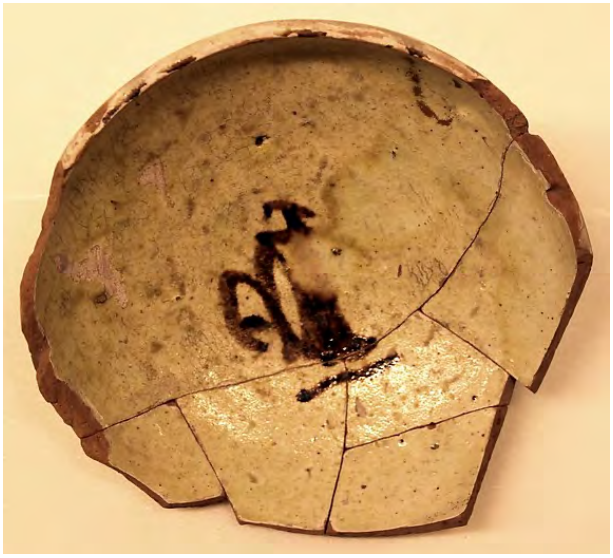
Museum number: 48.101.2138

Dimensions: Height (cm): 6.5 Width (cm): 10.5

Inscription: ...اكا...

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/769016?searchField=All&sortBy=Relevance&ft=48.101.2138&offset=0&rpp=20&pos=1)

BloW68 – Slip-painted Bowl



Subglaze: black-on-white

Origin: Iran, Nishapur, 9th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 38.40.221

Dimensions: Height (cm): 4.1 Maximum Diameter (cm): 12.5

Inscription: possibly بركة

Comments: See also cat. nos. BloW5 and 7.

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/449431?searchField=All&sortBy=Relevance&ft=38.40.221&offset=0&rpp=20&pos=1)

BloW69 – Slip-painted Bowl





Subglaze: black-on-white

Origin: Iran, Nishapur, 9th–11th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

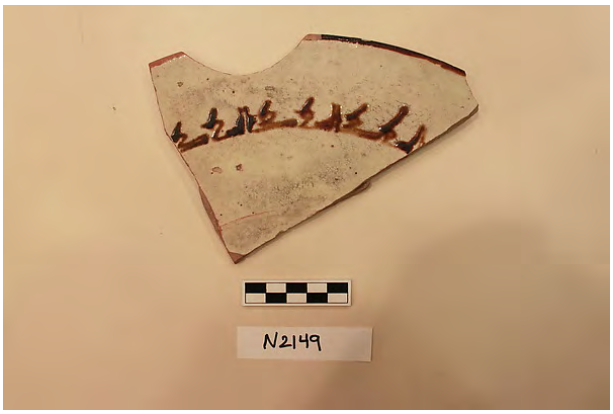
Museum number: 48.101.2158

Dimensions: Height (cm): 2.9

Inscription: اليمن

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/769036?searchField=All&sortBy=Relevance&ft=48.101.2158&offset=0&rpp=20&pos=1)

BloW70 – Slip-painted Bowl





Subglaze: black-on-white

Origin: Iran, Nishapur, 9th–11th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 48.101.2157

Inscription: بركة

Comments: See also cat. nos. BloW39, 40, 44, 64, 82, 163, 179, 181, 195, 212, 219, 240, 248, 263, 272–3, 279, 287–89, 301, 306-8, CE4, 16, 20, 78-9, 81, 84, 86–7, 89, 90–2, 96, 100–1, 103–4, 106–7, ImLus5, YsB1, 5, 7, 11, 14, 17–18, and 20. Script: Foliated/Floriated

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/769035?searchField=All&sortBy=Relevance&ft=48.101.2157&offset=0&rpp=20&pos=1)

BloW71 – Slip-painted Bowl





Subglaze: black-on-white

Origin: Iran, Nishapur, 9th–11th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 48.101.2233

Dimensions: Diameter of foot (cm): 11

Inscription: (?) من صـلـو

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/769111?searchField=All&sortBy=Relevance&ft=48.101.2233&offset=0&rpp=20&pos=1)

BloW72 – Slip-painted Bowl Fragment



Subglaze: black-on-white

Origin: Iran, Nishapur, 9th–11th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 48.101.294

Inscription: احمد



Comments: See also cat. nos. BloW11–12, 36, 161, 171, 190, 198, 205, 222, 233, 246, 252–253, 258, 262, 277, 284, 304, 311, 316, and CE106–107. Script: New Style

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/453618 ?searchField=All&sortBy=Relevance&ft=48.101 .294&offset=0&rpp=20&pos=1)

BloW73 – Slip-painted Bowl Fragment





Subglaze: black-on-white

Origin: Iran, Nishapur, 9th–11th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 48.101.2030

Dimensions: Width (cm): 2.79 Length (cm): 3.2

Inscription: ...ر و...

Comments: Script: New Style

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/768908?searchField=All&sortBy=Relevance&ft=48.101.2030&offset=0&rpp=20&pos=1)

BloW74 – Slip-painted Bowl Fragment





Subglaze: black-on-white

Origin: Iran, Nishapur, 9th–11th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 48.101.2040

Inscription: undeciphered

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/768918?searchField=All&sortBy=Relevance&ft=48.101.2040&offset=0&rpp=20&pos=1)

BloW75 – Slip-painted Bowl Fragment





Subglaze: black-on-white

Origin: Iran, Nishapur, 9th–11th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 48.101.2044

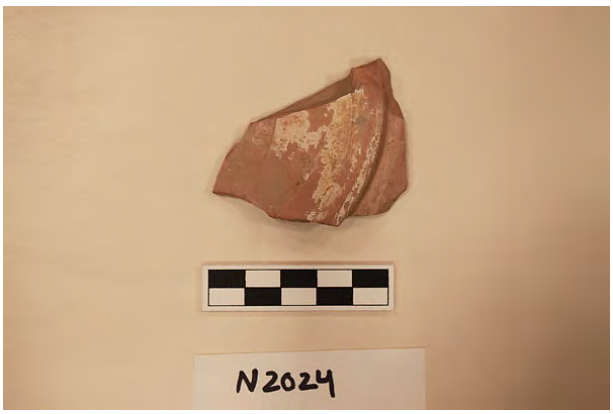
Dimensions: Width (cm): 5.5 Length (cm): 5.82

Inscription: probably اليمن

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/768922?searchField=All&sortBy=Relevance&ft=48.101.2044&offset=0&rpp=20&pos=1)

BloW76 – Slip-painted Bowl Fragment





Subglaze: black-on-white

Origin: Iran, Nishapur, 9th–11th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 48.101.2032

Dimensions: Height (cm): 4.32 Diameter of foot (cm): 9

Inscription: undeciphered

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/768910?searchField=All&sortBy=Relevance&ft=48.101.2032&offset=0&rpp=20&pos=1)

BloW77 – Slip-painted Bowl Fragment





Subglaze: black-on-white

Origin: Iran, Nishapur, 9th–11th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 48.101.2101

Dimensions: Height (cm): 8.7 Maximum Diameter (cm): 37

Inscription: [و يقال] المال ما تنـ[ـفق لا ما تجمعه و الزرع ما تحصد لا ما تزرعه]

Comments: Script: New Style

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/768979?searchField=All&sortBy=Relevance&ft=48.101.2101&offset=0&rpp=20&pos=1)

BloW78 – Slip-painted Bowl Fragment





Subglaze: black-on-white

Origin: Iran, Nishapur, 9th–11th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 48.101.2166

Dimensions: Height (cm): 5.5 Maximum Diameter (cm): 33

Inscription: undeciphered

Comments: Script: New Style

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/769044?searchField=All&sortBy=Relevance&ft=48.101.2166&offset=0&rpp=20&pos=1)

BloW79 – Slip-painted Bowl Fragment





Subglaze: black-on-white

Origin: Iran, Nishapur, 9th–11th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 48.101.2092

Dimensions: Height (cm): 3.8 Maximum Diameter (cm): 22

Inscription: possibly يمن

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/768970?searchField=All&sortBy=Relevance&ft=48.101.2092&offset=0&rpp=20&pos=1)

BloW80 – Slip-painted Bowl Fragment





Subglaze: black-on-white

Origin: Iran, Nishapur, 9th–11th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 48.101.2038

Dimensions: Height (cm): 1.9 Maximum Diameter (cm): 12.5

Inscription: undeciphered

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/768916?searchField=All&sortBy=Relevance&ft=48.101.2038&offset=0&rpp=20&pos=1)

BloW81 – Slip-painted Bowl Fragment





Subglaze: black-on-white

Origin: Iran, Nishapur, 9th–11th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

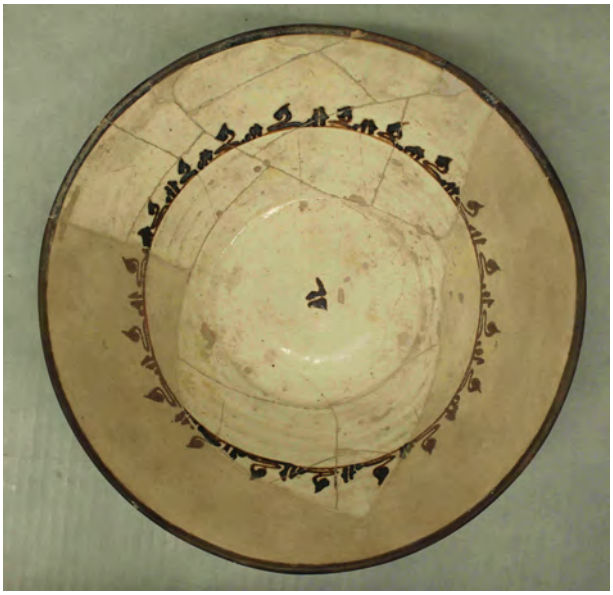
Museum number: 48.101.2034

Dimensions: Width (cm): 3.36 Length (cm): 4.9

Inscription: probably اليمن

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/768912?searchField=All&sortBy=Relevance&ft=48.101.2034&offset=0&rpp=20&pos=1)

BloW82 – Slip-painted Bowl Fragment





Subglaze: black-on-white

Origin: Iran, Nishapur, 9th–10th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 38.40.172

Dimensions: Height (cm): 6 Maximum Diameter (cm): 22.9

Inscription: possibly بركة

Comments: See also cat. nos. BloW39, 40, 44, 64, 70, 163, 179, 181, 195, 212, 219, 240, 248, 263, 272–3, 279, 287–89, 301, 306-8, CE4, 16, 20, 78-9, 81, 84, 86–7, 89, 90–2, 96, 100–1, 103–4, 106–7, ImLus5, YsB1, 5, 7, 11, 14, 17–18, and 20. Script: Foliated/Floriated

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/449382?searchField=All&sortBy=Relevance&when=A.D.+500-1000&ft=Nishapur&offset=920&rpp=20&pos=927)

BloW83 – Slip-painted Fragment





Subglaze: black-on-white

Origin: Iran, Sirjan, 9th–11th Century

Excavated: Iran, Sirjan

Repository: Ashmolean Museum, Oxford

Museum number: N/A

Dimensions: Width (cm): 5.5 Length (cm): 5.2

Inscription: ...الك...

References:
Morgan and Leatherby, “Sīrjān,” fig. 1, 11.

BloW84 – Slip-painted Fragment

Subglaze: black-on-white

Origin: Iran, Sirjan, 9th–11th Century

Excavated: Iran, Sirjan

Repository: Ashmolean Museum, Oxford

Museum number: N/A

Dimensions: Width (cm): 5 Length (cm): 4

Inscription: ...ك...

References:
Morgan and Leatherby, “Sīrjān,” fig. 3, 4.





BloW85 – Slip-painted Fragment

Subglaze: black-on-white

Origin: Iran, Sirjan, 9th–11th Century

Excavated: Iran, Sirjan

Repository: Ashmolean Museum, Oxford

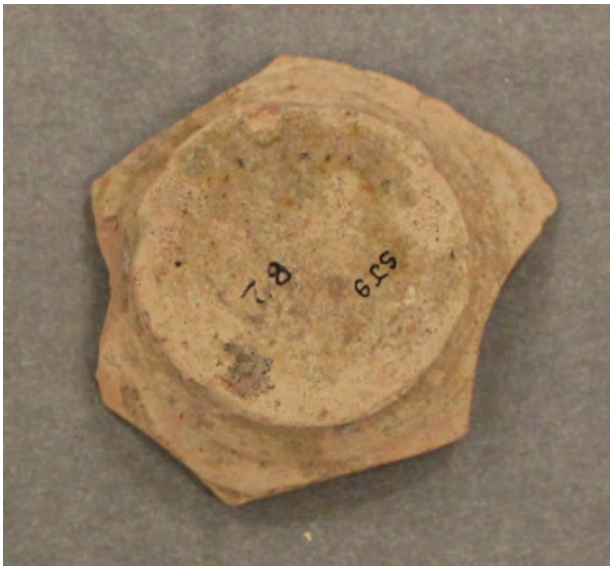
Museum number: N/A

Dimensions: Width (cm): 7.4 Length (cm): 6.6

Inscription: ...كاا...

References:
Morgan and Leatherby, “Sīrjān,” fig. 3, 7.





BloW86 – Slip-painted Bowl Fragment





Subglaze: black-on-white

Origin: Iran, Sirjan, 9th–11th Century

Excavated: Iran, Sirjan

Repository: Ashmolean Museum, Oxford

Museum number: N/A

Dimensions: Height (cm): 2 Width (cm): 7.5 Length (cm): 7

Inscription: ...كا...

References:
Morgan and Leatherby, “Sīrjān,” fig. 3, 2.

BloW87 – Slip-painted Bowl Fragment



Subglaze: black-on-white

Petrofabric:

Origin: Iran, Sirjan, 9th–11th Century

Excavated: Iran, Sirjan

Repository: Ashmolean Museum, Oxford

Museum number: N/A

Dimensions: Width (cm): 7.6 Length (cm): 5.6

Inscription: ...كاا...



References:
Mason, Shine, p. 197.
Morgan and Leatherby, “Sīrjān,” fig. 3, 1.

BloW88 – Slip-painted Bowl Fragment



Subglaze: black-on-white

Origin: Iran, Sirjan, 9th–11th Century

Excavated: Iran, Sirjan

Repository: Ashmolean Museum, Oxford

Museum number: N/A

Dimensions: Height (cm): 4.4 Width (cm): 13

Inscription: ...كاا...

References:
Morgan and Leatherby, “Sīrjān,” fig. 5, 5.

BloW89 – Slip-painted Fragment

Subglaze: black-on-white

Origin: Iran, Sirjan, 9th–11th Century

Excavated: Iran, Sirjan

Repository: Ashmolean Museum, Oxford

Museum number: N/A

Dimensions: Width (cm): 4.6 Length (cm): 8

Inscription: ...كاا...

References:
Morgan and Leatherby, “Sīrjān,” fig. 4, 6.





BloW90 – Slip-painted Fragment

Subglaze: black-on-white

Origin: Iran, Sirjan, 9th–11th Century

Excavated: Iran, Sirjan

Repository: Ashmolean Museum, Oxford

Museum number: N/A

Dimensions: Width (cm): 7 Length (cm): 7.5

Inscription: ...كاا...

References:
Morgan and Leatherby, “Sīrjān,” fig. 4, 2.





BloW91 – Slip-painted Fragment





Subglaze: black-on-white

Origin: Iran, Sirjan, 9th–11th Century

Excavated: Iran, Sirjan

Repository: Ashmolean Museum, Oxford

Museum number: N/A

Dimensions: Width (cm): 8.7 Length (cm): 4

Inscription: ...كا...

Comments: Script: Foliated/Floriated

References:
Morgan and Leatherby, “Sīrjān,” fig. 4, 6.

BloW92 – Slip-painted Fragment





Subglaze: black-on-white

Origin: Iran, Sirjan, 9th–11th Century

Excavated: Iran, Sirjan

Repository: Ashmolean Museum, Oxford

Museum number: N/A

Dimensions: Width (cm): 5 Length (cm): 4.2

Inscription: ...كا...

References:
Morgan and Leatherby, “Sīrjān,” fig. 4, 6.

BloW93 – Slip-painted Fragment





Subglaze: black-on-white

Origin: Iran, Sirjan, 9th–11th Century

Excavated: Iran, Sirjan

Repository: Ashmolean Museum, Oxford

Museum number: N/A

Dimensions: Width (cm): 7.8 Length (cm): 3.7

Inscription: ...كاا...

References:
Morgan and Leatherby, “Sīrjān,” fig. 6, 10.

BloW94 – Slip-painted Bowl Fragment

Subglaze: black-on-white

Origin: Iran, Sirjan, 9th–11th Century

Excavated: Iran, Sirjan

Repository: Ashmolean Museum, Oxford

Museum number: N/A

Dimensions: Width (cm): 7 Length (cm): 7

Inscription: ...كاا...

References:
Morgan and Leatherby, “Sīrjān,” fig. 6, 5.





BloW95 – Slip-painted Fragment





Subglaze: black-on-white

Origin: Iran, Sirjan, 9th–11th Century

Excavated: Iran, Sirjan

Repository: Ashmolean Museum, Oxford

Museum number: N/A

Dimensions: Width (cm): 5.8 Length (cm): 6.5

Inscription: ...ـک...

References:
Morgan and Leatherby, “Sīrjān,” fig. 6, 18.

BloW96 – Slip-painted Bowl Fragment





Subglaze: black-on-white

Origin: Iran, Sirjan, 9th–11th Century

Excavated: Iran, Sirjan

Repository: Ashmolean Museum, Oxford

Museum number: N/A

Dimensions: Width (cm): 7.4 Length (cm): 7

Inscription: ...كاا...

References:
Morgan and Leatherby, “Sīrjān,” fig. 6, 7.

BloW97 – Slip-painted Fragment



Subglaze: black-on-white

Origin: Iran, Sirjan, 9th–11th Century

Excavated: Iran, Sirjan

Repository: Ashmolean Museum, Oxford

Museum number: N/A

Dimensions: Width (cm): 3.5 Length (cm): 4.4

Inscription: ...كاا...



References:
Morgan and Leatherby, “Sīrjān,” fig. 6, 12.

BloW98 – Slip-painted Fragment





Subglaze: black-on-white

Origin: Iran, Sirjan, 9th–11th Century

Excavated: Iran, Sirjan

Repository: Ashmolean Museum, Oxford

Museum number: N/A

Dimensions: Width (cm): 3.5 Length (cm): 5

Inscription: ...كاا...

References:
Morgan and Leatherby, “Sīrjān,” fig. 6, 11.

BloW99 – Slip-painted Fragment

Subglaze: black-on-white

Origin: Iran, Sirjan, 9th–11th Century

Excavated: Iran, Sirjan

Repository: Ashmolean Museum, Oxford

Museum number: N/A

Dimensions: Width (cm): 3.4 Length (cm): 4.2

Inscription: ...ـک...

References:
Morgan and Leatherby, “Sīrjān,” fig. 6, 2.





BloW100 – Slip-painted Fragment





Subglaze: black-on-white

Origin: Iran, Sirjan, 9th–11th Century

Excavated: Iran, Sirjan

Repository: Ashmolean Museum, Oxford

Museum number: N/A

Dimensions: Width (cm): 3.1 Length (cm): 3.7

Inscription: ...كاا...

References:
Morgan and Leatherby, “Sīrjān,” fig. 6, 13.

BloW101 – Slip-painted Fragment





Subglaze: black-on-white

Origin: Iran, Sirjan, 9th–11th Century

Excavated: Iran, Sirjan

Repository: Ashmolean Museum, Oxford

Museum number: N/A

Dimensions: Width (cm): 12.7 Length (cm): 9.5

Inscription: probably بركة

References:
Morgan and Leatherby, “Sīrjān,” fig. 7, 6.

BloW102 – Slip-painted Fragment





Subglaze: black-on-white

Origin: Iran, Sirjan, 9th–11th Century

Excavated: Iran, Sirjan

Repository: Ashmolean Museum, Oxford

Museum number: N/A

Dimensions: Width (cm): 2.5 Length (cm): 3.8

Inscription: probably بركة

Comments: Script: Foliated/Floriated

References:
Morgan and Leatherby, “Sīrjān,” fig. 7, 9.

BloW103 – Slip-painted Fragment

Subglaze: black-on-white

Origin: Iran, Sirjan, 9th–11th Century

Excavated: Iran, Sirjan

Repository: Ashmolean Museum, Oxford

Museum number: N/A

Dimensions: Width (cm): 8 Length (cm): 7

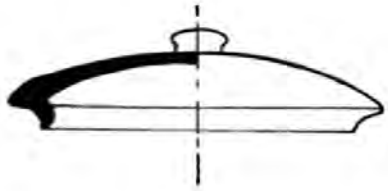
Inscription: undeciphered

References:
Morgan and Leatherby, “Sīrjān,” fig. 28, 5.





BloW104 – Slip-painted Lid Fragment





Subglaze: black-on-white

Origin: Iran, Susa, 10th–11th Century

Excavated: Iran, Susa

Repository: Reserves de la Mission Archeologique a Suse

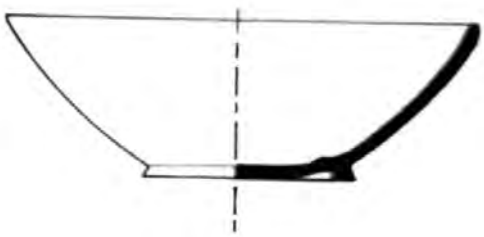
Museum number: N/A

Inscription: undeciphered

References:
Rosen-Ayalon, poterie, fig. 572.

BloW105 – Slip-painted Bowl Fragment





Subglaze: black-on-white

Origin: Iran, Susa, 10th–11th Century

Excavated: Iran, Susa

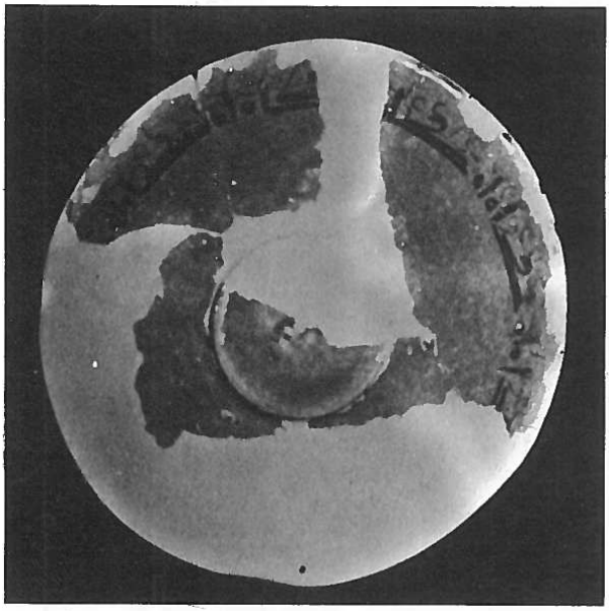
Repository: Reserves de la Mission Archeologique a Suse

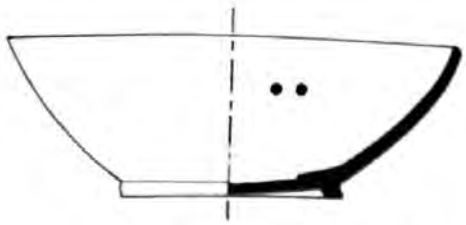
Museum number: N/A

Inscription: undeciphered

References:
Rosen-Ayalon, poterie, fig. 571.

BloW106 – Slip-painted Bowl Fragment







Subglaze: black-on-white

Origin: Iran, Susa, 10th–11th Century

Excavated: Iran, Susa

Repository: Reserves de la Mission Archeologique a Suse

Museum number: N/A

Inscription: undeciphered

References:
Rosen-Ayalon, poterie, fig. 570.

BloW107 – Slip-painted Plate Fragment



Subglaze: black-on-white

Origin: Khurasan or Transoxiana or Israel, Caesarea, 9th–10th Century

Excavated: Israel, Caesarea

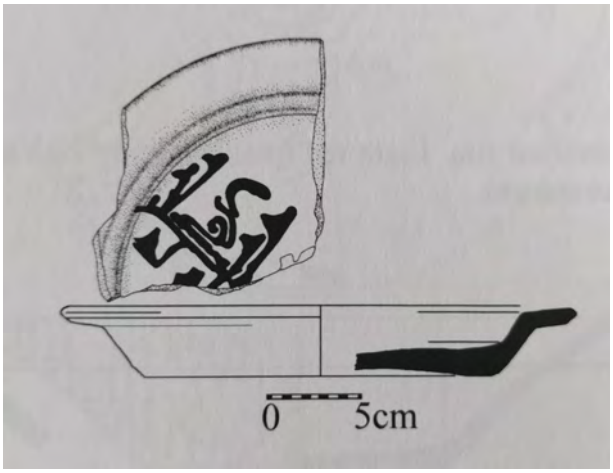
Repository: N/A

Dimensions: Height (cm): 4 Maximum Diameter (cm): 25 Diameter of foot (cm): 20

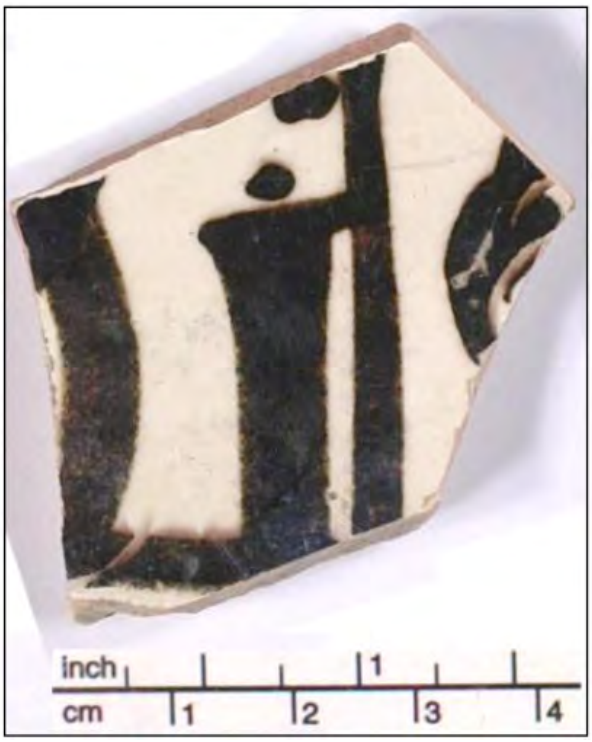
Inscription: possibly الحامي or الحالد

Comments: The inscription is very similar in configuration to a green glaze vessel, See also cat. no. GG16.

References:
Arnon, Caesarea, p. 40 and 198.



BloW108 – Slip-painted Fragment



Subglaze: black-on-white

Origin: Transoxiana, Akhsiket, 9th–11th Century

Excavated: Transoxiana, Akhsiket

Repository: N/A

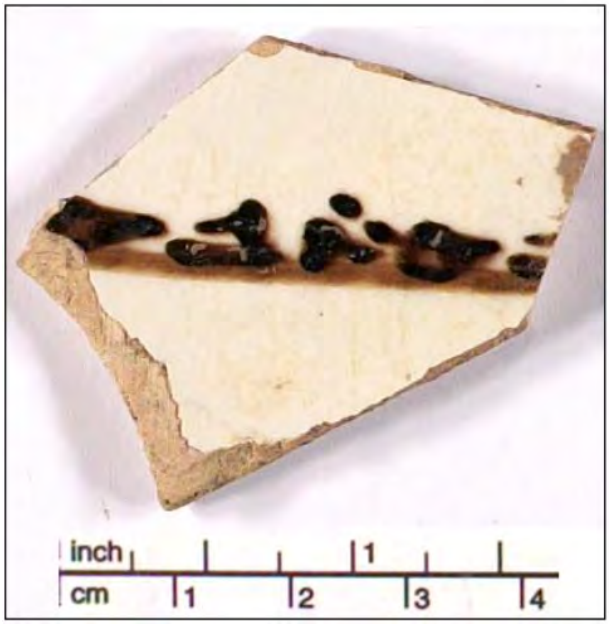
Museum number: N/A

Inscription: undeciphered

Comments: Script: Kufic

References:
Henshaw, “Akhsiket,” p. 69, fig. 3.3.

BloW109 – Slip-painted Fragment



Subglaze: black-on-white

Origin: Transoxiana, Akhsiket, 9th–11th Century

Excavated: Transoxiana, Akhsiket

Repository: N/A

Museum number: N/A

Inscription: undeciphered

References:
Henshaw, “Akhsiket,” p. 69, fig. 3.3.

BloW110 – Slip-painted Fragment



Subglaze: black-on-white

Origin: Transoxiana, Akhsiket, 9th–11th Century

Excavated: Transoxiana, Akhsiket

Repository: N/A

Museum number: N/A

Inscription: undeciphered

Comments: Script: Kufic; Plaited; Foliated/Floriated

References:
Henshaw, “Akhsiket,” p. 69, fig. 3.3.

BloW111 – Slip-painted Fragment



Subglaze: black-on-white

Origin: Transoxiana, Poykent, 9th–11th Century

Excavated: Transoxiana, Poykent

Repository: N/A

Museum number: N/A

Inscription: بركة

Comments: Script: New Style

References:
Bolshakov, “Arabskie,” 12, fig. 5.

BloW112 – Slip-painted Bowl Fragment



Subglaze: black-on-white

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: N/A

Museum number: N/A

Inscription: الحيلة ابلغ من القوة

Comments: Script: New Style

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 434.

BloW113 – Slip-painted Plate



Subglaze: black-on-white

Origin: Transoxiana, Samarqand, 10th Century

Excavated: Transoxiana, Samarqand

Repository: Archaeological Fund of the State Museum of the History of Culture and Art of the Peoples of Uzbekistan, Samarqand

Museum number: A-49-455

Dimensions: Height (cm): 4.5 Maximum Diameter (cm): 23.3

Inscription:(?) ل و قال [ـه احلا من العسـ]ل اوله مر مذاقته لكن اخر [لعلم]

Comments: Script: New Style

References:
Bolshakov, “Arabskie,” 16, p. 38.
Shishkina and Pavchinskaja, Terres secrètes, no. 124, p. 90.

BloW114 – Slip-painted Plate



Subglaze: black-on-white

Origin: Transoxiana, Samarqand, 10th Century

Excavated: Transoxiana, Samarqand

Repository: Archaeological Fund of the State Museum of the History of Culture and Art of the Peoples of Uzbekistan, Samarqand

Museum number: A-49-542

Dimensions: Height (cm): 4 Maximum Diameter (cm): 42

Inscription: undeciphered

Comments: Script: Kufic

References:
Shishkina and Pavchinskaja, Terres secrètes, no. 127, p. 90.

BloW115 – Slip-painted Bowl



Subglaze: black-on-white

Origin: Transoxiana, Samarqand, 10th–11th Century

Excavated: Transoxiana, Samarqand

Repository: Archaeological Fund of the State Museum of the History of Culture and Art of the Peoples of Uzbekistan, Samarqand

Museum number: A-49-434

Dimensions: Height (cm): 2.5 Maximum Diameter (cm): 7

Inscription: اليمن

References:
Shishkina and Pavchinskaja, Terres secrètes, no. 213, p. 104.

BloW116 – Slip-painted Bowl



Subglaze: black-on-white

Origin: Transoxiana, Samarqand, 11th Century

Excavated: Transoxiana, Samarqand

Repository: Archaeological Fund of the State Museum of the History of Culture and Art of the Peoples of Uzbekistan, Samarqand

Museum number: A-49-438

Dimensions: Height (cm): 4.5 Maximum Diameter (cm): 17

Inscription: possibly اليمن

References:
Shishkina and Pavchinskaja, Terres secrètes, no. 215, p. 104.

BloW117 – Slip-painted Bowl Fragment



Subglaze: black-on-white

Origin: Transoxiana, Samarqand, 10th Century

Excavated: Transoxiana, Samarqand

Repository: Archaeological Fund of the State Museum of the History of Culture and Art of the Peoples of Uzbekistan, Samarqand

Museum number: A-49-198

Dimensions: Height (cm): 8.5 Maximum Diameter (cm): 27

Inscription: ...بركة

References:
Shishkina and Pavchinskaja, Terres secrètes, no. 110, p. 88.

BloW118 – Slip-painted Bowl



Subglaze: black-on-white

Origin: Transoxiana, Samarqand, 10th Century

Excavated: Transoxiana, Samarqand

Repository: Archaeological Fund of the State Museum of the History of Culture and Art of the Peoples of Uzbekistan, Samarqand

Museum number: A-2-16

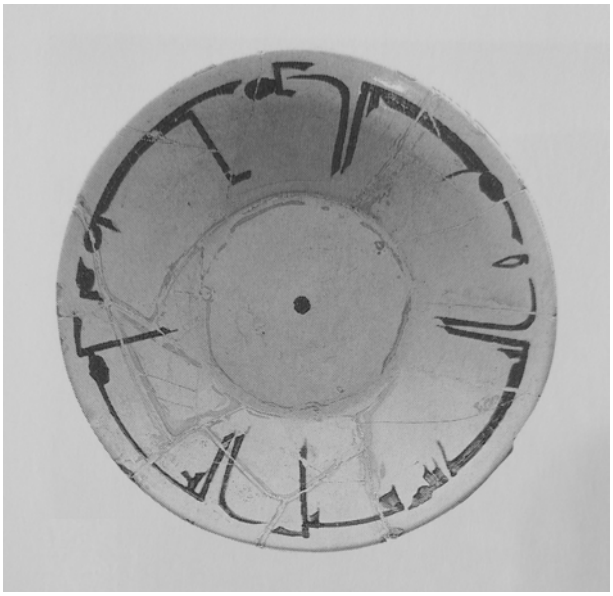
Dimensions: Height (cm): 6.3 Maximum Diameter (cm): 7.5

Inscription: السلامة و السعد[ة] (?) لصاحيه

Comments: Script: New Style

References:
Shishkina and Pavchinskaja, Terres secrètes, no. 126, p. 90.

BloW119 – Slip-painted Bowl Fragment



Subglaze: black-on-white

Origin: Transoxiana, Samarqand, 10th Century

Excavated: Transoxiana, Samarqand

Repository: Archaeological Fund of the State Museum of the History of Culture and Art of the Peoples of Uzbekistan, Samarqand

Museum number: A-49-459

Dimensions: Height (cm): 9 Maximum Diameter (cm): 24

Inscription: التدبير قبل العمل يؤمنك من الندم

Comments: Script: Kufic

References:
Bolshakov, “Arabskie,” 19, p. 49.
Shishkina and Pavchinskaja, Terres secrètes, no. 125, p. 90.

BloW120 – Slip-painted Plate



Subglaze: black-on-white

Origin: Transoxiana, Samarqand, 10th Century

Excavated: Transoxiana, Samarqand

Repository: Archaeological Fund of the State Museum of the History of Culture and Art of the Peoples of Uzbekistan, Samarqand

Museum number: A-49-453

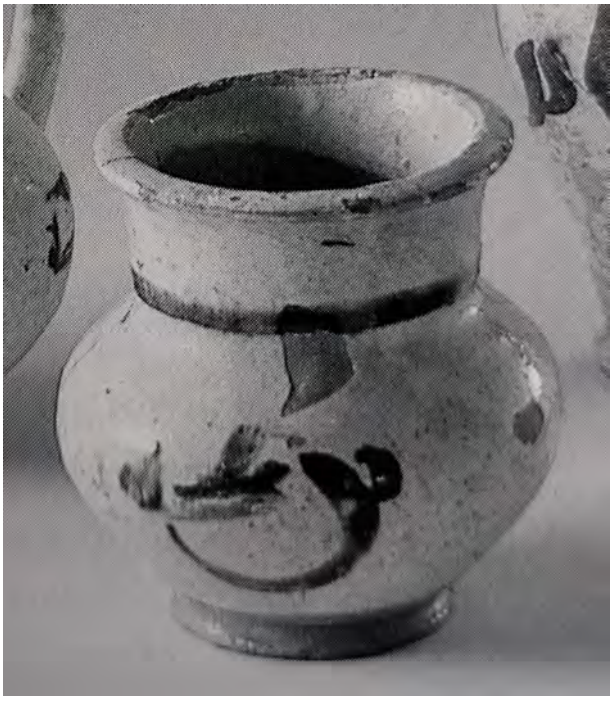
Dimensions: Height (cm): 7.5 Maximum Diameter (cm): 45

Inscription: undeciphered

Comments: Script: New Style

References:
Shishkina and Pavchinskaja, Terres secrètes, no. 128. p. 90.

BloW121 – Slip-painted Vase



Subglaze: black-on-white

Origin: Transoxiana, Samarqand, 10th Century

Excavated: Transoxiana, Samarqand

Repository: Archaeological Fund of the State Museum of the History of Culture and Art of the Peoples of Uzbekistan, Samarqand

Museum number: A-1-71

Dimensions: Height (cm): 8.5 Maximum Diameter (cm): 7.8

Inscription: بركة

Comments: Script: New Style

References:
Shishkina and Pavchinskaja, Terres secrètes, no. 135, p. 91.

BloW122 – Slip-painted Bowl



Subglaze: black-on-white

Origin: Transoxiana, Samarqand, 10th Century

Excavated: Transoxiana, Samarqand

Repository: Archaeological Fund of the State Museum of the History of Culture and Art of the Peoples of Uzbekistan, Samarqand

Museum number: A-59-3

Dimensions: Height (cm): 1.5 Maximum Diameter (cm): 2.1

Inscription: possibly العز

Comments: Script: New Style

References:
Shishkina and Pavchinskaja, Terres secrètes, no. 258, p. 109.

BloW123 – Slip-painted Bowl



Subglaze: black-on-white

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: N/A

Museum number: N/A

Inscription: بركة و نعمة لصاحبه

Comments: Script: Kufic; Plaited

References:
Bolshakov, “Arabskie,” 12, p. 28.

BloW124 – Slip-painted Fragment



Subglaze: black-on-white

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: N/A

Museum number: N/A

Inscription: ...[ـة]لامة بركـ...

Comments: Script: Kufic; Plaited; Foliated/Floriated

References:
Bolshakov, “Arabskie,” 15, fig. 8.

BloW125 – Slip-painted Fragment



Subglaze: black-on-white

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: N/A

Museum number: N/A

Inscription: ...مـ لا...

Comments: Script: Kufic; Plaited; Foliated/Floriated

References:
Bolshakov, “Arabskie,” 15, fig. 8.

BloW126 – Slip-painted Fragment



Subglaze: black-on-white

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: N/A

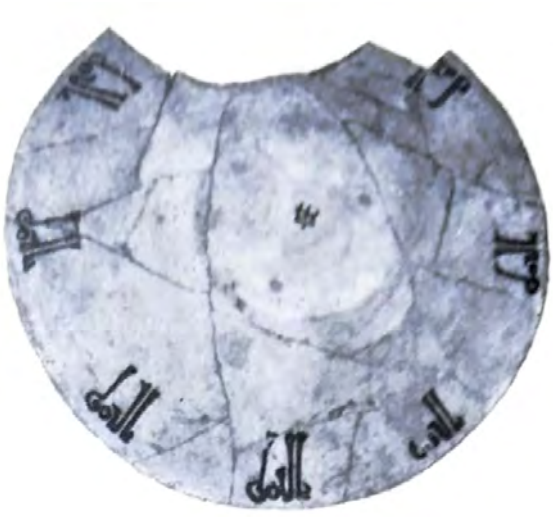
Museum number: N/A

Inscription: ...السلامة و السلامة و...

Comments: Script: New Style

References:
Bolshakov, “Arabskie,” 15, fig. 8.

BloW127 – Slip-painted Bowl



Subglaze: black-on-white

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: N/A

Museum number: N/A

Inscription: اليمن

References:
Bolshakov, “Arabskie,” 15, fig. 9.

BloW128 – Slip-painted Bowl



Subglaze: black-on-white

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: N/A

Museum number: N/A

Inscription: الجود حارس الاعراض و الاموال

Comments: Script: New Style

References:
Bolshakov, “Arabskie,” 16, Pl. 5.

BloW129 – Slip-painted Bowl



Subglaze: black-on-white

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: N/A

Museum number: N/A

Inscription: ...[الجود حارس الاعـ]ـراض و الاموال

Comments: Script: New Style

References:
Bolshakov, “Arabskie,” 16, Pl. 6.

BloW130 – Slip-painted Fragment



Subglaze: black-on-white

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: N/A

Museum number: N/A

Inscription: [الجود حارس ا[لاعراض و الاموال

Comments: Script: New Style

References:
Bolshakov, “Arabskie,” 16, Pl. 7.

BloW131 – Slip-painted Fragment



Subglaze: black-on-white

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: N/A

Museum number: N/A

Inscription: الجود حارس الحر...

Comments: Script: New Style

References:
Bolshakov, “Arabskie,” 16, Pl. 7.

BloW132 – Slip-painted Fragment



Subglaze: black-on-white

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: N/A

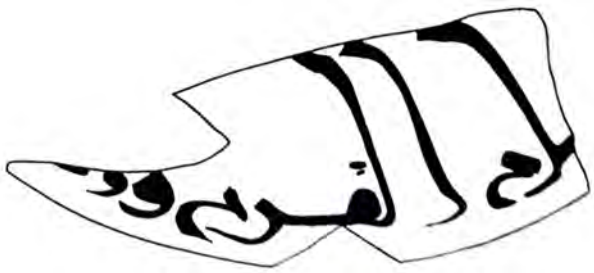
Museum number: N/A

Inscription: ...القـ...

Comments: Script: New Style

References:
Bolshakov, “Arabskie,” 16, Pl. 8.

BloW133 – Slip-painted Fragment



Subglaze: black-on-white

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: N/A

Museum number: N/A

Inscription: undeciphered

Comments: Script: New Style

References:
Bolshakov, “Arabskie,” 16, Pl. 8.

BloW134 – Slip-painted Bowl



Subglaze: black-on-white

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: N/A

Museum number: N/A

Inscription: الشرف الغني ترك المنى

Comments: Script: New Style

References:
Bolshakov, “Arabskie,” 17, Pl. 1.

BloW135 – Slip-painted Fragment



Subglaze: black-on-white

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: N/A

Museum number: N/A

Inscription: undeciphered

Comments: Script: New Style

References:
Bolshakov, “Arabskie,” 17, Pl. 2.

BloW136 – Slip-painted Bowl Fragment



Subglaze: black-on-white

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: N/A

Museum number: N/A

Inscription: undeciphered

Comments: Script: New Style

References:
Bolshakov, “Arabskie,” 17, Pl. 2.

BloW137 – Slip-painted Fragment



Subglaze: black-on-white

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: N/A

Museum number: N/A

Inscription: undeciphered

Comments: Script: Kufic; Plaited

References:
Bolshakov, “Arabskie,” 17, Pl. 2.

BloW138 – Slip-painted Fragment



Subglaze: black-on-white

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: N/A

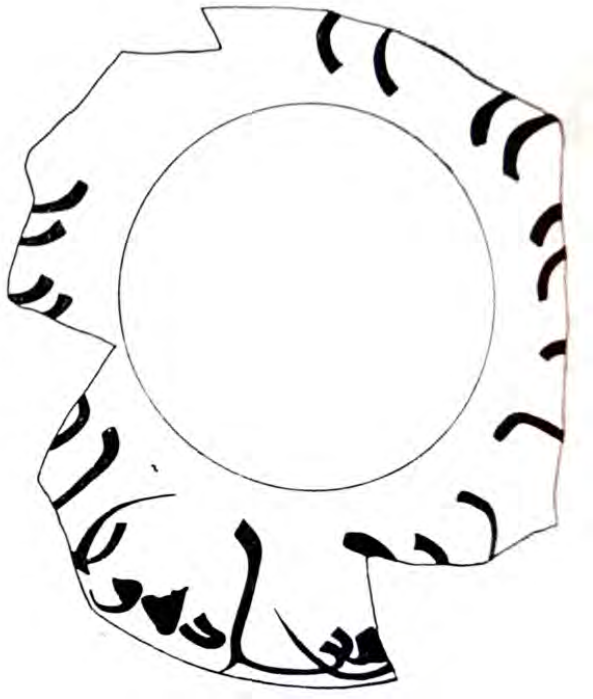
Museum number: N/A

Inscription: undeciphered

Comments: Script: Kufic; Plaited

References:
Bolshakov, “Arabskie,” 17, Pl. 3.

BloW139 – Slip-painted Bowl Fragment



Subglaze: black-on-white

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: N/A

Museum number: N/A

Inscription: undeciphered

Comments: Script: New Style

References:
Bolshakov, “Arabskie,” 17, Pl. 3.

BloW140 – Slip-painted Fragment



Subglaze: black-on-white

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: N/A

Museum number: N/A

Inscription: undeciphered

Comments: Script: New Style

References:
Bolshakov, “Arabskie,” 17, Pl. 3.

BloW141 – Slip-painted Fragment



Subglaze: black-on-white

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: N/A

Museum number: N/A

Inscription: undeciphered

References:
Bolshakov, “Arabskie,” 12, fig. 5.

BloW142 – Slip-painted Fragment



Subglaze: black-on-white

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: N/A

Museum number: N/A

Inscription: ...لصا...

Comments: Script: Kufic

References:
Bolshakov, “Arabskie,” 12, fig. 5.

BloW143 – Slip-painted Bowl Fragment



Subglaze: black-on-white

Origin: Transoxiana, Samarqand, 10th Century

Excavated: Transoxiana, Samarqand

Repository: Staatliche Museum, Berlin

Museum number: N/A

Dimensions: Maximum Diameter (cm): 23.5

Inscription: ...الـة...

Comments: Script: Kufic

References:
Erdmann, “Afrasiab Ceramic Wares,” p. 107.

BloW144 – Slip-painted Pen Box





Subglaze: black-on-white

Origin: Transoxiana, Samarqand, 10th Century

Excavated: Transoxiana, Samarqand

Repository: State Hermitage Museum, St. Petersburg

Museum number: N/A

Dimensions: Height (cm): 4 Width (cm): 5 Length (cm): 13.7

Inscription: يقال المزاج... سلامة محمد فضل

Comments: Script: Kufic; Foliated/Floriated

References:
Blair, Text and Image, 42.
Kratchkovskaya, “Evolutsiya kuficheckogo picm’ma v srednei azii.” fig. 4.

BloW145 – Slip-painted Bowl Fragment





Subglaze: black-on-white

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: Victoria and Albert Museum, London

Museum number: 1555-1898

Dimensions: Width (cm): 5.5 Length (cm): 6.5

Inscription: undeciphered

Comments: Script: New Style

References:
N/A

BloW146 – Slip-painted Bowl Fragment





Subglaze: black-on-white

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: Victoria and Albert Museum, London

Museum number: 89-1898

Dimensions: Width (cm): 3.5 Length (cm): 5.5

Inscription: undeciphered

References:
N/A

BloW147 – Slip-painted Bowl Fragment



Subglaze: black-on-white

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: Victoria and Albert Museum, London

Museum number: 1223-1898

Dimensions: Width (cm): 7 Length (cm): 9.2

Inscription: possibly ك/د

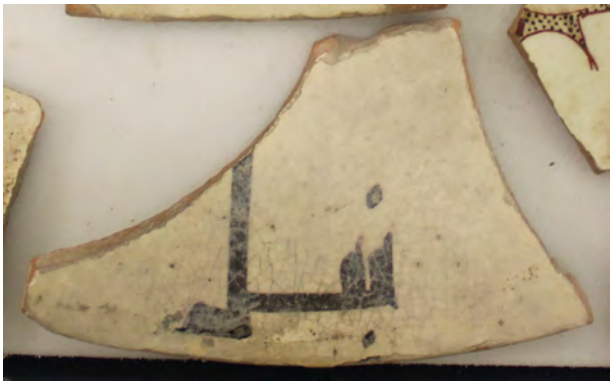
Comments: Script: Kufic; Foliated/Floriated

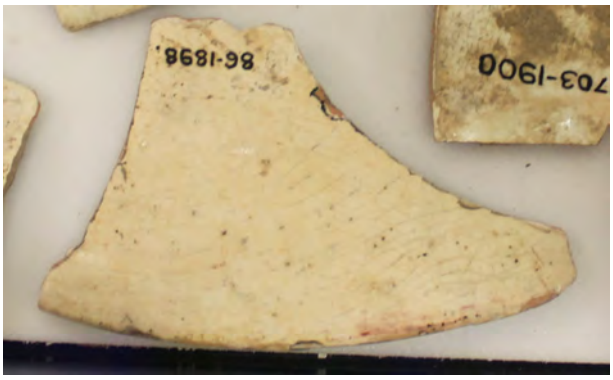
References:

N/A



BloW148 – Slip-painted Bowl Fragment





Subglaze: black-on-white

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: Victoria and Albert Museum, London

Museum number: 86-1898

Dimensions: Width (cm): 10 Length (cm): 6

Inscription: ...بنا...

Comments: Script: Kufic

References:
N/A

BloW149 – Slip-painted Bowl Fragment





Subglaze: black-on-white

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: Victoria and Albert Museum, London

Museum number: 85-1898

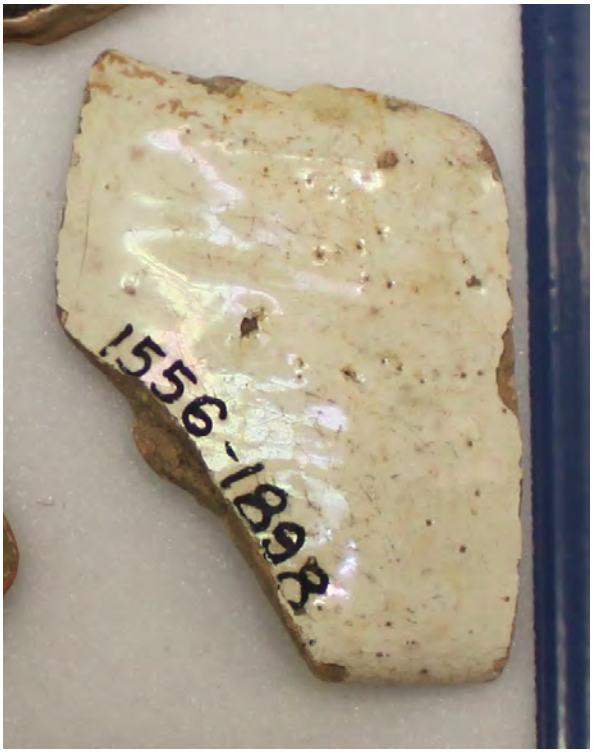
Dimensions: Width (cm): 6.2 Length (cm): 5

Inscription: اليمن

References:
N/A

BloW150 – Slip-painted Bowl Fragment





Subglaze: black-on-white

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: Victoria and Albert Museum, London

Museum number: 1556-1898

Dimensions: Width (cm): 3.7 Length (cm): 5

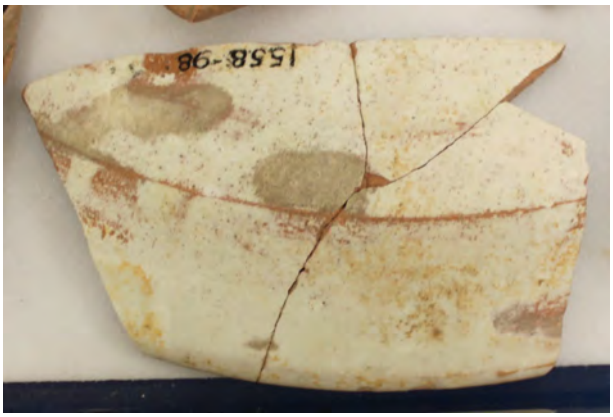
Inscription: ...ال...

Comments: Script: New Style

References:
N/A

BloW151 – Slip-painted Bowl Fragment





Subglaze: black-on-white

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: Victoria and Albert Museum, London

Museum number: 1558-98

Dimensions: Width (cm): 10.5 Length (cm): 6.9

Inscription: ...ك و ...

Comments: Script: Kufic

References:
N/A

BloW152 – Slip-painted Bowl Fragment





Subglaze: black-on-white

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: Victoria and Albert Museum, London

Museum number: 87-1898

Dimensions: Width (cm): 8.5 Length (cm): 7

Inscription: ...سرو...

Comments: Script: New Style

References:
N/A

BloW153 – Slip-painted Bowl Fragment





Subglaze: black-on-white

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: Victoria and Albert Museum, London

Museum number: 1541-1898

Dimensions: Width (cm): 10.5 Length (cm): 3.3

Inscription: possibly ...يم...

Comments: Script: Kufic

References:
N/A

BloW154 – Slip-painted Plate Fragment





Subglaze: black-on-white

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: Victoria and Albert Museum, London

Museum number: 702-1900

Dimensions: Width (cm): 11.8 Length (cm): 5

Inscription: undeciphered

Comments: Script: Kufic; Foliated/Floriated

References:
N/A

BloW155 – Slip-painted Bowl Fragment





Subglaze: black-on-white

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: Victoria and Albert Museum, London

Museum number: 1561-1898

Dimensions: Width (cm): 5.8 Length (cm): 7.7

Inscription: undeciphered

Comments: Script: New Style

References:
N/A

BloW156 – Slip-painted Bowl Fragment





Subglaze: black-on-white

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: Victoria and Albert Museum, London

Museum number: 702C-1900

Dimensions: Width (cm): 4.4 Length (cm): 4.2

Inscription: undeciphered

References:
N/A

BloW157 – Slip-painted Plate Fragment





Subglaze: black-on-white

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: Victoria and Albert Museum, London

Museum number: 1714-1898

Dimensions: Width (cm): 15.3 Length (cm): 8.6

Inscription: undeciphered

References:
N/A

BloW158 – Slip-painted Bowl Fragment





Subglaze: black-on-white

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: Victoria and Albert Museum, London

Museum number: C.180-1911

Dimensions: Width (cm): 9.4 Length (cm): 5.9

Inscription: undeciphered

References:
N/A

BloW159 – Slip-painted Bowl Fragment





Subglaze: black-on-white

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: Victoria and Albert Museum, London

Museum number: C.179-1911

Dimensions: Width (cm): 13.2 Length (cm): 8.5

Inscription: ...عر حر و...

Comments: Script: New Style

References:
N/A

BloW160 – Slip-painted Bowl Fragment



Subglaze: black-on-white

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: Victoria and Albert Museum, London

Museum number: C.182-1911

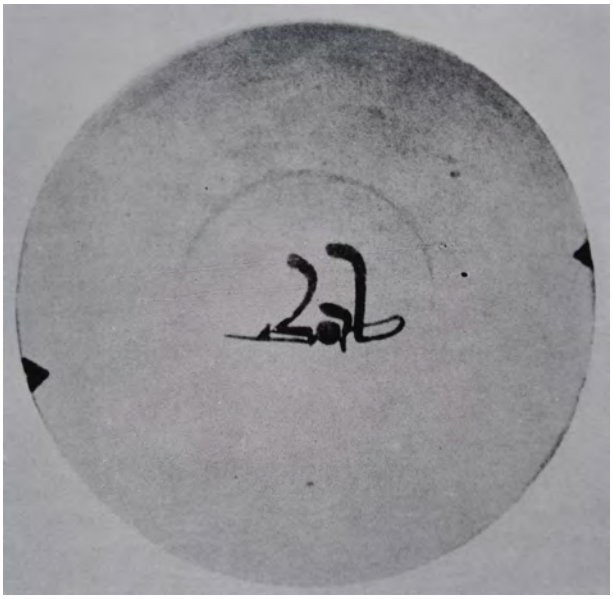
Inscription: undeciphered

Comments: Script: New Style

References:
Victoria and Albert Museum collection online.
(http://collections.vam.ac.uk/item/O339515/fragment/)



BloW161 – Slip-painted Bowl Fragment



Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Museum number: N/A

Dimensions: Maximum Diameter (cm): 26

Inscription: احمد

Comments: See also cat. nos. BloW11–12, 36, 72, 171, 190, 198, 205, 222, 233, 246, 252–253, 258, 262, 277, 284, 304, 311, 316, and CE106–107. Script: New Style

References:
Ghouchani, Inscriptions, Pl. 111.

BloW162 – Slip-painted Bowl



Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Museum number: N/A

Dimensions: Maximum Diameter (cm): 25.5

Inscription: الحرّ حرّ و ان مسه الضر

Comments: Script: Kufic

References:
Ghouchani, Inscriptions, Pl. 109.

BloW163 – Slip-painted Bowl



Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Repository: Abgineh va Soffalineh Museum, Tehran

Museum number: S-220

Dimensions: Maximum Diameter (cm): 30.7

Inscription: بركة و يمن و سرور / بركة

Comments: See also cat. nos. BloW39, 40, 44, 64, 70, 82, 179, 181, 195, 212, 219, 240, 248, 263, 272–3, 279, 287–89, 301, 306-8, CE4, 16, 20, 78-9, 81, 84, 86–7, 89, 90–2, 96, 100–1, 103–4, 106–7, ImLus5, YsB1, 5, 7, 11, 14, 17–18, and 20.

The epigraphic decoration on this bowl, with both the foliate *baraka* pattern and the reserve bands along the rim, is very unusual, and the vessels is thus suspect. Script: Foliated/Floriated

References:
Ghouchani, Inscriptions, Pl. 83.

BloW164 – Slip-painted Bowl



Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Repository: Abgineh va Soffalineh Museum, Tehran

Museum number: S-215

Dimensions: Maximum Diameter (cm): 35

Inscription: خالص الكرام و ارغب النهم ورع النفس...البركة

Comments: Script: New Style

References:
Ghouchani, Inscriptions, Pl. 62.

BloW165 – Slip-painted Bowl



Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Repository: Abgineh va Soffalineh Museum, Tehran

Museum number: S-80

Dimensions: Maximum Diameter (cm): 43

Inscription: انّ الفكر في المقال الحكمة و القول من بعد التفكر اجمل السلامة

Comments: Script: Kufic

References:
Ghouchani, Inscriptions, Pl. 38.

BloW166 – Slip-painted Bowl



Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Repository: Abgineh va Soffalineh Museum, Tehran

Museum number: S-125

Dimensions: Maximum Diameter (cm): 25.5

Inscription: العلم زين الفتى و العقل تاج من ذهب النعمة

Comments: Script: Kufic

References:
Ghouchani, Inscriptions, Pl. 28.

BloW167 – Slip-painted Bowl



Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Repository: Abgineh va Soffalineh Museum, Tehran

Museum number: S-75

Dimensions: Maximum Diameter (cm): 26.5

Inscription: من ايقن بغطفه قنع بأحواله د

Comments: Script: Kufic

References:
Ghouchani, Inscriptions, Pl. 9.

BloW168 – Slip-painted Bowl





Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: Ashmolean Museum, Oxford

Museum number: EA2005.30

Dimensions: Height (cm): 4 Maximum Diameter (cm): 13.2

Inscription: اليمن ا

References:
Ashmolean Museum online collection. (http://jameelcentre.ashmolean.org/object/EA2005.30)

BloW169 – Slip-painted Bowl



Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: Benaki Museum, Athens

Museum number: 39191

Dimensions: Maximum Diameter (cm): 24.8

Inscription: بركة و نعمة لصاحبه

Comments: Script: Kufic

References:
"Bowl with inscription" in Explore Islamic Art Collections. Museum With No Frontiers, 2018. (http://www.discoverislamicart.org/database_item.php?id=object;EPM;gr;Mus21;36;en)

BloW170 – Slip-painted Bowl



Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 9th–10th Century

Excavated: N/A

Repository: British Museum, London

Museum number: 1958, 1218.1

Dimensions: Height (cm): 12 Maximum Diameter (cm): 34.6

Inscription: من كان منطق ناطق من فضة فالصمتدر انه الياقوت بالسلامة و النعمة

Comments: Script: New Style

References:
British Museum collection online. (https://www.britishmuseum.org/collection/object/W_1958-1218-1)
Ghouchani, Inscriptions, Pl. 136.

BloW171 – Slip-painted Bowl



Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: British Museum, London

Museum number: 1948,1009.1

Dimensions: Maximum Diameter (cm): 19.5

Inscription: [الر]زق مقسوم و الحرص... / احمد

Comments: See also cat. nos. BloW11–12, 36, 72, 161, 190, 198, 205, 222, 233, 246, 252–253, 258, 262, 277, 284, 304, 311, 316, and CE106–107. Script: Kufic; Foliated/Floriated

References:
British Museum collection online. (https://www.britishmuseum.org/collection/object/W_1948-1009-1)
Ghouchani, Inscriptions.

BloW172 – Slip-painted Bowl





Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: British Museum, London

Museum number: 1954,0512.2

Dimensions: Maximum Diameter (cm): 19

Inscription: الحرّ حرّ و ان مسه الضر

Comments: Script: Kufic

References:
British Museum collection online. (https://www.britishmuseum.org/collection/object/W_1954-0512-2)

BloW173 – Slip-painted Fragment



Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 11th Century

Excavated: N/A

Repository: British Museum, London

Museum number: 1979,1228.1

Inscription: undeciphered

Comments: Script: Kufic; Plaited; Foliated/Floriated

References:
British Museum collection online. (https://www.britishmuseum.org/collection/object/W_1979-1228-1)

BloW174 – Slip-painted Bowl



Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: Brooklyn Museum, New York

Museum number: 86.227.19

Dimensions: Height (cm): 11.4 Maximum Diameter (cm): 35.2

Inscription: انّ السلامة ما صمت و انما يبدى بطانة ذي العيوب كلام

Comments: Script: Kufic



References:
Brooklyn Museum collection online. (https://www.brooklynmuseum.org/opencollection/objects/4901)
Ghouchani, Inscriptions, Pl. 60.
Volov, “Plaited Kufic,” fig. 3.

BloW175 – Slip-painted Bowl



Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: Brooklyn Museum, New York

Museum number: 86.227.8

Dimensions: Height (cm): 12.9 Maximum Diameter (cm): 42.5

Inscription: التدبير قبل العمل يؤمنك من الندم الصبر مفتاح الفرج

Comments: Script: New Style

References:
Brooklyn Museum collection online. (https://www.brooklynmuseum.org/opencollection/objects/125981)
Ghouchani, Inscriptions, Pl. 57.
Volov, “Plaited Kufic,” fig. 1.

BloW176 – Slip-painted Bowl



Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 9th–10th Century

Excavated: N/A

Repository: Brooklyn Museum, New York

Museum number: 1995.187.8

Dimensions: Height (cm): 5.1 Maximum Diameter (cm): 15.8

Inscription: لا

Comments: The unusual decoration makes this vessels suspect. Script: New Style

References:
Brooklyn Museum collection online. (https://www.brooklynmuseum.org/opencollection/objects/154563)

BloW177 – Slip-painted Bowl



Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: Brooklyn Museum, New York

Museum number: 83.179

Dimensions: Height (cm): 6.7 Thickness (cm): .2 (of rim); 1 (of lip) Maximum Diameter (cm): 23 Diameter of mouth (cm): 20

Inscription: ...الك...

Comments: Compare with cat. no. Pol297. Script: Foliated/Floriated

References:
Brooklyn Museum collection online. (https://www.brooklynmuseum.org/opencollection/objects/110629)

BloW178 – Slip-painted Bowl



Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 9th–10th Century

Excavated: N/A

Repository: Brooklyn Museum, New York

Museum number: 1991.247.1

Dimensions: Height (cm): 7.9 Maximum Diameter (cm): 25.1

Inscription: (?) ...المرك...

Comments: The epigraphic decoration is very unusual, and thus the bowl is suspect. Script: New Style

References:
Brooklyn Museum collection online. (https://www.brooklynmuseum.org/opencollection/objects/147372)

BloW179 – Slip-painted Bowl





Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Repository: Bumiller Collection

Museum number: BC 5791

Dimensions: Width (cm): Maximum Diameter (cm):

Inscription: بركة

Comments: See also cat. nos. BloW39, 40, 44, 64, 70, 82, 163, 181, 195, 212, 219, 240, 248, 263, 272–3, 279, 287–89, 301, 306-8, CE4, 16, 20, 78–9, 81, 84, 86–7, 89, 90–2, 96, 100–1, 103–4, 106–7, ImLus5, YsB1, 5, 7, 11, 14, 17–18, and 20.

The inscription and bowl shape are almost exactly the same as that of BloW287. Both are thus suspect. Script: Foliated/Floriated

References:
Pierre, Ordinary to Luxury, Pl. 57.

BloW180 – Slip-painted Bowl





Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Repository: Bumiller Collection

Museum number: BC 5780

Dimensions: Width (cm): Maximum Diameter (cm):

Inscription: ال

Comments: The epigraphic decoration is unusual, and thus the bowl is suspect.

References:
Pierre, Ordinary to Luxury, Pl. 57.

BloW181 – Slip-painted Jug





Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Repository: Bumiller Collection

Museum number: BC 4132

Dimensions: Width (cm): Maximum Diameter (cm):

Inscription: البركة

Comments: See also cat. nos. BloW39, 40, 44, 64, 70, 82, 163, 179, 195, 212, 219, 240, 248, 263, 272–3, 279, 287–89, 301, 306–8, CE4, 16, 20, 78-9, 81, 84, 86–7, 89, 90–2, 96, 100–1, 103–4, 106–7, ImLus5, YsB1, 5, 7, 11, 14, 17–18, and 20. Script: Foliated/Floriated

References:
Pierre, Ordinary to Luxury, Pl. 56.

BloW182 – Slip-painted Bowl



Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Repository: David Collection, Copenhagen

Museum number: N/A

Inscription: الحمد يبقل ذخره للفتى و المال لا يبقل لارباب بالبركة لصاحبه و مال

Comments: Script: New Style

References:
Ghouchani, Inscriptions, Pl. 118.

BloW183 – Slip-painted Bowl



Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Repository: Foroughi Collection, Tehran

Museum number: N/A

Dimensions: Maximum Diameter (cm): 26.5

Inscription: العلم اشرف الاحساب و المروؤة اشبك الانساب بركة للسخي(?)

Comments: Script: Kufic

References:
Ghouchani, Inscriptions, Pl. 49.
Volov, “Plaited Kufic,” fig. 5.

BloW184 – Slip-painted Plate



Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: Freer Gallery of Art, Washington D.C.

Museum number: F1952.11

Dimensions: Height (cm): 6 Maximum Diameter (cm): 46.8

Inscription: inner من ايقن بالخلف جاد و كيفما عودت النفس / outer من ايقن بالخلف جاد و كيفما عودت النفس تعتاد بركة لصاحبه

Comments: Script: Kufic

References:
Freer and Sackler Galleries collection online. (https://asia.si.edu/object/F1952.11) Ghouchani, Inscriptions, Pl. 25.

BloW185 – Slip-painted Jug



Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: Freer Gallery of Art, Washington D.C.

Museum number: S1987.96

Dimensions: Height (cm): 23.2 Width (cm): 21.1

Inscription: undeciphered

Comments: Script: Kufic; Plaited; Foliated/Floriated

References:
Freer and Sackler Galleries collection online. (https://asia.si.edu/object/S1987.96)

BloW186 – Slip-painted Bowl





Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: Freer Gallery of Art, Washington D.C.

Museum number: F1956.1

Dimensions: Height (cm): 6.6 Maximum Diameter (cm): 21.8

Inscription: بركة

Comments: For similar renderings of birds, see also cat. nos. BloW188, 227, 234, 280, and 298. However, it should be noted that no archaeologically provenanced bowls include similar decoration.

References:
Freer and Sackler Galleries collection online. (https://asia.si.edu/object/F1956.1)

BloW187 – Slip-painted Bowl





Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Repository: Gluck Collection, Japan

Museum number: N/A

Dimensions: Maximum Diameter (cm): 35.5

Inscription: الملك لله

Comments: Unusual epigraphic decoration, particular as it is coupled with a bird at the centre, which is usually reserved for wares of the foliate *baraka* type, which this is not. Vessel is thus suspect. Script: Kufic

References:
Ghouchani, Inscriptions, P. 103

BloW188 – Slip-painted Bowl





Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: Harvard Museum

Museum number: 2002.50.115

Dimensions: Height (cm): 7.8 Maximum Diameter (cm): 25

Inscription: بركة

Comments: For similar renderings of birds, see also cat. nos. BloW186, 227, 234, 280, and 298. However, it should be noted that no archaeologically provenanced bowls include similar decoration.

References:
Harvard Museum online collection. (https://harvardartmuseums.org/collections/object/160273?position=0)

BloW189 – Slip-painted Bowl



Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Repository: Heermaneck Gallery, New York

Museum number: N/A

Inscription: اشرف الغني ترك المنى بالبركة و السلامة

Comments: Script: New Style

References:
Ghouchani, Inscriptions, Pl. 46.

BloW190 – Slip-painted Bowl



Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Repository: Hetjens Museum, Dusseldorf

Museum number: N/A

Dimensions: Maximum Diameter (cm): 24

Inscription: الرزق مقسوم و الحرص... / احمد

Comments: See also cat. nos. BloW11–12, 36, 72, 161, 171, 198, 205, 222, 233, 246, 252–253, 258, 262, 277, 284, 304, 311, 316, and CE106–107. Script: Kufic

References:
Ghouchani, Inscriptions, P l. 44.

BloW191 – Slip-painted Bowl



Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Repository: Ibrahim Beynum Collection, Beirut

Museum number: N/A

Inscription: انّ الكريم اذا ارقصـ[ـته] خدعته و تيق اللئيم مجرب لايخدع

Comments: Script: Kufic

References:
Ghouchani, Inscriptions, Pl. 89.

BloW192 – Slip-painted Bowl



Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Repository: Iran Bastan Museum

Museum number: 3888.

Dimensions: Maximum Diameter (cm): 21

Inscription: من صبر قدر

References:
Ghouchani, Inscriptions, Pl. 107.

BloW193 – Slip-painted Bowl



Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Repository: Iran Bastan Museum

Museum number: 21301

Dimensions: Maximum Diameter (cm): 13

Inscription: الحرص علامة الفقر

Comments: Script: New Style

References:
Ghouchani, Inscriptions, Pl. 18.

BloW194 – Slip-painted Bowl



Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 9th–10th Century

Excavated: N/A

Repository: Iran Bastan Museum, Tehran

Museum number: 22068

Dimensions: Maximum Diameter (cm): 24

Inscription: الاناة قبل الراي

Comments: Script: Kufic

References:
Ghouchani, Inscriptions, Pl. 137

BloW195 – Slip-painted Bowl



Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 9th–10th Century

Excavated: N/A

Repository: Iran Bastan Museum, Tehran

Museum number: 3214

Dimensions: Height (cm): 6.8 Maximum Diameter (cm): 21

Inscription: [ا]لبركة

Comments: See also cat. nos. BloW39, 40, 44, 64, 70, 82, 163, 179, 181, 212, 219, 240, 248, 263, 272–3, 279, 287–89, 301, 306-8, CE4, 16, 20, 78-9, 81, 84, 86–7, 89, 90–2, 96, 100–1, 103–4, 106–7, ImLus5, YsB1, 5, 7, 11, 14, 17–18, and 20. Script: Foliated/Floriated

References:
Bagherzadeh, Saurat, and Sato, Iran Bastan Museum, Pl. 111.

BloW196 – Slip-painted Bowl



Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Repository: Iran Bastan Museum, Tehran

Museum number: 8392

Dimensions: Maximum Diameter (cm): 13.5

Inscription: الاناة قبل الرأى

Comments: Script: New Style

References:
Ghouchani, Inscriptions, Pl. 96.

BloW197 – Slip-painted Bowl



Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Repository: Iran Bastan Museum, Tehran

Museum number: 8444

Dimensions: Maximum Diameter (cm): 12

Inscription: اليمن

References:
Ghouchani, Inscriptions, Pl. 93.

BloW198 – Slip-painted Bowl



Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Repository: Iran Bastan Museum, Tehran

Museum number: 3972

Inscription: احمد / [ة]سعا و ... و سرور و يمن و [بر]كة

Comments: See also cat. nos. BloW11–12, 36, 72, 161, 171, 190, 205, 222, 233, 246, 252–253, 258, 262, 277, 284, 304, 311, 316, and CE106–107. Script: Kufic

References:
Ghouchani, Inscriptions, Pl. 90.

BloW199 – Slip-painted Bowl



Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Repository: Iran Bastan Museum, Tehran

Museum number: 8313

Dimensions: Maximum Diameter (cm): 14

Inscription: بركة لصاحبه

Comments: Script: Kufic; Plaited

References:
Ghouchani, Inscriptions, Pl. 53.

BloW200 – Slip-painted Bowl



Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Repository: Iran Bastan Museum, Tehran

Museum number: 21292

Dimensions: Maximum Diameter (cm): 11.2

Inscription: كل هنيئا مريئا

References:
Ghouchani, Inscriptions, Pl. 43.

BloW201 – Slip-painted Bowl



Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Repository: K.R. Malcoln Collection, England

Museum number: N/A

Dimensions: Maximum Diameter (cm): 32

Inscription: و لا مصيبة اعظم من جهل ال...لرات ليست لها غاية

Comments: Script: New Style

References:
Ghouchani, Inscriptions, Pl. 34.

BloW202 – Slip-painted Bowl



Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Repository: Kahlili Collection

Museum number: N/A

Dimensions: Maximum Diameter (cm): 19

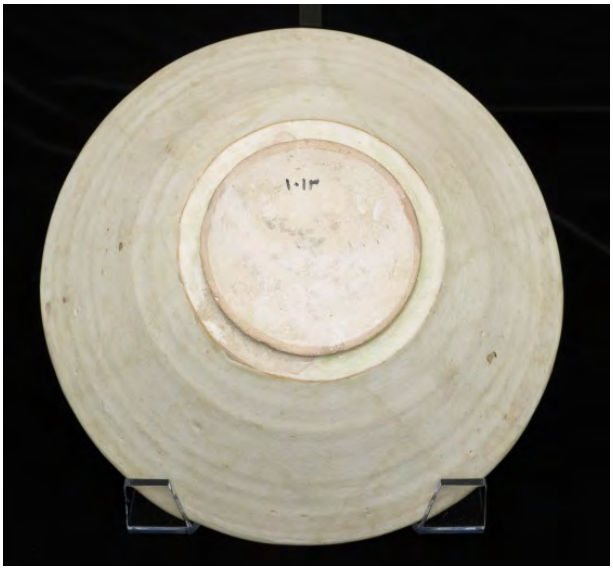
Inscription: من ايقن بالخلف جاد بالعطية يمن كة (?)/ من صبر قدر

Comments: Script: Kufic

References:
Ghouchani, Inscriptions, Pl. 102.

BloW203 – Slip-painted Bowl





Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 10th–11th Century

Excavated: N/A

Repository: Keir Collection, Dallas Museum of Art, Texas

Museum number: K.1.2014.245

Dimensions: Height (cm): 7.94 Maximum Diameter (cm): 21.27

Inscription: الحرّ حرّ و ان مسه الضر

Comments: Script: Kufic

References:
Dallas Museum of Art collection online. (https://collections.dma.org/artwork/5341468)
Ghouchani, Inscriptions, Pl. 35.
Grube, Islamic Pottery, p. 96.

BloW204 – Slip-painted Bowl





Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: Keir Collection, Dallas Museum of Art, Texas

Museum number: K.1.2014.248

Dimensions: Height (cm): 6.35 Maximum Diameter (cm): 31.43

Inscription: center probably based on البركة / rim possibly based on اليمن

Comments: Script: Foliated/Floriated

References:
Dallas Museum of Art collection online. (https://collections.dma.org/artwork/5341471)
Grube, Islamic Pottery, p. 100.

BloW205 – Slip-painted Bowl



Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Repository: Khalili Collections

Museum number: N/A

Dimensions: Maximum Diameter (cm): 25

Inscription: احمد / بركة و يمن و سرور و سعادة

Comments: See also cat. nos. BloW11–12, 36, 72, 161, 171, 190, 198, 222, 233, 246, 252–253, 258, 262, 277, 284, 304, 311, 316, and CE106–107. Script: Kufic

References:
Ghouchani, Inscriptions, Pl. 106.

BloW206 – Slip-painted Plate



Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: Los Angeles County Museum of Art

Museum number: AC1995.252.3

Dimensions: Height (cm): 2.54 Maximum Diameter (cm): 11.67

Inscription: undeciphered

References:
Los Angeles County Museum of Art collection online. (https://collections.lacma.org/node/179014)

BloW207 – Slip-painted Bowl



Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: Los Angeles County Museum of Art

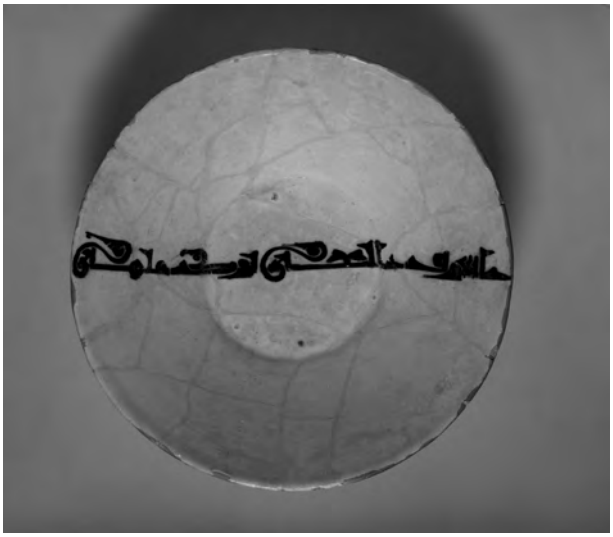
Museum number: M.68.22.9

Dimensions: Height (cm): 8.3 Maximum Diameter (cm): 26.04

Inscription: undeciphered

References:
Los Angeles County Museum of Art collection online. (https://collections.lacma.org/node/236282)

BloW208 – Slip-painted Bowl





Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: Los Angeles County Museum of Art

Museum number: M.73.5.295

Dimensions: Height (cm): 7.30 Maximum Diameter (cm): 21.91

Inscription: اشرف الغى ترك [ا]لمنى

Comments: Script: Kufic; Foliated/Floriated

References:
Chevedden, “Sāmānid Tombstone,” p.169.
Ghouchani, Inscriptions, Pl. 39.
Los Angeles County Museum of Art collection online. (https://collections.lacma.org/node/239666)

BloW209 – Slip-painted Ewer





Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: Los Angeles County Museum of Art

Museum number: M.2002.1.14

Dimensions: Height (cm): 10.8 Width (cm): 17.15

Inscription: اشرب فيها [هـ]نيئا [مريئا]

Comments: Script: Kufic

References:
Blair, Text and Image, p. 31.
Los Angeles County Museum of Art collection online. (https://collections.lacma.org/node/187813)

BloW210 – Slip-painted Plate



Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: Metropolitan Museum of Art, New York

Museum number: 67.178.2

Dimensions: Height (cm): 3.8 Maximum Diameter (cm): 30.5 Weight: 711.7

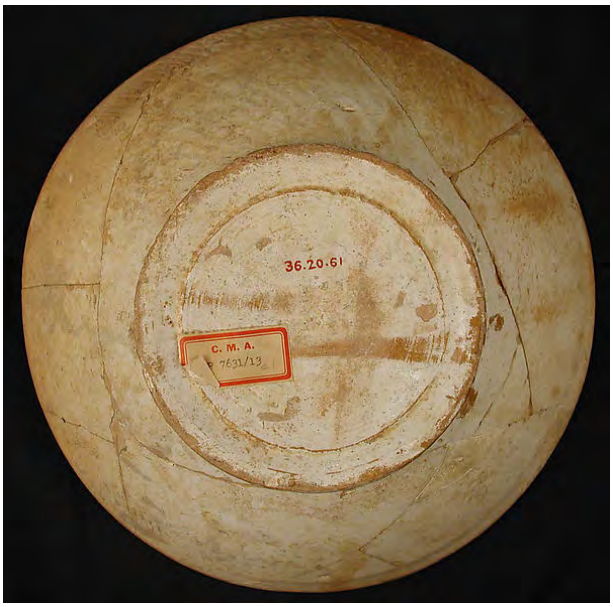
Inscription: العلم زين للفتى و العقل تاج من الهب بالجنة البركة

Comments: Script: New Style

References:
Ghouchani, Inscriptions, Pl. 138.
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/451944?searchField=All&sortBy=Relevance&ft=67.178.2&offset=0&rpp=20&pos=1)

BloW211 – Slip-painted Bowl





Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: Metropolitan Museum of Art, New York

Museum number: 36.20.61

Dimensions: Height (cm): 7.6 Maximum Diameter (cm): 27.1

Inscription: بركة

Comments: Compare with cat. no. CE110. Script: Foliated/Floriated

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/449092?searchField=All&sortBy=Relevance&ft=36.20.61&offset=0&rpp=20&pos=1)
Wilkinson, Nishapur, no. 5, p. 94.

BloW212 – Slip-painted Bowl





Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 9th–10th Century

Excavated: N/A

Repository: Metropolitan Museum of Art, New York

Museum number: 36.20.62

Dimensions: Height (cm): 7.5 Maximum Diameter (cm): 24.8

Inscription: البركة[ا]

Comments: See also cat. nos. BloW39, 40, 44, 64, 70, 82, 163, 179, 181, 195, 219, 240, 248, 263, 272–3, 279, 287–89, 301, 306–8, CE 4, 16, 20, 78-9, 81, 84, 86–7, 89, 90–2, 96, 100–1, 103–4, 106–7, ImLus5, YsB1, 5, 7, 11, 14, 17–18, and 20. Script: Foliated/Floriated

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/449093?searchField=All&sortBy=Relevance&ft=36.20.62&offset=0&rpp=20&pos=1)
Wilkinson, Nishapur, no. 15, p. 97.

BloW213 – Slip-painted Bowl





Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: Metropolitan Museum of Art, New York

Museum number: 1988.44.2

Dimensions: Height (cm): 4.1 Maximum Diameter (cm): 12.7

Inscription: undeciphered

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/453300?searchField=All&sortBy=Relevance&ft=1988.44.2&offset=0&rpp=20&pos=1)

BloW214 – Slip-painted Bowl



Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Repository: Metropolitan Museum of Art, New York

Museum number: 15.85.1b

Dimensions: Height (cm): 5.3 Width (cm): 3.8

Inscription: ...الك...

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/446698 ?searchField=All&sortBy=Relevance&ft=15.85.1b&offset=0&rpp=20&pos=1)

BloW215 – Slip-painted Bowl



Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: Metropolitan Museum of Art, New York

Museum number: 1975.195

Dimensions: Height (cm): 9.2 Maximum Diameter (cm): 26.5

Inscription: بركة و نعمة لصاحبه

Comments: Script: Kufic; Plaited; Foliated/Floriated

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/452778 ?searchField=All&sortBy=Relevance&ft=1975.195&offset=0&rpp=20&pos=1)

BloW216 – Slip-painted Bowl





Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Repository: Metropolitan Museum of Art, New York

Museum number: 65.106.2

Dimensions: Height (cm): 17.8 Maximum Diameter (cm): 45.7

Inscription: التدبير قبل العمل يؤمنك من الندم اليمن والسلامة

Comments: Script: Kufic

References:
Ghouchani, Inscriptions, Pl. 30.
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/451802?searchField=All&sortBy=Relevance&ft=65.106.2&offset=0&rpp=20&pos=1)

BloW217 – Slip-painted Jug



Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Repository: Metropolitan Museum of Art, New York

Museum number: 1988.114.3

Dimensions: Height (cm): 13.7 Diameter of mouth (cm): 9.5

Inscription: الاخلاص يحصن الاعمال

Comments: Script: Kufic; Plaited; Foliated/Floriated

References:
Ghouchani, Inscriptions, Pl. 95.
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/453306?searchField=All&sortBy=Relevance&ft=1988.114.3&offset=0&rpp=20&pos=1)

BloW218 – Slip-painted Bowl Fragment



Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Repository: Montamed Collection, Frankfurt

Museum number: N/A

Inscription: الملك لله

Comments: Script: Kufic

References:
Ghouchani, Inscriptions, Pl. 112.

BloW219 – Slip-painted Bowl





Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Repository: Musée du Louvre, Paris

Museum number: MAO 32

Inscription: البركة[ا]

Comments: See also cat. nos. BloW39, 40, 44, 64, 70, 82, 163, 179, 181, 195, 212, 240, 248, 263, 272–3, 279, 287–89, 301, 306–8, CE4, 16, 20, 78-9, 81, 84, 86–7, 89, 90–2, 96, 100–1, 103–4, 106–7, ImLus5, YsB1, 5, 7, 11, 14, 17–18, and 20. Script: Foliated/Floriated

References:
Louvre Museum gallery label.

BloW220 – Slip-painted Bowl



Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Repository: Musée du Louvre, Paris

Museum number: N/A

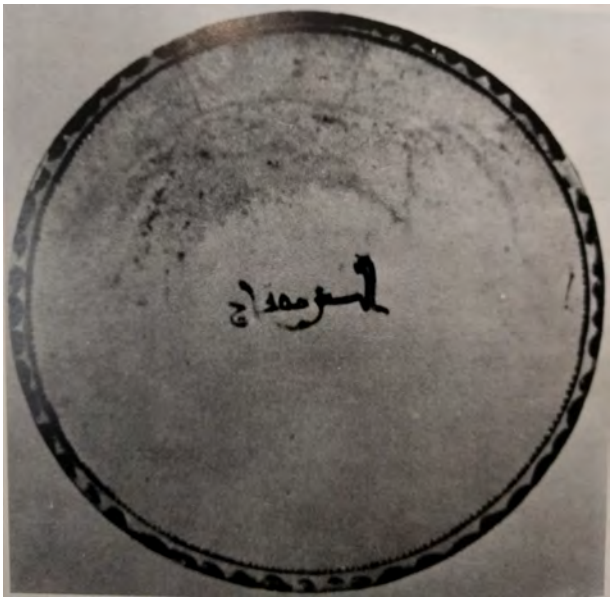
Dimensions: Maximum Diameter (cm): 37

Inscription: العلم اوله مر مذاقته لكن اخره احلا من العسل

Comments: Script: Kufic

References:
Ghouchani, Inscriptions, Pl. 59.

BloW221 – Slip-painted Bowl



Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Repository: Museo Nazionale d'Arte Orientale, Rome

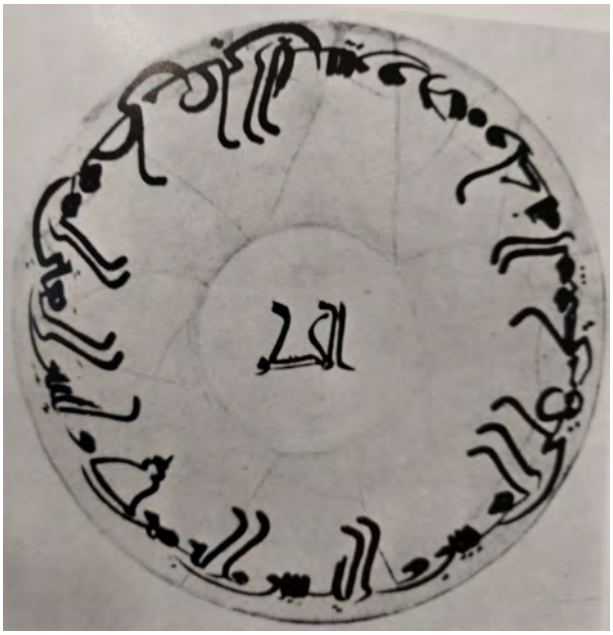
Museum number: 5736

Dimensions: Maximum Diameter (cm): 21.5

Inscription: الصبر مفتاح [الفرج]

References:
Ghouchani, Inscriptions, Pl. 119.

BloW222 – Slip-painted Bowl



Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Repository: Museo Nazionale d'Arte Orientale, Rome

Museum number: 1006

Dimensions: Maximum Diameter (cm): 36.5

Inscription: و ليس الفتى المعطى على اليسر و حده و لكنه المعطى على العسر و اليسر باليمن / احمد possibly

Comments: See also cat. nos. BloW11–12, 36, 72, 161, 171, 190, 198, 205, 233, 246, 252–253, 258, 262, 277, 284, 304, 311, 316, and CE106–107. Script: New Style

References:
Ghouchani, Inscriptions, Pl. 117.

BloW223 – Slip-painted Bowl



Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Repository: Museo Nazionale d'Arte Orientale, Rome

Museum number: N/A

Dimensions: Maximum Diameter (cm): 27

Inscription: كثر كلامه كثر سقطه [من]

Comments: Script: New Style

References:
Ghouchani, Inscriptions, Pl. 115.

BloW224 – Slip-painted Fragment



Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Repository: Museum für Islamische Kunst, Berlin

Museum number: I. 4676

Dimensions: Height (cm): 6.3 Thickness (cm): ca .4
Maximum Diameter (cm): 16.8

Inscription: اليمن

References:
Museum für Islamische Kunst online collection.
(http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=1522613&viewType=detailView)

BloW225 – Slip-painted Bowl





Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 9th–10th Century

Excavated: N/A

Repository: Museum für Islamische Kunst, Berlin

Museum number: I. 4/56

Dimensions: Height (cm): 6.4 Thickness (cm): 0.5 Maximum Diameter (cm): 21.7

Inscription: possibly يمن

Comments: The execution of the decorative band around the rim, which recalls some of the wares from Nishapur (see cat. no. BloW45), is very clumsily done. The vessel is thus suspect.

References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=1522611&viewType=detailView)

BloW226 – Slip-painted Bowl





Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 10th–11th Century

Excavated: N/A

Repository: Museum für Islamische Kunst, Berlin

Museum number: I. 4677

Dimensions: Height (cm): 9 Thickness (cm): 0.6 Maximum Diameter (cm): 29

Inscription: ...الك...

Comments: Script: Foliated/Floriated

References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=1523277&viewType=detailView)

BloW227 – Slip-painted Bowl





Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Repository: Museum für Islamische Kunst, Berlin

Museum number: I. 37/61

Dimensions: Height (cm): 6.5 Thickness (cm): 0.5 Maximum Diameter (cm): 23.7

Inscription: بركة

Comments: For similar renderings of birds, see also cat. nos. BloW186, 188, 234, 280, and 298. However, it should be noted that no archaeologically provenanced bowls include similar decoration.

References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=1525537&viewType=detailView)

BloW228 – Slip-painted Bowl





Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Repository: Museum für Islamische Kunst, Berlin

Museum number: I. 17/64

Dimensions: Height (cm): 12 Thickness (cm): 0.5 Maximum Diameter (cm): 35.3

Inscription: undeciphered

Comments: Script: New Style

References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=1523283&viewType=detailView)

BloW229 – Slip-painted Bowl





Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Repository: Museum für Islamische Kunst, Berlin

Museum number: I. 4675

Dimensions: Height (cm): 4.4 Thickness (cm): 0.4 Maximum Diameter (cm): 13.2

Inscription: possibly الحرّ

Comments: Script: New Style

References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=1523281&viewType=detailView)

BloW230 – Slip-painted Bowl





Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 9th–10th Century

Excavated: N/A

Repository: Museum für Islamische Kunst, Berlin

Museum number: I. 26/60.

Dimensions: Height (cm): 11.5 Thickness (cm): 0.4 Maximum Diameter (cm): 35.7

Inscription: الحرّ حرّ و ان مسه الضر اليمن

Comments: Script: Kufic

References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=1525541&viewType=detailView)

BloW231 – Slip-painted Bowl





Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: Museum für Islamische Kunst, Berlin

Museum number: I. 9/58

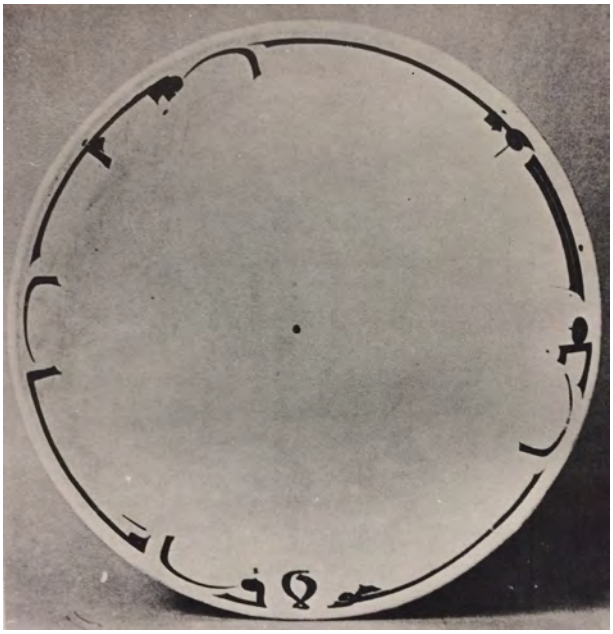
Dimensions: Height (cm): 6.5 Thickness (cm): 0.7 Maximum Diameter (cm): 19.3

Inscription: undeciphered

Comments: The decoration is an exact copy of that on BloW286, both of which are unusual. It is likely that both are fakes.

References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=1523285&viewType=detailView)

BloW232 – Slip-painted Bowl



Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 9th–10th Century

Excavated: N/A

Repository: Museum für Kunst and Gewerbe, Hamburg

Museum number: N/A

Inscription: الجود من ا[خـ]ـلاق اهـ[ـل] الجنة

Comments: Script: Kufic

References:
Ghouchani, Inscriptions, Pl. 139.

BloW233 – Slip-painted Bowl



Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Repository: Museum für Kunst und Gewerbe, Hamburg

Museum number: 1959/96

Dimensions: Maximum Diameter (cm): 31.5

Inscription: اذا كان مال لا محالة ذاهب فافضله ما اورث الحمد صاحبه احمد /

Comments: See also cat. nos. BloW11–12, 36, 72, 161, 171, 190, 198, 205, 222, 246, 252–253, 258, 262, 277, 284, 304, 311, 316, and CE106–107. Script: New Style

References:
Ghouchani, Inscriptions, Pl. 98.

BloW234 – Slip-painted Bowl



Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 9th–10th Century

Excavated: N/A

Repository: Museum of Fine Arts, Boston

Museum number: 65.1277

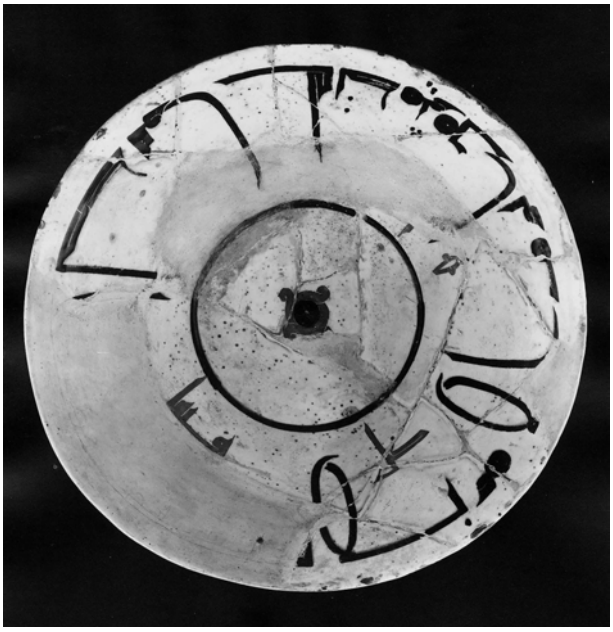
Dimensions: Height (cm): 9.5 Maximum Diameter (cm): 31.8

Inscription: بـ[ـر]كة

Comments: For similar renderings of birds, see also cat. nos. BloW186, 188, 227, 280, and 298. However, it should be noted that no archaeologically provenanced bowls include similar decoration. Script: Foliated/Floriated

References:
Museum of Fine Arts Boston online collection. (https://collections.mfa.org/objects/22331/bowl-with-peacock?ctx=3c6b7a36-bab5-483c-a8e9-22a0e9422f1a&idx=0)

BloW235 – Slip-painted Bowl



Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 9th–10th Century

Excavated: N/A

Repository: Museum of Fine Arts, Boston

Museum number: 37.473

Dimensions: Maximum Diameter (cm): 34.5

Inscription: [...]من [ا]لندم الامر بلا...[?] / كل فيها[هنيئا مريئا]

Comments: Script: Kufic; Plaited

References:
Museum of Fine Arts Boston online collection. (https://collections.mfa.org/objects/18463/bowl?ctx=b6d7c9a1-32bf-429b-8a08-826fd75eb20b&idx=0)

BloW236 – Slip-painted Bowl



Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Repository: Museum of Islamic Art, Cairo

Museum number: 14711

Inscription: كل هنيئا مريئا

Comments: Script: Kufic

References:

N/A

BloW237 – Slip-painted Bowl



Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Repository: Museum of Islamic Art, Cairo

Museum number: N/A

Inscription: undeciphered / centre احمد

Comments: Script: Kufic

References:

N/A

BloW238 – Slip-painted Plate



Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: Museum of Islamic Art, Doha

Museum number: PO.24

Inscription: و عاجز الرأي مضياع لفرصته حتى اذا فات امر عاتب القدرا

Comments: Script: Kufic

References:

"Dish" in Explore Islamic Art Collections. Museum With No Frontiers, 2018. (http://www.discoverislamicart.org/database_item.php?id=object;EPM;qt;Mus21;26;en)
Ghouchani, Inscriptions, Pl. 97.

BloW239 – Slip-painted Bowl





Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: Museum of Islamic Art, Doha

Museum number: PO.1055.2010

Inscription: outer الجود من اخلاق اهل الجنة / inner من ايقن بالخلف جاد العطية

Comments: Script: Kufic; Plaited

References:
Ilyasov et al., glazurovannai̯a keramika Tashkentskogo, p. 461.

BloW240 – Slip-painted Bowl





Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Repository: Museum of Islamic Art, Doha

Museum number: PO.1029.2009

Inscription: بركة

Comments: See also cat. nos. BloW39, 40, 44, 64, 70, 82, 163, 179, 181, 195, 212, 219, 248, 263, 272–3, 279, 287–89, 301, 306–8, CE 4, 16, 20, 78–9, 81, 84, 86–7, 89, 90–2, 96, 100–1, 103–4, 106–7, ImLus5, YsB1, 5, 7, 11, 14, 17–18, and 20. Script: Foliated/Floriated

References:
N/A

BloW241 – Slip-painted Bowl



Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Repository: Museum of Islamic Art, Doha

Museum number: N/A

Inscription: undeciphered

Comments: Script: New Style

References:
N/A

BloW242 – Slip-painted Jug





Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Repository: Museum of Islamic Art, Doha

Museum number: N/A

Inscription: undeciphered

Comments: Script: Kufic

References:
N/A

BloW243 – Slip-painted Bowl



Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Repository: Museum of Islamic Art, Doha

Museum number: N/A

Inscription: بركة و يمن و نعمة لصاحبه

Comments: Script: Kufic; Plaited

References:

N/A

BloW244 – Slip-painted Bowl



Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Repository: Museum of Islamic Art, Doha

Museum number: N/A

Inscription: undeciphered

Comments: Script: Foliated/Floriated

References:

N/A

BloW245 – Slip-painted Bowl





Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Repository: Museum of Islamic Art, Doha

Museum number: N/A

Inscription: الجود حا[ر]ص الاعراض و الاموال

Comments: Script: Kufic

References:
N/A

BloW246 – Slip-painted Bowl





Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Repository: Museum of Islamic Art, Doha

Museum number: PO.110.97-SO-H

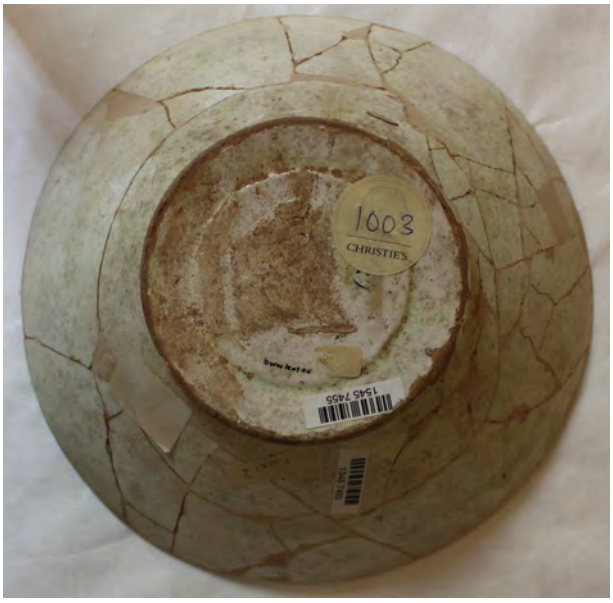
Inscription: احمد

Comments: See also cat. nos. BloW11–12, 36, 72, 161, 171, 190, 198, 205, 222, 233, 252–253, 258, 262, 277, 284, 304, 311, 316, and CE106–107. Script: New Style

References:
N/A

BloW247 – Slip-painted Bowl





Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Repository: Museum of Islamic Art, Doha

Museum number: PO.1031.2009

Inscription: undeciphered/ centre احمد

Comments: Script: New Style

References:

N/A

BloW248 – Slip-painted Bowl





Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Repository: Museum of Islamic Art, Doha

Museum number: PO.659.2007

Inscription: بركة

Comments: See also cat. nos. BloW39, 40, 44, 64, 70, 82, 163, 179, 181, 195, 212, 219, 240, 263, 272–3, 279, 287–89, 301, 306–8, CE4, 16, 20, 78–9, 81, 84, 86–7, 89, 90–2, 96, 100–1, 103–4, 106–7, ImLus5, YsB1, 5, 7, 11, 14, 17–18, and 20.

The motif at the centre of the vessel is not comparable to the others of the slip-painted group. Additionally, the foliate *baraka* wares are never coupled with the saw-tooth border. This vessel is thus suspect. Script: Foliated/Floriated

References:
N/A

BloW249 – Slip-painted Bowl



Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: Museum of Oriental Art, Turin

Museum number: ISv/24

Dimensions: Height (cm): 8 Maximum Diameter (cm): 24

Inscription: الحرص علامة الفقرالبركة

Comments: Script: Kufic

References:
"Calligraphy bowl" in Explore Islamic Art Collections. Museum With No Frontiers, 2018. (http://www.discoverislamicart.org/database_item.php?id=object;EPM;it;Mus21;8;en)

BloW250 – Slip-painted Jar



Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: Museum of Oriental Art, Turin

Museum number: ISv/25

Dimensions: Height (cm): 19 Maximum Diameter (cm): 19

Inscription: البركة لصاحبه...

Comments: Script: Kufic

References:
"Vase" in Explore Islamic Art Collections. Museum With No Frontiers, 2018. (http://www.discoverislamicart.org/database_item.php?id=object;EPM;it;Mus21;9;en)

BloW251 – Slip-painted Fragment



Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Inscription: العلم زين...

Comments: Script: Kufic

References:
Bolshakov, "Arabskie," 17, fig. 2.

BloW252 – Slip-painted Bowl



Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Repository: Owner Unknown

Museum number: N/A

Inscription: يرى البخيل جديل المال و احدة ان الجواد يرى في ماله سبلا باليمن / احمد

Comments: See also cat. nos. BloW11–12, 36, 72, 161, 171, 190, 198, 205, 222, 233, 246, 252–253, 258, 262, 277, 284, 304, 311, 316, and CE106–7. Script: New Style

References:
Ghouchani, Inscriptions, Pl. 104.

BloW253 – Slip-painted Bowl



Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Repository: Owner Unknown

Museum number: N/A

Inscription: possibly لا ال[ج]ود يفتي المال ق[بل فنا]ئه و
لا ال[بخل في مال الشحيح يزيد]

Comments:

See also cat. nos. BloW11–12, 36, 72, 161, 171, 190, 198, 205, 222, 233, 246, 252, 258, 262, 277, 284, 304, 311, 316, and CE106–107. Script: New Style

References:
Ghouchani, Inscriptions, Pl. 99.

BloW254 – Slip-painted Bowl



Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Repository: Owner Unknown

Museum number: N/A

Dimensions: Maximum Diameter (cm): 21.3

Inscription: التدبير قبل العمل يؤمنك من الندم

Comments: Script: Kufic

References:
Ghouchani, Inscriptions, Pl. 75.

BloW255 – Slip-painted Plate

Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Repository: Owner Unknown

Museum number: N/A

Inscription: ...[كلام] انّ السلامة ما صمت و انما يبدى بطانة ذي العيوب

Comments: Script: New Style

References:
Ghouchani, Inscriptions, Pl. 72.





BloW256 – Slip-painted Bowl

Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Repository: Owner Unknown

Museum number: N/A

Inscription: المال ما تنفق لا ما تجمعه و الزرع ما تحصد لا ما تزرعه و يقال

Comments: Script: Kufic

References:
Ghouchani, Inscriptions, Pl. 70.



BloW257 – Slip-painted Bowl



Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Repository: Owner Unknown

Museum number: N/A

Inscription: العلم اشرف الاحساب و المروؤة اشبك الانساب

Comments: Script: Kufic; Plaited; Foliated/Floriated

References:
Ghouchani, Inscriptions, Pl. 67.

BloW258 – Slip-painted Bowl



Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Repository: Owner Unknown

Museum number: N/A

Dimensions: Maximum Diameter (cm): 34

Inscription: ليس جود الجواد من فضل مال انما الجود للمقل المواسي / احمد

Comments: See also cat. nos. BloW11–12, 36, 72, 161, 171, 190, 198, 205, 222, 233, 246, 252–253, 262, 277, 284, 304, 311, 316, and CE106–107. Script: New Style

References:
Ghouchani, Inscriptions, Pl. 65.

BloW259 – Slip-painted Bowl

Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Repository: Owner Unknown

Museum number: N/A

Inscription: الحرّ حرّ و ان مسه الضر

Comments: Script: Kufic

References:
Ghouchani, Inscriptions, Pl. 50.





BloW260 – Slip-painted Bowl

Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Repository: Owner Unknown

Museum number: N/A

Dimensions: Maximum Diameter (cm): 26

Inscription: من ايقن [بغطفه]... قنع بأحواله

Comments: Script: Kufic

References:
Ghouchani, Inscriptions, Pl. 47.



BloW261 – Slip-painted Bowl



Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Repository: Peter Harris Collection, England

Museum number: N/A

Dimensions: Maximum Diameter (cm): 35

Inscription: الجود من اخلاق اهل الجنة و السلامة بركة

Comments: Script: Kufic

References:
Ghouchani, Inscriptions, Pl. 68.

BloW262 – Slip-painted Bowl



Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Repository: Private Collection, Belgium

Museum number: N/A

Dimensions: Maximum Diameter (cm): 38

Inscription: ليس الفتى المعطي على اليسر و حده و لكمه المعطى على العسر و اليسر/ احمد

Comments: See also cat. nos. BloW11–12, 36, 72, 161, 171, 190, 198, 205, 222, 233, 246, 252–253, 258, 277, 284, 304, 311, 316, and CE106–107. Script: New Style

References:
Ghouchani, Inscriptions, Pl. 40.

BloW263 – Slip-painted Jug



Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: Private Collection, Villejuif

Museum number: N/A

Dimensions: Height (cm): 7.8

Inscription: البركة

Comments: See also cat. nos. BloW39, 40, 44, 64, 70, 82, 163, 179, 181, 195, 212, 219, 240, 248, 272–3, 279, 287–89, 301, 306-8, CE 4, 16, 20, 78-9, 81, 84, 86–7, 89, 90–2, 96, 100–1, 103–4, 106–7, ImLus5, YsBl, 5, 7, 11, 14, 17–18, and 20. Script: Foliated/Floriated

References:
Soustiel, La Céramique, p. 62.

BloW264 – Slip-painted Bowl



Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Repository: Reza Abbasi Museum, Tehran

Museum number: 53-366

Dimensions: Maximum Diameter (cm): 13.5

Inscription: الجود من اخلاق اهل الجنلة

Comments: Script: Kufic

References:
Ghouchani, Inscriptions, Pl. 126.

BloW265 – Slip-painted Bowl



Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Repository: Reza Abbasi Museum, tehran

Museum number: 53-41

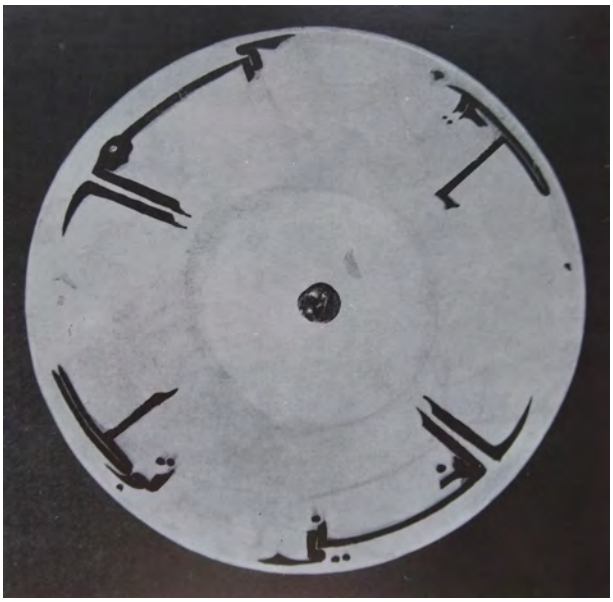
Dimensions: Maximum Diameter (cm): 52

Inscription: ...العلم اشرف الاحساب...على ماسلف

Comments: Script: Kufic; Plaited; Foliated/Floriated

References:
Ghouchani, Inscriptions, Pl. 82.

BloW266 – Slip-painted Bowl



Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Repository: Reza Abbasi Museum, Tehran

Museum number: 53-368

Dimensions: Maximum Diameter (cm): 22

Inscription: [اشرف] الغني ترك المنى ترك

Comments: Script: Kufic

References:
Ghouchani, Inscriptions, Pl. 76.

BloW267 – Slip-painted Jug



Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Repository: Reza Abbasi Museum, Tehran

Museum number: 53-361

Dimensions: Height (cm): 15 Maximum Diameter (cm): 12.5

Inscription: العلم زين الفتى [و العقل تاج] من ذهب

Comments: Script: Kufic; Plaited; Foliated/Floriated

References:
Ghouchani, Inscriptions, Pl. 73.

BloW268 – Slip-painted Bowl



Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Repository: Reza Abbasi Museum, Tehran

Museum number: 1898

Dimensions: Maximum Diameter (cm): 41

Inscription: الجود و الجنة للابرار الكفر و البخل بني النارالسلامة

Comments: Script: New Style

References:
Ghouchani, Inscriptions, Pl. 56.

BloW269 – Slip-painted Bowl



Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Repository: Reza Abbasi Museum, Tehran

Museum number: 53-39

Dimensions: Maximum Diameter (cm): 24.5

Inscription: الوفاء عود و قليل فاعله و الوقاء موجد و كثير فاعله

Comments: Script: New Style

References:
Ghouchani, Inscriptions, Pl. 54.

BloW270 – Slip-painted Bowl



Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Repository: Reza Abbasi Museum, Tehran

Museum number: 53-371

Dimensions: Maximum Diameter (cm): 22.5

Inscription: جير من كثر مزاحه حقر قدره

Comments: Script: Kufic; Plaited

References:
Ghouchani, Inscriptions, Pl. 29.

BloW271 – Slip-painted Bowl



Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Repository: Reza Abbasi, Museum, Tehran

Museum number: 53-369

Dimensions: Maximum Diameter (cm): 13

Inscription: الحرّ برالحرّ برّ

Comments: Script: Kufic

References:
Ghouchani, Inscriptions, Pl. 61.

BloW272 – Slip-painted Bowl





Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 9th–10th Century

Excavated: N/A

Repository: Royal Ontario Museum

Museum number: 2013.86.7

Dimensions: Maximum Diameter (cm): 14.2

Inscription: بركة

Comments: See also cat. nos. BloW39, 40, 44, 64, 70, 82, 163, 179, 181, 195, 212, 219, 240, 248, 263, 273, 279, 287–89, 301, 306–8, CE 4, 16, 20, 78–9, 81, 84, 86–7, 89, 90–2, 96, 100–1, 103–4, 106–7, ImLus5, YsB1, 5, 7, 11, 14, 17–18, and 20.

The decoration is very unusual. The vessel is thus suspect.
Script: Foliated/Floriated

References:
Royal Ontario Museum collection online. (https://collections.rom.on.ca/objects/426732/slippainted-bowl?ctx=a427a6ab-a73a-46e0-8ab2-73eb728383ea&idx=0)

BloW273 – Slip-painted Bowl





Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 9th–10th Century

Excavated: N/A

Repository: Royal Ontario Museum

Museum number: 961.119.2

Dimensions: Height (cm): 6.8 Maximum Diameter (cm): 21

Inscription: undeciphered

Comments: See also cat. nos. BloW39, 40, 44, 64, 70, 82, 163, 179, 181, 195, 212, 219, 240, 248, 263, 272, 279, 287–89, 301, 306–8, CE 4, 16, 20, 78–9, 81, 84, 86–7, 89, 90–2, 96, 100–1, 103–4, 106–7, ImLus5, YsB1, 5, 7, 11, 14, 17–18, and 20. Script: Kufic; Foliated/Floriated

References:
Royal Ontario Museum collection online. (https://collections.rom.on.ca/objects/398726/bowl-with-foliated-kufic-inscription?ctx=736f860f-b3d3-4960-b5cb-8c7ec4a03e53&idx=0)

BloW274 – Slip-painted Bowl





Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: Royal Ontario Museum

Museum number: 961.119.3

Dimensions: Height (cm): 10.9 Maximum Diameter (cm): 29.8

Inscription: كل فيها هنيئا مريئا

Comments: Script: Kufic; Plaited

References:
Royal Ontario Museum collection online. (https://collections.rom.on.ca/objects/536795/slippainted-bowl-with-kufic-inscription?ctx=c59f73f8-51b5-4c56-89ee-862a38546737&idx=0)

BloW275 – Slip-painted Plate



Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: Saint Louis Art Museum, Missouri

Museum number: 283:1951

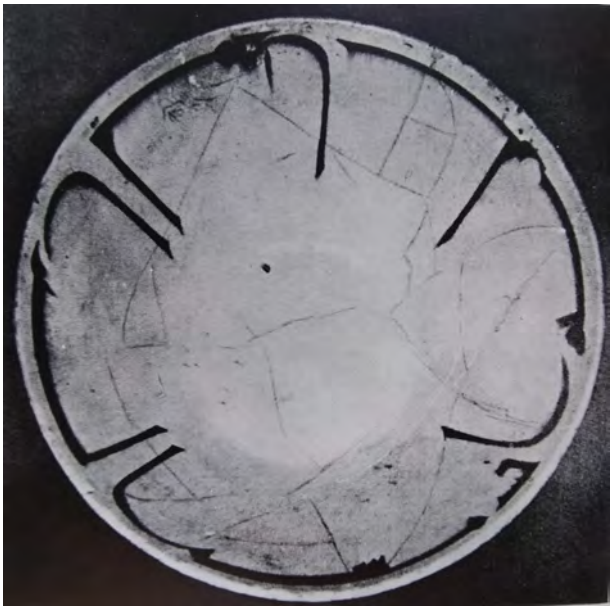
Dimensions: Height (cm): 4.4 Maximum Diameter (cm): 37.8

Inscription: التدبير قبل العمل يؤمنك من الندم ك

Comments: Script: Kufic

References:
Ghouchani, Inscriptions, Pl. 42.
Saint Louis Art Museum collection online. (https://www.slam.org/collection/objects/349/)
Volov, “Plaited Kufic,” fig. 2.

BloW276 – Slip-painted Bowl



Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Repository: Staatliche Museen Preussicher Kulturbesitz, Museum für Islamiche Kunst

Museum number: 1.26/60

Dimensions: Maximum Diameter (cm): 36

Inscription: الحرّ حرّ و ان مسه الضراليمن

Comments: Script: Kufic

References:
Ghouchani, Inscriptions, Pl. 91.

BloW277 – Slip-painted Bowl



Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: Tareq Rajab Museum, Kuwait

Museum number: CER68TSR

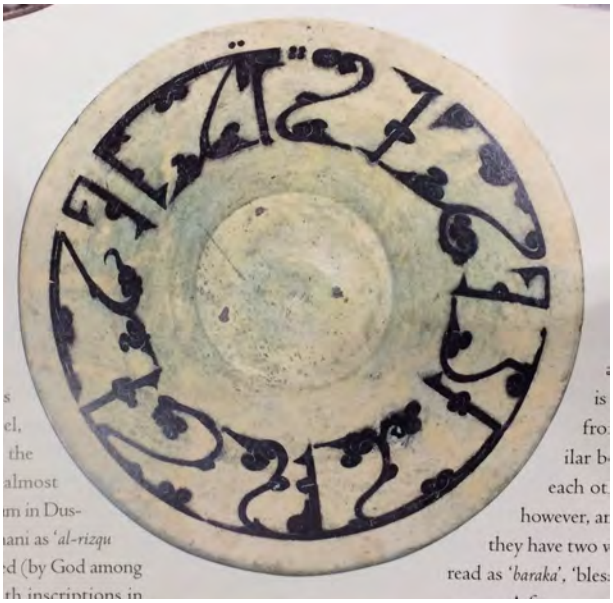
Dimensions: Height (cm): 7 Maximum Diameter (cm): 18.5

Inscription: ال و مد (?) الرق مقسوم و الحرص / احمد

Comments: See also cat. nos. BloW11–12, 36, 72, 161, 171, 190, 198, 205, 222, 233, 246, 253, 258, 262, 284, 304, 310–311, 316, and CE106–107. Script: Kufic; Foliated/ Floriated

References:
Fehérvári, Ceramics, p. 54.

BloW278 – Slip-painted Bowl



Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: Tareq Rajab Museum, Kuwait

Museum number: CER1528TSR

Dimensions: Height (cm): 10 Maximum Diameter (cm): 33.5

Inscription: من ايقن بالخلف جاد و بالعطية

Comments: Script: Kufic; Plaited; Foliated/Floriated

References:
Fehérvári, Ceramics, p. 54.

BloW279 – Slip-painted Jug



Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: Tareq Rajab Museum, Kuwait

Museum number: CER94TSR

Dimensions: Height (cm): 14 Maximum Diameter (cm): 10

Inscription: ا[لـ]بركة

Comments: See also cat. nos. BloW39, 40, 44, 64, 70, 82, 163 179, 181, 195, 212, 219, 240, 248, 263, 272–3, 287–89, 301, 306–8, CE4, 16, 20, 78–9, 81, 84, 86–7, 89, 90–2, 96, 100–1, 103–4, 106–7, ImLus5, YsB1, 5, 7, 11, 14, 17–18, and 20. Script: Foliated/Floriated

References:
Fehérvári, Ceramics, p. 55.

BloW280 – Slip-painted Bowl





Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: Tareq Rajab Museum, Kuwait

Museum number: CER71TSR

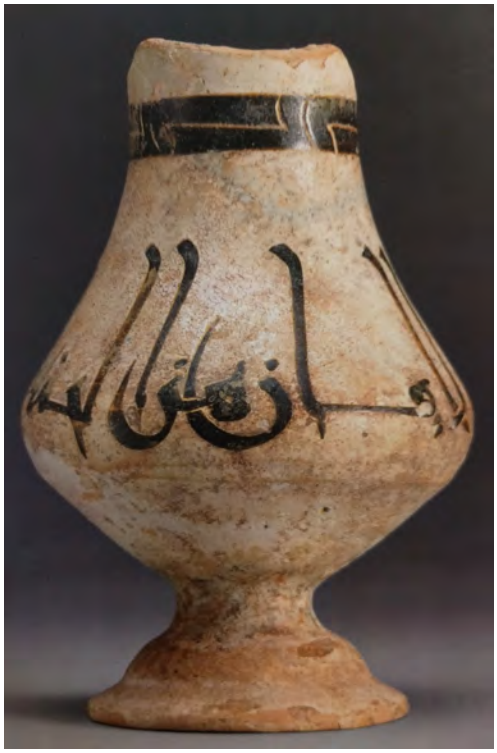
Dimensions: Height (cm): 7.5 Maximum Diameter (cm): 23.5

Inscription: بركة و ك

Comments: For similar renderings of birds, see also cat. nos. BloW186, 188, 227, 234, and 298. However, it should be noted that no archaeologically provenanced bowls include similar decoration.

References:
Fehérvári, Ceramics, p. 54.

BloW281 – Slip-painted Vase



Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: The al-Sabah Collection, Kuwait National Museum, Kuwait

Museum number: LNS 833 C

Dimensions: Height (cm): 15.9 Maximum Diameter (cm): 10.5

Inscription: الحياء من الايمان و الايمان من الجنة

Comments: Script: New Style

References:
Watson, Ceramics, p. 209.

BloW282 – Slip-painted Bowl





Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: The al-Sabah Collection, Kuwait National Museum, Kuwait

Museum number: LNS 126 C

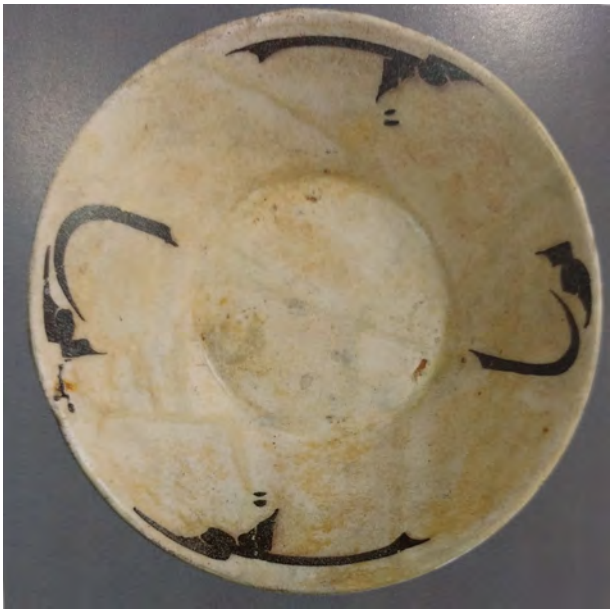
Dimensions: Height (cm): 4.7 Maximum Diameter (cm): 12.9

Inscription: كل فيها هنيئا مريئا

Comments: Script: Kufic

References:
Watson, Ceramics, p. 208.

BloW283 – Slip-painted Bowl





Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: The al-Sabah Collection, Kuwait National Museum, Kuwait

Museum number: LNS 2 C

Dimensions: Height (cm): 5.1 Maximum Diameter (cm): 14.7

Inscription: تجز برا

Comments: Script: Kufic

References:
Watson, Ceramics, p. 208.

BloW284 – Slip-painted Bowl





Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: The al-Sabah Collection, Kuwait National Museum, Kuwait

Museum number: LNS 105 C

Dimensions: Height (cm): 7.5 Maximum Diameter (cm): 23.3

Inscription: بركة ويمن و سرور وسل [اما] / احمد

Comments: See also cat. nos. BloW11–12, 36, 72, 161, 171, 190, 198, 205, 222, 233, 246, 252–253, 258, 262, 277, 304, 311, 316, and CE106–107. Script: Kufic

References:
Watson, Ceramics, p. 213.

BloW285 – Slip-painted Bowl





Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: The al-Sabah Collection, Kuwait National Museum, Kuwait

Museum number: LNS 113 C

Dimensions: Height (cm): 8 Maximum Diameter (cm): 26.2

Inscription: بركة

Comments: Script: Block Reserve

References:
Watson, Ceramics, p. 213.

BloW286 – Slip-painted Bowl





Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: The al-Sabah Collection, Kuwait National Museum, Kuwait

Museum number: LNS 361 C

Dimensions: Height (cm): 6 Maximum Diameter (cm): 20.3

Inscription: undeciphered

Comments: The decoration is an exact copy of that on BloW231, both of which are unusual. It is likely that both are fakes.

References:
Watson, Ceramics, p. 215.

BloW287 – Slip-painted Bowl





Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: The al-Sabah Collection, Kuwait National Museum, Kuwait

Museum number: LNS 87 C

Dimensions: Height (cm): 6.1 Maximum Diameter (cm): 13.3

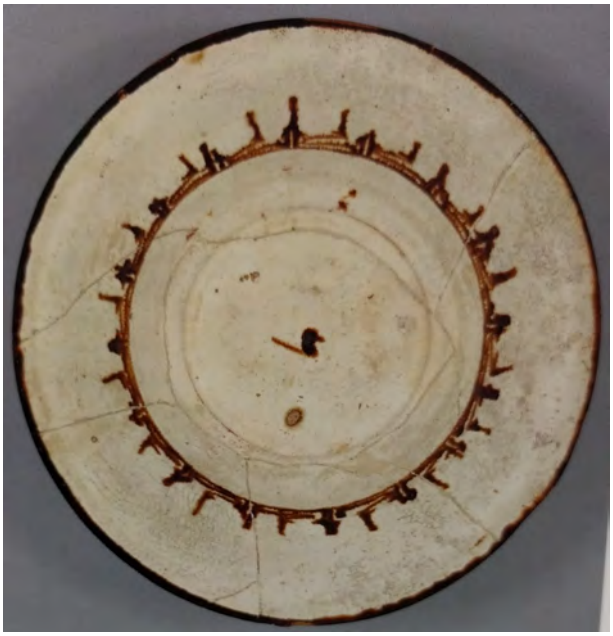
Inscription: بركة

Comments: See also cat. nos. BloW39, 40, 44, 64, 70, 82, 163, 179, 181, 195, 212, 219, 240, 248, 263, 272–3, 279, 288–89, 301, 306–8, CE 4, 16, 20, 78–9, 81, 84, 86–7, 89, 90–2, 96, 100–1, 103–4, 106–7, ImLus5, YsB1, 5, 7, 11, 14, 17–18, and 20.

The inscription and bowl shape are almost exactly the same as that of BloW179. Both are thus suspect. Script: Foliated/Floriated

References:
Watson, Ceramics, p. 215.

BloW288 – Slip-painted Bowl





Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: The al-Sabah Collection, Kuwait National Museum, Kuwait

Museum number: LNS 44 C

Dimensions: Height (cm): 6.5 Maximum Diameter (cm): 22.5

Inscription: بركة

Comments: See also cat. nos. BloW39, 40, 44, 64, 70, 82, 163, 179, 181, 195, 212, 219, 240, 248, 263, 272–3, 279, 287, 289, 301, 306–8, CE 4, 16, 20, 78–9, 81, 84, 86–7, 89, 90–2, 96, 100–1, 103–4, 106–7, ImLus5, YsB1, 5, 7, 11, 14, 17–18, and 20. Script: Foliated/Floriated

References:
Watson, Ceramics, p. 214.

BloW289 – Slip-painted Bowl





Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: The al-Sabah Collection, Kuwait National Museum, Kuwait

Museum number: LNS 858 C

Dimensions: Height (cm): 7.7 Maximum Diameter (cm): 24.5

Inscription: بركة

Comments: See also cat. nos. BloW39, 40, 44, 64, 70, 82, 163, 179, 181, 195, 212, 219, 240, 248, 263, 272–3, 279, 287–88, 301, 306–8, CE4, 16, 20, 78–9, 81, 84, 86–7, 89, 90–2, 96, 100–1, 103–4, 106–7, ImLus5, YsB1, 5, 7, 11, 14, 17–18, and 20. Script: Foliated/Floriated

References:
Watson, Ceramics, p. 214.

BloW290 – Slip-painted Bowl





Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 11th Century

Excavated: N/A

Repository: The al-Sabah Collection, Kuwait National Museum, Kuwait

Museum number: LNS 1093 C

Dimensions: Height (cm): 7.5 Maximum Diameter (cm): 22.5

Inscription: الجود من اخلاق أهل الجنة و السلامة بركة

Comments: Script: Kufic; Plaited; Foliated/Floriated

References:

"Bowl" in Explore Islamic Art Collections. Museum With No Frontiers, 2018. (http://www.discoverislamicart.org/database_item.php?id=object;EPM;kw;Mus21;37;en)
Watson, Ceramics, p. 217.

BloW291 – Slip-painted Bowl





Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: The al-Sabah Collection, Kuwait National Museum, Kuwait

Museum number: LNS 728 C

Dimensions: Height (cm): 8.5 Maximum Diameter (cm): 25.7

Inscription: العلم زين للفتى و العقل تاج من ذهب

Comments: Script: Kufic; Plaited; Foliated/Floriated

References:
Watson, Ceramics, p. 216.

BloW292 – Slip-painted Bowl





Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 10th–11th Century

Excavated: N/A

Repository: The al-Sabah Collection, Kuwait National Museum, Kuwait

Museum number: LNS 285 C

Dimensions: Height (cm): 7.7 Maximum Diameter (cm): 22.6

Inscription: possibly العز

Comments: Script: Kufic

References:
Watson, Ceramics, p. 218.

BloW293 – Slip-painted Bowl





Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: The al-Sabah Collection, Kuwait National Museum, Kuwait

Museum number: LNS 331 C

Dimensions: Height (cm): 5.4 Maximum Diameter (cm): 21.2

Inscription: undeciphered

Comments: Script: Foliated/Floriated

References:
Watson, Ceramics, p. 218.

BloW294 – Slip-painted Bowl



Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: The Khalili Collections, London

Museum number: POT1492

Dimensions: Height (cm): 7.2 Maximum Diameter (cm): 25.1 Diameter of foot (cm): 10

Inscription: الجود من اخلاق اهل الجنة قال

Comments: Script: Kufic; Plaited

References:
Grube, Cobalt and Lustre, p. 77.

BloW295 – Slip-painted Bowl



Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: The Khalili Collections, London

Museum number: POT159

Dimensions: Height (cm): 8.8 Maximum Diameter (cm): 28.3 Diameter of foot (cm): 11.5

Inscription: [...]الحرص علامة الفقر

Comments: Script: Kufic; Plaited

References:
Grube, Cobalt and Lustre, p. 78.

BloW296 – Slip-painted Bowl



Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: The Khalili Collections, London

Museum number: POT1204

Dimensions: Height (cm): 8 Maximum Diameter (cm): 28 Diameter of foot (cm): 11.5

Inscription: إتقي

Comments: Script: Kufic; Plaited; Foliated/Floriated

References:
Grube, Cobalt and Lustre, p. 79.

BloW297 – Slip-painted Bowl



Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: The Khalili Collections, London

Museum number: POT1588

Dimensions: Height (cm): 10.7 Maximum Diameter (cm): 31.1 Diameter of foot (cm): 9.8

Inscription: الحرّ حرّ و ان مسه الضر

Comments: Script: Kufic

References:
Grube, Cobalt and Lustre, p. 82.

BloW298 – Slip-painted Bowl



Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: The Khalili Collections, London

Museum number: POT763

Dimensions: Height (cm): 6 Maximum Diameter (cm): 21 Diameter of foot (cm): 10.8

Inscription: بركة

Comments: For similar renderings of birds, see also cat. nos. BloW186, 188, 227, 234, 280. However, it should be noted that no archaeologically provenanced bowls include similar decoration.

References:
Grube, Cobalt and Lustre, p. 88

BloW299 – Slip-painted Bowl



Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: The Khalili Collections, London

Museum number: POT175

Dimensions: Height (cm): 9 Maximum Diameter (cm): 24.4 Diameter of foot (cm): 9.7

Inscription: possibly توقي

References:
Grube, Cobalt and Lustre, p. 91.

BloW300 – Slip-painted Bowl



Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: The Khalili Collections, London

Museum number: POT1637

Dimensions: Height (cm): 4.5 Maximum Diameter (cm): 15.7 Diameter of foot (cm): 6.5

Inscription: البركة

Comments: The rendering of the script is unusual. The vessel is thus suspect. Script: Foliated/Floriated

References:
Grube, Cobalt and Lustre, p. 94.

BloW301 – Slip-painted Bowl



Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: The Khalili Collections, London

Museum number: POT66

Dimensions: Height (cm): 6.5 Maximum Diameter (cm): 14.1 Diameter of foot (cm): 6.2

Inscription: البركة

Comments: See also cat. nos. BloW39, 40, 44, 64, 70, 82, 163, 179, 181, 195, 212, 219, 240, 248, 263, 272–3, 279, 287–89, 306–8, CE4, 16, 20, 78–9, 81, 84, 86–7, 89, 90–2, 96, 100–1, 103–4, 106–7, ImLus5, YsB1, 5, 7, 11, 14, 17–18, and 20. Script: Foliated/Floriated

References:
Grube, Cobalt and Lustre, p. 94

BloW302 – Slip-painted Bowl



Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: The Khalili Collections, London

Museum number: POT290

Dimensions: Height (cm): 4.5 Maximum Diameter (cm): 14 Diameter of foot (cm): 6.8

Inscription: undeciphered

References:
Grube, Cobalt and Lustre, p. 96.

BloW303 – Slip-painted Bowl



Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: The Khalili Collections, London

Museum number: POT78

Dimensions: Height (cm): 9.5 Maximum Diameter (cm): 28 Diameter of foot (cm): 12

Inscription: ...ـك...

Comments: The epigraphic decoration and motif at the centre are unusual. Vessel is suspect. Script: Foliated/Floriated

References:
Grube, Cobalt and Lustre, p. 97.

BloW304 – Slip-painted Bowl



Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: The Khalili Collections, London

Museum number: POT762

Dimensions: Height (cm): 7.5 Maximum Diameter (cm): 20.1 Diameter of foot (cm): 10.7

Inscription: بركة من ايقن بالخلف جاد بالحكلة / احمد

Comments: See also cat. nos. BloW11–12, 36, 72, 161, 171, 190, 198, 205, 222, 233, 246, 252–253, 258, 262, 277, 284, 311, 316, and CE106–107. Script: Kufic

References:
Grube, Cobalt and Lustre, p. 98-9.

BloW305 – Slip-painted Bowl



Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: The Khalili Collections, London

Museum number: POT304

Dimensions: Height (cm): 7.8 Maximum Diameter (cm): 24.8 Diameter of foot (cm): 11

Inscription: undeciphered

Comments: The rendering of the NS letters is very unusual. The vessel is thus suspect. Script: New Style

References:
Grube, Cobalt and Lustre, p. 98-9.

BloW306 – Slip-painted Bowl



Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: The Khalili Collections, London

Museum number: POT161

Dimensions: Height (cm): 6.3 Maximum Diameter (cm): 34 Diameter of foot (cm): 14.4

Inscription: بركة

Comments: See also cat. nos. BloW39, 40, 44, 64, 70, 82, 163, 179, 181, 195, 212, 219, 240, 248, 263, 272–3, 279, 287–89, 301, 307–8, CE4, 16, 20, 78–9, 81, 84, 86–7, 89, 90–2, 96, 100–1, 103–4, 106–7, ImLus5, YsB1, 5, 7, 11, 14, 17–18, and 20.

The motif at the centre is unusual. The vessel is thus suspect. Script: Foliated/Floriated

References:
Grube, Cobalt and Lustre, p. 101.

BloW307 – Slip-painted Bowl



Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: The Khalili Collections, London

Museum number: N/A

Dimensions: Height (cm): 5.5 Maximum Diameter (cm): 26.1 Diameter of foot (cm): 10

Inscription: بركة

Comments: See also cat. nos. BloW39, 40, 44, 64, 70, 82, 163, 179, 181, 195, 212, 219, 240, 248, 263, 272–3, 279, 287–89, 301, 306, 308, CE4, 16, 20, 78–9, 81, 84, 86–7, 89, 90–2, 96, 100–1, 103–4, 106–7, ImLus5, YsB1, 5, 7, 11, 14, 17–18, and 20. Script: Foliated/Floriated

References:
Grube, Cobalt and Lustre, p. 100.

BloW308 – Slip-painted Bowl



Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: The Khalili Collections, London

Museum number: N/A

Dimensions: Height (cm): 12.4 Maximum Diameter (cm): 36.5 Diameter of foot (cm): 16

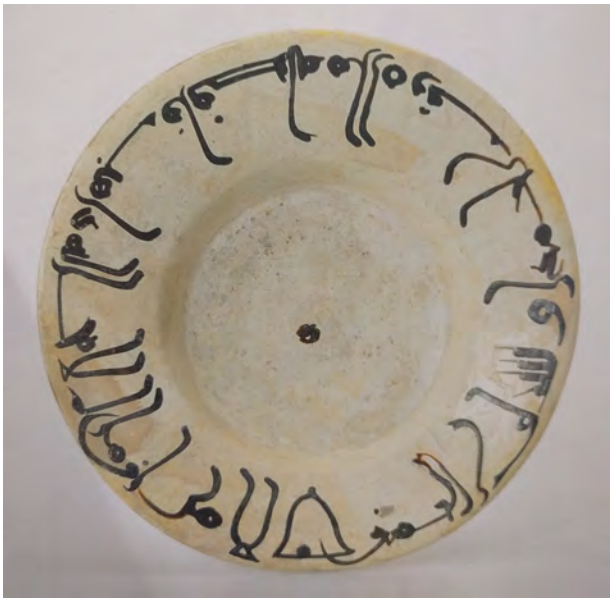
Inscription: بركة

Comments: See also cat. nos. BloW39, 40, 44, 64, 70, 82, 163, 179, 181, 195, 212, 219, 240, 248, 263, 272–3, 279, 287–89, 301, 306–7, CE4, 16, 20, 78–9, 81, 84, 86–7, 89, 90–2, 96, 100–1, 103–4, 106–7, ImLus5, YsB1, 5, 7, 11, 14, 17–18, and 20.

The motif at the centre is unusual. The vessel is thus suspect. Script: Foliated/Floriated

References:
Grube, Cobalt and Lustre, p. 100.

BloW309 – Slip-painted Bowl



Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: The Khalili Collections, London

Museum number: POT810

Dimensions: Height (cm): 7.2 Maximum Diameter (cm): 33 Diameter of foot (cm): 12.5

Inscription: لا مل ان (?) مال لا محالة ذاهب فافضله ما اورث الحمد صاحبه اليمن

Comments: Some of the letters have thin strokes extending upwards from the apices. When this occurs on provenanced vessels it is consistently applied throughout. The vessel is thus suspect. Script: New Style

References:
Grube, Cobalt and Lustre, p. 102.

BloW310 – Slip-painted Bowl



Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: The Khalili Collections, London

Museum number: POT806

Dimensions: Height (cm): 12.5 Maximum Diameter (cm): 38.7 Diameter of foot (cm): 17.9

Inscription: الحمد يبقل ذخره للفتى و المال لا يبقل لارباب علي بن احمد ا

Comments: The rendering of the NS letters is very unusual. The vessel is thus suspect. Script: New Style

References:
Grube, Cobalt and Lustre, p. 102-3.

BloW311 – Slip-painted Bowl



Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: The Khalili Collections, London

Museum number: POT808

Dimensions: Height (cm): 10 Maximum Diameter (cm): 33.3 Diameter of foot (cm): 15

Inscription: احمد / possibly ... الملك لله الواحد

Comments: See also cat. nos. BloW11–12, 36, 72, 161, 171, 190, 198, 205, 222, 233, 246, 252–253, 258, 262, 277, 284, 304, 316, and CE106–107.

The rendering of the NS letters is very unusual, and provenanced NS inscriptions usually are oriented with the baseline at the rim. The vessel is thus suspect. Script: New Style

References:
Grube, Cobalt and Lustre, p. 105.

BloW312 – Slip-painted Bowl



Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: The Khalili Collections, London

Museum number: POT141

Dimensions: Height (cm): 10.5 Maximum Diameter (cm): 34.3 Diameter of foot (cm): 12.1

Inscription: rim كـلـم / centre الـلـعـك

Comments: Decoration is overall unusual. The vessel is thus suspect. Script: New Style

References:
Grube, Cobalt and Lustre, p. 104.

BloW313 – Slip-painted Plate



Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: Victoria and Albert Museum, London

Museum number: C.66-1967

Dimensions: Height (cm): 4.5 Maximum Diameter (cm): 36.4

Inscription: العلم اشرف الاحساب و المروءة اشبك الانساب

Comments: Script: Kufic; Plaited; Foliated/Floriated

References:
Victoria and Albert Museum collection online. (http://collections.vam.ac.uk/item/O118148/dish-unknown/)

BloW314 – Slip-painted Plate



Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: Victoria and Albert Museum, London

Museum number: C.909-1935

Dimensions: Height (cm): 1.6 Maximum Diameter (cm): 11.2

Inscription: بركة و نعمة لصاحبه

Comments: Script: Kufic; Plaited

References:
Ghouchani, Inscriptions, Pl. 77.
Victoria and Albert Museum collection online. (http://collections.vam.ac.uk/item/O85328/dish-unknown/)

BloW315 – Slip-painted Plate



Subglaze: black-on-white

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: Victoria and Albert Museum, London

Museum number: C.47-1964

Dimensions: Height (cm): 4.6 Maximum Diameter (cm): 37.7

Inscription: possible to decipher بركة and يمن

Comments: Script: Kufic

References:
Victoria and Albert Museum collection online. (http://collections.vam.ac.uk/item/O86742/bowl-unknown/)

BloW316 – Slip-painted Bowl





Subglaze: black-on-white

Origin: Khurasan or Transoxiana, probably Nishapur, 9th–11th Century

Excavated: N/A

Repository: Metropolitan Museum of Art, New York

Museum number: 1975.168

Dimensions: Height (cm): 8.6 Maximum Diameter (cm): 25.2

Inscription: العلم اشرف الاحساب و المروؤة اشبك الانساب باليمن / احمد

Comments: See also cat. nos. BloW11–12, 36, 72, 161, 171, 190, 198, 205, 222, 233, 246, 252–253, 258, 262, 277, 284, 304, 311, and CE106–107. Script: New Style

References:
Bolshakov, “Arabskie,” 17, fig. 1.
Ghouchani, Inscriptions, Pl. 108.
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/452742?searchField=All&sortBy=Relevance&ft=1975.168&offset=0&rpp=20&pos=1)

BloW317 – Slip-painted Bowl



Subglaze: black-on-white

Origin: probably Transoxiana, Samarqand, 9th–11th Century

Excavated: N/A

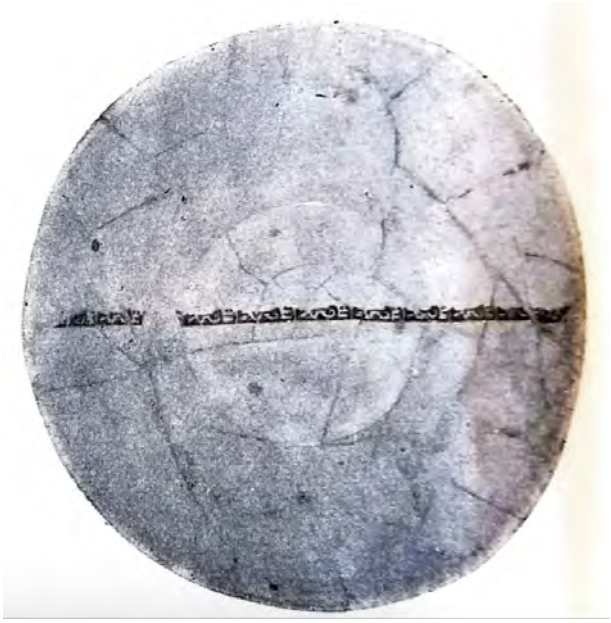
Repository: N/A

Museum number: N/A

Inscription: اليمن

References:
Bolshakov, “Arabskie,” 12, Pl. IV.

BloW318 – Slip-painted Bowl



Subglaze: black-on-white

Origin: probably Transoxiana, Samarqand, 9th–11th Century

Excavated: N/A

Repository: N/A

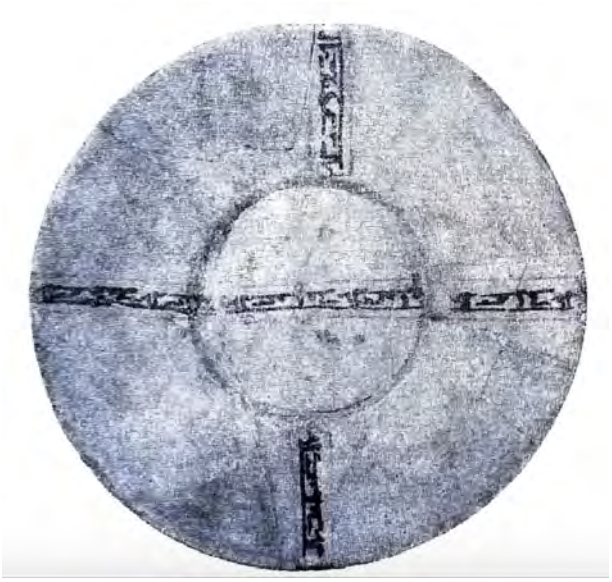
Museum number: N/A

Inscription: undeciphered

Comments: See also cat. nos. Pol175–176, 177–178, 182, 184–186, 108, 111, 118, 243, 335, BloW59, 319–320, 324–325, 336, 362, and CE170. Script: Foliated/Floriated

References:
Bolshakov, “Arabskie,” 12, Pl. VIII.

BloW319 – Slip-painted Bowl



Subglaze: black-on-white

Origin: probably Transoxiana, Samarqand, 9th–11th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Inscription: undeciphered

Comments: See also cat. nos. Pol175–176, 177–178, 182, 184–186, 108, 111, 118, 243, 335, BloW59, 318, 320, 324–325, 336, 362, and CE170.Script: Foliated/Floriated

References:
Bolshakov, “Arabskie,” 12, Pl. VIII.

BloW320 – Slip-painted Cup



Subglaze: black-on-white

Origin: probably Transoxiana, Samarqand, 9th–11th Century

Excavated: N/A

Repository: N/A

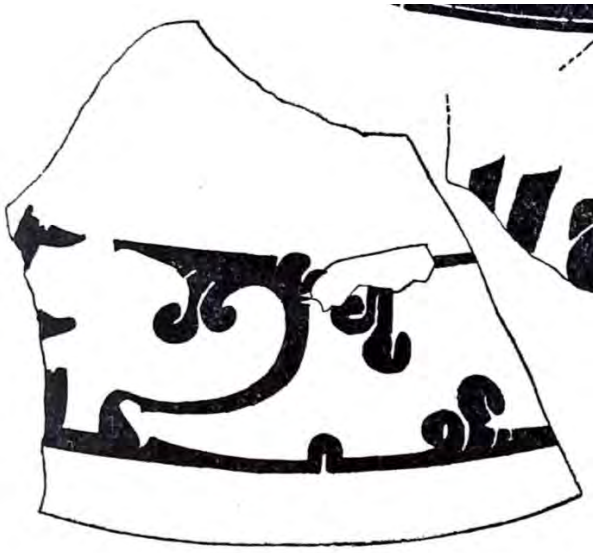
Museum number: N/A

Inscription: undeciphered

Comments: See also cat. nos. Pol175–176, 177–178, 182, 184–186, 108, 111, 118, 243, 335, BloW59, 318–319, 324–325, 336, 362, and CE170.Script: Foliated/Floriated

References:
Bolshakov, “Arabskie,” 12, Pl. VIII.

BloW321 – Slip-painted Fragment



Subglaze: black-on-white

Origin: probably Transoxiana, Samarqand, 9th–11th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Inscription: undeciphered

Comments: Script: Kufic; Foliated/Floriated

References:
Bolshakov, “Arabskie,” 12, Pl. VI.

BloW322 – Slip-painted Fragment



Subglaze: black-on-white

Origin: probably Transoxiana, Samarqand, 9th–11th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Inscription: undeciphered

Comments: Script: Kufic; Foliated/Floriated

References:
Bolshakov, “Arabskie,” 12, Pl. VI.

BloW323 – Slip-painted Fragment



Subglaze: black-on-white

Origin: probably Transoxiana, Samarqand, 9th–11th Century

Excavated: N/A

Repository: N/A

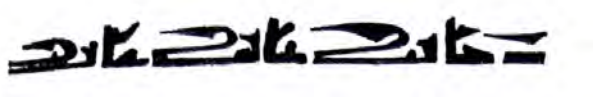
Museum number: N/A

Inscription: undeciphered

Comments: Script: Kufic; Plaited; Foliated/Floriated

References:
Bolshakov, “Arabskie,” 12, Pl. V.

BloW324 – Slip-painted Fragment



Subglaze: black-on-white

Origin: probably Transoxiana, Samarqand, 9th–11th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Inscription: undeciphered

Comments: See also cat. nos. Pol175–176, 177–178, 182,184–186, 108, 111, 118, 243, 335, BloW59, 318–320, 325, 336, 362, and CE170. Script: Foliated/Floriated

References:
Bolshakov, “Arabskie,” 12, Pl. VI.

BloW325 – Slip-painted Fragment



Subglaze: black-on-white

Origin: probably Transoxiana, Samarqand, 9th–11th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Inscription: undeciphered

Comments: See also cat. nos. Pol175–176, 177–178, 182,184–186, 108, 111, 118, 243, 335, BloW59, 318–320, 324, 336, 362, and CE170.Script: Foliated/ Floriated

References:
Bolshakov, “Arabskie,” 12, Pl. VI.

BloW326 – Slip-painted Fragment



Subglaze: black-on-white

Origin: probably Transoxiana, Samarqand, 9th–11th Century

Excavated: N/A

Repository: N/A

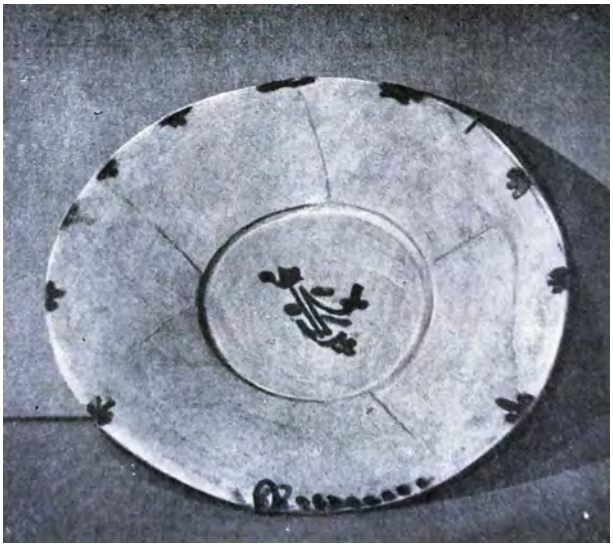
Museum number: N/A

Inscription: undeciphered

Comments: Script: Kufic; Plaited; Foliated/Floriated

References:
Bolshakov, “Arabskie,” 12, Pl. VI.

BloW327 – Slip-painted Bowl



Subglaze: black-on-white

Origin: probably Transoxiana, Samarqand, 9th–11th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Inscription: بركة

Comments: Script: New Style

References:
Bolshakov, “Arabskie,” 15, fig. 5.

BloW328 – Slip-painted Fragment



Subglaze: black-on-white

Origin: probably Transoxiana, Samarqand, 9th–11th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Inscription: بركة

Comments: Script: New Style

References:
Bolshakov, “Arabskie,” 15, fig. 6.

BloW329 – Slip-painted Fragment



Subglaze: black-on-white

Origin: probably Transoxiana, Samarqand, 9th–11th Century

Excavated: N/A

Repository: N/A

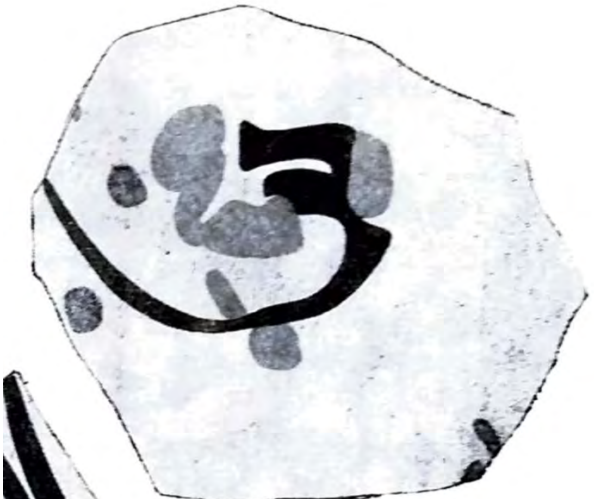
Museum number: N/A

Inscription: بركة

Comments: Script: New Style

References:
Bolshakov, “Arabskie,” 15, fig. 6.

BloW330 – Slip-painted Fragment



Subglaze: black-on-white

Origin: probably Transoxiana, Samarqand, 9th–11th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Inscription: possibly بر[كة] or من

Comments: Script: New Style

References:
Bolshakov, “Arabskie,” 15, fig. 6.

BloW331 – Slip-painted Fragment



Subglaze: black-on-white

Origin: probably Transoxiana, Samarqand, 9th–11th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Inscription: undeciphered

Comments: Script: Kufic; Foliated/Floriated

References:
Bolshakov, “Arabskie,” 15, fig. 12.

BloW332 – Slip-painted Fragment



Subglaze: black-on-white

Origin: probably Transoxiana, Samarqand, 9th–11th Century

Excavated: N/A

Repository: N/A

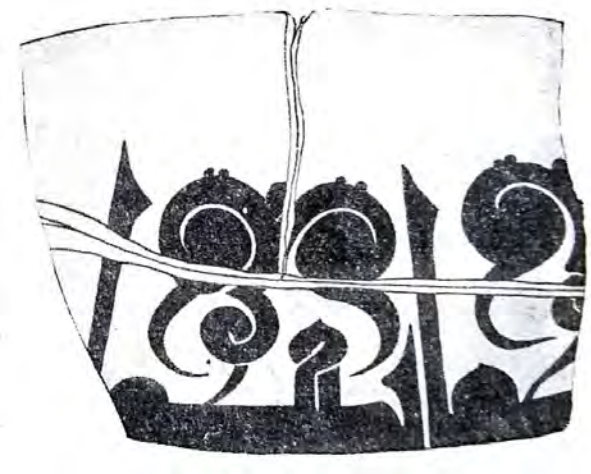
Museum number: N/A

Inscription: undeciphered

Comments: Script: Kufic; Plaited; Foliated/Floriated

References:
Bolshakov, “Arabskie,” 15, fig. 12.

BloW333 – Slip-painted Fragment



Subglaze: black-on-white

Origin: probably Transoxiana, Samarqand, 9th–11th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Inscription: undeciphered

Comments: Script: Kufic; Plaited; Foliated/Floriated

References:
Bolshakov, “Arabskie,” 15, fig. 12.

BloW334 – Slip-painted Fragment



Subglaze: black-on-white

Origin: probably Transoxiana, Samarqand, 9th–11th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Inscription: undeciphered

Comments: Script: Kufic; Plaited; Foliated/Floriated

References:
Bolshakov, “Arabskie,” 15, fig. 12.

BloW335 – Slip-painted Fragment



Subglaze: black-on-white

Origin: probably Transoxiana, Samarqand, 9th–11th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Inscription: undeciphered

Comments: Script: Kufic; Plaited; Foliated/Floriated

References:
Bolshakov, “Arabskie,” 15, fig. 13.

BloW336 – Slip-painted Fragment



Subglaze: black-on-white

Origin: probably Transoxiana, Samarqand, 9th–11th Century

Excavated: N/A

Repository: N/A

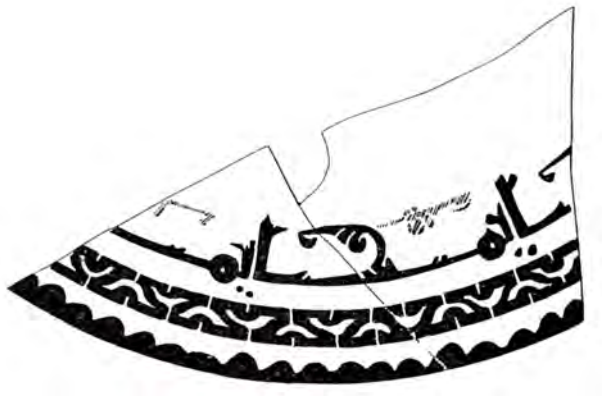
Museum number: N/A

Inscription: undeciphered

Comments: See also cat. nos. Pol175–176, 177–178, 182,184–186, 108, 111, 118, 243, 335, BloW59, 318–320, 325, 336, 362, and CE170.
Script: Foliated/Floriated

References:
Bolshakov, “Arabskie,” 15, fig. 15.

BloW337 – Slip-painted Fragment



Subglaze: black-on-white

Origin: probably Transoxiana, Samarqand, 9th–11th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Inscription: undeciphered

Comments: Script: Kufic; Foliated/Floriated

References:
Bolshakov, “Arabskie,” 15, fig. 15.

BloW338 – Slip-painted Fragment



Subglaze: black-on-white

Origin: probably Transoxiana, Samarqand, 9th–11th Century

Excavated: N/A

Repository: N/A

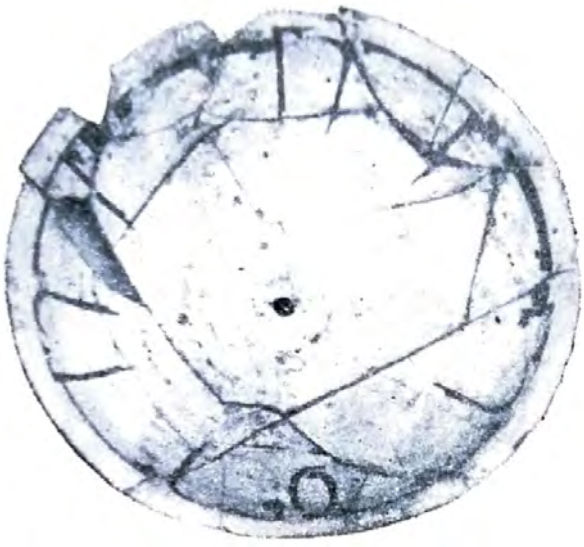
Museum number: N/A

Inscription: undeciphered

Comments: Script: New Style

References:
Bolshakov, “Arabskie,” 16, Pl. 1.

BloW339 – Slip-painted Bowl



Subglaze: black-on-white

Origin: probably Transoxiana, Samarqand, 9th–11th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Inscription: undeciphered

Comments: Script: Kufic

References:
Bolshakov, “Arabskie,” 16, fig. 2.

BloW340 – Slip-painted Bowl



Subglaze: black-on-white

Origin: probably Transoxiana, Samarqand, 9th–11th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Inscription: undeciphered

Comments: Script: Kufic

References:
Bolshakov, “Arabskie,” 16, fig. 2.

BloW341 – Slip-painted Fragment



Subglaze: black-on-white

Origin: probably Transoxiana, Samarqand, 9th–11th Century

Excavated: N/A

Repository: N/A

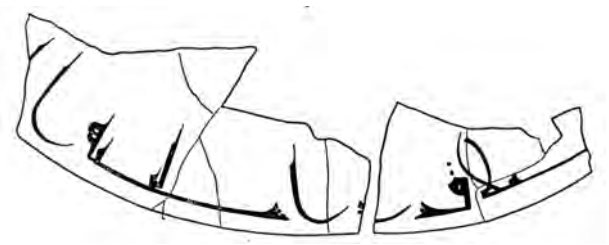
Museum number: N/A

Inscription: undeciphered

Comments: Script: New Style

References:
Bolshakov, “Arabskie,” 16, Pl. 2.

BloW342 – Slip-painted Fragment



Subglaze: black-on-white

Origin: probably Transoxiana, Samarqand, 9th–11th Century

Excavated: N/A

Repository: N/A

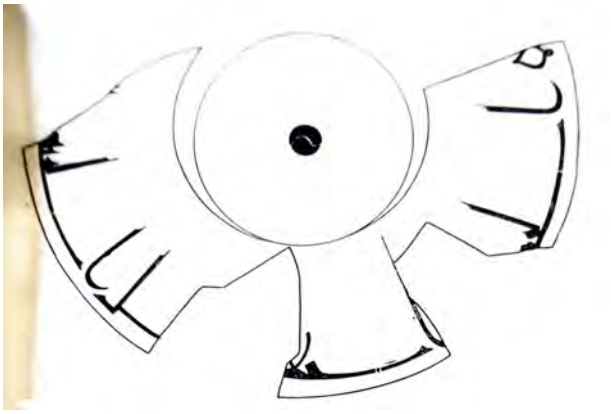
Museum number: N/A

Inscription: ...ا الجنة [اهل] خلاق [الجود من ا]

Comments: Script: Kufic

References:
Bolshakov, “Arabskie,” 16, Pl. 2.

BloW343 – Slip-painted Bowl Fragment



Subglaze: black-on-white

Origin: probably Transoxiana, Samarqand, 9th–11th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Inscription: ...الجـ[ـود من] اخلا[ق اهـ]ـل الجنة

Comments: Script: Kufic

References:
Bolshakov, “Arabskie,” 16, Pl. 3.

BloW344 – Slip-painted Fragment



Subglaze: black-on-white

Origin: probably Transoxiana, Samarqand, 9th–11th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Inscription: [الجنة] اخلاق اهل [الجود من]

Comments: Script: Kufic

References:
Bolshakov, “Arabskie,” 16, Pl. 3.

BloW345 – Slip-painted Fragment



Subglaze: black-on-white

Origin: probably Transoxiana, Samarqand, 9th–11th Century

Excavated: N/A

Repository: N/A

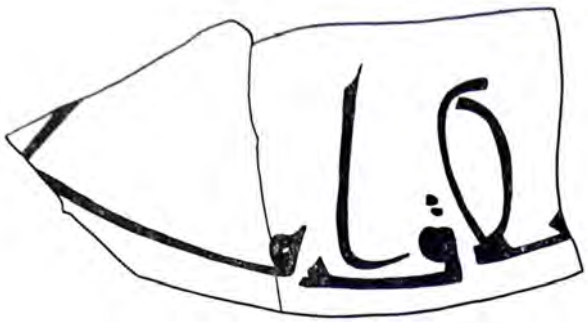
Museum number: N/A

Inscription: undeciphered

Comments: Script: Kufic

References:
Bolshakov, “Arabskie,” 16, Pl. 4.

BloW346 – Slip-painted Fragment



Subglaze: black-on-white

Origin: probably Transoxiana, Samarqand, 9th–11th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Inscription: [الجنة] خلاق اهل [الجود من ا]

Comments: Script: Kufic

References:
Bolshakov, “Arabskie,” 16, Pl. 4.

BloW347 – Slip-painted Fragment



Subglaze: black-on-white

Origin: probably Transoxiana, Samarqand, 9th–11th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Inscription: [الجنة] اهل [لاق من اخـ][الجود]

Comments: Script: Kufic

References:
Bolshakov, “Arabskie,” 16, Pl. 4.

BloW348 – Slip-painted Fragment



Subglaze: black-on-white

Origin: probably Transoxiana, Samarqand, 9th–11th Century

Excavated: N/A

Repository: N/A

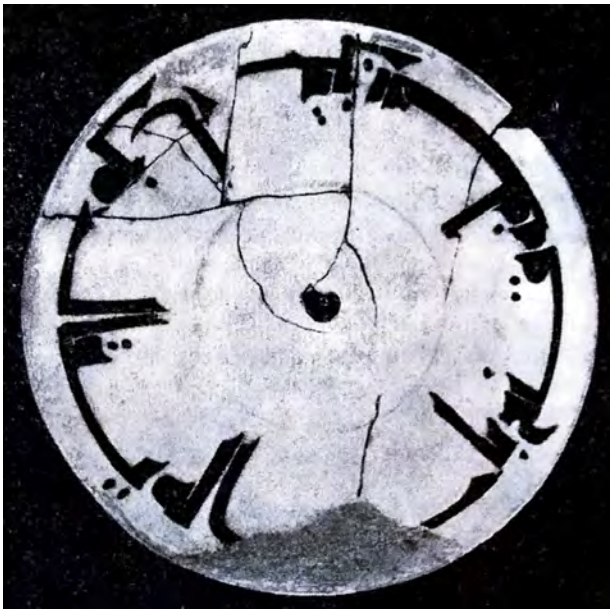
Museum number: N/A

Inscription: undeciphered

Comments: Script: Kufic

References:
Bolshakov, “Arabskie,” 16, Pl. 4.

BloW349 – Slip-painted Bowl



Subglaze: black-on-white

Origin: probably Transoxiana, Samarqand, 9th–11th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Inscription: undeciphered

Comments: Script: Kufic

References:
Bolshakov, “Arabskie,” 19, fig. 2.

BloW350 – Slip-painted Jar Fragment



Subglaze: black-on-white

Origin: probably Transoxiana, Samarqand, 9th–11th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Inscription: undeciphered

Comments: Script: Kufic

References:
Bolshakov, “Arabskie,” 19, fig. 3.

BloW351 – Slip-painted Fragment



Subglaze: black-on-white

Origin: probably Transoxiana, Samarqand, 9th–11th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Inscription: اليمن

References:
Bolshakov, “Arabskie,” 12, fig. 9.

BloW352 – Slip-painted Fragment



Subglaze: black-on-white

Origin: probably Transoxiana, Samarqand, 9th–11th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Inscription: بركة

References:
Bolshakov, “Arabskie,” 12, fig. 6.

BloW353 – Slip-painted Fragment



Subglaze: black-on-white

Origin: probably Transoxiana, Samarqand, 9th–11th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Inscription: بركة

References:
Bolshakov, “Arabskie,” 12, fig. 6.

BloW354 – Slip-painted Fragment



Subglaze: black-on-white

Origin: probably Transoxiana, Samarqand, 9th–11th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Inscription: بركة

References:
Bolshakov, “Arabskie,” 12, fig. 6.

BloW355 – Slip-painted Bowl Fragment



Subglaze: black-on-white

Origin: probably Transoxiana, Tashkent, 10th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Dimensions: Height (cm): 5.2 Width (cm): 4.7 Length (cm): 12.8

Inscription: undeciphered

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 155.

BloW356 – Slip-painted Bowl





Subglaze: black-on-white

Origin: probably Transoxiana, Tashkent, 11th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Dimensions: Height (cm): 4.8 Maximum Diameter (cm): 10.7

Inscription: ...اكا...

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 347.

BloW357 – Slip-painted Bowl Fragment





Subglaze: black-on-white

Origin: probably Transoxiana, Tashkent, 10th Century

Excavated: N/A

Repository: State Museum of the East, Moscow

Museum number: N/A

Dimensions: Height (cm): 9 Maximum Diameter (cm): 28

Inscription: اشرف الغنى ترك المنى بركة

Comments: Script: Kufic; Plaited; Foliated/Floriated

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 393.

BloW358 – Slip-painted Bowl Fragment





Subglaze: black-on-white

Origin: probably Transoxiana, Tashkent, 9th–10th Century

Excavated: N/A

Repository: Marjkani Foundation Collection, Moscow

Museum number: N/A

Dimensions: Height (cm): 8.7 Maximum Diameter (cm): 29

Inscription: اشـ[ـرف الغني تر]ك المنى

Comments: Script: Kufic

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 394.

BloW359 – Slip-painted Bowl Fragment





Subglaze: black-on-white

Origin: probably Transoxiana, Tashkent, 10th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Dimensions: Height (cm): 6.8 Maximum Diameter (cm): 22

Inscription: [اشرف الغني تـ]ـرك المنى

Comments: Script: New Style

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 396.

BloW360 – Slip-painted Bowl Fragment



Subglaze: black-on-white

Origin: probably Transoxiana, Tashkent, 10th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Dimensions: Width (cm): 22 Length (cm): 13

Inscription: يقال الاشراف د... or الاسرار د

Comments: Script: New Style

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 397.

BloW361 – Slip-painted Bowl Fragment





Subglaze: black-on-white

Origin: probably Transoxiana, Tashkent, 10th Century

Excavated: N/A

Repository: State Art Museum, Tashkent

Museum number: N/A

Dimensions: Height (cm): 12.3 Maximum Diameter (cm): 28

Inscription: الاخلاص يحصن الاعمال و الصدقة

Comments: Script: Kufic

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 398.

BloW362 – Slip-painted Bowl Fragment





Subglaze: black-on-white

Origin: probably Transoxiana, Tashkent, 9th–10th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Dimensions: Height (cm): 6.5 Maximum Diameter (cm): 18.7

Inscription: [أى]الر [قبل] ناة[الا]

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 402.

BloW363 – Slip-painted Bowl





Subglaze: black-on-white

Origin: probably Transoxiana, Tashkent, 10th Century

Excavated: N/A

Repository: Private collection, Scotland

Museum number: N/A

Dimensions: Maximum Diameter (cm): 14

Inscription: الاناة قبـ[ـل الر]أى

Comments: Script: New Style

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 403.

BloW364 – Slip-painted Bowl Fragment



Subglaze: black-on-white

Origin: probably Transoxiana, Tashkent, 10th Century

Excavated: N/A

Repository: Marjkani Foundation Collection, Moscow

Museum number: N/A

Dimensions: Width (cm): 7

Inscription: الاناة قبل الرأى

Comments: Script: New Style

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 404.



BloW365 – Slip-painted Bowl Fragment



Subglaze: black-on-white

Origin: probably Transoxiana, Tashkent, 10th Century

Excavated: N/A

Repository: Tashkent Institute of Archeology

Museum number: N/A

Dimensions: Height (cm): 4.8 Maximum Diameter (cm): 13

Inscription: [الاناة] قبل ا[لر]أى

Comments: Script: New Style

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 405.

BloW366 – Slip-painted Plate





Subglaze: black-on-white

Origin: probably Transoxiana, Tashkent, 10th Century

Excavated: N/A

Repository: State Art Museum, Tashkent

Museum number: N/A

Dimensions: Maximum Diameter (cm): 36.5

Inscription: و يقال الـ[ـتدبير قـ]بل العمل يؤمنك من الندم

Comments: Script: Kufic; Foliated/Floriated

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 406.

BloW367 – Slip-painted Bowl





Subglaze: black-on-white

Origin: probably Transoxiana, Tashkent, 9th–10th Century

Excavated: N/A

Repository: State Art Museum, Tashkent

Museum number: N/A

Dimensions: Height (cm): 10.5 Maximum Diameter (cm): 28.5

Inscription: [من الندم] يؤمنك قبل العمل دبير[التـ]

Comments: Script: Kufic

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 408.

BloW368 – Slip-painted Fragments





Subglaze: black-on-white

Origin: probably Transoxiana, Tashkent, 9th–10th Century

Excavated: N/A

Repository: Marjkani Foundation Collection, Moscow

Museum number: N/A

Dimensions: Maximum Diameter (cm): 36

Inscription: يقا[ل التدبير قبل العمل] يؤمنك مـ[ـن النـ]ـدم

Comments: Script: Kufic; Plaited

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 409.

BloW369 – Slip-painted Bowl Fragment



Subglaze: black-on-white

Origin: probably Transoxiana, Tashkent, 9th–10th Century

Excavated: N/A

Repository: Tashkent Institute of Archeology

Museum number: N/A

Inscription: ...التد

Comments: Script: Kufic; Plaited

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 410.

BloW370 – Slip-painted Bowl Fragment





Subglaze: black-on-white

Origin: probably Transoxiana, Tashkent, 10th Century

Excavated: N/A

Repository: Marjkani Foundation Collection, Moscow

Museum number: N/A

Dimensions: Height (cm): 10.2 Maximum Diameter (cm): 34

Inscription: [الـ]جود من اخلا[ق اهل الجنة]

Comments: Script: Kufic; Plaited; Foliated/Floriated

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 415.

BloW371 – Slip-painted Bowl Fragment



Subglaze: black-on-white

Origin: probably Transoxiana, Tashkent, 10th Century

Excavated: N/A

Repository: Tashkent Institute of Archeology

Museum number: N/A

Inscription: [الجـ]ـود من [اخلاق اهل الجنة]

Comments: Script: Kufic; Plaited

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 417.

BloW372 – Slip-painted Bowl Fragment



Subglaze: black-on-white

Origin: probably Transoxiana, Tashkent, 10th Century

Excavated: N/A

Repository: Tashkent Institute of Archeology

Museum number: N/A

Inscription: [اخلاق اهل الجنة] مـن [الجو]د

Comments: Script: Kufic; Plaited

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 419.

BloW373 – Slip-painted Bowl Fragment





Subglaze: black-on-white

Origin: probably Transoxiana, Tashkent, 9th–10th Century

Excavated: N/A

Repository: Tashkent Institute of Archeology

Museum number: N/A

Dimensions: Height (cm): 4 Maximum Diameter (cm): 13.7

Inscription: ...الحرّ برّ

Comments: Script: Kufic

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 420.

BloW374 – Slip-painted Bowl Fragment





Subglaze: black-on-white

Origin: probably Transoxiana, Tashkent, 9th–10th Century

Excavated: N/A

Repository: Tashkent Institute of Archeology

Museum number: N/A

Dimensions: Height (cm): 9 Maximum Diameter (cm): 26

Inscription: الحرّ برّ / [ا]لجود مـ[ـن اخلاق اهـ]ـل الجنـ[ـة]

Comments: Script: Kufic

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 424.

BloW375 – Slip-painted Bowl Fragment



Subglaze: black-on-white

Origin: probably Transoxiana, Tashkent, 9th–10th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Dimensions: Maximum Diameter (cm): 29

Inscription: الحرّ حرّ و ان مسه الضر[...]دبير ك

Comments: Script: Kufic; Plaited

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 425.

BloW376 – Slip-painted Bowl Fragment



Subglaze: black-on-white

Origin: probably Transoxiana, Tashkent, 10th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Dimensions: Maximum Diameter (cm): 27

Inscription: علامة الفقر من [الحرص]

Comments: Script: Kufic

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 427.

BloW377 – Slip-painted Bowl



Subglaze: black-on-white

Origin: probably Transoxiana, Tashkent, 9th–10th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Dimensions: Height (cm): 6.6 Maximum Diameter (cm): 20

Inscription: الحرص علامة الفقر

Comments: Script: Kufic; Plaited

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 428.

BloW378 – Slip-painted Bowl Fragment



Subglaze: black-on-white

Origin: probably Transoxiana, Tashkent, 10th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Dimensions: Maximum Diameter (cm): 20

Inscription: [الحرص] علامة الف[قر]

Comments: Script: Kufic

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 429.

BloW379 – Slip-painted Bowl Fragment



Subglaze: black-on-white

Origin: probably Transoxiana, Tashkent, 9th–10th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Dimensions: Maximum Diameter (cm): 21

Inscription: [الحمد يبـ]ـقل ذخره للفـ[ـتى و المال لا يبقل لارباب]

Comments: Script: Kufic; Plaited

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 431.

BloW380 – Slip-painted Bowl Fragment



Subglaze: black-on-white

Origin: probably Transoxiana, Tashkent, 10th Century

Excavated: N/A

Repository: Tashkent Institute of Archeology

Museum number: N/A

Dimensions: Maximum Diameter (cm): 34

Inscription: [الحياء شـ]ـعبة من ا[لايمان]

Comments: Script: New Style

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 435.

BloW381 – Slip-painted Bowl Fragment



Subglaze: black-on-white; with splashed glaze

Origin: probably Transoxiana, Tashkent, 10th Century

Excavated: N/A

Repository: Marjkani Foundation Collection, Moscow

Museum number: N/A

Dimensions: Maximum Diameter (cm): 30

Inscription: ...الخير من الخير...

Comments: Script: New Style

References:

Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 437.

BloW382 – Slip-painted Bowl Fragment



Subglaze: black-on-white; with splashed glaze

Origin: probably Transoxiana, Tashkent, 10th Century

Excavated: N/A

Repository: Marjkani Foundation Collection, Moscow

Museum number: N/A

Dimensions: Height (cm): 10 Diameter of foot (cm): 5

Inscription: الخير من الخير

Comments: Script: New Style



References:

Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 438.

BloW383 – Slip-painted Bowl Fragment





Subglaze: black-on-white

Origin: probably Transoxiana, Tashkent, 9th–10th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Dimensions: Maximum Diameter (cm): 48

Inscription: [الانساب] اشبك ؤة [المر و ساب]ـحـالا ف[اشر العلم]

Comments: Script: Kufic; Plaited

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 439.

BloW384 – Slip-painted Bowl Fragment





Subglaze: black-on-white

Origin: probably Transoxiana, Tashkent, 10th Century

Excavated: N/A

Repository: Marjkani Foundation Collection, Moscow

Museum number: N/A

Dimensions: Maximum Diameter (cm): 34

Inscription: ...ك الانسا...

Comments: Script: Kufic; Plaited; Foliated/Floriated

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 441.

BloW385 – Slip-painted Bowl Fragment





Subglaze: black-on-white

Origin: probably Transoxiana, Tashkent, 9th–10th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Dimensions: Height (cm): 8.7 Maximum Diameter (cm): 13.3

Inscription: [ب]العلم زين الفتى و العقل تاج من ذهـ

Comments: Script: Kufic

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 442.

BloW386 – Slip-painted Bowl Fragment



Subglaze: black-on-white

Origin: probably Transoxiana, Tashkent, 9th–10th Century

Excavated: N/A

Repository: Tashkent Institute of Archeology

Museum number: N/A

Inscription: ...[تا]ج من ا...

Comments: Script: Kufic

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 445.

BloW387 – Slip-painted Bowl Fragment



Subglaze: black-on-white

Origin: probably Transoxiana, Tashkent, 10th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Dimensions: Maximum Diameter (cm): 44

Inscription: [انّ] الفكر في الـ[ـمقال الحكمة و القول من بعد التفكر اجمل]

Comments: Script: New Style

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 447.

BloW388 – Slip-painted Bowl Fragment



Subglaze: black-on-white

Origin: probably Transoxiana, Tashkent, 9th–10th Century

Excavated: N/A

Repository: Tashkent Institute of Archeology

Museum number: N/A

Dimensions: Maximum Diameter (cm): 40

Inscription: [انّ الفكر في المقال الحكمة و القول من بعد] التفكـ[ـر اجمل]

Comments: Script: Kufic

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 448.

BloW389 – Slip-painted Bowl Fragment





Subglaze: black-on-white

Origin: probably Transoxiana, Tashkent, 10th Century

Excavated: N/A

Repository: Private collection, Scotland

Museum number: N/A

Dimensions: Height (cm): 10 Maximum Diameter (cm): 33

Inscription: [انّ السلا]مة ما صمت و انما يبدى بطانة ذي العـ[ـيوب كلام]

Comments: Script: New Style

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 451.

BloW390 – Slip-painted Bowl Fragment





Subglaze: black-on-white

Origin: probably Transoxiana, Tashkent, 10th Century

Excavated: N/A

Repository: Marjkani Foundation Collection, Moscow

Museum number: N/A

Inscription: سل

Comments: Script: New Style

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 454.

BloW391 – Slip-painted Bowl



Subglaze: black-on-white

Origin: probably Transoxiana, Tashkent, 9th–10th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

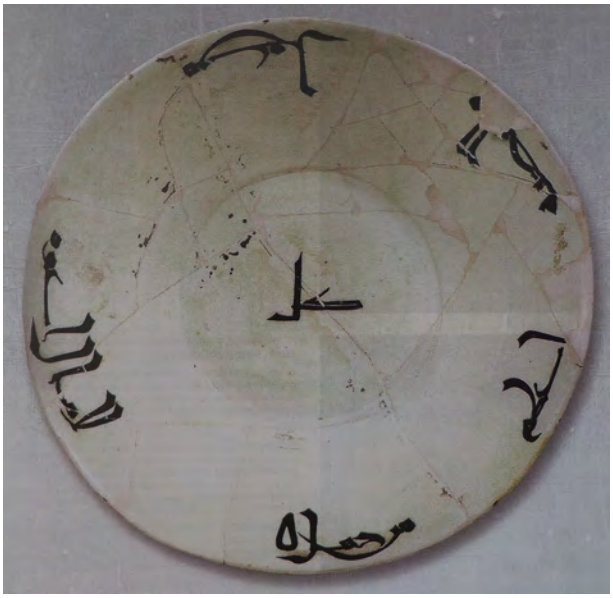
Dimensions: Height (cm): 14 Maximum Diameter (cm): 44

Inscription: لاخير في المال اذا لم يكن عبد حوا ذا لكف و هاب باليمن [و] البركة

Comments: Script: Kufic

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 455.

BloW392 – Slip-painted Bowl



Subglaze: black-on-white

Origin: probably Transoxiana, Tashkent, 10th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Dimensions: Maximum Diameter (cm): 40.6

Inscription: لا مال اعوذ من عقل و لا مصيبة اعظم نت جهل / كل

Comments: Script: New Style

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 459.

BloW393 – Slip-painted Bowl Fragment



Subglaze: black-on-white

Origin: probably Transoxiana, Tashkent, 10th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Inscription: ...من ايقن...

Comments: Script: New Style

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 464.

BloW394 – Slip-painted Bowl Fragment



Subglaze: black-on-white

Origin: probably Transoxiana, Tashkent, 9th–10th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Dimensions: Maximum Diameter (cm): 34

Inscription: [من] كان منطـ[ـق ناطق من فضة فالصمت درّ انه اليقوت]

Comments: Script: Kufic

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 465.

BloW395 – Slip-painted Bowl Fragment



Subglaze: black-on-white

Origin: probably Transoxiana, Tashkent, 9th–10th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

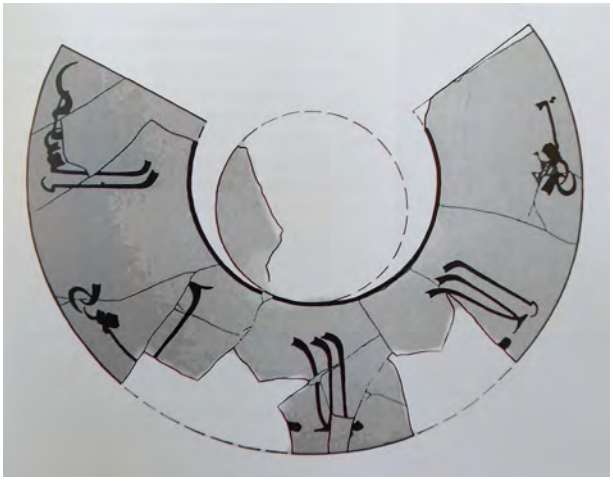
Dimensions: Maximum Diameter (cm): 28

Inscription: ...من كثر... حقر ق...

Comments: Script: Kufic; Plaited

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 468.

BloW396 – Slip-painted Bowl Fragment



Subglaze: black-on-white

Origin: probably Transoxiana, Tashkent, 10th Century

Excavated: N/A

Repository: Tashkent Institute of Archeology

Museum number: N/A

Dimensions: Height (cm): 12 Maximum Diameter (cm): 34

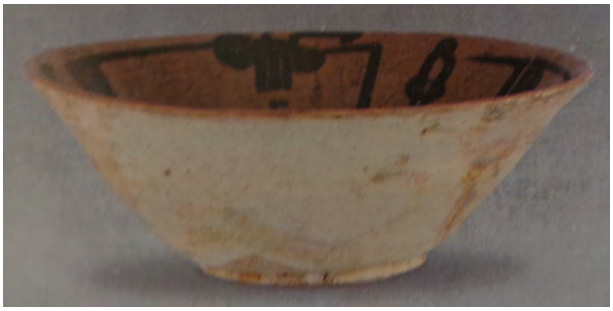
Inscription: يفرح الاد[يب] بالاد[يب] كفرح المريد

Comments: Script: New Style

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 469.

BloW397 – Slip-painted Bowl





Subglaze: black-on-white

Origin: probably Transoxiana, Tashkent, 10th Century

Excavated: N/A

Repository: Marjkani Foundation Collection, Moscow

Museum number: N/A

Dimensions: Height (cm): 7.5 Maximum Diameter (cm): 20.7

Inscription: undeciphered

Comments: Script: Kufic

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 473.

BloW398 – Slip-painted Jug Fragment



Subglaze: black-on-white

Origin: probably Transoxiana, Tashkent, 10th Century

Excavated: N/A

Repository: State Art Museum, Tashkent

Museum number: N/A

Dimensions: Height (cm): 14.5 Diameter of foot (cm): 4.5

Inscription: ...ا خير ا...

Comments: Script: New Style

References:
Ilyasov et al., glazurovannai̯a keramika Tashkentskogo, p. 474.



BloW399 – Slip-painted Bowl Fragment



Subglaze: black-on-white

Origin: probably Transoxiana, Tashkent, 10th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

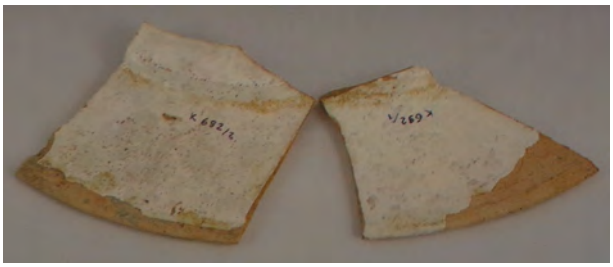
Inscription: undeciphered

Comments: Script: New Style

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 475.

BloW400 – Slip-painted Bowl Fragment





Subglaze: black-on-white

Origin: probably Transoxiana, Tashkent, 10th Century

Excavated: N/A

Repository: Marjkani Foundation Collection, Moscow

Museum number: N/A

Dimensions: Maximum Diameter (cm): 43

Inscription: ...[م]اكرا و سلامة[سـ]...اكرم...

Comments: Script: New Style

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 476.

BloW401 – Slip-painted Bowl Fragment





Subglaze: black-on-white

Origin: probably Transoxiana, Tashkent, 9th–10th Century

Excavated: N/A

Repository: Marjkani Foundation Collection, Moscow

Museum number: N/A

Dimensions: Maximum Diameter (cm): 43

Inscription: ...يا قاعل الش / possibly لم نشد

Comments: Script: Kufic

References:

Ilyasov et al., glazurovannai̯a keramika Tashkentskogo, p. 477.

BloW402 – Slip-painted Bowl Fragment





Subglaze: black-on-white; with splashed glaze

Origin: probably Transoxiana, Tashkent, 10th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Dimensions: Width (cm): 11.2

Inscription: ...بن ا با خير ...

Comments: Script: New Style

References:

Ilyasov et al., glazurovannai̯a keramika Tashkentskogo, p. 479.

BloW403 – Slip-painted Bowl



Subglaze: black-on-white

Origin: probably Transoxiana, Tashkent, 9th–10th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Dimensions: Height (cm): 6 Maximum Diameter (cm): 15

Inscription: بركة و نعمـ[ـة و] سلامة لصاحبه

Comments: Script: Kufic; Plaited

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 480.

BloW404 – Slip-painted Bowl Fragment



Subglaze: black-on-white

Origin: probably Transoxiana, Tashkent, 9th–10th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Inscription: [كل] فيها هنيئا [مريئا]

Comments: Script: Kufic

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 482.

BloW405 – Slip-painted Bowl Fragment





Subglaze: black-on-white; with splashed glaze

Origin: probably Transoxiana, Tashkent, 10th Century

Excavated: N/A

Repository: Marjkani Foundation Collection, Moscow

Museum number: N/A

Dimensions: Height (cm): 6.5 Maximum Diameter (cm): 20

Inscription: بركة

Comments: Script: Kufic; Plaited; Foliated/Floriated

References:

Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 483.

BloW406 – Slip-painted Jug Fragment



Subglaze: black-on-white

Origin: probably Transoxiana, Tashkent, 10th Century

Excavated: N/A

Repository: Exhibition "Ancient Tashkent" at the Academy of Sciences of the Republic of Uzbekistan, Tashkent

Museum number: N/A

Dimensions: Height (cm): 11.5 Maximum Diameter (cm): 17

Inscription: دايمة

Comments: Script: New Style

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 484.

BloW407 – Slip-painted Bowl Fragment





Subglaze: black-on-white

Origin: probably Transoxiana, Tashkent, 10th Century

Excavated: N/A

Repository: State Art Museum, Tashkent

Museum number: N/A

Dimensions: Height (cm): 11 Maximum Diameter (cm): 37

Inscription: لكرامة

Comments: Script: New Style

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 486.

BloW408 – Slip-painted Bowl Fragment





Subglaze: black-on-white

Origin: probably Transoxiana, Tashkent, 10th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Dimensions: Height (cm): 8.5 Maximum Diameter (cm): 27

Inscription: possibly خير

Comments: Script: New Style

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 488.

BloW409 – Slip-painted Bowl



Subglaze: black-on-white

Origin: probably Transoxiana, Tashkent, 10th Century

Excavated: N/A

Repository: State Museum of the East, Moscow

Museum number: N/A

Dimensions: Height (cm): 8.7 Maximum Diameter (cm): 27

Inscription: (?) لـتـد

Comments: Script: Kufic; Plaited; Foliated/Floriated

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 489.

BloW410 – Slip-painted Bowl Fragment



Subglaze: black-on-white

Origin: probably Transoxiana, Tashkent, 11th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Dimensions: Maximum Diameter (cm): 23

Inscription: اليمن

References:

Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 513.

BloW411 – Slip-painted Bowl Fragment



Subglaze: black-on-white

Origin: probably Transoxiana, Tashkent, 11th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Dimensions: Height (cm): 5 Maximum Diameter (cm): 14

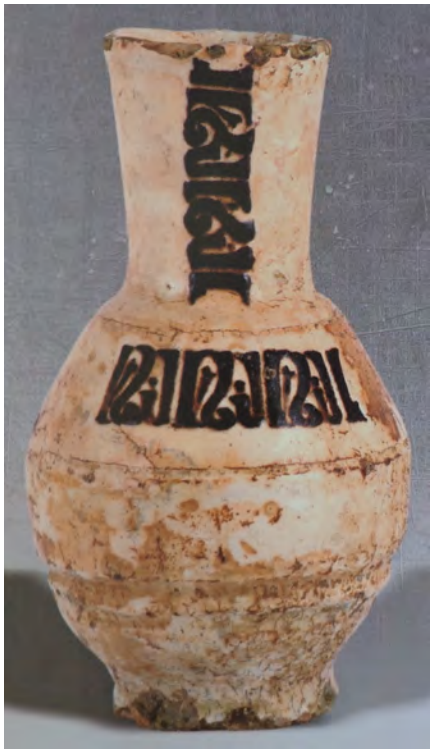
Inscription: اليمن

References:

Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 514.



BloW412 – Slip-painted Bowl Fragment



Subglaze: black-on-white

Origin: probably Transoxiana, Tashkent, 11th Century

Excavated: N/A

Repository: Marjkani Foundation Collection, Moscow

Museum number: N/A

Dimensions: Height (cm): 14 Diameter of foot (cm): 4.5 Diameter of mouth (cm): 4.5

Inscription: اليمن



References:
Ilyasov et al., glazurovannai̯a keramika Tashkentskogo, p. 515.

BloW413 – Slip-painted Bowl Fragment





Subglaze: black-on-white

Origin: probably Transoxiana, Tashkent, 11th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Dimensions: Maximum Diameter (cm): 25.5

Inscription: يمن

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 517.

BloW414 – Slip-painted Bowl Fragment





Subglaze: black-on-white

Origin: probably Transoxiana, Tashkent, 9th–10th Century

Excavated: N/A

Repository: Tashkent Institute of Archeology

Museum number: N/A

Dimensions: Maximum Diameter (cm): 27

Inscription: (?) ...ال لك...

Comments: Script: Foliated/Floriated

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 526.

BloW415 – Slip-painted Bowl Fragment



Subglaze: black-on-white

Origin: probably Transoxiana, Tashkent, 10th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Dimensions: Height (cm): 9.6 Maximum Diameter (cm): 34

Inscription: ... و قال ان السلامة...

Comments: Script: Kufic

References:

Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 450.

BloW416 – Slip-painted Bowl Fragment



Subglaze: black-on-white

Origin: Transoxiana, probably Samarqand, 10th Century

Excavated: N/A

Repository: Archaeological Fund of the State Museum of the History of Culture and Art of the Peoples of Uzbekistan, Samarqand

Museum number: A-446-66

Dimensions: Height (cm): 7 Maximum Diameter (cm): 30

Inscription: undeciphered

Comments: Script: New Style

References:

Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 399.

Shishkina and Pavchinskaja, Terres secrètes, no. 129, p. 90.

Buff1 – Slip-painted Bowl





Subglaze: buff

Origin: Iran, Nishapur, 9th–10th Century

Excavated: Iran, Nishapur

Repository: Iran Bastan Museum, Tehran

Museum number: 3909

Dimensions: Height (cm): 11.5 Maximum Diameter (cm): 38

Inscription: ال

Comments: See also cat. nos. Buff14, 17, 26, 30–31, 39, 41, 43, 50, 53, 59, 63, 77, and 81.

References:
Bagherzadeh, Saurat, and Sato, Iran Bastan Museum, Pl. 23.
Wilkinson, Nishapur, pl. 62, p. 20-22.

Buff2 – Slip-painted Bowl



Subglaze: buff

Origin: Iran, Nishapur, 9th–10th Century

Excavated: Iran, Nishapur

Repository: Iran Bastan Museum, Tehran

Museum number: 3921

Dimensions: Height (cm): 7.5 Maximum Diameter (cm): 18.5

Inscription: بـ[ـر]كة

References:
Bagherzadeh, Saurat, and Sato, Iran Bastan Museum, Pl. 115.
Wilkinson, Nishapur, pl. 77, p. 26.

Buff3 – Slip-painted Bowl





Subglaze: buff

Origin: Iran, Nishapur, 9th–10th Century

Excavated: Iran, Nishapur

Repository: Iran Bastan Museum, Tehran

Museum number: 3053

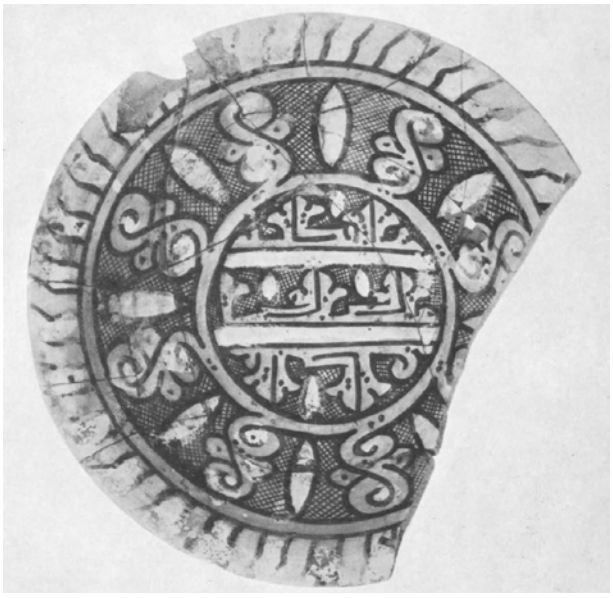
Dimensions: Height (cm): 8.5 Maximum Diameter (cm): 22

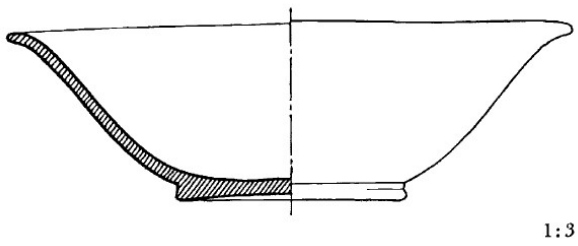
Inscription: بركة

Comments: See also cat. nos. Buff8, 13, 19, 21, 23, 25, 29, 33, 39, 45, 50–51, 60, 63, 81–82, and 84.

References:
Bagherzadeh, Saurat, and Sato, Iran Bastan Museum, Pl. 112.
Wilkinson, Nishapur, pl. 73, p. 25.

Buff4 – Slip-painted Bowl





Subglaze: buff

Origin: Iran, Nishapur, 9th–10th Century

Excavated: Iran, Nishapur

Repository: Iran Bastan Museum, Tehran

Museum number: N/A

Dimensions: Height (cm): 8.1 Maximum Diameter (cm): 25.5

Inscription: ...كا...

Comments: The inscription is repeated and mirrored. Script: Foliated/Floriated

References:
Wilkinson, Nishapur, cat no. 40, p. 14.

Buff5 – Slip-painted Fragment



Subglaze: buff

Origin: Iran, Nishapur, 9th–10th Century

Excavated: Iran, Nishapur

Repository: Iran Bastan Museum, Tehran

Museum number: N/A

Dimensions: Width (cm): 8.3

Inscription: بـ[ـر]كة

References:
Wilkinson, Nishapur, no. 58, p. 17.

Buff6 – Slip-painted Bowl Fragment



Subglaze: buff

Origin: Iran, Nishapur, 9th–10th Century

Excavated: Iran, Nishapur

Repository: Iran Bastan Museum, Tehran

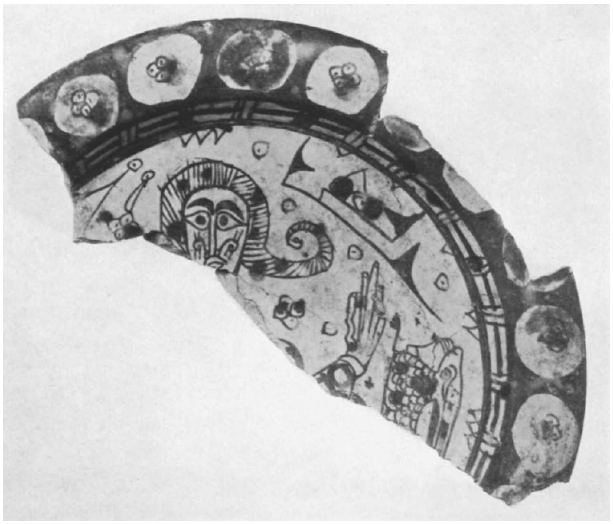
Museum number: N/A

Dimensions: Height (cm): 6.6 Maximum Diameter (cm): 19 (approx.)

Inscription: بـ[ـر]كة

References:
Wilkinson, Nishapur, no. 60, p. 19.

Buff7 – Slip-painted Plate Fragment



Subglaze: buff

Origin: Iran, Nishapur, 9th–10th Century

Excavated: Iran, Nishapur

Repository: Iran Bastan Museum, Tehran

Museum number: N/A

Dimensions: Height (cm): 4.5 Maximum Diameter (cm): 26 (estimated)

Inscription: بـ[ر]كة

References:
Wilkinson, Nishapur, no. 65, p. 23.

Buff8 – Slip-painted Bowl Fragment



Subglaze: buff

Origin: Iran, Nishapur, 9th–10th Century

Excavated: Iran, Nishapur

Repository: Iran Bastan Museum, Tehran

Museum number: N/A

Dimensions: Width (cm): 13

Inscription: probably بـ[ر]كة

Comments: See also cat. nos. Buff3, 13, 19, 21, 23, 25, 29, 33, 39, 45, 50–51, 60, 63, 81–82, and 84.

References:
Wilkinson, Nishapur, no. 70, p. 24.

Buff9 – Slip-painted Bowl Fragment



Subglaze: buff

Origin: Iran, Nishapur, 9th–10th Century

Excavated: Iran, Nishapur

Repository: Iran Bastan Museum, Tehran

Museum number: N/A

Dimensions: Height (cm): 6 Maximum Diameter (cm): 24.5

Inscription: بـ[ر]كة

References:
Wilkinson, Nishapur, no. 76, p. 26.

Buff10 – Slip-painted Bowl Fragment



Subglaze: buff

Origin: Iran, Nishapur, 9th–10th Century

Excavated: Iran, Nishapur

Repository: Iran Bastan Museum, Tehran

Museum number: N/A

Dimensions: Maximum Diameter (cm): 8.5

Inscription: بـ[ر]كة

References:
Wilkinson, Nishapur, cat no. 80, p. 27.

Buff11 – Slip-painted Bowl Fragment



Subglaze: buff

Origin: Iran, Nishapur, 9th–10th Century

Excavated: Iran, Nishapur

Repository: Iran Bastan Museum, Tehran

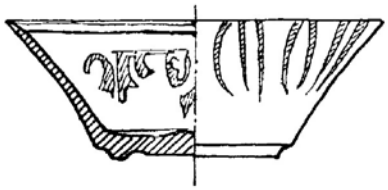
Museum number: N/A

Dimensions: Height (cm): 5 Maximum Diameter (cm): 14 (original)

Inscription: possibly ...يمن...

Comments: The thick script here is unusual on buff ware.

References:
Wilkinson, Nishapur, no. 82, p. 27.



1:3

Buff12 – Slip-painted Bowl Fragment



Subglaze: buff

Origin: Iran, Nishapur, 9th–10th Century

Excavated: Iran, Nishapur

Repository: Iran Bastan Museum, Tehran



Museum number: N/A

Dimensions: Height (cm): 13.6 Maximum Diameter (cm): 30

Inscription: بـ[ـر]كة

References:
Wilkinson, Nishapur, no. 88 a,b, p. 28.

Buff13 – Slip-painted Bowl Fragment





Subglaze: buff

Origin: Iran, Nishapur, 9th–10th Century

Excavated: Iran, Nishapur

Repository: Iran Bastan Museum, Tehran

Museum number: N/A

Dimensions: Height (cm): Width (cm): 12.5

Inscription: بركة

Comments: See also cat. nos. Buff3, 8, 19, 21, 23, 25, 29, 33, 39, 45, 50–51, 60, 63, 81–82, and 84.

References:
Wilkinson, Nishapur, no. 87 a,b, p, 28.

Buff14 – Slip-painted Bowl Fragment



Subglaze: buff

Origin: Iran, Nishapur, 9th–10th Century

Excavated: Iran, Nishapur

Repository: Iran Bastan Museum, Tehran

Museum number: N/A

Dimensions: Width (cm): 10

Inscription: ...كا...

Comments: See also cat. nos. Buff1, 17, 26, 30–31, 39, 41, 43, 50, 53, 59, 63, 77, and 81. Script: Foliated/Floriated

References:
Wilkinson, Nishapur, no. 90, p. 29.

Buff15 – Slip-painted Bowl



Subglaze: buff

Origin: Iran, Nishapur, 9th–10th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 38.40.299

Dimensions: Height (cm): 7.9 Maximum Diameter (cm): 20.3 Weight: 632.3 g (22.3 oz)

Inscription: undeciphered

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/449504?searchField=All&sortBy=Relevance&ft=38.40.299&offset=0&rpp=20&pos=1)
Wilkinson, Nishapur, cat no. 26, p. 11.

Buff16 – Slip-painted Bowl



Subglaze: buff

Origin: Iran, Nishapur, 9th–10th Century

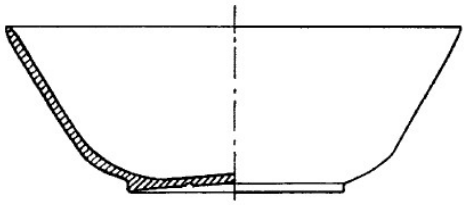
Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 40.170.87

Dimensions: Height (cm): 6.6 Maximum Diameter (cm): 17.7

Inscription: بـ[ـر]كة



1:3

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/449781?searchField=All&sortBy=Relevance&ft=40.170.87&offset=0&rpp=20&pos=1)
Wilkinson, Nishapur, no. 61, p. 20.

Buff17 – Slip-painted Bowl Fragments





Subglaze: buff

Origin: Iran, Nishapur, 9th–10th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 40.170.622a-c

Dimensions: Height (cm): 10.2 Maximum Diameter (cm): 37.3

Inscription: ...كا...

Comments: See also cat. nos. Buff1, 14, 26, 30–31, 39, 41, 43, 50, 53, 59, 63, 77, and 81.

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/450283?searchField=All&sortBy=Relevance&ft=40.170.622a-c&offset=0&rpp=20&pos=1)
Wilkinson, Nishapur, no. 63, p. 22.

Buff18 – Slip-painted Bowl Fragment



Subglaze: buff

Origin: Iran, Nishapur, 9th–10th Century

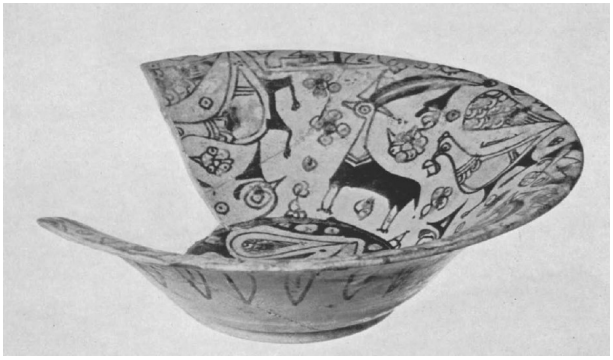
Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 40.170.26

Dimensions: Height (cm): 6.7 Maximum Diameter (cm): 22.2 Diameter of foot (cm): 9

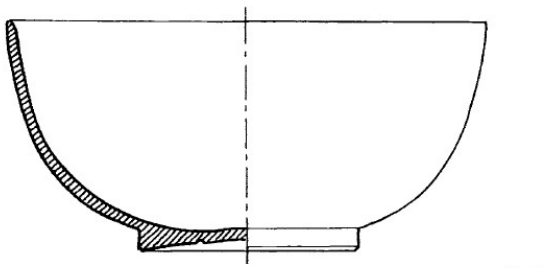
Inscription: بركة



References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/449722?searchField=All&sortBy=Relevance&ft=40.170.26&offset=0&rpp=20&pos=1)
Wilkinson, Nishapur, no. 74, p. 25.

Buff19 – Slip-painted Bowl





1:3

Subglaze: buff

Origin: Iran, Nishapur, 9th–10th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 39.40.80

Dimensions: Height (cm): 9 Maximum Diameter (cm): 21

Inscription: بركة

Comments: See also cat. nos. Buff3, 8, 13, 21, 23, 25, 29, 33, 39, 45, 50–51, 60, 63, 81–82, and 84.

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/449612?searchField=All&sortBy=Relevance&ft=39.40.80&offset=0&rpp=20&pos=1)
Wilkinson, Nishapur, no. 78, p. 26.

Buff20 – Slip-painted Bowl Fragment



Subglaze: buff

Origin: Iran, Nishapur, 9th–10th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 40.170.525

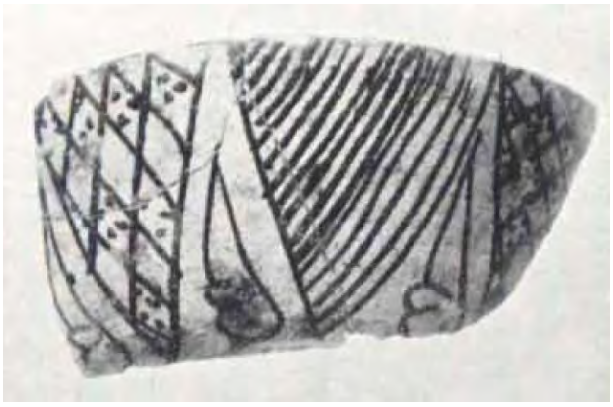
Dimensions: Width (cm): 7.5 Length (cm): 12

Inscription: بـ[ـر]كة

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/450195?searchField=All&sortBy=Relevance&ft=40.170.525&offset=0&rpp=20&pos=1)
Wilkinson, Nishapur, no. 79, p. 27.

Buff21 – Slip-painted Bowl Fragment





Subglaze: buff

Origin: Iran, Nishapur, 9th–10th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 40.170.524

Dimensions: Width (cm): 10.5 Length (cm): 7.7

Inscription: بركة

Comments: See also cat. nos. Buff3, 8, 13, 19, 23, 25, 29, 33, 39, 45, 50–51, 60, 63, 81–82, and 84.

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/450194?searchField=All&sortBy=Relevance&ft=40.170.524&offset=0&rpp=20&pos=1)
Wilkinson, Nishapur, no. 91 a,b, p. 29.

Buff22 – Slip-painted Bowl Fragment



Subglaze: buff

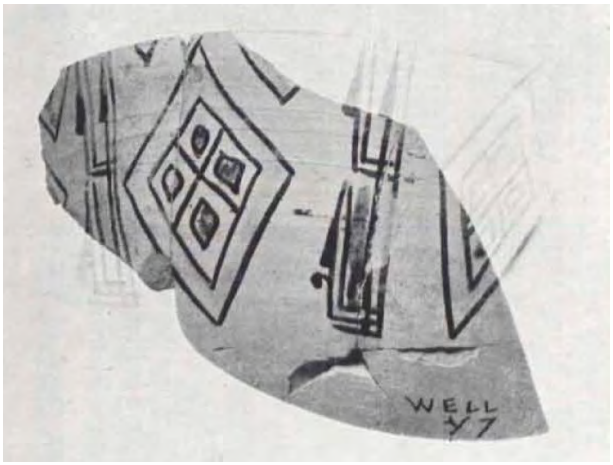
Origin: Iran, Nishapur, 9th–10th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 40.170.499

Dimensions: Height (cm): 6.4 Width (cm): 22 Length (cm): 11.3 Weight: 207 g (7.3 oz.)



Inscription: بـ[ر]كة

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/450169?searchField=All&sortBy=Relevance&ft=40.170.499&offset=0&rpp=20&pos=1)
Wilkinson, Nishapur, no. 86

Buff23 – Slip-painted Dish Fragment



Subglaze: buff

Origin: Iran, Nishapur, 9th–10th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 40.170.500

Dimensions: Maximum Diameter (cm): 8.5

Inscription: بركة

Comments: See also cat. nos. Buff3, 8, 13, 19, 21, 25, 29, 33, 39, 45, 50–51, 60, 63, 81–82, and 84.

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/450170?searchField=All&sortBy=Relevance&ft=40.170.500&offset=0&rpp=20&pos=1)
Wilkinson, “Christian Remains,” p. 80, fig. 2.
Wilkinson, Nishapur, no. 48, p. 15-16.

Buff24 – Slip-painted Bowl



Subglaze: buff

Origin: Iran, Nishapur, 9th–10th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 40.170.23

Dimensions: Height (cm): 6.5 Maximum Diameter (cm): 17.5 Diameter of foot (cm): 8.5

Inscription: بـ[ـر]كة

Comments: Script: Foliated/Floriated



References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/449719?searchField=All&sortBy=Relevance&ft=40.170.23&offset=0&rpp=20&pos=1)
Wilkinson, Nishapur, pp. 142-143, no. 48.

Buff25 – Slip-painted Bowl



Subglaze: buff

Origin: Iran, Nishapur, 9th–10th Century

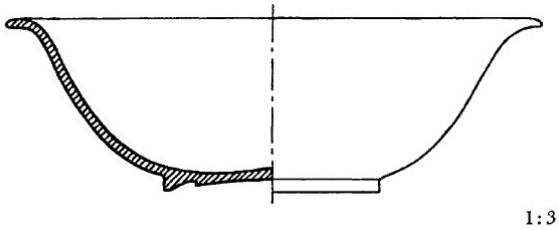
Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 40.170.14

Dimensions: Height (cm): 6.4 Maximum Diameter (cm): 22.5 Diameter of foot (cm): 9.2

Inscription: بركة



Comments: See also cat. nos. Buff3, 8, 13, 19, 21, 23, 29, 33, 39, 45, 50–51, 60, 63, 81–82, and 84.

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/449710?searchField=All&sortBy=Relevance&ft=40.170.14&offset=0&rpp=20&pos=1)
Wilkinson, Nishapur, no. 64, p. 22-23.

Buff26 – Slip-painted Bowl Fragment





Subglaze: buff

Origin: Iran, Nishapur, 9th–10th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 38.40.119

Dimensions: Width (cm): 15.9 Length (cm): 10.2

Inscription: ...كا...

Comments: See also cat. nos. Buff1, 14, 17, 30–31, 39, 41, 43, 50, 53, 59, 63, 77, and 81.

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/449331?searchField=All&sortBy=Relevance&ft=38.40.119&offset=0&rpp=20&pos=1)

Buff27 – Slip-painted Bowl Fragment





Subglaze: buff

Origin: Iran, Nishapur, 9th–10th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 40.170.432

Dimensions: Width (cm): 9.5

Inscription: probably بـ[ر]كة

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/450106?searchField=All&sortBy=Relevance&ft=40.170.432&offset=0&rpp=20&pos=1)

Buff28 – Slip-painted Bowl



Subglaze: buff

Origin: Iran, Nishapur, 9th–10th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 40.170.3

Dimensions: Height (cm): 4 Maximum Diameter (cm): 11.2 Diameter of foot (cm): 6

Inscription: بـ[ـر]كة

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/449699?searchField=All&sortBy=Relevance&ft=40.170.3&offset=0&rpp=20&pos=1)

Buff29 – Slip-painted Bowl Fragment





Subglaze: buff

Origin: Iran, Nishapur, 9th–10th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 40.170.617

Dimensions: Height (cm): 5 Width (cm): 5.8 Length (cm): 6.2 Thickness (cm): .5

Inscription: كة[بر]

Comments: See also cat. nos. Buff3, 8, 13, 19, 21, 23, 25, 33, 39, 45, 50–51, 60, 63, 81–82, and 84.

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/450278?searchField=All&sortBy=Relevance&ft=40.170.617&offset=0&rpp=20&pos=1)

Buff30 – Slip-painted Bowl Fragment



Subglaze: buff

Origin: Iran, Nishapur, 9th–10th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 36.20.2

Dimensions: Width (cm): 12.1 Length (cm): 22.9

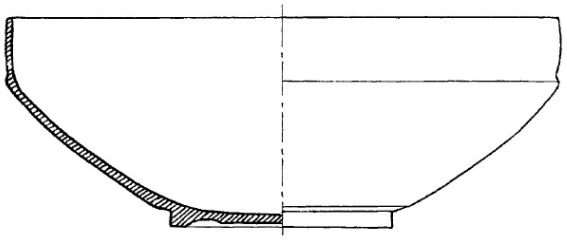
Inscription: ...كا...

Comments: See also cat. nos. Buff1, 14, 17, 26, 31, 39, 41, 43, 50, 53, 59, 63, 77, and 81.

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/449036?searchField=All&sortBy=Relevance&ft=36.20.2&offset=0&rpp=20&pos=1)
Wilkinson, Nishapur, no. 54, p. 144.

Buff31 – Slip-painted Bowl Fragment





1:3

Subglaze: buff

Origin: Iran, Nishapur, 9th–10th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 39.40.147

Dimensions: Height (cm): 10.2 Maximum Diameter (cm): 26

Inscription: ...كا...

Comments: See also cat. nos. Buff1, 14, 17, 26, 30, 39, 41, 43, 50, 53, 59, 63, 77, and 81.

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/449677?searchField=All&sortBy=Relevance&ft=39.40.147&offset=0&rpp=20&pos=1)
Wilkinson, Nishapur, no. 56, p. 144.

Buff32 – Slip-painted Bowl



Subglaze: buff

Origin: Iran, Nishapur, 9th–10th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 40.170.577

Dimensions: Height (cm): 4.5 Width (cm): 6.5

Inscription: undeciphered

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/456206?searchField=All&sortBy=Relevance&ft=40.170.577&offset=0&rpp=20&pos=1)

Buff33 – Slip-painted Fragment





Subglaze: buff

Origin: Iran, Nishapur, 9th–10th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 48.101.2145

Dimensions: Height (cm): 13.5 Width (cm): 6.2

Inscription: بركة

Comments: See also cat. nos. Buff3, 8, 13, 19, 21, 23, 25, 29, 39, 45, 50–51, 60, 63, 81–82, and 84.

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/769023?searchField=All&sortBy=Relevance&ft=48.101.2145&offset=0&rpp=20&pos=1)

Buff34 – Slip-painted Bowl





Subglaze: buff

Origin: Khurasan or Transoxiana, 9th–10th Century

Excavated: N/A

Repository: Ashmolean Museum, Oxford

Museum number: EA2005.42

Dimensions: Height (cm): 5.8 Maximum Diameter (cm): 20.4

Inscription: كة

References:
Ashmolean Museum online collection. (http://jameelcentre.ashmolean.org/object/EA2005.42)

Buff35 – Slip-painted Bowl



Subglaze: buff

Origin: Khurasan or Transoxiana, 9th–10th Century

Excavated: N/A

Repository: British Museum, London

Museum number: 1976,1103.2

Dimensions: Maximum Diameter (cm): 23.4

Inscription: بـ[ر]كة

References:
British Museum collection online. (https://www.britishmuseum.org/collection/object/W_1976-1103-2)

Buff36 – Slip-painted Bowl





Subglaze: buff

Origin: Khurasan or Transoxiana, 9th–10th Century

Excavated: N/A

Repository: British Museum, London

Museum number: 1959,0413.2

Dimensions: Height (cm): 8 Maximum Diameter (cm): 18

Inscription: بـ[ـر]كة

References:
British Museum collection online. (https://www.britishmuseum.org/collection/object/W_1959-0413-2_1)

Buff37 – Slip-painted Bowl





Subglaze: buff

Origin: Khurasan or Transoxiana, 9th–10th Century

Excavated: N/A

Repository: Brooklyn Museum, New York

Museum number: 86.227.3

Dimensions: Height (cm): 8.3 Maximum Diameter (cm): 21.6

Inscription: بـ[ـر]كة

References:
Brooklyn Museum collection online. (https://www.brooklynmuseum.org/opencollection/objects/124981)

Buff38 – Slip-painted Bowl





Subglaze: buff

Origin: Khurasan or Transoxiana, 9th–10th Century

Excavated: N/A

Repository: Brooklyn Museum, New York

Museum number: 73.94.3

Dimensions: Height (cm): 7.1 Maximum Diameter (cm): 19.1 Diameter of foot (cm): 10.2

Inscription: بركة

Comments: Script: Foliated/Floriated

References:
Brooklyn Museum collection online. (https://www.brooklynmuseum.org/opencollection/objects/99925)

Buff39 – Slip-painted Bowl





Subglaze: buff

Origin: Khurasan or Transoxiana, 9th–10th Century

Excavated: N/A

Repository: Brooklyn Museum, New York

Museum number: 86.227.84

Dimensions: Height (cm): 6.3 Maximum Diameter (cm): 17.1

Inscription: ...كا... / بركة

Comments: See also cat. nos. Buff1, 14, 17, 26, 30–31, 41, 43, 50, 53, 59, 63, 77, and 81.

See also cat. nos. Buff3, 8, 13, 19, 21, 23, 25, 29, 33, 45, 50–51, 60, 63, 81–82, and 84.

References:
Brooklyn Museum collection online. (https://www.brooklynmuseum.org/opencollection/objects/124903)

Buff40 – Slip-painted Bowl





Subglaze: buff

Origin: Khurasan or Transoxiana, 9th–10th Century

Excavated: N/A

Repository: Brooklyn Museum, New York

Museum number: 1995.187.6

Dimensions: Height (cm): 8.8 Thickness (cm): .4 Maximum Diameter (cm): 18

Inscription: possibly حبه

References:
Brooklyn Museum collection online. (https://www.brooklynmuseum.org/opencollection/objects/154561)

Buff41 – Slip-painted Bowl





Subglaze: buff

Origin: Khurasan or Transoxiana, 9th–10th Century

Excavated: N/A

Repository: Bumiller Collection

Museum number: BC 5788

Dimensions: Width (cm): Maximum Diameter (cm):

Inscription: ...كا...

Comments: See also cat. nos. Buff1, 14, 17, 26, 30–31, 39, 43, 50, 53, 59, 63, 77, and 81.

References:
Pierre, Ordinary to Luxury, Pl. 55.

Buff42 – Slip-painted Bowl



Subglaze: buff

Origin: Khurasan or Transoxiana, 9th–10th Century

Excavated: N/A

Repository: Bumiller Collection

Museum number: BC 126

Dimensions: Width (cm): Maximum Diameter (cm):

Inscription: بـ[ـر]كة

References:
Pierre, Ordinary to Luxury, Pl. 54.



Buff43 – Slip-painted Bowl



Subglaze: buff

Origin: Khurasan or Transoxiana, 9th–10th Century

Excavated: N/A

Repository: C.B. Anderson Collection, Copenhagen

Museum number: N/A

Dimensions: Maximum Diameter (cm): 19

Inscription: كا

Comments: See also cat. nos. Buff1, 14, 17, 26, 30–31, 39, 41, 50, 53, 59, 63, 77, and 81.

References:
Soustiel, La Céramique, p. 57.

Buff44 – Slip-painted Bowl



Subglaze: buff

Origin: Khurasan or Transoxiana, 9th–10th Century

Excavated: N/A

Repository: F. Lardeau Collection, Lesigny

Museum number: N/A

Dimensions: Maximum Diameter (cm): 22.5

Inscription: بـ[ر]كة

References:
Soustiel, La Céramique, p. 62.

Buff45 – Slip-painted Bowl



Subglaze: buff

Origin: Khurasan or Transoxiana, 9th–10th Century

Excavated: N/A

Repository: Freer Gallery of Art, Washington D.C.

Museum number: FSC-P-2654

Inscription: بركة

Comments: See also cat. nos. Buff3, 8, 13, 19, 21, 23, 25, 29, 33, 39, 50–51, 60, 63, 81–82, and 84.

References:
Freer and Sackler Galleries collection online. (https://asia.si.edu/object/FSC-P-2654)

Buff46 – Slip-painted Bowl



Subglaze: buff

Origin: Khurasan or Transoxiana, 9th–10th Century

Excavated: N/A

Repository: Harvey B. Plotnick Collection

Museum number: N/A

Dimensions: Height (cm): 12.5 Maximum Diameter (cm): 38

Inscription: كة

Comments: See also cat. nos. Buff1, 14, 17, 26, 30–31, 39, 41, 43, 50, 53, 59, 63, 77, and 81.

References:
Pancaroğlu, Perpetual Glory, p. 80, no. 38.

Buff47 – Slip-painted Bowl



Subglaze: buff

Origin: Khurasan or Transoxiana, 9th–10th Century

Excavated: N/A

Repository: Harvey B. Plotnick Collection

Museum number: N/A

Dimensions: Height (cm): 7.3 Maximum Diameter (cm): 18.1

Inscription: بـ[ر]كة

References:
Pancaroğlu, Perpetual Glory, p. 80, no. 39.

Buff48 – Slip-painted Bowl



Subglaze: buff

Origin: Khurasan or Transoxiana, 9th–10th Century

Excavated: N/A

Repository: Harvey B. Plotnick Collection

Museum number: N/A

Dimensions: Height (cm): 4.5 Maximum Diameter (cm): 13.4

Inscription: بـ[ر]كة

References:
Pancaroğlu, Perpetual Glory, p. 81, no. 40.

Buff49 – Slip-painted Bowl



Subglaze: buff

Origin: Khurasan or Transoxiana, 9th–10th Century

Excavated: N/A

Repository: Harvey B. Plotnick Collection

Museum number: N/A

Dimensions: Height (cm): 6 Maximum Diameter (cm): 34.6

Inscription: نوش کن / کا

Comments: Pancaroğlu identified the inscription as Persian for 'Drink!'. If this is in fact Persian, it is the only example of a slip-painted vessel with an inscription in that language. The level of detail in the figures and their accouterments are likewise unparalleled in any buff ware vessel with an archaeological context. The bowl is thus very suspect in my mind.

References:
Pancaroğlu, Perpetual Glory, p. 83, no. 41.

Buff50 – Slip-painted Bowl



Subglaze: buff

Origin: Khurasan or Transoxiana, 9th–10th Century

Excavated: N/A

Repository: Iran Bastan Museum, Tehran

Museum number: 8541

Dimensions: Height (cm): 7.8 Maximum Diameter (cm): 19.3

Inscription: ...كا... / بركة

Comments: See also cat. nos. Buff1, 14, 17, 26, 30–31, 39, 41, 43, 53, 59, 63, 77, and 81.

See also cat. nos. Buff3, 8, 13, 19, 21, 23, 25, 29, 33, 39, 45, 51, 60, 63, 81–82, and 84.

References:
Bagherzadeh, Saurat, and Sato, Iran Bastan Museum, Pl. 114.

Buff51 – Slip-painted Bowl





Subglaze: buff

Origin: Khurasan or Transoxiana, 9th–10th Century

Excavated: N/A

Repository: Keir Collection, Dallas Museum of Art, Texas

Museum number: K.1.2014.1036

Dimensions: Height (cm): 7.26 Maximum Diameter (cm): 19.37

Inscription: بركة

Comments: See also cat. nos. Buff3, 8, 13, 19, 21, 23, 25, 29, 33, 39, 45, 50, 60, 63, 81–82, and 84.

References:
Dallas Museum of Art collection online. (https://collections.dma.org/artwork/5343431)
Grube, Islamic Pottery, p. 83, no. 42.

Buff52 – Slip-painted Bowl



Subglaze: buff

Origin: Khurasan or Transoxiana, 9th–10th Century

Excavated: N/A

Repository: Los Angeles County Museum

Museum number: M 73.5.239

Dimensions: Maximum Diameter (cm): 18

Inscription: بـ[ـر]كة

Comments: Script: Foliated/Floriated

References:
Chevedden, "Sāmānid Tombstone," p.169.

Buff53 – Slip-painted Bowl



Subglaze: buff

Origin: Khurasan or Transoxiana, 9th–10th Century

Excavated: N/A

Repository: Los Angeles County Museum of Art

Museum number: M.73.5.328

Dimensions: Height (cm): 9.84 Maximum Diameter (cm): 21.59

Inscription: ...كا...

Comments: See also cat. nos. Buff1, 14, 17, 26, 30–31, 39, 41, 43, 50, 59, 63, 77, and 81.

References:
Los Angeles County Museum of Art collection online. (https://collections.lacma.org/node/239699)

Buff54 – Slip-painted Bowl



Subglaze: buff

Origin: Khurasan or Transoxiana, 9th–10th Century

Excavated: N/A

Repository: Los Angeles County Museum of Art

Museum number: M.73.5.135

Dimensions: Height (cm): 6.35 Maximum Diameter (cm): 16.51

Inscription: كا

References:
Los Angeles County Museum of Art collection online. (https://collections.lacma.org/node/239910)

Buff55 – Slip-painted Bowl Fragment





Subglaze: buff

Origin: Khurasan or Transoxiana, 9th–10th Century

Excavated: N/A

Repository: Metropolitan Museum of Art, New York

Museum number: 1975.320.2,3

Inscription: ...لكل ا[?] و لكل عمل...

Comments: The colouring and style of the script and of the overall decoration are unusual. The vessel is thus suspect. Script: Kufic; Foliated/Floriated

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/453624 ?searchField=All&sortBy=Relevance&ft=1975.320.2%2c3&offset=0&rpp=20&pos=1)

Buff56 – Slip-painted Bowl



Subglaze: buff

Origin: Khurasan or Transoxiana, 9th–10th Century

Excavated: N/A

Repository: Metropolitan Museum of Art, New York

Museum number: 65.270.1

Dimensions: Height (cm): 12.4 Maximum Diameter (cm): 32.4

Inscription: بـ[ر]كة

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/451820?searchField=All&sortBy=Relevance&ft=65.270.1&offset=0&rpp=20&pos=1)

Buff57 – Slip-painted Bowl





Subglaze: buff

Origin: Khurasan or Transoxiana, 9th–10th Century

Excavated: N/A

Repository: Musée du Louvre, Paris

Museum number: MAO 859

Inscription: بركة

References:
Louvre Museum gallery label.

Buff58 – Slip-painted Bowl



Subglaze: buff

Origin: Khurasan or Transoxiana, 9th–10th Century

Excavated: N/A

Repository: Musée du Louvre, Paris

Museum number: MAO 858

Inscription: بـ[ـر]كة

References:
Louvre Museum gallery label.

Buff59 – Slip-painted Bowl





Subglaze: buff

Origin: Khurasan or Transoxiana, 9th–10th Century

Excavated: N/A

Repository: Musée du Louvre, Paris

Museum number: MAO 403

Inscription: interior بـ[ـر]كة ; exterior ...اك...

Comments: See also cat. nos. Buff1, 14, 17, 26, 30–31, 39, 41, 43, 46, 50, 53, 63, 77, and 81. Script: Foliated/Floriated

References:
Louvre Museum gallery label.

Buff60 – Slip-painted Bowl





Subglaze: buff

Origin: Khurasan or Transoxiana, 9th–10th Century

Excavated: N/A

Repository: Musée du Louvre, Paris

Museum number: MAO 402

Inscription: بركة

Comments: See also cat. nos. Buff3, 8, 13, 19, 21, 23, 25, 29, 33, 39, 45, 50–51, 63, 81–82, and 84.

References:
Louvre Museum gallery label.

Buff61 – Slip-painted Bowl





Subglaze: buff

Origin: Khurasan or Transoxiana, 9th–10th Century

Excavated: N/A

Repository: Museum für Islamische Kunst, Berlin

Museum number: I. 11/62

Dimensions: Height (cm): 6.3 Thickness (cm): 0.6 Maximum Diameter (cm): 22

Inscription: interior بركة ; exterior بـ[ر]كة

References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=1841590&viewType=detailView)

Buff62 – Slip-painted Bowl



Subglaze: buff

Origin: Khurasan or Transoxiana, 9th–10th Century

Excavated: N/A

Repository: Museum für Islamische Kunst, Berlin

Museum number: I. 65/62

Dimensions: Height (cm): 6.8 Thickness (cm): 0.5 Maximum Diameter (cm): 18

Inscription: بـ[ـر]كة



References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=1523328&viewType=detailView)

Buff63 – Slip-painted Bowl





Subglaze: buff

Origin: Khurasan or Transoxiana, 9th–10th Century

Excavated: N/A

Repository: Museum für Islamische Kunst, Berlin

Museum number: I. 10/58

Dimensions: Height (cm): 7 Thickness (cm): 0.5 Maximum Diameter (cm): 22.8

Inscription: ...كا... / بركة

Comments: See also cat. nos. Buff1, 14, 17, 26, 30–31, 39, 41, 43, 50, 53, 59, 77, and 81.

See also cat. nos. Buff3, 8, 13, 19, 21, 23, 25, 29, 33, 39, 45, 50–51, 60, 81–82, and 84.

References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=1523329&viewType=detailView)

Buff64 – Slip-painted Bowl





Subglaze: buff

Origin: Khurasan or Transoxiana, 9th–10th Century

Excavated: N/A

Repository: Museum für Islamische Kunst, Berlin

Museum number: I. 7/60

Dimensions: Width (cm): 10 Length (cm): 10 Thickness (cm): 0.7

Inscription: بـ[ـر]كة

References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=1523325&viewType=detailView)

Buff65 – Slip-painted Bowl



Subglaze: buff

Origin: Khurasan or Transoxiana, 9th–10th Century

Excavated: N/A

Repository: Museum of Fine Arts, Boston

Museum number: 58.300

Dimensions: Height (cm): 7.5 Maximum Diameter (cm): 19.3

Inscription: بـ[ر]كة

References:
Museum of Fine Arts Boston online collection. (https://collections.mfa.org/objects/22009/bowl-with-ibexes-and-birds?ctx=d887d332-d6e8-47d8-a8a4-24cabe5d8d3d&idx=0)

Buff66 – Slip-painted Bowl



Subglaze: buff

Origin: Khurasan or Transoxiana, 9th–10th Century

Excavated: N/A

Repository: Museum of Fine Arts, Boston

Museum number: 65.1278

Dimensions: Height (cm): 8.3 Maximum Diameter (cm): 21.7

Inscription: بـ[ر]كة

References:
Museum of Fine Arts Boston online collection. (https://collections.mfa.org/objects/22332/bowl?ctx=1cb8454d-9a5d-4212-af2c-4e9649b2afed&idx=0)

Buff67 – Slip-painted Bowl





Subglaze: buff

Origin: Khurasan or Transoxiana, 9th–10th Century

Excavated: N/A

Repository: Museum of Islamic Art, Doha

Museum number: N/A

Inscription: ...كا...

Comments: The vibrancy of the yellow is unusual, and it is visible where the yellow overlaps the other colours, looking almost like paint. The vessel is thus suspect.

References:
N/A

Buff68 – Slip-painted Bowl



Subglaze: buff

Origin: Khurasan or Transoxiana, 9th–10th Century

Excavated: N/A

Repository: Museum of Islamic Art, Doha

Museum number: N/A

Inscription: بـ[ـر]كة

Comments: Very unusual iconography on this bowl. The vessel is thus suspect.

References:
N/A

Buff69 – Slip-painted Bowl



Subglaze: buff

Origin: Khurasan or Transoxiana, 9th–10th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Inscription: ʾAlāhā ḥōnayn[y] l-ḥaṭṭāyā (Syriac)

References:
Personal communication with Dr. Salam Rassi.
Wilkinson, “Christian Remains,” fig. 4.

Buff70 – Slip-painted Bowl





Subglaze: buff

Origin: Khurasan or Transoxiana, 9th–10th Century

Excavated: N/A

Repository: Royal Ontario Museum

Museum number: 993.95.2

Dimensions: Height (cm): 8 Maximum Diameter (cm): 21.5

Inscription: ...كا... / بـ[ر]كة

References:
Royal Ontario Museum collection online. (https://collections.rom.on.ca/objects/426324/bowl-with-birds-and-pseudoscript?ctx=b888cc05-d2af-49a0-a248-a3f1b31b46dd&idx=0)

Buff71 – Slip-painted Bowl



Subglaze: buff

Origin: Khurasan or Transoxiana, 9th–10th Century

Excavated: N/A

Repository: Royal Ontario Museum

Museum number: 961.119.1.A

Dimensions: Height (cm): 6 Maximum Diameter (cm): 23

Inscription: بـ[ـر]كة



References:
Royal Ontario Museum collection online. (https://collections.rom.on.ca/objects/398727/slippainted-ware-bowl?ctx=ed67e974-9d92-482f-b4d8-68fa912491e6&idx=0)

Buff72 – Slip-painted Bowl



Subglaze: buff

Origin: Khurasan or Transoxiana, 9th–10th Century

Excavated: N/A

Repository: Sharjah Museum of Islamic Civilisation

Museum number: SM 1196-57

Inscription: بـ[ر]كة

References:
"Bowl with horserider" in Explore Islamic Art Collections. Museum With No Frontiers, 2018. (http://www.discoverislamicart.org/database_item.php?id=object;EPM;ua;Mus21;15;en)

Buff73 – Slip-painted Bowl



Subglaze: buff

Origin: Khurasan or Transoxiana, 9th–10th Century

Excavated: N/A

Repository: Tareq Rajab Museum, Kuwait

Museum number: CER57TSR

Dimensions: Height (cm): 7 Maximum Diameter (cm): 23

Inscription: بـ[ر]كة

References:
Fehérvári, Ceramics, p. 50.

Buff74 – Slip-painted Bowl





Subglaze: buff

Origin: Khurasan or Transoxiana, 9th–10th Century

Excavated: N/A

Repository: Tareq Rajab Museum, Kuwait

Museum number: CER1741TSR

Dimensions: Height (cm): 11 Maximum Diameter (cm): 25.5

Inscription: بـ[ر]كة

Comments: The overall decoration is unusual, especially the large size of the leopard. The vessel is thus suspect.

References:
Fehérvári, Ceramics, p. 51.

Buff75 – Slip-painted Bowl



Subglaze: buff

Origin: Khurasan or Transoxiana, 9th–10th Century

Excavated: N/A

Repository: Tareq Rajab Museum, Kuwait

Museum number: CER56TSR

Dimensions: Height (cm): 6 Maximum Diameter (cm): 20

Inscription: بـ[ر]كة

References:
Fehérvári, Ceramics, p. 52.

Buff76 – Slip-painted Bowl





Subglaze: buff

Origin: Khurasan or Transoxiana, 9th–10th Century

Excavated: N/A

Repository: Tareq Rajab Museum, Kuwait

Museum number: CER1740TSR

Dimensions: Height (cm): 9 Maximum Diameter (cm): 21

Inscription: بركة

Comments: The overall decoration is unusual, particularly the out-of-proportioned head of the horse. The vessel is thus suspect.

References:
Fehérvári, Ceramics, p. 35, 50.

Buff77 – Slip-painted Bowl





Subglaze: buff

Origin: Khurasan or Transoxiana, 9th–10th Century

Excavated: N/A

Repository: The al-Sabah Collection, Kuwait National Museum, Kuwait

Museum number: LNS 870 C

Dimensions: Height (cm): 7.8 Maximum Diameter (cm): 20

Inscription: كا

Comments: See also cat. nos. Buff1, 14, 17, 26, 30–31, 39, 41, 43, 50, 53, 59, 63, and 81.

References:
Watson, Ceramics, p. 248.

Buff78 – Slip-painted Bowl





Subglaze: buff

Origin: Khurasan or Transoxiana, 9th–10th Century

Excavated: N/A

Repository: The al-Sabah Collection, Kuwait National Museum, Kuwait

Museum number: LNS 358 C

Dimensions: Height (cm): 7.9 Maximum Diameter (cm): 20.8

Inscription: ...كا...

References:
Watson, Ceramics, p. 249.

Buff79 – Slip-painted Bowl





Subglaze: buff

Origin: Khurasan or Transoxiana, 9th–10th Century

Excavated: N/A

Repository: The al-Sabah Collection, Kuwait National Museum, Kuwait

Museum number: LNS 581 C

Dimensions: Height (cm): 9.7 Maximum Diameter (cm): 21.4

Inscription: possibly بركة

References:
Watson, Ceramics, p. 249.

Buff80 – Slip-painted Bowl





Subglaze: buff

Origin: Khurasan or Transoxiana, 9th–10th Century

Excavated: N/A

Repository: The Khalili Collections, London

Museum number: POT389

Dimensions: Height (cm): 9.5 Maximum Diameter (cm): 22.1 Diameter of foot (cm): 10.5

Inscription: بـ[ر]كة

References:
Grube, Cobalt and Lustre, p. 72.

Buff81 – Slip-painted Bowl



Subglaze: buff

Origin: Khurasan or Transoxiana, 9th–10th Century

Excavated: N/A

Repository: The Khalili Collections, London

Museum number: POT1396

Dimensions: Height (cm): 9.2 Maximum Diameter (cm): 21.5 Diameter of foot (cm): 9.4

Inscription: بركة / ...كا...

Comments: See also cat. nos. Buff1, 14, 17, 26, 30–31, 39, 41, 43, 50, 53, 59, 63, and 77.

See also cat. nos. Buff3, 8, 13, 19, 21, 23, 25, 29, 33, 39, 45, 50–51, 60, 63, 82, and 84.

References:
Grube, Cobalt and Lustre, p. 73.

Buff82 – Slip-painted Bowl



Subglaze: buff

Origin: Khurasan or Transoxiana, 9th–10th Century

Excavated: N/A

Repository: The Khalili Collections, London

Museum number: POT1565

Dimensions: Height (cm): 8.5 Maximum Diameter (cm): 23.2 Diameter of foot (cm): 10.7

Inscription: بركة

Comments: See also cat. nos. Buff3, 8, 13, 19, 21, 23, 25, 29, 33, 39, 45, 50–51, 60, 63, 81, and 84.

References:
Grube, Cobalt and Lustre, p. 73.

Buff83 – Slip-painted Bowl



Subglaze: buff

Origin: Khurasan or Transoxiana, 9th–10th Century

Excavated: N/A

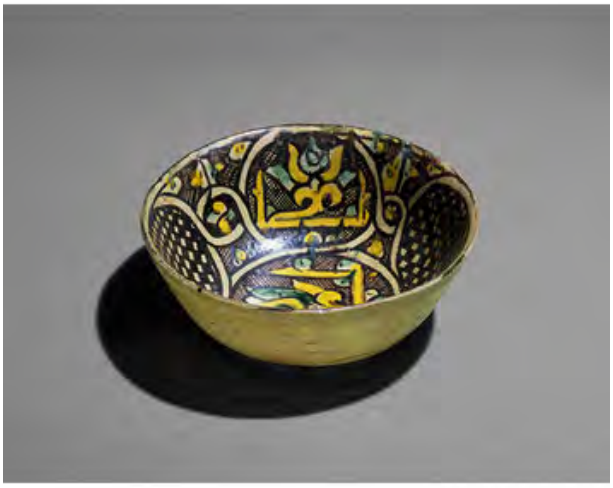
Repository: Victoria and Albert Museum, London

Museum number: C.206-1983

Inscription: اكا

Comments: Script: Foliated/Floriated

References:
Victoria and Albert Museum collection online. (http://collections.vam.ac.uk/item/O86535/bowl-unknown/)



Buff84 – Slip-painted Bowl



Subglaze: buff

Origin: Khurasan or Transoxiana, 9th–10th Century

Excavated: N/A

Repository: Victoria and Albert Museum, London

Museum number: C.294-1987

Dimensions: Height (cm): 7.3 Maximum Diameter (cm): 21.2

Inscription: بركة



Comments: See also cat. nos. Buff3, 8, 13, 19, 21, 23, 25, 29, 33, 39, 45, 50–51, 60, 63, and 81–82.

References:
Victoria and Albert Museum collection online. (http://collections.vam.ac.uk/item/O86541/bowl-unknown/)

Buff85 – Slip-painted Bowl



Subglaze: buff

Origin: Khurasan or Transoxiana, 9th–10th Century

Excavated: N/A

Repository: Victoria and Albert Museum, London

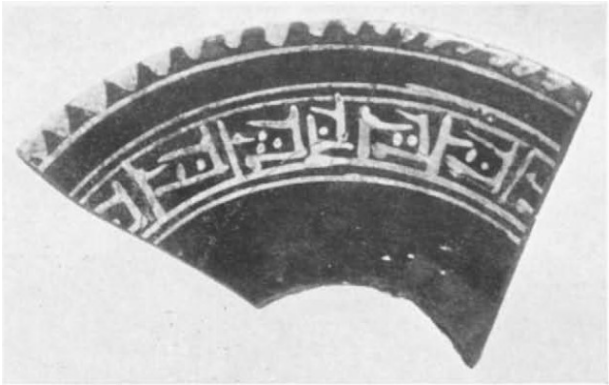
Museum number: C.41-1954

Dimensions: Maximum Diameter (cm): 19.7

Inscription: بـ[ر]كة

References:
Victoria and Albert Museum collection online. (http://collections.vam.ac.uk/item/O279455/bowl-unknown/)

CE1 – Slip-painted Bowl



Subglaze: coloured engobe

Origin: Khurasan or Transoxiana, 10th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 40.170.498

Dimensions: Width (cm): 8.5 Length (cm): 7

Inscription: ...كا...

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/450168?searchField=All&sortBy=Relevance&ft=40.170.498&offset=0&rpp=20&pos=1)
Wilkinson, Nishapur, no. 10, p. 162.

CE2 – Slip-painted Bowl Fragment





Subglaze: coloured engobe

Origin: Khurasan or Transoxiana, 9th–10th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 40.170.485

Dimensions: Height (cm): 4.1 Width (cm): 13.8 Length (cm): 7.3 Weight: 1.8 oz (51 g)

Inscription: ...كا...

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/450155?searchField=All&sortBy=Relevance&ft=40.170.485&offset=0&rpp=20&pos=1)
Wilkinson, Nishapur, no. 48, p. 169.

CE3 – Slip-painted Bowl Fragment



Subglaze: coloured engobe

Origin: Iran, Nishapur, 10th Century

Excavated: Iran, Nishapur

Repository: Iran Bastan Museum, Tehran

Museum number: N/A

Dimensions: Height (cm): 5.7 Maximum Diameter (cm): 11.6

Inscription: بركة

Comments: Script: Foliated/Floriated

References:
Wilkinson, Nishapur, no. 3, p. 160.

CE4 – Slip-painted Bowl Fragment



Subglaze: coloured engobe

Origin: Iran, Nishapur, 9th–11th Century

Excavated: Iran, Nishapur

Repository: Iran Bastan Museum, Tehran

Museum number: N/A

Dimensions: Height (cm): 5.7 Maximum Diameter (cm): 11.5

Inscription: بركة

Comments: See also cat. nos. BloW39, 40, 44, 64, 70, 82, 163, 179, 181, 195, 212, 219, 240, 248, 263, 272–3, 279, 287–89, 301, 306-8, CE16, 20, 78-9, 81, 84, 86–7, 89, 90–2, 96, 100–1, 103–4, 106–7, ImLus5, YsB1, 5, 7, 11, 14, 17–18, and 20. Script: Foliated/Floriated

References:
Wilkinson, Nishapur, no. 4, p. 161.

CE5 – Slip-painted Bowl Fragment



Subglaze: coloured engobe

Origin: Iran, Nishapur, 9th–11th Century

Excavated: Iran, Nishapur

Repository: Iran Bastan Museum, Tehran

Museum number: N/A

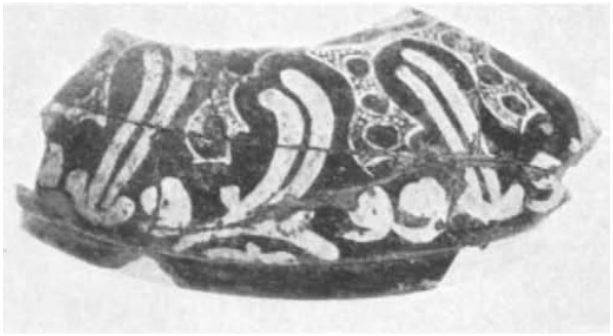
Dimensions: Height (cm): 22.2

Inscription: rim ...سرور... / center undeciphered

Comments: Script: Kufic

References:
Wilkinson, Nishapur, no. 6, p. 161.

CE6 – Slip-painted Jar or Pitcher Fragment



Subglaze: coloured engobe

Origin: Iran, Nishapur, 9th–11th Century

Excavated: Iran, Nishapur

Repository: Iran Bastan Museum, Tehran

Museum number: N/A

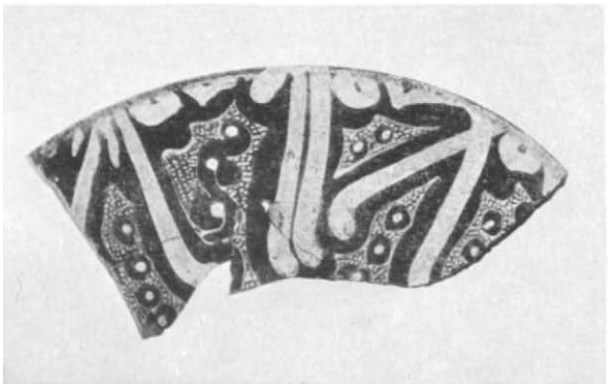
Dimensions: Width (cm): 16

Inscription: (?) ...و کا و و کا و...

Comments: Script: New Style

References:
Wilkinson, Nishapur, no. 8, p. 162.

CE7 – Slip-painted Bowl Fragment



Subglaze: coloured engobe

Origin: Iran, Nishapur, 9th–11th Century

Excavated: Iran, Nishapur

Repository: Iran Bastan Museum, Tehran

Museum number: N/A

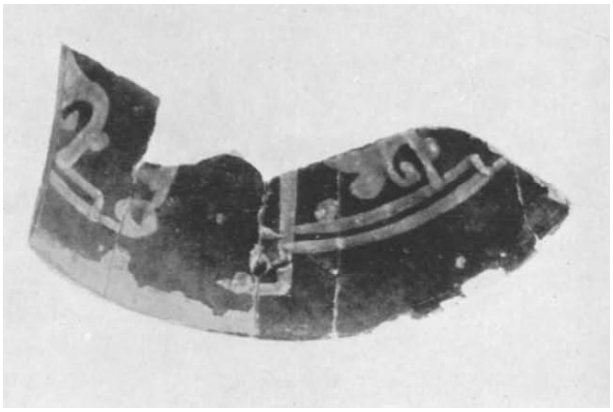
Dimensions: Width (cm): 17.5

Inscription: (?) ...لامه...

Comments: Script: New Style

References:
Wilkinson, Nishapur, no. 9, p. 162.

CE8 – Slip-painted Bowl Fragment



Subglaze: coloured engobe

Origin: Iran, Nishapur, 10th–11th Century

Excavated: Iran, Nishapur

Repository: Iran Bastan Museum, Tehran

Museum number: N/A

Dimensions: Width (cm): 15.8

Inscription: ... مـ كل...

Comments: Script: Kufic; Foliated/Floriated

References:
Wilkinson, Nishapur, no. 40, p. 168.

CE9 – Slip-painted Bowl Fragment



Subglaze: coloured engobe

Origin: Iran, Nishapur, 10th–11th Century

Excavated: Iran, Nishapur

Repository: Iran Bastan Museum, Tehran

Museum number: N/A

Dimensions: Height (cm): 7

Inscription: ... لرکـ...

References:
Wilkinson, Nishapur, no. 44, p. 168.

CE10 – Slip-painted Bowl Fragment



Subglaze: coloured engobe

Origin: Iran, Nishapur, 9th–10th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 37.40.22

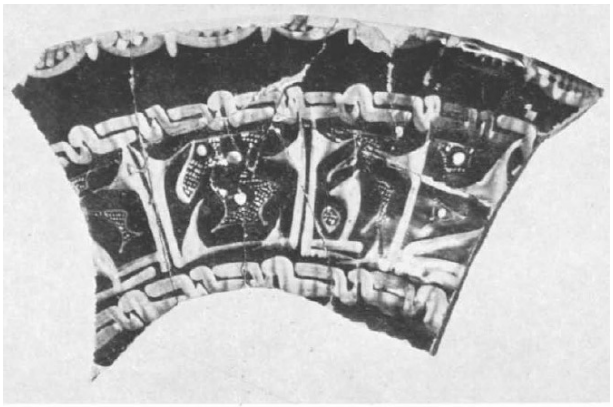
Dimensions: Height (cm): 6.4 Maximum Diameter (cm): 20.6



Inscription: based on بركة

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/449133?searchField=All&sortBy=Relevance&ft=37.40.22&offset=0&rpp=20&pos=1)
Wilkinson, Nishapur, no. 2, p. 160.

CE11 – Slip-painted Bowl Fragment





Subglaze: coloured engobe

Origin: Iran, Nishapur, 9th–10th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 40.170.475

Dimensions: Height (cm): 25.6 Width (cm): 25.8
Maximum Diameter (cm): 38 approx.

Inscription: exterior based on بركة

Comments: Script: Kufic

References:
Metropolitan Museum of Art collection online.
(https://www.metmuseum.org/art/collection/search/450145
?searchField=All&sortBy=Relevance&ft=40.170
.475&offset=0&rpp=20&pos=1)
Wilkinson, Nishapur, no. 7, p. 162.

CE12 – Slip-painted Platter

Subglaze: coloured engobe

Origin: Iran, Nishapur, 9th–10th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 40.170.67

Dimensions: Height (cm): 6.6 Maximum Diameter (cm): 37.7

Inscription: exterior based on بركة

Comments: Script: Kufic; Foliated/Floriated





References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/449761?searchField=All&sortBy=Relevance&ft=40.170.67&offset=0&rpp=20&pos=1)
Wilkinson, Nishapur, no. 36, p. 167.

CE13 – Slip-painted Bowl Fragment



Subglaze: coloured engobe

Origin: Iran, Nishapur, 9th–10th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 40.170.582

Dimensions: Height (cm): 7 Width (cm): 6.4

Inscription: ...عا...

Comments: Script: New Style

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/450246?searchField=All&sortBy=Relevance&ft=40.170.582&offset=0&rpp=20&pos=1)
Wilkinson, Nishapur, no. 42, p. 168.

CE14 – Slip-painted Bowl Fragment



Subglaze: coloured engobe

Origin: Iran, Nishapur, 9th–10th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 40.170.526

Dimensions: Height (cm): 6.7 Width (cm): 9.4 Thickness (cm): 1.6 Weight: 1 oz (28.4 g)

Inscription: undeciphered

Comments: Script: New Style

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/450196?searchField=All&sortBy=Relevance&ft=40.170.526&offset=0&rpp=20&pos=1)
Wilkinson, Nishapur, no. 47, p. 168-9.

CE15 – Slip-painted Bowl Fragment





Subglaze: coloured engobe

Origin: Iran, Nishapur, 9th–10th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 40.170.483

Dimensions: Diameter of foot (cm): 8

Inscription: probably based on بركة

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/450153?searchField=All&sortBy=Relevance&ft=40.170.483&offset=0&rpp=20&pos=1)
Wilkinson, Nishapur, no. 49, p. 169.

CE16 – Slip-painted Bowl Fragment





Subglaze: coloured engobe

Origin: Iran, Nishapur, 9th–10th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 38.40.202

Dimensions: Height (cm): 4.8 Maximum Diameter (cm): 14

Inscription: الـ[بـ]ركة

Comments: See also cat. nos. BloW39, 40, 44, 64, 70, 82, 163, 179, 181, 195, 212, 219, 240, 248, 263, 272–3, 279, 287–89, 301, 306–8, CE 4, 20, 78–9, 81, 84, 86–7, 89, 90–2, 96, 100–1, 103–4, 106–7, ImLus5, YsB1, 5, 7, 11, 14, 17–18, and 20. Script: Foliated/Floriated

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/449412?searchField=All&sortBy=Relevance&ft=38.40.202&offset=0&rpp=20&pos=1)
Wilkinson, Nishapur, p. 161.

CE17 – Slip-painted Bowl





Subglaze: coloured engobe

Origin: Iran, Nishapur, 9th–11th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 48.101.2167

Dimensions: Width (cm): 14 Diameter of foot (cm): 5.4

Inscription: undeciphered

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/769045?searchField=All&sortBy=Relevance&ft=48.101.2167&offset=0&rpp=20&pos=1)

CE18 – Slip-painted Bowl





Subglaze: coloured engobe

Origin: Iran, Nishapur, 9th–11th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 48.101.2185

Dimensions: Height (cm): 7.3 Width (cm): 7.4

Inscription: ...اك...

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/769063?searchField=All&sortBy=Relevance&ft=48.101.2185&offset=0&rpp=20&pos=1)

CE19 – Slip-painted Bowl





Subglaze: coloured engobe

Origin: Iran, Nishapur, 9th–11th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 48.101.2215

Dimensions: Height (cm): 1.9

Inscription: possibly اليمن

Comments: Script: Foliated/Floriated

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/769093?searchField=All&sortBy=Relevance&ft=48.101.2215&offset=0&rpp=20&pos=1)

CE20 – Slip-painted Jar Fragment



Subglaze: coloured engobe

Origin: Iran, Nishapur, 9th–10th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 40.170.579

Dimensions: Height (cm): 3.5 Width (cm): 8

Inscription: probably بركة

Comments: See also cat. nos. BloW39, 40, 44, 64, 70, 82, 163, 179, 181, 195, 212, 219, 240, 248, 263, 272–3, 279, 287–89, 301, 306–8, CE 4, 16, 78–9, 81, 84, 86–7, 89, 90–2, 96, 100–1, 103–4, 106–7, ImLus5, YsB1, 5, 7, 11, 14, 17–18, and 20. Script: Foliated/Floriated

References:
Metropolitan Museum of Art online catalogue. (https://www.metmuseum.org/art/collection/search/450243 ?searchField=All&sortBy=Relevance&ft=40.170 .579&offset=0&rpp=20&pos=1)

CE21 – Slip-painted Bowl Fragment





Subglaze: coloured engobe

Origin: Iran, Nishapur, 9th–11th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 48.101.2211

Dimensions: Width (cm): 8.1 Length (cm): 3.3

Inscription: undeciphered

Comments: Script: New Style

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/769089?searchField=All&sortBy=Relevance&ft=48.101.2211&offset=0&rpp=20&pos=1)

CE22 – Slip-painted Bowl Fragment



Subglaze: coloured engobe

Origin: probably Transoxiana, 10th–11th Century

Excavated: Transoxiana, Budrach

Repository: Fine Arts Institute, Tashkent

Museum number: N/A

Dimensions: Height (cm): 7.4 Maximum Diameter (cm): 27 Diameter of foot (cm): 10

Inscription: ...كا... / أَخْلاق

Comments: Compare with cat. nos. CE27, 75 and 76. Interior appears over-painted. Script: Kufic



References:
Ilyasov, “Exotic Images,” p. 54-5.

CE23 – Slip-painted 'Cradle Pot'



Subglaze: coloured engobe

Origin: Transoxiana, Samarqand, 10th Century

Excavated: Transoxiana, Samarqand

Repository: Archaeological Fund of the State Museum of the History of Culture and Art of the Peoples of Uzbekistan, Samarqand

Museum number: A-49-302

Dimensions: Height (cm): 10.5 Maximum Diameter (cm): 15

Inscription: اليمن

References:
Shishkina and Pavchinskaja, Terres secrètes, no. 274, p. 111.

CE24 – Slip-painted Bowl Fragment





Subglaze: coloured engobe

Origin: Transoxiana, Samarqand, 10th–11th Century

Excavated: Transoxiana, Samarqand

Repository: Archaeological Fund of the State Museum of the History of Culture and Art of the Peoples of Uzbekistan, Samarqand

Museum number: A-398-1

Dimensions: Height (cm): 7.5 Maximum Diameter (cm): 24

Inscription: اليمن

References:
Shishkina and Pavchinskaja, Terres secrètes, no. 199, p. 101.

CE25 – Slip-painted Bowl Fragment



Subglaze: coloured engobe

Origin: Transoxiana, Samarqand, 10th Century

Excavated: Transoxiana, Samarqand

Repository: Archaeological Fund of the State Museum of the History of Culture and Art of the Peoples of Uzbekistan, Samarqand

Museum number: A-43-90

Dimensions: Height (cm): 8 Maximum Diameter (cm): 28

Inscription: undeciphered

Comments: Script: Kufic; Foliated/Floriated

References:
Shishkina and Pavchinskaja, Terres secrètes, no. 162, p. 96.

CE26 – Slip-painted Jug



Subglaze: coloured engobe

Origin: Transoxiana, Samarqand, 10th Century

Excavated: Transoxiana, Samarqand

Repository: Archaeological Fund of the State Museum of the History of Culture and Art of the Peoples of Uzbekistan, Samarqand

Museum number: A-43-87

Dimensions: Height (cm): 10 Maximum Diameter (cm): 10.5

Inscription: undeciphered

Comments: Script: New Style

References:
Shishkina and Pavchinskaja, Terres secrètes, no. 164, p. 96.

CE27 – Slip-painted Bowl Fragment



Subglaze: coloured engobe

Origin: Transoxiana, Samarqand, 10th Century

Excavated: Transoxiana, Samarqand

Repository: Archaeological Fund of the State Museum of the History of Culture and Art of the Peoples of Uzbekistan, Samarqand

Museum number: A-43-48

Dimensions: Height (cm): 7.5 Maximum Diameter (cm): 24.5

Inscription: ...كا ...

Comments: Compare with cat. nos. CE22, 75 and 76.

References:
Shishkina and Pavchinskaja, Terres secrètes, no. 172, p. 97.

CE28 – Slip-painted Bowl



Subglaze: coloured engobe

Origin: Transoxiana, Samarqand, 10th–11th Century

Excavated: Transoxiana, Samarqand

Repository: Archaeological Fund of the State Museum of the History of Culture and Art of the Peoples of Uzbekistan, Samarqand

Museum number: A-49-109

Dimensions: Height (cm): 3.5 Maximum Diameter (cm): 12

Inscription: اليمن

References:
Shishkina and Pavchinskaja, Terres secrètes, no. 207, p. 102.

CE29 – Slip-painted Bowl Fragment



Subglaze: coloured engobe

Origin: Transoxiana, Samarqand, 10th–11th Century

Excavated: Transoxiana, Samarqand

Repository: Archaeological Fund of the State Museum of the History of Culture and Art of the Peoples of Uzbekistan, Samarqand

Museum number: A-446-64

Dimensions: Height (cm): 3.5 Maximum Diameter (cm): 11.5

Inscription: اليمن

References:
Shishkina and Pavchinskaja, Terres secrètes, no. 208, p. 102.

CE30 – Slip-painted Bowl Fragment



Subglaze: coloured engobe

Origin: Transoxiana, Samarqand, 10th Century

Excavated: Transoxiana, Samarqand

Repository: Archaeological Fund of the State Museum of the History of Culture and Art of the Peoples of Uzbekistan, Samarqand

Museum number: A-49-313

Dimensions: Height (cm): 8 Maximum Diameter (cm): 28

Inscription: ...لاق اهل الجنة[الجود من اخ]

Comments: Script: New Style

References:
Bolshakov, “Arabskie,” 16, p. 42.
Shishkina and Pavchinskaja, Terres secrètes, no. 163, p. 96.

CE31 – Slip-painted Bowl Fragment



Subglaze: coloured engobe

Origin: Transoxiana, Samarqand, 11th Century

Excavated: Transoxiana, Samarqand

Repository: Archaeological Fund of the State Museum of the History of Culture and Art of the Peoples of Uzbekistan, Samarqand

Museum number: A-49-311

Dimensions: Height (cm): 8 Maximum Diameter (cm): 26

Inscription: اليمن ا

References:
Shishkina and Pavchinskaja, Terres secrètes, no. 209, p. 103.

CE32 – Slip-painted Inkwell



Subglaze: coloured engobe

Origin: Transoxiana, Samarqand, 10th Century

Excavated: Transoxiana, Samarqand

Repository: Archaeological Fund of the State Museum of the History of Culture and Art of the Peoples of Uzbekistan, Samarqand

Museum number: A-49-798

Dimensions: Height (cm): 5 Maximum Diameter (cm): 10

Inscription: ...و لا...

References:
Shishkina and Pavchinskaja, Terres secrètes, no. 277, p. 112.

CE33 – Slip-painted Plate Fragment



Subglaze: coloured engobe

Origin: Transoxiana, Samarqand, 10th Century

Excavated: Transoxiana, Samarqand

Repository: Archaeological Fund of the State Museum of the History of Culture and Art of the Peoples of Uzbekistan, Samarqand

Museum number: A-43-4

Dimensions: Height (cm): 6.5 Maximum Diameter (cm): 37

Inscription: undeciphered

Comments: Script: New Style

References:
Shishkina and Pavchinskaja, Terres secrètes, no. 165, p. 96.

CE34 – Slip-painted Lamp with foot



Subglaze: coloured engobe

Origin: Transoxiana, Samarqand, 10th–11th Century

Excavated: Transoxiana, Samarqand

Repository: Archaeological Fund of the State Museum of the History of Culture and Art of the Peoples of Uzbekistan, Samarqand

Museum number: A-59-22

Dimensions: Height (cm): 7 Diameter of foot (cm): 6.3 Diameter of mouth (cm): 4.5

Inscription: probably based on يمن

References:
Shishkina and Pavchinskaja, Terres secrètes, no. 267, p. 110.

CE35 – Slip-painted Lamp



Subglaze: coloured engobe

Origin: Transoxiana, Samarqand, 10th–11th Century

Excavated: Transoxiana, Samarqand

Repository: Archaeological Fund of the State Museum of the History of Culture and Art of the Peoples of Uzbekistan, Samarqand

Museum number: A-59-23

Dimensions: Height (cm): 1.5 Maximum Diameter (cm): 4.5

Inscription: اليمن

References:
Shishkina and Pavchinskaja, Terres secrètes, no. 268, p. 111.

CE36 – Slip-painted Lamp



Subglaze: coloured engobe

Origin: Transoxiana, Samarqand, 10th–11th Century

Excavated: Transoxiana, Samarqand

Repository: Archaeological Fund of the State Museum of the History of Culture and Art of the Peoples of Uzbekistan, Samarqand

Museum number: A-184-

Dimensions: Height (cm): 9.5

Inscription: اليمن

References:
Shishkina and Pavchinskaja, Terres secrètes, no. 290, p. 114.

CE37 – Slip-painted Lamp with foot



Subglaze: coloured engobe

Origin: Transoxiana, Samarqand, 10th–11th Century

Excavated: Transoxiana, Samarqand

Repository: Archaeological Fund of the State Museum of the History of Culture and Art of the Peoples of Uzbekistan, Samarqand

Museum number: A-513-43

Dimensions: Height (cm): 12.5 Diameter of foot (cm): 11.5

Inscription: ...كاا...

References:

Shishkina and Pavchinskaja, Terres secrètes, no. 288, p. 114.

CE38 – Slip-painted Lamp



Subglaze: coloured engobe

Origin: Transoxiana, Samarqand, 10th–11th Century

Excavated: Transoxiana, Samarqand

Repository: Archaeological Fund of the State Museum of the History of Culture and Art of the Peoples of Uzbekistan, Samarqand

Museum number: A-184-234

Dimensions: Height (cm): 9.5

Inscription: اليمن

References:

Shishkina and Pavchinskaja, Terres secrètes, no. 289, p. 114.

CE39 – Slip-painted Bowl



Subglaze: coloured engobe

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: N/A

Museum number: N/A

Inscription: اليمن

References:
Bolshakov, “Arabskie,” 15, fig. 9.

CE40 – Slip-painted Bowl Fragment



Subglaze: coloured engobe

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: N/A

Museum number: N/A

Inscription: القمن

References:
Bolshakov, “Arabskie,” 15, fig. 9.

CE41 – Slip-painted Vase



Subglaze: coloured engobe

Origin: Transoxiana, Samarqand, 11th Century

Excavated: Transoxiana, Samarqand

Repository: Samarkand Regional Museum of Local Lore

Museum number: KA 4/31

Dimensions: Height (cm): 16 Maximum Diameter (cm): 13

Inscription: اليمن

References:
Shishkina and Pavchinskaja, Terres secrètes, no. 210, p. 103.

CE42 – Slip-painted Bowl Fragment



Subglaze: coloured engobe

Origin: Transoxiana, Samarqand, 10th Century

Excavated: Transoxiana, Samarqand

Repository: Staatliche Museum, Berlin

Museum number: N/A

Dimensions: Maximum Diameter (cm): 23.5

Inscription: undeciphered

Comments: Script: New Style

References:
Erdmann, “Afrasiab Ceramic Wares,” p. 106.

CE43 – Slip-painted Bowl Fragment



Subglaze: coloured engobe

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: Victoria and Albert Museum, London

Museum number: 1526-1898

Dimensions: Width (cm): 5.6 Length (cm): 4.5

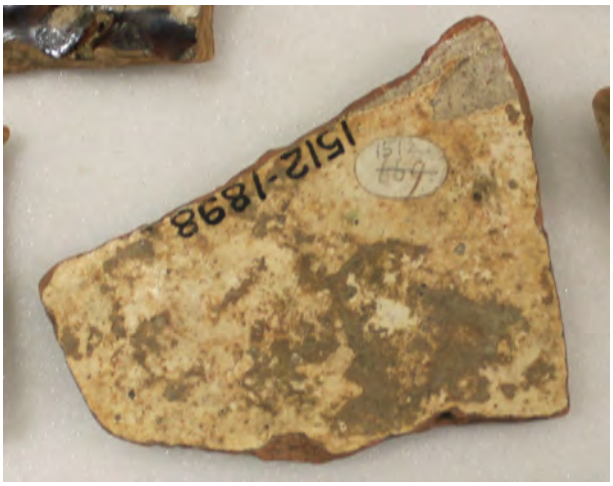
Inscription: undeciphered



References:
N/A

CE44 – Slip-painted Bowl Fragment





Subglaze: coloured engobe

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: Victoria and Albert Museum, London

Museum number: 1512-1898

Dimensions: Width (cm): 7 Length (cm): 5.5

Inscription: ل

References:
N/A

CE45 – Slip-painted Bowl Fragment





Subglaze: coloured engobe

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: Victoria and Albert Museum, London

Museum number: 1521-1898

Dimensions: Width (cm): 6 Length (cm): 5.5

Inscription: undeciphered

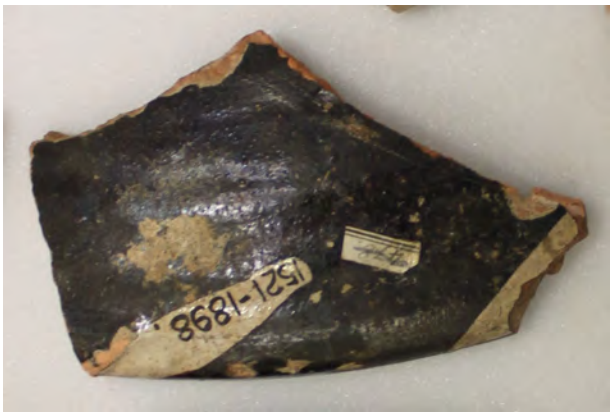
Comments: Script: Foliated/Floriated

References:

N/A

CE46 – Slip-painted Bowl Fragment





Subglaze: coloured engobe

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: Victoria and Albert Museum, London

Museum number: 1521-1898

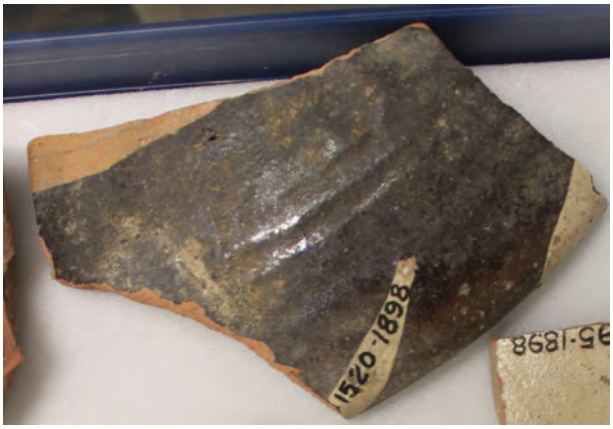
Dimensions: Width (cm): 5 Length (cm): 8.5

Inscription: undeciphered

References:
N/A

CE47 – Slip-painted Bowl Fragment





Subglaze: coloured engobe

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: Victoria and Albert Museum, London

Museum number: 1520-1898

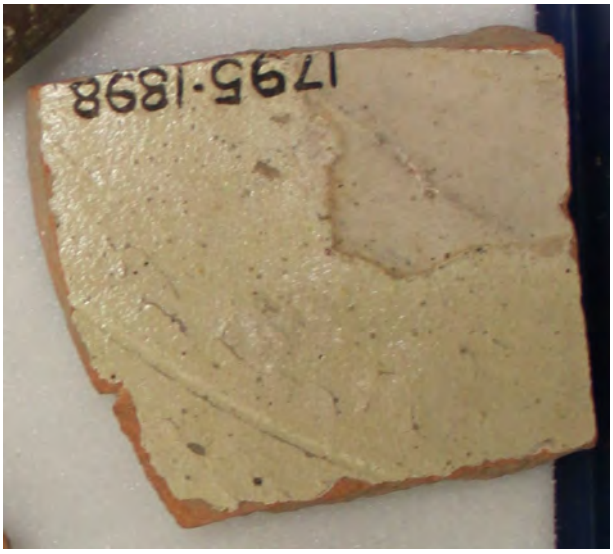
Dimensions: Width (cm): 11.5 Length (cm): 6.8

Inscription: ...ـة ا...

References:
N/A

CE48 – Slip-painted Bowl Fragment





Subglaze: coloured engobe

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: Victoria and Albert Museum, London

Museum number: 1795-1898

Dimensions: Width (cm): 5.4 Length (cm): 4.5

Inscription: possibly اليمن

References:
N/A

CE49 – Slip-painted Bowl Fragment





Subglaze: coloured engobe

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: Victoria and Albert Museum, London

Museum number: 1379-1898

Dimensions: Width (cm): 9.6 Length (cm): 4.5

Inscription: undeciphered

References:
N/A

CE50 – Slip-painted Fragment





Subglaze: coloured engobe

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: Victoria and Albert Museum, London

Museum number: 1381-1898

Dimensions: Width (cm): 8 Length (cm): 3.5

Inscription: possibly يمن

References:
N/A

CE51 – Slip-painted Bowl Fragment





Subglaze: coloured engobe

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: Victoria and Albert Museum, London

Museum number: 1794-1898

Dimensions: Width (cm): 6 Length (cm): 9.7

Inscription: اليمن

References:
N/A

CE52 – Slip-painted Bowl Fragment

Subglaze: coloured engobe

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: Victoria and Albert Museum, London

Museum number: 1652-1898

Dimensions: Width (cm): 7.7 Length (cm): 8.7

Inscription: اليمن

References:
N/A





CE53 – Slip-painted Bowl Fragment

Subglaze: coloured engobe

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: Victoria and Albert Museum, London

Museum number: 1233-1898

Dimensions: Width (cm): 5.3 Length (cm): 6

Inscription: probably اليمن

References:
N/A





CE54 – Slip-painted Bowl Fragment

Subglaze: coloured engobe

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: Victoria and Albert Museum, London

Museum number: 84-1898

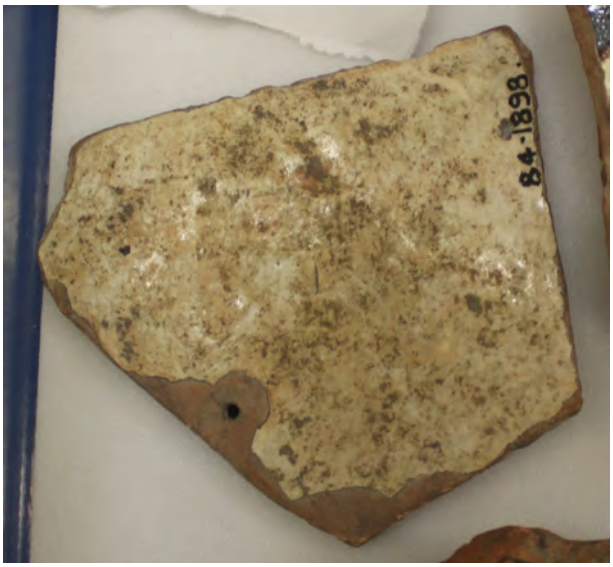
Dimensions: Width (cm): 8.9 Length (cm): 8

Inscription: possibly [د]المد

Comments: Script: Kufic; Foliated/Floriated; Plaited

References:
Bolshakov, “Arabskie,” 12, fig. 11.





CE55 – Slip-painted Bowl Fragment

Subglaze: coloured engobe

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: Victoria and Albert Museum, London

Museum number: 1374-1898

Dimensions: Width (cm): 8 Length (cm): 3.5

Inscription: اليمن

References:
N/A





CE56 – Slip-painted Bowl Fragment

Subglaze: coloured engobe

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: Victoria and Albert Museum, London

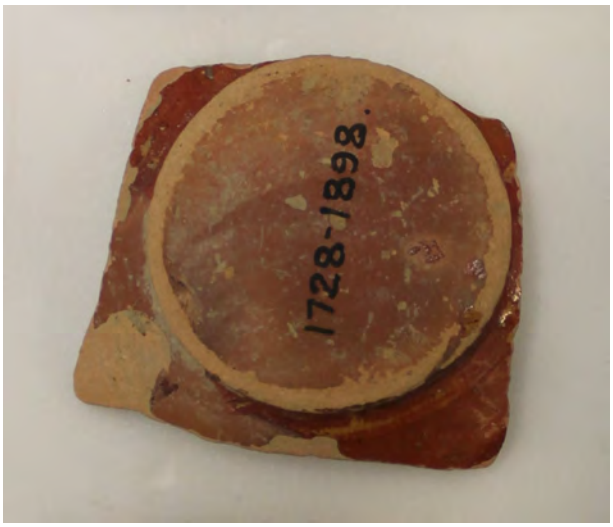
Museum number: 1728-1898

Dimensions: Width (cm): 5.5 Length (cm): 6

Inscription: اليمن ال

References:
Flury, “Ornamental Kufic,” fig. 608, A.





CE57 – Slip-painted Fragment

Subglaze: coloured engobe

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: Victoria and Albert Museum, London

Museum number: 1534-1898

Dimensions: Width (cm): 6.5 Length (cm): 4

Inscription: undeciphered

References:
N/A





CE58 – Slip-painted Bowl Fragment

Subglaze: coloured engobe

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: Victoria and Albert Museum, London

Museum number: 1792-1898

Dimensions: Width (cm): 6 Length (cm): 5.7

Inscription: undeciphered

References:
N/A





CE59 – Slip-painted Bowl Fragment





Subglaze: coloured engobe

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: Victoria and Albert Museum, London

Museum number: 1324-1898

Dimensions: Width (cm): 6.3 Length (cm): 7

Inscription: probably اليمن

References:
N/A

CE60 – Slip-painted Bowl Fragment





Subglaze: coloured engobe

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: Victoria and Albert Museum, London

Museum number: 1323-1898

Dimensions: Width (cm): 7.4 Length (cm): 4.5

Inscription: probably اليمن

References:
N/A

CE61 – Slip-painted Bowl Fragment





Subglaze: coloured engobe

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: Victoria and Albert Museum, London

Museum number: 1373-1898

Dimensions: Width (cm): 7.3 Length (cm): 4.5

Inscription: اليمن

References:
N/A

CE62 – Slip-painted Bowl Fragment





Subglaze: coloured engobe

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: Victoria and Albert Museum, London

Museum number: 1450-1898

Dimensions: Width (cm): 8 Length (cm): 7.7

Inscription: probably اليمن

References:
N/A

CE63 – Slip-painted Bowl Fragment





Subglaze: coloured engobe

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: Victoria and Albert Museum, London

Museum number: 1466-1898

Dimensions: Width (cm): 6 Length (cm): 4.9

Inscription: undeciphered

References:
N/A

CE64 – Slip-painted Bowl Fragment





Subglaze: coloured engobe

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: Victoria and Albert Museum, London

Museum number: 1474-1898

Dimensions: Width (cm): 5.5 Length (cm): 6.4

Inscription: undeciphered

References:
N/A

CE65 – Slip-painted Plate Fragment

Subglaze: coloured engobe

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: Victoria and Albert Museum, London

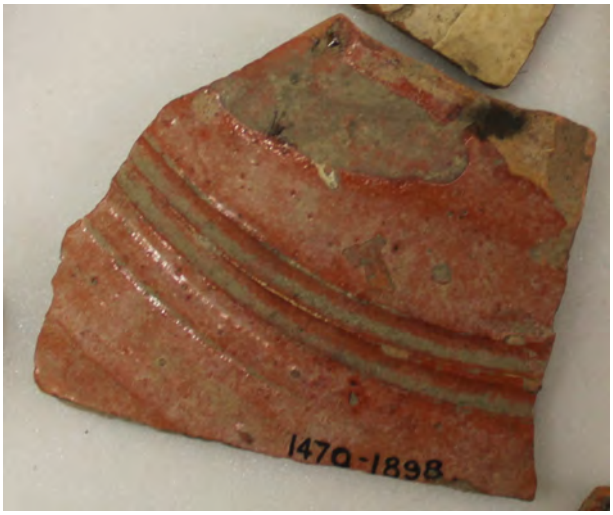
Museum number: 1470-1898

Dimensions: Width (cm): 8.2 Length (cm): 7.5

Inscription: undeciphered

References:
N/A





CE66 – Slip-painted Fragment

Subglaze: coloured engobe

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: Victoria and Albert Museum, London

Museum number: 1322-1898

Dimensions: Width (cm): 5 Length (cm): 4.6

Inscription: undeciphered

References:
N/A





CE67 – Slip-painted Bowl Fragment





Subglaze: coloured engobe

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: Victoria and Albert Museum, London

Museum number: 1329-1898

Dimensions: Width (cm): 6.9 Length (cm): 4.8

Inscription: probably اليمن

References:
N/A

CE68 – Slip-painted Bowl Fragment

Subglaze: coloured engobe

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: Victoria and Albert Museum, London

Museum number: C.167-1911

Dimensions: Width (cm): 13 Length (cm): 11.8

Inscription: ال[يمن]

References:

N/A





CE69 – Slip-painted Bowl Fragment

Subglaze: coloured engobe

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: Victoria and Albert Museum, London

Museum number: C.178-1911

Dimensions: Width (cm): 10.9 Length (cm): 6.2

Inscription: اليمن

References:
N/A





CE70 – Slip-painted Fragment





Subglaze: coloured engobe

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: Victoria and Albert Museum, London

Museum number: 91.1898

Dimensions: Width (cm): 4 Length (cm): 4

Inscription: (?) ...لمـ

Comments: Rim is slightly scalloped.

References:
N/A

CE71 – Slip-painted Fragment

Subglaze: coloured engobe

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: Victoria and Albert Museum, London

Museum number: 1372-1898

Dimensions: Width (cm): 4 Length (cm): 4.3

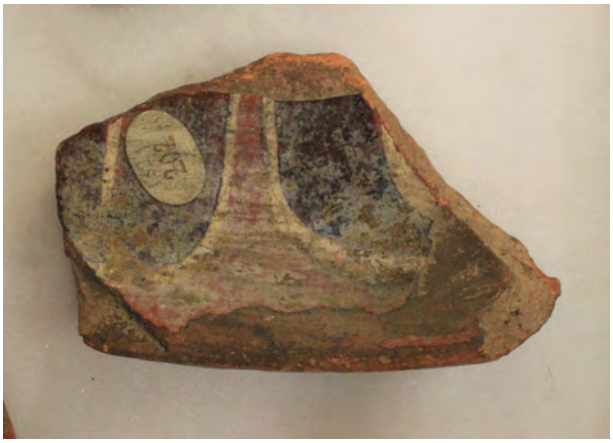
Inscription: possibly اليمن

References:
N/A





CE72 – Slip-painted Fragment





Subglaze: coloured engobe

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: Victoria and Albert Museum, London

Museum number: 1321-1898

Dimensions: Width (cm): 6.4 Length (cm): 4

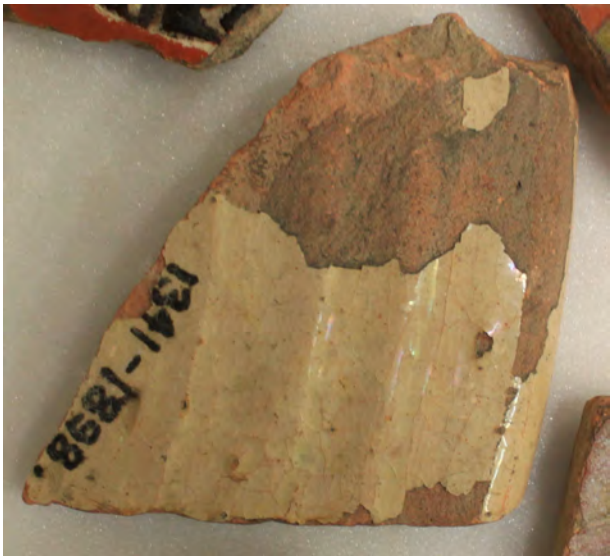
Inscription: possibly اليمن

Comments: Rim is slightly scalloped.

References:
N/A

CE73 – Slip-painted Bowl Fragment





Subglaze: coloured engobe

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: Victoria and Albert Museum, London

Museum number: 1341-1898

Dimensions: Width (cm): 5 Length (cm): 5.2

Inscription: undeciphered

References:
N/A

CE74 – Slip-painted Bowl Fragment





Subglaze: coloured engobe

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: Victoria and Albert Museum, London

Museum number: 1305-1898

Dimensions: Width (cm): 11.5 Length (cm): 7.4

Inscription: possibly اليمن

References:
N/A

CE75 – Slip-painted Bowl Fragment





Subglaze: coloured engobe

Origin: probably Transoxiana, 10th–11th Century

Excavated: Transoxiana, Termez

Repository: Fine Arts Institute, Tashkent

Museum number: N/A

Dimensions: Diameter of foot (cm): 14

Inscription: ...كا...

Comments: Compare with cat. nos. CE22, 27, and 76.

References:
Ilyasov, “Exotic Images,” p. 54.

CE76 – Slip-painted Jug

Subglaze: coloured engobe

Origin: probably Transoxiana, 10th–11th Century

Excavated: Transoxiana, Termez

Repository: Termez Archaeological Museum

Museum number: N/A

Dimensions: Height (cm): 14 Diameter of foot (cm): 7

Inscription: ...كا...

Comments: Compare with cat. nos. CE22, 27 and 75.

References:
Ilyasov, “Exotic Images,” p. 52-3.





CE77 – Slip-painted Bowl

Subglaze: coloured engobe

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Museum number: N/A

Dimensions: Maximum Diameter (cm): 24.5

Inscription: سل تعطا كل فيها هنيئا مريئا / بركة

References:
Ghouchani, Inscriptions, Pl. 110.



CE78 – Slip-painted Bowl



Subglaze: coloured engobe

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Repository: Abgineh va Soffalineh Museum, Tehran

Museum number: S-61

Dimensions: Maximum Diameter (cm): 17.5

Inscription: [ة]بركة و يمن و سرور و سعاد

Comments: See also cat. nos. BloW39, 40, 44, 64, 70, 82, 163, 179, 181, 195, 212, 219, 240, 248, 263, 272–3, 279, 287–89, 301, 306–8, CE4, 16, 20, 79, 81, 84, 86–7, 89, 90–2, 96, 100–1, 103–4, 106–7, ImLus5, YsB1, 5, 7, 11, 14, 17–18, and 20. Script: Foliated/Floriated

References:
Ghouchani, Inscriptions, Pl. 13.

CE79 – Slip-painted Bowl





Subglaze: coloured engobe

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: Ashmolean Museum, Oxford

Museum number: EA1967.183

Dimensions: Height (cm): 8.7 Maximum Diameter (cm): 16

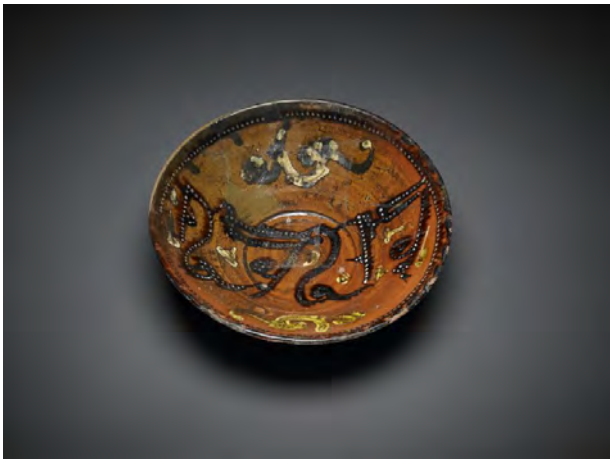
Inscription: exterior based on بركة ; interior undeciphered

Comments: See also cat. nos. BloW39, 40, 44, 64, 70, 82, 163, 179, 181, 195, 212, 219, 240, 248, 263, 272–3, 279, 287–89, 301, 306–8, CE4, 16, 20, 78, 81, 84, 86–7, 89, 90–2, 96, 100–1, 103–4, 106–7, ImLus5, YsB1, 5, 7, 11, 14, 17–18, and 20. Script: Foliated/Floriated

References:

Ashmolean Museum online collection. (http://jameelcentre.ashmolean.org/object/EA1967.183)

CE80 – Slip-painted Bowl



Subglaze: coloured engobe

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: British Museum, London

Museum number: 1948,1009.2

Dimensions: Height (cm): 6 Maximum Diameter (cm): 19.6

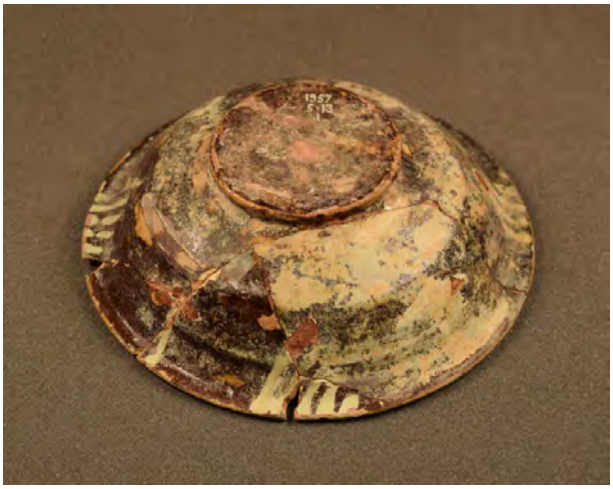
Inscription: بركة

Comments: Script: Foliated/Floriated

References:
British Museum collection online. (https://www.britishmuseum.org/collection/object/W_1948-1009-2)

CE81 – Slip-painted Bowl





Subglaze: coloured engobe

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: British Museum, London

Museum number: 1957,0513.1

Dimensions: Height (cm): 4.3 Maximum Diameter (cm): 14

Inscription: ...و بركة و...

Comments: See also cat. nos. BloW39, 40, 44, 64, 70, 82, 163, 179, 181, 195, 212, 219, 240, 248, 263, 272–3, 279, 287–89, 301, 306–8, CE4, 16, 20, 78–9, 84, 86–7, 89, 90–2, 96, 100–1, 103–4, 106–7, ImLus5, YsB1, 5, 7, 11, 14, 17–18, and 20. Script: Foliated/Floriated

References:
British Museum collection online. (https://www.britishmuseum.org/collection/object/W_1957-0513-1_1)

CE82 – Slip-painted Bowl





Subglaze: coloured engobe

Origin: Khurasan or Transoxiana, 9th–10th Century

Excavated: N/A

Repository: Brooklyn Museum, New York

Museum number: 1995.187.7

Dimensions: Height (cm): 7 Maximum Diameter (cm): 20.4

Inscription: probably based on بركة

Comments: The execution of the letters appears rather clumsy compared to others provenanced wares, making this vessels suspect.

References:
Brooklyn Museum collection online. (https://www.brooklynmuseum.org/opencollection/objects/154562)

CE83 – Slip-painted Bowl





Subglaze: coloured engobe

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Repository: Bumiller Collection

Museum number: BC 4904

Dimensions: Width (cm): Maximum Diameter (cm):

Inscription: undeciphered

Comments: The decoration is unusual, especially coupled with the Chinese or Mesopotamian bowl form, making this vessel suspect.

References:
Pierre, Ordinary to Luxury, Pl. 63.

CE84 – Slip-painted Bowl





Subglaze: coloured engobe

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Repository: Bumiller Collection

Museum number: BC 5703

Dimensions: Width (cm): Maximum Diameter (cm):

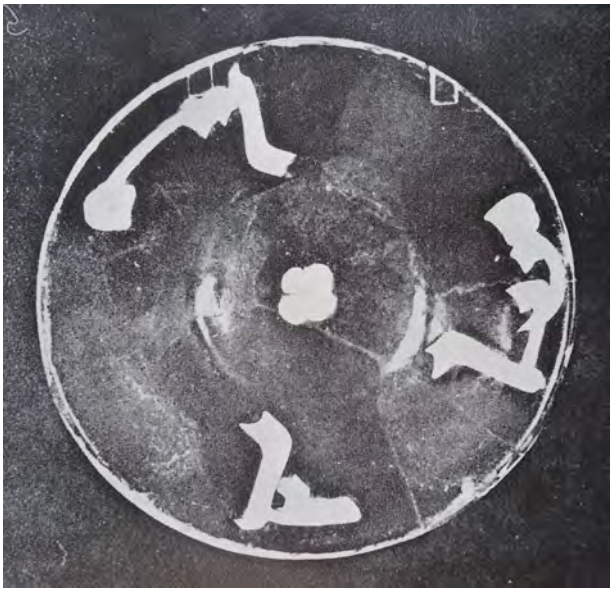
Inscription: بركة

Comments: See also cat. nos. BloW39, 40, 44, 64, 70, 82, 163, 179, 181, 195, 212, 219, 240, 248, 263, 272–3, 279, 287–89, 301, 306–8, CE4, 16, 20, 78–9, 81, 86–7, 89, 90–2, 96, 100–1, 103–4, 106–7, ImLus5, YsB1, 5, 7, 11, 14, 17–18, and 20.

The overall appearance and decoration are unusual, making this vessel suspect. Script: Foliated/Floriated

References:
Pierre, Ordinary to Luxury, Pl. 64.

CE85 – Slip-painted Bowl



Subglaze: coloured engobe

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Repository: Foroughi Collection, Tehran

Museum number: N/A

Dimensions: Maximum Diameter (cm): 16.3

Inscription: كل هنيئا مريئا

Comments: Script: New Style

References:
Ghouchani, Inscriptions, Pl. 78.

CE86 – Slip-painted Bowl



Subglaze: coloured engobe

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Repository: Iran Bastan Museum, Tehran

Museum number: 22094

Dimensions: Maximum Diameter (cm): 22.5

Inscription: بركة

Comments: See also cat. nos. BloW39, 40, 44, 64, 70, 82, 163, 179, 181, 195, 212, 219, 240, 248, 263, 272–3, 279, 287–89, 301, 306–8, CE4, 16, 20, 78–9, 81, 84, 87, 89, 90–2, 96, 100–1, 103–4, 106–7, ImLus5, YsB1, 5, 7, 11, 14, 17–18, and 20. Script: Foliated/Floriated

References:
Ghouchani, Inscriptions, Pl. 24.

CE87 – Slip-painted Bowl



Subglaze: coloured engobe

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Repository: Iran Bastan Museum, Tehran

Museum number: 22077

Dimensions: Maximum Diameter (cm): 20.5

Inscription: ال / بركة و يمن و سرور

Comments: See also cat. nos. BloW39, 40, 44, 64, 70, 82, 163, 179, 181, 195, 212, 219, 240, 248, 263, 272–3, 279, 287–89, 301, 306–8, CE4, 16, 20, 78–9, 81, 84, 86, 89, 90–2, 96, 100–1, 103–4, 106–7, ImLus5, YsB1, 5, 7, 11, 14, 17–18, and 20. Script: Foliated/Floriated

References:
Ghouchani, Inscriptions, Pl. 5.

CE88 – Slip-painted Bowl



Subglaze: coloured engobe

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Repository: Islamic Arts Museum Malaysia (on display in British Museum)

Museum number: 2009.6.18

Inscription: اليمن ا

References:
British Museum gallery label.

CE89 – Slip-painted Bowl



Subglaze: coloured engobe

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Repository: Khalili Collection, London

Museum number: N/A

Dimensions: Maximum Diameter (cm): 24.6

Inscription: (?) يمن...الحرص و مقسوم الرزق

Comments: See also cat. nos. BloW39, 40, 44, 64, 70, 82, 163, 179, 181, 195, 212, 219, 240, 248, 263, 272–3, 279, 287–89, 301, 306–8, CE4, 16, 20, 78–9, 81, 84, 86–7, 90–2, 96, 100–1, 103–4, 106–7, ImLus5, YsB1, 5, 7, 11, 14, 17–18, and 20. Script: Foliated/Floriated

References:
Ghouchani, Inscriptions, Pl. 33.

CE90 – Slip-painted Bowl



Subglaze: coloured engobe

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: Los Angeles County Museum of Art

Museum number: M.68.37.5

Dimensions: Height (cm): 6.36 Maximum Diameter (cm): 22.86

Inscription: البركة



Comments: See also cat. nos. BloW39, 40, 44, 64, 70, 82, 163, 179, 181, 195, 212, 219, 240, 248, 263, 272–3, 279, 287–89, 301, 306–8, CE4, 16, 20, 78–9, 81, 84, 86–7, 89, 90–2, 96, 100–1, 103–4, 106–7, ImLus5, YsB1, 5, 7, 11, 14, 17–18, and 20. Script: Foliated/Floriated

References:
Chevedden, “Sāmānid Tombstone,” p.169.
Los Angeles County Museum of Art collection online. (https://collections.lacma.org/node/236301)

CE91 – Slip-painted Ewer



Subglaze: coloured engobe

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: Metropolitan Museum of Art, New York

Museum number: 53.170.1

Dimensions: Height (cm): 13 Diameter of mouth (cm): 10.3

Inscription: بركة

Comments: See also cat. nos. BloW39, 40, 44, 64, 70, 82, 163, 179, 181, 195, 212, 219, 240, 248, 263, 272–3, 279, 287–89, 301, 306–8, CE4, 16, 20, 78–9, 81, 84, 86–7, 89, 90, 92, 96, 100–1, 103–4, 106–7, ImLus5, YsB1, 5, 7, 11, 14, 17–18, and 20. Script: Foliated/Floriated

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/451180 ?searchField=All&sortBy=Relevance&ft=53.170 .1&offset=0&rpp=20&pos=1)

CE92 – Slip-painted Jug





Subglaze: coloured engobe

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: Museum für Islamische Kunst, Berlin

Museum number: I. 17/62

Dimensions: Height (cm): 8.6 Thickness (cm): 0.3 Maximum Diameter (cm): 5.5 Diameter of foot (cm): 3.5 Diameter of mouth (cm): 5

Inscription: البركة

Comments: See also cat. nos. BloW39, 40, 44, 64, 70, 82, 163, 179, 181, 195, 212, 219, 240, 248, 263, 272–3, 279, 287–89, 301, 306–8, CE4, 16, 20, 78–9, 81, 84, 86–7, 89, 90–1, 96, 100–1, 103–4, 106–7, ImLus5, YsB1, 5, 7, 11, 14, 17–18, and 20. Script: Foliated/Floriated

References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=1522603&viewType=detailView)

CE93 – Slip-painted Bowl





Subglaze: coloured engobe

Origin: Khurasan or Transoxiana, 9th–10th Century

Excavated: N/A

Repository: Museum für Islamische Kunst, Berlin

Museum number: I. 7618

Dimensions: Height (cm): 8.5 Thickness (cm): 0.5 Maximum Diameter (cm): 26.4

Inscription: ...سلامة لصاحبه...

Comments: Script: Kufic

References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=1525540&viewType=detailView)

CE94 – Slip-painted Bowl





Subglaze: coloured engobe

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Repository: Museum of Islamic Art, Doha

Museum number: PO.475.2007

Inscription: undeciphered

Comments: Very unusual colours and decoration. Vessel is thus suspect. Script: Foliated/Floriated

References:
N/A

CE95 – Slip-painted Bowl



Subglaze: coloured engobe

Origin: Khurasan or Transoxiana, 10th–11th Century

Excavated: N/A

Repository: Museum of Oriental Art, Turin

Museum number: ISv/36

Dimensions: Maximum Diameter (cm): 19.7

Inscription: ...كا...

References:
"Bowl with spout" in Explore Islamic Art Collections. Museum With No Frontiers, 2018. (http://www.discoverislamicart.org/database_item.php?id=object;EPM;it;Mus21;10;en)

CE96 – Slip-painted Bowl



Subglaze: coloured engobe

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Dimensions: Maximum Diameter (cm): 23.5

Inscription: ...بركة و

Comments: See also cat. nos. BloW39, 40, 44, 64, 70, 82, 163, 179, 181, 195, 212, 219, 240, 248, 263, 272–3, 279, 287–89, 301, 306-8, CE4, 16, 20, 78-9, 81, 84, 86–7, 89, 90–2, 100–1, 103–4, 106–7, ImLus5, YsB1, 5, 7, 11, 14, 17–18, and 20. Script: Foliated/Floriated

References:
Zetterquist, Persian Ceramics, no. 1.

CE97 – Slip-painted Bowl



Subglaze: coloured engobe

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: Private Collection, Paris

Museum number: N/A

Dimensions: Maximum Diameter (cm): 19.5

Inscription: undeciphered

References:
Soustiel, La Céramique.

CE98 – Slip-painted Bowl



Subglaze: coloured engobe

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Repository: Reza Abbasi Museum, Tehran

Museum number: 53-34

Dimensions: Maximum Diameter (cm): 25.5

Inscription: الحرّ حرّ و ان مسه الضر

Comments: Script: Kufic

References:
Ghouchani, Inscriptions, Pl. 21.

CE99 – Slip-painted Bowl



Subglaze: coloured engobe

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Repository: Reza Abbasi Museum, Tehran

Museum number: 53-108

Dimensions: Maximum Diameter (cm): 19.5

Inscription: من صبر قدر من قد[ن] / قدر

References:
Ghouchani, Inscriptions, Pl. 8.

CE100 – Slip-painted Jug Fragment



Subglaze: coloured engobe

Petrofabric: Nishapur C

Origin: Khurasan or Transoxiana, 9th–10th Century

Excavated: N/A

Repository: Royal Ontario Museum

Museum number: L989.8.3

Dimensions: Height (cm): 10.7 Maximum Diameter (cm): 9.5

Inscription: بركة

Comments: See also cat. nos. BloW39, 40, 44, 64, 70, 82, 163, 179, 181, 195, 212, 219, 240, 248, 263, 272–3, 279, 287–89, 301, 306–8, CE4, 16, 20, 78–9, 81, 84, 86–7, 89, 90–2, 96, 101, 103–4, 106–7, ImLus5, YsB1, 5, 7, 11, 14, 17–18, and 20. Script: Foliated/Floriated

References:
Mason, Shine, 145.
Royal Ontario Museum collection online. (https://collections.rom.on.ca/objects/419240/jug?ctx=0824713f-28ec-49a5-80a4-d9fd5da33d78&idx=0)

CE101 – Slip-painted Bowl



Subglaze: coloured engobe

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: Sharjah Museum of Islamic Civilisation

Museum number: SM 1996-102

Inscription: ...يمن و بركة...

Comments: See also cat. nos. BloW39, 40, 44, 64, 70, 82, 163, 179, 181, 195, 212, 219, 240, 248, 263, 272–3, 279, 287–89, 301, 306-8, CE4, 16, 20, 78-9, 81, 84, 86–7, 89, 90–2, 96, 100, 103–4, 106–7, ImLus5, YsB1, 5, 7, 11, 14, 17–18, and 20. Script: Foliated/Floriated

References:
"Bowl with dark brown slip and white slip decoration" in Explore Islamic Art Collections. Museum With No Frontiers, 2018. (http://www.discoverislamicart.org/database_item.php?id= object;EPM;ua;Mus21;13;en)

CE102 – Slip-painted Bowl



Subglaze: coloured engobe

Origin: Khurasan or Transoxiana, 10th–11th Century

Excavated: N/A

Repository: Sharjah Museum of Islamic Civilisation

Museum number: SM 2007-305

Inscription: ...كا...

Comments: Compare with cat. no. CE122.

References:
"Bowl with fish design" in Explore Islamic Art Collections. Museum With No Frontiers, 2018. (http://www.discoverislamicart.org/database_item.php?id= object;EPM;ua;Mus21;14;en)

CE103 – Slip-painted Bowl



Subglaze: coloured engobe

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: Tareq Rajab Museum, Kuwait

Museum number: CER116TSR

Dimensions: Height (cm): 8 Maximum Diameter (cm): 24

Inscription: (?)...و السرور و يمن و بركة

Comments: See also cat. nos. BloW39, 40, 44, 64, 70, 82, 163, 179, 181, 195, 212, 219, 240, 248, 263, 272–3, 279, 287–89, 301, 306–8, CE4, 16, 20, 78–9, 81, 84, 86–7, 89, 90–2, 96, 100–1, 104, 106–7, ImLus5, YsB1, 5, 7, 11, 14, 17–18, and 20. Script: Foliated/Floriated

References:
Fehérvári, Ceramics, p. 59.

CE104 – Slip-painted Jug



Subglaze: coloured engobe

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: Tareq Rajab Museum, Kuwait

Museum number: CER897TSR

Dimensions: Height (cm): 15.5 Maximum Diameter (cm): 10

Inscription: neck البركة / body possibly ...[ور]السر ...

Comments: See also cat. nos. BloW39, 40, 44, 64, 70, 82, 163, 179, 181, 195, 212, 219, 240, 248, 263, 272–3, 279, 287–89, 301, 306–8, CE4, 16, 20, 78–9, 81, 84, 86–7, 89, 90–2, 96, 100–1, 103, 106–7, ImLus5, YsB1, 5, 7, 11, 14, 17–18, and 20. Script: New Style; Foliated/ Floriated

References:
Fehérvári, Ceramics, p. 60.

CE105 – Slip-painted Bowl





Subglaze: coloured engobe

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: The al-Sabah Collection, Kuwait National Museum, Kuwait

Museum number: LNS 235 C

Dimensions: Height (cm): 6.3 Maximum Diameter (cm): 20.9

Inscription: اذا صرف قلب الرجل الجهالة اهلكت ماله و بدنه

Comments: Script: New Style

References:
Watson, Ceramics, p. 210.

CE106 – Slip-painted Bowl





Subglaze: coloured engobe

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: The al-Sabah Collection, Kuwait National Museum, Kuwait

Museum number: LNS 236 C

Dimensions: Height (cm): 7.6 Maximum Diameter (cm): 23.2

Inscription: احسن الصبر وخذ العلا عمل بن / احمد

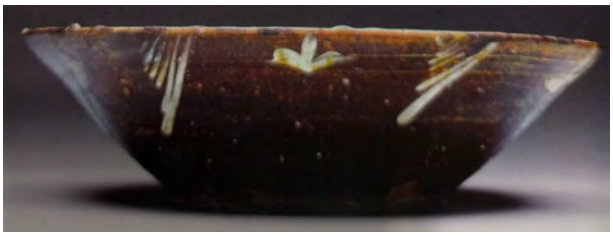
Comments: For Aḥmad see also cat. nos. BloW11–12, 36, 72, 161, 171, 190, 198, 205, 222, 233, 246, 252–253, 258, 262, 277, 284, 304, 311, 316, and CE107.

For foliate *baraka* see also cat. nos. BloW39, 40, 44, 64, 70, 82, 163, 179, 181, 195, 212, 219, 240, 248, 263, 272–3, 279, 287–89, 301, 306–8, CE4, 16, 20, 78–9, 81, 84, 86–7, 89, 90–2, 96, 100–1, 103–4, 107, ImLus5, YsB1, 5, 7, 11, 14, 17–18, and 20. Script: Foliated/Floriated

References:
Watson, Ceramics, p. 211.

CE107 – Slip-painted Bowl





Subglaze: coloured engobe

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: The al-Sabah Collection, Kuwait National Museum, Kuwait

Museum number: LNS 1020 C

Dimensions: Height (cm): 9.4 Maximum Diameter (cm): 28.9

Inscription: يمن و و والبر (?) و و واللعز (هكذا) ...(?) و البقا و و...(?) احمد / و و و

Comments: For Aḥmad see also cat. nos. BloW11–12, 36, 72, 161, 171, 190, 198, 205, 222, 233, 246, 252–253, 258, 262, 277, 284, 304, 311, 316, and CE106.

For foliate *baraka* see also cat. nos. BloW39, 40, 44, 64, 70, 82, 163, 179, 181, 195, 212, 219, 240, 248, 263, 272–3, 279, 287–89, 301, 306–8, CE4, 16, 20, 78–9, 81, 84, 86–7, 89, 90–2, 96, 100–1, 103–4, 106, ImLus5, YsB1, 5, 7, 11, 14, 17–18, and 20. Script: Foliated/Floriated

References:
Watson, Ceramics, p 212.

CE108 – Slip-painted Bowl





Subglaze: coloured engobe

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: The al-Sabah Collection, Kuwait National Museum, Kuwait

Museum number: LNS 908 C

Dimensions: Height (cm): 6 Maximum Diameter (cm): 22.5

Inscription: possibly بركة

Comments: Compare with cat. no. BloW24 and Pol47.

References:
Watson, Ceramics, p. 212.

CE109 – Slip-painted Bowl





Subglaze: coloured engobe

Origin: Khurasan or Transoxiana, 11th Century

Excavated: N/A

Repository: The al-Sabah Collection, Kuwait National Museum, Kuwait

Museum number: LNS 831 C

Dimensions: Height (cm): 2.1 Maximum Diameter (cm): 11.8

Inscription: undeciphered

References:
Watson, Ceramics, p. 219.

CE110 – Slip-painted Bowl



Subglaze: coloured engobe

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: The Khalili Collections, London

Museum number: POT801

Dimensions: Height (cm): 7.1 Maximum Diameter (cm): 18.4 Diameter of foot (cm): 8.6

Inscription: probably بركة

Comments: Compare with cat. no. BloW211. Script: Foliated/Floriated

References:
Grube, Cobalt and Lustre, p. 91.

CE111 – Slip-painted Bowl



Subglaze: coloured engobe

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: The Khalili Collections, London

Museum number: POT1048

Dimensions: Height (cm): 8 Maximum Diameter (cm): 25.8 Diameter of foot (cm): 10.6

Inscription: radially بركة / at rim و سلامه

Comments: Script: New Style

References:
Grube, Cobalt and Lustre, p. 95.

CE112 – Slip-painted Bowl



Subglaze: coloured engobe

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: The Khalili Collections, London

Museum number: POT805

Dimensions: Height (cm): 13.5 Maximum Diameter (cm): 35.2 Diameter of foot (cm): 12

Inscription: لا ال

Comments: Overall an unusual piece. The vessel is thus suspect.

References:
Grube, Cobalt and Lustre, p. 108-9.

CE113 – Slip-painted Bowl



Subglaze: coloured engobe

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: Victoria and Albert Museum, London

Museum number: C.48-1964

Inscription: اليمن ا

References:
Victoria and Albert Museum collection online. (http://collections.vam.ac.uk/item/O86743/bowl-unknown/)

CE114 – Slip-painted Bowl



Subglaze: coloured engobe

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: Victoria and Albert Museum, London

Museum number: C.131-1963

Dimensions: Height (cm): 8 Maximum Diameter (cm): 27

Inscription: undeciphered

Comments: Script: New Style

References:
Victoria and Albert Museum collection online. (http://collections.vam.ac.uk/item/O86472/bowl-unknown/)

CE115 – Slip-painted Bowl



Subglaze: coloured engobe

Origin: probably Transoxiana, 10th–11th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Dimensions: Height (cm): 5 Maximum Diameter (cm): 33

Inscription: inner possibly اليمن / outer possibly بركة

Comments: This vessel, like many others in Ilyasov's "Exotic Images", is unprovenanced. Although the script style is comparable to other vessels, the overall decoration is unusual. The vessel is thus suspect.

References:
Ilyasov, “Exotic Images,” p. 59.

CE116 – Slip-painted Bowl



Subglaze: coloured engobe

Origin: probably Transoxiana, 10th–11th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Dimensions: Height (cm): Width (cm): Length (cm): Thickness (cm): Maximum Diameter (cm): 28 Diameter of foot (cm): Diameter of mouth (cm): Weight:

Inscription: ...كا...

Comments: This vessel, like many others in Ilyasov's "Exotic Images", is unprovenanced. Although the script style is comparable to other vessels, the overall decoration is unusual. The vessel is thus suspect.

References:
Ilyasov, “Exotic Images,” p. 61.
Momtaz Islamic Art: Orament and Inscription, p. 18.

CE117 – Slip-painted Bowl



Subglaze: coloured engobe

Origin: probably Transoxiana, 10th–11th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Inscription: بركة

Comments: This vessel, like many others in Ilyasov's "Exotic Images", is unprovenanced. Although the script style is comparable to other vessels, the overall decoration is unusual. The vessel is thus suspect.

References:
Ilyasov, “Exotic Images,” p. 61.

CE118 – Slip-painted Bowl



Subglaze: coloured engobe

Origin: probably Transoxiana, 10th–11th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Inscription: ...كا...

Comments: This vessel, like many others in Ilyasov's "Exotic Images", is unprovenanced. Although the script style is comparable to other vessels, the overall decoration is unusual. The vessel is thus suspect.

References:
Ilyasov, “Exotic Images,” p. 62.

CE119 – Slip-painted Bowl



Subglaze: coloured engobe

Origin: probably Transoxiana, 10th–11th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Inscription: ...كا...

Comments: This vessel, like many others in Ilyasov's "Exotic Images", is unprovenanced. Although the script style is comparable to other vessels, the overall decoration is unusual. The vessel is thus suspect.

References:
Ilyasov, “Exotic Images,” p. 62.

CE120 – Slip-painted Bowl



Subglaze: coloured engobe

Origin: probably Transoxiana, 10th–11th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Inscription: ...كا...

Comments: This vessel, like many others in Ilyasov's "Exotic Images", is unprovenanced. Although the script style is comparable to other vessels, the overall decoration is unusual. The vessel is thus suspect.

References:
Ilyasov, “Exotic Images,” p. 63.

CE121 – Slip-painted Bowl



Subglaze: coloured engobe

Origin: probably Transoxiana, 10th–11th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Inscription: ...كا...

Comments: This vessel, like many others in Ilyasov's "Exotic Images", is unprovenanced. Although the script style is comparable to other vessels, the overall decoration is unusual. The vessel is thus suspect.

References:
Ilyasov, “Exotic Images,” p. 64.

CE122 – Slip-painted Bowl



Subglaze: coloured engobe

Origin: probably Transoxiana, 10th–11th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Inscription: ...كا...

Comments: This vessel, like many others in Ilyasov's "Exotic Images", is unprovenanced. Although the script style is comparable to other vessels, the overall decoration is unusual. The vessel is thus suspect.

References:
Ilyasov, “Exotic Images,” p. 65.

CE123 – Slip-painted Bowl



Subglaze: coloured engobe

Origin: probably Transoxiana, 10th–11th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Inscription: ...كا...

Comments: This vessel, like many others in Ilyasov's "Exotic Images", is unprovenanced. Although the script style is comparable to other vessels, the overall decoration is unusual. The vessel is thus suspect.

References:
Ilyasov, “Exotic Images,” p. 66.

CE124 – Slip-painted Bowl



Subglaze: coloured engobe

Origin: probably Transoxiana, 10th–11th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Inscription: ...كا...

Comments: This vessel, like many others in Ilyasov's "Exotic Images", is unprovenanced. Although the script style is comparable to other vessels, the overall decoration is unusual. The vessel is thus suspect.

References:
Ilyasov, “Exotic Images,” p. 67.

CE125 – Slip-painted Bowl



Subglaze: coloured engobe

Origin: probably Transoxiana, 10th–11th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Inscription: ...كا...

Comments: This vessel, like many others in Ilyasov's "Exotic Images", is unprovenanced. Although the script style is comparable to other vessels, the overall decoration is unusual. The vessel is thus suspect.

References:
Ilyasov, “Exotic Images,” p. 68.

CE126 – Slip-painted Bowl



Subglaze: coloured engobe

Origin: probably Transoxiana, 10th–11th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Inscription: ...كا...

Comments: This vessel, like many others in Ilyasov's "Exotic Images", is unprovenanced. Although the script style is comparable to other vessels, the overall decoration is unusual. The vessel is thus suspect.

References:
Ilyasov, “Exotic Images,” p. 68.

CE127 – Slip-painted Bowl



Subglaze: coloured engobe

Origin: probably Transoxiana, 10th–11th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Inscription: ...كا...

Comments: This vessel, like many others in Ilyasov's "Exotic Images", is unprovenanced. Although the script style is comparable to other vessels, the overall decoration is unusual. The vessel is thus suspect.

References:
Ilyasov, “Exotic Images,” p. 69.

CE128 – Slip-painted Bowl



Subglaze: coloured engobe

Origin: probably Transoxiana, 10th–11th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Inscription: ...كا...

Comments: This vessel, like many others in Ilyasov's "Exotic Images", is unprovenanced. Although the script style is comparable to other vessels, the overall decoration is unusual. The vessel is thus suspect.

References:
Ilyasov, “Exotic Images,” p. 72.

CE129 – Slip-painted Bowl



Subglaze: coloured engobe

Origin: probably Transoxiana, 10th–11th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Inscription: ...كا...

Comments: This vessel, like many others in Ilyasov's "Exotic Images", is unprovenanced. Although the script style is comparable to other vessels, the overall decoration is unusual. The vessel is thus suspect.

References:
Ilyasov, “Exotic Images,” p. 72.

CE130 – Slip-painted Bowl



Subglaze: coloured engobe

Origin: probably Transoxiana, 10th–11th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Inscription: ...كا...

Comments: This vessel, like many others in Ilyasov's "Exotic Images", is unprovenanced. Although the script style is comparable to other vessels, the overall decoration is unusual. The vessel is thus suspect.

References:
Ilyasov, “Exotic Images,” p. 74.

CE131 – Slip-painted Bowl



Subglaze: coloured engobe

Origin: probably Transoxiana, 10th Century

Excavated: N/A

Repository: Aga Khan Museum, Toronto

Museum number: AKM00541

Dimensions: Maximum Diameter (cm): 32.8

Inscription: الجود من اخلاق اهل الجنة

Comments: Script: Kufic

References:
Aga Khan Museum online collection. (https://www.agakhanmuseum.org/collection/artifact/dish-AKM541)
Ilyasov, “Exotic Images,” p. 56-7.

CE132 – Slip-painted Bowl



Subglaze: coloured engobe

Origin: probably Transoxiana, 10th–11th Century

Excavated: N/A

Repository: Harvey B. Plotnick Collection

Museum number: cat. no. 29

Dimensions: Height (cm): 9.7 Maximum Diameter (cm): 28.5

Inscription: الحيلة ابلغ من القوة السلامة

Comments: This vessel is suspect. Script: Kufic

References:
Ilyasov, “Exotic Images,” p. 58.
Pancaroğlu, Perpetual Glory.

CE133 – Slip-painted Bowl



Subglaze: coloured engobe

Origin: probably Transoxiana, 10th–11th Century

Excavated: N/A

Repository: Mardjani Foundation, Moscow

Museum number: IM/K-37

Dimensions: Height (cm): 7 Maximum Diameter (cm): 18 Diameter of foot (cm): 8.2

Inscription: اليمن ا

Comments: This vessel, like many others in Ilyasov's "Exotic Images", is unprovenanced and comes from an auction house. Although the script style is comparable to other vessels, the overall decoration is unusual. The vessel is thus suspect. Script: Kufic

References:
Ilyasov, “Exotic Images,” p. 55-6.

CE134 – Slip-painted Bowl



Subglaze: coloured engobe

Origin: probably Transoxiana, 10th–11th Century

Excavated: N/A

Repository: Mardjani Foundation, Moscow

Museum number: IM/K-103

Dimensions: Height (cm): 9.5 Maximum Diameter (cm): 35.5

Inscription: الحيلة ابلغ من القوة السلامة / rim possibly بركة

Comments: This vessel, like many others in Ilyasov's "Exotic Images", is unprovenanced. Although the script style is comparable to other vessels, the overall decoration is unusual. The vessel is thus suspect. Script: Kufic

References:
Ilyasov, “Exotic Images,” p. 58-9.

CE135 – Slip-painted Bowl



Subglaze: coloured engobe

Origin: probably Transoxiana, 10th–11th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Inscription: ...كا ...

Comments: This vessel, like many others in Ilyasov's "Exotic Images", is unprovenanced. Although the script style is comparable to other vessels, the overall decoration is unusual. The vessel is thus suspect.

References:
Ilyasov, “Exotic Images,” p. 60.

CE136 – Slip-painted Fragment



Subglaze: coloured engobe

Origin: probably Transoxiana, Samarqand, 9th–11th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Inscription: اليمن

References:
Bolshakov, “Arabskie,” Pl. III.

CE137 – Slip-painted Fragment



Subglaze: coloured engobe

Origin: probably Transoxiana, Samarqand, 9th–11th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Inscription: probably اليمن

References:
Bolshakov, “Arabskie,” Pl. III.

CE138 – Slip-painted Fragment



Subglaze: coloured engobe

Origin: probably Transoxiana, Samarqand, 9th–11th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Inscription: اليمن

References:
Bolshakov, “Arabskie,” 12, Pl. III.

CE139 – Slip-painted Fragment



Subglaze: coloured engobe

Origin: probably Transoxiana, Samarqand, 9th–11th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Inscription: probably اليمن

References:
Bolshakov, “Arabskie,” 12, Pl. III.

CE140 – Slip-painted Bowl Fragment



Subglaze: coloured engobe

Origin: probably Transoxiana, Samarqand, 9th–11th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Inscription: لصاحبه [...] بركة

Comments: Script: Kufic

References:
Bolshakov, “Arabskie,” 12, Pl. II.

CE141 – Slip-painted Bowl



Subglaze: coloured engobe

Origin: probably Transoxiana, Samarqand, 9th–11th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Inscription: بركة

Comments: Script: New Style

References:
Bolshakov, “Arabskie,” 12, Pl. II.

CE142 – Slip-painted Bowl



Subglaze: coloured engobe

Origin: probably Transoxiana, Samarqand, 9th–11th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Inscription: اليمن

References:
Bolshakov, “Arabskie,” 12, Pl. IV.

CE143 – Slip-painted Bowl



Subglaze: coloured engobe

Origin: probably Transoxiana, Samarqand, 9th–11th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Inscription: possibly ا[اليم]ن

References:
Bolshakov, “Arabskie,” 12, Pl. IV.

CE144 – Slip-painted Bowl



Subglaze: coloured engobe

Origin: probably Transoxiana, Samarqand, 9th–11th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Inscription: اليمن

References:
Bolshakov, “Arabskie,” 12, Pl. IV.

CE145 – Slip-painted Bowl



Subglaze: coloured engobe

Origin: probably Transoxiana, Samarqand, 9th–11th Century

Excavated: N/A

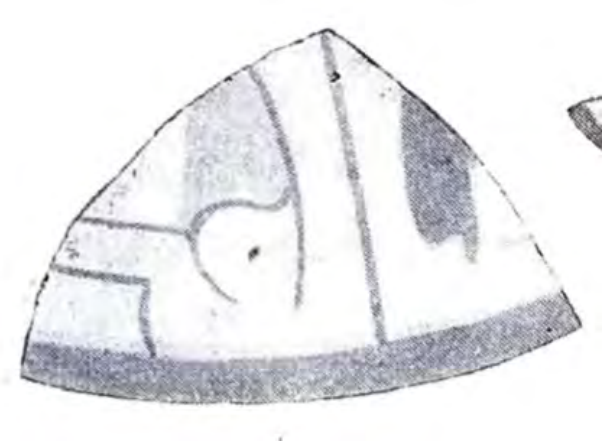
Repository: N/A

Museum number: N/A

Inscription: possibly ن[اليم]

References:
Bolshakov, “Arabskie,” 12, Pl. IV.

CE146 – Slip-painted Fragment



Subglaze: coloured engobe

Origin: probably Transoxiana, Samarqand, 9th–11th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Inscription: possibly [د]المد

References:
Bolshakov, “Arabskie,” 12, Pl. V.

CE147 – Slip-painted Fragment



Subglaze: coloured engobe

Origin: probably Transoxiana, Samarqand, 9th–11th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Inscription: possibly [د]المد

References:
Bolshakov, “Arabskie,” 12, Pl. V.

CE148 – Slip-painted Fragment



Subglaze: coloured engobe

Origin: probably Transoxiana, Samarqand, 9th–11th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Inscription: possibly [د]المد

References:
Bolshakov, “Arabskie,” 12, Pl. V.

CE149 – Slip-painted Fragment



Subglaze: coloured engobe

Origin: probably Transoxiana, Samarqand, 9th–11th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Inscription: possibly [د]المد

References:
Bolshakov, “Arabskie,” 12, Pl. V.

CE150 – Slip-painted Fragment



Subglaze: coloured engobe

Origin: probably Transoxiana, Samarqand, 9th–11th Century

Excavated:N/A

Repository:N/A

Museum number: N/A

Inscription: possibly [د]المد

Comments: Script: Kufic; Foliated/Floriated; Plaited

References:
Bolshakov, “Arabskie,” 12, Pl. V.

CE151 – Slip-painted Fragment



Subglaze: coloured engobe

Origin: probably Transoxiana, Samarqand, 9th–11th Century

Excavated:N/A

Repository:N/A

Museum number: N/A

Inscription: possibly [د]المد

References:
Bolshakov, “Arabskie,” 12, Pl. V.

CE152 – Slip-painted Fragment



Subglaze: coloured engobe

Origin: probably Transoxiana, Samarqand, 9th–11th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Inscription: ...ك...

References:
Bolshakov, “Arabskie,” 12, Pl. V.

CE153 – Slip-painted Fragment



Subglaze: coloured engobe

Origin: probably Transoxiana, Samarqand, 9th–11th Century

Excavated:N/A

Repository:N/A

Museum number: N/A

Inscription: possibly [د]المد

Comments: Script: Foliated/Floriated; Plaited

References:
Bolshakov, “Arabskie,” 12, fig. 11.

CE154 – Slip-painted Fragment



Subglaze: coloured engobe

Origin: probably Transoxiana, Samarqand, 9th–11th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Inscription: اليمن

References:
Bolshakov, “Arabskie,” 12, fig 10.

CE155 – Slip-painted Fragment



Subglaze: coloured engobe

Origin: probably Transoxiana, Samarqand, 9th–11th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Inscription: اليمن

References:
Bolshakov, “Arabskie,” 12, fig. 10.

CE156 – Slip-painted Fragment



Subglaze: coloured engobe

Origin: probably Transoxiana, Samarqand, 9th–11th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Inscription: rim undeciphered / center بركة

Comments: Script: New Style

References:
Bolshakov, “Arabskie,” 15, fig. 6.

CE157 – Slip-painted Bowl Fragment



Subglaze: coloured engobe

Origin: probably Transoxiana, Samarqand, 9th–11th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Inscription: اليمن

References:
Bolshakov, “Arabskie,” 15, fig. 10.

CE158 – Slip-painted Fragment



Subglaze: coloured engobe

Origin: probably Transoxiana, Samarqand, 9th–11th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Inscription: اليمن ال

References:
Bolshakov, “Arabskie,” 15, fig. 10.

CE159 – Slip-painted Fragment



Subglaze: coloured engobe

Origin: probably Transoxiana, Samarqand, 9th–11th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Inscription: اليمن

References:
Bolshakov, “Arabskie,” 15, fig. 10.

CE160 – Slip-painted Bowl



Subglaze: coloured engobe

Origin: probably Transoxiana, Samarqand, 9th–11th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Inscription: اليمن

References:
Bolshakov, “Arabskie,” 15, fig. 10.

CE161 – Slip-painted Fragment



Subglaze: coloured engobe

Origin: probably Transoxiana, Samarqand, 9th–11th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Inscription: ال

References:
Bolshakov, “Arabskie,” 15, fig. 10.

CE162 – Slip-painted Fragment



Subglaze: coloured engobe

Origin: probably Transoxiana, Samarqand, 9th–11th Century

Excavated: N/A

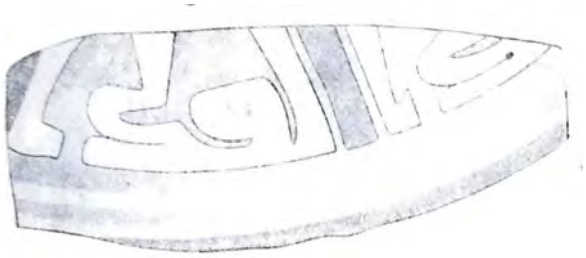
Repository: N/A

Museum number: N/A

Inscription: possibly [د]المد

References:
Bolshakov, “Arabskie,” 15, fig. 11.

CE163 – Slip-painted Fragment



Subglaze: coloured engobe

Origin: probably Transoxiana, Samarqand, 9th–11th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Inscription: possibly [د]المد

References:
Bolshakov, “Arabskie,” 15, fig. 11.

CE164 – Slip-painted Fragment



Subglaze: coloured engobe

Origin: probably Transoxiana, Samarqand, 9th–11th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Inscription: ...لك...

References:
Bolshakov, “Arabskie,” 15, fig. 11.

CE165 – Slip-painted Fragment



Subglaze: coloured engobe

Origin: probably Transoxiana, Samarqand, 9th–11th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Inscription: possibly [د]المد

References:
Bolshakov, “Arabskie,” 15, fig. 11.

CE166 – Slip-painted Fragment



Subglaze: coloured engobe

Origin: probably Transoxiana, Samarqand, 9th–11th Century

Excavated: N/A

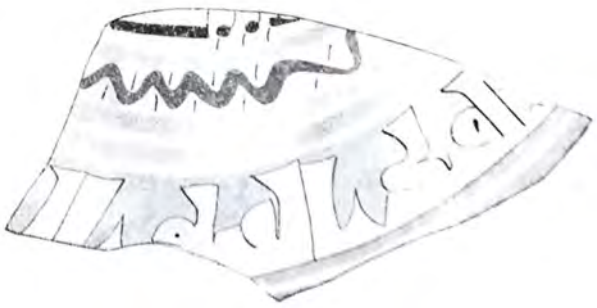
Repository: N/A

Museum number: N/A

Inscription: possibly [د]المد

References:
Bolshakov, “Arabskie,” 15, fig. 11.

CE167 – Slip-painted Fragment



Subglaze: coloured engobe

Origin: probably Transoxiana, Samarqand, 9th–11th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Inscription: possibly [د]المد

References:
Bolshakov, “Arabskie,” 15, fig. 11.

CE168 – Slip-painted Fragment



Subglaze: coloured engobe

Origin: probably Transoxiana, Samarqand, 9th–11th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Inscription: ...كفا...

Comments: Script: Kufic; Foliated/Floriated

References:
Bolshakov, “Arabskie,” 15, fig. 12.

CE169 – Slip-painted Bowl



Subglaze: coloured engobe

Origin: probably Transoxiana, Samarqand, 9th–11th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Inscription: undeciphered

Comments: Script: New Style

References:
Bolshakov, “Arabskie,” 16, fig. 2.

CE170 – Slip-painted Bowl Fragment





Subglaze: coloured engobe

Origin: probably Transoxiana, Tashkent, 10th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Dimensions: Height (cm): 8.5 Maximum Diameter (cm): 29

Inscription: ...الـ..

Comments: See also cat. nos. Pol175–176, 177–178, 182, 184–186, 108, 111, 118, 243, 335, BloW59, 318–320, 324–325, 336, and 362. Script: Kufic; Foliated/Floriated

References:

Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 267.

CE171 – Slip-painted Bowl Fragment





Subglaze: coloured engobe

Origin: probably Transoxiana, Tashkent, 10th–11th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Dimensions: Height (cm): 7.5 Maximum Diameter (cm): 17

Inscription: ...اكا...

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 275.

CE172 – Slip-painted Bowl Fragment



Subglaze: coloured engobe

Origin: probably Transoxiana, Tashkent, 11th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Dimensions: Width (cm): 15

Inscription: ...الك...

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 349.

CE173 – Slip-painted Bowl Fragment



Subglaze: coloured engobe

Origin: probably Transoxiana, Tashkent, 11th Century

Excavated: N/A

Repository: Tashkent Institute of Archeology

Museum number: N/A

Dimensions: Maximum Diameter (cm): 22

Inscription: ...اك...

Comments: Script: Foliated/Floriated

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 359.

CE174 – Slip-painted Bowl Fragment





Subglaze: coloured engobe

Origin: probably Transoxiana, Tashkent, 10th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Dimensions: Height (cm): 8.3 Maximum Diameter (cm): 26.5

Inscription: [ا]لجود من اخلاق اهل الجـ[ـنة]

Comments: Script: Kufic

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 413.

CE175 – Slip-painted Bowl





Subglaze: coloured engobe

Origin: probably Transoxiana, Tashkent, 10th Century

Excavated: N/A

Repository: Marjkani Foundation Collection, Moscow

Museum number: N/A

Dimensions: Height (cm): 4 Maximum Diameter (cm): 15

Inscription: الحرّ برّ

Comments: Script: Kufic

References:
Ilyasov et al., glazurovannai̯a keramika Tashkentskogo, p. 423.

CE176 – Slip-painted Bowl Fragment



Subglaze: coloured engobe

Origin: probably Transoxiana, Tashkent, 10th Century

Excavated: N/A

Repository: Tashkent Institute of Archeology

Museum number: N/A

Dimensions: Maximum Diameter (cm): 33

Inscription: (?) ...حـتـة اـعـم...

Comments: Script: New Style

References:
Ilyasov et al., glazurovannai̯a keramika Tashkentskogo, p. 478.

CE177 – Slip-painted Bowl Fragment





Subglaze: coloured engobe

Origin: probably Transoxiana, Tashkent, 11th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Dimensions: Height (cm): 4.8 Maximum Diameter (cm): 11

Inscription: اليمن

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 516.

CE178 – Slip-painted Bowl Fragment



Subglaze: coloured engobe

Origin: probably Transoxiana, Tashkent, 11th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Dimensions: Maximum Diameter (cm): 36

Inscription: ...ال...

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 518.

CE179 – Slip-painted Bowl Fragment





Subglaze: coloured engobe

Origin: probably Transoxiana, Tashkent, 10th–11th Century

Excavated: N/A

Repository: Marjkani Foundation Collection, Moscow

Museum number: N/A

Dimensions: Height (cm): 6 Maximum Diameter (cm): 32

Inscription: [الجو]د من [اجـ]ـلاق

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 538.

CE180 – Slip-painted Bowl





Subglaze: coloured engobe

Origin: probably Transoxiana, Tashkent, 10th Century

Excavated: N/A

Repository: Aga Khan Museum, Toronto

Museum number: AKM00541

Dimensions: Maximum Diameter (cm): 32.8

Inscription: [الجود من ا]خلاق اخلا اهـ[ـل الجنة]

Comments: Script: Kufic; Plaited; Foliated/Floriated

References:
Ilyasov, “Exotic Images,” p. 56-7.
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 533.

EgLus1 – Lustre Fragment



Origin: Egypt, 11th Century

Excavated: Egypt

Repository: Museum of Islamic Art, Cairo

Museum number: N/A

Inscription: سعد



Comments: See also cat. nos. EgLus2–4, 6–8, 10–11, 60, 143, 148, 158, 178, 180, 203–204, 275, 344, 359, 370, 377–379, 387, and 389–390.

References:
Bahjat and Massoul, céramique musulmane, Pl. VIII.

EgLus2 – Lustre Fragment

Origin: Egypt, 11th Century

Excavated: Egypt

Repository: Museum of Islamic Art, Cairo

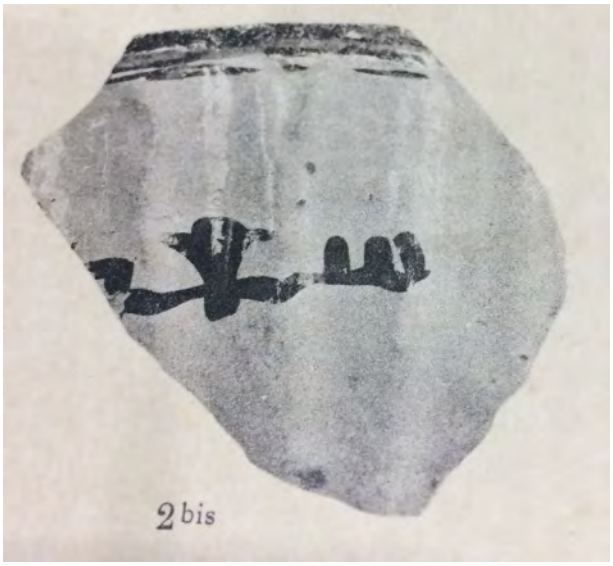
Museum number: N/A

Inscription: سعد

Comments: See also cat. nos. EgLus1, 3–4, 6–8, 10–11, 60, 143, 148, 158, 178, 180, 203–204, 275, 344, 359, 370, 377–379, 387, and 389–390.

References:
Bahjat and Massoul, céramique musulmane, Pl. VIII.





EgLus3 – Lustre Fragment





Origin: Egypt, 11th Century

Excavated: Egypt

Repository: Museum of Islamic Art, Cairo

Museum number: N/A

Inscription: سعد

Comments: See also cat. nos. EgLus1–2, 4, 6–8, 10–11, 60, 143, 148, 158, 178, 180, 203–204, 275, 344, 359, 370, 377–379, 387, and 389–390.

References:
Bahjat and Massoul, céramique musulmane, Pl. VIII.

EgLus4 – Lustre Fragment

Origin: Egypt, 11th Century

Excavated: Egypt

Repository: Museum of Islamic Art, Cairo

Museum number: N/A

Inscription: exterior سعد ; interior ...ال

Comments: See also cat. nos. EgLus1–3, 6–8, 10–11, 60, 143, 148, 158, 178, 180, 203–204, 275, 344, 359, 370, 377–379, 387, and 389–390.

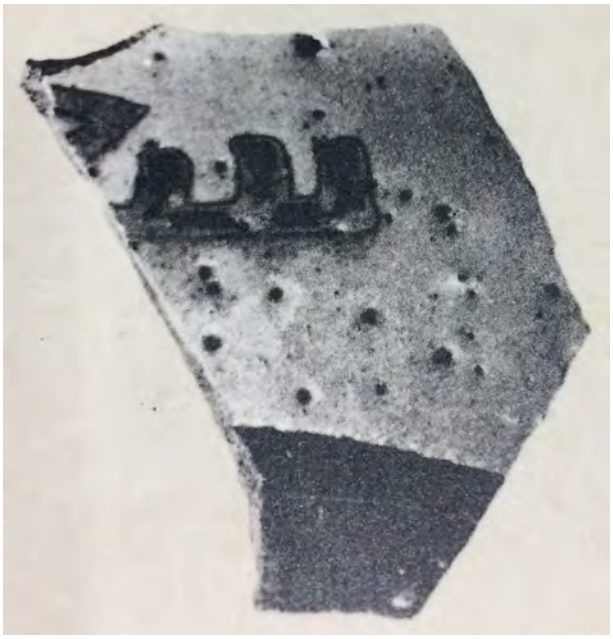
References:
Bahjat and Massoul, céramique musulmane, Pl. VIII.





EgLus5 – Lustre Fragment





Origin: Egypt, 11th Century

Excavated: Egypt

Repository: Museum of Islamic Art, Cairo

Museum number: N/A

Inscription: probably [سـ]ـعد

References:
Bahjat and Massoul, céramique musulmane, Pl. VIII.

EgLus6 – Lustre Fragment



Origin: Egypt, 11th Century

Excavated: Egypt

Repository: Museum of Islamic Art, Cairo

Museum number: N/A



Inscription: سعد

Comments: See also cat. nos. EgLus1–4, 7–8, 10–11, 60, 143, 148, 158, 178, 180, 203–204, 275, 344, 359, 370, 377–379, 387, and 389–390.

References:
Bahjat and Massoul, céramique musulmane, Pl. VIII.

EgLus7 – Lustre Fragment

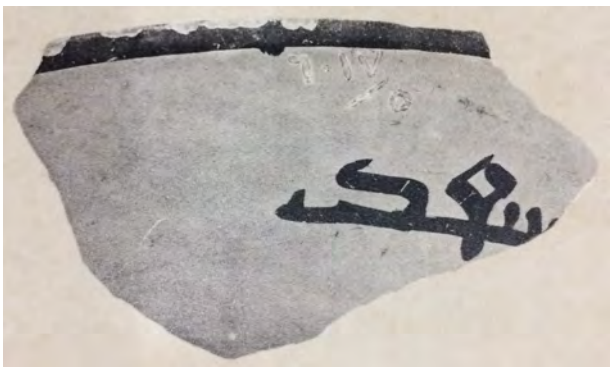


Origin: Egypt, 11th Century

Excavated: Egypt

Repository: Museum of Islamic Art, Cairo

Museum number: N/A



Inscription: exterior سعد ; interior ...الـ

Comments: See also cat. nos. EgLus1–4, 6, 8, 10–11, 60, 143, 148, 158, 178, 180, 203–204, 275, 344, 359, 370, 377–379, 387, and 389–390.

References:
Bahjat and Massoul, céramique musulmane, Pl. VIII.

EgLus8 – Lustre Fragment





Origin: Egypt, 11th Century

Excavated: Egypt

Repository: Museum of Islamic Art, Cairo

Museum number: N/A

Inscription: probably سعد

Comments: See also cat. nos. EgLus1–4, 6–7, 10–11, 60, 143, 148, 158, 178, 180, 203–204, 275, 344, 359, 370, 377–379, 387, and 389–390.

References:
Bahjat and Massoul, céramique musulmane, Pl. VIII.

EgLus9 – Lustre Fragment

Origin: Egypt, 11th Century

Excavated: Egypt

Repository: Museum of Islamic Art, Cairo

Museum number: N/A

Inscription: probably د[سعـ]

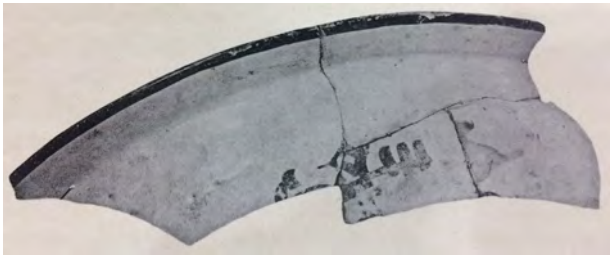
References:
Bahjat and Massoul, céramique musulmane, Pl. VIII.





EgLus10 – Lustre Fragment





Origin: Egypt, 11th Century

Excavated: Egypt

Repository: Museum of Islamic Art, Cairo

Museum number: N/A

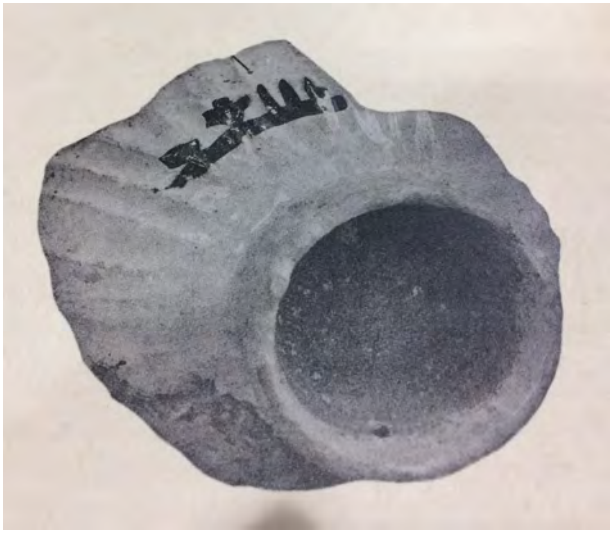
Inscription: سعد

Comments: See also cat. nos. EgLus1–4, 6–8, 11, 60, 143, 148, 158, 178, 180, 203–204, 275, 344, 359, 370, 377–379, 387, and 389–390.

References:
Bahjat and Massoul, céramique musulmane, Pl. IX.

EgLus11 – Lustre Fragment





Origin: Egypt, 11th Century

Excavated: Egypt

Repository: Museum of Islamic Art, Cairo

Museum number: N/A

Inscription: سعد

Comments: See also cat. nos. EgLus1–4, 6–8, 10, 60, 143, 148, 158, 178, 180, 203–204, 275, 344, 359, 370, 377–379, 387, and 389–390.

References:
Bahjat and Massoul, céramique musulmane, Pl. IX.

EgLus12 – Lustre Bowl



Origin: Egypt, 11th Century

Excavated: Egypt

Repository: Museum of Islamic Art, Cairo

Museum number: N/A

Inscription: (?)اله

References:
Bahjat and Massoul, céramique musulmane, Pl. X

EgLus13 – Lustre Fragment



Origin: Egypt, 11th Century

Excavated: Egypt

Repository: Museum of Islamic Art, Cairo

Museum number: N/A

Inscription: probably عد[سـ]



References:
Bahjat and Massoul, céramique musulmane, Pl. XII.

EgLus14 – Lustre Fragment

Origin: Egypt, 11th Century

Excavated: Egypt

Repository: Museum of Islamic Art, Cairo

Museum number: N/A

Inscription: (?) الم

References:
Bahjat and Massoul, céramique musulmane, Pl. XII.



EgLus15 – Lustre Fragment

Origin: Egypt, 11th Century

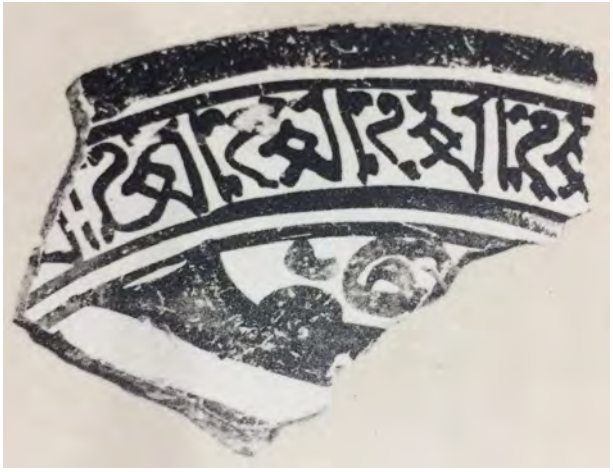
Excavated: Egypt

Repository: Museum of Islamic Art, Cairo

Museum number: N/A

Inscription: exterior ...من ص ; interior possibly العز

References:
Bahjat and Massoul, céramique musulmane, Pl. XIII.





EgLus16 – Lustre Fragment



Origin: Egypt, 11th Century

Excavated: Egypt

Repository: Museum of Islamic Art, Cairo

Museum number: N/A

Inscription: (?) ...نا على...

References:
Bahjat and Massoul, céramique musulmane, Pl. XIII.

EgLus17 – Lustre Fragment

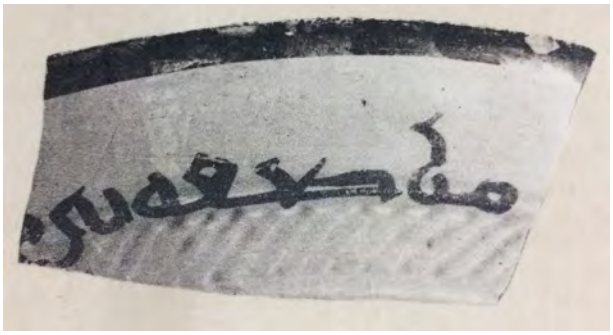


Origin: Egypt, 11th Century

Excavated: Egypt

Repository: Museum of Islamic Art, Cairo

Museum number: N/A



Inscription: interior بركة ; exterior possibly ...من صحعه بن...

References:
Bahjat and Massoul, céramique musulmane, Pl. XIII.

EgLus18 – Lustre Fragment

Origin: Egypt, 11th Century

Excavated: Egypt

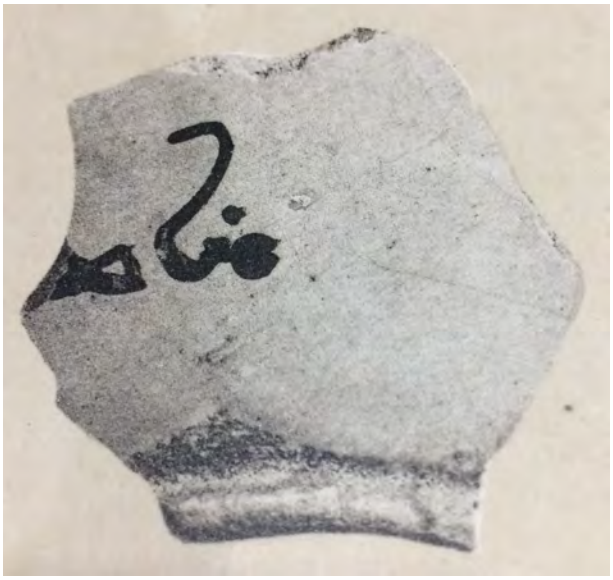
Repository: Museum of Islamic Art, Cairo

Museum number: N/A

Inscription: ...من...

References:
Bahjat and Massoul, céramique musulmane, Pl. XIII.





EgLus19 – Lustre Fragment





Origin: Egypt, (late)10th–11th Century

Excavated: Egypt

Repository: Museum of Islamic Art, Cairo

Museum number: N/A

Inscription: base عمل مسلم ; interior undeciphered

Comments: For Muslim, see also cat. nos. EgLus20–26, 28–29, 38, 49, 76, 106–115, 128, 130, 132, 177, 193, 195, 285–287, 289–298, 300, 305, 318, 336, 362, 364, and 394.

For interlace, see also cat. nos. EgLus25, 28, 52, 72, 95, 125, 128–129, 182, 187, 191–192, 210–213, 235, 238, 240, 242, 244, 247–248, 252, 255, 257, 266–269, 271, 274, 278–279, 316, 319, 330, 338, 345, 353, and 380–381.

References:
Bahjat and Massoul, céramique musulmane, Pl. XIV.

EgLus20 – Lustre Fragment

Origin: Egypt, (late)10th–11th Century

Excavated: Egypt

Repository: Museum of Islamic Art, Cairo

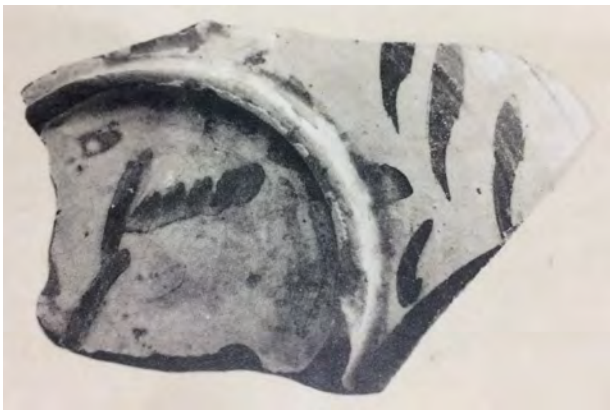
Museum number: N/A

Inscription: مسلم

Comments: See also cat. nos. EgLus19, 21–26, 28–29, 38, 49, 76, 106–115, 128, 130, 132, 177, 193, 195, 285–287, 289–298, 300, 305, 318, 336, 362, 364, and 394.

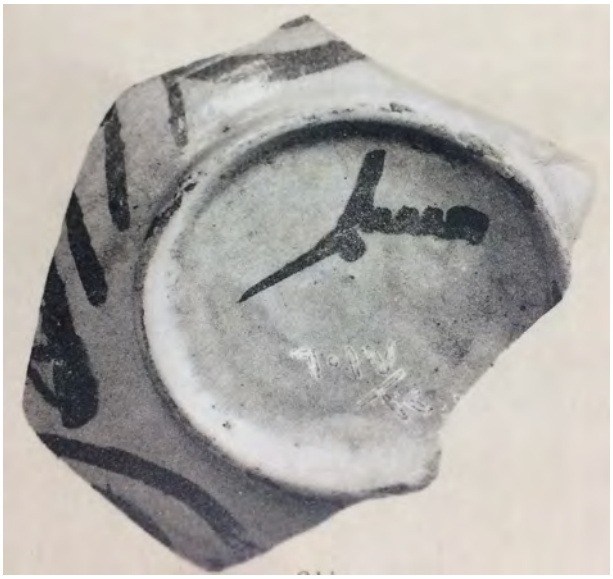
References:
Bahjat and Massoul, céramique musulmane, Pl. XIV.





EgLus21 – Lustre Fragment





Origin: Egypt, (late)10th–11th Century

Excavated: Egypt

Repository: Museum of Islamic Art, Cairo

Museum number: N/A

Inscription: مسلم

Comments: See also cat. nos. EgLus19–20, 22–26, 28–29, 38, 49, 76, 106–115, 128, 130, 132, 177, 193, 195, 285–287, 289–298, 300, 305, 318, 336, 362, 364, and 394.

References:
Bahjat and Massoul, céramique musulmane, Pl. XIV.

EgLus22 – Lustre Fragment





Origin: Egypt, (late)10th–11th Century

Excavated: Egypt

Repository: Museum of Islamic Art, Cairo

Museum number: N/A

Inscription: مسلم بن الدهان

Comments: See also cat. nos. EgLus19–21, 23–26, 28–29, 38, 49, 76, 106–115, 128, 130, 132, 177, 193, 195, 285–287, 289–298, 300, 305, 318, 336, 362, 364, and 394.

References:
Bahjat and Massoul, céramique musulmane, Pl. XIV.

EgLus23 – Lustre Fragment



Origin: Egypt, (late)10th–11th Century

Excavated: Egypt

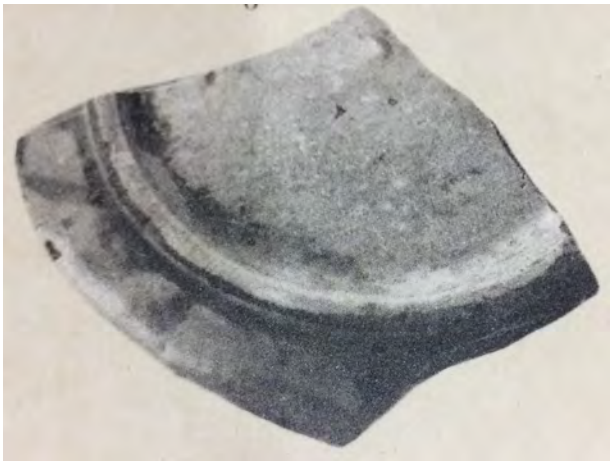
Repository: Museum of Islamic Art, Cairo

Museum number: N/A

Inscription: [م]سلـ [ل]عمـ

Comments: See also cat. nos. EgLus19–22, 24–26, 28–29, 38, 49, 76, 106–115, 128, 130, 132, 177, 193, 195, 285–287, 289–298, 300, 305, 318, 336, 362, 364, and 394.

References:
Bahjat and Massoul, céramique musulmane, Pl. XIV.



EgLus24 – Lustre Fragment

Origin: Egypt, (late)10th–11th Century

Excavated: Egypt

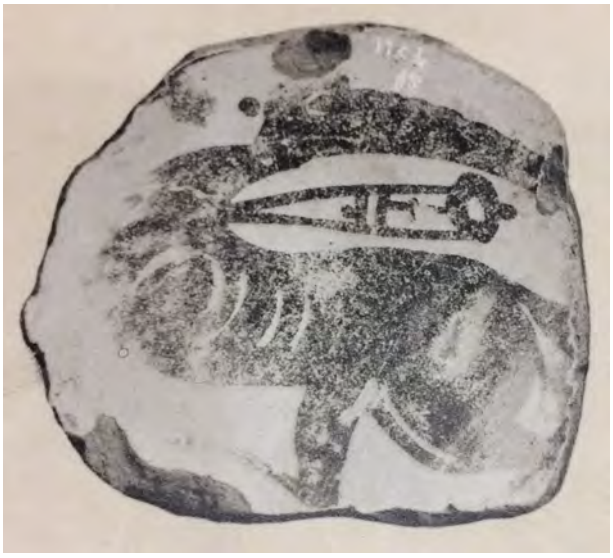
Repository: Museum of Islamic Art, Cairo

Museum number: N/A

Inscription: مسلم

Comments: See also cat. nos. EgLus19–23, 25–26, 28–29, 38, 49, 76, 106–115, 128, 130, 132, 177, 193, 195, 285–287, 289–298, 300, 305, 318, 336, 362, 364, and 394.

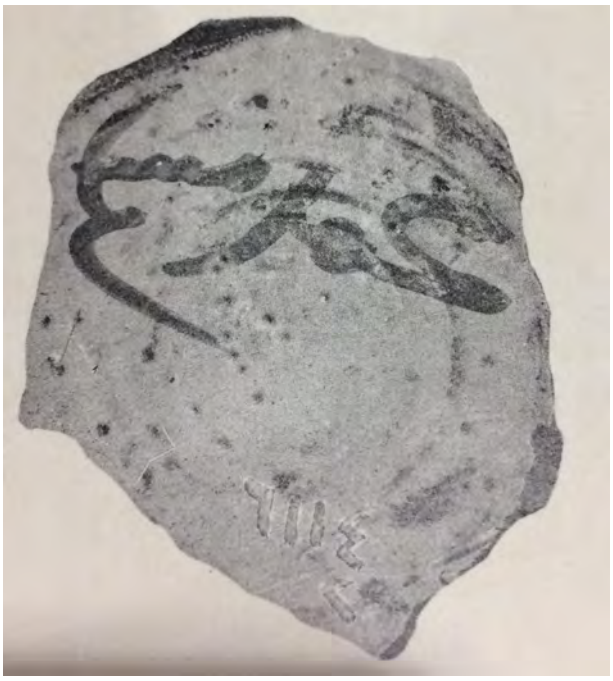
References:
Bahjat and Massoul, céramique musulmane, Pl. XV.





EgLus25 – Lustre Lid Fragment





Origin: Egypt, (late)10th–11th Century

Excavated: Egypt

Repository: Museum of Islamic Art, Cairo

Museum number: N/A

Inscription: عمل مسلم

Comments: For Muslim, see also cat. nos. EgLus19–24, 26, 28–29, 38, 49, 76, 106–115, 128, 130, 132, 177, 193, 195, 285–287, 289–298, 300, 305, 318, 336, 362, 364, and 394.

For interlace, see also cat. nos. EgLus19, 28, 52, 72, 95, 125, 128–129, 182, 187, 191–192, 210–213, 235, 238, 240, 242, 244, 247–248, 252, 255, 257, 266–269, 271, 274, 278–279, 316, 319, 330, 338, 345, 353, and 380–381.

References:
Bahjat and Massoul, céramique musulmane, Pl. XVII.

EgLus26 – Lustre Fragment



Origin: Egypt, (late)10th–11th Century

Excavated: Egypt

Repository: Museum of Islamic Art, Cairo

Museum number: N/A

Inscription: مسلم

Comments: See also cat. nos. EgLus19–25, 28–29, 38, 49, 76, 106–115, 128, 130, 132, 177, 193, 195, 285–287, 289–298, 300, 305, 318, 336, 362, 364, and 394.

References:
Bahjat and Massoul, cé ramique musulmane, P l. XVIII.



EgLus27 – Lustre Jar Fragment



Origin: Egypt, (late)10th–11th Century

Excavated: Egypt

Repository: Museum of Islamic Art, Cairo

Museum number: N/A

Inscription: [لم]سد عمل...

References:
Bahjat and Massoul, céramique musulmane, Pl. XVIII.

EgLus28 – Lustre Fragment





Origin: Egypt, (late)10th–11th Century

Excavated: Egypt

Repository: Museum of Islamic Art, Cairo

Museum number: N/A

Inscription: interior undeciphered / base لم[مسـ]

Comments: For Muslim, see also cat. nos. EgLus19–26, 29, 38, 49, 76, 106–115, 128, 130, 132, 177, 193, 195, 285–287, 289–298, 300, 305, 318, 336, 362, 364, and 394.

For interlace, see also cat. nos. EgLus19, 25, 52, 72, 95, 125, 128–129, 182, 187, 191–192, 210–213, 235, 238, 240, 242, 244, 247–248, 252, 255, 257, 266–269, 271, 274, 278–279, 316, 319, 330, 338, 345, 353, and 380–381.

References:
Bahjat and Massoul, céramique musulmane, Pl. XX.

EgLus29 – Lustre Fragment



Origin: Egypt, (late)10th–11th Century

Excavated: Egypt

Repository: Museum of Islamic Art, Cairo

Museum number: N/A

Inscription: مسلم

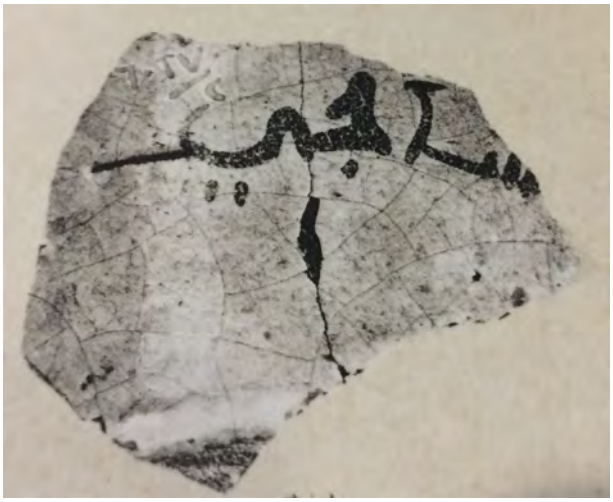
Comments: See also cat. nos. EgLus19–26, 28, 38, 49, 76, 106–115, 128, 130, 132, 177, 193, 195, 285–287, 289–298, 300, 305, 318, 336, 362, 364, and 394.



References:
Bahjat and Massoul, céramique musulmane, Pl. XV.
Yousuf, “Khazzāfūn,” fig. 6.

EgLus30 – Lustre Fragment





Origin: Egypt, 11th Century

Excavated: Egypt

Repository: Museum of Islamic Art, Cairo

Museum number: N/A

Inscription: (?) ساجي

References:
Bahjat and Massoul, céramique musulmane, Pl. XXI.

EgLus31 – Lustre Fragment

Origin: Egypt, 11th–12th Century

Excavated: Egypt

Repository: Museum of Islamic Art, Cairo

Museum number: N/A

Inscription: possibly رنو

References:
Bahjat and Massoul, céramique musulmane, Pl. XXII.





EgLus32 – Lustre Fragment

Origin: Egypt, 11th–12th Century

Excavated: Egypt

Repository: Museum of Islamic Art, Cairo

Museum number: N/A

Inscription: ...عمل بن نطيف

References:
Bahjat and Massoul, céramique musulmane, Pl. XXII.



EgLus33 – Lustre Fragment

Origin: Egypt, 11th–12th Century

Excavated: Egypt

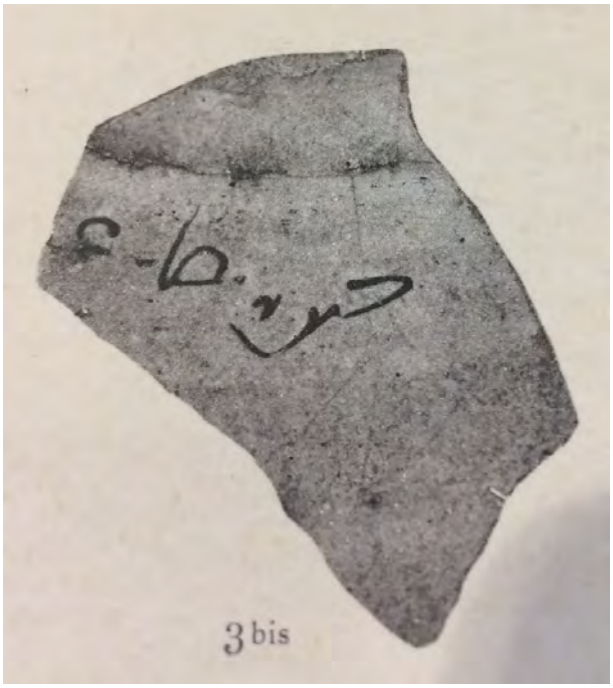
Repository: Museum of Islamic Art, Cairo

Museum number: N/A

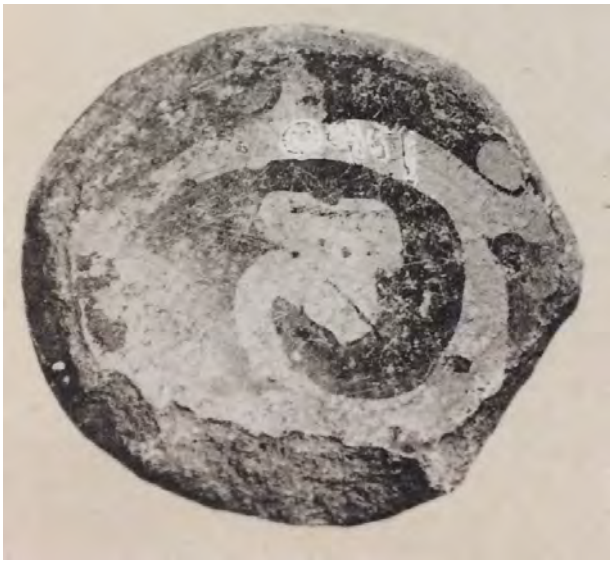
Inscription: ...ط-ع...(?)

References:
Bahjat and Massoul, céramique musulmane, Pl. XXII.





EgLus34 – Lustre Fragment





Origin: Egypt, 11th–12th Century

Excavated: Egypt

Repository: Museum of Islamic Art, Cairo

Museum number: N/A

Inscription: (?)...عمل

References:
Bahjat and Massoul, céramique musulmane, Pl. XXII.

EgLus35 – Lustre Fragment



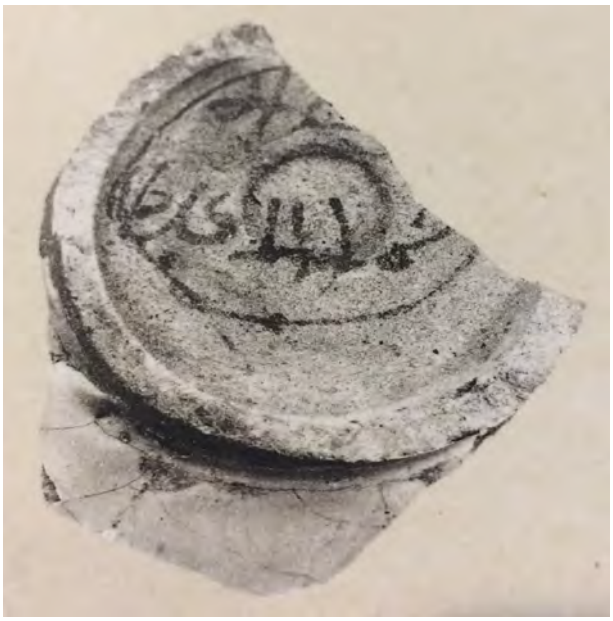
Origin: Egypt, 11th–12th Century

Excavated: Egypt

Repository: Museum of Islamic Art, Cairo

Museum number: N/A

Inscription: (?) ...ط-ل-ك-س...



References:
Bahjat and Massoul, céramique musulmane, Pl. XXII.

EgLus36 – Lustre Fragment





Origin: Egypt, 11th–12th Century

Excavated: Egypt

Repository: Museum of Islamic Art, Cairo

Museum number: N/A

Inscription: (?) ...صعة الحسين...

References:
Bahjat and Massoul, céramique musulmane, Pl. XXII.

EgLus37 – Lustre Fragment





Origin: Egypt, 11th–12th Century

Excavated: Egypt

Repository: Museum of Islamic Art, Cairo

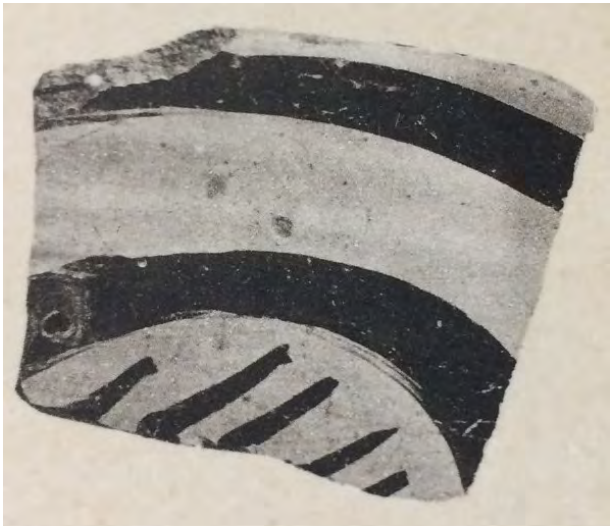
Museum number: N/A

Inscription: possibly ...رنو ال-ف-ن...

References:
Bahjat and Massoul, céramique musulmane, Pl. XXII.

EgLus38 – Lustre Fragment





Origin: Egypt, (late)10th–11th Century

Excavated: Egypt

Repository: Museum of Islamic Art, Cairo

Museum number: N/A

Inscription: [مسلم بـ]ـن الدهان

Comments: See also cat. nos. EgLus19–26, 28–29, 49, 76, 106–115, 128, 130, 132, 177, 193, 195, 285–287, 289–298, 300, 305, 318, 336, 362, 364, and 394.

References:
Bahjat and Massoul, céramique musulmane, Pl. XXII.

EgLus39 – Lustre Fragment





Origin: Egypt, 11th–12th Century

Excavated: Egypt

Repository: Museum of Islamic Art, Cairo

Museum number: N/A

Inscription: ...مكة...

References:
Bahjat and Massoul, céramique musulmane, Pl. XXII.

EgLus40 – Lustre Fragment





Origin: Egypt, 11th–12th Century

Excavated: Egypt

Repository: Museum of Islamic Art, Cairo

Museum number: N/A

Inscription: undeciphered

References:
Bahjat and Massoul, céramique musulmane, Pl. XXII.

EgLus41 – Lustre Fragment

Origin: Egypt, 11th–12th Century

Excavated: Egypt

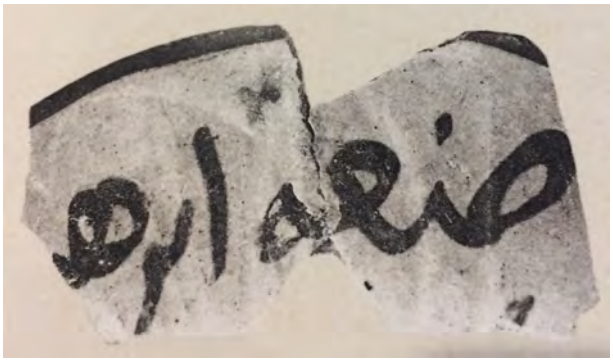
Repository: Museum of Islamic Art, Cairo

Museum number: N/A

Inscription: ... صنعة إبره...

References:
Bahjat and Massoul, céramique musulmane, Pl. XXV.





EgLus42 – Lustre Fragment

Origin: Egypt, 11th–12th Century

Excavated: Egypt

Repository: Museum of Islamic Art, Cairo

Museum number: N/A

Inscription: (?) ...كا

References:
Bahjat and Massoul, céramique musulmane, Pl. XXIX.





EgLus43 – Lustre Fragment

Origin: Egypt, 11th–12th Century

Excavated: Egypt

Repository: Museum of Islamic Art, Cairo

Museum number: N/A

Inscription: undeciphered

References:
Bahjat and Massoul, céramique musulmane, Pl. XXIX.





EgLus44 – Lustre Fragment





Origin: Egypt, 11th–12th Century

Excavated: Egypt

Repository: Museum of Islamic Art, Cairo

Museum number: N/A

Inscription: interior ك... ; exterior possibly ن...

References:
Bahjat and Massoul, céramique musulmane, Pl. XXIX.

EgLus45 – Lustre Fragment

Origin: Egypt, 11th–12th Century

Excavated: Egypt

Repository: Museum of Islamic Art, Cairo

Museum number: N/A

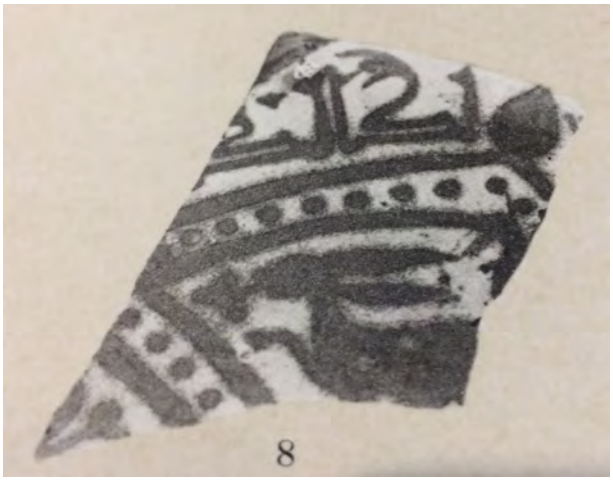
Inscription: (?) ص-ب-ح

References:
Bahjat and Massoul, céramique musulmane, Pl. XXVI.





EgLus46 – Lustre Fragment



Origin: Egypt, 11th–12th Century

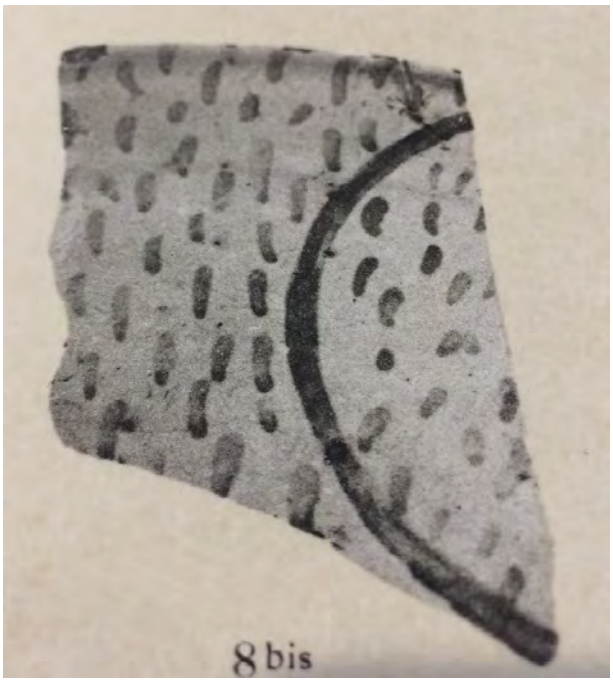
Excavated: Egypt

Repository: Museum of Islamic Art, Cairo

Museum number: N/A

Inscription: ...لكا...

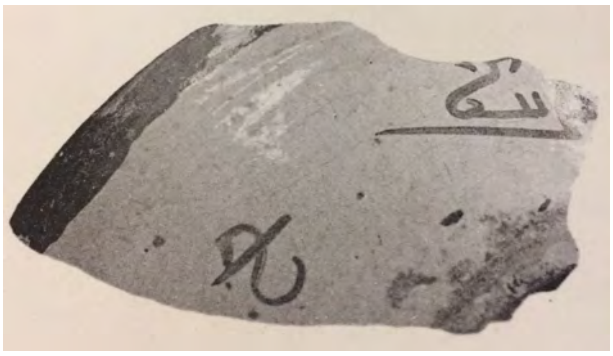
Comments: Script: Foliated/Floriated



References:
Bahjat and Massoul, cé ramique musulmane, P l. XXIV

EgLus47 – Lustre Fragment





Origin: Egypt, 11th–12th Century

Excavated: Egypt

Repository: Museum of Islamic Art, Cairo

Museum number: N/A

Inscription: exterior undeciphered / interior ...لكا ...

References:
Bahjat and Massoul, céramique musulmane, Pl. XXVI.

EgLus48 – Lustre Fragment

Origin: Egypt, 11th–12th Century

Excavated: Egypt

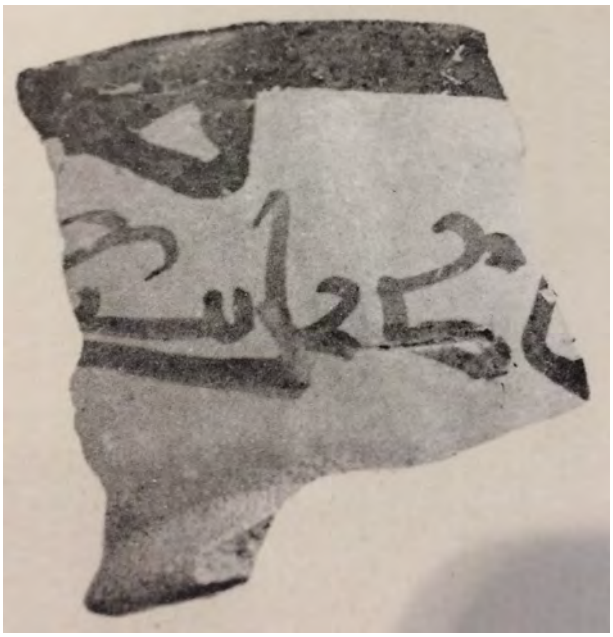
Repository: Museum of Islamic Art, Cairo

Museum number: N/A

Inscription: undeciphered

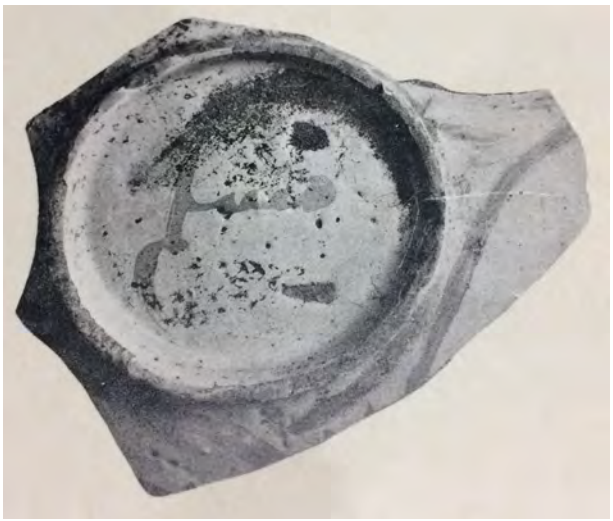
References:
Bahjat and Massoul, céramique musulmane, Pl. XXVI.





EgLus49 – Lustre Fragment





Origin: Egypt, (late)10th–11th Century

Excavated: Egypt

Repository: Victoria and Albert Museum, London

Museum number: C. 1646-1921

Inscription: مسلم

Comments: See also cat. nos. EgLus19–26, 28–29, 38, 76, 106–115, 128, 130, 132, 177, 193, 195, 285–287, 289–298, 300, 305, 318, 336, 362, 364, and 394.

References:
Bahjat and Massoul, céramique musulmane, Pl. XVII.

EgLus50 – Lustre Fragment





Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: Egypt, Fustat

Repository: British Museum, London

Museum number: 1891,0701.14

Inscription: (?) ...من لكا...

References:
British Museum collection online. (https://www.britishmuseum.org/collection/object/W_1891-0701-14)

EgLus51 – Lustre Fragment





Subglaze: polychrome lustre

Origin: Egypt, 11th Century

Excavated: Egypt, Fustat

Repository: British Museum, London

Museum number: 1891,0701.12

Dimensions: Width (cm): 7

Inscription: (?) لمعما

Comments: Script: Block Reserve

References:
British Museum collection online. (https://www.britishmuseum.org/collection/object/W_1891-0701-12)

EgLus52 – Lustre Fragment





Subglaze: monochrome lustre

Origin: Egypt, 10th–11th Century

Excavated: Egypt, Fustat

Repository: British Museum, London

Museum number: 1891,0701.21

Inscription: undeciphered

Comments: See also cat. nos. EgLus19, 25, 28, 72, 95, 125, 128–129, 182, 187, 191–192, 210–213, 235, 238, 240, 242, 244, 247–248, 252, 255, 257, 266–269, 271, 274, 278–279, 316, 319, 330, 338, 345, 353, and 380–381.

References:
British Museum collection online. (https://www.britishmuseum.org/collection/object/W_1891-0701-21)

EgLus53 – Lustre Fragment





Subglaze: polychrome lustre

Origin: Egypt, 11th Century

Excavated: Egypt, Fustat

Repository: British Museum, London

Museum number: 1891,0701.16

Inscription: interior possibly العز / exterior ...كا...

References:
British Museum collection online. (https://www.britishmuseum.org/collection/object/W_1891-0701-16)

EgLus54 – Lustre Bowl



Subglaze: monochrome lustre

Origin: Egypt, 11th–12th Century

Excavated: Egypt, Fustat

Repository: Metropolitan Museum of Art, New York

Museum number: 45.138

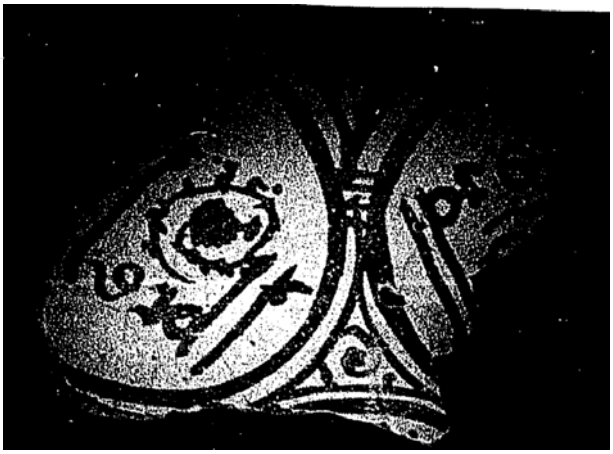
Dimensions: Height (cm): 11.4 Maximum Diameter (cm): 34.9

Inscription: repeating ا-م-ك in changing order

Comments: Script: Foliated/Floriated

References:
Mason, Shine, 193.
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/450574 ?searchField=All&sortBy=Relevance&ft=45.138&offset=0&rpp=20&pos=1)

EgLus55 – Lustre Fragment



Origin: Egypt, 11th Century

Excavated: Egypt, Fustat

Repository: N/A

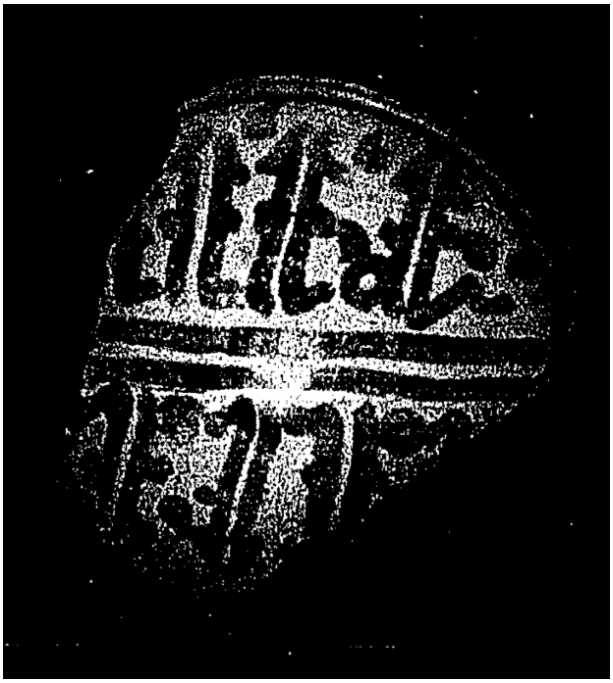
Museum number: N/A

Inscription: ...المن

Comments: See also cat. nos. EgLus58, 62, 78, 80–81, 95, 170, 185–186, 196, 219, 222, 228, 233–234, 237, 245, 249, 254, 256, 260, 277, 280, 306, 308, 313, 317, 332–333, 340, 384, and 386.

References:
Frick, “Fustat Ceramics,” pl. 67 a.

EgLus56 – Lustre Fragment



Origin: Egypt, 11th Century

Excavated: Egypt, Fustat

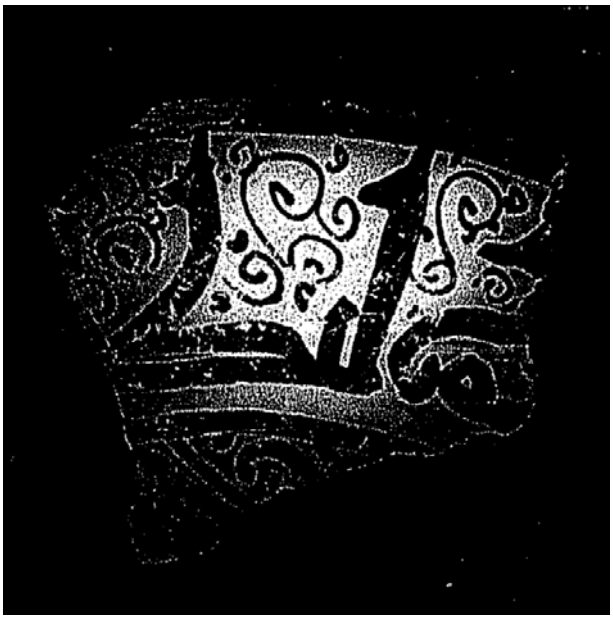
Repository: N/A

Museum number: N/A

Inscription: possibly ...المن...

References:
Frick, “Fustat Ceramics,” pl. 67 b.

EgLus57 – Lustre Fragment



Origin: Egypt, 11th Century

Excavated: Egypt, Fustat

Repository: N/A

Museum number: N/A

Inscription: undeciphered

References:
Frick, “Fustat Ceramics,” pl. 71 b.

EgLus58 – Lustre Fragment



Origin: Egypt, 11th Century

Excavated: Egypt, Fustat

Repository: N/A

Museum number: N/A

Inscription: ...المن...

Comments: See also cat. nos. EgLus55, 62, 78, 80–81, 95, 170, 185–186, 196, 219, 222, 228, 233–234, 237, 245, 249, 254, 256, 260, 277, 280, 306, 308, 313, 317, 332–333, 340, 384, and 386.

References:
Frick, “Fustat Ceramics,” pl. 79 b.

EgLus59 – Lustre Fragment



Subglaze: monochrome lustre

Origin: Egypt, Fustat, 11th Century

Excavated: Egypt, Fustat

Repository: Ashmolean Museum

Museum number: EAP.198



Dimensions: Height (cm): 1.5 Width (cm): 10.5 Length (cm): 7

Inscription: الملك

Comments: Script: Block Reserve

References:
N/A

EgLus60 – Lustre Fragment





Subglaze: monochrome lustre

Origin: Egypt, Fustat, 11th Century

Excavated: Egypt, Fustat

Repository: Ashmolean Museum

Museum number: EAP.106

Dimensions: Height (cm): .4 Width (cm): 5 Length (cm): 4.7

Inscription: probably [س]عد

Comments: See also cat. nos. EgLus1–4, 6–8, 10–11, 143, 148, 158, 178, 180, 203–204, 275, 344, 359, 370, 377–379, 387, and 389–390.

References:
N/A

EgLus61 – Lustre Fragment





Subglaze: monochrome lustre

Origin: Egypt, Fustat, 11th Century

Excavated: Egypt, Fustat

Repository: Ashmolean Museum

Museum number: EAP.217

Dimensions: Height (cm): 1.7 Width (cm): 8.4 Length (cm): 7.8

Inscription: possibly ...[ك]الملـ...

Comments: Script: Block Reserve

References:

N/A

EgLus62 – Lustre Fragment





Subglaze: monochrome lustre

Origin: Egypt, Fustat, 11th Century

Excavated: Egypt, Fustat

Repository: Ashmolean Museum

Museum number: EAP.180

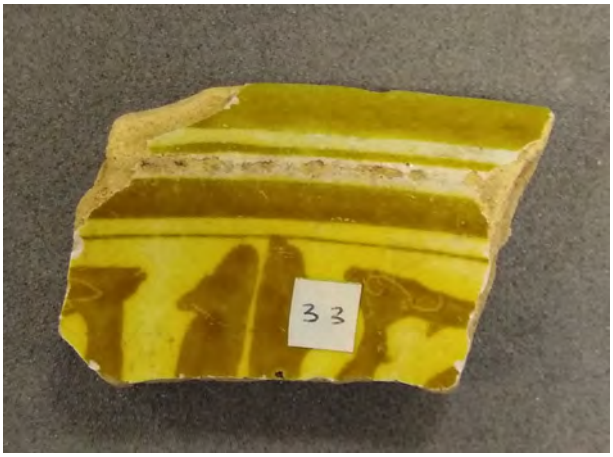
Dimensions: Height (cm): 1.9 Width (cm): 5.4 Length (cm): 3.6

Inscription: ...المن...

Comments: See also cat. nos. EgLus55, 58, 78, 80–81, 95, 170, 185–186, 196, 219, 222, 228, 233–234, 237, 245, 249, 254, 256, 260, 277, 280, 306, 308, 313, 317, 332–333, 340, 384, and 386.

References:
N/A

EgLus63 – Lustre Fragment



Subglaze: monochrome lustre

Origin: Egypt, Fustat, 11th Century

Excavated: Egypt, Fustat

Repository: Ashmolean Museum

Museum number: EAP.134



Dimensions: Height (cm): .8 Width (cm): 5 Length (cm): 3.5

Inscription: undeciphered

References:
N/A

EgLus64 – Lustre Fragment



Subglaze: monochrome lustre

Origin: Egypt, Fustat, 11th Century

Excavated: Egypt, Fustat

Repository: Ashmolean Museum

Museum number: EAP.135

Dimensions: Height (cm): .9 Width (cm): 5.6 Length (cm): 3.2

Inscription: probably [الـ]يمن

Comments: Script: Plaited

References:

N/A



EgLus65 – Lustre Fragment



Subglaze: monochrome lustre

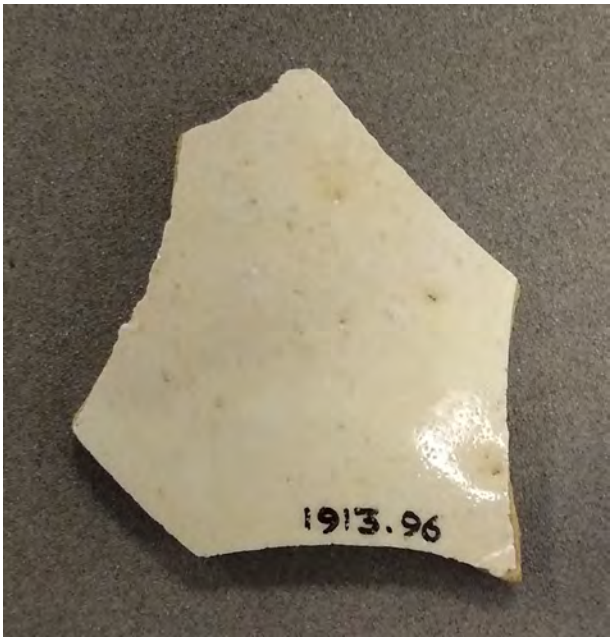
Origin: Egypt, Fustat, 11th–12th Century

Excavated: Egypt, Fustat

Repository: Ashmolean Museum

Museum number: EAP.152

Dimensions: Height (cm): .4 Width (cm): 6.1 Length (cm): 5

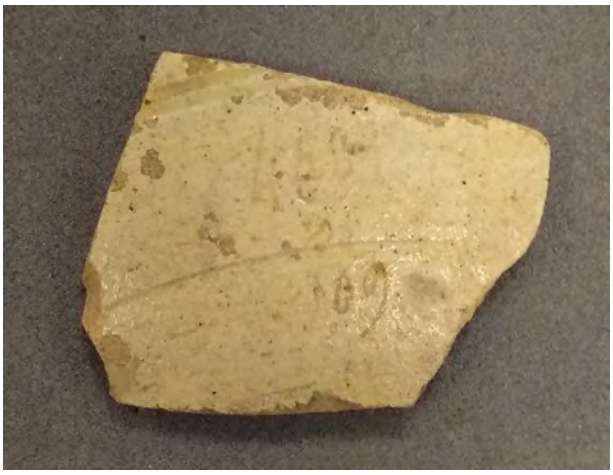


Inscription: undeciphered

References:
N/A

EgLus66 – Lustre Fragment





Subglaze: monochrome lustre

Origin: Egypt, Fustat, 11th–12th Century

Excavated: Egypt, Fustat

Repository: Ashmolean Museum

Museum number: EAP.101

Dimensions: Width (cm): 6.5 Length (cm): 5 Thickness (cm): .4

Inscription: undeciphered

References:
N/A

EgLus67 – Lustre Fragment





Subglaze: monochrome lustre

Origin: Egypt, Fustat, 11th–12th Century

Excavated: Egypt, Fustat

Repository: Ashmolean Museum

Museum number: EAP.133

Dimensions: Width (cm): 7.4 Length (cm): 5.4

Inscription: undeciphered

Comments: Script: Block Reserve

References:
N/A

EgLus68 – Lustre Fragment



Subglaze: monochrome lustre

Origin: Egypt, Fustat, 11th–12th Century

Excavated: Egypt, Fustat

Repository: Ashmolean Museum

Museum number: EAP.128

Dimensions: Width (cm): 4.7 Length (cm): 4.7 Thickness (cm): .4

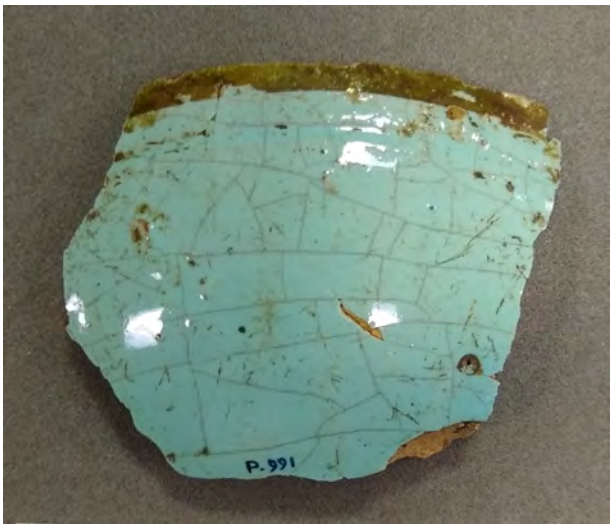
Inscription: ...الك...



References:
N/A

EgLus69 – Lustre Fragment





Subglaze: monochrome lustre; with turquoise glaze

Origin: Egypt, Fustat, 11th Century

Excavated: Egypt, Fustat

Repository: Ashmolean Museum

Museum number: P.991

Dimensions: Width (cm): Length (cm):

Inscription: ... يمن...

Comments: See also cat. nos. EgLus93, 134–135, 137–150, 153–155, 172, 189, 197, 199–201, 215, 272, 276, 322, 325, 343, 346–349, 351, 363, 365, 367, 374, 376, 389, and 395.

References:
N/A

EgLus70 – Lustre Fragment

Subglaze: monochrome lustre

Origin: Egypt, Fustat, 11th Century

Excavated: Egypt, Fustat

Repository: Ashmolean Museum

Museum number: P.606

Dimensions: Width (cm): Length (cm):

Inscription: ...ـة...

References:
N/A





EgLus71 – Lustre Fragment





Subglaze: monochrome lustre

Origin: Egypt, Fustat, 11th Century

Excavated: Egypt, Fustat

Repository: Ashmolean Museum

Museum number: N/A

Dimensions: Width (cm): Length (cm):

Inscription: undeciphered

References:
N/A

EgLus72 – Lustre Fragment





Subglaze: monochrome lustre

Origin: Egypt, Fustat, 11th Century

Excavated: Egypt, Fustat

Repository: Ashmolean Museum

Museum number: N/A

Dimensions: Width (cm): Length (cm):

Inscription: undeciphered

Comments: See also cat. nos. EgLus19, 25, 28, 52, 95, 125, 128–129, 182, 187, 191–192, 210–213, 235, 238, 240, 242, 244, 247–248, 252, 255, 257, 266–269, 271, 274, 278–279, 316, 319, 330, 338, 345, 353, and 380–381.

References:
N/A

EgLus73 – Lustre Plate Fragment



Origin: Egypt, 10th–11th Century

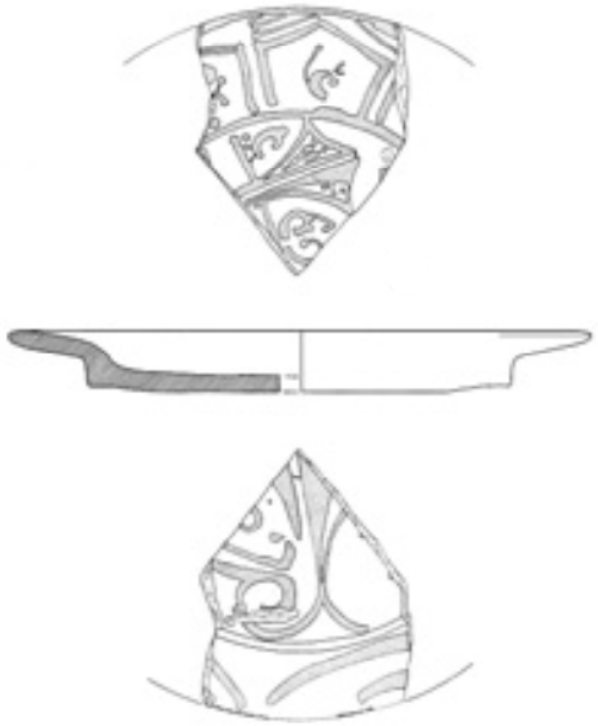
Excavated: Spain, Medinaceli

Repository: National Archaeological Museum, Madrid

Museum number: N/A

Inscription: undeciphered

References:
Barceló and Heidenreich, “Lusterware,” p. 252.
Frothingham, Lusterware, p. 6.



EgLus74 – Lustre Fragment

Subglaze: monochrome lustre; with turquoise glaze

Origin: Egypt, 11th–12th Century

Excavated: N/A

Repository: Ashmolean Museum

Museum number: EA2008.24

Dimensions: Height (cm): 2.5 Width (cm): 14 Length (cm): 13

Inscription: (?)...لمل...

References:

N/A





EgLus75 – Lustre Bowl Fragment



Subglaze: monochrome lustre

Origin: Egypt, (late)10th–11th Century

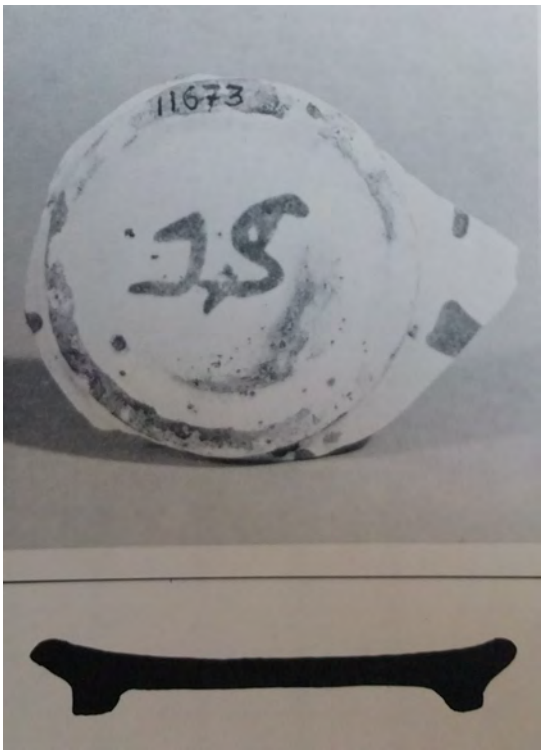
Excavated: N/A

Repository: Benaki Museum, Athens

Museum number: 11673

Dimensions: Height (cm): 0.8 (of foot) Maximum Diameter (cm): 8.6

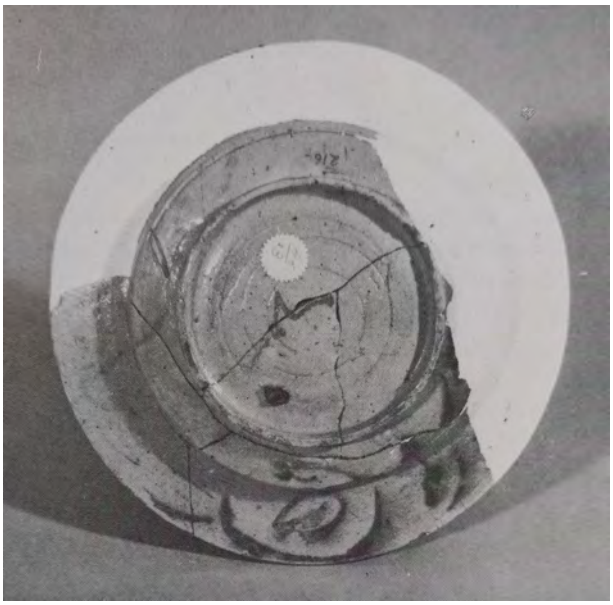
Inscription: عمل



References:
Philon, Early Islamic Ceramics, p. 144.

EgLus76 – Lustre Plate





Subglaze: monochrome lustre

Origin: Egypt, (late)10th–11th Century

Excavated: N/A

Repository: Benaki Museum, Athens

Museum number: 216

Dimensions: Height (cm): 0.9 (of foot) Maximum Diameter (cm): 26.9

Inscription: base مسلم / interior ...اليمن...

Comments: See also cat. nos. EgLus19–26, 28–29, 38, 49, 106–115, 128, 130, 132, 177, 193, 195, 285–287, 289–298, 300, 305, 318, 336, 362, 364, and 394. Script: Foliated/ Floriated

References:
Philon, Early Islamic Ceramics, p. 186.

EgLus77 – Lustre Bowl





Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Benaki Museum, Athens

Museum number: 212

Dimensions: Height (cm): 0.7 (of foot) Maximum Diameter (cm): 28.7

Inscription: undeciphered

Comments: Script: Foliated/Floriated

References:
Philon, Early Islamic Ceramics, p. 186.

EgLus78 – Lustre Bowl





Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Benaki Museum, Athens

Museum number: 201

Dimensions: Height (cm): 0.8 (of foot) Maximum Diameter (cm): 26.2

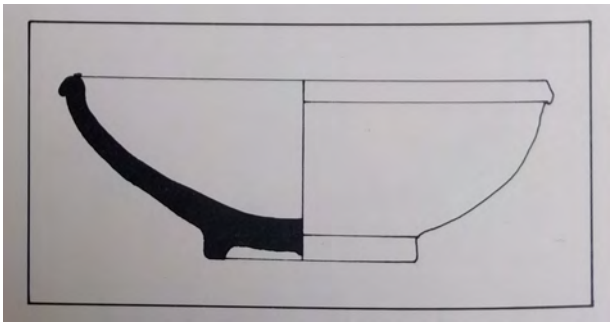
Inscription: ...المن...

Comments: See also cat. nos. EgLus55, 58, 62, 80–81, 95, 170, 185–186, 196, 219, 222, 228, 233–234, 237, 245, 249, 254, 256, 260, 277, 280, 306, 308, 313, 317, 332–333, 340, 384, and 386. Script: Foliated/Floriated

References:
Philon, Early Islamic Ceramics, p. 195.

EgLus79 – Lustre Bowl





Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Benaki Museum, Athens

Museum number: 211

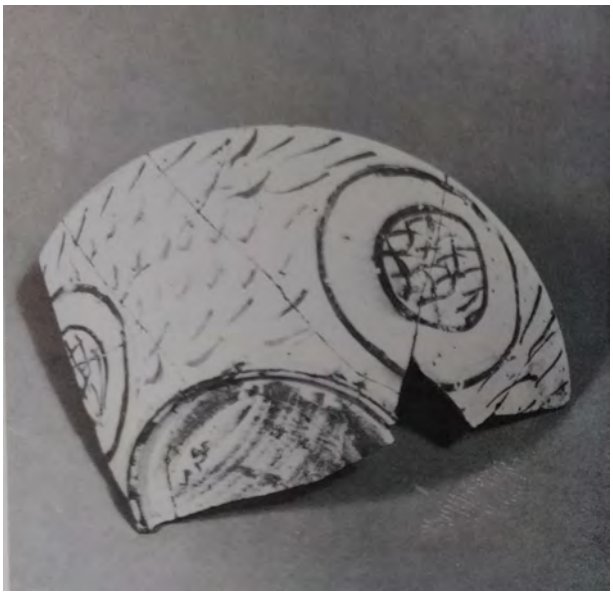
Dimensions: Height (cm): 0.5 (of foot) Maximum Diameter (cm): 11.5

Inscription: undeciphered

References:
Philon, Early Islamic Ceramics, p. 186.

EgLus80 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Benaki Museum, Athens

Museum number: 19248

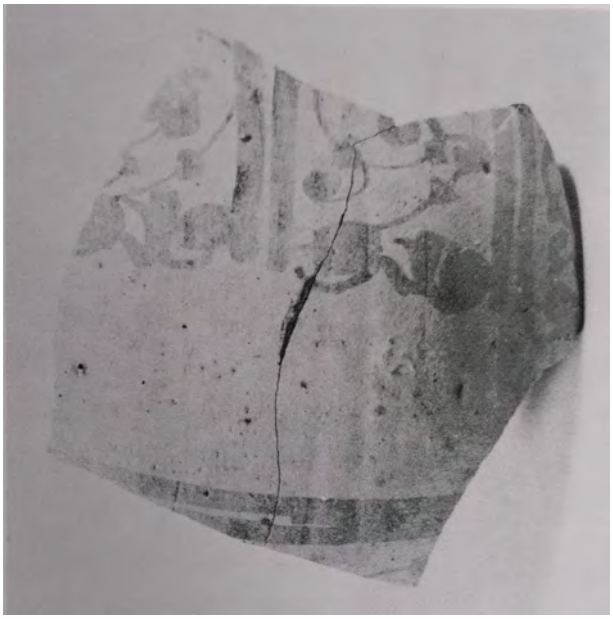
Dimensions: Height (cm): 0.5 (of foot) Maximum Diameter (cm): 27.5

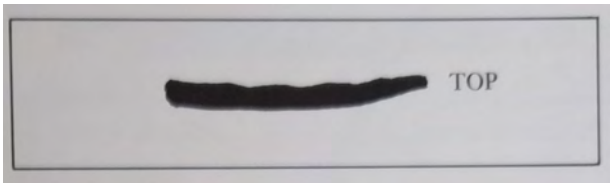
Inscription: ...المن...

Comments: See also cat. nos. EgLus55, 58, 62, 78, 81, 95, 170, 185–186, 196, 219, 222, 228, 233–234, 237, 245, 249, 254, 256, 260, 277, 280, 306, 308, 313, 317, 332–333, 340, 384, and 386. Script: Foliated/Floriated

References:
Philon, Early Islamic Ceramics, p. 187.

EgLus81 – Lustre Jar Fragment





Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Benaki Museum, Athens

Museum number: 19746

Dimensions: Maximum Diameter (cm): 12

Inscription: ...المن...

Comments: See also cat. nos. EgLus55, 58, 62, 78, 80, 95, 170, 185–186, 196, 219, 222, 228, 233–234, 237, 245, 249, 254, 256, 260, 277, 280, 306, 308, 313, 317, 332–333, 340, 384, and 386.

References:
Philon, Early Islamic Ceramics, p. 187.

EgLus82 – Lustre Jar Fragment





Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Benaki Museum, Athens

Museum number: 19743

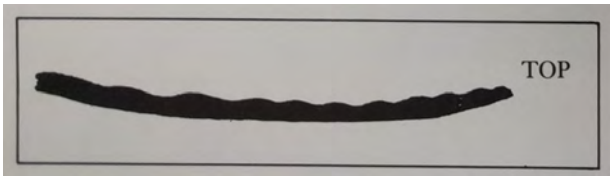
Dimensions: Maximum Diameter (cm): 13

Inscription: undeciphered

References:
Philon, Early Islamic Ceramics, p. 187.

EgLus83 – Lustre Jar Fragment





Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Benaki Museum, Athens

Museum number: 19557

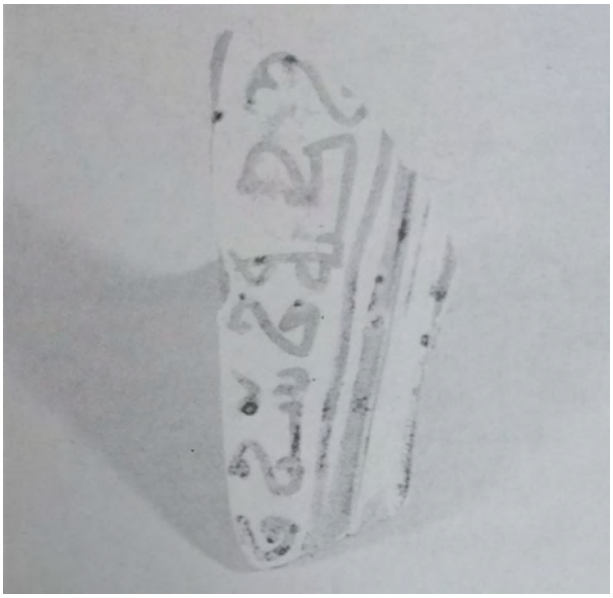
Dimensions: Maximum Diameter (cm): 10

Inscription: ...كة ...

Comments: Script: Foliated/Floriated

References:
Philon, Early Islamic Ceramics, p. 188.

EgLus84 – Lustre Jar Fragment





Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Benaki Museum, Athens

Museum number: 19750

Dimensions: Maximum Diameter (cm): 4.9

Inscription: ...[بـ]ركة و سرو[ر]...

References:
Philon, Early Islamic Ceramics, p. 188.

EgLus85 – Lustre plate Fragment



Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Benaki Museum, Athens

Museum number: 19731b

Dimensions: Maximum Diameter (cm): 12.5

Inscription: undeciphered

References:
Philon, Early Islamic Ceramics, p. 188.



EgLus86 – Lustre Jar Fragment





Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Benaki Museum, Athens

Museum number: 19732

Dimensions: Maximum Diameter (cm): 5.5

Inscription: possibly ...ملہ[کا]...

References:
Philon, Early Islamic Ceramics, p. 189.

EgLus87 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Benaki Museum, Athens

Museum number: 19713

Dimensions: Height (cm): 0.6 (of foot) Maximum Diameter (cm): 11.5

Inscription: upper ...ة تامه و نعمه [برك] / lower ...باقيهة تامة و...

Comments: Script: Block Reserve

References:
Philon, Early Islamic Ceramics, p. 189.

EgLus88 – Lustre Bowl Fragment



Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Benaki Museum, Athens

Museum number: 19738

Dimensions: Maximum Diameter (cm): 7.5

Inscription: undeciphered



References:
Philon, Early Islamic Ceramics, p. 190.

EgLus89 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Benaki Museum, Athens

Museum number: 393

Dimensions: Height (cm): 0.6 (of foot) Maximum Diameter (cm): 11.1

Inscription: undeciphered

References:
Philon, Early Islamic Ceramics, p. 190.

EgLus90 – Lustre Bowl Fragment

Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Benaki Museum, Athens

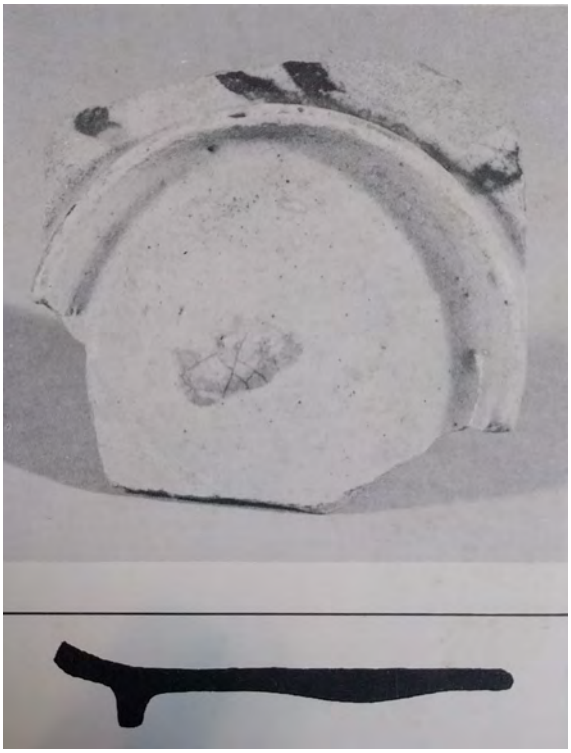
Museum number: 19711

Dimensions: Height (cm): 0.6 (of foot) Maximum Diameter (cm): 10.5

Inscription: undeciphered

References:
Philon, Early Islamic Ceramics, p. 190.





EgLus91 – Lustre Plate Fragment





Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Benaki Museum, Athens

Museum number: 11120

Dimensions: Height (cm): 0.8 (of foot) Maximum Diameter (cm): 39.2

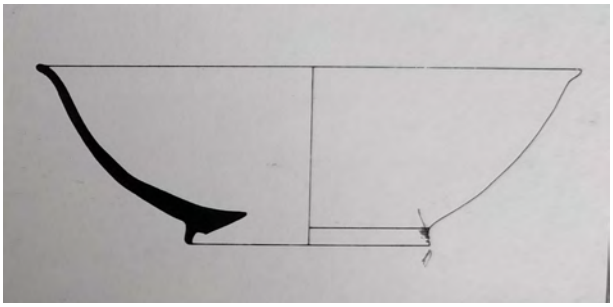
Inscription: ...كامله بقا و بركة...نعمه كامله...

Comments: Script: Block Reserve

References:
Philon, Early Islamic Ceramics, p. 221.

EgLus92 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Benaki Museum, Athens

Museum number: 11121

Dimensions: Height (cm): 0.9 (of foot) Maximum Diameter (cm): 38

Inscription: undeciphered

References:
Philon, Early Islamic Ceramics, p. 220.

EgLus93 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Benaki Museum, Athens

Museum number: 19741

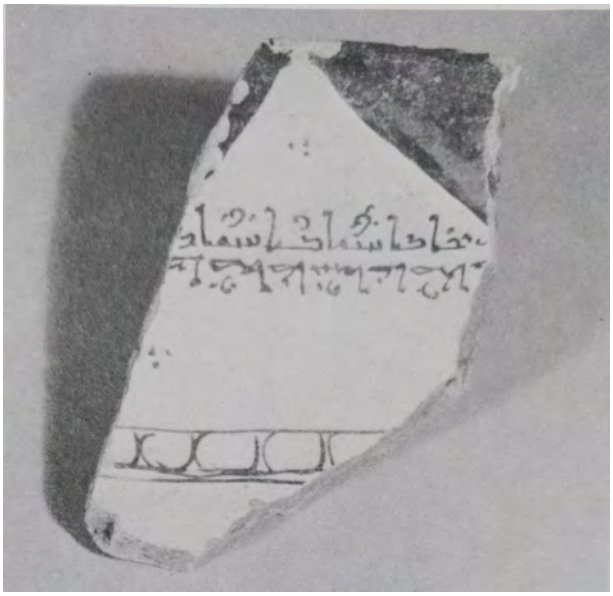
Dimensions: Height (cm): 0.8 (of foot) Maximum Diameter (cm): 9.5

Inscription: possibly ...اليمن...

Comments: See also cat. nos. EgLus69, 134–135, 137–150, 153–155, 172, 189, 197, 199–201, 215, 272, 276, 322, 325, 343, 346–349, 351, 363, 365, 367, 374, 376, 389, and 395.

References:
Philon, Early Islamic Ceramics, p. 191.

EgLus94 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Egypt, 11th–12th Century

Excavated: N/A

Repository: Benaki Museum, Athens

Museum number: 11724

Dimensions: Maximum Diameter (cm): 4.5

Inscription: undeciphered

References:
Philon, Early Islamic Ceramics, p. 191.

EgLus95 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Benaki Museum, Athens

Museum number: 11754

Dimensions: Height (cm): 1 (of foot) Maximum Diameter (cm): 8.5

Inscription: ...المن و...

Comments: For *al-mann*, see also cat. nos. EgLus55, 58, 62, 78, 80–81, 170, 185–186, 196, 219, 222, 228, 233–234, 237, 245, 249, 254, 256, 260, 277, 280, 306, 308, 313, 317, 332–333, 340, 384, and 386.

For interlace, see also cat. nos. EgLus19, 25, 28, 52, 72, 125, 128–129, 182, 187, 191–192, 210–213, 235, 238, 240, 242, 244, 247–248, 252, 255, 257, 266–269, 271, 274, 278–279, 316, 319, 330, 338, 345, 353, and 380–381.

References:
Philon, Early Islamic Ceramics, p. 191.

EgLus96 – Lustre Jar Fragment

Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Benaki Museum, Athens

Museum number: 19481a

Dimensions: Maximum Diameter (cm): 7.2

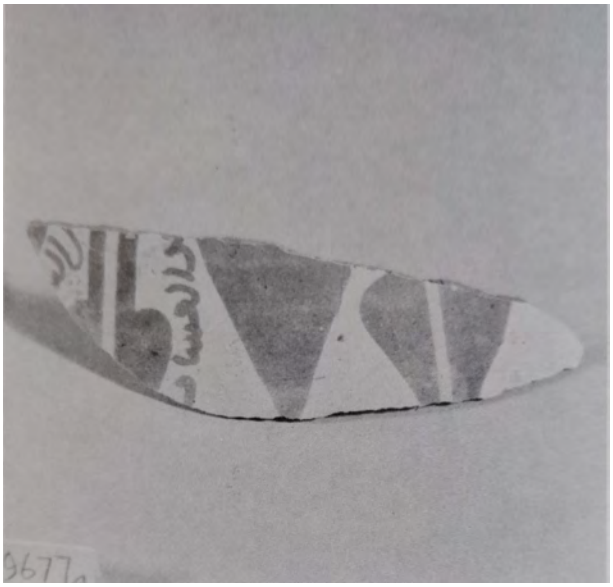
Inscription: undeciphered

References:
Philon, Early Islamic Ceramics, p. 192.





EgLus97 – Lustre Jar Fragment



Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Benaki Museum, Athens

Museum number: 19677a

Dimensions: Maximum Diameter (cm): 14.7

Inscription: [عمـ]ـل الشـ[ـريق ا]بو العشاق

References:
Philon, Early Islamic Ceramics, p. 192.

EgLus98 – Lustre Jar Fragment



Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

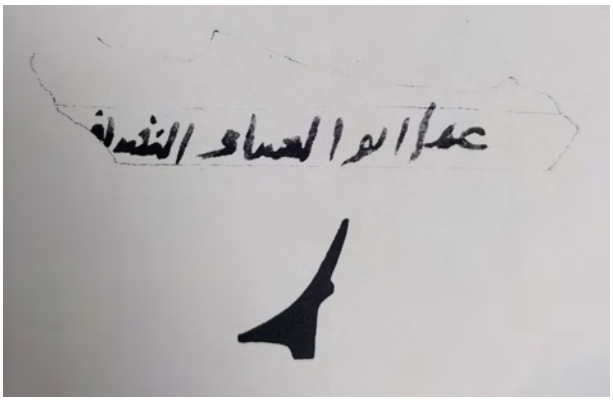
Repository: Benaki Museum, Athens

Museum number: 19742

Dimensions: Maximum Diameter (cm): 14.7

Inscription: عمل ابو العشاق الشريف

References:
Philon, Early Islamic Ceramics, p. 193.



EgLus99 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Benaki Museum, Athens

Museum number: 19708

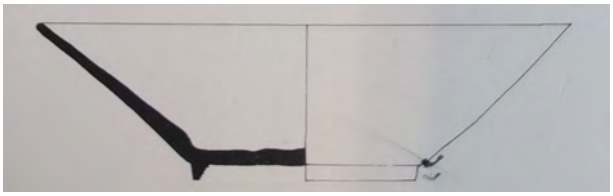
Dimensions: Height (cm): 1 (of foot) Maximum Diameter (cm): 19

Inscription: بركة و يمن / و سعادة / لصاحبه

References:
Philon, Early Islamic Ceramics, p. 193.

EgLus100 – Lustre Bowl





Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Benaki Museum, Athens

Museum number: 11117

Dimensions: Height (cm): 0.5 (of foot) Maximum Diameter (cm): 21

Inscription: possibly النصر اليمن

References:
Philon, Early Islamic Ceramics, p. 194.

EgLus101 – Lustre Bowl



Subglaze: monochrome lustre

Origin: Egypt, 11th Century

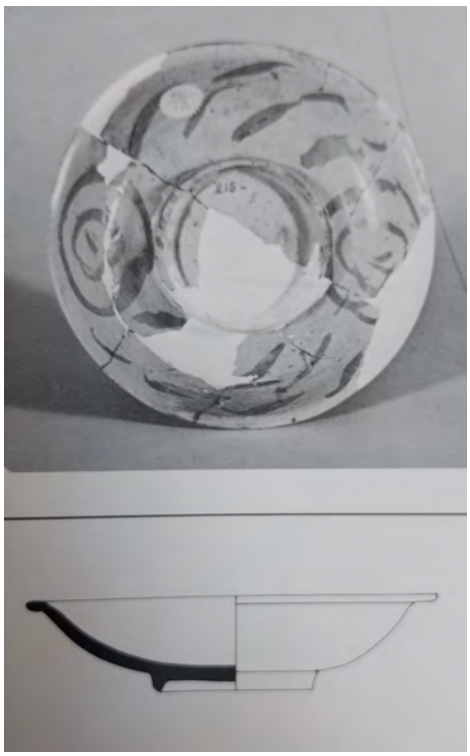
Excavated: N/A

Repository: Benaki Museum, Athens

Museum number: 215

Dimensions: Height (cm): 0.8 (of foot) Maximum Diameter (cm): 29

Inscription: (?) ...من نـعـمـا-ـتـك...



References:
Philon, Early Islamic Ceramics, p. 194.

EgLus102 – Lustre Bowl



Subglaze: monochrome lustre

Origin: Egypt, 11th Century

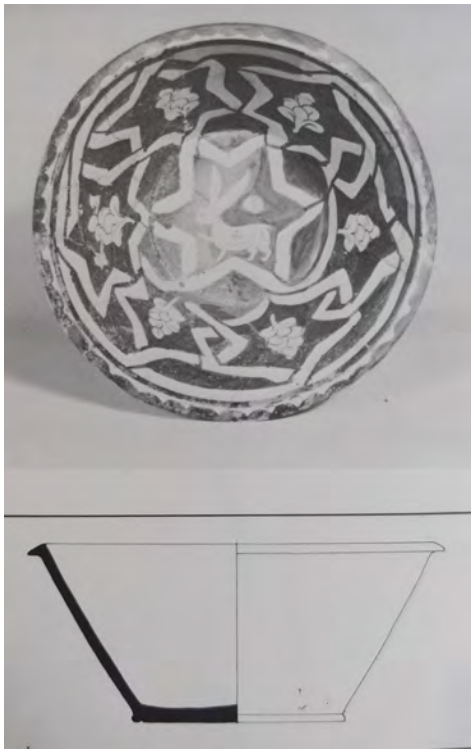
Excavated: N/A

Repository: Benaki Museum, Athens

Museum number: 11116

Dimensions: Maximum Diameter (cm): 23.1

Inscription: ...من من كمن من من...



References:
Philon, Early Islamic Ceramics, p. 147.

EgLus103 – Lustre Bowl



Subglaze: monochrome lustre

Origin: Egypt, 11th Century

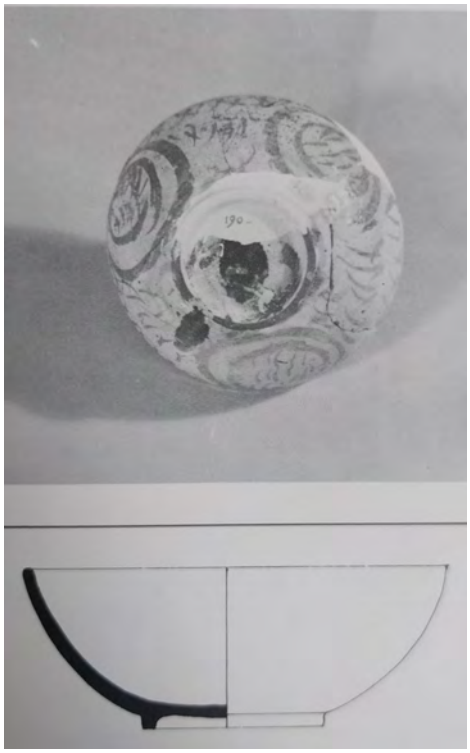
Excavated: N/A

Repository: Benaki Museum, Athens

Museum number: 190

Dimensions: Height (cm): 0.5 (of foot) Maximum Diameter (cm): 14.2

Inscription: undeciphered



Comments: Script: Foliated/Floriated

References:
Philon, Early Islamic Ceramics, p. 195.

EgLus104 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Benaki Museum, Athens

Museum number: 19490

Dimensions: Height (cm): 0.5 (of foot) Maximum Diameter (cm): 11

Inscription: possibly ابو العزيز

References:
Philon, Early Islamic Ceramics, p. 196.

EgLus105 – Lustre Bowl Fragment



Subglaze: monochrome lustre

Origin: Egypt, 11th Century

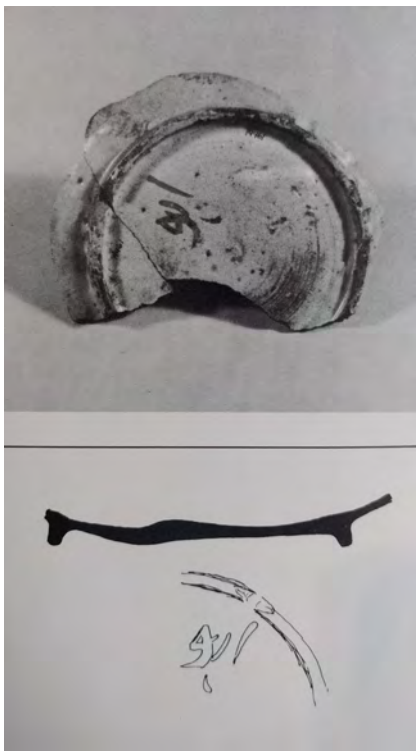
Excavated: N/A

Repository: Benaki Museum, Athens

Museum number: 19461

Dimensions: Height (cm): 0.8 (of foot) Maximum Diameter (cm): 14.9

Inscription: ...ابو



References:
Philon, Early Islamic Ceramics, p. 196.

EgLus106 – Lustre Bowl





Subglaze: monochrome lustre

Origin: Egypt, (late)10th–11th Century

Excavated: N/A

Repository: Benaki Museum, Athens

Museum number: 220

Dimensions: Height (cm): 0.8 (of foot) Maximum Diameter (cm): 36.7

Inscription: مسلم

Comments: See also cat. nos. EgLus19–26, 28–29, 38, 49, 76, 107–115, 128, 130, 132, 177, 193, 195, 285–287, 289–298, 300, 305, 318, 336, 362, 364, and 394.

References:
Philon, Early Islamic Ceramics, p. 197.

EgLus107 – Lustre Bowl





Subglaze: monochrome lustre

Origin: Egypt, (late)10th–11th Century

Excavated: N/A

Repository: Benaki Museum, Athens

Museum number: 204

Dimensions: Height (cm): 1 (of foot) Maximum Diameter (cm): 28

Inscription: مسلم

Comments: See also cat. nos. EgLus19–26, 28–29, 38, 49, 76, 106, 108–115, 128, 130, 132, 177, 193, 195, 285–287, 289–298, 300, 305, 318, 336, 362, 364, and 394.

References:
Philon, Early Islamic Ceramics, p. 197.

EgLus108 – Lustre Bowl Fragment



Subglaze: monochrome lustre

Origin: Egypt, (late)10th–11th Century

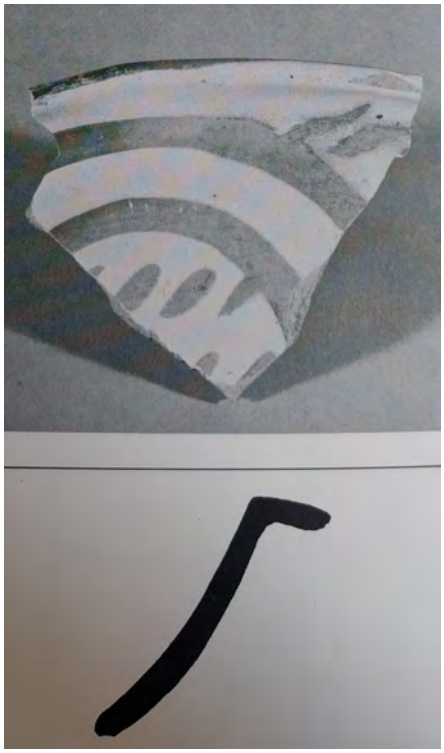
Excavated: N/A

Repository: Benaki Museum, Athens

Museum number: 19733

Dimensions: Maximum Diameter (cm): 8.9

Inscription: [مسلم] بن الدهان بمصـ[ـر]



Comments: See also cat. nos. EgLus19–26, 28–29, 38, 49, 76, 106–107, 109–115, 128, 130, 132, 177, 193, 195, 285–287, 289–298, 300, 305, 318, 336, 362, 364, and 394.

References:
Philon, Early Islamic Ceramics, p. 198.

EgLus109 – Lustre Bowl Fragment



Subglaze: monochrome lustre

Origin: Egypt, (late)10th–11th Century

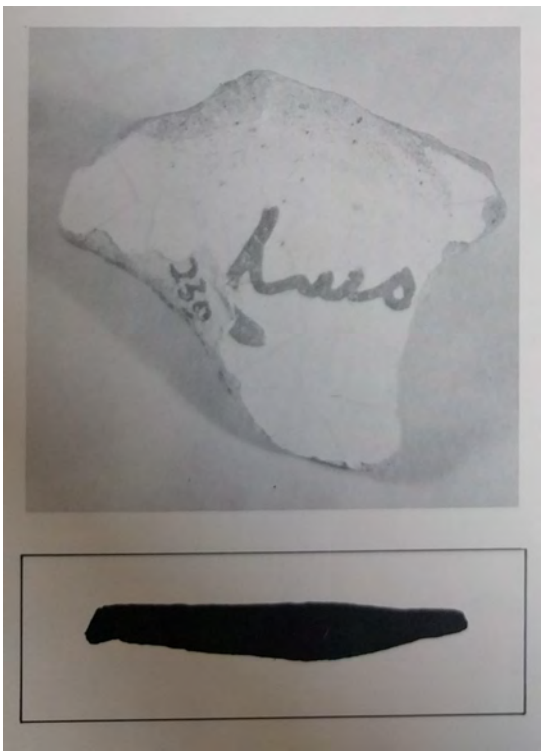
Excavated: N/A

Repository: Benaki Museum, Athens

Museum number: 239

Dimensions: Maximum Diameter (cm): 6.6

Inscription: مسلم



Comments: See also cat. nos. EgLus19–26, 28–29, 38, 49, 76, 106–108, 110–115, 128, 130, 132, 177, 193, 195, 285–287, 289–298, 300, 305, 318, 336, 362, 364, and 394.

References:
Philon, Early Islamic Ceramics, p. 199.

EgLus110 – Lustre Bowl Fragment



Subglaze: monochrome lustre

Origin: Egypt, (late)10th–11th Century

Excavated: N/A

Repository: Benaki Museum, Athens

Museum number: 240

Dimensions: Height (cm): 0.5 (of foot) Maximum Diameter (cm): 8.4

Inscription: مسلم



Comments: See also cat. nos. EgLus19–26, 28–29, 38, 49, 76, 106–109, 111–115, 128, 130, 132, 177, 193, 195, 285–287, 289–298, 300, 305, 318, 336, 362, 364, and 394.

References:
Philon, Early Islamic Ceramics, p. 199.

EgLus111 – Lustre Bowl Fragment



Subglaze: monochrome lustre

Origin: Egypt, (late)10th–11th Century

Excavated: N/A

Repository: Benaki Museum, Athens

Museum number: 19599a

Dimensions: Height (cm): 0.5 (of foot) Maximum Diameter (cm): 10.9



Inscription: مسلم

Comments: See also cat. nos. EgLus19–26, 28–29, 38, 49, 76, 106–110, 112–115, 128, 130, 132, 177, 193, 195, 285–287, 289–298, 300, 305, 318, 336, 362, 364, and 394.

References:
Philon, Early Islamic Ceramics, p. 199.

EgLus112 – Lustre Bowl Fragment



Subglaze: monochrome lustre

Origin: Egypt, (late)10th–11th Century

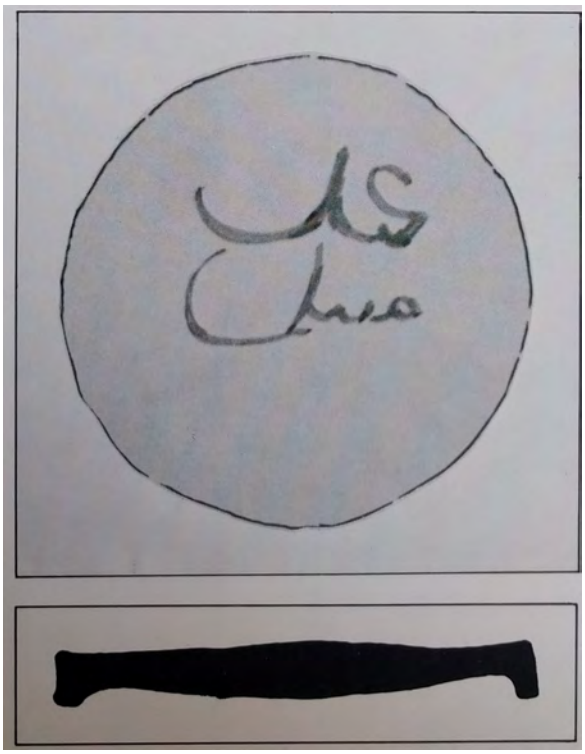
Excavated: N/A

Repository: Benaki Museum, Athens

Museum number: 242

Dimensions: Height (cm): 0.6 (of foot) Maximum Diameter (cm): 9.3

Inscription: عمل مسلم

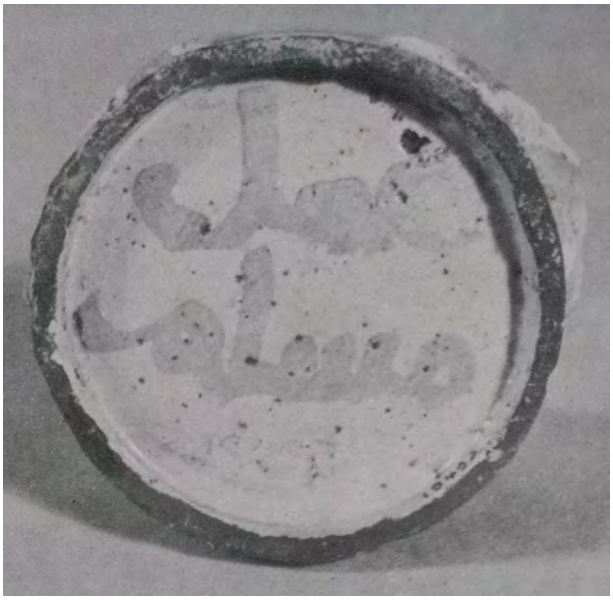


Comments: See also cat. nos. EgLus19–26, 28–29, 38, 49, 76, 106–111, 113–115, 128, 130, 132, 177, 193, 195, 285–287, 289–298, 300, 305, 318, 336, 362, 364, and 394.

References:
Philon, Early Islamic Ceramics, p. 200.

EgLus113 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Egypt, (late)10th–11th Century

Excavated: N/A

Repository: Benaki Museum, Athens

Museum number: 19493

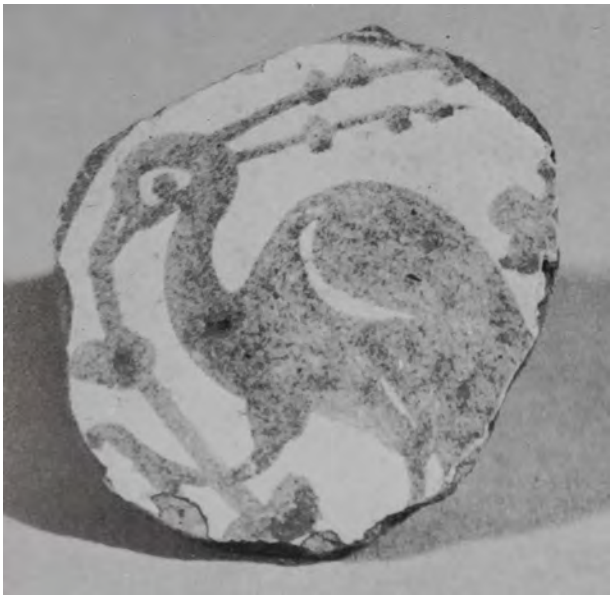
Dimensions: Height (cm): 0.7 (of foot) Maximum Diameter (cm): 9.4

Inscription: عمل مسلم

Comments: See also cat. nos. EgLus19–26, 28–29, 38, 49, 76, 106–112, 114–115, 128, 130, 132, 177, 193, 195, 285–287, 289–298, 300, 305, 318, 336, 362, 364, and 394.

References:
Philon, Early Islamic Ceramics, p. 200.

EgLus114 – Lustre Bowl Fragment



Subglaze: monochrome lustre

Origin: Egypt, (late)10th–11th Century

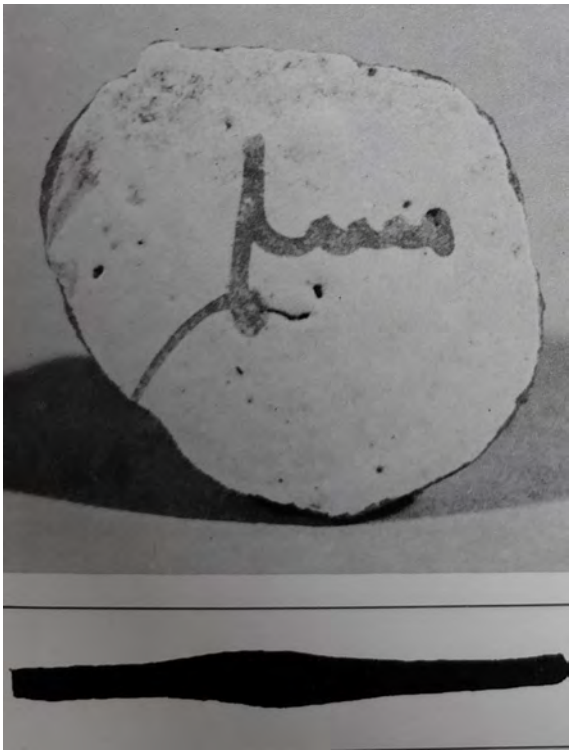
Excavated: N/A

Repository: Benaki Museum, Athens

Museum number: 19363

Dimensions: Maximum Diameter (cm): 6.4

Inscription: مسلم



Comments: See also cat. nos. EgLus19–26, 28–29, 38, 49, 76, 106–113, 115, 128, 130, 132, 177, 193, 195, 285–287, 289–298, 300, 305, 318, 336, 362, 364, and 394.

References:
Philon, Early Islamic Ceramics, p. 201.

EgLus115 – Lustre Bowl Fragment



Subglaze: monochrome lustre

Origin: Egypt, (late)10th–11th Century

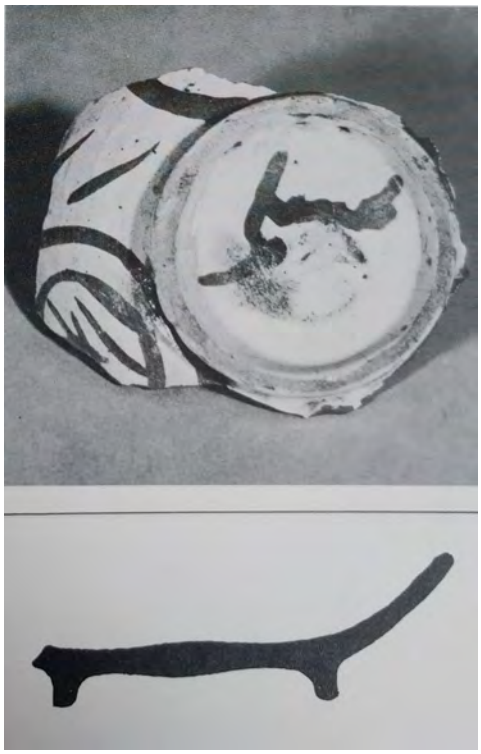
Excavated: N/A

Repository: Benaki Museum, Athens

Museum number: 19360

Dimensions: Height (cm): 0.6 (of foot) Maximum Diameter (cm): 9.5

Inscription: مسلم



Comments: See also cat. nos. EgLus19–26, 28–29, 38, 49, 76, 106–114, 128, 130, 132, 177, 193, 195, 285–287, 289–298, 300, 305, 318, 336, 362, 364, and 394.

References:
Philon, Early Islamic Ceramics, p. 201.

EgLus116 – Lustre Bowl



Subglaze: monochrome lustre

Origin: Egypt, 11th Century

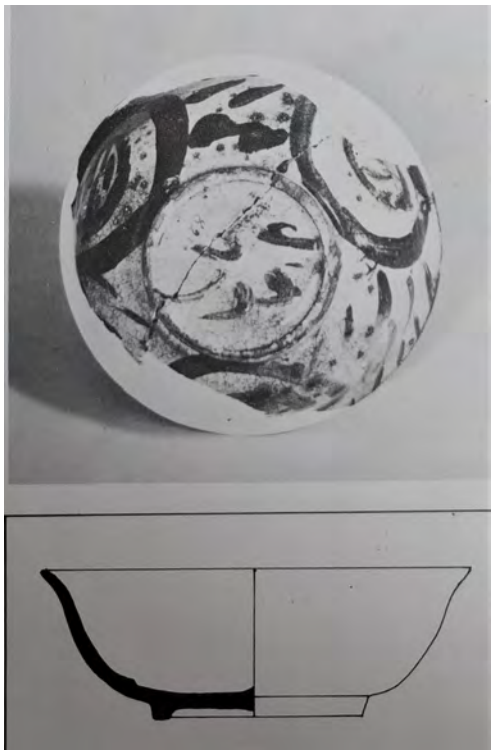
Excavated: N/A

Repository: Benaki Museum, Athens

Museum number: 207

Dimensions: Height (cm): 0.3 (of foot) Maximum Diameter (cm): 10.9

Inscription: عمل فوز or عمل فور



References:
Philon, Early Islamic Ceramics, p. 202.

EgLus117 – Lustre Bowl Fragment



Subglaze: monochrome lustre

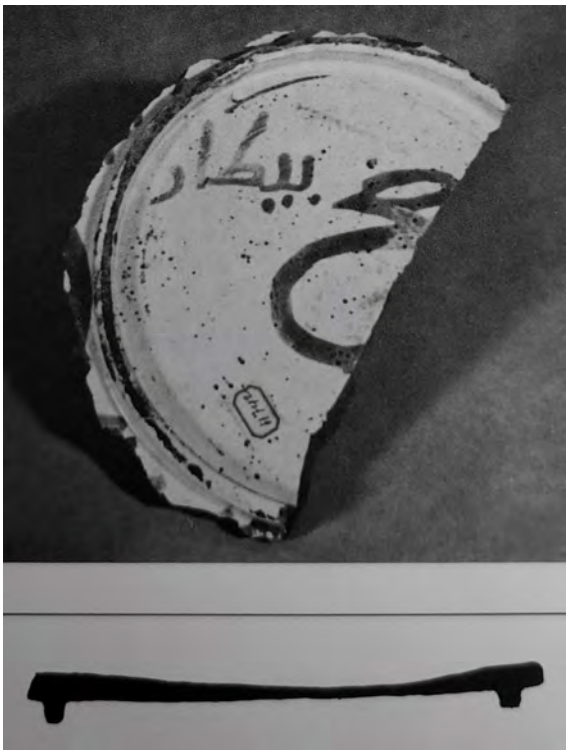
Origin: Egypt, 11th Century

Excavated: N/A

Repository: Benaki Museum, Athens

Museum number: 11742

Dimensions: Height (cm): 0.9 (of foot) Maximum Diameter (cm): 19.4



Inscription: بيطار

References:
Philon, Early Islamic Ceramics, p. 204.

EgLus118 – Lustre Bowl Fragment



Subglaze: monochrome lustre

Origin: Egypt, 11th Century

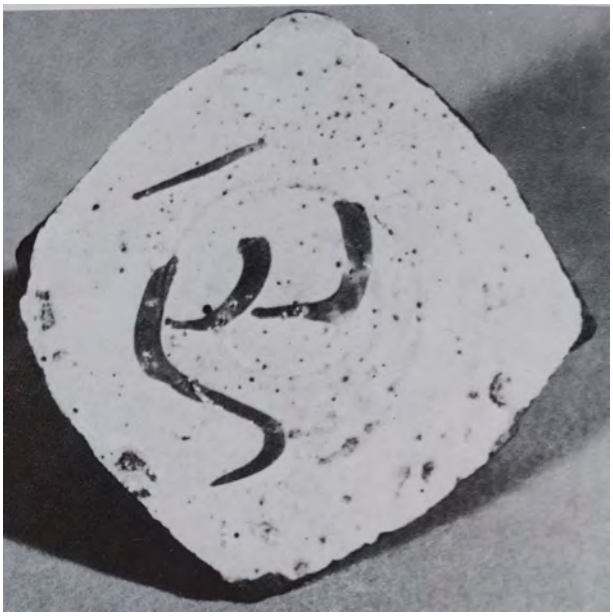
Excavated: N/A

Repository: Benaki Museum, Athens

Museum number: 19364

Dimensions: Maximum Diameter (cm): 6

Inscription: undeciphered



References:
Philon, Early Islamic Ceramics, p. 204.

EgLus119 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Benaki Museum, Athens

Museum number: 11683

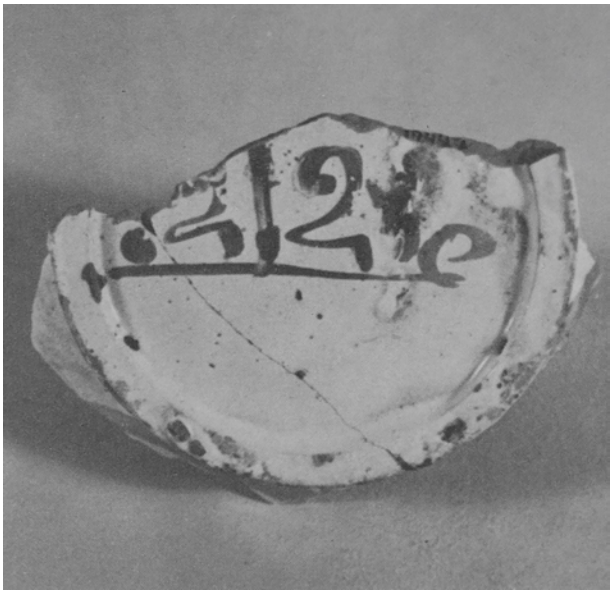
Dimensions: Height (cm): 0.7 (of foot) Maximum Diameter (cm): 10.7

Inscription: عمل بن نظيف الامرى or عمل بن نظيف الاميرى

References:
Philon, Early Islamic Ceramics, p. 205.

EgLus120 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Benaki Museum, Athens

Museum number: 19447

Dimensions: Height (cm): 0.8 (of foot) Maximum Diameter (cm): 10.8

Inscription: undeciphered

References:
Philon, Early Islamic Ceramics, p. 206.

EgLus121 – Lustre Bowl Fragment

Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

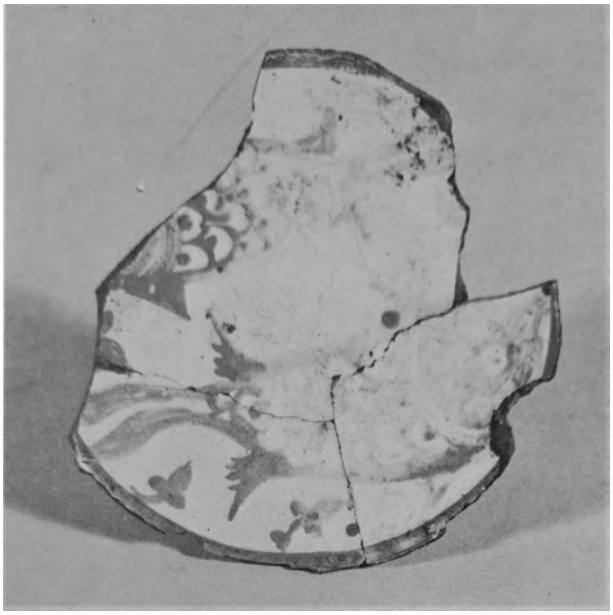
Repository: Benaki Museum, Athens

Museum number: 19491

Dimensions: Height (cm): 0.6 (of foot) Maximum Diameter (cm): 14.9

Inscription: undeciphered

References:
Philon, Early Islamic Ceramics, p. 207.





EgLus122 – Lustre Bowl Fragment



Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Benaki Museum, Athens

Museum number: 19441a

Dimensions: Height (cm): 0.9 (of foot) Maximum Diameter (cm): 16.4



Inscription: possibly خراجی or خرخی

References:
Philon, Early Islamic Ceramics, p. 207.

EgLus123 – Lustre Bowl Fragment



Subglaze: monochrome lustre

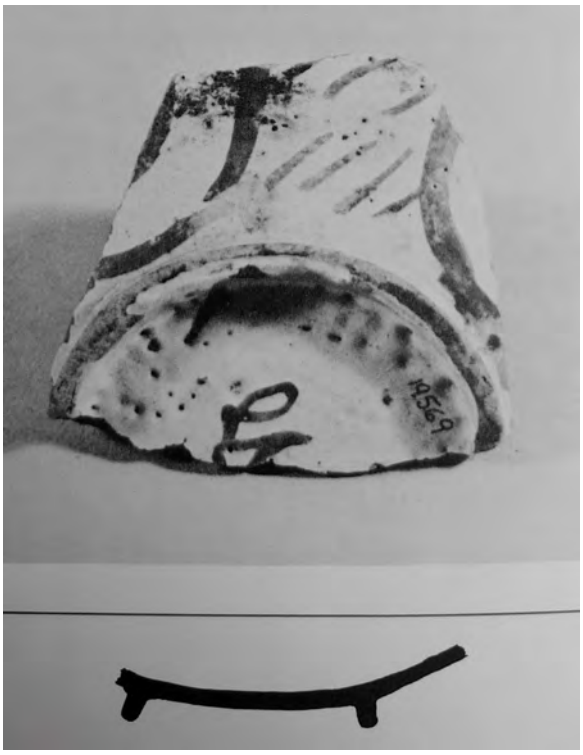
Origin: Egypt, 11th Century

Excavated: N/A

Repository: Benaki Museum, Athens

Museum number: 19569

Dimensions: Height (cm): 0.6 (of foot) Maximum Diameter (cm): 7.9



Inscription: undeciphered

References:
Philon, Early Islamic Ceramics, p. 210.

EgLus124 – Lustre Bowl Fragment

Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Benaki Museum, Athens

Museum number: 19588

Dimensions: Maximum Diameter (cm): 6.2

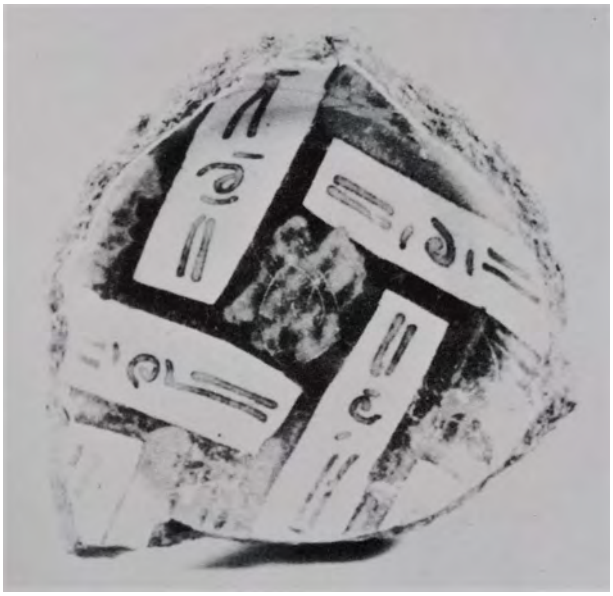
Inscription: ...عمل بن [غ]فور احمد...

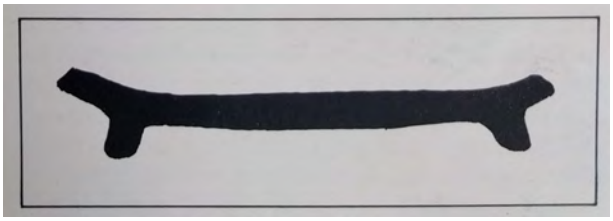
References:
Philon, Early Islamic Ceramics, p. 213.





EgLus125 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Benaki Museum, Athens

Museum number: 328

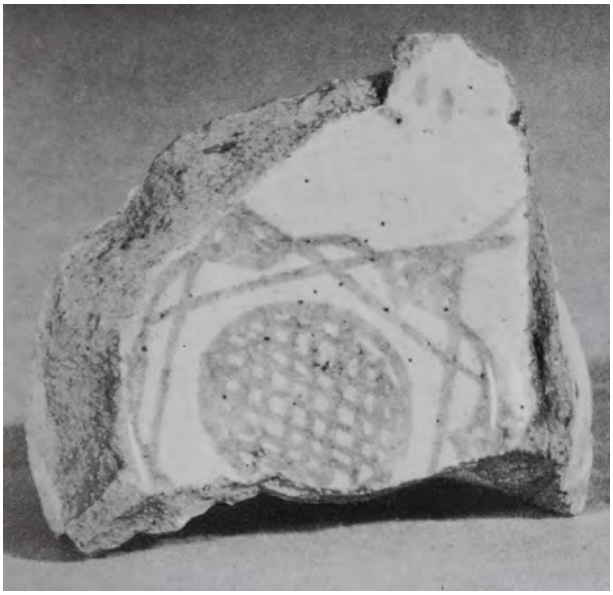
Dimensions: Height (cm): 0.9 (of foot) Maximum Diameter (cm): 9.2

Inscription: undeciphered

Comments: See also cat. nos. EgLus19, 25, 28, 52, 72, 95, 128–129, 182, 187, 191–192, 210–213, 235, 238, 240, 242, 244, 247–248, 252, 255, 257, 266–269, 271, 274, 278–279, 316, 319, 330, 338, 345, 353, and 380–381.

References:
Philon, Early Islamic Ceramics, p. 217.

EgLus126 – Lustre Bowl Fragment



Subglaze: monochrome lustre

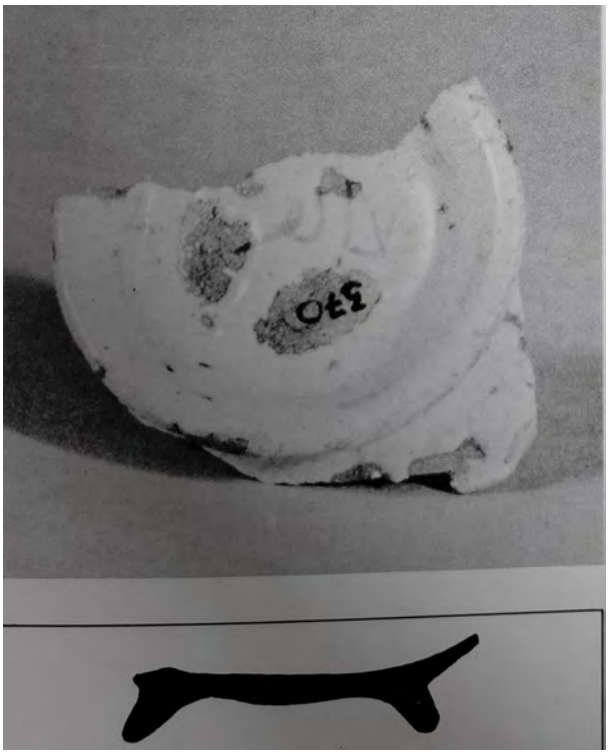
Origin: Egypt, 11th Century

Excavated: N/A

Repository: Benaki Museum, Athens

Museum number: 370

Dimensions: Height (cm): 0.8 (of foot) Maximum Diameter (cm): 5.4



Inscription: undeciphered

References:
Philon, Early Islamic Ceramics, p. 217.

EgLus127 – Lustre Bowl Fragment



Subglaze: monochrome lustre

Origin: Egypt, 11th Century

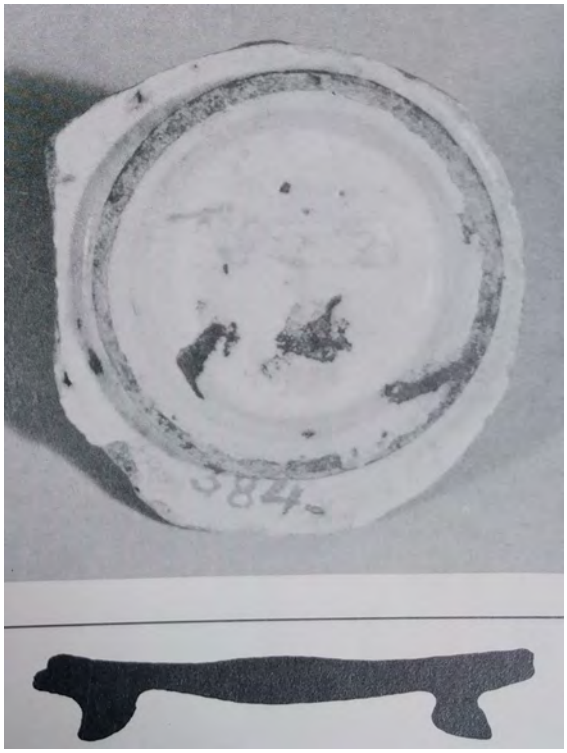
Excavated: N/A

Repository: Benaki Museum, Athens

Museum number: 384

Dimensions: Height (cm): 0.5 (of foot) Maximum Diameter (cm): 7.5

Inscription: undeciphered



References:
Philon, Early Islamic Ceramics, p. 217.

EgLus128 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Egypt, (late)10th–11th Century

Excavated: N/A

Repository: Benaki Museum, Athens

Museum number: 19548

Dimensions: Height (cm): 0.8 (of foot) Maximum Diameter (cm): 17.3

Inscription: مسلم

Comments: For Muslim, see also cat. nos. EgLus19–26, 28–29, 38, 49, 76, 106–115, 130, 132, 177, 193, 195, 285–287, 289–298, 300, 305, 318, 336, 362, 364, and 394.

For interlace, see also cat. nos. EgLus19, 25, 28, 52, 72, 95, 125, 129, 182, 187, 191–192, 210–213, 235, 238, 240, 242, 244, 247–248, 252, 255, 257, 266–269, 271, 274, 278–279, 316, 319, 330, 338, 345, 353, and 380–381.

References:
Philon, Early Islamic Ceramics, p. 218.

EgLus129 – Lustre Bowl Fragment



Subglaze: monochrome lustre

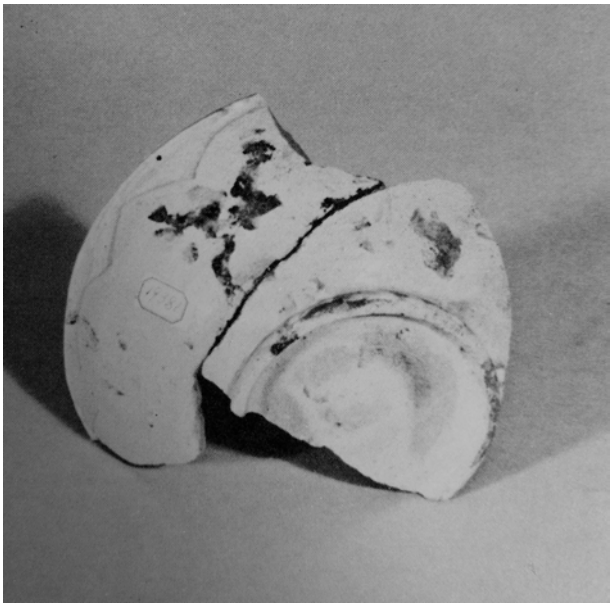
Origin: Egypt, 11th Century

Excavated: N/A

Repository: Benaki Museum, Athens

Museum number: 19381

Dimensions: Height (cm): 0.6 (of foot) Maximum Diameter (cm): 14.2



Inscription: undeciphered

Comments: See also cat. nos. EgLus19, 25, 28, 52, 72, 95, 125, 128, 182, 187, 191–192, 210–213, 235, 238, 240, 242, 244, 247–248, 252, 255, 257, 266–269, 271, 274, 278–279, 316, 319, 330, 338, 345, 353, and 380–381.

References:
Philon, Early Islamic Ceramics, p. 218.

EgLus130 – Lustre Bowl Fragment



Subglaze: monochrome lustre

Origin: Egypt, (late)10th–11th Century

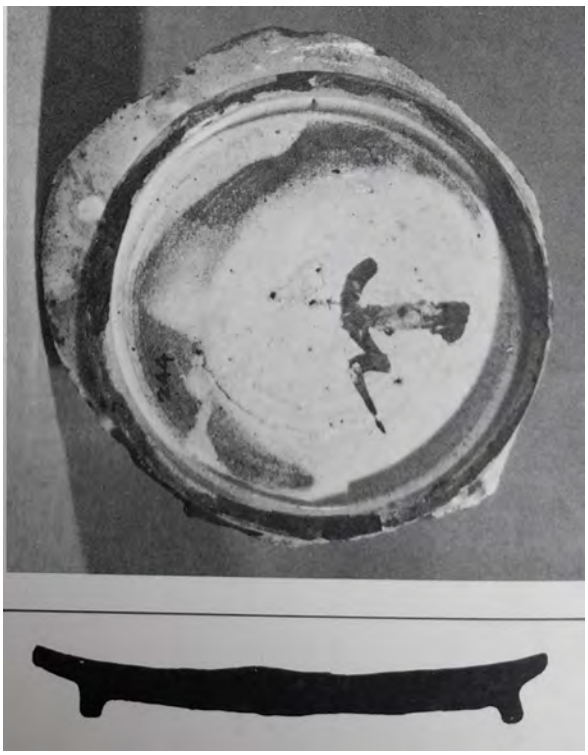
Excavated: N/A

Repository: Benaki Museum, Athens

Museum number: 244

Dimensions: Height (cm): 0.9 (of foot) Maximum Diameter (cm): 14

Inscription: مسلم



Comments: See also cat. nos. EgLus19–26, 28–29, 38, 49, 76, 106–115, 128, 132, 177, 193, 195, 285–287, 289–298, 300, 305, 318, 336, 362, 364, and 394.

References:
Philon, Early Islamic Ceramics, p. 222.

EgLus131 – Lustre Bowl Fragment



Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Benaki Museum, Athens

Museum number: 19362

Dimensions: Height (cm): 0.6 (of foot) Maximum Diameter (cm): 12.2

Inscription: عمل بنورز



References:
Philon, Early Islamic Ceramics, p. 223.

EgLus132 – Lustre Plate Fragment





Subglaze: monochrome lustre

Origin: Egypt, (late)10th–11th Century

Excavated: N/A

Repository: Benaki Museum, Athens

Museum number: 11122

Dimensions: Height (cm): 0.6 (of foot) Maximum Diameter (cm): 38

Inscription: ... ـى الحسن اقبال الحاكمى / [عمـ]ـل مسلم بن الدهان وفق...

Comments: See also cat. nos. EgLus19–26, 28–29, 38, 49, 76, 106–115, 128, 130, 177, 193, 195, 285–287, 289–298, 300, 305, 318, 336, 362, 364, and 394.

References:
Philon, Early Islamic Ceramics, p. 198.

EgLus133 – Lustre Bowl Fragment



Subglaze: monochrome lustre

Origin: Egypt, (late)10th–11th Century

Excavated: N/A

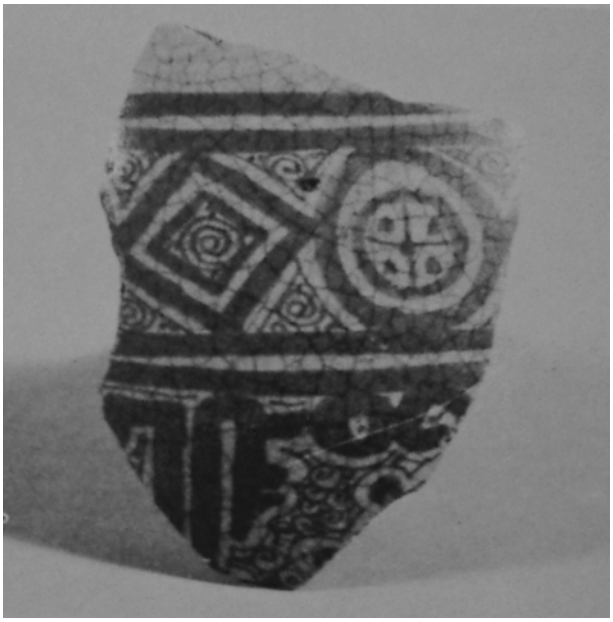
Repository: Benaki Museum, Athens

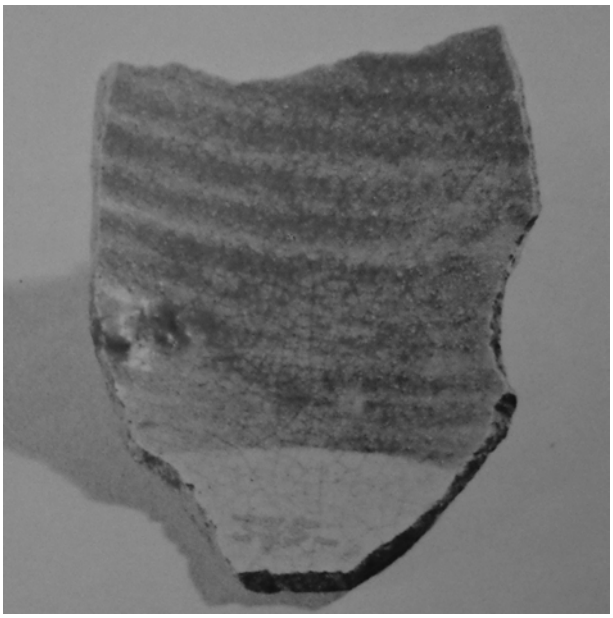
Museum number: 19376

Inscription: مسلم

References:
Philon, Early Islamic Ceramics, p. 222.

EgLus134 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Benaki Museum, Athens

Museum number: 335

Inscription: ...اليمن...

Comments: See also cat. nos. EgLus69, 93, 135, 137–150, 153–155, 172, 189, 197, 199–201, 215, 272, 276, 322, 325, 343, 346–349, 351, 363, 365, 367, 374, 376, 389, and 395.

References:
Philon, Early Islamic Ceramics, p. 230.

EgLus135 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Benaki Museum, Athens

Museum number: 372

Inscription: ...اليمن...

Comments: See also cat. nos. EgLus69, 93, 134, 137–150, 153–155, 172, 189, 197, 199–201, 215, 272, 276, 322, 325, 343, 346–349, 351, 363, 365, 367, 374, 376, 389, and 395. Script: Plaited

References:
Philon, Early Islamic Ceramics, p. 231.

EgLus136 – Lustre Bowl Fragment



Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Benaki Museum, Athens

Museum number: 288

Inscription: undeciphered

References:
Philon, Early Islamic Ceramics, p. 231.

EgLus137 – Lustre Bowl Fragment



Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Benaki Museum, Athens

Museum number: 17025

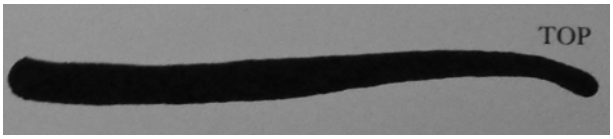
Inscription: ...اليمن...

Comments: See also cat. nos. EgLus69, 93, 134–135, 138–150, 153–155, 172, 189, 197, 199–201, 215, 272, 276, 322, 325, 343, 346–349, 351, 363, 365, 367, 374, 376, 389, and 395.

References:
Philon, Early Islamic Ceramics, p. 231.

EgLus138 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Benaki Museum, Athens

Museum number: 342

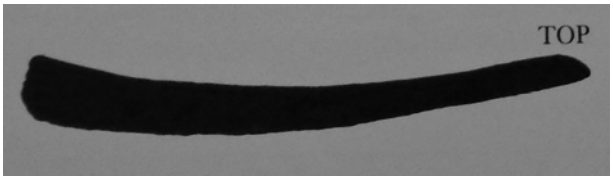
Inscription: ...اليمن...

Comments: See also cat. nos. EgLus69, 93, 134–135, 137, 139–150, 153–155, 172, 189, 197, 199–201, 215, 272, 276, 322, 325, 343, 346–349, 351, 363, 365, 367, 374, 376, 389, and 395. Script: Plaited

References:
Philon, Early Islamic Ceramics, p. 231.

EgLus139 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Benaki Museum, Athens

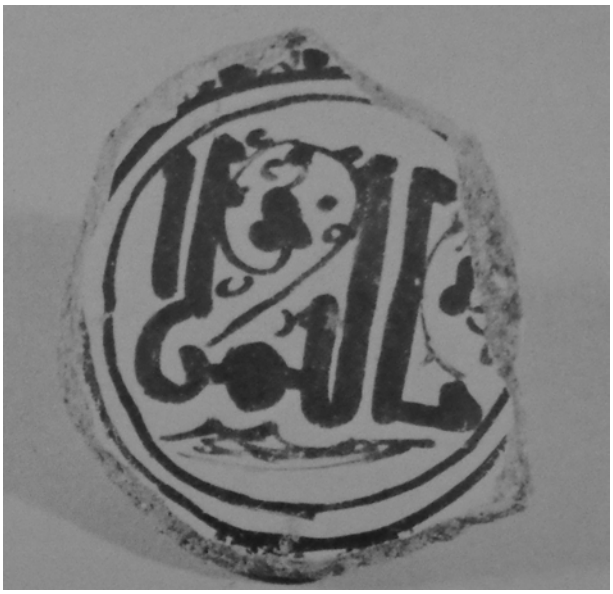
Museum number: 254

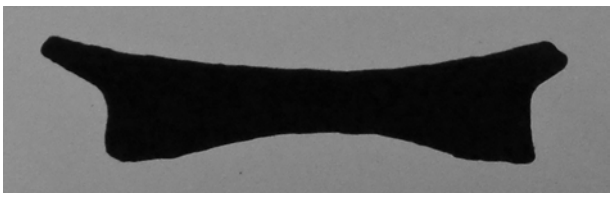
Inscription: ...اليمن...

Comments: See also cat. nos. EgLus69, 93, 134–135, 137–138, 140–150, 153–155, 172, 189, 197, 199–201, 215, 272, 276, 322, 325, 343, 346–349, 351, 363, 365, 367, 374, 376, 389, and 395. Script: Plaited

References:
Philon, Early Islamic Ceramics, p. 232.

EgLus140 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Benaki Museum, Athens

Museum number: 256

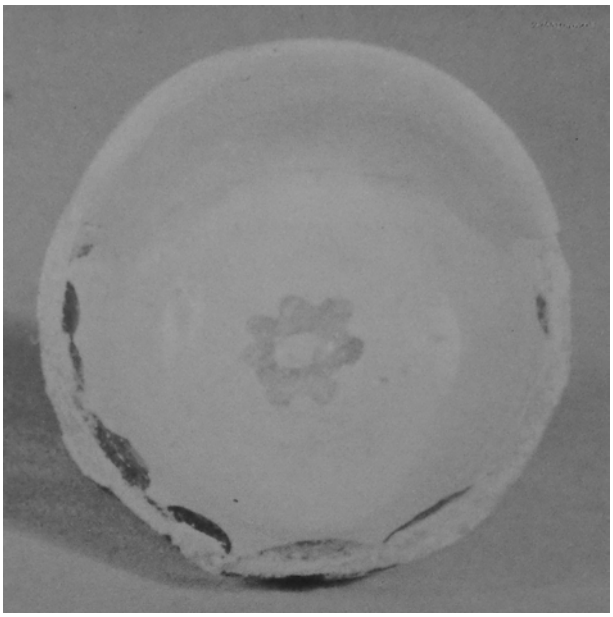
Inscription: ...اليمن...

Comments: See also cat. nos. EgLus69, 93, 134–135, 137–139, 141–150, 153–155, 172, 189, 197, 199–201, 215, 272, 276, 322, 325, 343, 346–349, 351, 363, 365, 367, 374, 376, 389, and 395. Script: Plaited

References:
Philon, Early Islamic Ceramics, p. 232.

EgLus141 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Egypt, 11th–12th Century

Excavated: N/A

Repository: Benaki Museum, Athens

Museum number: 360

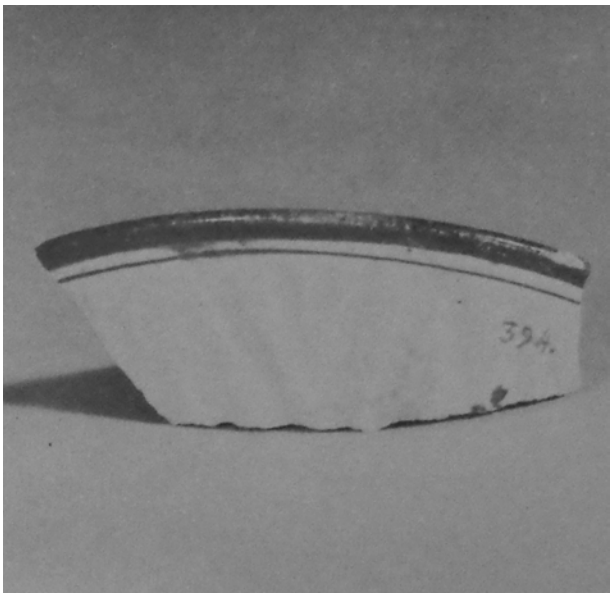
Inscription: ...اليمن...

Comments: See also cat. nos. EgLus69, 93, 134–135, 137–140, 142–150, 153–155, 172, 189, 197, 199–201, 215, 272, 276, 322, 325, 343, 346–349, 351, 363, 365, 367, 374, 376, 389, and 395. Script: Plaited

References:
Philon, Early Islamic Ceramics, p. 232.

EgLus142 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Benaki Museum, Athens

Museum number: 394

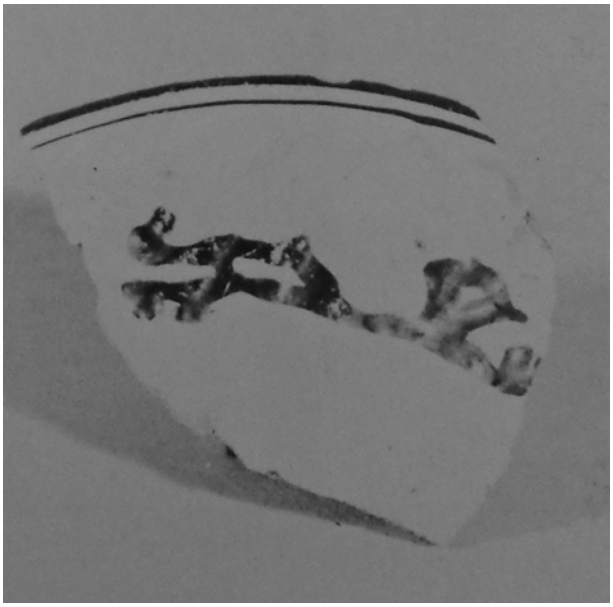
Inscription: ...اليمن...

Comments: See also cat. nos. EgLus69, 93, 134–135, 137–141, 143–150, 153–155, 172, 189, 197, 199–201, 215, 272, 276, 322, 325, 343, 346–349, 351, 363, 365, 367, 374, 376, 389, and 395. Script: Plaited

References:
Philon, Early Islamic Ceramics, p. 233.

EgLus143 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Benaki Museum, Athens

Museum number: 350A

Inscription: interior ...اليمن... ; exterior عد[سد]

Comments: For *saʿd,* see also cat. nos. EgLus1–4, 6–8, 10–11, 60, 148, 158, 178, 180, 203–204, 275, 344, 359, 370, 377–379, 387, and 389–390.

For *al-yumn,* see also cat. nos. EgLus69, 93, 134–135, 137–142, 144–150, 153–155, 172, 189, 197, 199–201, 215, 272, 276, 322, 325, 343, 346–349, 351, 363, 365, 367, 374, 376, 389, and 395. Script: Plaited

References:
Philon, Early Islamic Ceramics, p. 233.

EgLus144 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Benaki Museum, Athens

Museum number: 11667

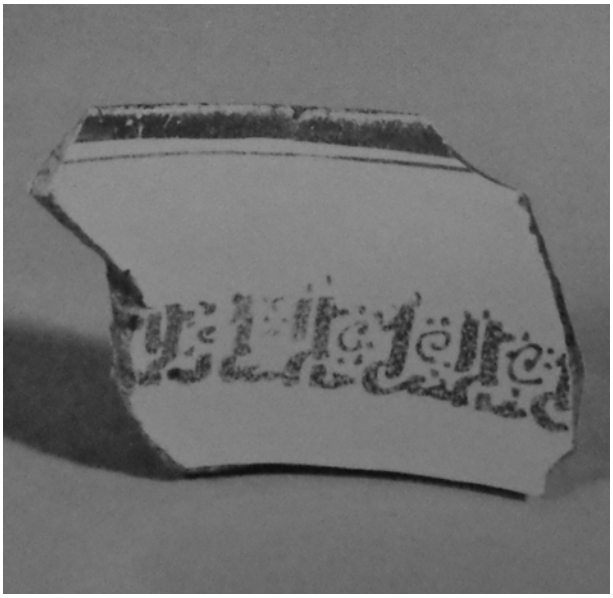
Inscription: ...اليمن...

Comments: See also cat. nos. EgLus69, 93, 134–135, 137–143, 145–150, 153–155, 172, 189, 197, 199–201, 215, 272, 276, 322, 325, 343, 346–349, 351, 363, 365, 367, 374, 376, 389, and 395. Script: Plaited

References:
Philon, Early Islamic Ceramics, p. 234.

EgLus145 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Benaki Museum, Athens

Museum number: 296

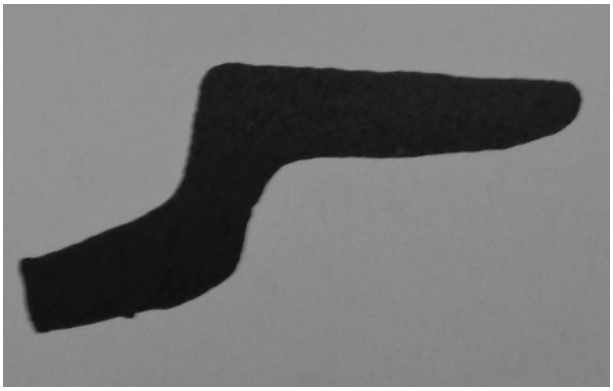
Inscription: ...اليمن...

Comments: See also cat. nos. EgLus69, 93, 134–135, 137–144, 146–150, 153–155, 172, 189, 197, 199–201, 215, 272, 276, 322, 325, 343, 346–349, 351, 363, 365, 367, 374, 376, 389, and 395. Script: Plaited

References:
Philon, Early Islamic Ceramics, p. 234.

EgLus146 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Benaki Museum, Athens

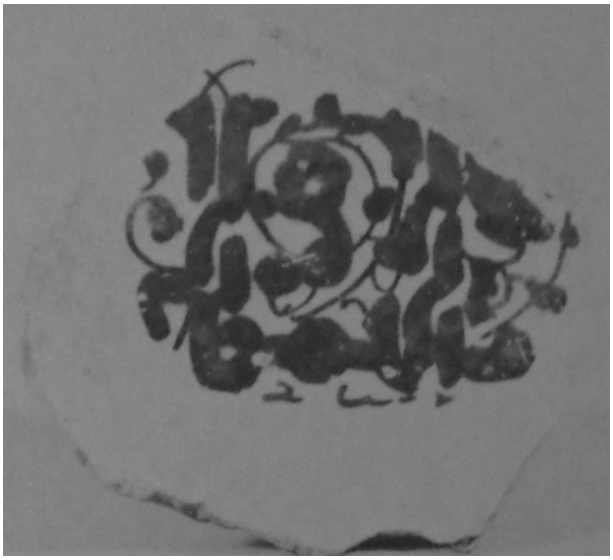
Museum number: 361

Inscription: ...اليمن...

Comments: See also cat. nos. EgLus69, 93, 134–135, 137–145, 147–150, 153–155, 172, 189, 197, 199–201, 215, 272, 276, 322, 325, 343, 346–349, 351, 363, 365, 367, 374, 376, 389, and 395. Script: Plaited

References:
Philon, Early Islamic Ceramics, p. 234.

EgLus147 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Benaki Museum, Athens

Museum number: 362.

Inscription: ...اليمن...

Comments: See also cat. nos. EgLus69, 93, 134–135, 137–146, 148–150, 153–155, 172, 189, 197, 199–201, 215, 272, 276, 322, 325, 343, 346–349, 351, 363, 365, 367, 374, 376, 389, and 395. Script: Plaited

References:
Philon, Early Islamic Ceramics, p. 235.

EgLus148 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Benaki Museum, Athens

Museum number: 245

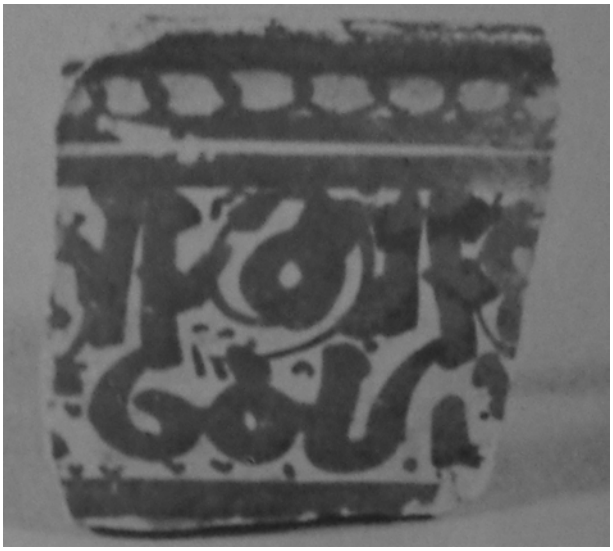
Inscription: interior ...اليمن... ; exterior [د]سع

Comments: For *saʿd,* see also cat. nos. EgLus1–4, 6–8, 10–11, 60, 143, 158, 178, 180, 203–204, 275, 344, 359, 370, 377–379, 387, and 389–390.

For *al-yumn*, see also cat. nos. EgLus69, 93, 134–135, 137–147, 149–150, 153–155, 172, 189, 197, 199–201, 215, 272, 276, 322, 325, 343, 346–349, 351, 363, 365, 367, 374, 376, 389, and 395. Script: Plaited

References:
Philon, Early Islamic Ceramics, p. 235.

EgLus149 – Lustre Bowl Fragment



Subglaze: monochrome lustre

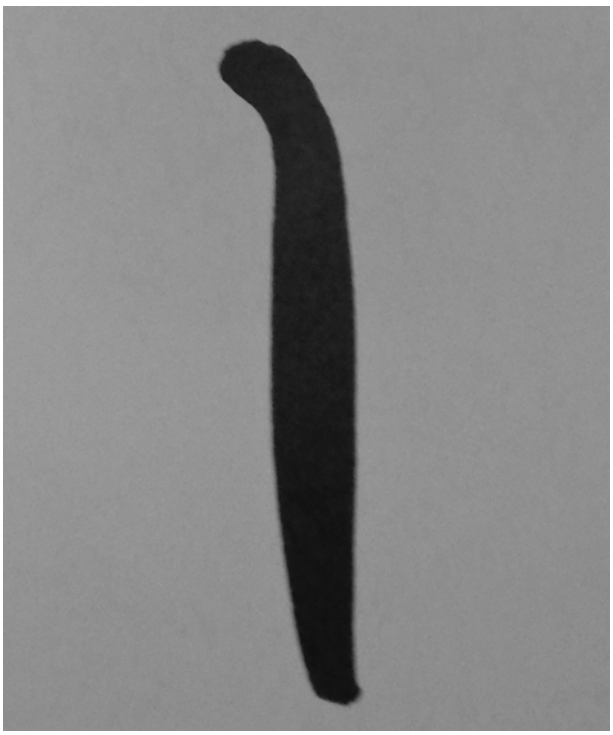
Origin: Egypt, 11th Century

Excavated: N/A

Repository: Benaki Museum, Athens

Museum number: 365

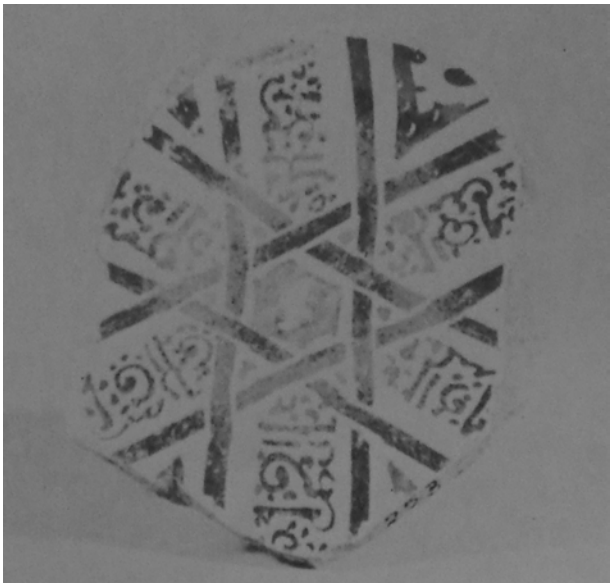
Inscription: ...اليمن...

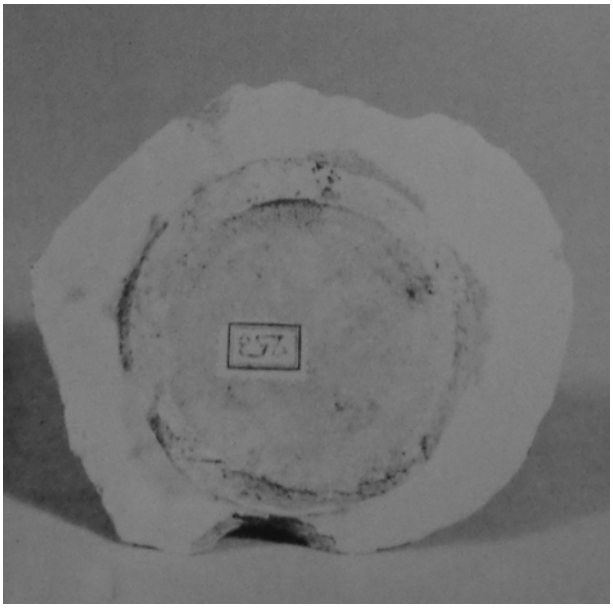


Comments: See also cat. nos. EgLus69, 93, 134–135, 137–148, 150, 153–155, 172, 189, 197, 199–201, 215, 272, 276, 322, 325, 343, 346–349, 351, 363, 365, 367, 374, 376, 389, and 395. Script: Plaited

References:
Philon, Early Islamic Ceramics, p. 235.

EgLus150 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Egypt, 11th–12th Century

Excavated: N/A

Repository: Benaki Museum, Athens

Museum number: 253

Inscription: ...اليمن...

Comments: See also cat. nos. EgLus69, 93, 134–135, 137–149, 153–155, 172, 189, 197, 199–201, 215, 272, 276, 322, 325, 343, 346–349, 351, 363, 365, 367, 374, 376, 389, and 395. Script: Plaited

References:
Philon, Early Islamic Ceramics, p. 236.

EgLus151 – Lustre Bowl Fragment

Subglaze: monochrome lustre

Origin: Egypt, 11th Century

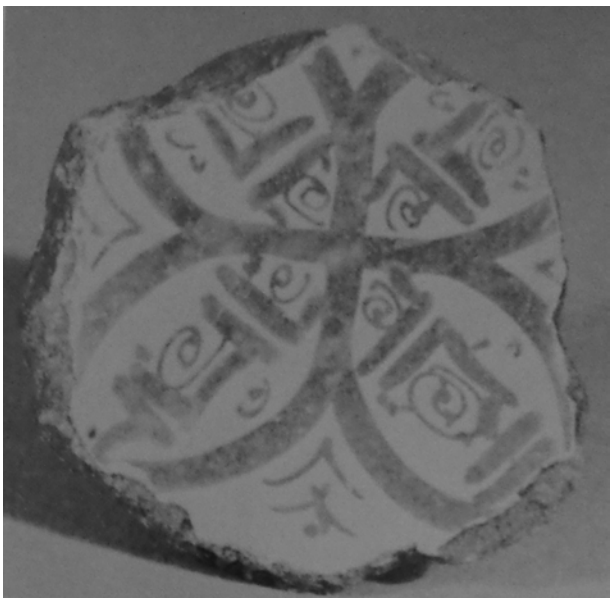
Excavated: N/A

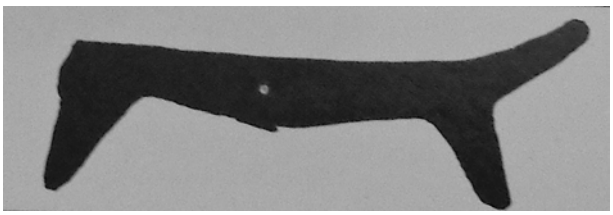
Repository: Benaki Museum, Athens

Museum number: 368

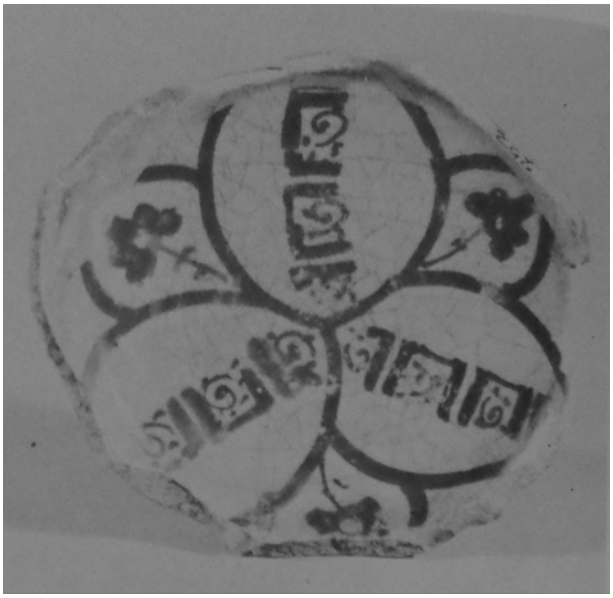
Inscription: ...لكا...

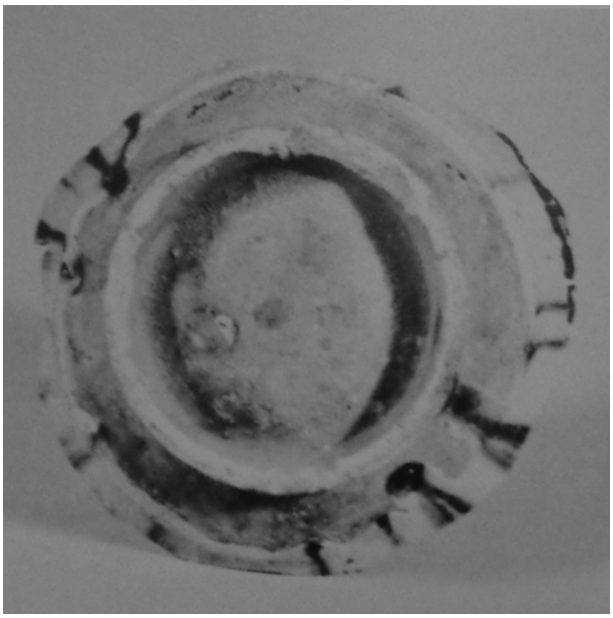
References:
Philon, Early Islamic Ceramics, p. 236.





EgLus152 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Benaki Museum, Athens

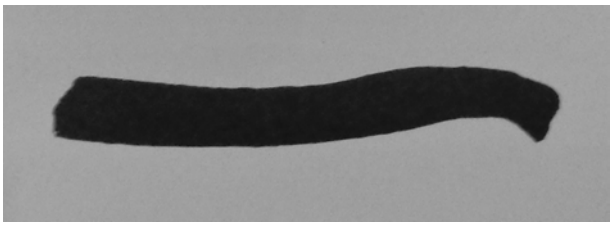
Museum number: 252

Inscription: ...لكا...

References:
Philon, Early Islamic Ceramics, p. 236.

EgLus153 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Benaki Museum, Athens

Museum number: 430

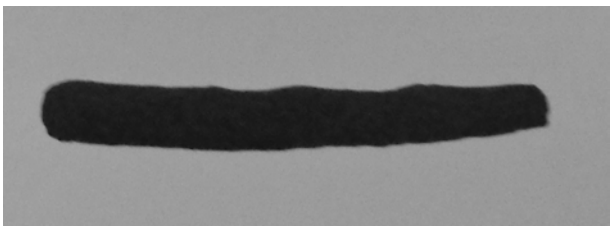
Inscription: ...اليمن...

Comments: See also cat. nos. EgLus69, 93, 134–135, 137–150, 154–155, 172, 189, 197, 199–201, 215, 272, 276, 322, 325, 343, 346–349, 351, 363, 365, 367, 374, 376, 389, and 395. Script: Foliated/Floriated

References:
Philon, Early Islamic Ceramics, p. 237.

EgLus154 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Benaki Museum, Athens

Museum number: 431

Inscription: ...اليمن...

Comments: See also cat. nos. EgLus69, 93, 134–135, 137–150, 153, 155, 172, 189, 197, 199–201, 215, 272, 276, 322, 325, 343, 346–349, 351, 363, 365, 367, 374, 376, 389, and 395. Script: Plaited; Foliated/Floriated

References:
Philon, Early Islamic Ceramics, p. 237.

EgLus155 – Lustre Bowl Fragment



Subglaze: monochrome lustre

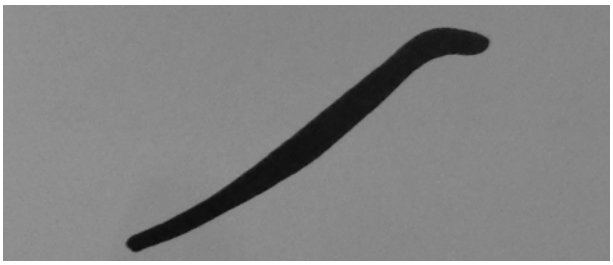
Origin: Egypt, 11th Century

Excavated: N/A

Repository: Benaki Museum, Athens

Museum number: 292

Inscription: ...اليمن...



Comments: See also cat. nos. EgLus69, 93, 134–135, 137–150, 153–154, 172, 189, 197, 199–201, 215, 272, 276, 322, 325, 343, 346–349, 351, 363, 365, 367, 374, 376, 389, and 395. Script: Foliated/Floriated

References:
Philon, Early Islamic Ceramics, p. 237.

EgLus156 – Lustre Bowl Fragment

Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

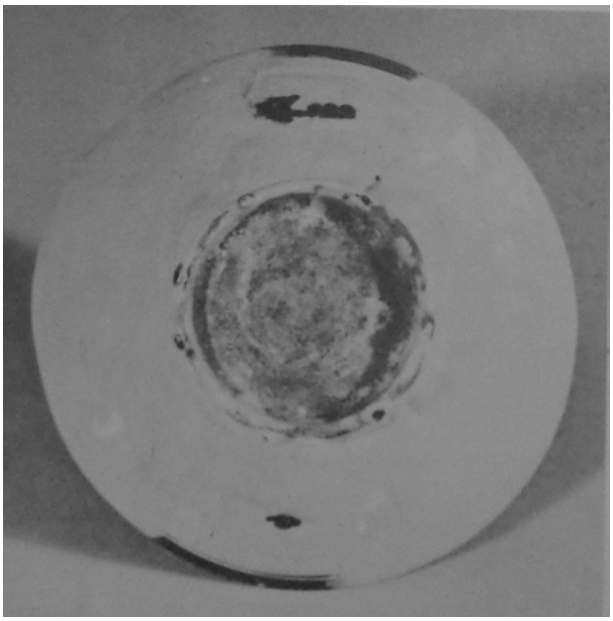
Repository: Benaki Museum, Athens

Museum number: 222

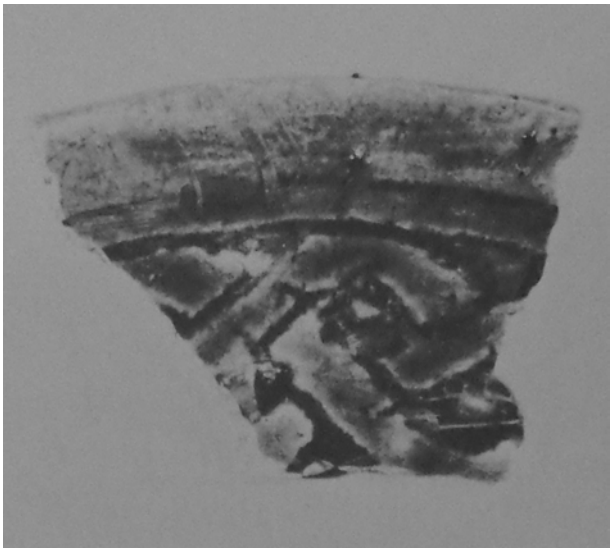
Inscription: [ـد]سعـ

References:
Philon, Early Islamic Ceramics, p. 238.





EgLus157 – Lustre Bowl Fragment



Subglaze: monochrome lustre

Origin: Egypt, 11th Century

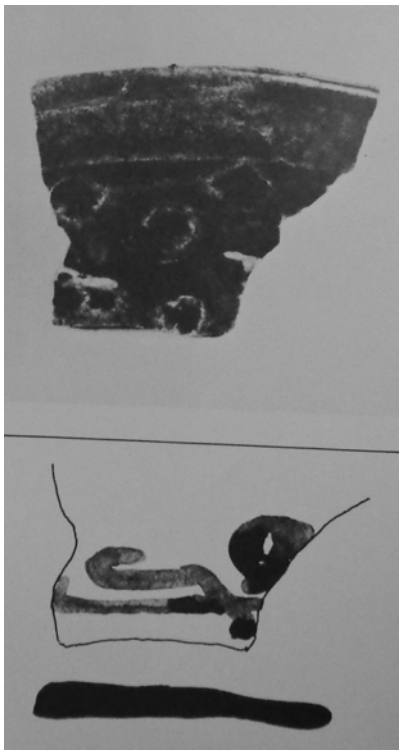
Excavated: N/A

Repository: Benaki Museum, Athens

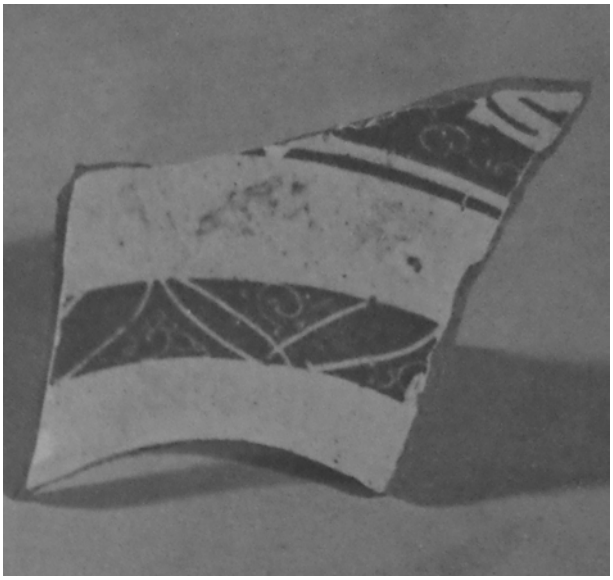
Museum number: 11382

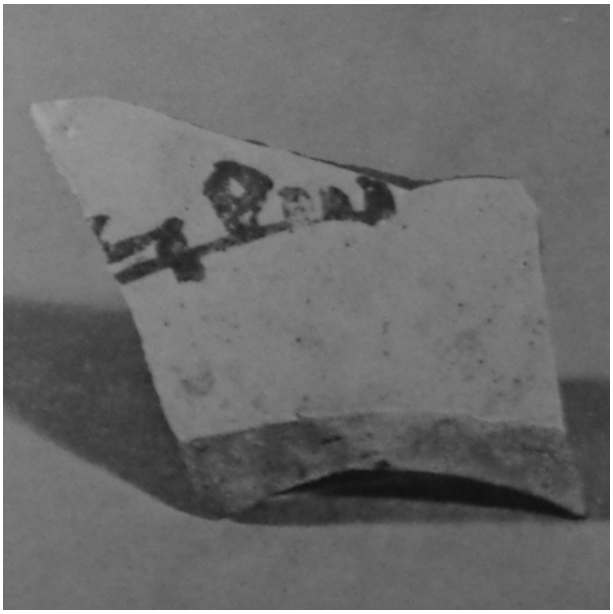
Inscription: عد[ـس]

References:
Philon, Early Islamic Ceramics, p. 238.



EgLus158 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Benaki Museum, Athens

Museum number: 350

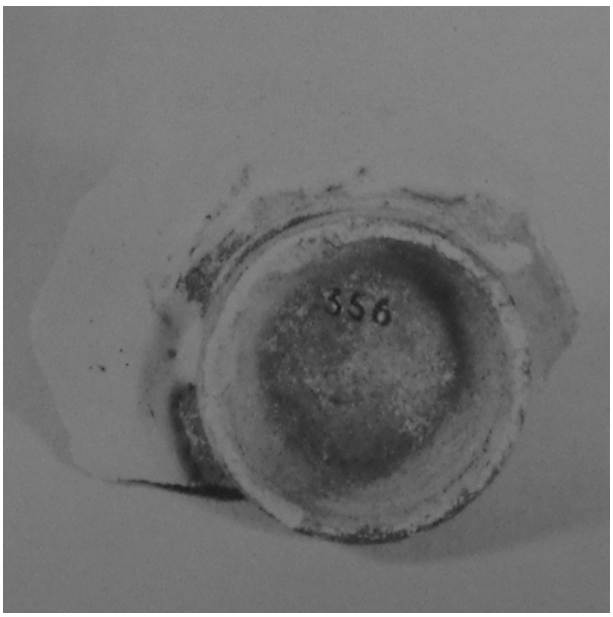
Inscription: سعد / ك

Comments: See also cat. nos. EgLus1–4, 6–8, 10–11, 60, 143, 148, 178, 180, 203–204, 275, 344, 359, 370, 377–379, 387, and 389–390. Script: Block Reserve on interior

References:
Philon, Early Islamic Ceramics, p. 243.

EgLus159 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Benaki Museum, Athens

Museum number: 356

Inscription: الملك

Comments: Script: Block Reserve

References:
Philon, Early Islamic Ceramics, p. 248.

EgLus160 – Lustre Bowl Fragment

Subglaze: monochrome lustre

Origin: Egypt, 11th Century

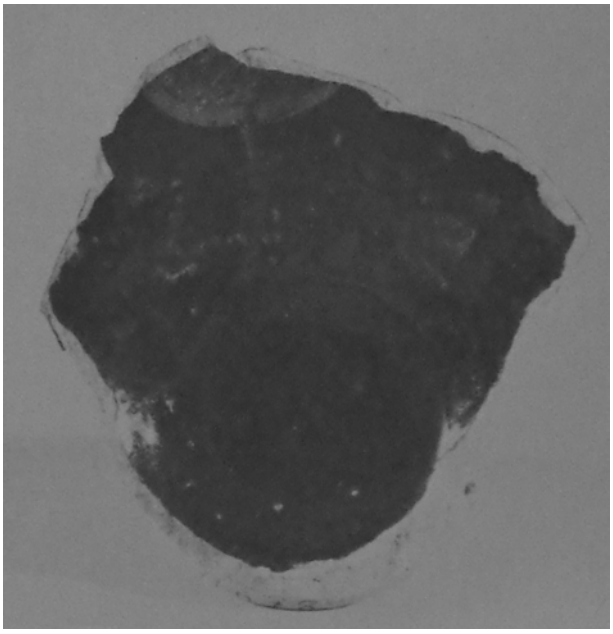
Excavated: N/A

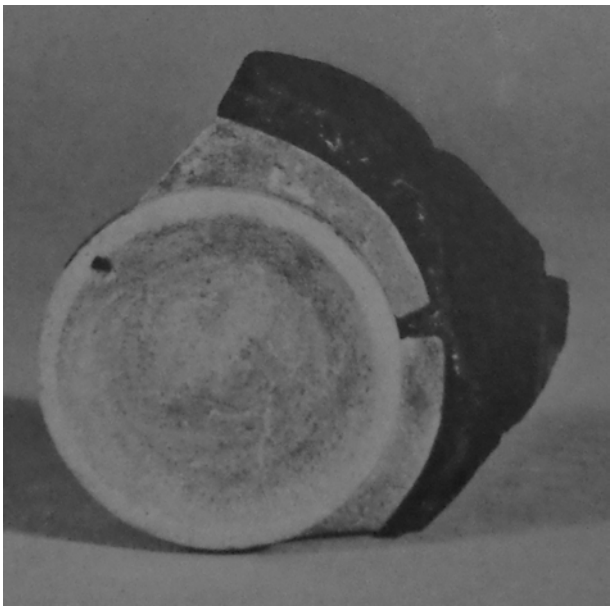
Repository: Benaki Museum, Athens

Museum number: 11678

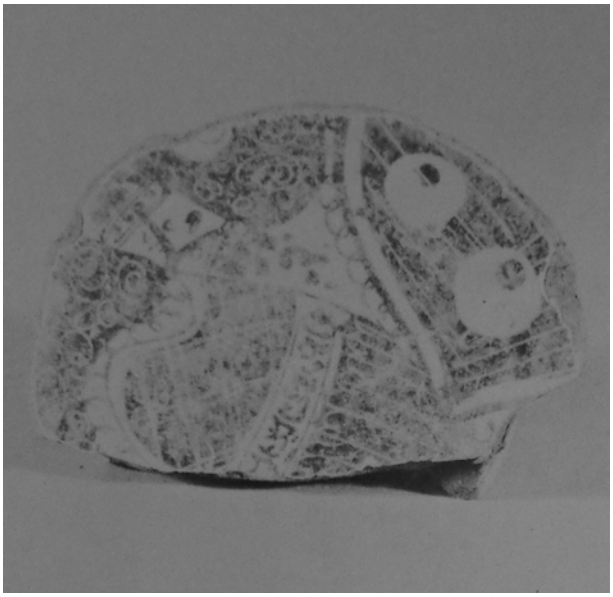
Inscription: undeciphered

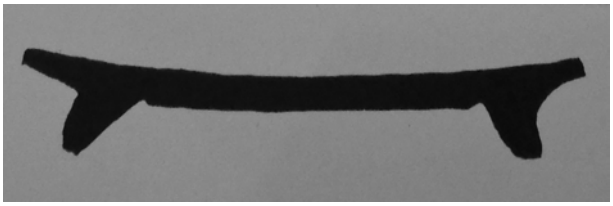
References:
Philon, Early Islamic Ceramics, p. 250.





EgLus161 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

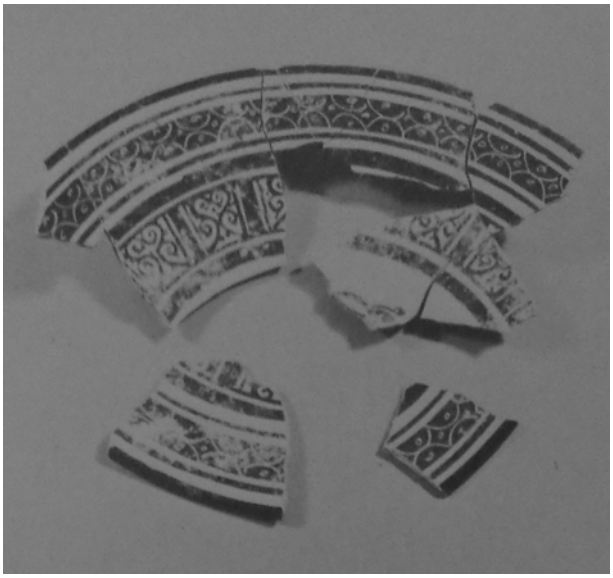
Repository: Benaki Museum, Athens

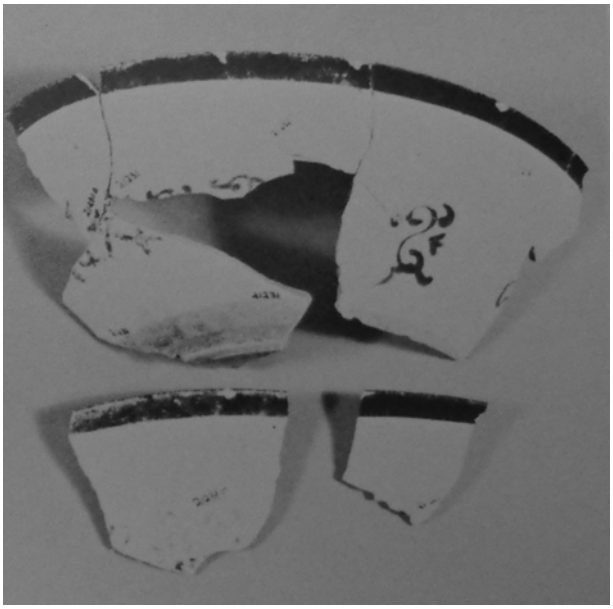
Museum number: 427

Inscription: undeciphered

References:
Philon, Early Islamic Ceramics, p. 254.

EgLus162 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Benaki Museum, Athens

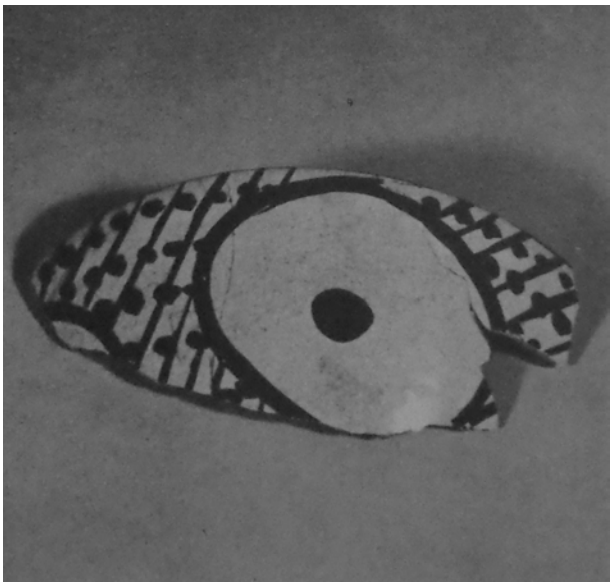
Museum number: 21231

Inscription: undeciphered

References:
Philon, Early Islamic Ceramics, p. 257.

EgLus163 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Benaki Museum, Athens

Museum number: 11766

Inscription: undeciphered

Comments: Script: Block Reserve

References:
Philon, Early Islamic Ceramics, p. 258.

EgLus164 – Lustre Bowl Fragment

Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

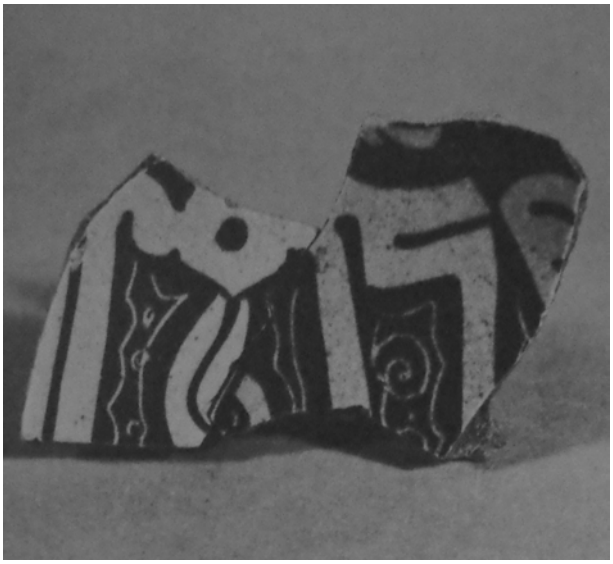
Repository: Benaki Museum, Athens

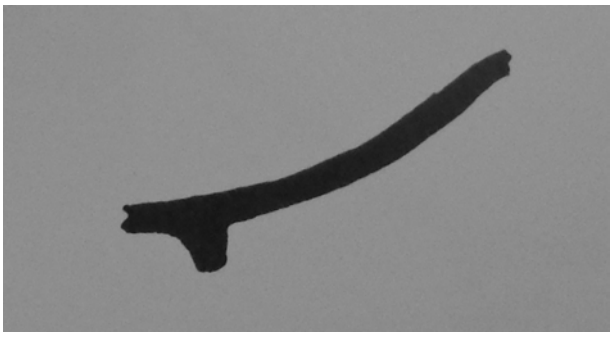
Museum number: 21232

Inscription: ...الملك...

Comments: Script: Block Reserve

References:
Philon, Early Islamic Ceramics, p. 258.





EgLus165 – Lustre Bowl Fragment

Subglaze: monochrome lustre

Origin: Egypt, 11th Century

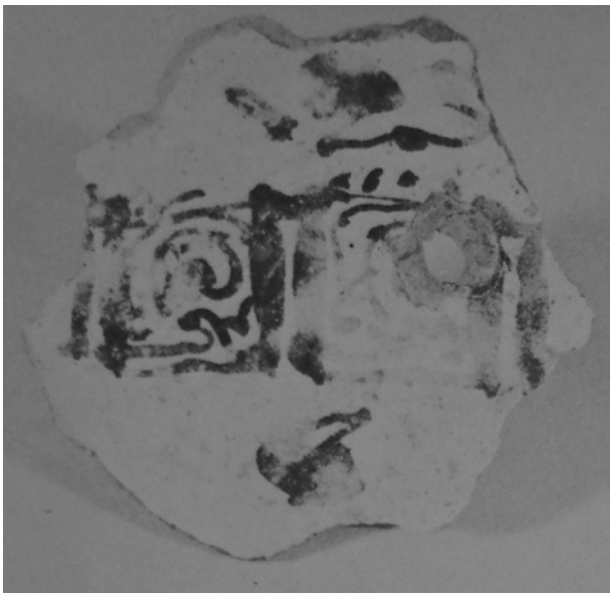
Excavated: N/A

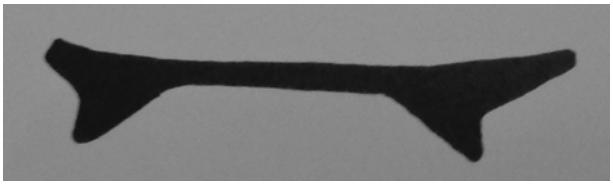
Repository: Benaki Museum, Athens

Museum number: 436

Inscription: undeciphered

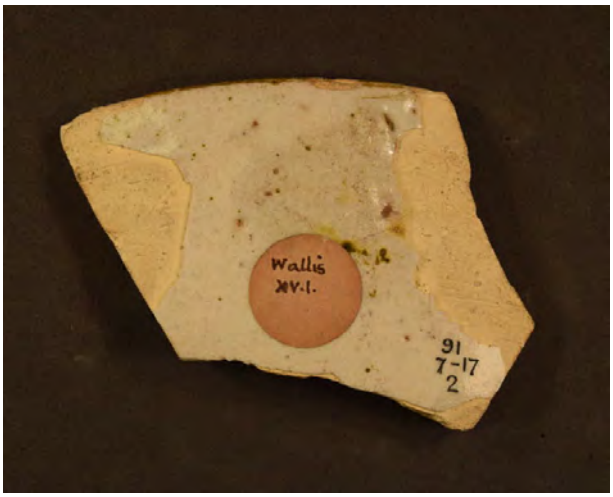
References:
Philon, Early Islamic Ceramics, p. 260.





EgLus166 – Lustre Fragment





Subglaze: monochrome lustre

Origin: Egypt, 11th–12th Century

Excavated: N/A

Repository: British Museum, London

Museum number: 1891,0717.2

Dimensions: Height (cm): 6

Inscription: (?) ...لكـ...

References:
British Museum collection online. (https://www.britishmuseum.org/collection/object/W_1891-0717-2)

EgLus167 – Lustre Fragment





Subglaze: polychrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: British Museum, London

Museum number: 1932,0613.45

Inscription: undeciphered

References:
British Museum collection online. (https://www.britishmuseum.org/collection/object/W_1932-0613-45)

EgLus168 – Lustre Fragment





Subglaze: polychrome lustre

Origin: Egypt, 11th–12th Century

Excavated: N/A

Repository: British Museum, London

Museum number: 1932,0613.42

Inscription: interior ...كـ... ; exterior ...من

Comments: Script: Foliated/Floriated

References:
British Museum collection online. (https://www.britishmuseum.org/collection/object/W_1932-0613-42)

EgLus169 – Lustre Fragment





Subglaze: monochrome lustre; with turquoise glaze

Origin: Egypt, 11th Century

Excavated: N/A

Repository: British Museum, London

Museum number: OA+.5287.1.28

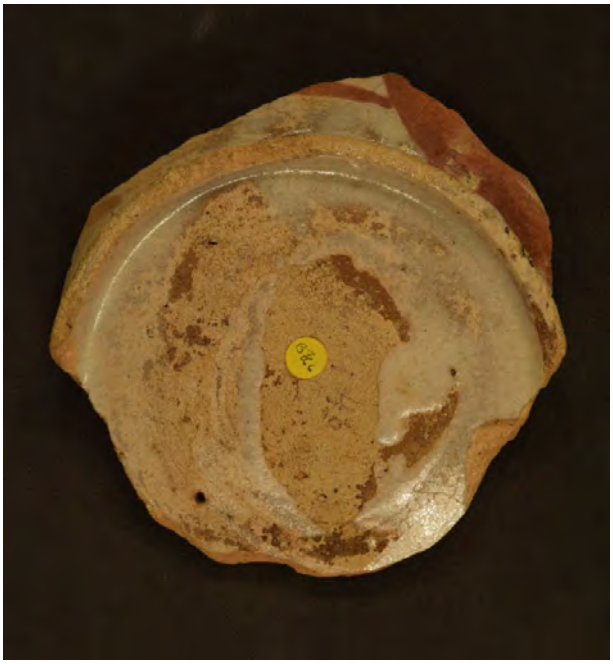
Dimensions: Width (cm): 3.2

Inscription: interior possibly عز... ; exterior [سـ]ـعد

References:
British Museum collection online. (https://www.britishmuseum.org/collection/object/W_OA-5287-1-28)

EgLus170 – Lustre Bowl Fragment





Petrofabric: Egypt [High-Ca]

Origin: Egypt, 11th Century

Excavated: N/A

Repository: British Museum, London

Museum number: OA+.13766

Dimensions: Maximum Diameter (cm): 7

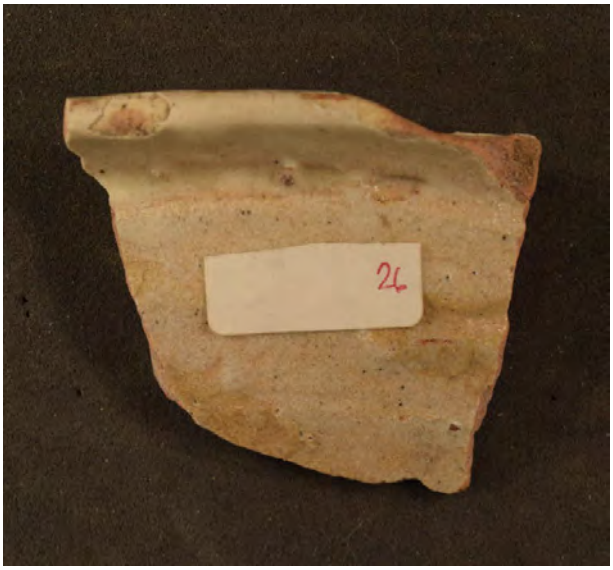
Inscription: probably المن

Comments: See also cat. nos. EgLus55, 58, 62, 78, 80–81, 95, 185–186, 196, 219, 222, 228, 233–234, 237, 245, 249, 254, 256, 260, 277, 280, 306, 308, 313, 317, 332–333, 340, 384, and 386.

References:
British Museum collection online. (https://www.britishmuseum.org/collection/object/W_OA-13766)
Mason, Shine, p. 187.

EgLus171 – Lustre Rim Fragment





Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: British Museum, London

Museum number: OA+.5287.1.26

Dimensions: Width (cm): 4.2

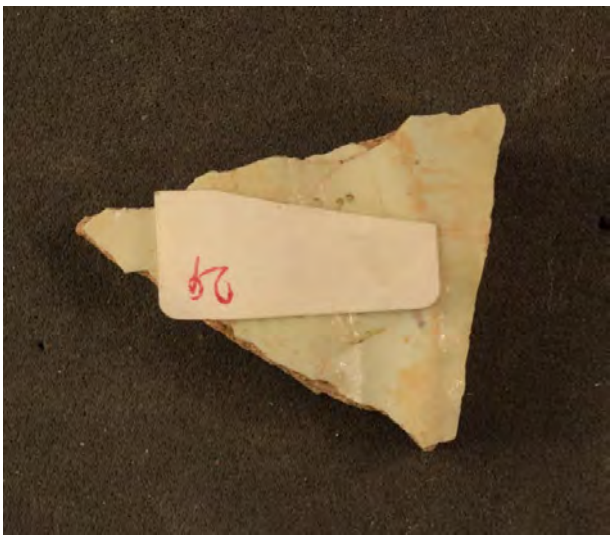
Inscription: undeciphered

Comments: BM page states: 'Found/Acquired: Fustat'

References:
British Museum collection online. (https://www.britishmuseum.org/collection/object/W_OA-5287-1-26)

EgLus172 – Lustre Fragment





Subglaze: monochrome lustre

Origin: Egypt, 11th–12th Century

Excavated: N/A

Repository: British Museum, London

Museum number: OA+.5287.1.29

Dimensions: Height (cm): 3

Inscription: possibly ...اليمن...

Comments: See also cat. nos. EgLus69, 93, 134–135, 137–150, 153–155, 189, 197, 199–201, 215, 272, 276, 322, 325, 343, 346–349, 351, 363, 365, 367, 374, 376, 389, and 395.

References:
British Museum collection online. (https://www.britishmuseum.org/collection/object/W_OA-5287-1-29)

EgLus173 – Lustre Fragment



Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: British Museum, London

Museum number: 1932,0613.35

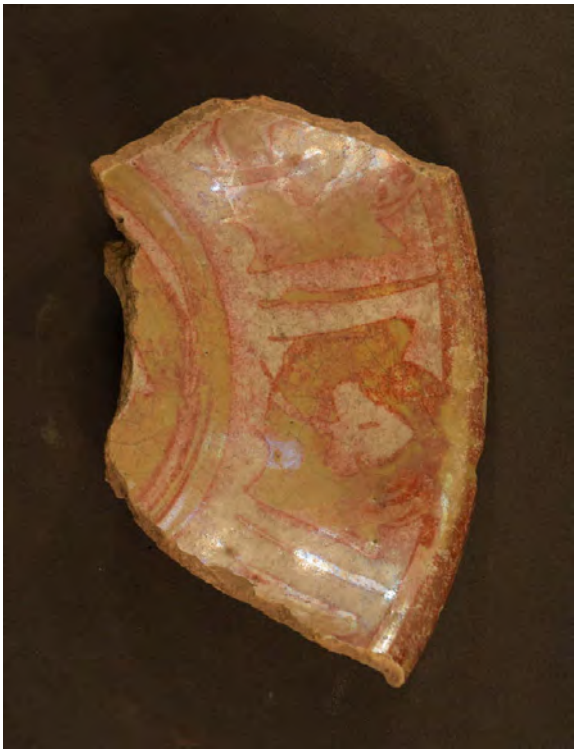
Inscription: undeciphered

Comments: Vessel looks to have a scalloped rim. Script: Block Reserve



References:
British Museum collection online. (https://www.britishmuseum.org/collection/object/W_1932-0613-35)

EgLus174 – Lustre Fragment





Subglaze: polychrome lustre

Origin: Egypt, 11th–12th Century

Excavated: N/A

Repository: British Museum, London

Museum number: 1932,0613.36

Inscription: ...المـ...

Comments: Script: Block Reserve

References:
British Museum collection online. (https://www.britishmuseum.org/collection/object/W_1932-0613-36)

EgLus175 – Lustre Fragment





Subglaze: polychrome lustre

Origin: Egypt, 11th–12th Century

Excavated: N/A

Repository: British Museum, London

Museum number: 1932,0613.41

Inscription: undeciphered

References:
British Museum collection online. (https://www.britishmuseum.org/collection/object/W_1932-0613-41)

EgLus176 – Lustre Fragment





Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Brooklyn Museum, New York

Museum number: 86.227.82

Dimensions: Width (cm): 5.8 Length (cm): 21.9 Thickness (cm): .2 Maximum Diameter (cm): 16.5 (interior base)

Inscription: undeciphered

References:
Brooklyn Museum collection online. (https://www.brooklynmuseum.org/opencollection/objects/124901)

EgLus177 – Lustre Bowl



Subglaze: monochrome lustre

Origin: Egypt, (late)10th–11th Century

Excavated: N/A

Repository: David Collection, Copenhagen

Museum number: 3/1992

Dimensions: Height (cm): 6.5 Maximum Diameter (cm): 28

Inscription: مسلم

Comments: See also cat. nos. EgLus19–26, 28–29, 38, 49, 76, 106–115, 128, 130, 132, 193, 195, 285–287, 289–298, 300, 305, 318, 336, 362, 364, and 394.

Somewhat unusual mix of birds on the face of this vessel. Perhaps a suspect piece.

References:
David Collection online.
(https://www.davidmus.dk/en/collections/islamic/dynasties /tulunids-and-fatimids/art/3-1992)

EgLus178 – Lustre Fragment



Origin: Egypt, 11th Century

Excavated: N/A

Repository: formerly collection of Edward Terrace

Inscription: ...لكا... / سعد

Comments: See also cat. nos. EgLus1–4, 6–8, 10–11, 60, 143, 148, 158, 180, 203–204, 275, 344, 359, 370, 377–379, 387, and 389–390.

References:
Jenkins, “Sa’d,” fi g. 22, a.

EgLus179 – Lustre Plate





Subglaze: monochrome lustre

Origin: Egypt, 11th–12th Century

Excavated: N/A

Repository: Freer Gallery of Art, Washington D.C.

Museum number: F1941.12

Dimensions: Height (cm): 7.5 Maximum Diameter (cm): 38.4

Inscription: undeciphered

References:
Freer and Sackler Galleries collection online. (https://asia.si.edu/object/F1941.12/)

EgLus180 – Lustre Bowl





Subglaze: monochrome lustre

Petrofabric: 'Egyptian Composite'

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Freer Gallery of Art, Washington D.C.

Museum number: F1936.2

Dimensions: Height (cm): 8.9 Maximum Diameter (cm): 21

Inscription: radially... لكلـ... / سعد

Comments: See also cat. nos. EgLus1–4, 6–8, 10–11, 60, 143, 148, 158, 178, 203–204, 275, 344, 359, 370, 377–379, 387, and 389–390. Script: Foliated/Floriated

References:
Freer and Sackler Galleries collection online. (https://asia.si.edu/object/F1936.2/)
Jenkins, “Sa’d,”

EgLus181 – Lustre Fragment



Origin: Egypt, 11th Century

Excavated: N/A

Repository: Hermitage, Leningrad

Museum number: ЕГ-426

Inscription: undeciphered

Comments: Script: Block Reserve

References:
Jenkins, “Sa’d,” fig. 21, a.

EgLus182 – Lustre Bowl





Subglaze: monochrome lustre

Origin: Egypt, 11th–12th Century

Excavated: N/A

Repository: Keir Collection, Dallas Museum of Art, Texas

Museum number: K.1.2014.627

Dimensions: Height (cm): 6.5 Maximum Diameter (cm): 29

Inscription: undeciphered

Comments: See also cat. nos. EgLus19, 25, 28, 52, 72, 95, 125, 128–129, 187, 191–192, 210–213, 235, 238, 240, 242, 244, 247–248, 252, 255, 257, 266–269, 271, 274, 278–279, 316, 319, 330, 338, 345, 353, and 380–381.

The overall shape of the bowl, as well as the general appearance of the decoration is unusual. The vessel is thus suspect.

References:
Dallas Museum of Art collection online. (https://collections.dma.org/artwork/5342642)
Watson, “Ceramics.”

EgLus183 – Lustre Bowl





Subglaze: monochrome lustre

Origin: Egypt, 10th–11th Century

Excavated: N/A

Repository: Keir Collection, Dallas Museum of Art, Texas

Museum number: K.1.2014.261

Dimensions: Height (cm): 5.08 Maximum Diameter (cm): 11.43

Inscription: undeciphered

Comments: The overall decoration is suspect. This piece is likely a fake, or at least poorly over-painted.

References:
Dallas Museum of Art collection online. (https://collections.dma.org/artwork/5341484)
Grube, Islamic Pottery, p. 135.

EgLus184 – Lustre Bowl





Subglaze: monochrome lustre

Origin: Egypt, 10th–11th Century

Excavated: N/A

Repository: Keir Collection, Dallas Museum of Art, Texas

Museum number: K.1.2014.262

Dimensions: Height (cm): 5.4 Maximum Diameter (cm): 19.05

Inscription: undeciphered

References:
Dallas Museum of Art collection online. (https://collections.dma.org/artwork/5341485)
Grube, Islamic Pottery, p. 135.

EgLus185 – Lustre Bowl



Subglaze: monochrome lustre

Origin: Egypt, 11th–12th Century

Excavated: N/A

Repository: Keir Collections, Dallas Museum of Art, Texas

Museum number: K1.2014.96

Dimensions: Height (cm): 11.11 Maximum Diameter (cm): 40.64

Inscription: ...و المن..

Comments: See also cat. nos. EgLus55, 58, 62, 78, 80–81, 95, 170, 186, 196, 219, 222, 228, 233–234, 237, 245, 249, 254, 256, 260, 277, 280, 306, 308, 313, 317, 332–333, 340, 384, and 386. Script: Foliated/Floriated

References:
Dallas Museum of Art collection online. (https://collections.dma.org/artwork/5340826)
Grube, Islamic Pottery.

EgLus186 – Lustre Bowl





Subglaze: monochrome lustre

Origin: Egypt, 11th–12th Century

Excavated: N/A

Repository: Keir Collection, Dallas Museum of Art, Texas

Museum number: K.1.2014.274

Dimensions: Height (cm): 6.99 Maximum Diameter (cm): 19.37

Inscription: interior ...و المن... ; base undeciphered

Comments: See also cat. nos. EgLus55, 58, 62, 78, 80–81, 95, 170, 185, 196, 219, 222, 228, 233–234, 237, 245, 249, 254, 256, 260, 277, 280, 306, 308, 313, 317, 332–333, 340, 384, and 386.

References:
Dallas Museum of Art collection online. (https://collections.dma.org/artwork/5341497)
Grube, Islamic Pottery, p. 149.

EgLus187 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Keir Collection, Dallas Museum of Art, Texas

Museum number: K.1.2014.975.2

Dimensions: Height (cm): 2.54 Width (cm): 13.97 Length (cm): 12.7

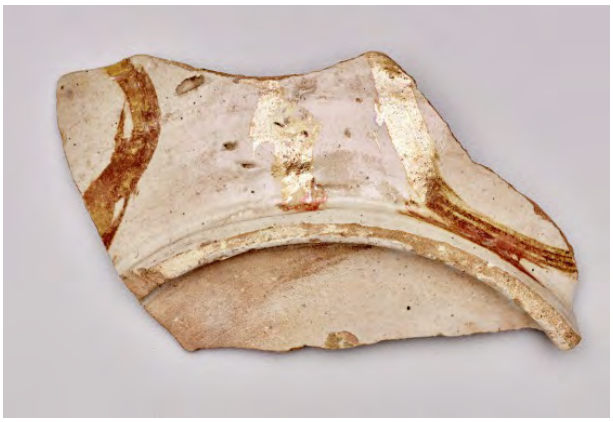
Inscription: undeciphered

Comments: See also cat. nos. EgLus19, 25, 28, 52, 72, 95, 125, 128–129, 182, 191–192, 210–213, 235, 238, 240, 242, 244, 247–248, 252, 255, 257, 266–269, 271, 274, 278–279, 316, 319, 330, 338, 345, 353, and 380–381.

References:
Dallas Museum of Art collection online. (https://collections.dma.org/artwork/5343309)

EgLus188 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Egypt, 11th–12th Century

Excavated: N/A

Repository: Keir Collection, Dallas Museum of Art, Texas

Museum number: K.1.2014.987.1

Dimensions: Height (cm): 5.4 Width (cm): 17.15 Length (cm): 10.54

Inscription: undeciphered

References:
Dallas Museum of Art collection online. (https://collections.dma.org/artwork/5343327)

EgLus189 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Keir Collection, Dallas Museum of Art, Texas

Museum number: K.1.2014.959

Dimensions: Height (cm): 8.57 Width (cm): 10.16 Length (cm): 12.01

Inscription: ...اليمن...

Comments: See also cat. nos. EgLus69, 93, 134–135, 137–150, 153–155, 172, 197, 199–201, 215, 272, 276, 322, 325, 343, 346–349, 351, 363, 365, 367, 374, 376, 389, and 395. Script: Block Reserve; Plaited

References:
Dallas Museum of Art collection online. (https://collections.dma.org/artwork/5343256)

EgLus190 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Keir Collection, Dallas Museum of Art, Texas

Museum number: K.1.2014.975.1

Dimensions: Width (cm): 6.03 Length (cm): 13.49 Thickness (cm): 1.91

Inscription: undeciphered

References:
Dallas Museum of Art collection online. (https://collections.dma.org/artwork/5343308)

EgLus191 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Keir Collection, Dallas Museum of Art, Texas

Museum number: K.1.2014.953.5

Dimensions: Height (cm): 3.18 Width (cm): 10.48 Length (cm): 8.57

Inscription: undeciphered

Comments: See also cat. nos. EgLus19, 25, 28, 52, 72, 95, 125, 128–129, 182, 187, 192, 210–213, 235, 238, 240, 242, 244, 247–248, 252, 255, 257, 266–269, 271, 274, 278–279, 316, 319, 330, 338, 345, 353, and 380–381.

References:
Dallas Museum of Art collection online. (https://collections.dma.org/artwork/5343247)

EgLus192 – Lustre Bowl



Subglaze: monochrome lustre

Petrofabric: Egypt [Ca-Nile]

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Metropolitan Museum of Art, New York

Museum number: 1971.27

Dimensions: Height (cm): 6.7 Maximum Diameter (cm): 24.9

Inscription: undeciphered

Comments: See also cat. nos. EgLus19, 25, 28, 52, 72, 95, 125, 128–129, 182, 187, 191, 210–213, 235, 238, 240, 242, 244, 247–248, 252, 255, 257, 266–269, 271, 274, 278–279, 316, 319, 330, 338, 345, 353, and 380–381.

References:
Mason, Shine, 193.
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/452209?searchField=All&sortBy=Relevance&ft=1971.27&offset=0&rpp=20&pos=1)

EgLus193 – Lustre Bowl





Subglaze: monochrome lustre

Petrofabric: Egypt [Ca-Nile]

Origin: Egypt, (late)10th–11th Century

Excavated: N/A

Repository: Metropolitan Museum of Art, New York

Museum number: 63.178.1

Dimensions: Height (cm): 7.3 Maximum Diameter (cm): 25.4

Inscription: interior and base مسلم

Comments: See also cat. nos. EgLus19–26, 28–29, 38, 49, 76, 106–115, 128, 130, 132, 177, 195, 285–287, 289–298, 300, 305, 318, 336, 362, 364, and 394.

References:
Ekhtiar, “Shimmering Surfaces,” p. 93, fig. 6.
Ekhtiar et al., Masterpieces, no. 93, pp. 137, 145-146.
Grube, “The Arts,” p. 214, ill., figs. 10-11.
Jenkins, “Muslim,” p. 359–69.
Mason, Shine, 193.
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/451717 ?searchField=All&sortBy=Relevance&ft=63.178 .1&offset=0&rpp=20&pos=1)

EgLus194 – Lustre Bowl





Subglaze: monochrome lustre

Petrofabric: Egypt [Ca-Nile]

Origin: Egypt, 10th Century

Excavated: N/A

Repository: Metropolitan Museum of Art, New York

Museum number: 63.16.3

Dimensions: Height (cm): 5.4 Maximum Diameter (cm): 18.1 Weight: 10.7 oz. (303.4 g)

Inscription: base بن خلدان / interior based on توكل تكفا سل تعطا

Comments: See also cat. nos. MLus40, 251–254, 256, 259, 260, and 262–4.

References:
Ekhtiar, “Shimmering Surfaces,” p. 92, fig. 5.
Grube, “The Arts,” pp. 214-15, ill. fig. 8 (b/w).
Mason, Shine, 193.
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/451702?searchField=All&sortBy=Relevance&ft=63.16.3&offset=0&rpp=20&pos=1)

EgLus195 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Petrofabric: Egypt [Ca-Nile]

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Metropolitan Museum of Art, New York

Museum number: 1971.89

Inscription: interior possibly ...لنصر... / base مسلم

Comments: See also cat. nos. EgLus19–26, 28–29, 38, 49, 76, 106–115, 128, 130, 132, 177, 193, 285–287, 289–298, 300, 305, 318, 336, 362, 364, and 394.

References:
Mason, Shine, 188.
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/452217 ?searchField=All&sortBy=Relevance&ft=1971.89&offset=0&rpp=20&pos=1)

EgLus196 – Lustre Fragment





Subglaze: monochrome lustre

Petrofabric: Egypt [Ca-Nile]

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Metropolitan Museum of Art, New York

Museum number: 1975.32.3

Inscription: ...المن و

Comments: See also cat. nos. EgLus55, 58, 62, 78, 80–81, 95, 170, 185–186, 219, 222, 228, 233–234, 237, 245, 249, 254, 256, 260, 277, 280, 306, 308, 313, 317, 332–333, 340, 384, and 386.

References:
Mason, Shine, p. 188.
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/452726?searchField=All&sortBy=Relevance&ft=1975.32.3&offset=0&rpp=20&pos=1)

EgLus197 – Lustre Fragment



Subglaze: monochrome lustre

Petrofabric: Egypt [Fustat sp]

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Metropolitan Museum of Art, New York

Museum number: 13.190.243

Inscription: probably اليمن

Comments: See also cat. nos. EgLus69, 93, 134–135, 137–150, 153–155, 172, 189, 199–201, 215, 272, 276, 322, 325, 343, 346–349, 351, 363, 365, 367, 374, 376, 389, and 395. Script: Foliated/Floriated

References:
Mason, Shine, p. 187.
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/446510 ?searchField=All&sortBy=Relevance&ft=13.190 .243&offset=0&rpp=20&pos=1)

EgLus198 – Lustre Fragment



Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Metropolitan Museum of Art, New York

Museum number: 13.190.28

Inscription: ...لكا...

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/446324 ?searchField=All&sortBy=Relevance&ft=13.190 .28&offset=0&rpp=20&pos=1)

EgLus199 – Lustre Fragment



Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Metropolitan Museum of Art, New York

Museum number: 08.256.330

Inscription: ...اليمن...

Comments: See also cat. nos. EgLus69, 93, 134–135, 137–150, 153–155, 172, 189, 197, 200–201, 215, 272, 276, 322, 325, 343, 346–349, 351, 363, 365, 367, 374, 376, 389, and 395. Script: Foliated/Floriated

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/445605 ?searchField=All&sortBy=Relevance&ft=08.256 .330&offset=0&rpp=20&pos=1)

EgLus200 – Lustre Fragment



Subglaze: monochrome lustre; with cobalt glaze

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Metropolitan Museum of Art, New York

Museum number: 07.238.58

Dimensions: Height (cm): 5.7 Width (cm): 6.4

Inscription: possibly ...اليمن...

Comments: See also cat. nos. EgLus69, 93, 134–135, 137–150, 153–155, 172, 189, 197, 199, 201, 215, 272, 276, 322, 325, 343, 346–349, 351, 363, 365, 367, 374, 376, 389, and 395.



References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/445211 ?searchField=All&sortBy=Relevance&ft=07.238 . 58&offset=0&rpp=20&pos=1)

EgLus201 – Lustre Bowl Fragment



Subglaze: monochrome lustre; with cobalt glaze

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Metropolitan Museum of Art, New York

Museum number: 20.120.197

Inscription: ... اليمن...

Comments: See also cat. nos. EgLus69, 93, 134–135, 137–150, 153–155, 172, 189, 197, 199–200, 215, 272, 276, 322, 325, 343, 346–349, 351, 363, 365, 367, 374, 376, 389, and 395. Script: Plaited

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/447262 ?searchField=All&sortBy=Relevance&ft=20.120 . 197&offset=0&rpp=20&pos=1)

EgLus202 – Lustre Fragment



Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Metropolitan Museum of Art, New York

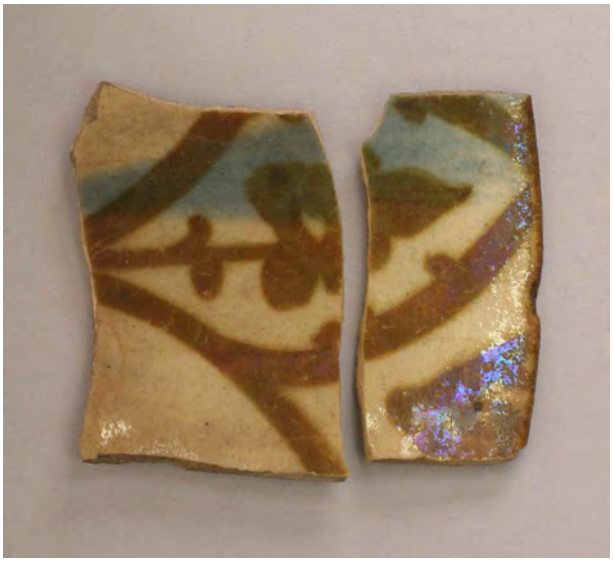
Museum number: 08.256.354

Inscription: ...كة كـ ...

Comments: Script: Foliated/Floriated

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/445624 ?searchField=All&sortBy=Relevance&ft=08.256 .354&offset=0&rpp=20&pos=1)

EgLus203 – Lustre Fragment



Subglaze: monochrome lustre; with splashed glaze

Petrofabric: N/A

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Metropolitan Museum of Art, New York

Museum number: 13.190.225

Inscription: سعد

Comments: See also cat. nos. EgLus1–4, 6–8, 10–11, 60, 143, 148, 158, 178, 180, 204, 275, 344, 359, 370, 377–379, 387, and 389–390. (inscription not pictured)

References:
Jenkins, “Sa’d,” fig. 12.
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/446495 ?searchField=All&sortBy=Relevance&ft=13.190 .225&offset=0&rpp=20&pos=1)

EgLus204 – Lustre Fragment



Origin: Egypt, 11th Century

Excavated: N/A

Repository: Museo de Bellas Artes, Malaga

Museum number: N/A

Inscription: سعد

Comments: See also cat. nos. EgLus1–4, 6–8, 10–11, 60, 143, 148, 158, 178, 180, 203, 275, 344, 359, 370, 377–379, 387, and 389–390.

References:
Gómez-Moreno, “La Loza,” fig. 5.

EgLus205 – Lustre Fragment





Subglaze: monochrome lustre

Origin: Egypt, 10th–11th Century

Excavated: N/A

Repository: Museum für Islamische Kunst, Berlin

Museum number: I. 4958

Dimensions: Width (cm): 8.2 Length (cm): 7.2 Thickness (cm): 0.6

Inscription: (?)...كالك...

Comments: Script: Foliated/Floriated

References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=1868831&viewType=detailView)

EgLus206 – Lustre Bowl





Subglaze: polychrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Museum für Islamische Kunst, Berlin

Museum number: I. 2033

Dimensions: Width (cm): 8.6 Thickness (cm): 0.7

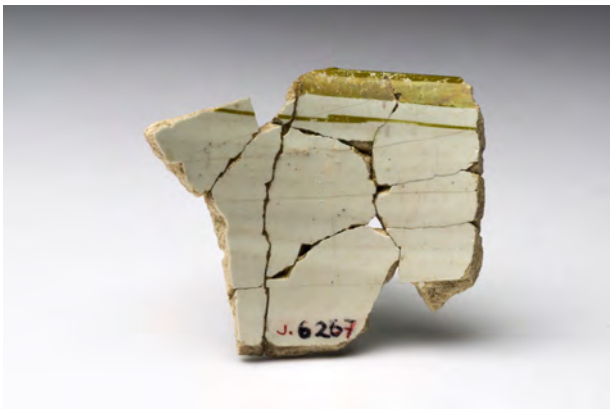
Inscription: (?) عافي

Comments: Script: Foliated/Floriated

References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=1868976&viewType=detailView)

EgLus207 – Lustre Bowl





Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Museum für Islamische Kunst, Berlin

Museum number: I. 6267

Dimensions: Width (cm): 5.8 Length (cm): 6.8 Thickness (cm): 0.5

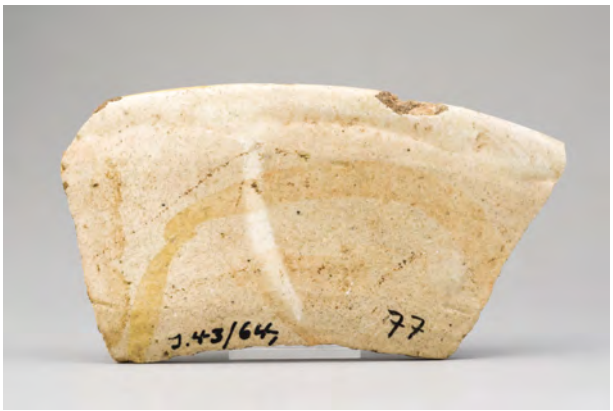
Inscription: possibly الملك

Comments: Script: Block Reserve

References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=1868923&viewType=detailView)

EgLus208 – Lustre Bowl Fragment





Origin: Egypt, 11th Century

Excavated: N/A

Repository: Museum für Islamische Kunst, Berlin

Museum number: I. 43/64.77

Dimensions: Width (cm): 6.5 Length (cm): 12

Inscription: possibly ...لـ الملك

Comments: Script: Foliated/Floriated

References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=2275024&viewType=detailView)

EgLus209 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Museum für Islamische Kunst, Berlin

Museum number: I. 43/64.43

Dimensions: Width (cm): 14 Length (cm): 15

Inscription: (?) ... لة سلملة و فـ...

References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=2275511&viewType=detailView)

EgLus210 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Museum für Islamische Kunst, Berlin

Museum number: I. 43/64.22

Dimensions: Height (cm): 2.6 Maximum Diameter (cm): 16

Inscription: undeciphered

Comments: See also cat. nos. EgLus19, 25, 28, 52, 72, 95, 125, 128–129, 182, 187, 191–192, 211–213, 235, 238, 240, 242, 244, 247–248, 252, 255, 257, 266–269, 271, 274, 278–279, 316, 319, 330, 338, 345, 353, and 380–381.

References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=2275512&viewType=detailView)

EgLus211 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Museum für Islamische Kunst, Berlin

Museum number: I. 43/64.10

Dimensions: Height (cm): 4.1 Width (cm): 20

Inscription: undeciphered

Comments: See also cat. nos. EgLus19, 25, 28, 52, 72, 95, 125, 128–129, 182, 187, 191–192, 210, 212–213, 235, 238, 240, 242, 244, 247–248, 252, 255, 257, 266–269, 271, 274, 278–279, 316, 319, 330, 338, 345, 353, and 380–381.

References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=2275942&viewType=detailView)

EgLus212 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Museum für Islamische Kunst, Berlin

Museum number: I. 43/64.153

Dimensions: Width (cm): 5.7 Length (cm): 14.7

Inscription: undeciphered

Comments: See also cat. nos. EgLus19, 25, 28, 52, 72, 95, 125, 128–129, 182, 187, 191–192, 210–211, 213, 235, 238, 240, 242, 244, 247–248, 252, 255, 257, 266–269, 271, 274, 278–279, 316, 319, 330, 338, 345, 353, and 380–381.

References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=2275622&viewType=detailView)

EgLus213 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Museum für Islamische Kunst, Berlin

Museum number: I. 43/64.345

Dimensions: Width (cm): 9.4 Length (cm): 19.8

Inscription: undeciphered

Comments: See also cat. nos. EgLus19, 25, 28, 52, 72, 95, 125, 128–129, 182, 187, 191–192, 210–212, 235, 238, 240, 242, 244, 247–248, 252, 255, 257, 266–269, 271, 274, 278–279, 316, 319, 330, 338, 345, 353, and 380–381.

References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=2276078&viewType=detailView)

EgLus214 – Lustre Fragment



Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Museum für Islamische Kunst, Berlin

Museum number: I. 43/64.119



Dimensions: Width (cm): 8.2 Length (cm): 10.5

Inscription: ...لمك...

Comments: Script: Block Reserve

References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=2275520&viewType=detailView)

EgLus215 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Museum für Islamische Kunst, Berlin

Museum number: I. 43/64.165

Dimensions: Height (cm): 7.5 Width (cm): 22.8 Length (cm): 10.3

Inscription: ...اليمن...

Comments: See also cat. nos. EgLus69, 93, 134–135, 137–150, 153–155, 172, 189, 197, 199–201, 272, 276, 322, 325, 343, 346–349, 351, 363, 365, 367, 374, 376, 389, and 395.

References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=2275527&viewType=detailView)

EgLus216 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Museum für Islamische Kunst, Berlin

Museum number: I. 43/64.225

Dimensions: Width (cm): 6.4 Length (cm): 22.3

Inscription: (?)...و غبطة و...

References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=2275630&viewType=detailView)

EgLus217 – Lustre Fragment





Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Museum für Islamische Kunst, Berlin

Museum number: I. 43/64.152

Dimensions: Width (cm): 7.3 Length (cm): 11

Inscription: undeciphered

References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=2275944&viewType=detailView)

EgLus218 – Lustre Fragment





Origin: Egypt, 11th Century

Excavated: N/A

Repository: Museum für Islamische Kunst, Berlin

Museum number: I. 43/64.318

Dimensions: Width (cm): 8 Length (cm): 7.5

Inscription: undeciphered

Comments: Script: Block Reserve

References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=2280807&viewType=detailView)

EgLus219 – Lustre Fragment





Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Museum für Islamische Kunst, Berlin

Museum number: I. 43/64.278

Dimensions: Width (cm): 9 Length (cm): 18.3

Inscription: probably المن

Comments: See also cat. nos. EgLus55, 58, 62, 78, 80–81, 95, 170, 185–186, 196, 222, 228, 233–234, 237, 245, 249, 254, 256, 260, 277, 280, 306, 308, 313, 317, 332–333, 340, 384, and 386.

References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=2280810&viewType=detailView)

EgLus220 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Museum für Islamische Kunst, Berlin

Museum number: I. 43/64.65

Dimensions: Width (cm): 11.2 Length (cm): 14.8

Inscription: undeciphered

Comments: Script: Block Reserve

References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=1528466&viewType=detailView)

EgLus221 – Lustre Fragment





Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Museum für Islamische Kunst, Berlin

Museum number: I. 43/64.190

Dimensions: Height (cm): 6.4 Width (cm): 22.3

Inscription: undeciphered

References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=1528468&viewType=detailView)

EgLus222 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Museum für Islamische Kunst, Berlin

Museum number: I. 43/64.112

Dimensions: Height (cm): 6.5 Width (cm): 14.8

Inscription: المن

Comments: See also cat. nos. EgLus55, 58, 62, 78, 80–81, 95, 170, 185–186, 196, 219, 228, 233–234, 237, 245, 249, 254, 256, 260, 277, 280, 306, 308, 313, 317, 332–333, 340, 384, and 386.

References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=2275518&viewType=detailView)

EgLus223 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Museum für Islamische Kunst, Berlin

Museum number: I. 43/64.287

Dimensions: Width (cm): 8.7 Length (cm): 16.6

Inscription: undeciphered

References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=2275524&viewType=detailView)

EgLus224 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Museum für Islamische Kunst, Berlin

Museum number: I. 43/64.273

Dimensions: Width (cm): 10.5 Length (cm): 14.1

Inscription: (?) ال-ع-ك-ا-ة

Comments: Script: Foliated/Floriated

References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=2275623&viewType=detailView)

EgLus225 – Lustre Bowl Fragment





Subglaze: polychrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Museum für Islamische Kunst, Berlin

Museum number: I. 43/64.70

Dimensions: Width (cm): 12.7 Length (cm): 11.6

Inscription: ...[ن]المـ و...

Comments: Script: Foliated/Floriated

References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=2275935&viewType=detailView)

EgLus226 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Museum für Islamische Kunst, Berlin

Museum number: I. 43/64.191

Dimensions: Height (cm): 6.5 Width (cm): 26 Length (cm): 22.3

Inscription: (?) ...كا و ما ما ...

Comments: Script: Foliated/Floriated

References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=2280808&viewType=detailView)

EgLus227 – Lustre Bowl Fragment





Subglaze: polychrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Museum für Islamische Kunst, Berlin

Museum number: I. 43/64.17

Dimensions: Width (cm): 17.6 Length (cm): 14.4

Inscription: undeciphered

References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=2280811&viewType=detailView)

EgLus228 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Museum für Islamische Kunst, Berlin

Museum number: I. 43/64.312

Dimensions: Width (cm): 17 Length (cm): 15.8

Inscription: ...المن و المن...

Comments: See also cat. nos. EgLus55, 58, 62, 78, 80–81, 95, 170, 185–186, 196, 219, 222, 233–234, 237, 245, 249, 254, 256, 260, 277, 280, 306, 308, 313, 317, 332–333, 340, 384, and 386. Script: Foliated/Floriated

References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=2280812&viewType=detailView)

EgLus229 – Lustre Bowl Fragment





Subglaze: polychrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Museum für Islamische Kunst, Berlin

Museum number: I. 43/64.301

Dimensions: Width (cm): 9.2 Length (cm): 11.7

Inscription: undeciphered

Comments: Script: Foliated/Floriated

References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=2280820&viewType=detailView)

EgLus230 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Museum für Islamische Kunst, Berlin

Museum number: I. 43/64.323

Dimensions: Width (cm): 6.4 Length (cm): 7

Inscription: undeciphered

References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=2281386&viewType=detailView)

EgLus231 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Egypt, 11th–12th Century

Excavated: N/A

Repository: Museum für Islamische Kunst, Berlin

Museum number: I. 43/64.307

Dimensions: Width (cm): 7.5 Length (cm): 12.7

Inscription: ...بركة ك

References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=2280819&viewType=detailView)

EgLus232 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Egypt, 11th–12th Century

Excavated: N/A

Repository: Museum für Islamische Kunst, Berlin

Museum number: I. 43/64.306

Dimensions: Width (cm): 10.2 Length (cm): 12.3

Inscription: ...نعمة سلـ

References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=2280818&viewType=detailView)

EgLus233 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Museum für Islamische Kunst, Berlin

Museum number: I. 43/64.315

Dimensions: Width (cm): 14.9 Length (cm): 21

Inscription: ...و المن...

Comments: See also cat. nos. EgLus55, 58, 62, 78, 80–81, 95, 170, 185–186, 196, 219, 222, 228, 234, 237, 245, 249, 254, 256, 260, 277, 280, 306, 308, 313, 317, 332–333, 340, 384, and 386. Script: Foliated/Floriated

References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=2281387&viewType=detailView)

EgLus234 – Lustre Bowl Fragment





Subglaze: polychrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Museum für Islamische Kunst, Berlin

Museum number: I. 43/64.308

Dimensions: Width (cm): 9.3 Length (cm): 19.3

Inscription: ...المن..

Comments: See also cat. nos. EgLus55, 58, 62, 78, 80–81, 95, 170, 185–186, 196, 219, 222, 228, 233, 237, 245, 249, 254, 256, 260, 277, 280, 306, 308, 313, 317, 332–333, 340, 384, and 386. Script: Foliated/Floriated

References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=2281396&viewType=detailView)

EgLus235 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Museum für Islamische Kunst, Berlin

Museum number: I. 43/64.198

Dimensions: Width (cm): 21.1 Length (cm): 20.8 Thickness (cm): 0.5 Diameter of foot (cm): 13.8

Inscription: undeciphered

Comments: See also cat. nos. EgLus19, 25, 28, 52, 72, 95, 125, 128–129, 182, 187, 191–192, 210–213, 238, 240, 242, 244, 247–248, 252, 255, 257, 266–269, 271, 274, 278–279, 316, 319, 330, 338, 345, 353, and 380–381.

References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=1520281&viewType=detailView)

EgLus236 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Museum für Islamische Kunst, Berlin

Museum number: I. 43/64.47

Dimensions: Height (cm): 10 Width (cm): 28.7 Thickness (cm): 0.7

Inscription: undeciphered

References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=1520283&viewType=detailView)

EgLus237 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Museum für Islamische Kunst, Berlin

Museum number: I. 43/64.240

Dimensions: Width (cm): 21.4 Length (cm): 15.2 Thickness (cm): 0.6

Inscription: ...المن...

Comments: See also cat. nos. EgLus55, 58, 62, 78, 80–81, 95, 170, 185–186, 196, 219, 222, 228, 233–234, 245, 249, 254, 256, 260, 277, 280, 306, 308, 313, 317, 332–333, 340, 384, and 386.

References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=1520445&viewType=detailView)

EgLus238 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Museum für Islamische Kunst, Berlin

Museum number: I. 43/64.58

Dimensions: Height (cm): 8 Thickness (cm): 0.6 Maximum Diameter (cm): 24.5 Diameter of foot (cm): 10.8

Inscription: undeciphered

Comments: See also cat. nos. EgLus19, 25, 28, 52, 72, 95, 125, 128–129, 182, 187, 191–192, 210–213, 235, 240, 242, 244, 247–248, 252, 255, 257, 266–269, 271, 274, 278–279, 316, 319, 330, 338, 345, 353, and 380–381.

References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=1520706&viewType=detailView)

EgLus239 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Museum für Islamische Kunst, Berlin

Museum number: I. 43/64.54

Dimensions: Height (cm): 6.5 Thickness (cm): 0.7 Maximum Diameter (cm): 26.4

Inscription: ...كة و البركة...

References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=1520707&viewType=detailView)

EgLus240 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Museum für Islamische Kunst, Berlin

Museum number: I. 43/64.26

Dimensions: Height (cm): 8 Thickness (cm): 0.7 Maximum Diameter (cm): 29

Inscription: undeciphered

Comments: See also cat. nos. EgLus19, 25, 28, 52, 72, 95, 125, 128–129, 182, 187, 191–192, 210–213, 235, 238, 242, 244, 247–248, 252, 255, 257, 266–269, 271, 274, 278–279, 316, 319, 330, 338, 345, 353, and 380–381.

References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=1520712&viewType=detailView)

EgLus241 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Museum für Islamische Kunst, Berlin

Museum number: I. 43/64.272

Inscription: ...لنصر[ا] ليمن[ا]...

Dimensions: Height (cm): 15 Thickness (cm): 0.7
Maximum Diameter (cm): 28.2

References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=1520713&viewType=detailView)

EgLus242 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Museum für Islamische Kunst, Berlin

Museum number: I. 43/64.249

Dimensions: Height (cm): 7.2 Thickness (cm): 0.5-0.8 Maximum Diameter (cm): 32.5 Diameter of foot (cm): 14.8

Inscription: undeciphered

Comments: See also cat. nos. EgLus19, 25, 28, 52, 72, 95, 125, 128–129, 182, 187, 191–192, 210–213, 235, 238, 240, 244, 247–248, 252, 255, 257, 266–269, 271, 274, 278–279, 316, 319, 330, 338, 345, 353, and 380–381.

References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=1520711&viewType=detailView)

EgLus243 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Museum für Islamische Kunst, Berlin

Museum number: I. 43/64.236

Dimensions: Height (cm): 6 Thickness (cm): 0.8 Maximum Diameter (cm): 37.2

Inscription: undeciphered

References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=1520714&viewType=detailView)

EgLus244 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Museum für Islamische Kunst, Berlin

Museum number: I. 43/64.266

Dimensions: Width (cm): 16 Length (cm): 22.7 Thickness (cm): 0.6

Inscription: undeciphered

Comments: See also cat. nos. EgLus19, 25, 28, 52, 72, 95, 125, 128–129, 182, 187, 191–192, 210–213, 235, 238, 240, 242, 247–248, 252, 255, 257, 266–269, 271, 274, 278–279, 316, 319, 330, 338, 345, 353, and 380–381. Script: Block Reserve

References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=1520775&viewType=detailView)

EgLus245 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Museum für Islamische Kunst, Berlin

Museum number: I. 43/64.274

Dimensions: Width (cm): 20.5 Length (cm): 19.320.4 Thickness (cm): 0.5 Diameter of foot (cm): 10.3

Inscription: ...و المن

Comments: See also cat. nos. EgLus55, 58, 62, 78, 80–81, 95, 170, 185–186, 196, 219, 222, 228, 233–234, 237, 249, 254, 256, 260, 277, 280, 306, 308, 313, 317, 332–333, 340, 384, and 386.

References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=1521640&viewType=detailView)

EgLus246 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Museum für Islamische Kunst, Berlin

Museum number: I. 43/64.94

Dimensions: Width (cm): 16 Length (cm): 21.5 Thickness (cm): 0.7

Inscription: ...اليمن[ا] كمل لكمل...

References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=1521641&viewType=detailView)

EgLus247 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Museum für Islamische Kunst, Berlin

Museum number: I. 43/64.281

Dimensions: Height (cm): 7 Thickness (cm): 0.6 Maximum Diameter (cm): 28.8

Inscription: undeciphered

Comments: See also cat. nos. EgLus19, 25, 28, 52, 72, 95, 125, 128–129, 182, 187, 191–192, 210–213, 235, 238, 240, 242, 244, 248, 252, 255, 257, 266–269, 271, 274, 278–279, 316, 319, 330, 338, 345, 353, and 380–381.

References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=1521642&viewType=detailView)

EgLus248 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Museum für Islamische Kunst, Berlin

Museum number: I. 43/64.61

Dimensions: Width (cm): 11.1 Length (cm): 21.2 Thickness (cm): 0.7

Inscription: undeciphered

Comments: See also cat. nos. EgLus19, 25, 28, 52, 72, 95, 125, 128–129, 182, 187, 191–192, 210–213, 235, 238, 240, 242, 244, 247, 252, 255, 257, 266–269, 271, 274, 278–279, 316, 319, 330, 338, 345, 353, and 380–381.

References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=1521759&viewType=detailView)

EgLus249 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Museum für Islamische Kunst, Berlin

Museum number: I. 43/64.175

Dimensions: Height (cm): 6 Thickness (cm): 0.6 Maximum Diameter (cm): 21 Diameter of foot (cm): 9.6

Inscription: ...المن...

Comments: See also cat. nos. EgLus55, 58, 62, 78, 80–81, 95, 170, 185–186, 196, 219, 222, 228, 233–234, 237, 245, 254, 256, 260, 277, 280, 306, 308, 313, 317, 332–333, 340, 384, and 386.

References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=1521814&viewType=detailView)

EgLus250 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Museum für Islamische Kunst, Berlin

Museum number: I. 43/64.32

Dimensions: Width (cm): 27.6 Length (cm): 8.5 Thickness (cm): 0.8 Diameter of foot (cm): 12.8

Inscription: undeciphered

References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=1521817&viewType=detailView)

EgLus251 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Museum für Islamische Kunst, Berlin

Museum number: I. 43/64.81

Dimensions: Height (cm): 7.5 Thickness (cm): 0.7 Maximum Diameter (cm): 26 Diameter of foot (cm): 11.2

Inscription: undeciphered

References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=1521825&viewType=detailView)

EgLus252 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Museum für Islamische Kunst, Berlin

Museum number: I. 43/64.2

Dimensions: Width (cm): 12.8 Length (cm): 19 Thickness (cm): 0.7

Inscription: undeciphered

Comments: See also cat. nos. EgLus19, 25, 28, 52, 72, 95, 125, 128–129, 182, 187, 191–192, 210–213, 235, 238, 240, 242, 244, 247–248, 255, 257, 266–269, 271, 274, 278–279, 316, 319, 330, 338, 345, 353, and 380–381.

References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=1521839&viewType=detailView)

EgLus253 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Museum für Islamische Kunst, Berlin

Museum number: I. 43/64.286

Dimensions: Height (cm): 6.5 Thickness (cm): 0.7 Maximum Diameter (cm): 19.2 Diameter of foot (cm): 8.3

Inscription: possibly ...المن...

References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=1521846&viewType=detailView)

EgLus254 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Museum für Islamische Kunst, Berlin

Museum number: I. 43/64.59

Dimensions: Width (cm): 17.8 Length (cm): 20.5 Thickness (cm): 0.7

Inscription: ...المن...

Comments: See also cat. nos. EgLus55, 58, 62, 78, 80–81, 95, 170, 185–186, 196, 219, 222, 228, 233–234, 237, 245, 249, 256, 260, 277, 280, 306, 308, 313, 317, 332–333, 340, 384, and 386.

References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=1521847&viewType=detailView)

EgLus255 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Museum für Islamische Kunst, Berlin

Museum number: I. 43/64.263 b

Dimensions: Width (cm): 9 Length (cm): 18.8 Thickness (cm): 0.6

Inscription: undeciphered

Comments: See also cat. nos. EgLus19, 25, 28, 52, 72, 95, 125, 128–129, 182, 187, 191–192, 210–213, 235, 238, 240, 242, 244, 247–248, 252, 257, 266–269, 271, 274, 278–279, 316, 319, 330, 338, 345, 353, and 380–381.

References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=1521853&viewType=detailView)

EgLus256 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Museum für Islamische Kunst, Berlin

Museum number: I. 43/64.160

Dimensions: Height (cm): 7.8 Thickness (cm): 0.8

Inscription: ...المن...

Comments: See also cat. nos. EgLus55, 58, 62, 78, 80–81, 95, 170, 185–186, 196, 219, 222, 228, 233–234, 237, 245, 249, 254, 260, 277, 280, 306, 308, 313, 317, 332–333, 340, 384, and 386.

References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=1521857&viewType=detailView)

EgLus257 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Museum für Islamische Kunst, Berlin

Museum number: I. 43/64.263 a

Dimensions: Width (cm): 16 Length (cm): 17 Thickness (cm): 0.6

Inscription: undeciphered

Comments: See also cat. nos. EgLus19, 25, 28, 52, 72, 95, 125, 128–129, 182, 187, 191–192, 210–213, 235, 238, 240, 242, 244, 247–248, 252, 255, 266–269, 271, 274, 278–279, 316, 319, 330, 338, 345, 353, and 380–381.

References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=1521856&viewType=detailView)

EgLus258 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Museum für Islamische Kunst, Berlin

Museum number: I. 43/64.218

Dimensions: Height (cm): 8.3 Thickness (cm): 0.6
Maximum Diameter (cm): 28 Diameter of foot (cm): 12.8

Inscription: undeciphered

Comments: Script: Foliated/Floriated

References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=1521875&viewType=detailView)

EgLus259 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Museum für Islamische Kunst, Berlin

Museum number: I. 43/64.38

Dimensions: Height (cm): 6 Thickness (cm): 0.8
Maximum Diameter (cm): 28 Diameter of foot (cm): 12.4

Inscription: undeciphered

Comments: Script: Block Reserve

References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=1521886&viewType=detailView)

EgLus260 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Museum für Islamische Kunst, Berlin

Museum number: I. 43/64.195

Dimensions: Width (cm): 12.8 Length (cm): 17.6 Thickness (cm): 0.7

Inscription: ...المن...

Comments: See also cat. nos. EgLus55, 58, 62, 78, 80–81, 95, 170, 185–186, 196, 219, 222, 228, 233–234, 237, 245, 249, 254, 256, 277, 280, 306, 308, 313, 317, 332–333, 340, 384, and 386.

References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=1521897&viewType=detailView)

EgLus261 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Museum für Islamische Kunst, Berlin

Museum number: I. 43/64.33

Dimensions: Width (cm): 15.4 Length (cm): 21.6

Inscription: undeciphered

References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=1521898&viewType=detailView)

EgLus262 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Museum für Islamische Kunst, Berlin

Museum number: I. 43/64.173

Dimensions: Width (cm): 12.6 Length (cm): 16.6

Inscription: possibly بركة و اقبال

References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=1528469&viewType=detailView)

EgLus263 – Lustre Bowl Fragment





Subglaze: polychrome lustre

Origin: Egypt, 11th–12th Century

Excavated: N/A

Repository: Museum für Islamische Kunst, Berlin

Museum number: I. 43/64.113

Dimensions: Width (cm): 8.7 Length (cm): 10.2

Inscription: undeciphered

References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=2276132&viewType=detailView)

EgLus264 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Museum für Islamische Kunst, Berlin

Museum number: I. 43/64.143

Dimensions: Height (cm): 3.8 Width (cm): 13.3

Inscription: ...اليمن...

References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=2276139&viewType=detailView)

EgLus265 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Museum für Islamische Kunst, Berlin

Museum number: I. 43/64.179

Dimensions: Width (cm): 11.6 Length (cm): 10.5

Inscription: undeciphered

Comments: Script: Foliated/Floriated

References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=2276135&viewType=detailView)

EgLus266 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Museum für Islamische Kunst, Berlin

Museum number: I. 43/64.289

Dimensions: Width (cm): 9.5 Length (cm): 13

Inscription: undeciphered

Comments: See also cat. nos. EgLus19, 25, 28, 52, 72, 95, 125, 128–129, 182, 187, 191–192, 210–213, 235, 238, 240, 242, 244, 247–248, 252, 255, 257, 267–269, 271, 274, 278–279, 316, 319, 330, 338, 345, 353, and 380–381.

References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=2276341&viewType=detailView)

EgLus267 – Lustre Bowl Fragment





Subglaze: polychrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Museum für Islamische Kunst, Berlin

Museum number: I. 43/64.206

Dimensions: Height (cm): 4.8 Length (cm): 19.5

Inscription: undeciphered

Comments: See also cat. nos. EgLus19, 25, 28, 52, 72, 95, 125, 128–129, 182, 187, 191–192, 210–213, 235, 238, 240, 242, 244, 247–248, 252, 255, 257, 266, 268–269, 271, 274, 278–279, 316, 319, 330, 338, 345, 353, and 380–381.

References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=2276350&viewType=detailView)

EgLus268 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Museum für Islamische Kunst, Berlin

Museum number: I. 43/64.313

Dimensions: Height (cm): 9 Length (cm): 13.8

Inscription: undeciphered

Comments: See also cat. nos. EgLus19, 25, 28, 52, 72, 95, 125, 128–129, 182, 187, 191–192, 210–213, 235, 238, 240, 242, 244, 247–248, 252, 255, 257, 266–267, 269, 271, 274, 278–279, 316, 319, 330, 338, 345, 353, and 380–381.

References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=2276351&viewType=detailView)

EgLus269 – Lustre Bowl Fragment





Subglaze: polychrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Museum für Islamische Kunst, Berlin

Museum number: I. 43/64.13

Dimensions: Height (cm): 6.8 Width (cm): 23.2 Length (cm): 19

Inscription: undeciphered

Comments: See also cat. nos. EgLus19, 25, 28, 52, 72, 95, 125, 128–129, 182, 187, 191–192, 210–213, 235, 238, 240, 242, 244, 247–248, 252, 255, 257, 266–268, 271, 274, 278–279, 316, 319, 330, 338, 345, 353, and 380–381.

References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=2012307&viewType=detailView)

EgLus270 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Museum für Islamische Kunst, Berlin

Museum number: I. 43/64.224

Dimensions: Height (cm): 3.8 Maximum Diameter (cm): 26.7

Inscription: undeciphered

References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=2275521&viewType=detailView)

EgLus271 – Lustre Bowl





Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Museum für Islamische Kunst, Berlin

Museum number: I. 37/64

Dimensions: Height (cm): 6.5 Thickness (cm): 0.7 Maximum Diameter (cm): 28

Inscription: undeciphered

Comments: See also cat. nos. EgLus19, 25, 28, 52, 72, 95, 125, 128–129, 182, 187, 191–192, 210–213, 235, 238, 240, 242, 244, 247–248, 252, 255, 257, 266–269, 274, 278–279, 316, 319, 330, 338, 345, 353, and 380–381.

References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=1521849&viewType=detailView)

EgLus272 – Lustre Fragment





Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Museum für Islamische Kunst, Berlin

Museum number: I. 1422

Dimensions: Width (cm): 6.2 Length (cm): 5.3 Thickness (cm): 0.4

Inscription: ...اليمن...

Comments: See also cat. nos. EgLus69, 93, 134–135, 137–150, 153–155, 172, 189, 197, 199–201, 215, 276, 322, 325, 343, 346–349, 351, 363, 365, 367, 374, 376, 389, and 395. Script: Plaited

References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=1868924&viewType=detailView)

EgLus273 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Museum für Islamische Kunst, Berlin

Museum number: I. 169

Dimensions: Width (cm): 7.4 Length (cm): 6.3 Thickness (cm): 0.5

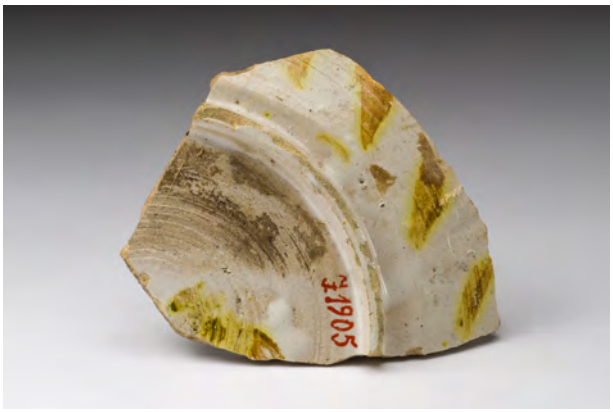
Inscription: exterior [سـ]ـعد / interior possibly الملك

Comments: Script: Block Reserve

References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=1868926&viewType=detailView)

EgLus274 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Museum für Islamische Kunst, Berlin

Museum number: I. 1905

Dimensions: Width (cm): 9.5 Length (cm): 10.8 Thickness (cm): 0.5-0.8

Inscription: undeciphered

Comments: See also cat. nos. EgLus19, 25, 28, 52, 72, 95, 125, 128–129, 182, 187, 191–192, 210–213, 235, 238, 240, 242, 244, 247–248, 252, 255, 257, 266–269, 271, 278–279, 316, 319, 330, 338, 345, 353, and 380–381.

References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=1868952&viewType=detailView)

EgLus275 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Museum für Islamische Kunst, Berlin

Museum number: I. 2131

Dimensions: Width (cm): 8.2 Length (cm): 10.8 Thickness (cm): 0.6

Inscription: interior سعد / base حر

Comments: See also cat. nos. EgLus1–4, 6–8, 10–11, 60, 143, 148, 158, 178, 180, 203–204, 344, 359, 370, 377–379, 387, and 389–390. Script: Foliated/Floriated

References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=1868975&viewType=detailView)

EgLus276 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Museum für Islamische Kunst, Berlin

Museum number: I. 2007

Dimensions: Width (cm): 5 Length (cm): 8 Thickness (cm): 0.5

Inscription: ...اليمن..

Comments: See also cat. nos. EgLus69, 93, 134–135, 137–150, 153–155, 172, 189, 197, 199–201, 215, 272, 322, 325, 343, 346–349, 351, 363, 365, 367, 374, 376, 389, and 395. Script: Plaited

References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=1868981&viewType=detailView)

EgLus277 – Lustre Bowl Fragment





Subglaze: polychrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Museum für Islamische Kunst, Berlin

Museum number: I. 4967

Dimensions: Width (cm): 8.5 Length (cm): 8.3 Thickness (cm): 0.6

Inscription: ...المن..

Comments: See also cat. nos. EgLus55, 58, 62, 78, 80–81, 95, 170, 185–186, 196, 219, 222, 228, 233–234, 237, 245, 249, 254, 256, 260, 280, 306, 308, 313, 317, 332–333, 340, 384, and 386.

References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=1868984&viewType=detailView)

EgLus278 – Lustre Fragment





Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Museum für Islamische Kunst, Berlin

Museum number: I. 6261

Dimensions: Width (cm): 5 Length (cm): 7.7

Inscription: undeciphered

Comments: See also cat. nos. EgLus19, 25, 28, 52, 72, 95, 125, 128–129, 182, 187, 191–192, 210–213, 235, 238, 240, 242, 244, 247–248, 252, 255, 257, 266–269, 271, 274, 279, 316, 319, 330, 338, 345, 353, and 380–381.

References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=2012049&viewType=detailView)

EgLus279 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Museum für Islamische Kunst, Berlin

Museum number: I. 1686

Dimensions: Width (cm): 9 Length (cm): 12.1

Inscription: undeciphered

Comments: See also cat. nos. EgLus19, 25, 28, 52, 72, 95, 125, 128–129, 182, 187, 191–192, 210–213, 235, 238, 240, 242, 244, 247–248, 252, 255, 257, 266–269, 271, 274, 278, 316, 319, 330, 338, 345, 353, and 380–381.

References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=2012071&viewType=detailView)

EgLus280 – Lustre Bowl Fragment





Subglaze: polychrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Museum für Islamische Kunst, Berlin

Museum number: I. 177

Dimensions: Width (cm): 6.5 Length (cm): 10

Inscription: ...المن..

Comments: See also cat. nos. EgLus55, 58, 62, 78, 80–81, 95, 170, 185–186, 196, 219, 222, 228, 233–234, 237, 245, 249, 254, 256, 260, 277, 306, 308, 313, 317, 332–333, 340, 384, and 386.

References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=1959085&viewType=detailView)

EgLus281 – Lustre Fragment





Subglaze: monochrome lustre

Origin: Egypt, 11th–12th Century

Excavated: N/A

Repository: Museum für Islamische Kunst, Berlin

Museum number: I. 224

Dimensions: Width (cm): 9.6 Length (cm): 11.6

Inscription: ...و ك ...

Comments: Script: Foliated/Floriated

References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=2011836&viewType=detailView)

EgLus282 – Lustre Fragment





Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Museum für Islamische Kunst, Berlin

Museum number: I. 6266

Dimensions: Width (cm): 5.3 Length (cm): 6.5 Thickness (cm): 0.6

Inscription: (?) ...كاملو ة...

Comments: Script: Block Reserve

References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=1868922&viewType=detailView)

EgLus283 – Lustre Fragment





Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Museum für Islamische Kunst, Berlin

Museum number: I. 2002

Dimensions: Width (cm): 5.8 Length (cm): 7.5 Thickness (cm): 0.6

Inscription: ...لكا.

References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=1868983&viewType=detailView)

EgLus284 – Lustre Bowl Fragment





Subglaze: polychrome lustre

Origin: Egypt, 11th–12th Century

Excavated: N/A

Repository: Museum für Islamische Kunst, Berlin

Museum number: I. 43/64.104

Dimensions: Width (cm): 12.8 Length (cm): 20.5 Thickness (cm): 0.8

Inscription: ...اليمن···

Comments: Script: Foliated/Floriated

References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=1521851&viewType=detailView)

EgLus285 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Egypt, (late)10th–11th Century

Excavated: N/A

Repository: Museum für Islamische Kunst, Berlin

Museum number: I. 43/64.157

Dimensions: Width (cm): 13.2 Length (cm): 15.7 Thickness (cm): 0.7

Inscription: مسلم

Comments: See also cat. nos. EgLus19–26, 28–29, 38, 49, 76, 106–115, 128, 130, 132, 177, 193, 195, 286–287, 289–298, 300, 305, 318, 336, 362, 364, and 394.

References:
Meinecke-Berg, “Muslim,” fig. 13.
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=1520664&viewType=detailView)

EgLus286 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Egypt, (late)10th–11th Century

Excavated: N/A

Repository: Museum für Islamische Kunst, Berlin

Museum number: I. 43/64.194

Dimensions: Width (cm): 18 Length (cm): 24.5 Thickness (cm): 0.6

Inscription: مسلم

Comments: See also cat. nos. EgLus19–26, 28–29, 38, 49, 76, 106–115, 128, 130, 132, 177, 193, 195, 285, 287, 289–298, 300, 305, 318, 336, 362, 364, and 394.

References:
Meinecke-Berg, “Muslim,” fig. 15.
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=1520703&viewType=detailView)

EgLus287 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Egypt, (late)10th–11th Century

Excavated: N/A

Repository: Museum für Islamische Kunst, Berlin

Museum number: I. 43/64.42

Dimensions: Width (cm): 13.8 Length (cm): 17.3 Thickness (cm): 0.5

Inscription: مسلم

Comments: See also cat. nos. EgLus19–26, 28–29, 38, 49, 76, 106–115, 128, 130, 132, 177, 193, 195, 285–286, 289–298, 300, 305, 318, 336, 362, 364, and 394.

References:
Meinecke-Berg, “Muslim,” fig. 14.
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=1521884&viewType=detailView)

EgLus288 – Lustre Fragment





Subglaze: monochrome lustre

Origin: Egypt, 11th–12th Century

Excavated: N/A

Repository: Museum für Islamische Kunst, Berlin

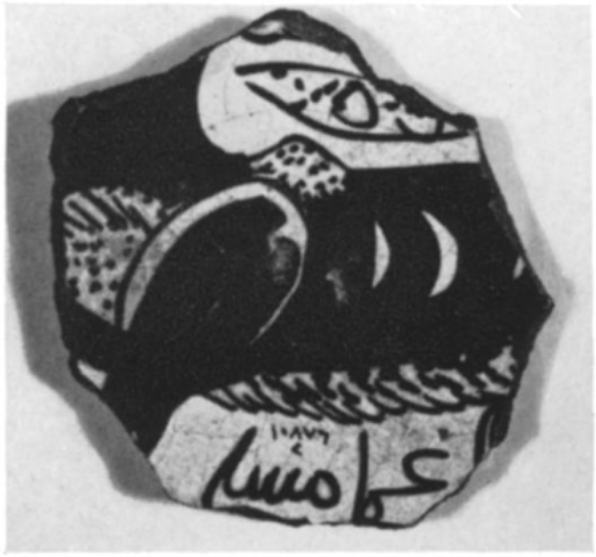
Museum number: I. 1910

Dimensions: Width (cm): 8.4 Length (cm): 16.7

Inscription: ...كلل

References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=2011852&viewType=detailView)

EgLus289 – Lustre Fragment





Origin: Egypt, (late)10th–11th Century

Excavated: N/A

Repository: Museum of Islamic Art, Cairo

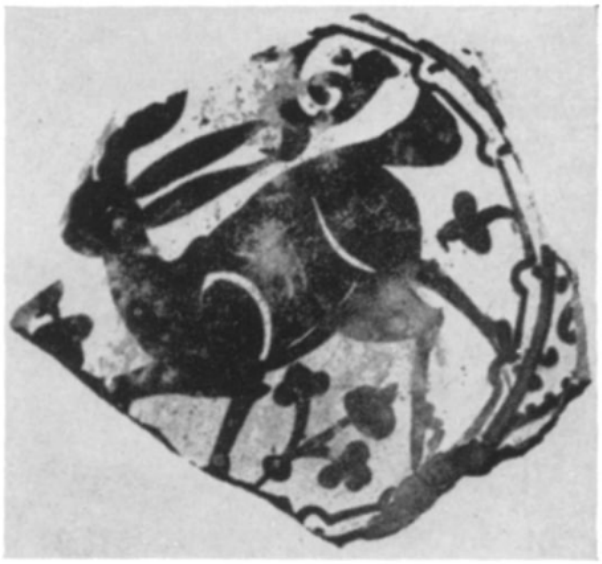
Museum number: 10876/2

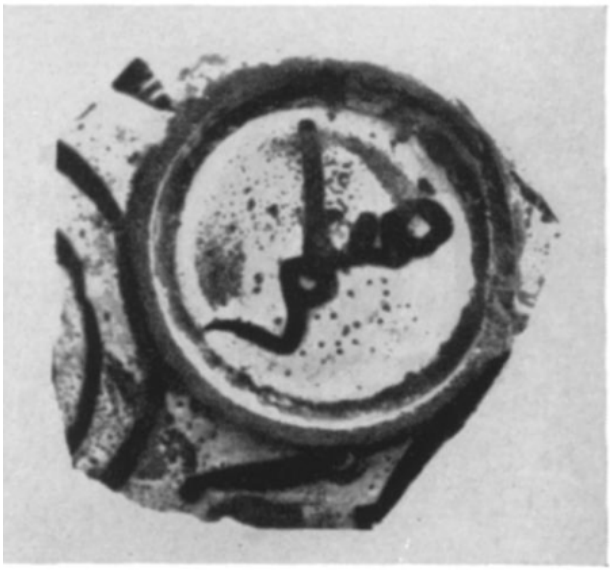
Inscription: interior عمل مسلم / base ...عمل مسلم

Comments: See also cat. nos. EgLus19–26, 28–29, 38, 49, 76, 106–115, 128, 130, 132, 177, 193, 195, 285–287, 290–298, 300, 305, 318, 336, 362, 364, and 394.

References:
Jenkins, “Muslim,” no. 1.

EgLus290 – Lustre Fragment





Origin: Egypt, (late)10th–11th Century

Excavated: N/A

Repository: Museum of Islamic Art, Cairo

Museum number: 6114/3

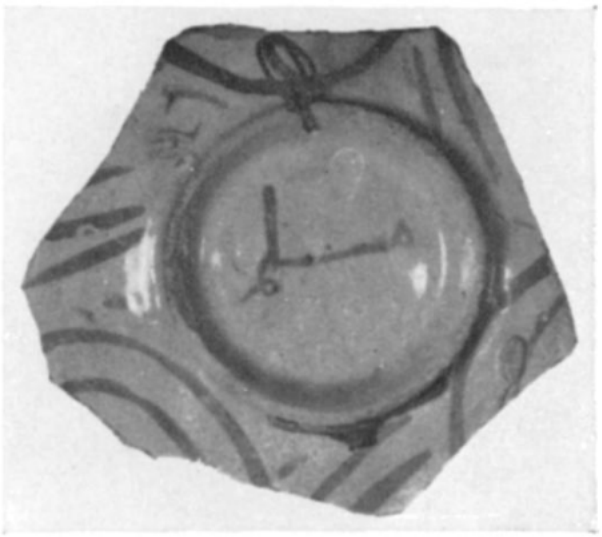
Inscription: مسلم

Comments: See also cat. nos. EgLus19–26, 28–29, 38, 49, 76, 106–115, 128, 130, 132, 177, 193, 195, 285–287, 289, 291–298, 300, 305, 318, 336, 362, 364, and 394.

References:
Jenkins, “Muslim,” no. 5.

EgLus291 – Lustre Fragment





Origin: Egypt, (late)10th–11th Century

Excavated: N/A

Repository: Museum of Islamic Art, Cairo

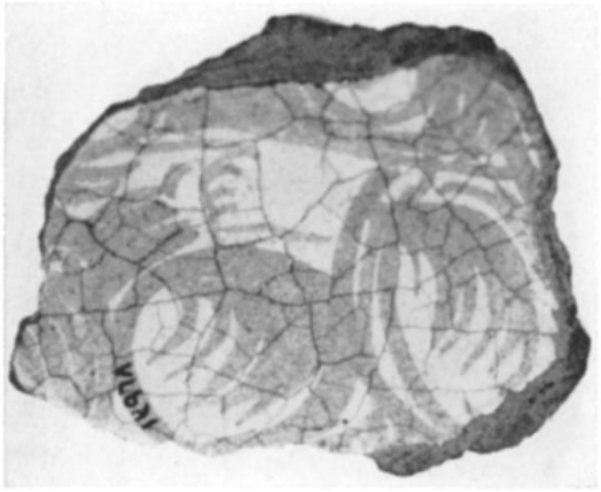
Museum number: 12437/2

Inscription: مسلم

Comments: See also cat. nos. EgLus19–26, 28–29, 38, 49, 76, 106–115, 128, 130, 132, 177, 193, 195, 285–287, 289–291, 292–298, 300, 305, 318, 336, 362, 364, and 394.

References:
Jenkins, “Muslim,” no. 15.

EgLus292 – Lustre Fragment





Origin: Egypt, (late)10th–11th Century

Excavated: N/A

Repository: Museum of Islamic Art, Cairo

Museum number: 13968

Inscription: مسلم ابو القسم

Comments: See also cat. nos. EgLus19–26, 28–29, 38, 49, 76, 106–115, 128, 130, 132, 177, 193, 195, 285–287, 289–291, 298–298, 298, 300, 305, 318, 336, 362, 364, and 394.

References:
Jenkins, “Muslim,” no. 18.

EgLus293 – Lustre Fragment



Subglaze: monochrome lustre

Origin: Egypt, (late)10th–11th Century

Excavated: N/A

Repository: Museum of Islamic Art, Cairo

Museum number: 43/64.18

Inscription: مسلم

Comments: See also cat. nos. EgLus19–26, 28–29, 38, 49, 76, 106–115, 128, 130, 132, 177, 193, 195, 285–287, 289–292, 294–298, 300, 305, 318, 336, 362, 364, and 394.

References:
Meinecke-Berg, "Muslim," fig. 16.
Melikian-Chirvani, "Fatimid," p. 84.

EgLus294 – Lustre Fragment



Origin: Egypt, (late)10th–11th Century

Excavated: N/A

Repository: Museum of Islamic Art, Cairo

Museum number: N/A

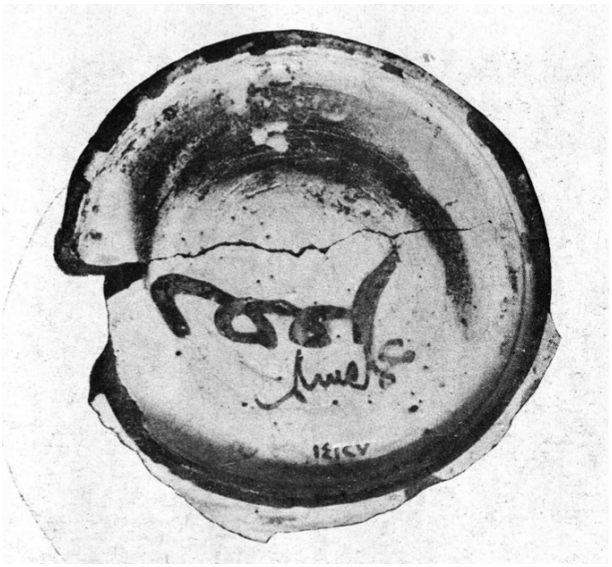
Inscription: مسلم

Comments: See also cat. nos. EgLus19–26, 28–29, 38, 49, 76, 106–115, 128, 130, 132, 177, 193, 195, 285–287, 289–293, 295–298, 300, 305, 318, 336, 362, 364, and 394.

References:
Matḥaf al-Fann al-Islāmī and Lajnat Ḥifẓ al-Āthār al-ʿArabīyah, La Céramique, Pl. 23.

EgLus295 – Lustre Fragment





Origin: Egypt, (late)10th–11th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Inscription: ...عمل مسلم

Comments: See also cat. nos. EgLus19–26, 28–29, 38, 49, 76, 106–115, 128, 130, 132, 177, 193, 195, 285–287, 289–294, 296–298, 300, 305, 318, 336, 362, 364, and 394.

References:
Yousuf, "Khazzāfūn," fig. 14.

EgLus296 – Lustre Fragment

Origin: Egypt, (late)10th–11th Century

Excavated: N/A

Repository: N/A

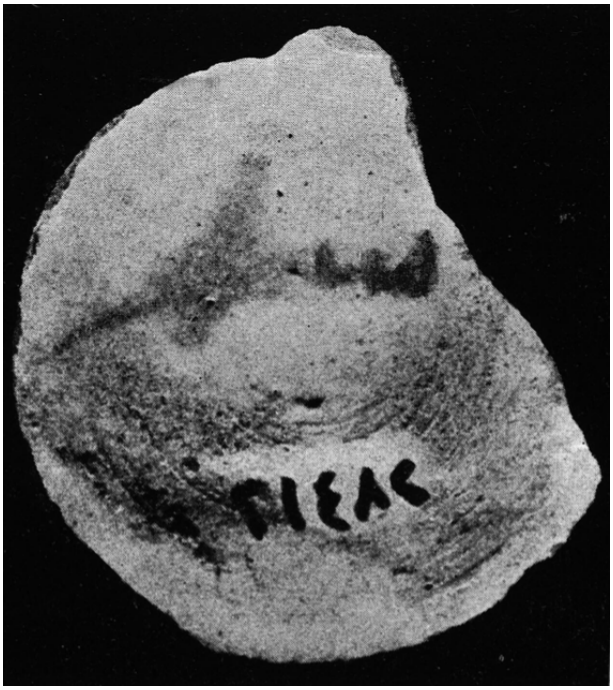
Museum number: N/A

Inscription: مسلم

Comments: See also cat. nos. EgLus19–26, 28–29, 38, 49, 76, 106–115, 128, 130, 132, 177, 193, 195, 285–287, 289–295, 297–298, 300, 305, 318, 336, 362, 364, and 394.

References:
Yousuf, "Khazzāfūn," fig. 13.





EgLus297 – Lustre Fragment



Origin: Egypt, (late)10th–11th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Inscription: ...مسلم الدهان...

Comments: See also cat. nos. EgLus19–26, 28–29, 38, 49, 76, 106–115, 128, 130, 132, 177, 193, 195, 285–287, 289–296, 298, 300, 305, 318, 336, 362, 364, and 394.

References:
Yousuf, “Khazzāfūn,” fig. 10.

EgLus298 – Lustre Fragment



Origin: Egypt, (late)10th–11th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Inscription: ...مسلم

Comments: See also cat. nos. EgLus19–26, 28–29, 38, 49, 76, 106–115, 128, 130, 132, 177, 193, 195, 285–287, 289–297, 300, 305, 318, 336, 362, 364, and 394.



References:
Yousuf, “Khazzāfūn,” fig. 12.

EgLus299 – Lustre Bowl Fragment



Subglaze: monochrome lustre

Petrofabric: Egypt [Fustat sp]

Origin: Egypt, 11th Century

Excavated: N/A

Repository: Royal Ontario Museum

Museum number: 909.37.9



Dimensions: Height (cm): 4.4 Maximum Diameter (cm): 11.9

Inscription: possibly الملك

Comments: Script: Block Reserve

References:
Mason, Shine, p. 188.
Royal Ontario Museum collection online. (https://collections.rom.on.ca/objects/418925/lustreware-bowl-fragment-base-sherd-with-kufic-inscriptio?ctx=3b1ed1fd-339f-4a35-891a-40bb7a33fe0b&idx=0)

EgLus300 – Lustre Fragment



Subglaze: with coloured glaze

Origin: Egypt, (late)10th–11th Century

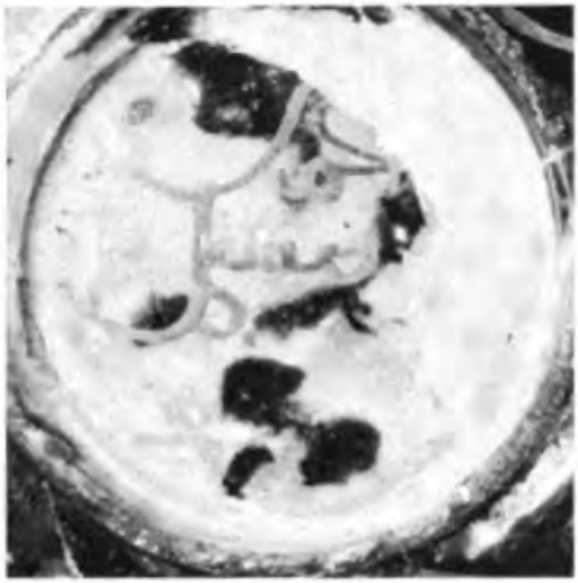
Excavated: N/A

Repository: Staatliche Museen Preussischer Kulturbesitz, Museum für Islamische Kunst, Berlin

Museum number: I.46/64

Dimensions: Maximum Diameter (cm): 24.8

Inscription: عمل مسلم



Comments: See also cat. nos. EgLus19–26, 28–29, 38, 49, 76, 106–115, 128, 130, 132, 177, 193, 195, 285–287, 289–298, 305, 318, 336, 362, 364, and 394.

References:
Hetjens-Museum and Klein, Keramik, p. 89-90, no. 106.
Jones et al., Arts of Islam, p. 220, no. 271.

EgLus301 – Lustre Bowl





Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: The al-Sabah Collection, Kuwait National Museum, Kuwait

Museum number: LNS 167 C

Dimensions: Height (cm): 7.4 Maximum Diameter (cm): 27

Inscription: ...اليمن نصر...

References:
Watson, Ceramics, p. 274.

EgLus302 – Lustre Bowl





Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: The al-Sabah Collection, Kuwait National Museum, Kuwait

Museum number: LNS 191 C

Dimensions: Height (cm): 8 Maximum Diameter (cm): 29.3

Inscription: النصر اليمن

References:
Watson, Ceramics, p. 277.

EgLus303 – Lustre Bowl





Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: The al-Sabah Collection, Kuwait National Museum, Kuwait

Museum number: LNS 25 C

Dimensions: Height (cm): 7.8 Maximum Diameter (cm): 23.5

Inscription: (?) ...م ما النصر...

References:
Watson, Ceramics, p. 277.

EgLus304 – Lustre Fragment

Subglaze: monochrome lustre

Origin: Egypt, 10th–11th Century

Excavated: N/A

Repository: The al-Sabah Collection, Kuwait National Museum, Kuwait

Museum number: LNS 976 C a

Inscription: interior عمل نزار / base نزار

References:
Watson, Ceramics, p. 281.





EgLus305 – Lustre Fragment





Subglaze: monochrome lustre

Origin: Egypt, (late)10th–11th Century

Excavated: N/A

Repository: The al-Sabah Collection, Kuwait National Museum, Kuwait

Museum number: LNS 975 C e

Inscription: مسلم

Comments: See also cat. nos. EgLus19–26, 28–29, 38, 49, 76, 106–115, 128, 130, 132, 177, 193, 195, 285–287, 289–298, 300, 318, 336, 362, 364, and 394.

References:
Watson, Ceramics, p. 280.

EgLus306 – Lustre Fragment



Subglaze: monochrome lustre

Origin: Egypt, 11th Century

Excavated: N/A

Repository: The al-Sabah Collection, Kuwait National Museum, Kuwait

Museum number: LNS 976 C d

Inscription: المن و المن

Comments: See also cat. nos. EgLus55, 58, 62, 78, 80–81, 95, 170, 185–186, 196, 219, 222, 228, 233–234, 237, 245, 249, 254, 256, 260, 277, 280, 308, 313, 317, 332–333, 340, 384, and 386.

References:
Watson, Ceramics, p. 281.

EgLus307 – Lustre Bowl



Subglaze: monochrome lustre

Origin: Egypt or Syria, 11th–12th Century

Excavated: N/A

Repository: Keir Collection, Dallas Museum of Art, Texas

Museum number: K.1.2014.275

Dimensions: Height (cm): 5.08 Maximum Diameter (cm): 23.18

Inscription: possibly مدافعا

Comments: Script: Foliated/Floriated



References:
Dallas Museum of Art collection online. (https://collections.dma.org/artwork/5341498)
Grube, Islamic Pottery, p. 151.

EgLus308 – Lustre Bowl



Subglaze: monochrome lustre

Origin: Egypt, Cairo, 11th Century

Excavated: N/A

Repository: Museum of Islamic Art, Cairo

Museum number: N/A

Inscription: ...المن و النصر...

Comments: See also cat. nos. EgLus55, 58, 62, 78, 80–81, 95, 170, 185–186, 196, 219, 222, 228, 233–234, 237, 245, 249, 254, 256, 260, 277, 280, 306, 313, 317, 332–333, 340, 384, and 386. Script: Foliated/Floriated

References:
N/A

EgLus309 – Lustre Bowl



Subglaze: monochrome lustre

Origin: Egypt, Cairo, (late)10th–11th Century

Excavated: N/A

Repository: Museum of Islamic Art, Cairo

Museum number: 15958

Inscription: base مسلم / interior نعمة شاملة و بركة كاملة و

References:
Jenkins, “Muslim,” p. 368.

EgLus310 – Lustre Bowl



Subglaze: monochrome lustre

Origin: Egypt, Cairo, 11th Century

Excavated: N/A

Repository: Museum of Islamic Art, Cairo

Museum number: N/A

Inscription: undeciphered

Comments: Script: Foliated/Floriated

References: N/A

EgLus311 – Lustre Bowl



Subglaze: monochrome lustre

Origin: Egypt, Cairo, 11th Century

Excavated: N/A

Repository: Museum of Islamic Art, Cairo

Museum number: N/A

Inscription: undeciphered

Comments: Script: Foliated/Floriated

References: N/A

EgLus312 – Lustre Bowl



Subglaze: monochrome lustre

Origin: Egypt, Cairo, 11th Century

Excavated: N/A

Repository: Museum of Islamic Art, Cairo

Museum number: N/A

Inscription: نعمة شاملة و بركة كاملة

Comments: Script: Foliated/Floriated

References: N/A

EgLus313 – Lustre Bowl



Subglaze: monochrome lustre

Origin: Egypt, Cairo, 11th Century

Excavated: N/A

Repository: Museum of Islamic Art, Cairo

Museum number: N/A

Inscription: ...المن...

Comments: See also cat. nos. EgLus55, 58, 62, 78, 80–81, 95, 170, 185–186, 196, 219, 222, 228, 233–234, 237, 245, 249, 254, 256, 260, 277, 280, 306, 308, 317, 332–333, 340, 384, and 386. Script: Foliated/Floriated

References:
N/A

EgLus314 – Lustre Bowl



Subglaze: monochrome lustre

Origin: Egypt, Cairo, 11th Century

Excavated: N/A

Repository: Museum of Islamic Art, Cairo

Museum number: N/A

Inscription: undeciphered

References:
N/A

EgLus315 – Lustre Bowl



Subglaze: monochrome lustre

Origin: Egypt, Cairo, 11th Century

Excavated: N/A

Repository: Museum of Islamic Art, Cairo

Museum number: N/A

Inscription: undeciphered

References:
N/A

EgLus316 – Lustre Bowl





Subglaze: monochrome lustre

Origin: Egypt, Cairo, 11th Century

Excavated: N/A

Repository: Museum of Islamic Art, Cairo

Museum number: N/A

Inscription: undeciphered

Comments: See also cat. nos. EgLus19, 25, 28, 52, 72, 95, 125, 128–129, 182, 187, 191–192, 210–213, 235, 238, 240, 242, 244, 247–248, 252, 255, 257, 266–269, 271, 274, 278–279, 319, 330, 338, 345, 353, and 380–381.

References:
N/A

EgLus317 – Lustre Bowl



Subglaze: monochrome lustre

Origin: Egypt, Cairo, 11th Century

Excavated: N/A

Repository: Museum of Islamic Art, Cairo

Museum number: N/A

Inscription: ...المن و...

Comments: See also cat. nos. EgLus55, 58, 62, 78, 80–81, 95, 170, 185–186, 196, 219, 222, 228, 233–234, 237, 245, 249, 254, 256, 260, 277, 280, 306, 308, 313, 332–333, 340, 384, and 386. Script: Foliated/Floriated

References:
N/A

EgLus318 – Lustre Bowl



Subglaze: monochrome lustre

Origin: Egypt, Cairo, (late)10th–11th Century

Excavated: N/A

Repository: Museum of Islamic Art, Cairo

Museum number: 14930

Inscription: مسلم بن الدهان

Comments: See also cat. nos. EgLus19–26, 28–29, 38, 49, 76, 106–115, 128, 130, 132, 177, 193, 195, 285–287, 289–298, 300, 305, 336, 362, 364, and 394.

References:
Jenkins, “Muslim,” p. 366.

EgLus319 – Lustre Bowl



Subglaze: monochrome lustre

Origin: Egypt, Cairo, 11th Century

Excavated: N/A

Repository: Museum of Islamic Art, Cairo

Museum number: N/A

Inscription: undeciphered

Comments: See also cat. nos. EgLus19, 25, 28, 52, 72, 95, 125, 128–129, 182, 187, 191–192, 210–213, 235, 238, 240, 242, 244, 247–248, 252, 255, 257, 266–269, 271, 274, 278–279, 316, 330, 338, 345, 353, and 380–381.

Contour panels are filled with unusual design, perhaps a suspect vessel.

References:
N/A

EgLus320 – Lustre Bowl





Subglaze: monochrome lustre

Origin: Egypt, Cairo, 11th Century

Excavated: N/A

Repository: Museum of Islamic Art, Cairo

Museum number: N/A

Inscription: ...لاستاذ الاستاذ...غين مولا بامر...و على ابائه...

References:
al-Bāshā, “Tabaq.”
Bloom, City Victorious, p. 94.

EgLus321 – Lustre Fragment





Subglaze: monochrome lustre

Origin: Egypt, Fustat, 11th Century

Excavated: N/A

Repository: Medelhavsmuseet

Museum number: MME 1974:081

Dimensions: Width (cm): 7.7 Length (cm): 6.3 Thickness (cm): 0.6

Inscription: ...ن...

References:
Medelhavsmuseet Collection online. (http://collections.smvk.se/carlotta-mhm/web/object/3010468)

EgLus322 – Lustre Bowl



Subglaze: monochrome lustre

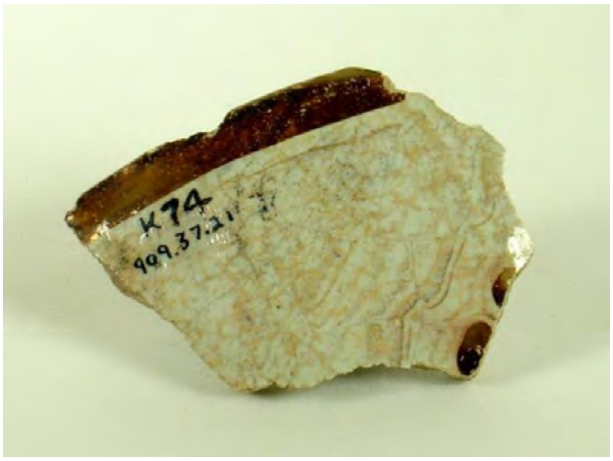
Origin: Egypt, Fustat, 11th Century

Excavated: N/A

Repository: Royal Ontario Museum

Museum number: 909.37.21

Dimensions: Height (cm): 4.3 Width (cm): 5.75



Inscription: ...اليمن...

Comments: See also cat. nos. EgLus69, 93, 134–135, 137–150, 153–155, 172, 189, 197, 199–201, 215, 272, 276, 325, 343, 346–349, 351, 363, 365, 367, 374, 376, 389, and 395. Script: Plaited

References:
Royal Ontario Museum collection online. (https://collections.rom.on.ca/objects/419017/lustreware-bowl-fragment-base-sherd?ctx=0c3477b0-138f-49af-a217-9a415bb2f6e2&idx=0)

EgLus323 – Lustre Bowl Fragment

Subglaze: monochrome lustre

Origin: Egypt, Fustat, 11th Century

Excavated: N/A

Repository: Victoria and Albert Museum, London

Museum number: C.537-1917

Dimensions: Width (cm): 11.7 Length (cm): 12

Inscription: undeciphered

Comments: Script: Block Reserve

References:

N/A





EgLus324 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Egypt, Fustat, 11th Century

Excavated: N/A

Repository: Victoria and Albert Museum, London

Museum number: 1575-1897

Dimensions: Width (cm): 10.5 Length (cm): 5.3

Inscription: (?) ...بـ]ركة من كـ...

References:
N/A

EgLus325 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Egypt, Fustat, 11th Century

Excavated: N/A

Repository: Victoria and Albert Museum, London

Museum number: C.742-1920

Dimensions: Width (cm): 7.5 Length (cm): 9.7

Inscription: اليمن

Comments: See also cat. nos. EgLus69, 93, 134–135, 137–150, 153–155, 172, 189, 197, 199–201, 215, 272, 276, 322, 343, 346–349, 351, 363, 365, 367, 374, 376, 389, and 395. Script: Plaited

References:
N/A

EgLus326 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Egypt, Fustat, 11th Century

Excavated: N/A

Repository: Victoria and Albert Museum, London

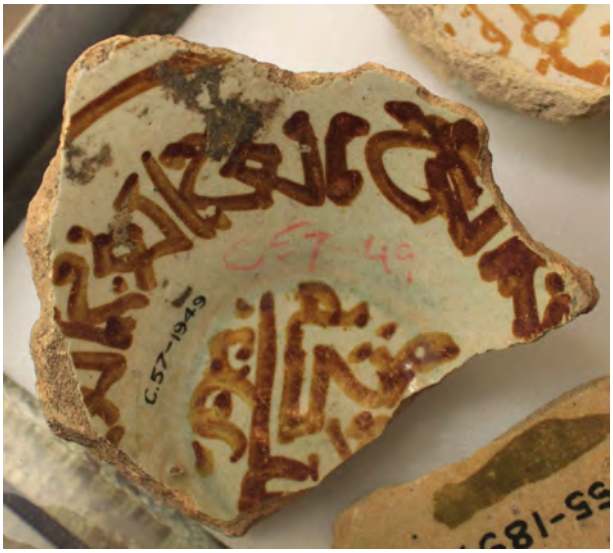
Museum number: C.1604-1921

Dimensions: Width (cm): 6.7 Length (cm): 7.7

Inscription: ...اليمن...

References:
N/A

EgLus327 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Egypt, Fustat, 11th–12th Century

Excavated: N/A

Repository: Victoria and Albert Museum, London

Museum number: C.57-1949

Dimensions: Width (cm): 7.5 Length (cm): 6.5

Inscription: undeciphered

References:
N/A

EgLus328 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Egypt, Fustat, 11th–12th Century

Excavated: N/A

Repository: Victoria and Albert Museum, London

Museum number: 1355-1897

Dimensions: Width (cm): 5.8 Length (cm): 4.9

Inscription: undeciphered

References:
N/A

EgLus329 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Egypt, Fustat, 11th–12th Century

Excavated: N/A

Repository: Victoria and Albert Museum, London

Museum number: C.168P(?)-1939

Dimensions: Height (cm): 5 Width (cm): 8.7

Inscription: undeciphered

Comments: Script: Block Reserve

References:
N/A

EgLus330 – Lustre Bowl Fragment

Subglaze: monochrome lustre

Origin: Egypt, Fustat, 11th–12th Century

Excavated: N/A

Repository: Victoria and Albert Museum, London

Museum number: 1185-1897 (?)

Dimensions: Width (cm): 6.1 Length (cm): 5.6

Inscription: undeciphered

Comments: See also cat. nos. EgLus19, 25, 28, 52, 72, 95, 125, 128–129, 182, 187, 191–192, 210–213, 235, 238, 240, 242, 244, 247–248, 252, 255, 257, 266–269, 271, 274, 278–279, 316, 319, 338, 345, 353, and 380–381.

References:
N/A





EgLus331 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Egypt, Fustat, 11th Century

Excavated: N/A

Repository: Victoria and Albert Museum, London

Museum number: C.1729-1921

Dimensions: Width (cm): 3.6 Length (cm): 3.8

Inscription: ...ال...

References:
N/A

EgLus332 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Egypt, Fustat, 11th Century

Excavated: N/A

Repository: Victoria and Albert Museum, London

Museum number: C.796-1915

Dimensions: Height (cm): 3.9 Width (cm): 8.9

Inscription: ...المن...

Comments: See also cat. nos. EgLus55, 58, 62, 78, 80–81, 95, 170, 185–186, 196, 219, 222, 228, 233–234, 237, 245, 249, 254, 256, 260, 277, 280, 306, 308, 313, 317, 333, 340, 384, and 386.

References:
N/A

EgLus333 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Egypt, Fustat, 11th Century

Excavated: N/A

Repository: Victoria and Albert Museum, London

Museum number: C.1602-1921

Dimensions: Width (cm): 7 Length (cm): 6.8

Inscription: ...المن...

Comments: See also cat. nos. EgLus55, 58, 62, 78, 80–81, 95, 170, 185–186, 196, 219, 222, 228, 233–234, 237, 245, 249, 254, 256, 260, 277, 280, 306, 308, 313, 317, 332, 340, 384, and 386.

References:
N/A

EgLus334 – Lustre Bowl Fragment

Subglaze: monochrome lustre

Origin: Egypt, Fustat, 11th Century

Excavated: N/A

Repository: Victoria and Albert Museum, London

Museum number: C.538-1917

Dimensions: Width (cm): 9.2 Length (cm): 9

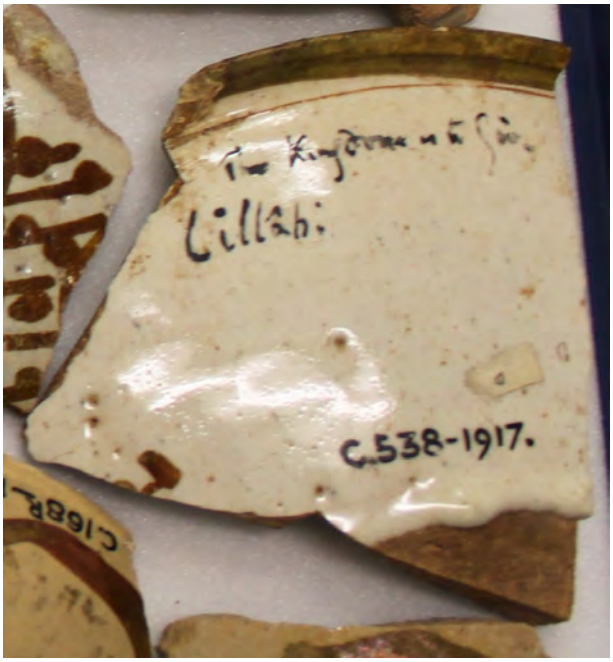
Inscription: interior الملك / exterior [سـ]ـعد

Comments: Script: Block Reserve

References:

N/A





EgLus335 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Egypt, Fustat, 11th Century

Excavated: N/A

Repository: Victoria and Albert Museum, London

Museum number: C.168(?)-1939

Dimensions: Width (cm): 5.5 Length (cm): 5.5

Inscription: undeciphered

Comments: Script: Block Reserve

References:

N/A

EgLus336 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Egypt, Fustat, (late)10th–11th Century

Excavated: N/A

Repository: Victoria and Albert Museum, London

Museum number: 1363-185(?)

Dimensions: Width (cm): 3.4 Length (cm): 4.2

Inscription: سلم[ـه]

Comments: See also cat. nos. EgLus19–26, 28–29, 38, 49, 76, 106–115, 128, 130, 132, 177, 193, 195, 285–287, 289–298, 300, 305, 318, 362, 364, and 394.

References:
N/A

EgLus337 – Lustre Bowl Fragment

Subglaze: monochrome lustre

Origin: Egypt, Fustat, 11th Century

Excavated: N/A

Repository: Victoria and Albert Museum, London

Museum number: C.550-1917

Dimensions: Width (cm): 14 Length (cm): 12.5

Inscription: undeciphered

Comments: Script: Foliated/Floriated

References:
N/A





EgLus338 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Egypt, Fustat, 11th Century

Excavated: N/A

Repository: Victoria and Albert Museum, London

Museum number: 1680-1897

Dimensions: Width (cm): 12.5 Length (cm): 7.6

Inscription: undeciphered

Comments: See also cat. nos. EgLus19, 25, 28, 52, 72, 95, 125, 128–129, 182, 187, 191–192, 210–213, 235, 238, 240, 242, 244, 247–248, 252, 255, 257, 266–269, 271, 274, 278–279, 316, 319, 330, 345, 353, and 380–381.

References:
N/A

EgLus339 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Egypt, Fustat, 11th Century

Excavated: N/A

Repository: Victoria and Albert Museum, London

Museum number: 1681-1897

Dimensions: Width (cm): 8.2 Length (cm): 19.5

Inscription: ...المـ...

Comments: Script: Plaited

References:
N/A

EgLus340 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Egypt, Fustat, 11th Century

Excavated: N/A

Repository: Victoria and Albert Museum, London

Museum number: C.1671-1921

Dimensions: Width (cm): 3.4 Length (cm): 5.3

Inscription: ...المن...

Comments: See also cat. nos. EgLus55, 58, 62, 78, 80–81, 95, 170, 185–186, 196, 219, 222, 228, 233–234, 237, 245, 249, 254, 256, 260, 277, 280, 306, 308, 313, 317, 332–333, 384, and 386.

References:
N/A

EgLus341 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Egypt, Fustat, 11th Century

Excavated: N/A

Repository: Victoria and Albert Museum, London

Museum number: C.1676-1921

Dimensions: Width (cm): 8.4 Length (cm): 7.5

Inscription: ...كة له...

Comments: Script: Block Reserve

References:
N/A

EgLus342 – Lustre Bowl Fragment

Subglaze: monochrome lustre

Origin: Egypt, Fustat, 11th–12th Century

Excavated: N/A

Repository: Victoria and Albert Museum, London

Museum number: 889-1902

Dimensions: Width (cm): 6.2 Length (cm): 7.5

Inscription: undeciphered

References:
N/A





EgLus343 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Egypt, Fustat, 11th Century

Excavated: N/A

Repository: Victoria and Albert Museum, London

Museum number: C.1603-1921

Dimensions: Width (cm): 3.7 Length (cm): 3.5

Inscription: ...اليمن...

Comments: See also cat. nos. EgLus69, 93, 134–135, 137–150, 153–155, 172, 189, 197, 199–201, 215, 272, 276, 322, 325, 346–349, 351, 363, 365, 367, 374, 376, 389, and 395. Script: Foliated/Floriated

References:
N/A

EgLus344 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Egypt, Fustat, 11th Century

Excavated: N/A

Repository: Victoria and Albert Museum, London

Museum number: C.1827-1921

Dimensions: Width (cm): 6 Length (cm): 5

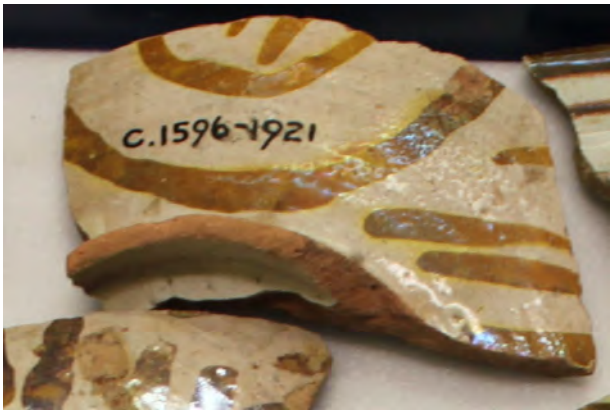
Inscription: interior undeciphered / exterior سعد

Comments: See also cat. nos. EgLus1–4, 6–8, 10–11, 60, 143, 148, 158, 178, 180, 203–204, 275, 359, 370, 377–379, 387, and 389–390.

References:
N/A

EgLus345 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Egypt, Fustat, 11th Century

Excavated: N/A

Repository: Victoria and Albert Museum, London

Museum number: C.1596-1921

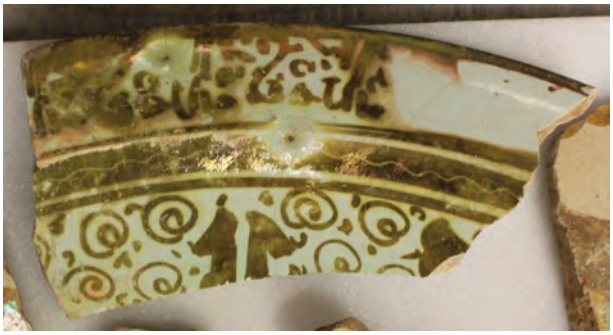
Dimensions: Width (cm): 10.3 Length (cm): 5.8

Inscription: undeciphered

Comments: See also cat. nos. EgLus19, 25, 28, 52, 72, 95, 125, 128–129, 182, 187, 191–192, 210–213, 235, 238, 240, 242, 244, 247–248, 252, 255, 257, 266–269, 271, 274, 278–279, 316, 319, 330, 338, 353, and 380–381.

References:
N/A

EgLus346 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Egypt, Fustat, 11th Century

Excavated: N/A

Repository: Victoria and Albert Museum, London

Museum number: C.1607-1921

Dimensions: Width (cm): 11 Length (cm): 5.3

Inscription: ...اليمن...

Comments: See also cat. nos. EgLus69, 93, 134–135, 137–150, 153–155, 172, 189, 197, 199–201, 215, 272, 276, 322, 325, 343, 347–349, 351, 363, 365, 367, 374, 376, 389, and 395. Script: Plaited

References:
N/A

EgLus347 – Lustre Bowl Fragment





Subglaze: monochrome lustre; with turquoise glaze

Origin: Egypt, Fustat, 11th Century

Excavated: N/A

Repository: Victoria and Albert Museum, London

Museum number: C.1350-1921

Dimensions: Height (cm): 4.2 Width (cm): 8.3

Inscription: اليمن

Comments: See also cat. nos. EgLus69, 93, 134–135, 137–150, 153–155, 172, 189, 197, 199–201, 215, 272, 276, 322, 325, 343, 346, 348–349, 351, 363, 365, 367, 374, 376, 389, and 395. Script: Plaited

References:
N/A

EgLus348 – Lustre Bowl Fragment





Subglaze: monochrome lustre; with turquoise glaze

Origin: Egypt, Fustat, 11th Century

Excavated: N/A

Repository: Victoria and Albert Museum, London

Museum number: C.1343-1921

Dimensions: Width (cm): 5 Length (cm): 7

Inscription: ...اليمن...

Comments: See also cat. nos. EgLus69, 93, 134–135, 137–150, 153–155, 172, 189, 197, 199–201, 215, 272, 276, 322, 325, 343, 346–347, 349, 351, 363, 365, 367, 374, 376, 389, and 395. Script: Plaited; Foliated/Floriated

References:
N/A

EgLus349 – Lustre Bowl Fragment





Subglaze: monochrome lustre; with turquoise glaze

Origin: Egypt, Fustat, 11th Century

Excavated: N/A

Repository: Victoria and Albert Museum, London

Museum number: C.1337-1921

Dimensions: Width (cm): 11 Length (cm): 5.4

Inscription: interior ...لكا... / exterior ...اليمن...

Comments: See also cat. nos. EgLus69, 93, 134–135, 137–150, 153–155, 172, 189, 197, 199–201, 215, 272, 276, 322, 325, 343, 346–348, 351, 363, 365, 367, 374, 376, 389, and 395.

References:
N/A

EgLus350 – Lustre Bowl Fragment



Subglaze: monochrome lustre; with turquoise glaze

Origin: Egypt, Fustat, 11th Century

Excavated: N/A

Repository: Victoria and Albert Museum, London

Museum number: C.1362-1921

Dimensions: Height (cm): 4 Width (cm): 5.7

Inscription: ...لكا...



References:

N/A

EgLus351 – Lustre Bowl Fragment



Subglaze: monochrome lustre; with turquoise glaze

Origin: Egypt, Fustat, 11th Century

Excavated: N/A

Repository: Victoria and Albert Museum, London

Museum number: C.1346-1921

Dimensions: Width (cm): 4.7 Length (cm): 5.3

Inscription: interior ...اليمن... / exterior ...العـ...



Comments: See also cat. nos. EgLus69, 93, 134–135, 137–150, 153–155, 172, 189, 197, 199–201, 215, 272, 276, 322, 325, 343, 346–349, 363, 365, 367, 374, 376, 389, and 395. Script: Plaited

References:
N/A

EgLus352 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Egypt, Fustat, 11th Century

Excavated: N/A

Repository: Victoria and Albert Museum, London

Museum number: C.150-1924

Dimensions: Width (cm): 9.5 Length (cm): 7.5

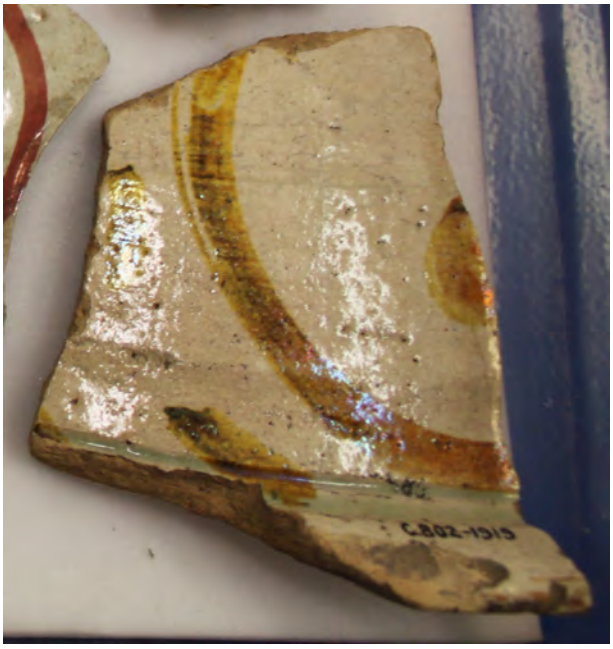
Inscription: ...كاملة...

Comments: Script: Block Reserve

References:
N/A

EgLus353 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Egypt, Fustat, 11th Century

Excavated: N/A

Repository: Victoria and Albert Museum, London

Museum number: C.802-1919

Dimensions: Width (cm): 8.3 Length (cm): 10

Inscription: undeciphered

Comments: See also cat. nos. EgLus19, 25, 28, 52, 72, 95, 125, 128–129, 182, 187, 191–192, 210–213, 235, 238, 240, 242, 244, 247–248, 252, 255, 257, 266–269, 271, 274, 278–279, 316, 319, 330, 338, 345, and 380–381.

References:
N/A

EgLus354 – Lustre Fragment

Subglaze: monochrome lustre

Origin: Egypt, Fustat, 11th–12th Century

Excavated: N/A

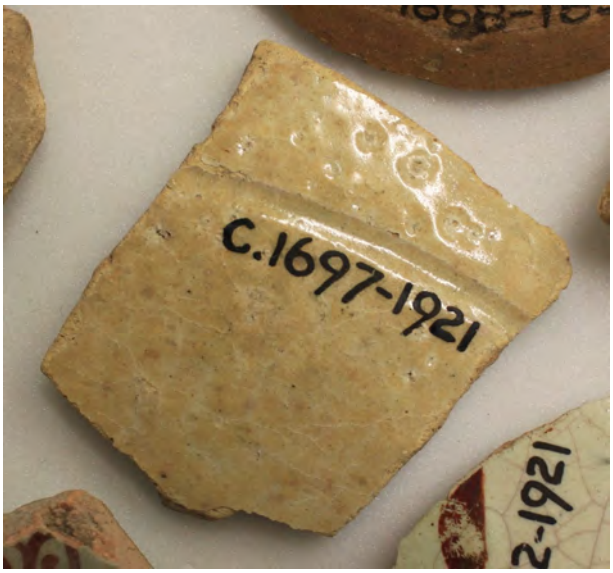
Repository: Victoria and Albert Museum, London

Museum number: C.1697-1921

Inscription: undeciphered

References: N/A





EgLus355 – Lustre Fragment

Subglaze: polychrome lustre

Origin: Egypt, Fustat, 11th–12th Century

Excavated: N/A

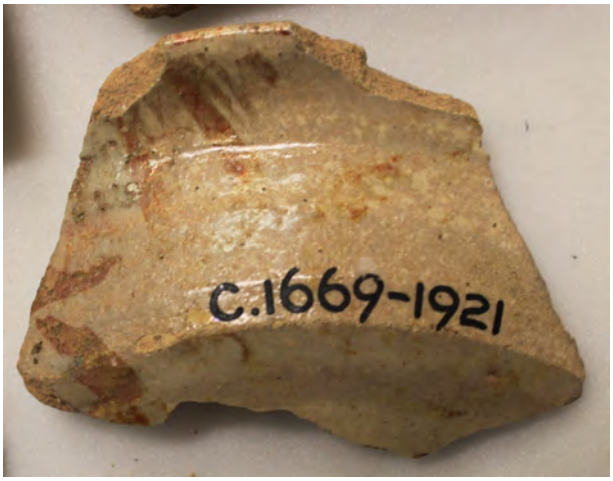
Repository: Victoria and Albert Museum, London

Museum number: C.1669-1921

Inscription: undeciphered

References: N/A





EgLus356 – Lustre Fragment

Subglaze: monochrome lustre

Origin: Egypt, Fustat, 11th–12th Century

Excavated: N/A

Repository: Victoria and Albert Museum, London

Museum number: C.1710.1921

Inscription: exterior ...اليمن... / interior undeciphered

Comments: Script: Block Reserve

References: N/A





EgLus357 – Lustre Fragment

Subglaze: monochrome lustre; with coloured glaze

Origin: Egypt, Fustat, 11th–12th Century

Excavated: N/A

Repository: Victoria and Albert Museum, London

Museum number: C.1325-1921

Inscription: undeciphered

References: N/A





EgLus358 – Lustre Fragment

Subglaze: monochrome lustre; with turquoise glaze

Origin: Egypt, Fustat, 11th Century

Excavated: N/A

Repository: Victoria and Albert Museum, London

Museum number: C.58.1949

Inscription: ...لكا...

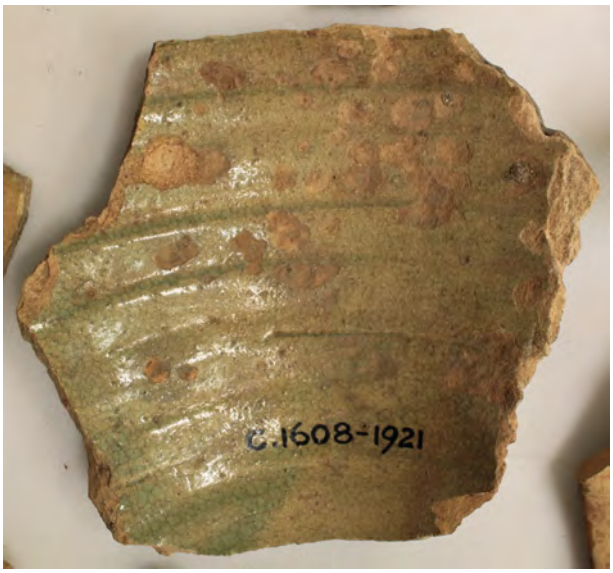
References: N/A





EgLus359 – Lustre Fragment





Subglaze: monochrome lustre

Origin: Egypt, Fustat, 11th Century

Excavated: N/A

Repository: Victoria and Albert Museum, London

Museum number: C.1608-1921

Inscription: سعد

Comments: See also cat. nos. EgLus1–4, 6–8, 10–11, 60, 143, 148, 158, 178, 180, 203–204, 275, 344, 370, 377–379, 387, and 389–390.

References:
N/A

EgLus360 – Lustre Fragment

Subglaze: monochrome lustre

Origin: Egypt, Fustat, 11th–12th Century

Excavated: N/A

Repository: Victoria and Albert Museum, London

Museum number: 1351-1897

Inscription: undeciphered

References:

N/A





EgLus361 – Lustre Jar Fragment

Subglaze: monochrome lustre; with coloured glaze

Origin: Egypt, Fustat, 11th–12th Century

Excavated: N/A

Repository: Victoria and Albert Museum, London

Inscription: undeciphered

Comments: Script: Block Reserve

References:

N/A





EgLus362 – Lustre Fragment

Subglaze: monochrome lustre

Origin: Egypt, Fustat, (late)10th–11th Century

Excavated: N/A

Repository: Victoria and Albert Museum, London

Museum number: C.1718-1921

Inscription: مسلم

Comments: See also cat. nos. EgLus19–26, 28–29, 38, 49, 76, 106–115, 128, 130, 132, 177, 193, 195, 285–287, 289–298, 300, 305, 318, 336, 364, and 394.

References:
N/A





EgLus363 – Lustre Fragment

Subglaze: monochrome lustre; with turquoise glaze

Origin: Egypt, Fustat, 11th Century

Excavated: N/A

Repository: Victoria and Albert Museum, London

Museum number: C.168T-1938

Inscription: ...اليمن...

Comments: See also cat. nos. EgLus69, 93, 134–135, 137–150, 153–155, 172, 189, 197, 199–201, 215, 272, 276, 322, 325, 343, 346–349, 351, 365, 367, 374, 376, 389, and 395. Script: Foliated/Floriated

References:
N/A





EgLus364 – Lustre Fragment





Subglaze: polychrome lustre

Origin: Egypt, Fustat, (late)10th–11th Century

Excavated: N/A

Repository: Victoria and Albert Museum, London

Museum number: C.1598-1921

Inscription: مسلم

Comments: See also cat. nos. EgLus19–26, 28–29, 38, 49, 76, 106–115, 128, 130, 132, 177, 193, 195, 285–287, 289–298, 300, 305, 318, 336, 362, and 394.

References:
N/A

EgLus365 – Lustre Fragment





Subglaze: monochrome lustre; with turquoise glaze

Origin: Egypt, Fustat, 11th Century

Excavated: N/A

Repository: Victoria and Albert Museum, London

Museum number: C.1826-1921

Inscription: ...اليمن...

Comments: See also cat. nos. EgLus69, 93, 134–135, 137–150, 153–155, 172, 189, 197, 199–201, 215, 272, 276, 322, 325, 343, 346–349, 351, 363, 367, 374, 376, 389, and 395. Script: Plaited

References:
N/A

EgLus366 – Lustre Fragment





Subglaze: monochrome lustre

Origin: Egypt, Fustat, 11th–12th Century

Excavated: N/A

Repository: Victoria and Albert Museum, London

Museum number: C.1716-1921

Inscription: undeciphered

References:

N/A

EgLus367 – Lustre Fragment





Subglaze: monochrome lustre

Origin: Egypt, Fustat, 11th Century

Excavated: N/A

Repository: Victoria and Albert Museum, London

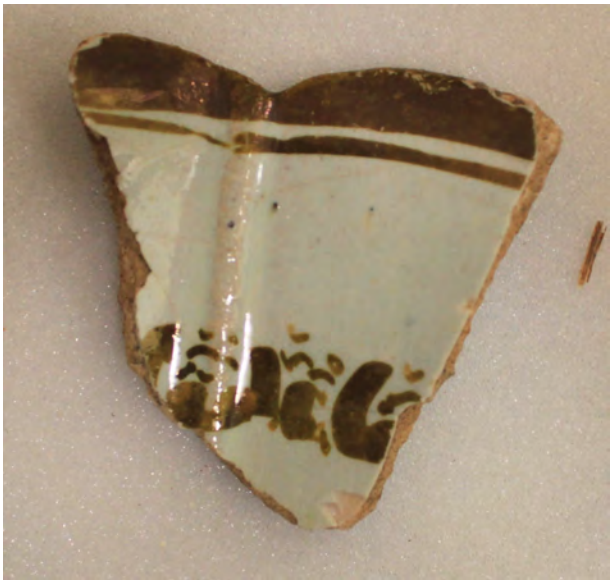
Museum number: 1341-1897

Inscription: ...اليمن...

Comments: See also cat. nos. EgLus69, 93, 134–135, 137–150, 153–155, 172, 189, 197, 199–201, 215, 272, 276, 322, 325, 343, 346–349, 351, 363, 365, 374, 376, 389, and 395. Script: Plaited

References:
N/A

EgLus368 – Lustre Fragment





Subglaze: monochrome lustre

Origin: Egypt, Fustat, 11th–12th Century

Excavated: N/A

Repository: Victoria and Albert Museum, London

Museum number: C.1832-1921

Inscription: undeciphered

Comments: Script: Block Reserve

References:

N/A

EgLus369 – Lustre Fragment





Subglaze: monochrome lustre

Origin: Egypt, Fustat, 11th Century

Excavated: N/A

Repository: Victoria and Albert Museum, London

Museum number: C.1684-1921

Inscription: undeciphered

References:

N/A

EgLus370 – Lustre Fragment



Subglaze: monochrome lustre

Origin: Egypt, Fustat, 11th Century

Excavated: N/A

Repository: Victoria and Albert Museum, London

Museum number: C.1746-1921

Inscription: سعد



Comments: See also cat. nos. EgLus1–4, 6–8, 10–11, 60, 143, 148, 158, 178, 180, 203–204, 275, 344, 359, 377–379, 387, and 389–390.

References:
N/A

EgLus371 – Lustre Fragment

Subglaze: monochrome lustre

Origin: Egypt, Fustat, 11th–12th Century

Excavated: N/A

Repository: Victoria and Albert Museum, London

Museum number: C.1759-1921

Inscription: undeciphered

References:

N/A





EgLus372 – Lustre Fragment



Subglaze: monochrome lustre

Origin: Egypt, Fustat, 11th Century

Excavated: N/A

Repository: Victoria and Albert Museum, London

Museum number: C.1638-1921

Inscription: undeciphered



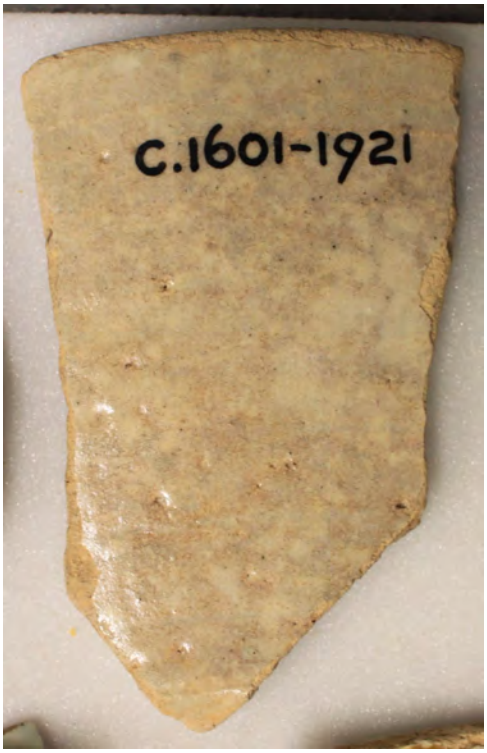
Comments: Script: Block Reserve

References:

N/A

EgLus373 – Lustre Fragment





Subglaze: monochrome lustre

Origin: Egypt, Fustat, 11th Century

Excavated: N/A

Repository: Victoria and Albert Museum, London

Museum number: C1601-1921

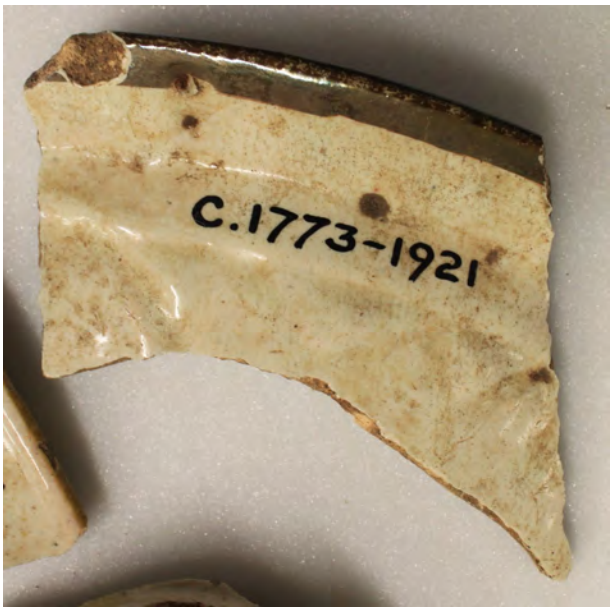
Inscription: ...من[اليـ] ...

References:

N/A

EgLus374 – Lustre Fragment





Subglaze: monochrome lustre

Origin: Egypt, Fustat, 11th Century

Excavated: N/A

Repository: Victoria and Albert Museum, London

Museum number: C1773-1921

Inscription: ...اليمن...

Comments: See also cat. nos. EgLus69, 93, 134–135, 137–150, 153–155, 172, 189, 197, 199–201, 215, 272, 276, 322, 325, 343, 346–349, 351, 363, 365, 367, 376, 389, and 395. Script: Plaited

References:
N/A

EgLus375 – Lustre Fragment

Subglaze: monochrome lustre

Origin: Egypt, Fustat, 11th Century

Excavated: N/A

Repository: Victoria and Albert Museum, London

Museum number: 1343-1897

Inscription: ...لط...

References:

N/A





EgLus376 – Lustre Fragment





Subglaze: monochrome lustre

Origin: Egypt, Fustat, 11th Century

Excavated: N/A

Repository: Victoria and Albert Museum, London

Museum number: C.1726-1921

Inscription: ...اليمن...

Comments: See also cat. nos. EgLus69, 93, 134–135, 137–150, 153–155, 172, 189, 197, 199–201, 215, 272, 276, 322, 325, 343, 346–349, 351, 363, 365, 367, 374, 389, and 395. Script: P laited; Foliated/Floriated

References:
N/A

EgLus377 – Lustre Fragment



Subglaze: monochrome lustre

Origin: Egypt, Fustat, 11th Century

Excavated: N/A

Repository: Victoria and Albert Museum, London

Museum number: C.1612-1921

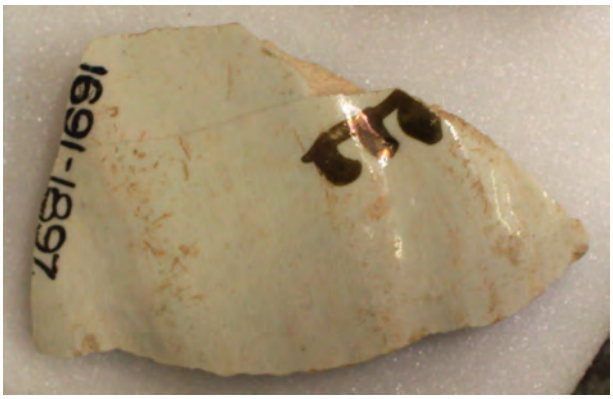
Inscription: سعد

Comments: See also cat. nos. EgLus1–4, 6–8, 10–11, 60, 143, 148, 158, 178, 180, 203–204, 275, 344, 359, 370, 378–379, 387, and 389–390.

References:
N/A

EgLus378 – Lustre Fragment





Subglaze: monochrome lustre

Origin: Egypt, Fustat, 11th Century

Excavated: N/A

Repository: Victoria and Albert Museum, London

Museum number: 1691-1897

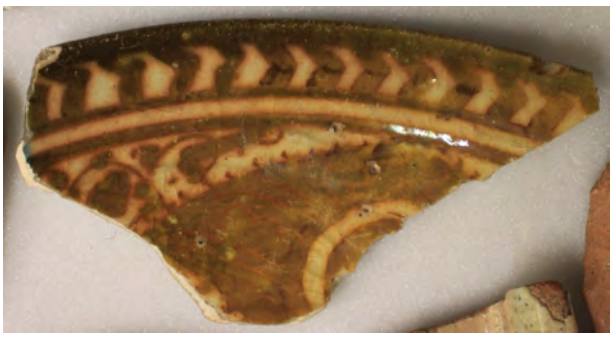
Inscription: سعد

Comments: See also cat. nos. EgLus1–4, 6–8, 10–11, 60, 143, 148, 158, 178, 180, 203–204, 275, 344, 359, 370, 377, 379, 387, and 389–390.

References:
N/A

EgLus379 – Lustre Fragment





Subglaze: monochrome lustre

Origin: Egypt, Fustat, 11th Century

Excavated: N/A

Repository: Victoria and Albert Museum, London

Museum number: C.826-1919

Inscription: سعد

Comments: See also cat. nos. EgLus1–4, 6–8, 10–11, 60, 143, 148, 158, 178, 180, 203–204, 275, 344, 359, 370, 377–378, 387, and 389–390.

References:
N/A

EgLus380 – Lustre Fragment





Subglaze: monochrome lustre

Origin: Egypt, Fustat, 11th Century

Excavated: N/A

Repository: Victoria and Albert Museum, London

Museum number: C.546-1917

Inscription: undeciphered

Comments: See also cat. nos. EgLus19, 25, 28, 52, 72, 95, 125, 128–129, 182, 187, 191–192, 210–213, 235, 238, 240, 242, 244, 247–248, 252, 255, 257, 266–269, 271, 274, 278–279, 316, 319, 330, 338, 345, 353, and 381.

References:
N/A

EgLus381 – Lustre Fragment





Subglaze: monochrome lustre

Origin: Egypt, Fustat, 11th Century

Excavated: N/A

Repository: Victoria and Albert Museum, London

Museum number: C.1689-1921

Inscription: undeciphered

Comments: See also cat. nos. EgLus19, 25, 28, 52, 72, 95, 125, 128–129, 182, 187, 191–192, 210–213, 235, 238, 240, 242, 244, 247–248, 252, 255, 257, 266–269, 271, 274, 278–279, 316, 319, 330, 338, 345, 353, and 380.

References:
N/A

EgLus382 – Lustre Fragment





Subglaze: monochrome lustre

Origin: Egypt, Fustat, 11th Century

Excavated: N/A

Repository: Victoria and Albert Museum, London

Museum number: C.543-1917

Inscription: undeciphered

References:

N/A

EgLus383 – Lustre Fragment





Subglaze: monochrome lustre

Origin: Egypt, Fustat, 11th Century

Excavated: N/A

Repository: Victoria and Albert Museum, London

Museum number: 1572-1897

Inscription: ...كة...

Comments: Script: Block Reserve

References:

N/A

EgLus384 – Lustre Fragment





Subglaze: monochrome lustre

Origin: Egypt, Fustat, 11th Century

Excavated: N/A

Repository: Victoria and Albert Museum, London

Museum number: C.1681-1921

Inscription: possibly ...و [ن]المال...

Comments: See also cat. nos. EgLus55, 58, 62, 78, 80–81, 95, 170, 185–186, 196, 219, 222, 228, 233–234, 237, 245, 249, 254, 256, 260, 277, 280, 306, 308, 313, 317, 332–333, 340, and 386.

References:
N/A

EgLus385 – Lustre Fragment





Subglaze: monochrome lustre

Origin: Egypt, Fustat, 11th Century

Excavated: N/A

Repository: Victoria and Albert Museum, London

Museum number: C.1680-1921

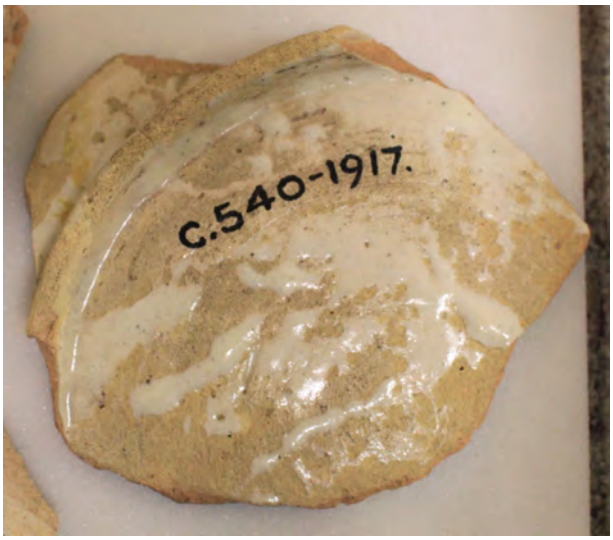
Inscription: (?) ...مما مک

References:

N/A

EgLus386 – Lustre Fragment





Subglaze: monochrome lustre

Origin: Egypt, Fustat, 11th Century

Excavated: N/A

Repository: Victoria and Albert Museum, London

Museum number: C.540-1917

Inscription: ...المن...

Comments: See also cat. nos. EgLus55, 58, 62, 78, 80–81, 95, 170, 185–186, 196, 219, 222, 228, 233–234, 237, 245, 249, 254, 256, 260, 277, 280, 306, 308, 313, 317, 332–333, 340, and 384.

References:
N/A

EgLus387 – Lustre Fragment

Subglaze: monochrome lustre; with blue glaze

Origin: Egypt, Fustat, 11th Century

Excavated: N/A

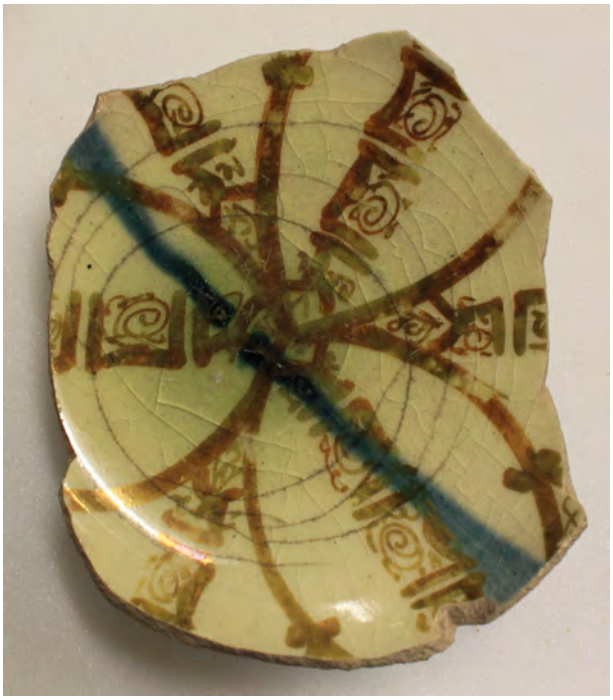
Repository: Victoria and Albert Museum, London

Museum number: C.1614-1921

Inscription: [د]سعد on exterior / interior ...لكا...

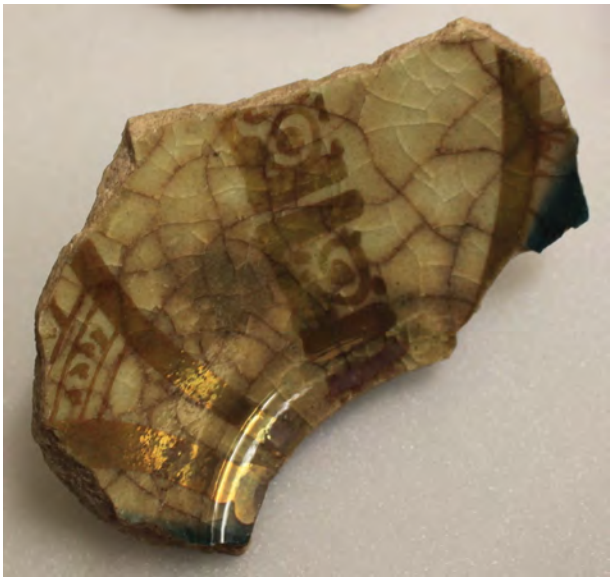
Comments: See also cat. nos. EgLus1–4, 6–8, 10–11, 60, 143, 148, 158, 178, 180, 203–204, 275, 344, 359, 370, 377–379, and 389–390.

References:
N/A





EgLus388 – Lustre Fragment



Subglaze: monochrome lustre

Origin: Egypt, Fustat, 11th Century

Excavated: N/A

Repository: Victoria and Albert Museum, London

Museum number: C.1618-1921

Inscription: ...لكا...

References:

N/A



EgLus389 – Lustre Fragment





Subglaze: monochrome lustre

Origin: Egypt, Fustat, 11th Century

Excavated: N/A

Repository: Victoria and Albert Museum, London

Museum number: C.1792-1921

Inscription: exterior سعد[س] / interior ...اليمن...

Comments: For *saʿd*, see also cat. nos. EgLus1–4, 6–8, 10–11, 60, 143, 148, 158, 178, 180, 203–204, 275, 344, 359, 370, 377–379, 387, and 390.

For *al-yumn,* see also cat. nos. EgLus69, 93, 134–135, 137–150, 153–155, 172, 189, 197, 199–201, 215, 272, 276, 322, 325, 343, 346–349, 351, 363, 365, 367, 374, 376, and 395. Script: Plaited

References:
N/A

EgLus390 – Lustre Bowl



Subglaze: monochrome lustre

Origin: Egypt, Fustat, 11th Century

Excavated: N/A

Repository: Victoria and Albert Museum, London

Museum number: C.49-1952

Inscription: سعد

Comments: Inscription is reversed.

See also cat. nos. EgLus1–4, 6–8, 10–11, 60, 143, 148, 158, 178, 180, 203–204, 275, 344, 359, 370, 377–379, 387, and 389.



References:
Victoria and Albert Museum collection online. (http://collections.vam.ac.uk/item/O76461/bowl-unknown/)

EgLus391 – Lustre Bowl Fragment



Subglaze: monochrome lustre

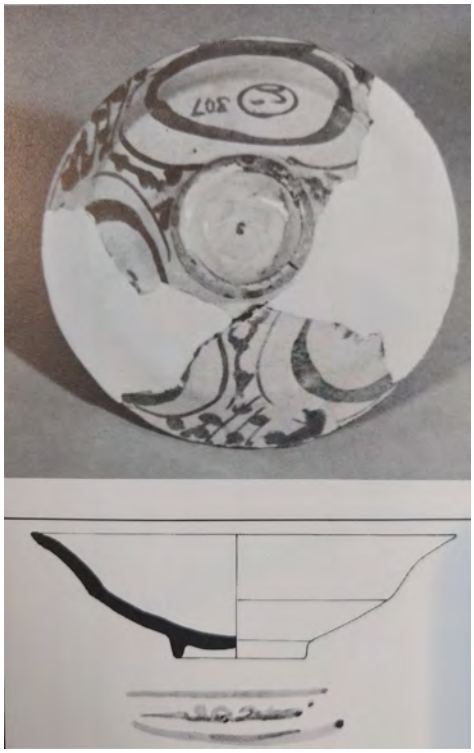
Origin: probably Egypt, 10th–11th Century

Excavated: N/A

Repository: Benaki Museum, Athens

Museum number: 307

Dimensions: Height (cm): 0.8 (of foot) Maximum Diameter (cm): 13.1



Inscription: possibly صح

References:
Philon, Early Islamic Ceramics, p. 145.

EgLus392 – Lustre Bowl

Subglaze: monochrome lustre

Origin: probably Egypt, (late)10th–11th Century

Excavated: N/A

Repository: British Museum, London

Museum number: 1938,0411.1

Inscription: undeciphered

References:
British Museum collection online. (https://www.britishmuseum.org/collection/object/W_1938-0411-1)





EgLus393 – Lustre Jar



Subglaze: monochrome lustre

Origin: probably Egypt, 10th–11th Century

Excavated: N/A

Repository: Burrell Collection, Glasgow Museums

Museum number: BC 33.119

Dimensions: Height (cm): 20.3 Width (cm): 21.5

Inscription: بركة

References:
Noorah Al-Gailani "Jar" in Discover Islamic Art, Museum With No Frontiers, 2018. (http://www.discoverislamicart.org/database_item.php?id=object;ISL;uk;Mus04;2;en)

EgLus394 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Egypt, (late)10th–11th Century

Excavated: N/A

Repository: Museum fü r Islamische Kunst, Berlin

Museum number: I. 43/64.135

Dimensions: Height (cm): 14 Thickness (cm): 0.8
Maximum Diameter (cm): 37

Inscription: مسلم بن الدهان

Comments: See also cat. nos. EgLus19–26, 28–29, 38, 49, 76, 106–115, 128, 130, 132, 177, 193, 195, 285–287, 289–298, 300, 305, 318, 336, 362, and 364.

References:
Meinecke-Berg, “Muslim,” fig. 11.
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumP lus?service=ExternalInterface&module=collection&objectId=1520282&viewType=detailView)

EgLus395 – Lustre Bowl





Subglaze: monochrome lustre

Origin: Spain or Egypt, 11th–12th Century

Excavated: N/A

Repository: Museum für Islamische Kunst, Berlin

Museum number: 1884,862

Dimensions: Height (cm): 9 Thickness (cm): 0.5
Maximum Diameter (cm): 26.5

Inscription: ...اليمن...

Comments: See also cat. nos. EgLus69, 93, 134–135, 137–150, 153–155, 172, 189, 197, 199–201, 215, 272, 276, 322, 325, 343, 346–349, 351, 363, 365, 367, 374, 376, and 389.

References:
Jenkins, “Medieval Maghribi Luster-Painted Pottery,” fig. 25.
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=1521874&viewType=detailView)

EgPol1 – Polychrome Glaze Fragment



Origin: Egypt, 9th–10th Century

Excavated: Egypt

Repository: Museum of Islamic Art, Cairo

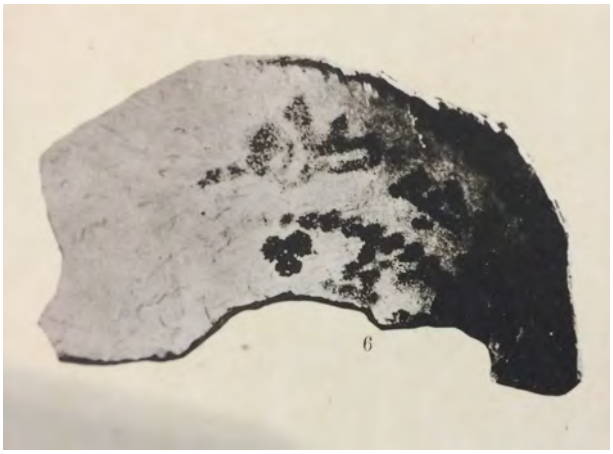
Museum number: N/A

Inscription: possibly بركة

Comments: Script: Foliated/Floriated

References:
Bahjat and Massoul, céramique musulmane, Pl. XLVII.

EgPol2 – Polychrome Glaze Fragment



Origin: Egypt, 9th–10th Century

Excavated: Egypt

Repository: Museum of Islamic Art, Cairo

Museum number: N/A

Inscription: undeciphered

References:
Bahjat and Massoul, céramique musulmane, Pl. XLVIII.

EgPol3 – Polychrome Glaze Fragment



Origin: Egypt, 9th–10th Century

Excavated: Egypt, Alexandria

Repository: N/A

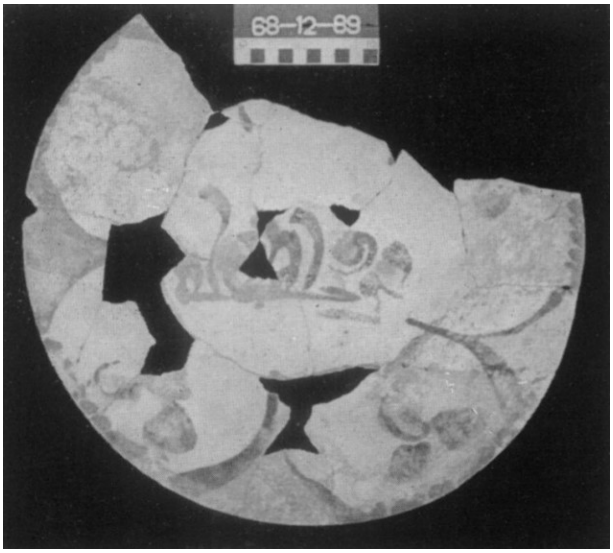
Museum number: N/A

Inscription: possibly ...[كة]البر or ...لة و...

Comments: Script: Foliated/Floriated

References:
Zagórska, “La céramique.”

EgPol4 – Polychrome Glaze Bowl Fragment



Origin: Egypt, Fustat, 9th–10th Century

Excavated: Egypt, Fustat

Repository: Kelsey Museum, University of Michigan

Museum number: 1969.02.0168a

Inscription: ...بركة

References:
Scanlon, “The Pits,” Pl. XIX, 1.

EgPol5 – Polychrome Glaze Bowl Fragment



Origin: Egypt, Fustat, 9th–10th Century

Excavated: Egypt, Fustat

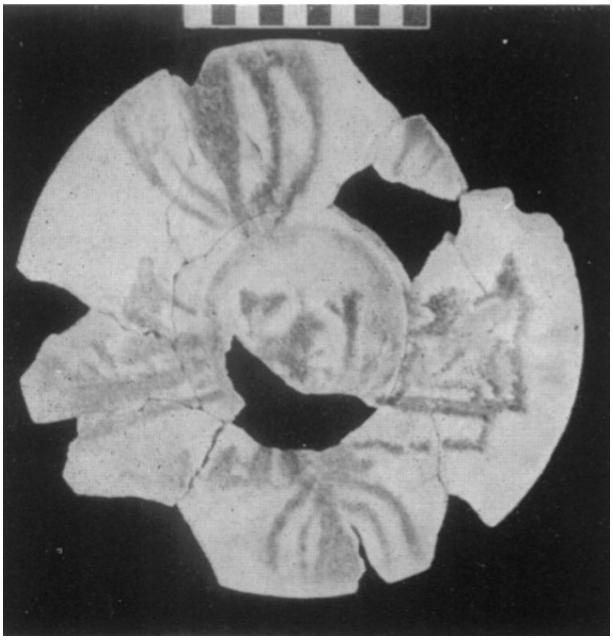
Repository: Kelsey Museum, University of Michigan

Museum number: 1969.02.0167

Inscription: probably بركة

References:
Scanlon, “The Pits,” Pl. XVIII, 4.

EgPol6 – Polychrome Glaze Bowl Fragment



Origin: Egypt, Fustat, 9th–10th Century

Excavated: Egypt, Fustat

Repository: Museum of Islamic Art, Cairo

Museum number: 68-12-87

Inscription: ...بركة

Comments: The published coloured photograph is erroneously mirrored. Script: Foliated/Floriated



References:
Scanlon, “The Pits,” Pl. XVIII, 5.

EgPol7 – Polychrome Glaze Bowl





Origin: Egypt, Fustat, 9th–10th Century

Excavated: Egypt, Fustat, Istabl Antar

Repository: N/A

Museum number: N/A

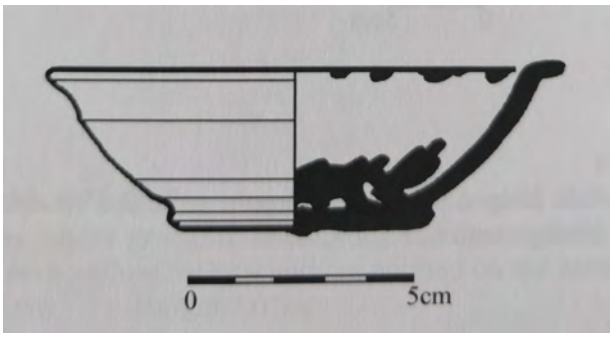
Inscription: بركة

Comments: Script: Foliated/Floriated

References:
Gayraud and Vallauri, Fouilles, pp. 188-91, pl. 133.
Gayraud, Treglia, and Vallauri, “Assemblages,” p. 185.

EgPol8 – Polychrome Glaze Bowl





Origin: possibly Egypt, 9th–10th Century

Excavated: Israel, Caesarea

Repository: N/A

Dimensions: Height (cm): 4 Maximum Diameter (cm): 11 Diameter of foot (cm): 6

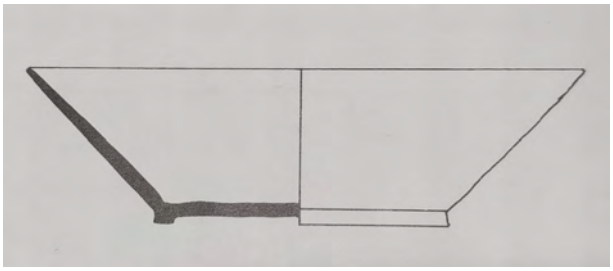
Inscription: possibly بركة

Comments: Script: Foliated/Floriated

References:
Arnon, Caesarea, p. 40 and 198.

EgPol9 – Polychrome Glaze Bowl





Origin: Egypt, 9th–10th Century

Excavated: N/A

Repository: Benaki Museum, Athens

Museum number: 1345

Dimensions: Maximum Diameter (cm): 27.2

Inscription: بركة

References:
Philon, Early Islamic Ceramics, p. 54, fig. 112, and pl. III B.

EgPol10 – Polychrome Glaze Bowl Fragment





Origin: Egypt, 9th–10th Century

Excavated: N/A

Repository: Benaki Museum, Athens

Museum number: 1450

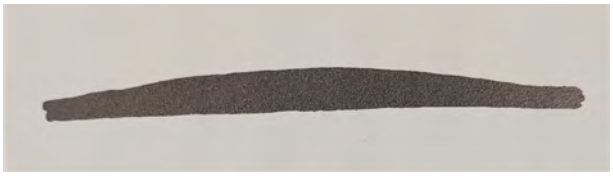
Dimensions: Maximum Diameter (cm): 10

Inscription: probably بركة

References:
Philon, Early Islamic Ceramics, p. 54, fig. 113.

EgPol11 – Polychrome Glaze Bowl Fragment





Origin: Egypt, 9th–10th Century

Excavated: N/A

Repository: Benaki Museum, Athens

Museum number: 1449

Dimensions: Maximum Diameter (cm): 10.1

Inscription: بركة

References:
Philon, Early Islamic Ceramics, p. 54, fig. 114.

EgPol12 – Polychrome Glaze Bowl Fragment





Origin: Egypt, 10th–11th Century

Excavated: N/A

Repository: Benaki Museum, Athens

Museum number: 1146

Dimensions: Maximum Diameter (cm): 9.9

Inscription: ...لا بن تعطا سل و فا[تكـ توكل]

References:
Philon, Early Islamic Ceramics, p. 55, fig. 116, and pl. V, A.

EgPol13 – Polychrome Glaze Bowl Fragment





Origin: Egypt, 9th–10th Century

Excavated: N/A

Repository: Keir Collection, Dallas Museum of Art, Texas

Museum number: K.1.2014.714

Dimensions: Thickness (cm): 1.59 Maximum Diameter (cm): 10.16

Inscription: بركة

References:
Dallas Museum of Art collection online. (https://collections.dma.org/artwork/5342737)
Grube, Islamic Pottery, p. 117.

EgPol14 – Polychrome Glaze Bowl Fragment





Origin: Egypt, 9th–10th Century

Excavated: N/A

Repository: Keir Collection, Dallas Museum of Art, Texas

Museum number: K.1.2014.255

Dimensions: Height (cm): 2.22 Maximum Diameter (cm): 15.56

Inscription: probably بركة

Comments: The inscription is difficult to decipher here, but the large *kāf* is visible, making is probable that this should be read as *baraka*. Script: Foliated/Floriated

References:
Dallas Museum of Art collection online. (https://collections.dma.org/artwork/5341478)
Grube, Islamic Pottery, p. 117.

EgPol15 – Polychrome Glaze Fragment



Origin: Egypt, 9th–11th Century

Excavated: N/A

Repository: Musee de Bale

Museum number: N/A

Inscription: لصا

Comments: Tamari identifies this is BoW, but I doubt this attribution. It appears much closer to the Egyptian Polychrome group in decoration and script style.

References:
Flury, “formule épigraphique,” pl. XXIII.
Tamari, “Blue-on-White,” fig. 23.

EgPol16 – Polychrome Glaze Fragment



Origin: Egypt, 9th–10th Century

Excavated: N/A

Repository: Museum für Islamische Kunst, Berlin

Museum number: I. 260



Dimensions: Height (cm): 3.7 Thickness (cm): 0.7 Maximum Diameter (cm): 12.2

Inscription: بركة

References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=1523279&viewType=detailView)

EgPol17 – Polychrome Glaze Jug



Origin: Egypt, 11th Century

Excavated: N/A

Repository: Museum of Islamic Art, Cairo

Museum number: N/A

Inscription: بركة

References:
Williams, "'Fayyumi' Ware," fig. 144.

EgPol18 – Polychrome Glaze Fragment



Origin: Egypt, 9th–10th Century

Excavated: N/A

Repository: The al-Sabah Collection, Kuwait National Museum, Kuwait

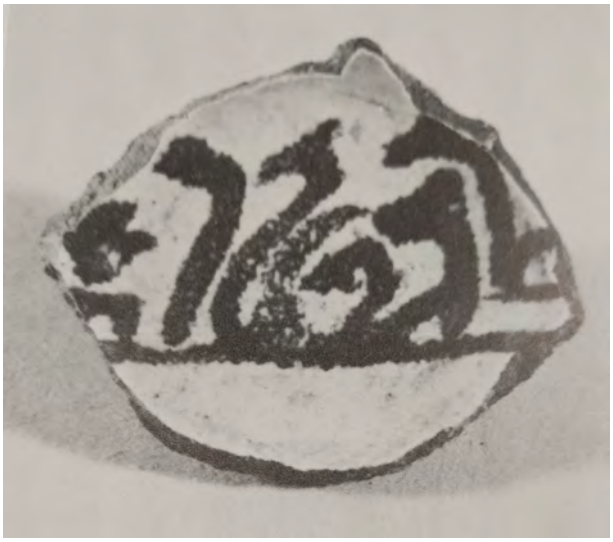
Museum number: LNS 990 C

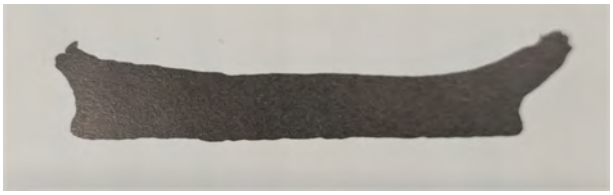
Inscription: probably ...بـ..

Comments: This is possibly script. It is similar to cat. no. EgPol14, as well as others in the group, and is worth comparing. Script: Foliated/Floriated

References:
Watson, Ceramics, p. 181.

EgPol19 – Polychrome Glaze Bowl Fragment





Origin: Egypt, Fustat, 9th–10th Century

Excavated: N/A

Repository: Benaki Museum, Athens

Museum number: 19780

Dimensions: Maximum Diameter (cm): 6.9

Inscription: ...كة[لبر]

References:
Philon, Early Islamic Ceramics, p. 55, fig. 115.

GG1 – Green Glazed Plate



Origin: Iran, Rayy, 9th–10th Century

Excavated: Iran, Rayy

Repository: Islamic Museum, Tehran

Museum number: N/A

Inscription: بركة

References:
Rante, “The Ceramics,” p. 118, fig. 97/5.

GG2 – Green Glazed Plate



Origin: North Africa, Tunisia, Sabra-Mansuriya, 9th–10th Century

Excavated: North Africa, Tunisia, Sabra-Mansuriya

Repository: Musée de Sbeïtla, Tunisia

Museum number: N/A

Dimensions: Height (cm): 4 Maximum Diameter (cm): 23.5

Inscription: بركة

References:
Daoulatli, “La production,” fig. 36.

GG3 – Green Glazed Bowl



Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: Archaeological Fund of the State Museum of the History of Culture and Art of the Peoples of Uzbekistan, Samarqand

Museum number: A-43-143

Dimensions: Height (cm): 7.5 Maximum Diameter (cm): 24.5

Inscription: undeciphered

References:
Shishkina and Pavchinskaja, Terres secrètes, no. 109, p. 87.

GG4 – Green Glazed Bowl Fragment

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

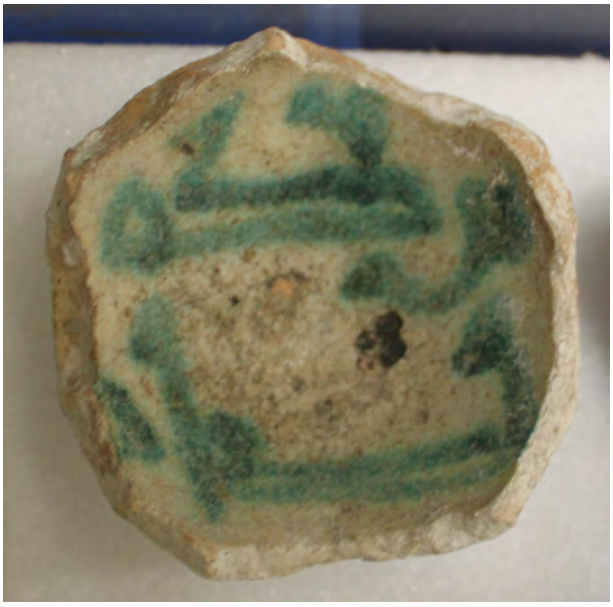
Repository: Victoria and Albert Museum, London

Museum number: 92-1898

Dimensions: Width (cm): 4.8 Length (cm): 4.9

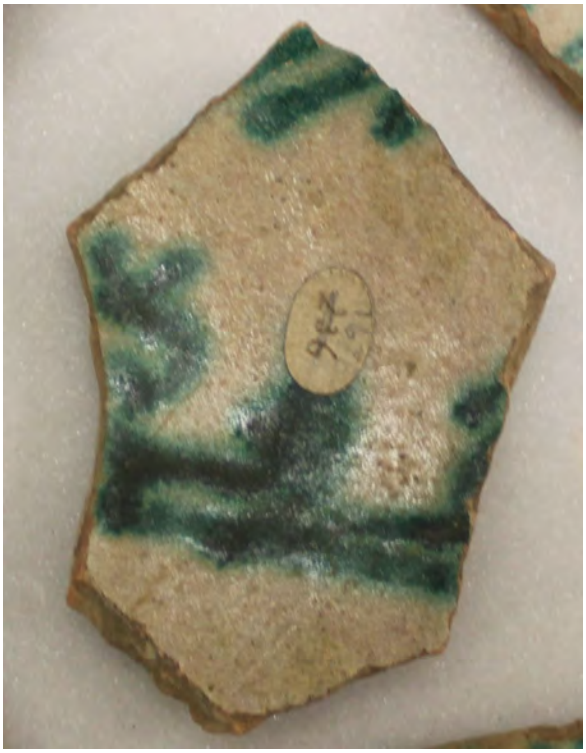
Inscription: بركة لصاحبه

References:
Flury, “Ornamental Kufic,” fig. 608, E.





GG5 – Green Glazed Bowl Fragment





Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: Victoria and Albert Museum, London

Museum number: 1676-1898

Dimensions: Width (cm): 4.9 Length (cm): 7

Inscription: undeciphered

References:
N/A

GG6 – Green Glazed Plate

Origin: Khurasan or Transoxiana or Egypt, 9th–10th Century

Excavated: N/A

Repository: Benaki Museum, Athens

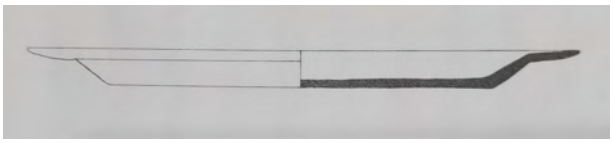
Museum number: 726

Dimensions: Maximum Diameter (cm): 44

Inscription: ...يمن بركة / عمل...

References:
Philon, Early Islamic Ceramics, p. 52, fig. 107.





GG7 – Green Glazed Fragment

Origin: Khurasan or Transoxiana or Egypt, 9th–10th Century

Excavated: N/A

Repository: Berlin

Museum number: N/A

Inscription: (?) ...الم...

References:
Unpublished (Image courtesy of Oliver Watson)



GG8 – Green Glazed Bowl



Origin: Khurasan or Transoxiana or Egypt, 9th–10th Century

Excavated: N/A

Repository: Museum für Islamische Kunst, Berlin

Museum number: I. 1739



Dimensions: Height (cm): 8.4 Thickness (cm): 0.8 Maximum Diameter (cm): 11.4

Inscription: rim undeciphered / ... بركة لصاحب

References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=1521922&viewType=detailView)

GG9 – Green Glazed Bowl



Origin: Khurasan or Transoxiana or Egypt, 9th–10th Century

Excavated: N/A

Repository: Museum für Islamische Kunst, Berlin

Museum number: I. 7620



Dimensions: Height (cm): 3 Thickness (cm): 0.7 Maximum Diameter (cm): 18.8

Inscription: possibly بركة لصاحبه

References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=1523314&viewType=detailView)

GG10 – Green Glazed Fragment



Origin: Khurasan or Transoxiana or Egypt, 10th–11th Century

Excavated: N/A

Repository: The al-Sabah Collection, Kuwait National Museum, Kuwait

Museum number: LNS 994

Inscription: [كل هنيـ[ـئا] / و اشكر مـ[ـريئا]

References:
Watson, Ceramics, p. 181.

GG11 – Green Glazed Bowl





Origin: Mesopotamia, Khurasan or Transoxiana, or Egypt, 9th–10th Century

Excavated: N/A

Repository: Museum für Islamische Kunst, Berlin

Museum number: I. 5299

Dimensions: Height (cm): 6.7 Thickness (cm): 0.4 Maximum Diameter (cm): 22.4 Diameter of foot (cm): 10

Inscription: possibly بركة

References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=1520926&viewType=detailView)

GG12 – Green Glazed Bowl



Origin: N/A, 9th–10th Century

Excavated: N/A

Repository: Museum of Fine Arts, Boston

Museum number: N/A

Inscription: بركة لصاحبه

References:
Rosen-Ayalon, poterie, Pl. LX, c.

GG13 – Green Glazed Plate



Origin: probably Khurasan or Transoxiana, 9th–10th Century

Excavated: N/A

Repository: Brooklyn Museum, New York

Museum number: 86.227.88

Dimensions: Height (cm): 3.4 Maximum Diameter (cm): 37.4 Diameter of foot (cm): 27.7 (interior base)



Inscription: (?) عمل ابوايعقوب

Comments: The inscriptions of GG13–5, and 17 are all very similar in style and content, including an initial foliated *ʿayn* of *amal*.

Although wares like this one have been attributed to either Egypt or the eastern Iranian world, the winged motif on either side of the inscription, seen on cat. no. GG14–15 as well, is documented on provenanced vessels unearthed at Nishapur, suggesting that at least these vessels were likely made in that region. See, for instance, Wilkinson, Nishapur, ch. 8, no. 14.

References:
Brooklyn Museum collection online. (https://www.brooklynmuseum.org/opencollection/objects/124907)

GG14 – Green Glazed Plate



Origin: probably Khurasan or Transoxiana, 9th–10th Century

Excavated: N/A

Repository: Los Angeles County Museum of Art

Museum number: M.2002.1.22

Dimensions: Height (cm): 4.44 Maximum Diameter (cm): 32.39

Inscription: بركة و يمن / عمل ابو عبد.../ و ... لصاحبه

Comments: The inscriptions of GG13–5, and 17 are all very similar in style and content, including an initial foliated *ʿayn* of *amal*.

Although wares like this one have been attributed to either Egypt or the eastern Iranian world, the winged motif on either side of the inscription, seen on cat. no. GG13 and 15 as well, is documented on provenanced vessels unearthed at Nishapur, suggesting that at least these vessels were likely made in that region. See, for instance, Wilkinson, Nishapur, ch. 8, no. 14.

References:

Los Angeles County Museum of Art collection online. (https://collections.lacma.org/node/204764)

GG15 – Green Glazed Bowl



Origin: probably Khurasan or Transoxiana, 9th–10th Century

Excavated: N/A

Repository: Museum of Islamic Art, Cairo

Museum number: 16010 (?)

Inscription: (?) عمل يعقوب

Comments: The inscriptions of GG13–5, and 17 are all very similar in style and content, including an initial foliated *ʿayn* of *amal*.

Although wares like this one have been attributed to either Egypt or the eastern Iranian world, the winged motif on either side of the inscription, seen on cat. no. GG13–14 as well, is documented on provenanced vessels unearthed at Nishapur, suggesting that at least these vessels were likely made in that region. See, for instance, Wilkinson, Nishapur, ch. 8, no. 14.

References:
N/A

GG16 – Green Glazed Cup



Origin: probably Khurasan or Transoxiana, 9th–10th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Inscription: possibly غبظة

Comments: Although the script is not of green glaze, the cup has been catalogued with this group because of its similarities to cat. no. GG14.
However, the inscription is very similar in configuration to a vessel unearthed at Caesarea. See also cat. no. BloW107.

References:
Unpublished (Image courtesy of Oliver Watson)

GG17 – Green Glazed Plate





Origin: probably Khurasan or Transoxiana, 9th–10th Century

Excavated: N/A

Repository: The al-Sabah Collection, Kuwait National Museum, Kuwait

Museum number: LNS 116 C

Dimensions: Height (cm): 3.3 Maximum Diameter (cm): 29.5

Inscription: (?) عمل ابو يعقوب بن

Comments: The inscriptions of GG13–5, and 17 are all very similar in style and content, including an initial foliated *ʿayn* of *amal*.

References:
Watson, Ceramics, p. 179.

GG18 – Green Glazed Plate





Origin: probably Khurasan or Transoxiana, 9th–10th Century

Excavated: N/A

Repository: The al-Sabah Collection, Kuwait National Museum, Kuwait

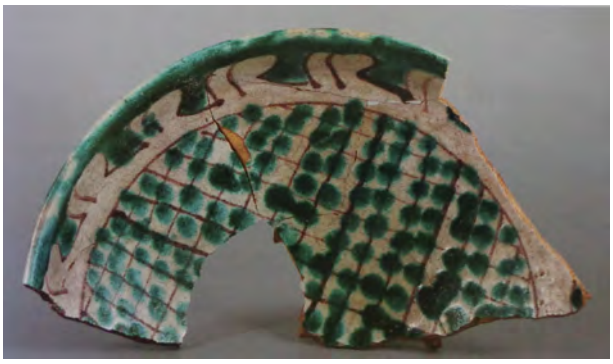
Museum number: LNS 1085 C

Dimensions: Height (cm): 3.5 Maximum Diameter (cm): 36.6

Inscription: عمل يعقوب بن ... / احمد... بركة

References:
Watson, Ceramics, p. 180.

GG19 – Green Glazed Bowl Fragment





Origin: probably Transoxiana, Tashkent, 9th–10th

Century **Excavated:** N/A

Repository: Marjkani Foundation Collection, Moscow

Museum number: N/A

Dimensions: Height (cm): 8.4 Width (cm): 30

Inscription: possibly ...ال... or ...كا.

Comments: The inscription is similar to some buffware types unearthed at Nishapur. See cat. nos. Buff30 and 31, for example.

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 53.

GG20 – Green Glazed Bowl Fragment





Origin: probably Transoxiana, Tashkent, 9th–10th Century

Excavated: N/A

Repository: Academy of Sciences of the Republic of Uzbekistan

Museum number: N/A

Dimensions: Height (cm): 4 Maximum Diameter (cm): 13.4

Inscription: undeciphered

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 38.

GG21 – Green Glazed Bowl Fragment

Origin: probably Transoxiana, Tashkent, 9th–10th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Dimensions: Maximum Diameter (cm): 10.5

Inscription: possibly بـ[ـر]كة

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 39.





GG22 – Green Glazed Bowl Fragment





Origin: probably Transoxiana, Tashkent, 9th–10th Century

Excavated: N/A

Repository: State Art Museum, Tashkent

Museum number: N/A

Dimensions: Height (cm): 8 Maximum Diameter (cm): 27

Inscription: possibly حبه

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 47.

GG23 – Green Glazed Bowl Fragment





Origin: probably Transoxiana, Tashkent, 9th–10th Century

Excavated: N/A

Repository: Marjkani Foundation Collection, Moscow

Museum number: N/A

Dimensions: Height (cm): 5.5 Maximum Diameter (cm): 15.3

Inscription: undeciphered

Comments: It is unclear if this vessel is truly epigraphic, though it is included here due to its similarities to GG22.

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 42.

GG24 – Green Glazed Bowl Fragment





Origin: probably Transoxiana, Tashkent, 9th–10th

Century **Excavated:** N/A

Repository: N/A

Museum number: N/A

Dimensions: Height (cm): 8 Maximum Diameter (cm): 26.4

Inscription: ...ل...

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 48.

GG25 – Green Glazed Bowl Fragment





Origin: probably Transoxiana, Tashkent, 9th–10th Century

Excavated: N/A

Repository: Tashkent Institute of Archeology

Museum number: N/A

Dimensions: Width (cm): 12.5

Inscription: ...ل...

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 49.

GG26 – Green Glazed Jar Fragment



Origin: probably Transoxiana, Tashkent, 9th–10th Century

Excavated: N/A

Repository: Tashkent Institute of Archeology

Museum number: N/A

Dimensions: Width (cm): 14.4

Inscription: ...اك...

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 50.

GG27 – Green Glazed Bowl Fragment



Origin: probably Transoxiana, Tashkent, 9th–10th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Dimensions: Width (cm): 27

Inscription: ...لك...

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 64.

GG28 – Green Glazed Bowl Fragment



Origin: probably Transoxiana, Tashkent, 9th–10th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Dimensions: Height (cm): 8.2 Maximum Diameter (cm): 24 (restored)

Inscription: (?) ...كا...



References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 67.

GU1 – Glazed Unglazed Jug



Origin: Iran, Susa, 9th–10th Century

Excavated: Iran, Susa

Repository: Musée du Louvre, Paris

Museum number: MAO S.525

Dimensions: Height (cm): 20 Maximum Diameter (cm): 8

Inscription: body لشرب هنيئا / neck possibly ...بمـ... or ...به...

Comments: Similar configuration as cat. no. GU2, though the pattern of denticles and triangular-shaped letters is above the legible inscription rather than below.

For similar script patterns on other wares from Susa, see ImBoW21, 27, and 34, and YGF8, as well as Misc7 from Samarra. This configuration appears to be localised to Southern Mesopotamia.

The palmette on the body is comparable to those palmettes throughout the MBoW group, See cat. nos. MBoW61–62, 83, 90, 96, and 105, amongst others.

References:
Koechlin, Les céramiques, Pl. X, fig. 78.
Watson, “Glaze-Decorated," fig. 19.2.

GU2 – Glazed Unglazed Jug Fragment



Origin: Iran, Susa, 9th–10th Century

Excavated: Iran, Susa

Repository: Musée du Louvre, Paris

Museum number: N/A

Dimensions: Maximum Diameter (cm): 9

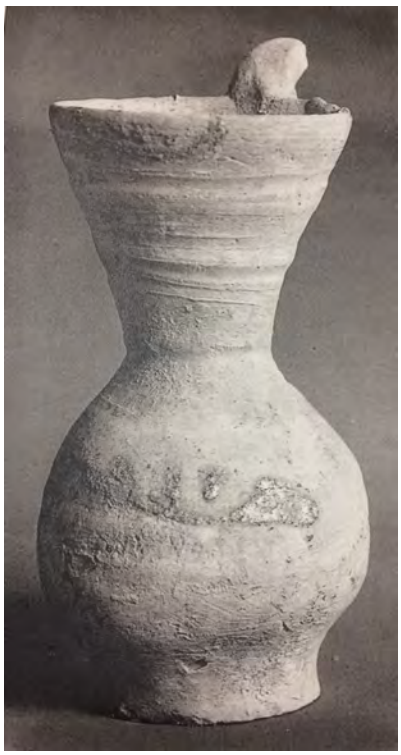
Inscription: possibly ...بمـ... or ...به... / probably [لشـ]رب هنيئا

Comments: Similar configuration as cat. no. GU1, though the pattern of denticles and triangular–shaped letters is below the legible inscription rather than above.

For similar script patterns on other wares from Susa, see ImBoW21, 27, and 34, and YGF8, as well as Misc7 from Samarra. This configuration appears to be localised to Southern Mesopotamia. Script: Thick

References:
Image courtesy of Oliver Watson.
Koechlin, Les céramiques, Pl. X, fig. 79.

GU3 – Glazed Unglazed Jug



Origin: Iran, Susa, 9th–10th Century

Excavated: Iran, Susa

Repository: Musée du Louvre, Paris

Museum number: N/A

Dimensions: Width (cm): 14

Inscription: undeciphered

References:
Koechlin, Les céramiques, Pl. X, fig. 72.

GU4 – Glazed Unglazed Jug



Origin: Iran, Susa, 9th–10th Century

Excavated: Iran, Susa

Repository: Musée du Louvre, Paris

Museum number: N/A

Dimensions: Height (cm): 11.5

Inscription: undeciphered

Comments: Similar pattern as GU5.

References:
Koechlin, Les céramiques, Pl. X, fig. 75.

GU5 – Glazed Unglazed Jug



Origin: Iran, Susa, 9th–10th Century

Excavated: Iran, Susa

Repository: Musée du Louvre, Paris

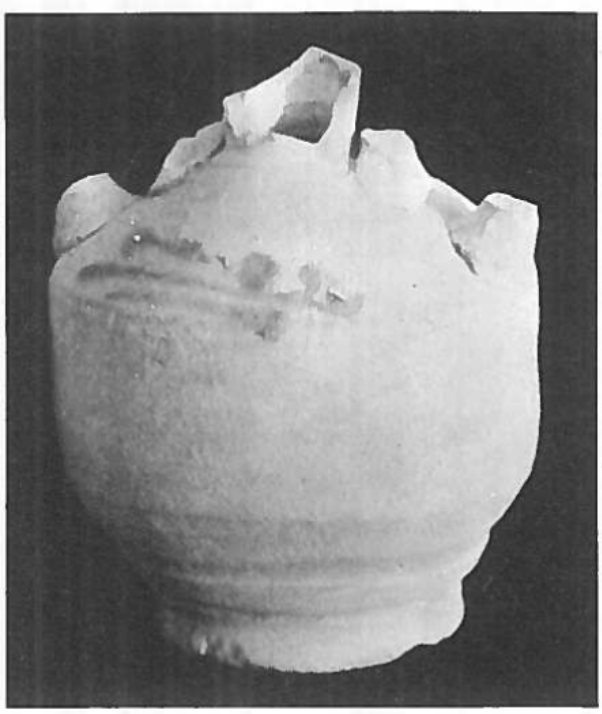
Museum number: MAO S. 492

Inscription: undeciphered

Comments: Similar pattern as GU4.

References:
Louvre Museum gallery label

GU6 – Glazed Unglazed Jug



Origin: Iran, Susa, 9th–10th Century

Excavated: Iran, Susa

Repository: Reserves de la Mission Archeologique a Suse

Museum number: N/A

Inscription: undeciphered

References:
Rosen-Ayalon, poterie, Pl. XXIX, f.

GU7 – Glazed Unglazed Jug



Origin: Iran, Susa, 9th–10th Century

Excavated: Iran, Susa

Repository: Reserves de la Mission Archeologique a Suse

Museum number: N/A

Inscription: undeciphered

References:
Rosen-Ayalon, poterie, Pl. XXIX, h.

GU8 – Glazed Unglazed Jug



Origin: Iran, Susa, 9th–10th Century

Excavated: Iran, Susa

Repository: Reserves de la Mission Archeologique a Suse

Museum number: N/A

Inscription: undeciphered

References:
Rosen-Ayalon, poterie, Pl. XXIX, j.

GU9 – Glazed Unglazed Jug

Origin: Spain, 11th Century

Excavated: Spain, Valencia

Repository: National Archaeological Museum, Madrid

Museum number: 1980/68/7

Dimensions: Height (cm): 15 Maximum Diameter (cm): 11 Diameter of foot (cm): 7.7

Inscription: undeciphered

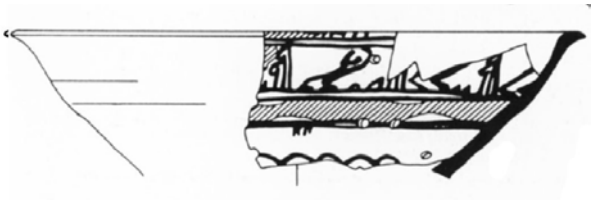
References:
National Archaeological Museum online collection. (http://ceres.mcu.es/pages/Viewer?accion=4&AMuseo=MAN&Museo=MAN&Ninv=1980/68/7)





HJ1 – Hijazi Bowl Fragment





Origin: possibly Northern Hijaz, 9th Century

Excavated: Jordan, Aqaba

Repository: N/A

Museum number: N/A

Inscription: possibly ...االك...

Comments: Similar epigraphic patterns are noted on various of the slip-painted groups. For example, See also cat. nos. BloW39, CE10, and YsB19. Script: N/A

References:
Whitcomb, “Coptic Glazed,” fig. 6, r.
Whitcomb, “Glazed Ceramics.”

ImBoW1 – Imitation BoW Bowl Fragment





Origin: possibly Iran, Susa, 9th–10th Century

Excavated: Bahrain

Repository: Victoria and Albert Museum, London

Museum number: ME.82-2019

Inscription: undeciphered

Comments: See similar designs on ImBoW22–24, and 35–36.

References:
N/A

ImBoW2 – Imitation BoW Bowl Fragment



Subglaze: with splashed glaze

Origin: Khurasan or Transoxiana, 9th–10th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

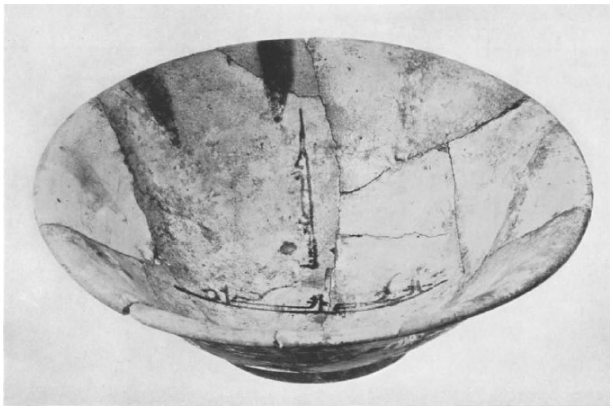
Museum number: 40.170.424

Dimensions: Height (cm): 17 Width (cm): 23 Thickness (cm): 1

Inscription: undeciphered

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/450098 ?searchField=All&sortBy=Relevance&ft=40.170 .424&offset=0&rpp=20&pos=1) Wilkinson, Nishapur, no. 20, p. 186.

ImBoW3 – Imitation BoW Bowl



Subglaze: with splashed glaze

Origin: Iran, Nishapur, 9th–10th Century

Excavated: Iran, Nishapur

Repository: Iran Bastan Museum, Tehran

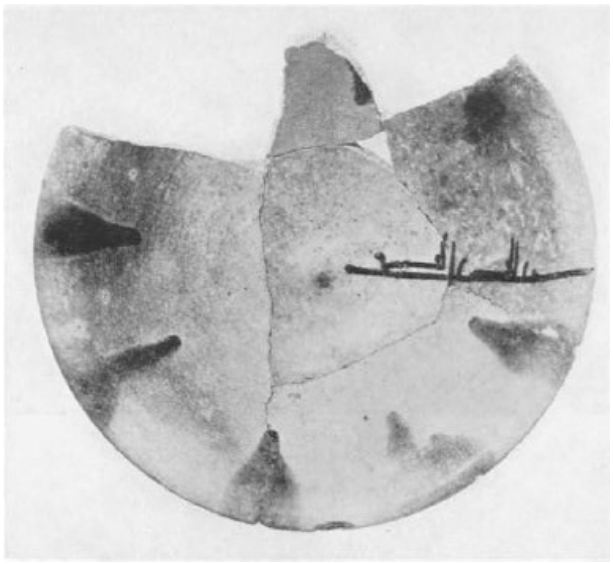
Museum number: N/A

Dimensions: Height (cm): 10.3 Maximum Diameter (cm): 32

Inscription: undeciphered

References:
Wilkinson, Nishapur, no. 11, p. 185.

ImBoW4 – Imitation BoW Bowl



Subglaze: with splashed glaze

Origin: Iran, Nishapur, 9th–10th Century

Excavated: Iran, Nishapur

Repository: Iran Bastan Museum, Tehran

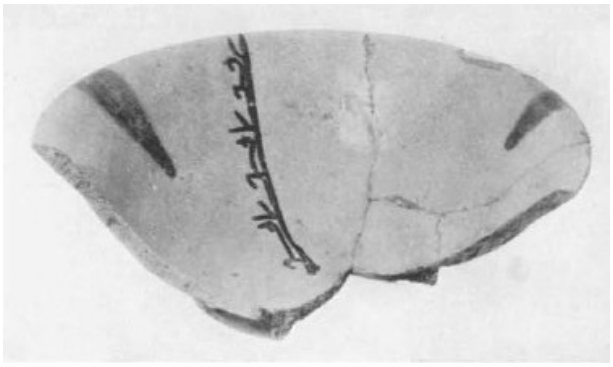
Museum number: N/A

Dimensions: Height (cm): 6.5 Maximum Diameter (cm): 21

Inscription: undeciphered

References:
Wilkinson, Nishapur, no. 13, p. 185.

ImBoW5 – Imitation BoW Bowl



Subglaze: with splashed glaze

Origin: Iran, Nishapur, 9th–10th Century

Excavated: Iran, Nishapur

Repository: Iran Bastan Museum, Tehran

Museum number: N/A

Dimensions: Height (cm): 5.7 Maximum Diameter (cm): 19.5

Inscription: undeciphered

References:
Wilkinson, Nishapur, no. 17, p. 186.

ImBoW6 – Imitation BoW Bowl



Subglaze: with splashed glaze

Origin: Iran, Nishapur, 9th–10th Century

Excavated: Iran, Nishapur

Repository: Iran Bastan Museum, Tehran

Museum number: N/A

Dimensions: Height (cm): 7 Maximum Diameter (cm): 23.8

Inscription: undeciphered

References:
Wilkinson, Nishapur, no. 19, p. 186.

ImBoW7 – Imitation BoW Bowl



Subglaze: with splashed glaze

Origin: Iran, Nishapur, 9th–10th Century

Excavated: Iran, Nishapur

Repository: Iran Bastan Museum, Tehran

Museum number: N/A

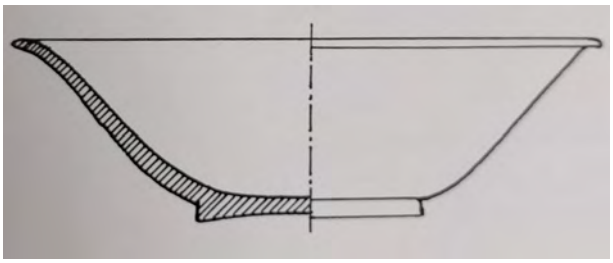
Dimensions: Height (cm): 7 Maximum Diameter (cm): 18.5

Inscription: undeciphered

References:
Wilkinson, Nishapur, no. 18, p. 186.

ImBoW8 – Imitation BoW Bowl





Origin: Iran, Nishapur, 9th–10th Century

Excavated: Iran, Nishapur

Repository: Iran Bastan Museum, Tehran

Museum number: N/A

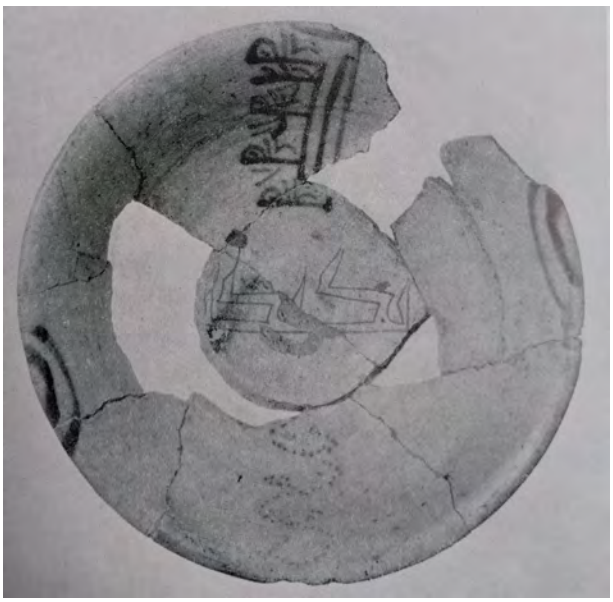
Dimensions: Width (cm): 22.2

Inscription: undeciphered

Comments: Script: Foliated/Floriated

References:
Wilkinson, Nishapur, no. 21, p. 187.

ImBoW9 – Imitation BoW Bowl



Origin: Iran, Nishapur, 9th–10th Century

Excavated: Iran, Nishapur

Repository: Iran Bastan Museum, Tehran

Museum number: N/A

Dimensions: Height (cm): 7.3 Maximum Diameter (cm): 22.2

Inscription: undeciphered

Comments: Script: Foliated/Floriated

References:
Wilkinson, Nishapur, no. 25, p. 187.

ImBoW10 – Imitation BoW Bowl





Subglaze: with splashed glaze

Origin: Iran, Nishapur, 9th–10th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 39.40.10

Dimensions: Height (cm): 6.3 Maximum Diameter (cm): 20.5

Inscription: undeciphered

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/449547?searchField=All&sortBy=Relevance&ft=39.40.10&offset=0&rpp=20&pos=1)

ImBoW11 – Imitation BoW Bowl



Subglaze: with splashed glaze

Origin: Iran, Nishapur, Century

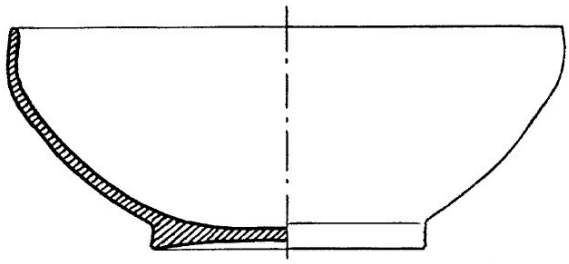
Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 39.40.93

Dimensions: Height (cm): 7.6 Maximum Diameter (cm): 19.3

Inscription: undeciphered



References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/449625 ?searchField=All&sortBy=Relevance&ft=39.40.93&offset=0&rpp=20&pos=1) Wilkinson, Nishapur, no. 69, p. 70.

ImBoW12 – Imitation BoW Bowl





Subglaze: with splashed glaze

Origin: Iran, Nishapur, 9th–10th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 38.40.109

Dimensions: Height (cm): 6.3 Maximum Diameter (cm): 20.3

Inscription: undeciphered

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/449321?searchField=All&sortBy=Relevance&ft=38.40.109&offset=0&rpp=20&pos=1)
Wilkinson, Nishapur, no. 16, p. 186.

ImBoW13 – Imitation BoW Bowl





Subglaze: with splashed glaze

Origin: Iran, Nishapur, 9th–10th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

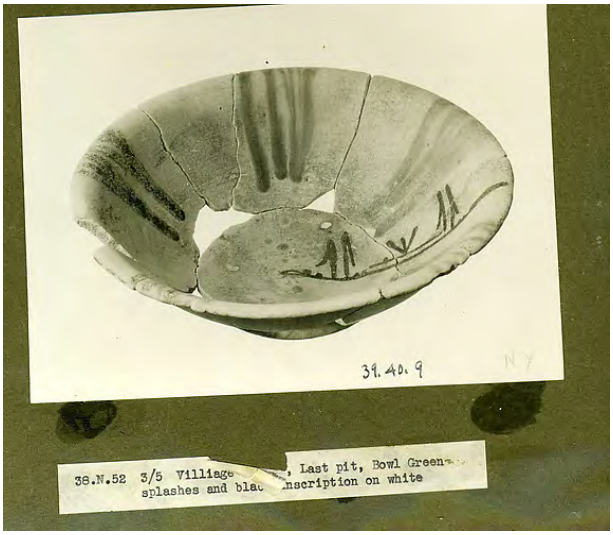
Museum number: 40.170.13

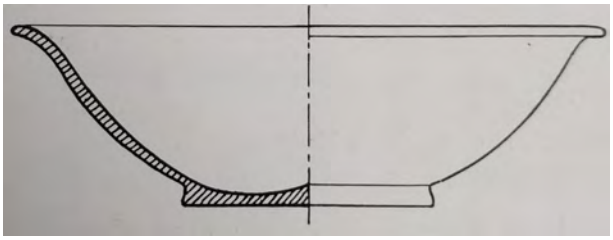
Dimensions: Height (cm): 9 Maximum Diameter (cm): 32 Diameter of foot (cm): 13.7

Inscription: undeciphered

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/449709?searchField=All&sortBy=Relevance&ft=40.170.13&offset=0&rpp=20&pos=1)
Wilkinson, Nishapur, no. 10, p. 185.

ImBoW14 – Imitation BoW Bowl





Subglaze: with splashed glaze

Origin: Iran, Nishapur, 9th–10th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

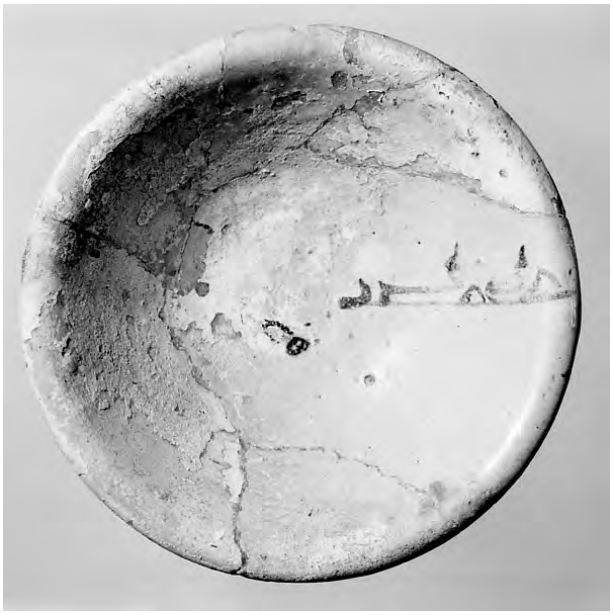
Museum number: 39.40.9

Dimensions: Height (cm): 5.8 Maximum Diameter (cm): 20.7

Inscription: undeciphered

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/449546?searchField=All&sortBy=Relevance&ft=39.40.9&offset=0&rpp=20&pos=1)
Rosen-Ayalon, poterie, Pl. LIV, d.
Wilkinson, Nishapur, no. 15, p. 186.

ImBoW15 – Imitation BoW Bowl



Origin: Iran, Nishapur, 9th–10th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 40.170.88

Dimensions: Height (cm): 6.5 Maximum Diameter (cm): 20.2 Diameter of foot (cm): 9.1

Inscription: undeciphered

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/449782 ?searchField=All&sortBy=Relevance&ft=40.170 . 88&offset=0&rpp=20&pos=1) Wilkinson, Nishapur, no. 27, p. 188.

ImBoW16 – Imitation BoW Bowl



Subglaze: with splashed glaze

Origin: Iran, Nishapur, 9th–10th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

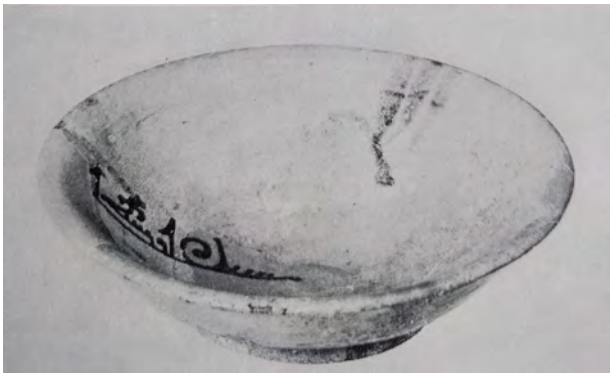
Museum number: 39.40.75

Dimensions: Height (cm): 6 Maximum Diameter (cm): 20.3

Inscription: undeciphered

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/449607?searchField=All&sortBy=Relevance&ft=39.40.75&offset=0&rpp=20&pos=1)
Wilkinson, Nishapur, no. 12, p. 185.

ImBoW17 – Imitation BoW Bowl



Subglaze: with splashed glaze

Origin: Iran, Nishapur, 9th–10th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 40.170.164

Dimensions: Height (cm): 6 Maximum Diameter (cm): 20.7 Diameter of foot (cm): 10

Inscription: undeciphered

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/449852?searchField=All&sortBy=Relevance&ft=40.170.164&offset=0&rpp=20&pos=1)
Wilkinson, Nishapur, no. 14, p. 186.

ImBoW18 – Imitation BoW Bowl



Subglaze: with splashed glaze

Origin: Iran, Nishapur, 9th–10th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 40.170.6

Dimensions: Height (cm): 6.2 Maximum Diameter (cm): 21

Inscription: undeciphered

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/449702?searchField=All&sortBy=Relevance&ft=40.170.6&offset=0&rpp=20&pos=1)

ImBoW19 – Imitation BoW Fragment





Subglaze: with splashed glaze

Origin: Iran, Nishapur, 9th–10th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York and Iran Bastan Museum, Tehran

Museum number: 40.170.523

Dimensions: Height (cm): 8.5 Width (cm): 8.7; 16.3 (both sherds)

Inscription: اجل و ثواب

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/450193?searchField=All&sortBy=Relevance&ft=40.170.523&offset=0&rpp=20&pos=1)
Wilkinson, Nishapur, no. 22, p. 187.

ImBoW20 – Imitation BoW Bowl



Subglaze: with splashed glaze

Origin: Iran, Rayy, 9th–10th Century

Excavated: Iran, Rayy

Repository: Museum of Fine Arts, Boston

Museum number: 35.841

Dimensions: Height (cm): 7.8 Maximum Diameter (cm): 22.8

Inscription: undeciphered

Comments: Compare to cat. no. ImBow56.

References:
Museum of Fine Arts Boston collection online. (https://collections.mfa.org/objects/18027/bowl?ctx=19d251bd-12e2-4fca-a524-c6c2eacac03e&idx=0)

ImBoW21 – Imitation BoW Bowl



Origin: Iran, Susa, 9th–10th Century

Excavated: Iran, Susa

Repository: Musée du Louvre, Paris

Museum number: MAO S. 480

Inscription: possibly ...بمـ... or ...به...

Comments: For similar script patterns on other wares from Susa, see ImBoW27 and 34, YGF8, GU1 and 2, as well as Misc7 from Samarra. This configuration appears to be localised to Southern Mesopotamia.

References:
Louvre Museum gallery label.

ImBoW22 – Imitation BoW Bowl Fragment



Subglaze: with splashed glaze

Origin: probably Iran, Susa, 9th–10th Century

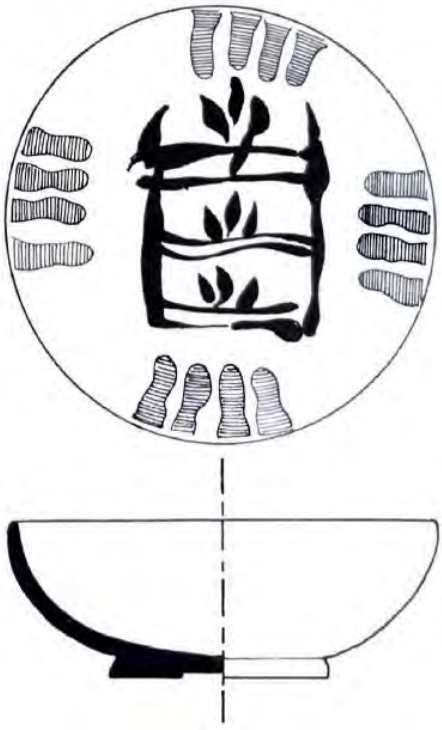
Excavated: Iran, Susa

Repository: Musée du Louvre, Paris

Museum number: MAO S. 487

Inscription: undeciphered

Comments: See similar designs on ImBoW1, 23–24, and 35–36.



References:
Rosen-Ayalon, poterie, fig. 544.
Tamari, “Blue-on-White,” fig. 24c.

ImBoW23 – Imitation BoW Bowl



Origin: probably Iran, Susa, 9th–10th Century

Excavated: Iran, Susa

Repository: Musée du Louvre, Paris

Museum number: MAO. 606

Dimensions: Height (cm): 6.8 Maximum Diameter (cm): 16.7

Inscription: undeciphered

Comments: See similar designs on ImBoW1, 22, 24, and 35–36.

References:
Bernus-Taylor, “La céramique,” fig. 3.
Image courtesy of Oliver Watson.

ImBoW24 – Imitation BoW Bowl





Origin: probably Iran, Susa, 9th–10th Century

Excavated: Iran, Susa

Repository: Musée du Louvre, Paris

Museum number: MAO S. 514 (probably)

Dimensions: Height (cm): 6 Maximum Diameter (cm): 20 Diameter of foot (cm): 11

Inscription: undeciphered

Comments: See similar designs on ImBoW1, 22–23, and 35–36.

References:
Rosen-Ayalon, poterie, fig. 543.
Tamari, “Blue-on-White,” fig. 24d. (possibly)

ImBoW25 – Imitation BoW Bowl



Origin: probably Iran, Susa, 9th–10th Century

Excavated: Iran, Susa

Repository: Musée du Louvre, Paris

Museum number: MAO S. 237

Dimensions: Height (cm): 6 Maximum Diameter (cm): 18 Diameter of foot (cm): 9

Inscription: undeciphered



Comments: Script: Foliated/Floriated

References:
Rosen-Ayalon, poterie, fig. 556.

ImBoW26 – Imitation BoW Bowl



Origin: probably Iran, Susa, 9th–10th Century

Excavated: Iran, Susa

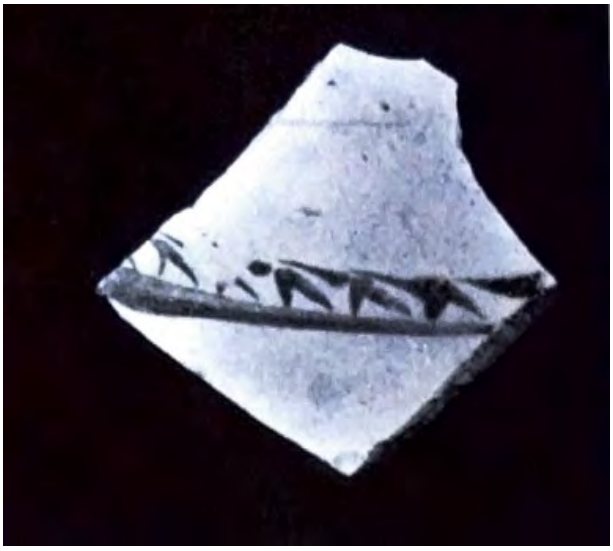
Repository: Reserves de la Mission Archeologique a Suse

Museum number: N/A

Inscription: undeciphered

References:
Rosen-Ayalon, poterie, Pl. LXI, a.

ImBoW27 – Imitation BoW Bowl



Origin: probably Iran, Susa, 9th–10th Century

Excavated: Iran, Susa

Repository: Reserves de la Mission Archeologique a Suse

Museum number: N/A

Inscription: undeciphered

Comments: For similar script patterns on other wares from Susa, see ImBoW21 and 34, YGF8, GU1 and 2, as well as Misc7 from Samarra. This configuration appears to be localised to Southern Mesopotamia.

References:
Rosen-Ayalon, poterie, Pl. LXI, b.

ImBoW28 – Imitation BoW Bowl



Origin: probably Iran, Susa, 9th–10th Century

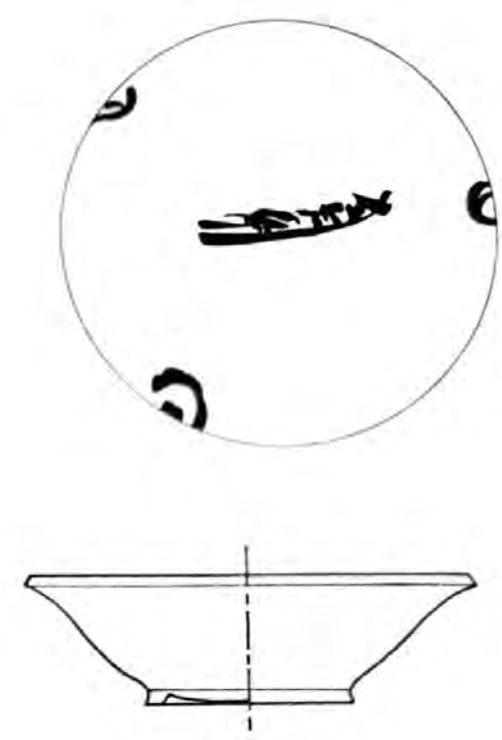
Excavated: Iran, Susa

Repository: Reserves de la Mission Archeologique a Suse

Museum number: N/A

Inscription: undeciphered

References:
Rosen-Ayalon, poterie, Pl. LXI, c.



ImBoW29 – Imitation BoW Bowl



Origin: probably Iran, Susa, 9th–10th Century

Excavated: Iran, Susa

Repository: Reserves de la Mission Archeologique a Suse

Museum number: N/A

Inscription: undeciphered

References:
Rosen-Ayalon, poterie, Pl. LXI, d.



ImBoW30 – Imitation BoW Bowl



Origin: probably Iran, Susa, 9th–10th Century

Excavated: Iran, Susa

Repository: Reserves de la Mission Archeologique a Suse

Museum number: N/A

Inscription: undeciphered

References:
Rosen-Ayalon, poterie, Pl. LXI, f.

ImBoW31 – Imitation BoW Bowl



Origin: probably Iran, Susa, 9th–10th Century

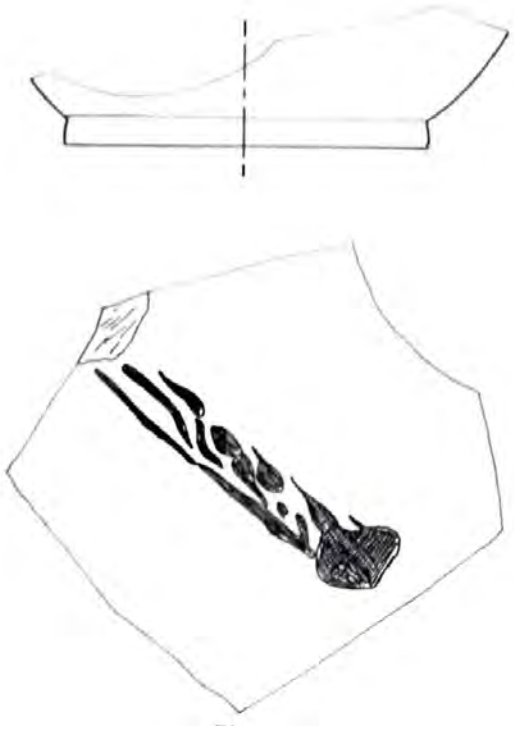
Excavated: Iran, Susa

Repository: Reserves de la Mission Archeologique a Suse

Museum number: N/A

Inscription: undeciphered

References:
Rosen-Ayalon, poterie, Pl. LXI, g.



ImBoW32 – Imitation BoW Bowl



Origin: probably Iran, Susa, 9th–10th Century

Excavated: Iran, Susa

Repository: Reserves de la Mission Archeologique a Suse

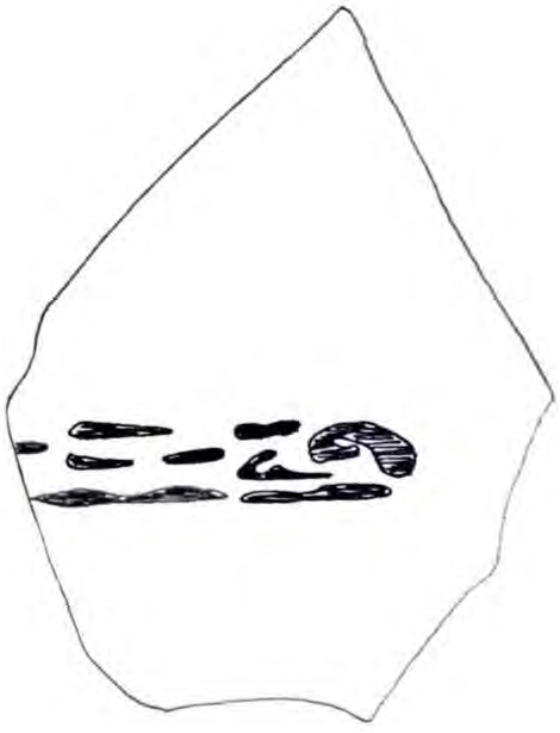
Museum number: N/A

Inscription: undeciphered

References:
Rosen-Ayalon, poterie, Pl. LXI, h.

ImBoW33 – Imitation BoW Bowl





Origin: probably Iran, Susa, 9th–10th Century

Excavated: Iran, Susa

Repository: Reserves de la Mission Archeologique a Suse

Museum number: N/A

Inscription: undeciphered

References:
Rosen-Ayalon, poterie, Pl. LXI, i.

ImBoW34 – Imitation BoW Bowl



Origin: probably Iran, Susa, 9th–10th Century

Excavated: Iran, Susa

Repository: Reserves de la Mission Archeologique a Suse

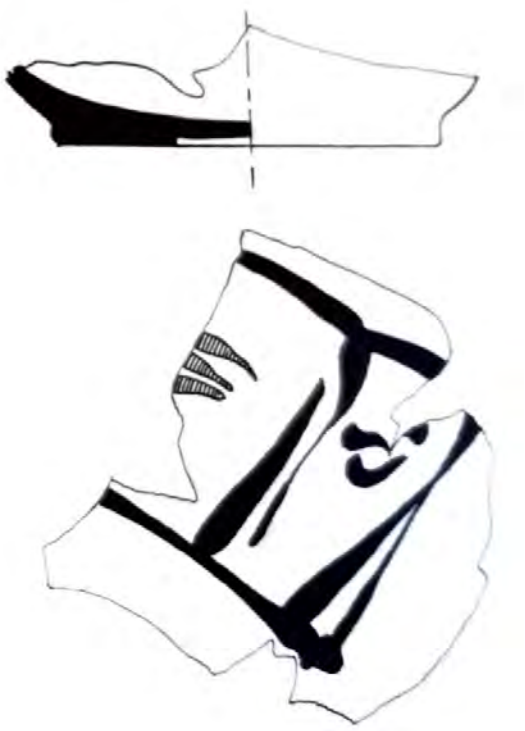
Museum number: N/A

Inscription: undeciphered

Comments: For similar script patterns on other wares from Susa, see ImBoW21 and 27, YGF8, GU1 and 2, as well as Misc7 from Samarra. This configuration appears to be localised to Southern Mesopotamia.

References:
Rosen-Ayalon, poterie, Pl. LXII, b.

ImBoW35 – Imitation BoW Bowl



Origin: probably Iran, Susa, 9th–10th Century

Excavated: Iran, Susa

Repository: Reserves de la Mission Archeologique a Suse

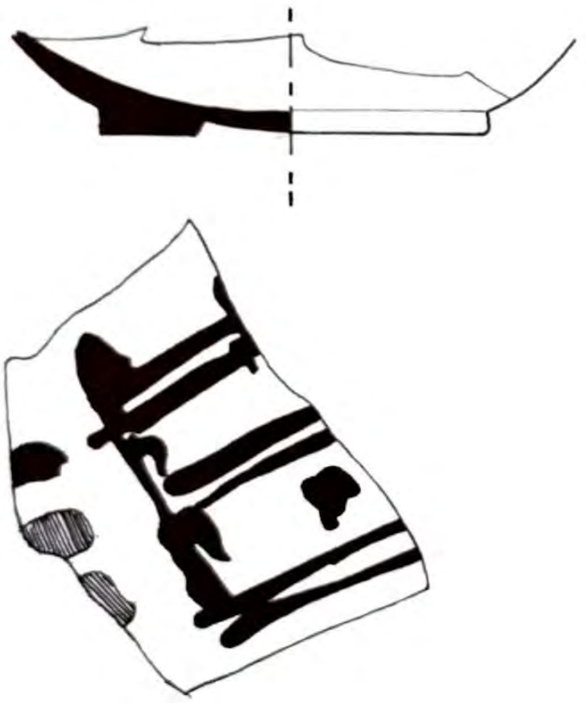
Museum number: N/A

Inscription: undeciphered

Comments: See similar designs on ImBoW1, 22–24, and 36.

References:
Rosen-Ayalon, poterie,fig. 549.

ImBoW36 – Imitation BoW Bowl



Origin: probably Iran, Susa, 9th–10th Century

Excavated: Iran, Susa

Repository: Reserves de la Mission Archeologique a Suse

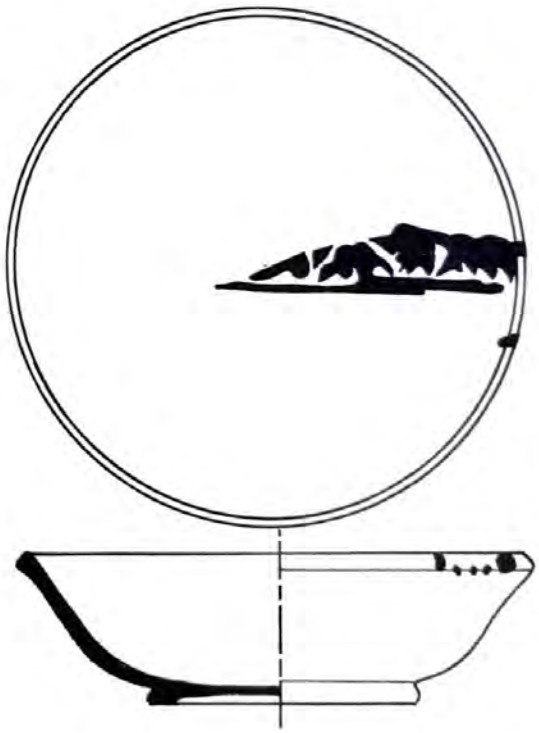
Museum number: N/A

Inscription: undeciphered

Comments: See similar designs on ImBoW1, 22–24, and 35.

References:
Rosen-Ayalon, poterie, fig. 546.

ImBoW37 – Imitation BoW Bowl Fragment



Origin: probably Iran, Susa, 9th–10th Century

Excavated: Iran, Susa

Repository: Reserves de la Mission Archeologique a Suse

Museum number: N/A

Inscription: undeciphered

References:
Rosen-Ayalon, poterie, fig. 550.

ImBoW38 – Imitation BoW Fragment



Origin: probably Iran, Susa, 9th–10th Century

Excavated: Iran, Susa

Repository: Reserves de la Mission Archeologique a Suse

Museum number: N/A

Inscription: undeciphered



References:
Rosen-Ayalon, poterie, fig. 567.

ImBoW39 – Imitation BoW Fragment



Origin: probably Iran, Susa, 9th–10th Century

Excavated: Iran, Susa

Repository: Reserves de la Mission Archeologique a Suse

Museum number: N/A

Inscription: undeciphered

References:
Rosen-Ayalon, poterie, fig. 555.

ImBoW40 – Imitation BoW Fragment



Subglaze: with splashed glaze

Petrofabric: 'fine-grained'

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: Victoria and Albert Museum, London

Museum number: 1775-1898

Dimensions: Width (cm): 16.5 Length (cm): 15.5

Inscription: undeciphered



References:
Matin, “Revisiting,” p. 47.

ImBoW41 – Imitation BoW Bowl Fragment





Subglaze: with splashed glaze

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: Victoria and Albert Museum, London

Museum number: 1777-1898

Dimensions: Width (cm): 11 Length (cm): 6.8

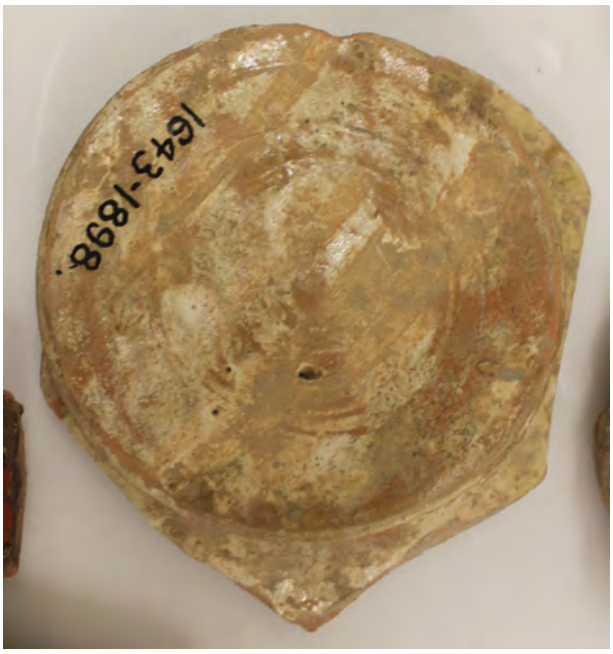
Inscription: undeciphered

References:

N/A

ImBoW42 – Imitation BoW Bowl Fragment





Subglaze: with splashed glaze

Origin: Transoxiana, Samarqand, 9th–10th Century

Excavated: Transoxiana, Samarqand

Repository: Victoria and Albert Museum, London

Museum number: 1643-1898

Dimensions: Width (cm): 9.5 Length (cm): 9.7

Inscription: undeciphered

References:

N/A

ImBoW43 – Imitation BoW Bowl





Subglaze: with splashed glaze

Origin: Khurasan or Transoxiana, 9th–10th Century

Excavated: N/A

Repository: Ashmolean Museum, Oxford

Museum number: EA2005.40

Dimensions: Height (cm): 6 Maximum Diameter (cm): 21

Inscription: undeciphered

References:
Ashmolean Museum online collection. (http://jameelcentre.ashmolean.org/collection/8/per_page/25/offset/0/sort_by/date/object/12512)

ImBoW44 – Imitation BoW Bowl



Subglaze: with splashed glaze

Origin: Khurasan or Transoxiana, 9th–10th Century

Excavated: N/A

Repository: Baltimore Museum of Art

Museum number: 2013.155

Dimensions: Height (cm): 3.8 Maximum Diameter (cm): 14.9

Inscription: undeciphered

References:
Baltimore Museum of Art collection online. (https://collection.artbma.org/objects/25139/bowl-with-kufic-inscription-and-stripes?ctx=0a53604d65bd921f6194754bb546edacb87e45be&idx=0)
Rosen-Ayalon, poterie, Pl. LX, a.

ImBoW45 – Imitation BoW Bowl



Subglaze: with splashed glaze

Origin: Khurasan or Transoxiana, 9th–10th Century

Excavated: N/A

Repository: Freer Gallery of Art, Washington D.C.

Museum number: FSC-P-6912.2

Inscription: undeciphered

References:
Freer and Sackler Galleries collection online. (https://asia.si.edu/object/FSC-P-6912.2)

ImBoW46 – Imitation BoW Bowl



Subglaze: with splashed glaze

Origin: Khurasan or Transoxiana, 9th–10th Century

Excavated: N/A

Repository: Institut du monde arabe, Paris

Museum number: AI 92-01

Dimensions: Height (cm): 7 Maximum Diameter (cm): 20.5

Inscription: undeciphered

References:
Mouliérac and Institut du monde arabe (France), Céramiques, p. 98.

ImBoW47 – Imitation BoW Bowl



Subglaze: with splashed glaze

Origin: Khurasan or Transoxiana, 9th–10th Century

Excavated: N/A

Repository: L.A. Mayer Memorial, Jerusalem

Museum number: N/A

Inscription: undeciphered

References:
Rosen-Ayalon, poterie, Pl. LX, b.

ImBoW48 – Imitation BoW Bowl



Subglaze: with splashed glaze

Origin: Khurasan or Transoxiana, 9th–10th Century

Excavated: N/A

Repository: Metropolitan Museum of Art, New York

Museum number: N/A

Inscription: undeciphered

References:
Rosen-Ayalon, poterie, Pl. LIV, c.

ImBoW49 – Imitation BoW Bowl





Subglaze: with splashed glaze

Origin: Khurasan or Transoxiana, 9th–10th Century

Excavated: N/A

Repository: Museum of Islamic Art, Cairo

Museum number: 15590

Inscription: undeciphered

References:

N/A

ImBoW50 – Imitation BoW Plate



Subglaze: with splashed glaze

Origin: Khurasan or Transoxiana, 9th–10th Century

Excavated: N/A

Repository: Princeton University Art Museum

Museum number: y1979-96

Dimensions: Height (cm): 5.5 Maximum Diameter (cm): 38

Inscription: undeciphered

References:
Princeton University Art Museum collection online. (https://artmuseum.princeton.edu/collections/objects/32506)

ImBoW51 – Imitation BoW Bowl



Subglaze: with splashed glaze

Origin: Khurasan or Transoxiana, 9th–10th Century

Excavated: N/A

Repository: Sharjah Museum of Islamic Civilisation

Museum number: SM 1996-84

Inscription: undeciphered

References:
"Bowl with calligraphic and splashed decoration" in Explore Islamic Art Collections. Museum With No Frontiers, 2018. (http://www.discoverislamicart.org/database_item.php?id=object;EPM;ua;Mus21;12;en)

ImBoW52 – Imitation BoW Bowl



Subglaze: with splashed glaze

Origin: Khurasan or Transoxiana, 9th–10th Century

Excavated: N/A

Repository: The al-Sabah Collection, Kuwait National Museum, Kuwait

Museum number: LNS 1028 C

Dimensions: Height (cm): 6 Maximum Diameter (cm): 22.2



Inscription: undeciphered

References:
Watson, Ceramics, p. 176.

ImBoW53 – Imitation BoW Plate



Subglaze: with splashed glaze

Origin: Khurasan or Transoxiana, 9th–10th Century

Excavated: N/A

Repository: The Khalili Collections, London

Museum number: POT848

Dimensions: Height (cm): 5 Maximum Diameter (cm): 34

Inscription: undeciphered

Comments: The quality of the decoration, including the pooling of the green glaze and style of script, is unusual. The vessel is suspect. Script: Foliated/Floriated

References:
Grube, Cobalt and Lustre, p. 50.

ImBoW54 – Imitation BoW Bowl



Subglaze: with splashed glaze

Origin: Khurasan or Transoxiana, 9th–10th Century

Excavated: N/A

Repository: The Khalili Collections, London

Museum number: POT183

Dimensions: Height (cm): 9.3 Maximum Diameter (cm): 32 Diameter of foot (cm): 13.3

Inscription: undeciphered

Comments: The style of script is unusual. The vessel is rather suspect.

References:
Grube, Cobalt and Lustre, p. 60.

ImBoW55 – Imitation BoW Bowl



Subglaze: with splashed glaze

Origin: Khurasan or Transoxiana, 9th–10th Century

Excavated: N/A

Repository: The Khalili Collections, London

Museum number: POT294

Dimensions: Height (cm): 5.5 Maximum Diameter (cm): 19.5 Diameter of foot (cm): 8.4

Inscription: undeciphered

Comments: The style of script is unusual, as is the quality of the runs of glaze. The vessel is suspect.

References:
Grube, Cobalt and Lustre, p. 61.

ImBoW56 – Imitation BoW Bowl





Subglaze: with splashed glaze

Origin: possibly Iran, Rayy, 9th–10th Century

Excavated: N/A

Repository: British Museum, London

Museum number: 1923,0517.2

Dimensions: Height (cm): 6 Maximum Diameter (cm): 18.2

Inscription: undeciphered

Comments: Compare to cat. no. ImBow20.

References:
British Museum collection online. (https://www.britishmuseum.org/collection/object/W_1923-0517-2)

ImBoW57 – Imitation BoW Bowl



Origin: Southern Mesopotamia or Khurasan or Transoxiana, 9th–10th Century

Excavated: N/A

Repository: Institut du monde arabe, Paris

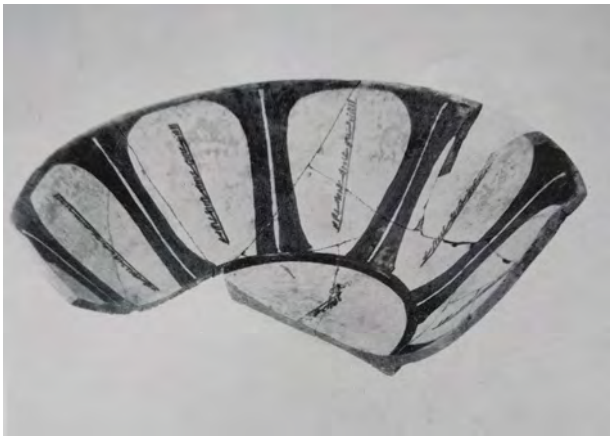
Museum number: C-M16

Dimensions: Height (cm): 6.5 Maximum Diameter (cm): 21.5

Inscription: undeciphered

References:
Mouliérac and Institut du monde arabe (France), Céramiques, p. 41.

ImLus1 – Slip-painted Bowl





Subglaze: imitation lustre

Origin: Iran, Nishapur, 9th–10th Century

Excavated: Iran, Nishapur

Repository: Iran Bastan Museum, Tehran

Museum number: N/A

Dimensions: Height (cm): 8 Maximum Diameter (cm): 26.2

Inscription: undeciphered

References:
Wilkinson, Nishapur, no. 41, p. 190.

ImLus2 – Slip-painted Bowl





Subglaze: imitation lustre

Origin: Iran, Nishapur, 9th–10th Century

Excavated: Iran, Nishapur

Repository: Iran Bastan Museum, Tehran

Museum number: N/A

Dimensions: Height (cm): 5.8 Maximum Diameter (cm): 17.5

Inscription: بركة

References:
Wilkinson, Nishapur, no. 40, p. 190.

ImLus3 – Slip-painted Bowl





Subglaze: imitation lustre

Origin: Iran, Nishapur, 9th–10th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 40.170.36

Dimensions: Height (cm): 6.5 Maximum Diameter (cm): 23.7

Inscription: بركة

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/449732?searchField=All&sortBy=Relevance&ft=40.170.36&offset=0&rpp=20&pos=1)
Wilkinson, Nishapur, no. 42, p. 190-1.

ImLus4 – Slip-painted Bowl





Subglaze: imitation lustre

Origin: Iran, Nishapur, 9th–10th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 38.40.140

Dimensions: Height (cm): 5.8 Maximum Diameter (cm): 17.5

Inscription: بركة

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/449351?searchField=All&sortBy=Relevance&ft=38.40.140&offset=0&rpp=20&pos=1)
Wilkinson, Nishapur, no. 43, p. 191.

ImLus5 – Slip-painted Bowl Fragments





Subglaze: imitation lustre

Origin: Iran, Nishapur, 9th–10th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 40.170.625

Dimensions: Height (cm): 10 Maximum Diameter (cm): 36

Inscription: (?)...بركة و يمن

Comments: See also cat. nos. BloW39, 40, 44, 64, 70, 82, 163, 179, 181, 195, 212, 219, 240, 248, 263, 272–3, 279, 287–89, 301, 306–8, CE4, 16, 20, 78–9, 81, 84, 86–7, 89, 90–2, 96, 100–1, 103–4, 106–7, YsB1, 5, 7, 11, 14, 17–18, and 20. Script: Foliated/Floriated

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/450286?searchField=All&sortBy=Relevance&ft=40.170.625&offset=0&rpp=20&pos=1)
Wilkinson, Nishapur, no. 46, p. 191-2.

ImLus6 – Slip-painted Bowl



Subglaze: imitation lustre

Origin: Khurasan or Transoxiana, 9th–10th Century

Excavated: N/A

Repository: Harvard Museum

Museum number: 2002.50.57

Dimensions: Height (cm): 5.9 Maximum Diameter (cm): 20.7

Inscription: بركة ا

Comments: For similar renderings of birds, see also cat. nos. BloW186, 188, 227, 234, 280, and 298. However, it should be noted that no archaeologically provenanced bowls include similar decoration. Script: Foliated/Floriated

References:
Harvard Museum online collection. (https://hvrd.art/o/165476)

ImLus7 – Slip-painted Bowl





Subglaze: imitation lustre

Origin: Khurasan or Transoxiana, 9th–10th Century

Excavated: N/A

Repository: Harvey B. Plotnick Collection

Museum number: cat. no. 32

Dimensions: Height (cm): 7.3 Maximum Diameter (cm): 25.2

Inscription: ...كا...

Comments: Interior decoration is rather unusual, vessel is suspect.

References:
Pancaroğlu, Perpetual Glory, p. 74.

ImLus8 – Slip-painted Bowl



Subglaze: imitation lustre

Origin: Khurasan or Transoxiana, 9th–10th Century

Excavated: N/A

Repository: Harvey B. Plotnick Collection

Museum number: N/A

Dimensions: Height (cm): 7.1 Maximum Diameter (cm): 25.2

Inscription: بركة



Comments: Overall decoration is somewhat unusual. For similar renderings of birds, see also cat. nos. BloW186, 188, 227, 234, 280, and 298. However, it should be noted that no archaeologically provenanced bowls include similar decoration. Script: Foliated/Floriated

References:
Pancaroğlu, Perpetual Glory, p. 75.

ImLus9 – Slip-painted Bowl



Subglaze: imitation lustre

Origin: Khurasan or Transoxiana, 9th–10th Century

Excavated: N/A

Repository: L.A. Mayer Memorial, Jerusalem

Museum number: C 226-76

Dimensions: Maximum Diameter (cm): 20

Inscription: ...بركة

Comments: For similar renderings of birds, see also cat. nos. BloW186, 188, 227, 234, 280, and 298. However, it should be noted that no archaeologically provenanced bowls include similar decoration.

References:
Soustiel, La Céramique, p. 63.

ImLus10 – Slip-painted Bowl



Subglaze: imitation lustre

Origin: Khurasan or Transoxiana, 9th–10th Century

Excavated: N/A

Repository: Metropolitan Museum of Art, New York

Museum number: 65.15

Dimensions: Height (cm): 11.7 Maximum Diameter (cm): 36.8

Inscription: بركة

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/451785 ?searchField=All&sortBy=Relevance&ft=65.15&offset=0&rpp=20&pos=1)

ImLus11 – Slip-painted Bowl



Subglaze: imitation lustre

Origin: Khurasan or Transoxiana, 9th–10th Century

Excavated: N/A

Repository: Museum of Fine Arts, Boston

Museum number: 65.1276

Dimensions: Height (cm): 6.3 Maximum Diameter (cm): 21.7

Inscription: بركة

Comments: Script: Foliated/Floriated

References:
Museum of Fine Arts Boston online collection. (https://collections.mfa.org/objects/22330/bowl?ctx=f7533871-66d3-4971-b020-855f4c62809f&idx=0)

ImLus12 – Slip-painted Bowl



Subglaze: imitation lustre

Origin: Khurasan or Transoxiana, 9th–10th Century

Excavated: N/A

Repository: The Khalili Collections, London

Museum number: POT966

Dimensions: Height (cm): 6.5 Maximum Diameter (cm): 19.8 Diameter of foot (cm): 10.1

Inscription: possibly بـ[ر]كة

References:
Grube, Cobalt and Lustre, p. 66.

MBoW1 – Blue-on-white Bowl Fragment





Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Bahrain

Repository: Victoria and Albert Museum, London

Museum number: ME.81-2019

Inscription: undeciphered

References:
N/A

MBoW2 – Blue-on-white Bowl Fragment





Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Bahrain

Repository: Victoria and Albert Museum, London

Museum number: ME.80-2019

Inscription: undeciphered

Comments: Vessel is perhaps epigraphic.

References:
N/A

MBoW3 – Blue-on-white Bowl





Petrofabric: Basra

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Iran, Istakhr

Repository: Oriental Institute Museum, Chicago

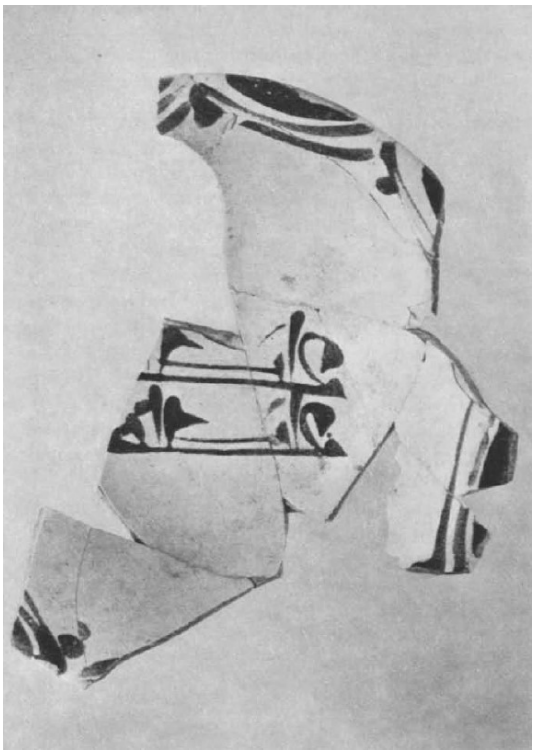
Museum number: A24768

Dimensions: Height (cm): 5 Thickness (cm): 0.5
Maximum Diameter (cm): 14.8

Inscription: undeciphered

References:
Mason, Shine, p. 49 and 191.
Oriental Institute Chicago collection online.
(https://oi-idb.uchicago.edu/id/75339d50-a99e-493c-9a71-e0492dbdc082)

MBoW4 – Blue-on-white Bowl Fragment



Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Iran, Nishapur

Repository: Iran Bastan Museum, Tehran

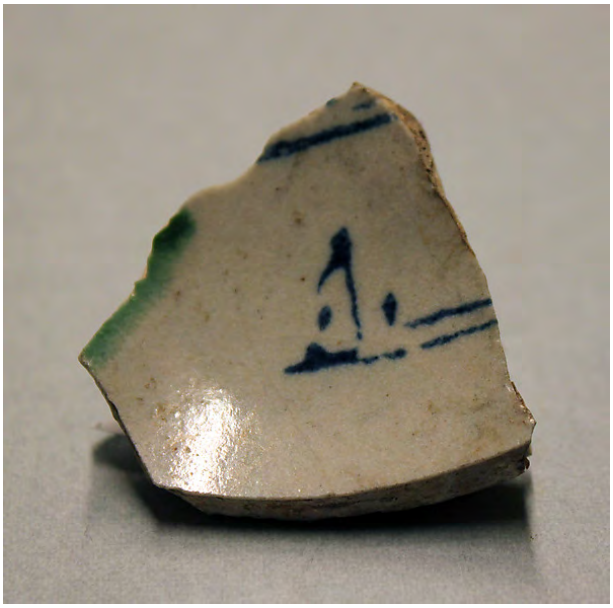
Museum number: N/A

Inscription: possibly غبطة

Comments: See also cat. nos. MBoW86 and 103.

References:
Wilkinson, Nishapur, no. 2, p. 183.

MBoW5 – Blue-on-white Fragments



Subglaze: with splashed glaze

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 40.170.461a, b

Dimensions: Height (cm): 5.7

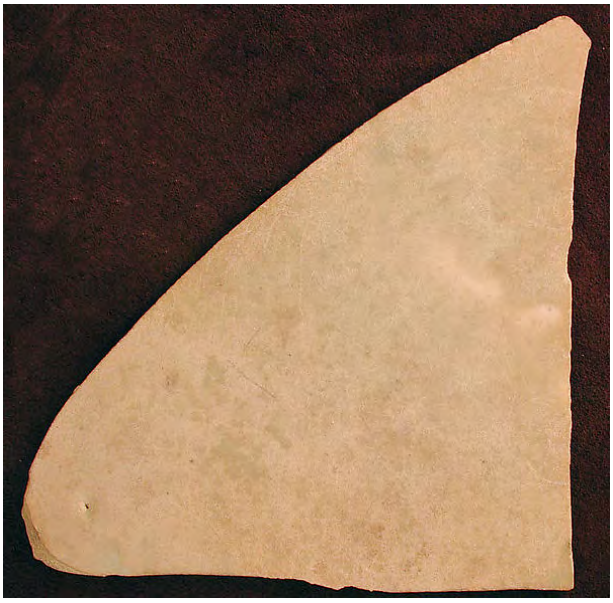
Inscription: undeciphered



References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/450132?searchField=All&sortBy=Relevance&ft=40.170.461a%2c+b&offset=0&rpp=20&pos=1)
Wilkinson, Nishapur, no. 4, p. 183.

MBoW6 – Blue-on-white Fragment





Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 40.170.460

Dimensions: Height (cm): 11.2 Width (cm): 17 Thickness (cm): 0.8 Weight: 85.1 g

Inscription: [عـ]ـمل برهان

Comments: See also cat. nos. MBoW39, 66, 75, 128, and 135.

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/450131?searchField=All&sortBy=Relevance&ft=40.170.460&offset=0&rpp=20&pos=1)
Wilkinson, Nishapur, no. 6, pp. 183.

MBoW7 – Blue-on-white Bowl



Subglaze: with splashed glaze

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Iran, Rayy

Repository: Metropolitan Museum of Art, New York

Museum number: 30.112.46

Dimensions: Height (cm): 8 Maximum Diameter (cm): 28.3

Inscription: بركة يمن

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/448539?searchField=All&sortBy=Relevance&ft=30.112.46&offset=0&rpp=20&pos=1)

MBoW8 – Blue-on-white Bowl





Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Iran, Rayy

Repository: University of Pennsylvania Museum, Philadelphia PA

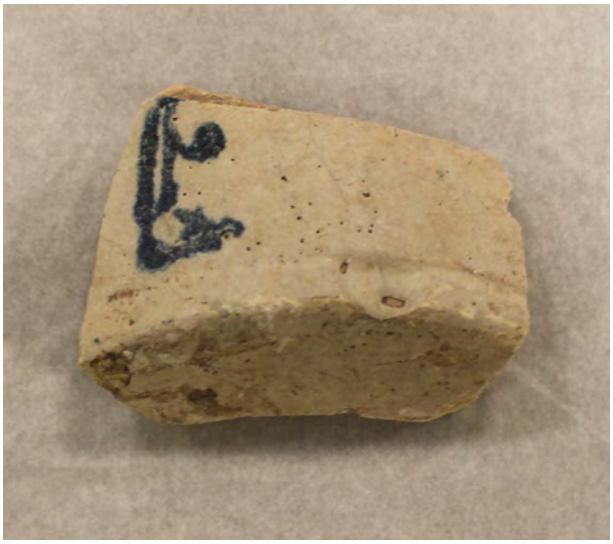
Museum number: 37-11-61

Inscription: جفر or عمل أبوالبقي

Comments: See also cat. nos. MBoW80, 82, and 97. Script: Foliated/Floriated

References:
University of Pennsylvania Museum collection online. (https://www.penn.museum/collections/object/110551)

MBoW9 – Blue-on-white Beaker Fragment



Petrofabric: outlier

Origin: Southern Mesopotamia, 9th–10th Century

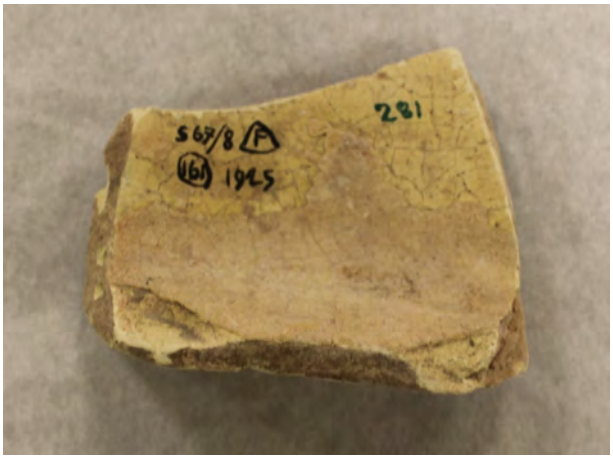
Excavated: Iran, Siraf

Repository: Ashmolean Museum, Oxford

Museum number: ASH 281 [S67/8]

Inscription: undeciphered

References:
Hallett, “Trade and Innovation,” no. 39.



MBoW10 – Blue-on-white Bowl Fragment

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Iran, Siraf

Repository: Ashmolean Museum, Oxford

Museum number: N/A

Inscription: undeciphered

Comments: Vessel is perhaps epigraphic.

References:
N/A





MBoW11 – Blue-on-white Bowl Fragment





Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Iran, Siraf

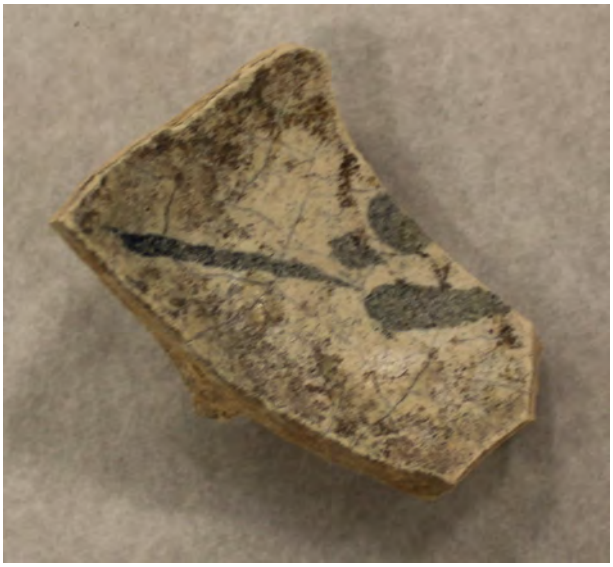
Repository: Ashmolean Museum, Oxford

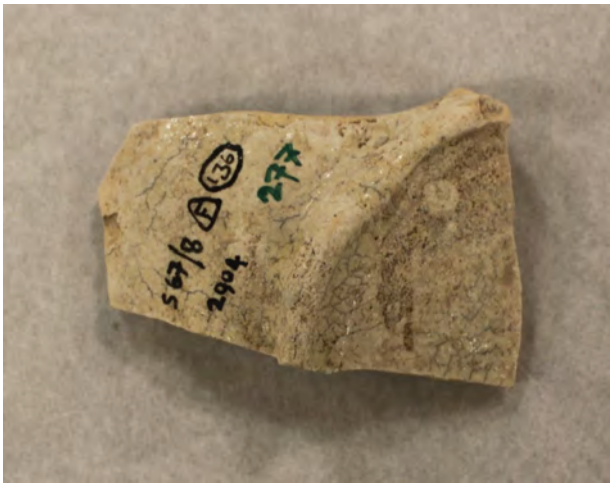
Museum number: N/A

Inscription: undeciphered

References:
N/A

MBoW12 – Blue-on-white Bowl Fragment





Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Iran, Siraf

Repository: Ashmolean Museum, Oxford

Museum number: N/A

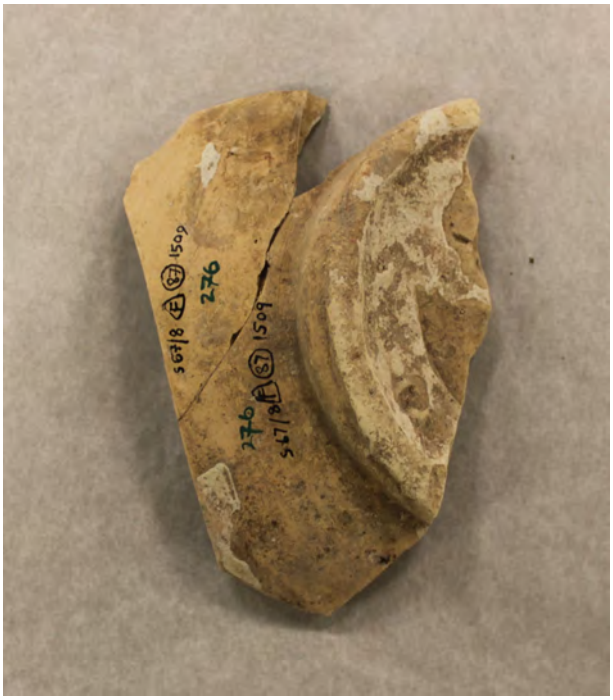
Inscription: undeciphered

Comments: Vessel is perhaps epigraphic.

References:
N/A

MBoW13 – Blue-on-white Bowl Fragment





Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Iran, Siraf

Repository: Ashmolean Museum, Oxford

Museum number: N/A

Inscription: undeciphered

Comments: Vessel is perhaps epigraphic.

References:
N/A

MBoW14 – Blue-on-white Bowl Fragment





Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Iran, Siraf

Repository: Ashmolean Museum, Oxford

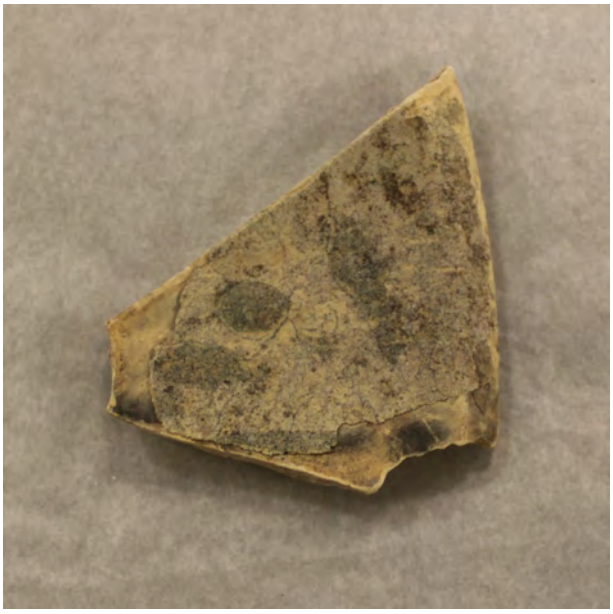
Museum number: N/A

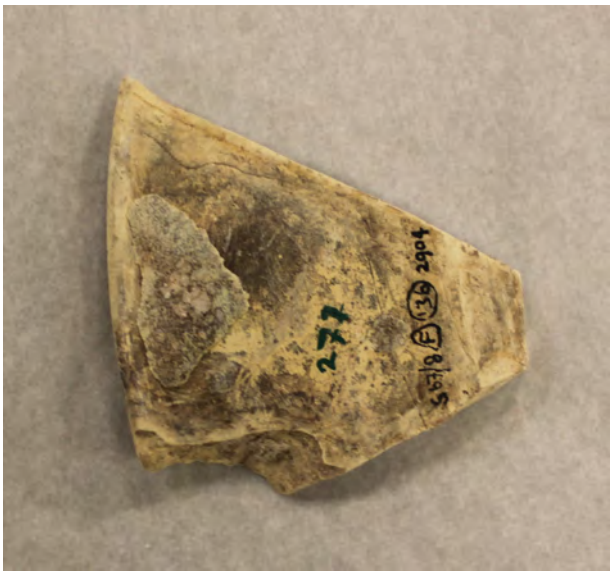
Inscription: undeciphered

Comments: Vessel is perhaps epigraphic.

References:
N/A

MBoW15 – Blue-on-white Bowl Fragment





Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Iran, Siraf

Repository: Ashmolean Museum, Oxford

Museum number: N/A

Inscription: undeciphered

Comments: Vessel is perhaps epigraphic.

References:
N/A

MBoW16 – Blue-on-white Fragment



Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Iran, Siraf

Repository: British Museum, London

Museum number: 2007,6001.1624

Dimensions: Height (cm): 4.2 Width (cm): 5.1 Thickness (cm): 0.6

Inscription: possibly كة[بر]

References:
British Museum collection online. (https://www.britishmuseum.org/collection/object/W_2007-6001-1624)

MBoW17 – Blue-on-white Fragment



Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Iran, Siraf

Repository: British Museum, London

Museum number: 2007,6001.6359

Dimensions: Height (cm): 4 Width (cm): 3.3 Thickness (cm): 0.5

Inscription: undeciphered

References:
British Museum collection online. (https://www.britishmuseum.org/collection/object/W_2007-6001-6359)

MBoW18 – Blue-on-white Fragment



Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Iran, Siraf

Repository: British Museum, London

Museum number: 2007,6001.6360

Dimensions: Height (cm): 5.4 Width (cm): 6.2 Thickness (cm): 0.4

Inscription: undeciphered

References:
British Museum collection online. (https://www.britishmuseum.org/collection/object/W_2007-6001-6360)

MBoW19 – Blue-on-white Plate



Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Iran, Susa

Repository: Musée du Louvre, Paris

Museum number: N/A

Dimensions: Height (cm): 6 Maximum Diameter (cm): 35

Inscription: undeciphered

References:
Koechlin, Les céramiques, Pl. XI, fig. 83.

MBoW20 – Blue-on-white Cup





Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Iran, Susa

Repository: Musée du Louvre, Paris

Museum number: MAO S. 581

Dimensions: Height (cm): 8.5 Maximum Diameter (cm): 0.95M (9.5 ?)

Inscription: undeciphered

References:
Koechlin, Les céramiques, Pl. XI, fig. 82.

MBoW21 – Blue-on-white Bowl





Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Iran, Susa

Repository: Musée du Louvre, Paris

Museum number: MAO S. 305

Inscription: كل هنيئا مريئا

Comments: This vessel is the only BoW piece to include a rounded hāʾ.

See also cat. no. MBoW114. Script: Foliated/Floriated

References:
Louvre Museum gallery label
Rosen-Ayalon, poterie, fig. 542.

MBoW22 – Blue-on-white Bowl Fragment



Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Iran, Susa

Repository: Musée du Louvre, Paris

Museum number: N/A

Inscription: (?) ...اهـ

References:
Unpublished (Image courtesy of Oliver Watson)

MBoW23 – Blue-on-white Bowl Fragment



Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Iran, Susa

Repository: Musée du Louvre, Paris

Museum number: N/A

Inscription: undeciphered

Comments: Vessel is perhaps epigraphic.

References:
Unpublished (Image courtesy of Oliver Watson)

MBoW24 – Blue-on-white Bowl Fragment

Petrofabric: Fine-grained Southern Mesopotamia

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Iran, Susa

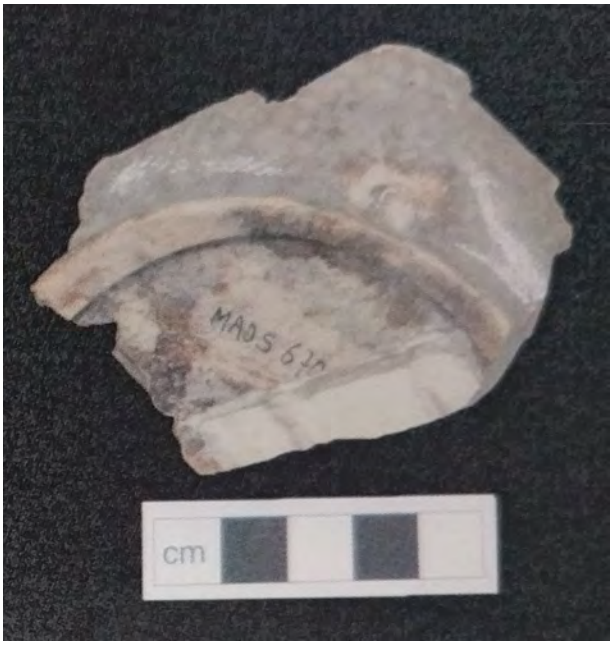
Repository: Musée du Louvre, Paris

Museum number: MAO S 670

Inscription: undeciphered

References:
Matin, “Revisiting,” p. 47.





MBoW25 – Blue-on-white Bowl Fragment





Petrofabric: Fine-grained Southern Mesopotamia

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Iran, Susa

Repository: Musée du Louvre, Paris

Museum number: MAO S 702

Inscription: undeciphered

References:
Matin, “Revisiting,” p. 47.

MBoW26 – Blue-on-white Bowl



Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Iran, Susa

Repository: Musée du Louvre, Paris

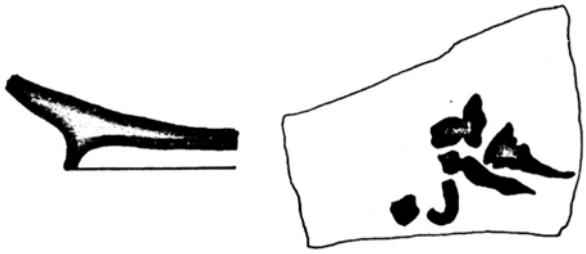
Museum number: N/A

Inscription: undeciphered

References:
Rosen-Ayalon, poterie, Pl. LVIII, h.

MBoW27 – Blue-on-white Fragment





Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Iran, Susa

Repository: Reserves de la Mission Archeologique a Suse

Museum number: N/A

Inscription: (?) ن...

References:
Rosen-Ayalon, poterie, Pl. LV, f.

MBoW28 – Blue-on-white Fragment



Subglaze: with splashed glaze

Origin: Southern Mesopotamia, 9th–10th Century

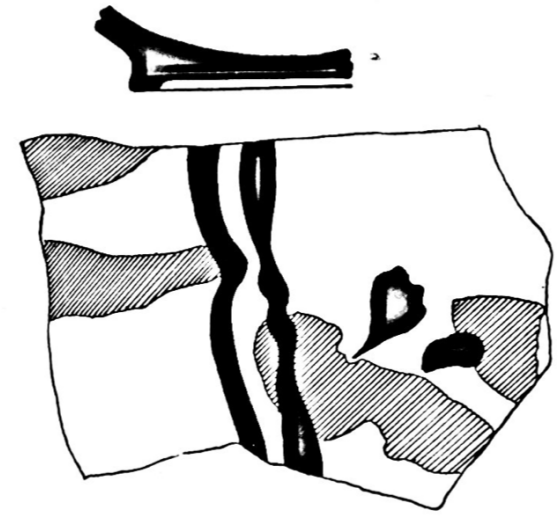
Excavated: Iran, Susa

Repository: Reserves de la Mission Archeologique a Suse

Museum number: N/A

Inscription: undeciphered

References:
Rosen-Ayalon, poterie, Pl. LV, h.



MBoW29 – Blue-on-white Bowl Fragment



Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Iran, Susa

Repository: Reserves de la Mission Archeologique a Suse

Museum number: N/A

Inscription: undeciphered

References:
Rosen-Ayalon, poterie, Pl. LVIII, g.



MBoW30 – Blue-on-white Fragment



Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Iran, Susa

Repository: Reserves de la Mission Archeologique a Suse

Museum number: N/A

Inscription: undeciphered

References:
Rosen-Ayalon, poterie, Pl. LVIII, m.

MBoW31 – Blue-on-white Fragment



Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Iran, Susa

Repository: Reserves de la Mission Archeologique a Suse

Museum number: N/A

Inscription: (?)...ـع

References:
Rosen-Ayalon, poterie, Pl. LVIII, j.

MBoW32 – Blue-on-white Fragment



Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Iran, Susa

Repository: Reserves de la Mission Archeologique a Suse

Museum number: N/A

Inscription: undeciphered

References:
Rosen-Ayalon, poterie, Pl. LVIII, o.



MBoW33 – Blue-on-white Fragment



Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Iran, Susa

Repository: Reserves de la Mission Archeologique a Suse

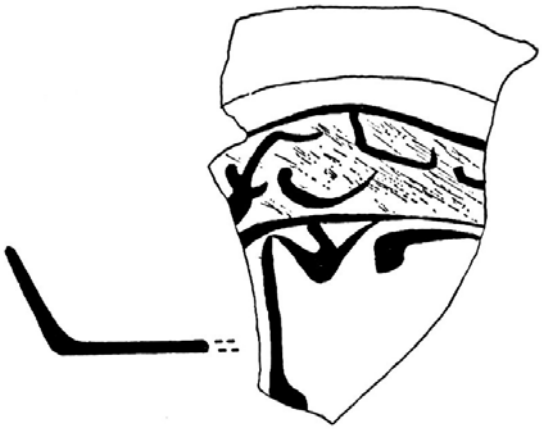
Museum number: N/A

Inscription: undeciphered

Comments: Compare perhaps with cat. nos. MBoW62, 69, 96, and 100.

References:
Rosen-Ayalon, poterie, fig. 540.

MBoW34 – Blue-on-white Fragment



Subglaze: with splashed glaze

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Iran, Susa

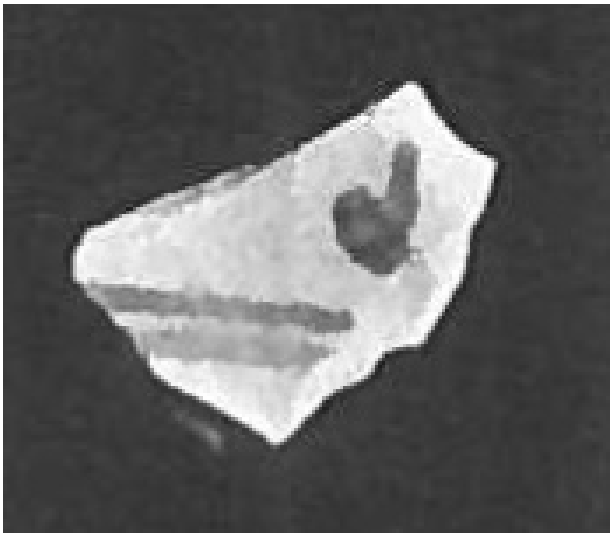
Repository: Reserves de la Mission Archeologique a Suse

Museum number: N/A

Inscription: undeciphered

References:
Rosen-Ayalon, poterie, fig. 512.

MBoW35 – Blue-on-white Fragment



Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Iran, Susa

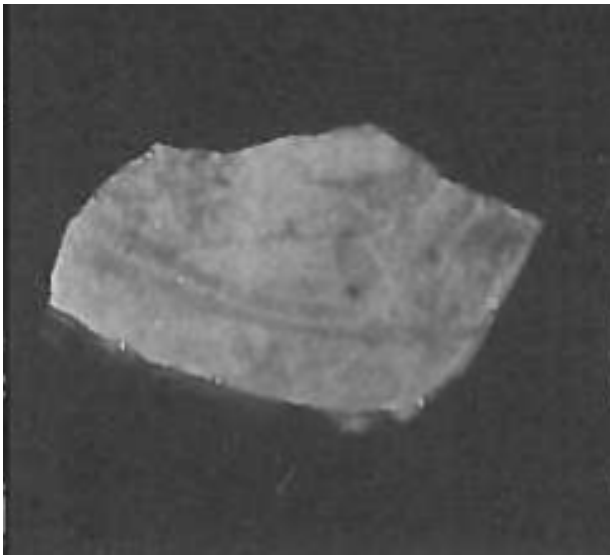
Repository: Reserves de la Mission Archeologique a Suse

Museum number: N/A

Inscription: undeciphered

References:
Rosen-Ayalon, poterie, Pl. LVIII, q.

MBoW36 – Blue-on-white Fragment



Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Iran, Susa

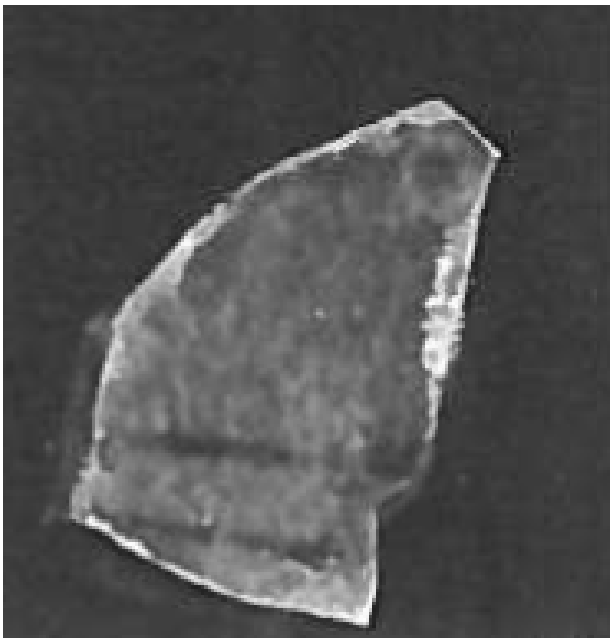
Repository: Reserves de la Mission Archeologique a Suse

Museum number: N/A

Inscription: undeciphered

References:
Rosen-Ayalon, poterie, Pl. LVIII, k.

MBoW37 – Blue-on-white Fragment



Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Iran, Susa

Repository: Reserves de la Mission Archeologique a Suse

Museum number: N/A

Inscription: undeciphered

References:
Rosen-Ayalon, poterie, Pl. LVIII, r.

MBoW38 – Blue-on-white Fragment



Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Iran, Susa

Repository: Reserves de la Mission Archeologique a Suse

Museum number: N/A

Inscription: undeciphered

References:
Rosen-Ayalon, poterie, Pl. LVIII, i.

MBoW39 – Blue-on-white Bowl Fragments





Subglaze: with splashed glaze

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Iraq, Ctesiphon

Repository: Metropolitan Museum of Art, New York

Museum number: 32.150.92

Inscription: ما عمل برهان

Comments: See also cat. nos. MBoW6, 66, 75, 128, and 135.

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/453493 ?searchField=All&sortBy=Relevance&ft=32.150 . 92&offset=0&rpp=20&pos=1)

MBoW40 – Blue-on-white Bowl Fragment





Subglaze: with splashed glaze

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Iraq, Ctesiphon

Repository: Museum für Islamische Kunst, Berlin

Museum number: Kt I. 219.2

Dimensions: Height (cm): 2 Width (cm): 12.4

Inscription: probably based on فسيك فيكهم

Comments: See also cat. nos. MBoW52, 120, and 143.

References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=2014217&viewType=detailView)

MBoW41 – Blue-on-white Bowl Fragment



Subglaze: with splashed glaze

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Iraq, Ctesiphon

Repository: Metropolitan Museum of Art, New York

Museum number: 32.150.292

Inscription: undeciphered

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/448766?searchField=All&sortBy=Relevance&ft=32.150.292&offset=0&rpp=20&pos=1)

MBoW42 – Blue-on-white Bowl Fragment



Petrofabric: Basra Group 2

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Iraq, Hira

Repository: Ashmolean Museum, Oxford

Museum number: P98740

Inscription: (?)...عهـ... / ...بركة...

References:
Hallett, “Trade and Innovation,” no. 41.
Mason, Shine, p. 48 and 191.

MBoW43 – Blue-on-white Bowl



Petrofabric: Basra

Origin: Southern Mesopotamia, 9th Century

Excavated: Iraq, Samarra

Repository: Detroit Institute of Art, Detroit MI

Museum number: 54.498

Dimensions: Height (cm): 7 Maximum Diameter (cm): 20.3

Inscription: عمل صلح



Comments: See also cat. nos. MBoW121 and 124.

References:
Detroit Institute of Art collection online. (https://www.dia.org/art/collection/object/bowl-2634)
Lane, Early Islamic Pottery, p. 13, pl. 9.

MBoW44 – Blue-on-white Bowl Fragment





Origin: Southern Mesopotamia, 9th Century

Excavated: Iraq, Samarra

Repository: Museum für Islamische Kunst, Berlin

Museum number: Sam 1107

Dimensions: Height (cm): 4.2 Width (cm): 7.6 Length (cm): 6.2 Thickness (cm): 0.3

Inscription: undeciphered

References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=2013760&viewType=detailView)
Sarre, Samarra, p. 48.

MBoW45 – Blue-on-white Fragment





Subglaze: with splashed glaze

Origin: Southern Mesopotamia, 9th Century

Excavated: Iraq, Samarra

Repository: Museum für Islamische Kunst, Berlin

Museum number: Sam 536 h

Dimensions: Width (cm): 4.3 Length (cm): 7.9 Thickness (cm): 0.5

Inscription: undeciphered

References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=2014383&viewType=detailView)

MBoW46 – Blue-on-white Fragment





Subglaze: with splashed glaze

Origin: Southern Mesopotamia, 9th Century

Excavated: Iraq, Samarra

Repository: Museum für Islamische Kunst, Berlin

Museum number: Sam 1124

Dimensions: Width (cm): 6.1 Length (cm): 10.6 Thickness (cm): 0.7

Inscription: ...عمل

References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=2014387&viewType=detailView)

MBoW47 – Blue-on-white Fragment





Origin: Southern Mesopotamia, 9th Century

Excavated: Iraq, Samarra

Repository: Museum für Islamische Kunst, Berlin

Museum number: Sam I. 193.4

Dimensions: Width (cm): 2.6 Length (cm): 4.5 Thickness (cm): 0.6

Inscription: possibly مما

References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=2014393&viewType=detailView)
Sarre, Samarra, p. 48.

MBoW48 – Blue-on-white Bowl Fragment





Origin: Southern Mesopotamia, 9th Century

Excavated: Iraq, Samarra

Repository: Museum für Islamische Kunst, Berlin

Museum number: Sam I. 193.5

Dimensions: Width (cm): 5.1 Length (cm): 6.3 Thickness (cm): 0.6

Inscription: undeciphered

References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=2014394&viewType=detailView)
Sarre, Samarra, p. 48.

MBoW49 – Blue-on-white Fragment





Origin: Southern Mesopotamia, 9th Century

Excavated: Iraq, Samarra

Repository: Museum für Islamische Kunst, Berlin

Museum number: Sam 1112

Dimensions: Width (cm): 5 Length (cm): 5.4 Thickness (cm): 0.6

Inscription: ...ـه ك...

References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=2014391&viewType=detailView)
Sarre, Samarra, p. 48.

MBoW50 – Blue-on-white Fragment





Origin: Southern Mesopotamia, 9th Century

Excavated: Iraq, Samarra

Repository: Museum für Islamische Kunst, Berlin

Museum number: Sam 407

Dimensions: Width (cm): 2.6 Length (cm): 3.8 Thickness (cm): 0.5

Inscription: (?) ...هالد...

References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=2014397&viewType=detailView)
Sarre, Samarra, p. 48.

MBoW51 – Blue-on-white Fragment





Origin: Southern Mesopotamia, 9th Century

Excavated: Iraq, Samarra

Repository: Museum für Islamische Kunst, Berlin

Museum number: Sam 536.1

Dimensions: Width (cm): 6.3 Length (cm): 5.4

Inscription: (?) [عـ]مل خالد

Comments: Compare the *lām* with those of cat. nos. MBoW21 and 132.

References:
Hetjens-Museum and Klein, Keramik, p. 35.
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=2015127&viewType=detailView)
Sarre, Samarra, p. 84.

MBoW52 – Blue-on-white Bowl Fragment





Subglaze: with splashed glaze

Origin: Southern Mesopotamia, 9th Century

Excavated: Iraq, Samarra

Repository: Museum für Islamische Kunst, Berlin

Museum number: Sam 536 b

Dimensions: Height (cm): 3 Width (cm): 12.2

Inscription: [ـهم] فيكـ فسيك

Comments: See also cat. nos. MBoW40, 120, and 143.

References:
Blair, “Luted Letters.”
Hetjens-Museum and Klein, Keramik, p. 35.
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=2026531&viewType=detailView)
Sarre, Samarra, p. 85.

MBoW53 – Blue-on-white Jar Fragment



Subglaze: with splashed glaze

Origin: Southern Mesopotamia, 9th Century

Excavated: Iraq, Samarra

Repository: Museum für Islamische Kunst, Berlin

Museum number: Sam 536 k

Dimensions: Width (cm): 5.3 Length (cm): 5.4 Thickness (cm): 0.5

Inscription: undeciphered

References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=2014385&viewType=detailView)
Sarre, Samarra, p. 49.

MBoW54 – Blue-on-white Bowl Fragment



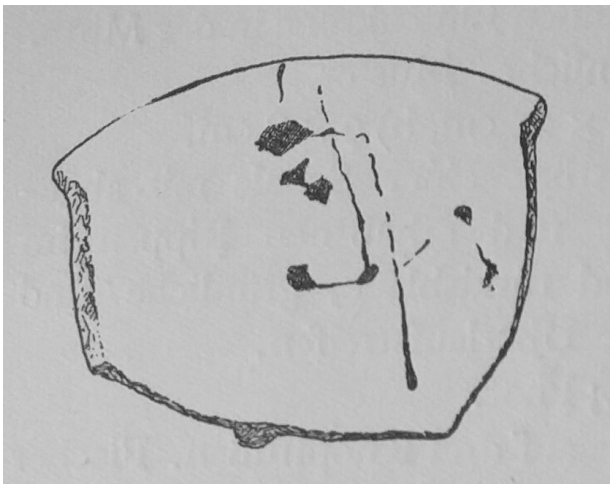
Origin: Southern Mesopotamia, 9th Century

Excavated: Iraq, Samarra

Repository: N/A

Museum number: N/A

Inscription: undeciphered



References:
Sarre, Samarra, p. 48.

MBoW55 – Blue-on-white Fragment



Origin: Southern Mesopotamia, 9th Century

Excavated: Iraq, Samarra

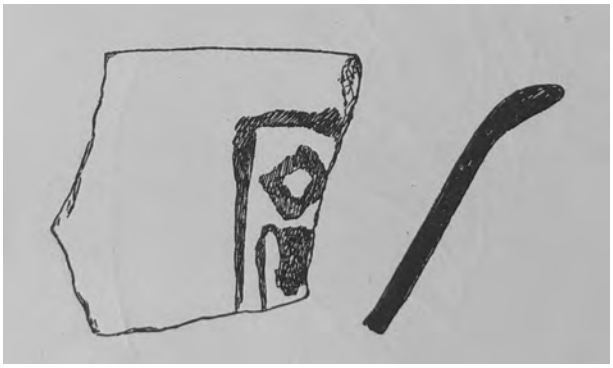
Repository: N/A

Museum number: N/A

Inscription: undeciphered

References:
Sarre, Samarra, p. 48.

MBoW56 – Blue-on-white Bowl Fragment



Origin: Southern Mesopotamia, 9th Century

Excavated: Iraq, Samarra

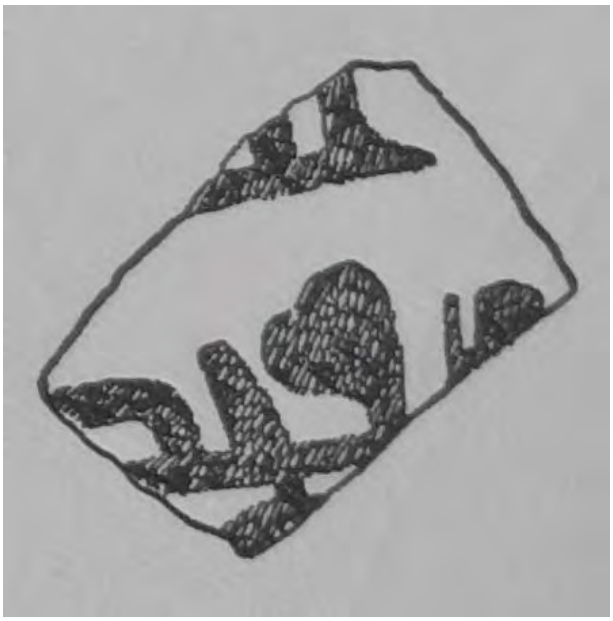
Repository: N/A

Museum number: N/A

Inscription: undeciphered

References:
Sarre, Samarra, p. 48.

MBoW57 – Blue-on-white Fragment



Origin: Southern Mesopotamia, 9th Century

Excavated: Iraq, Samarra

Repository: N/A

Museum number: N/A

Inscription: undeciphered

References:
Sarre, Samarra, p. 48.

MBoW58 – Blue-on-white Fragment

Origin: Southern Mesopotamia, 9th Century

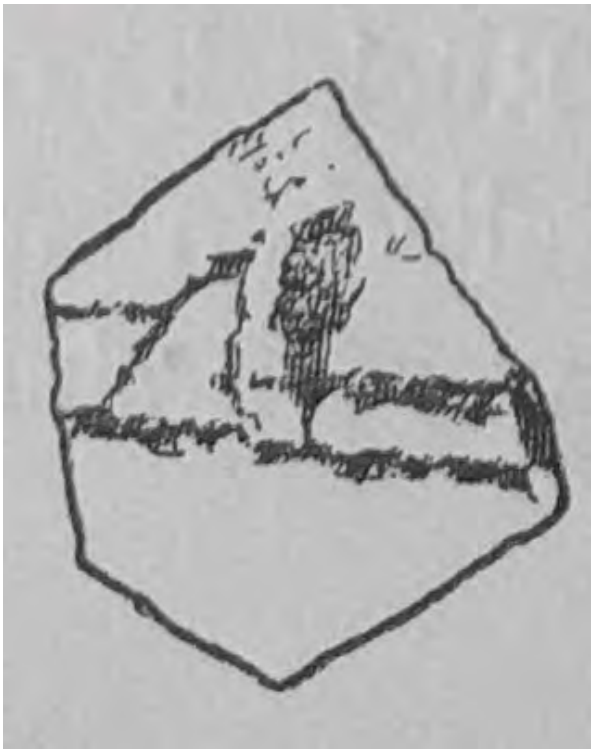
Excavated: Iraq, Samarra

Repository: N/A

Museum number: N/A

Inscription: undeciphered

References:
Sarre, Samarra, p. 48.



MBoW59 – Blue-on-white Fragment

Origin: Southern Mesopotamia, 9th Century

Excavated: Iraq, Samarra

Repository: N/A

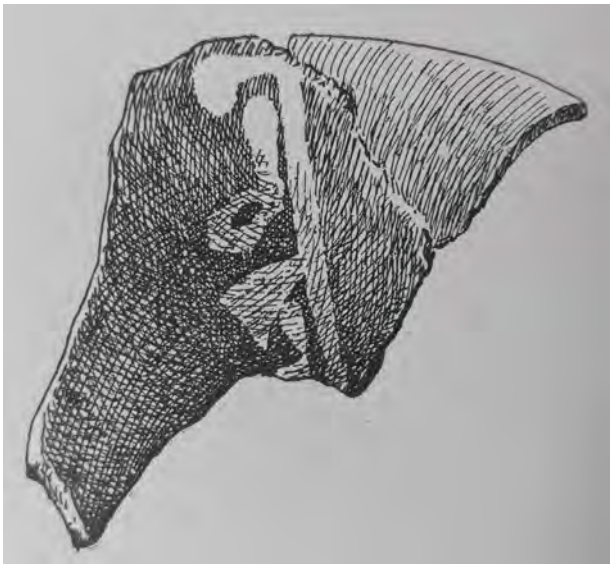
Museum number: N/A

Inscription: ...حل...

References:
Sarre, Samarra, p. 48.



MBoW60 – Blue-on-white Bowl Fragment



Origin: Southern Mesopotamia, 9th Century

Excavated: Iraq, Samarra

Repository: N/A

Museum number: N/A

Dimensions: Height (cm): 6

Inscription: undeciphered

Comments: Blue glaze with white script.

References:
Sarre, Samarra, p. 50.

MBoW61 – Blue-on-white Fragment



Subglaze: with splashed glaze

Origin: Southern Mesopotamia, 9th Century

Excavated: Iraq, Samarra

Repository: N/A

Museum number: N/A

Dimensions: Height (cm): 6

Inscription: ...عمل

Comments: Sarre reconstructed the inscription as: عمل كثير بن عبد الله. However, no other BoW vessel is this overtly religious and none refer to Allah. I am thus hesitant to accept his reading.

References:
Sarre, Samarra, p. 84.

MBoW62 – Blue-on-white Bowl



Origin: Southern Mesopotamia, 9th Century

Excavated: Iraq, Samarra

Repository: Staatliches Museum für Völkerkunde, Munich

Museum number: inv. no. 28-8-2

Inscription: بركة لصاحبه عمل محمد الصـ[ـلـ]ـح

Comments: See also cat. nos. MBoW69, 96, 100, and 142.

References:
Hetjens-Museum and Klein, Keramik, p. 35. Northedge, "Abbāsid."

MBoW63 – Blue-on-white Bowl Fragment





Petrofabric: Fine-grained Southern Mesopotamia

Origin: Southern Mesopotamia, 9th Century

Excavated: Iraq, Samarra

Repository: Victoria and Albert Museum, London

Museum number: C.679-1922

Dimensions: Height (cm): 2.9 Width (cm): 9.7 Thickness (cm): 0.4-0.5

Inscription: undeciphered

Comments: It is unclear if this script, but it is possible.

References:
Hallett, "Trade and Innovation," no. 74.
Matin, "Revisiting," p. 47.
Victoria and Albert Museum collection online. (https://collections.vam.ac.uk/item/O339312/bowl-fragment/)

MBoW64 – Blue-on-white Bowl Fragment

Origin: Southern Mesopotamia, 9th Century

Excavated: Iraq, Samarra

Repository: Victoria and Albert Museum, London

Museum number: C.712-1922

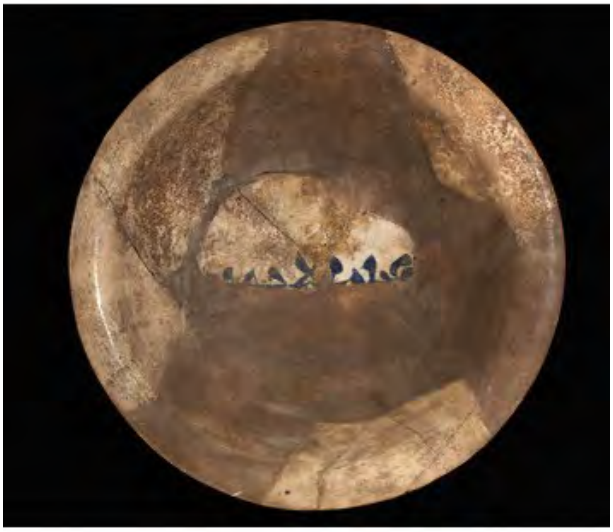
Inscription: possibly كة[بر]

References:
Victoria and Albert Museum collection online. (http://collections.vam.ac.uk/item/O339410/bowl-fragment /)





MBoW65 – Blue-on-white Bowl



Origin: Southern Mesopotamia, 9th Century

Excavated: Iraq, Samarra

Repository: Victoria and Albert Museum, London

Museum number: C.704-1922

Dimensions: Height (cm): 5.7 Maximum Diameter (cm): 22; 9.6

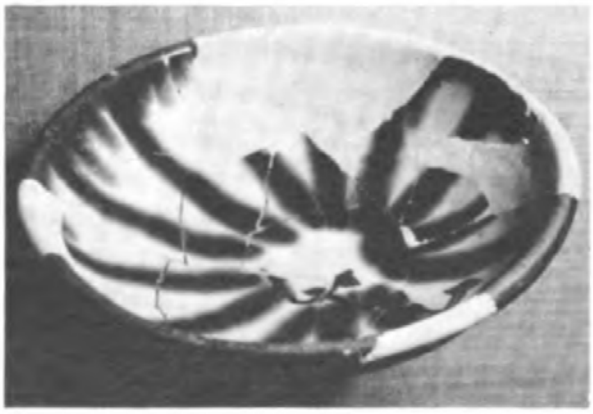
Inscription: عمل الاخول

Comments: See also cat. nos. MBoW74, 91, 92, 93, 94, and 123.

References:
Sarre, Samarra, p. 84.
Victoria and Albert Museum collection online. (http://collections.vam.ac.uk/item/O347044/bowl-fragment-unknown/)



MBoW66 – Blue-on-white Bowl



Subglaze: with splashed glaze

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Iraq, Samarra (reportedly)

Repository: Iraq Museum, Baghdad

Museum number: A6942

Dimensions: Maximum Diameter (cm): 38.3

Inscription: ما عمل برهان

Comments: See also cat. nos. MBoW6, 39, 75, 128, and 135.

References:
Jones et al., Arts of Islam, no. 256.

MBoW67 – Blue-on-white Bowl



Subglaze: with splashed glaze

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: possibly Aleppo

Repository: National Museum of Damascus

Museum number: 2719ع

Dimensions: Height (cm): 7 Maximum Diameter (cm): 24

Inscription: عمل مما محمد كل هنيئا

References:
Mona al-Moadin "Ceramic bowl" in Discover Islamic Art, Museum With No Frontiers, 2018. (http://www.discoverislamicart.org/database_item.php?id=object;ISL;sy;Mus01;12;en)

MBoW68 – Blue-on-white Fragment



Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Sri Lanka, Mantai

Repository: British Museum, London

Museum number: 2007,3027.211

Dimensions: Height (cm): 3 Width (cm): 2.2 Thickness (cm): .4

Inscription: possibly [حبه]صا[لـ]

References:
British Museum collection online. (https://www.britishmuseum.org/collection/object/A_2007-3027-211)

MBoW69 – Blue-on-white Fragment



Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Turkey, Antioch

Repository: N/A

Museum number: N/A

Inscription: صالح...

Comments: See also cat. nos. MBoW62, 96, 1004, and 142.

References:
Waage, Antioch, fig. 53.

MBoW70 – Blue-on-white Fragment



Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Turkey, Antioch

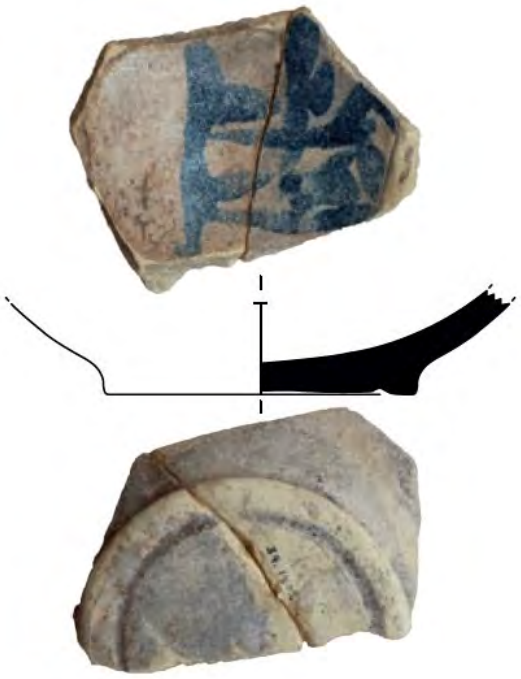
Repository: N/A

Museum number: N/A

Inscription: ...عل...

References:
Waage, Antioch, fig. 53.

MBoW71 – Blue-on-white Bowl Fragment



Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Turkey, Tarsus

Repository: Goldman Study Collection, Gözlükule Archaeological Project

Museum number: N/A

Dimensions: Height (cm): 2 Width (cm): 6 Weight: 27 g

Inscription: undeciphered

References:
Bağcı, “Coloured Ceramics,” no. 34.1402.

MBoW72 – Blue-on-white Bowl Fragment



Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Turkey, Tarsus

Repository: Goldman Study Collection, Gözlükule Archaeological Project

Museum number: N/A

Dimensions: Height (cm): 0.9 Width (cm): 6.8 Weight: 17 g

Inscription: undeciphered

References:
Bağcı, “Coloured Ceramics,” no. 35.1975.

MBoW73 – Blue-on-white Bowl





Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Arthur M. Sackler Gallery, Washington D.C.

Museum number: S1997.108

Dimensions: Height (cm): 4.2 Maximum Diameter (cm): 14

Inscription: عمل عمر

References:
Freer and Sackler Galleries collection online. (https://asia.si.edu/object/S1997.108/)

MBoW74 – Blue-on-white Bowl





Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Arthur M. Sackler Gallery, Washington D.C.

Museum number: S1997.109

Dimensions: Height (cm): 6.3 Maximum Diameter (cm): 22.5

Inscription: عمل الاخول

Comments: See also cat. nos. MBoW65, 91, 92, 93, 94, and 123.

References:
Freer and Sackler Galleries collection online. (https://asia.si.edu/object/S1997.109/)

MBoW75 – Blue-on-white Bowl





Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Ashmolean Museum, Oxford

Museum number: EA1978.2138

Dimensions: Height (cm): 5.8 Maximum Diameter (cm): 20.2

Inscription: عمل برهان

Comments: See also cat. nos. MBoW6, 39, 66, 128, and 135.

In Tamari this bowl looks to have not been repainted yet. the stem of the *lām* and denticle of the *bāʾ* are not present in her image. However, the serif of the *lām* is visible.

References:
Ashmolean Mueum collection online. (http://jameelcentre.ashmolean.org/collection/8/per_page/25/offset/0/sort_by/relevance/object/10983)
Ashmolean Museum gallery label.
Tamari, “Blue-on-White,” fig. 7,a.

MBoW76 – Blue-on-white Bowl



Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Ashmolean Museum, Oxford

Museum number: EA1956.106

Dimensions: Height (cm): 6 Maximum Diameter (cm): 20.5

Inscription: possibly غبطة

References:
Ashmolean Museum collection online. (http://jameelcentre.ashmolean.org/object/EA1956.106)
Fehérvári, Islamic Pottery, p. 44, no. 12.

MBoW77 – Blue-on-white Bowl



Subglaze: with splashed glaze

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Ashmolean Museum, Oxford

Museum number: EAX.1256

Dimensions: Maximum Diameter (cm): 20.3

Inscription: possibly غبطة

References:
Allan, Pottery, pl. 5.

MBoW78 – Blue-on-white Fragment



Petrofabric: Basra Group 3

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Ashmolean Museum, Oxford

Museum number: EAP.9827

Inscription: undeciphered

References:
Hallett, “Trade and Innovation,” no. 43.

MBoW79 – Blue-on-white Bowl



Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Baltimore Museum of Art

Museum number: 2013.156

Dimensions: Height (cm): 4.8 Maximum Diameter (cm): 15.2

Inscription: عمل سهيل

Comments: See also cat. nos. MBoW104, 112, and 115.



References:

Rosen-Ayalon, Myriam. La poterie islamique, Pl. LIX, c.
The Baltimore Museum of Art collection online. (https://collection.artbma.org/objects/25157/bowl-with-kufic-inscription?ctx=172a2e01a7857fd5e4e6c100f0d57af91fa75bd3&idx=0)

MBoW80 – Blue-on-white Bowl





Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Brooklyn Museum, New York

Museum number: 86.227.14

Dimensions: Height (cm): 6.4 Maximum Diameter (cm): 21.9

Inscription: جفر or مما عمل أبوالبقي

Comments: See also cat. nos. MBoW8, 82, and 97.

References:
Brooklyn Museum collection online. (https://www.brooklynmuseum.org/opencollection/objects/125954)

MBoW81 – Blue-on-white Bowl



Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Brooklyn Museum, New York

Museum number: 74.195

Dimensions: Height (cm): 3.3 Maximum Diameter (cm): 13.2

Inscription: عمل عمل



Comments: See also cat. nos. MBoW85, 109, and 111.

References:
Brooklyn Museum collection online. (https://www.brooklynmuseum.org/opencollection/objects/101230)

MBoW82 – Blue-on-white Bowl





Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: David Collection, Copenhagen

Museum number: 21/1965

Dimensions: Height (cm): 5.5 Maximum Diameter (cm): 20.5

Inscription: جفر or عمل أبوالبقي

Comments: See also cat. nos. MBoW8, 80, and 97.

References:
David Collection online. (https://www.davidmus.dk/en/collections/islamic/dynasties/abbasiderne/art/21-1965)

MBoW83 – Blue-on-white Bowl

Subglaze: with turquoise glaze

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Freer Gallery of Art, Washington D.C.

Museum number: F2000.2

Dimensions: Height (cm): 5.7 Maximum Diameter (cm): 20.8

Inscription: undeciphered

Comments: Compare with cat. no. MBoW99.

References:
Freer and Sackler Galleries collection online (https://asia.si.edu/object/F2000.2/)





MBoW84 – Blue-on-white Bowl



Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Haags Gemeentemuseum, The Hague

Museum number: OCI 12-1925

Dimensions: Height (cm): 6.4 Maximum Diameter (cm): 20

Inscription: possibly غبطة

References:
Haags Gemeentemuseum and Teske, Ceramiek, p. 29.

MBoW85 – Blue-on-white Bowl



Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Harvey B. Plotnick Collection

Museum number: cat. no. 1

Dimensions: Height (cm): 6 Maximum Diameter (cm): 19.9

Inscription: مما عمله عمله

Comments: See also cat. nos. MBoW81, 109, and 111.

References:
Pancaroğlu, Perpetual Glory, p. 41.

MBoW86 – Blue-on-white Bowl



Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Harvey B. Plotnick Collection

Museum number: N/A

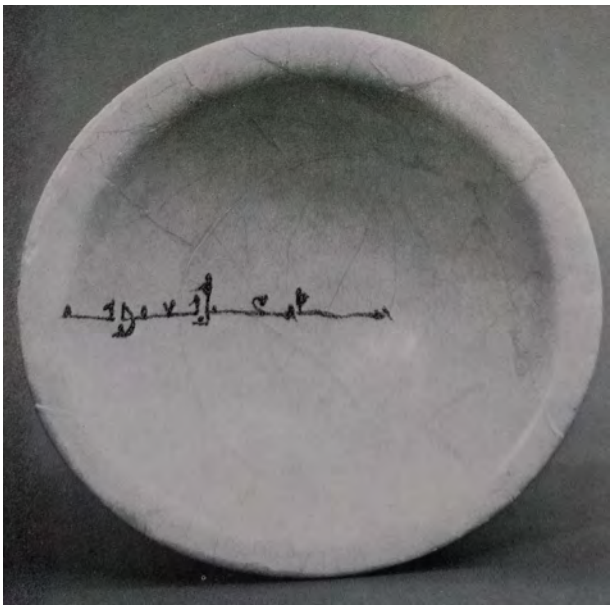
Dimensions: Height (cm): 5.8 Maximum Diameter (cm): 20.1

Inscription: possibly غبطة

Comments: See also cat. nos. MBoW4 and 103.

References:
Pancaroğlu, Perpetual Glory, p. 42, no. 2.

MBoW87 – Blue-on-white Bowl



Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Hetjens Museum, Düsseldorf

Museum number: N/A

Dimensions: Maximum Diameter (cm): 21.5

Inscription: مما عمل يعقوب

References:
Ghouchani, Inscriptions, Pl. 92.
Hetjens-Museum and Klein, Keramik, p. 36, no. 26.

MBoW88 – Blue-on-white Bowl



Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Institut du monde arabe, Paris

Museum number: N/A

Inscription: ...ما عمل اعـ

References: N/A

MBoW89 – Blue-on-white Bowl



Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Institut du monde arabe, Paris

Museum number: C-M23

Dimensions: Height (cm): 6.4 Maximum Diameter (cm): 20.5

Inscription: possibly غبطة

References:
Mouliérac and Institut du monde arabe (France), Céramiques, p. 59.

MBoW90 – Blue-on-white Bowl



Subglaze: with turquoise glaze

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Iran Bastan Museum, Tehran

Museum number: 3077

Dimensions: Height (cm): 5.8 Maximum Diameter (cm): 13.8 or 19.5

Inscription: بركة بها لصاحبها عمل احمد

Comments: See also cat. nos. MBoW105 and 133.

References:
Bagherzadeh, Saurat, and Sato, Iran Bastan Museum, Pl. 106
Ghouchani, Inscriptions, Pl. 58

MBoW91 – Blue-on-white Bowl



Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Iran Bastan Museum, Tehran

Museum number: 3122

Dimensions: Maximum Diameter (cm): 21.5

Inscription: عمل الاخول

Comments: See also cat. nos. MBoW65, 74, 92, 93, 94, and 123.

References:
Ghouchani, Inscriptions, Pl. 64.

MBoW92 – Blue-on-white Bowl



Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Iran Bastan Museum, Tehran

Museum number: 22070

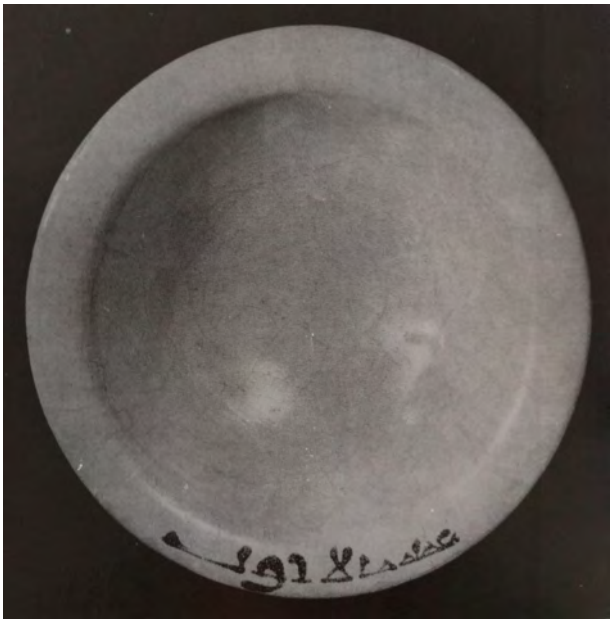
Dimensions: Maximum Diameter (cm): 21.5

Inscription: عمل الاخول

Comments: See also cat. nos. MBoW65, 74, 91, 93, 94, and 123.

References:
Ghouchani, Inscriptions, Pl.100.

MBoW93 – Blue-on-white Bowl



Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Iran Bastan Museum, Tehran, Foroughi Collection

Museum number: N/A

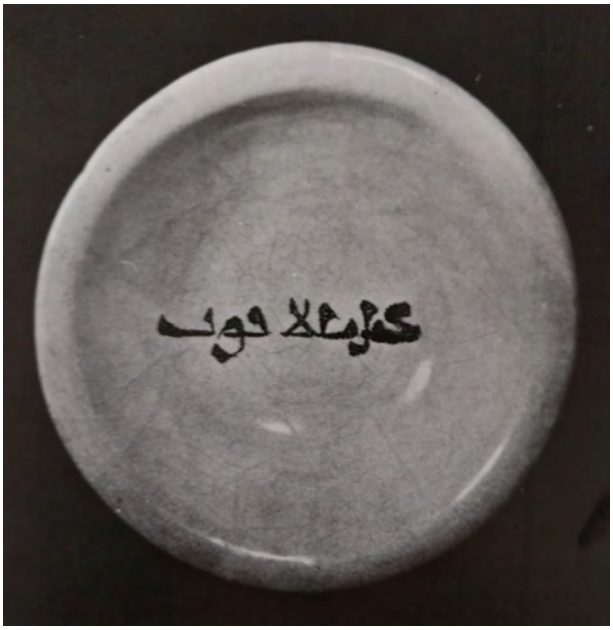
Dimensions: Maximum Diameter (cm): 21.5

Inscription: عمل الاخول

Comments: See also cat. nos. MBoW65, 74, 91, 92, 94, and 123.

References:
Ghouchani, Inscriptions, Pl. 48.

MBoW94 – Blue-on-white Bowl



Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Iran Bastan Museum, Tehran, Foroughi Collection

Museum number: N/A

Dimensions: Maximum Diameter (cm): 20.2

Inscription: عمل الاخول

Comments: See also cat. nos. MBoW65, 74, 91, 92, 93, and 123.

References:
Ghouchani, Inscriptions, Pl. 88.

MBoW95 – Blue-on-white Bowl



Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Islamic Arts Museum Malaysia (currently on display in British Museum)

Museum number: 2017.5.15

Inscription: possibly لكل عمل ثوب

Comments: Script: Foliated/Floriated

References:
British Museum gallery label.

MBoW96 – Blue-on-white Bowl





Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Keir Collection, Dallas Museum of Art, Texas

Museum number: K.1.2014.208

Dimensions: Height (cm): 6.03 Maximum Diameter (cm): 21.59

Inscription: بركة لصاحبه عمل محمد الصلح

Comments: See also cat. nos. MBoW62, 69, 100, and 142.

References:
Dallas Museum of Art collection online. (https://collections.dma.org/artwork/5341431)
Grube, Islamic Pottery, p. 39, no. 7.
Islamic Pottery, p. 10, no. 6.

MBoW97 – Blue-on-white Bowl





Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Keir Collection, Dallas Museum of Art, Texas

Museum number: K.1.2014.209

Dimensions: Height (cm): 5.08 Maximum Diameter (cm): 13.97

Inscription: جفر or عمل أبوالبقي

Comments: See also cat. nos. MBoW8, 80, and 82.

References:
Dallas Museum of Art collection online. (https://collections.dma.org/artwork/5341432)
Grube, Islamic Pottery, p. 41, no. 8.
Islamic Pottery, p. 10, no. 5.

MBoW98 – Blue-on-white Bowl





Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Keir Collection, Dallas Museum of Art, Texas

Museum number: K.1.2014.210

Dimensions: Height (cm): 6.99 Maximum Diameter (cm): 22.86

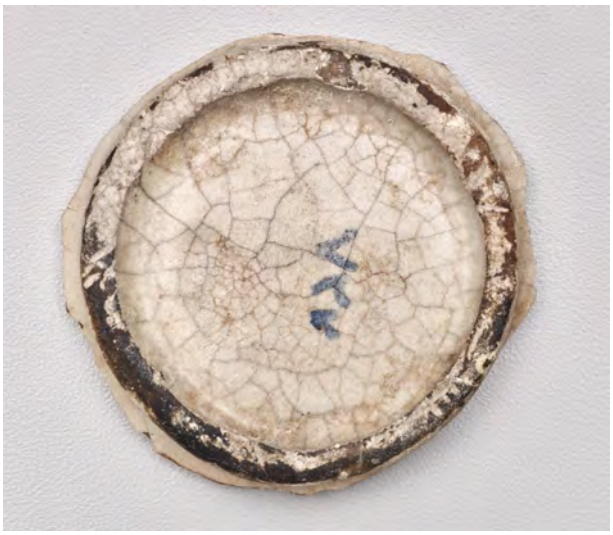
Inscription: ...عمل

Comments: The inscription on the rim is entirely repaired except for the word *ʿamal*.

References:
Dallas Museum of Art collection online. (https://collections.dma.org/artwork/5341433)
Grube, Islamic Pottery, p. 56, no. 9.

MBoW99 – Blue-on-white Bowl Fragment





Subglaze: with splashed glaze

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Keir Collection, Dallas Museum of Art, Texas

Museum number: K.1.2014.988

Dimensions: Height (cm): 1.27 Width (cm): 6.99 Length (cm): 7.3

Inscription: (?) عـ-هـ-كـ-ه

Comments: Compare with cat. no. MBoW83.

The Arabic numbers on base possibly read 727, and appear to be an inventory number. It looks to be completed with the same cobalt glaze as the interior inscription, which is suspicious.

References:
Dallas Museum of Art collection online. (https://collections.dma.org/artwork/5343330)

MBoW100 – Blue-on-white Bowl



Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: L.A. Mayer Memorial, Jerusalem

Museum number: N/A

Inscription: بركة لصاحبه عمل محمد الصلح

Comments: See also cat. nos. MBoW62, 69, 96, and 142.

References:
Rosen-Ayalon, poterie, P l. LV, c.

MBoW101 – Blue-on-white Bowl



Subglaze: with splashed glaze

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: L.A. Mayer Memorial, Jerusalem

Museum number: N/A

Inscription: undeciphered

References:
Rosen-Ayalon, poterie, P l. LV, k.

MBoW102 – Blue-on-white Bowl Fragment



Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Los Angeles County Museum of Art

Museum number: N/A

Inscription: (?) العزو

References:
Unpublished (Image courtesy of Oliver Watson)

MBoW103 – Blue-on-white Bowl





Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Metropolitan Museum of Art, New York

Museum number: 63.159.4

Dimensions: Height (cm): 6 Maximum Diameter (cm): 20.3

Inscription: possibly غبطة

Comments: See also cat. nos. MBoW4 and 86.

References:
Ekhtiar et al., Masterpieces, no. 10, pp. 33-34, ill. p. 34.
Grube, “The Arts,” p. 210, ill. fig. 2.
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/451715 ?searchField=All&sortBy=Relevance&ft=63.159 . 4&offset=0&rpp=20&pos=1)

MBoW104 – Blue-on-white Bowl





Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Metropolitan Museum of Art, New York

Museum number: 63.16.2

Dimensions: Height (cm): 5.4 Maximum Diameter (cm): 19.7

Inscription: مما عمل سهيل

Comments: See also cat. nos. MBoW79, 112, and 115.

References:
Ghouchani, Inscriptions, Pl. 105.
Grube, “The Arts,” p. 210, ill. fig. 1.
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/451701?searchField=All&sortBy=Relevance&ft=63.16.2&offset=0&rpp=20&pos=1)

MBoW105 – Blue-on-white Bowl



Subglaze: with splashed glaze

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Musé e du Louvre, P aris

Museum number: MAO 20

Inscription: possibly لصاحبه لصاحبه عمل احمد

Comments: See also cat. nos. MBoW90 and 133.

References:
Tamari, “Blue-on-White,” fi g. 8.

MBoW106 – Blue-on-white Bowl



Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Musée du Louvre, Paris

Museum number: 3458

Dimensions: Maximum Diameter (cm): 20

Inscription: possibly بركة

Comments: See also cat. no. MBoW134.

References:
Tamari, “Blue-on-White,” fig. 14.

MBoW107 – Blue-on-white Bowl Fragment



Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Museum für Islamische Kunst, Berlin

Museum number: I. 5649

Dimensions: Width (cm): 10.5 Thickness (cm): 0.7

Inscription: possibly كة[بر]

References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumP lus?service=Externa lInterface&module=collection&objectId=1865658&viewT ype=detailView)



MBoW108 – Blue-on-white Bowl





Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Museum für Islamische Kunst, Berlin

Museum number: I. 96/63

Dimensions: Height (cm): 6 Thickness (cm): 0.4 Maximum Diameter (cm): 20.4

Inscription: possibly غبطة

References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=1520624&viewType=detailView)

MBoW109 – Blue-on-white Bowl





Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Museum für Islamische Kunst, Berlin

Museum number: I. 7/69 c

Dimensions: Height (cm): 5.8 Thickness (cm): 0.5

Inscription: عمله عمله

Comments: See also cat. nos. MBoW81, 85, and 111.

References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumP lus?service=Externa lInterface&module=collection&objectId=1520629&viewType=detailView)

MBoW110 – Blue-on-white Lobed Bowl





Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Museum für Islamische Kunst, Berlin

Museum number: I. 61/64

Dimensions: Height (cm): 4.3 Thickness (cm): 0.3 Maximum Diameter (cm): 12.3

Inscription: exterior بركة / عمل / base بركة

References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=1520630&viewType=detailView)

MBoW111 – Blue-on-white Bowl



Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

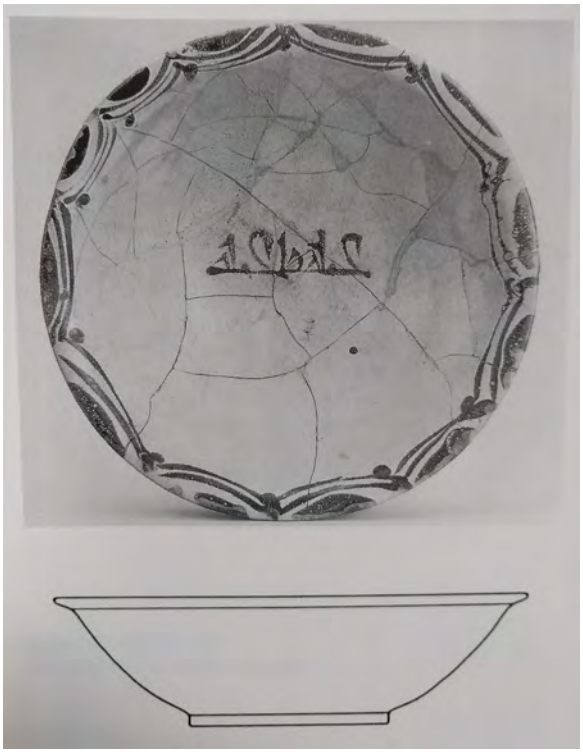
Repository: Museum für Kunsthandwerk, Frankfurt

Museum number: 12674

Dimensions: Height (cm): 6.2 Maximum Diameter (cm): 22.6 Diameter of foot (cm): 9.8

Inscription: عمله (?)عملهه

Comments: See also cat. nos. MBoW81, 85, and 109.



References:
Hetjens-Museum and Klein, Keramik, p. 36.
Müller-Wiener, Islamische, p. 24.

MBoW112 – Blue-on-white Bowl



Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Museum of Islamic Art, Cairo

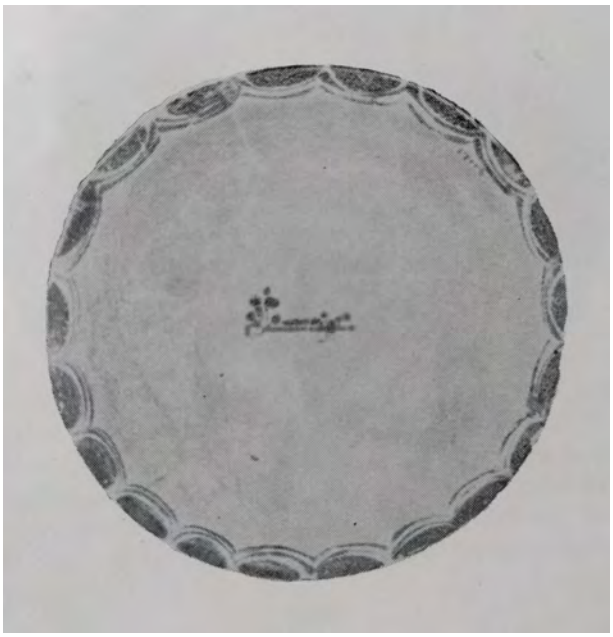
Museum number: 13618

Inscription: مما عمل سهيل

Comments: See also cat. nos. MBoW79, 104, and 115.

References:
Mostafa, Moslem Ceramics, fig. 8.

MBoW113 – Blue-on-white Bowl



Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Museum of Islamic Art, Cairo

Museum number: N/A

Inscription: عمل صلح

Comments: See also cat. no. MBoW136.

References:
Mostafa, Moslem Ceramics, fig. 7.

MBoW114 – Blue-on-white Bowl



Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Museum of Islamic Art, Cairo

Museum number: 13197

Inscription: كل هنيئا

Comments: See also cat. no. MBoW21.

References:
N/A

MBoW115 – Blue-on-white Bowl



Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Museum of Islamic Art, Cairo

Museum number: 16005

Inscription: مما عمل سهيل

Comments: See also cat. nos. MBoW79, 104, and 112.

References:
N/A

MBoW116 – Blue-on-white Bowl





Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Museum of Islamic Art, Cairo

Museum number: 13731

Inscription: undeciphered

References:

N/A

MBoW117 – Blue-on-white Jar

Subglaze: with splashed glaze

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Museum of Islamic Art, Cairo

Museum number: N/A

Inscription: undeciphered

References:
N/A





MBoW118 – Blue-on-white Jar

Subglaze: with splashed glaze

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Museum of Islamic Art, Cairo

Museum number: N/A

Inscription: (?) ...لك...

References:
Mostafa, Moslem Ceramics, fig. 5.





MBoW119 – Blue-on-white Bowl





Subglaze: with splashed glaze

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

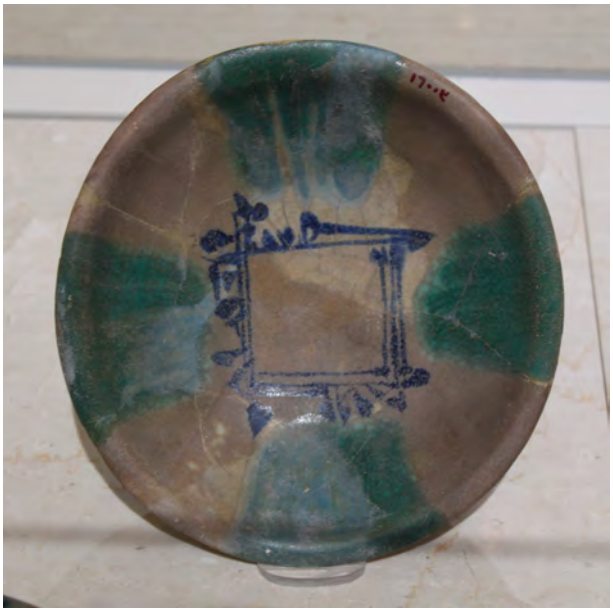
Repository: Museum of Islamic Art, Cairo

Museum number: 13993

Inscription: undeciphered

References:
N/A

MBoW120 – Blue-on-white Bowl



Subglaze: with splashed glaze

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Museum of Islamic Art, Cairo

Museum number: 16003

Inscription: probably فسيك فيكهم

Comments: See also cat. nos. MBoW40, 52, and 143.

References:
N/A

MBoW121 – Blue-on-white Bowl



Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Museum of Islamic Art, Doha

Museum number: PO.31.1999

Dimensions: Maximum Diameter (cm): 20.5

Inscription: ما عمل صلح

Comments: See also cat. nos. MBoW43 and 124.

References:

"Bowl" in Explore Islamic Art Collections. Museum With No Frontiers, 2018. (http://www.discoverislamicart.org/database_item.php?id=object;EPM;qt;Mus21;27;en)
Hensher, “Potter’s Mark.”

MBoW122 – Blue-on-white Bowl



Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Museum of Islamic Art, Doha

Museum number: PO.695.2007

Dimensions: Height (cm): 5.7 Maximum Diameter (cm): 19.7

Inscription: possibly ...عمل ك or علكل/ا



Comments: The inscription is unusual in its decoration and possible content. The inscription has been over-painted in areas, and is thus a possibly suspect vessel.

References:
N/A

MBoW123 – Blue-on-white Bowl





Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Museum of Islamic Art, Doha

Museum number: PO.708.2007

Dimensions: Height (cm): 5.4 Maximum Diameter (cm): 19.6

Inscription: عمل الاخول

Comments: See also cat. nos. MBoW65, 74, 91, 92, 93, and 94.

The border has certainly been over-painted, but the inscription looks plausible, although likely also over-painted.

References:
Upublished

MBoW124 – Blue-on-white Bowl





Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Museum of Islamic Art, Doha

Museum number: PO.570.2007

Dimensions: Height (cm): 3 Maximum Diameter (cm): 13.2

Inscription: صلح لله [عمـ]

Comments: See also cat. nos. MBoW43 and 121.

The large size of the inscription compared to the small size of the vessel is unusual amongst the BoW wares. The vessel is possibly suspect.

References:
N/A

MBoW125 – Blue-on-white Bowl



Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Museum of Oriental Art, Turin

Museum number: ISv/2

Dimensions: Maximum Diameter (cm): 22

Inscription: عمل خالد

References:
"Bowl" in Explore Islamic Art Collections. Museum With No Frontiers, 2018. (http://www.discoverislamicart.org/database_item.php?id=object;EPM;it;Mus21;1;en)

MBoW126 – Blue-on-white Bowl





Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Owner Unknown

Museum number: N/A

Inscription: مما عمل بكر

References:
Ghouchani, Inscriptions, Pl. 87.
Tamari, “Blue-on-White,” fig. 26a.

MBoW127 – Blue-on-white Bowl



Subglaze: with splashed glaze

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Private Collection

Museum number: N/A

Dimensions: Maximum Diameter (cm): 19.3

Inscription: possibly غبطة

References:
Hetjens-Museum and Klein, Keramik, p. 38.

MBoW128 – Blue-on-white Bowl



Subglaze: with splashed glaze

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Private Collection (Peter Harris)

Museum number: N/A

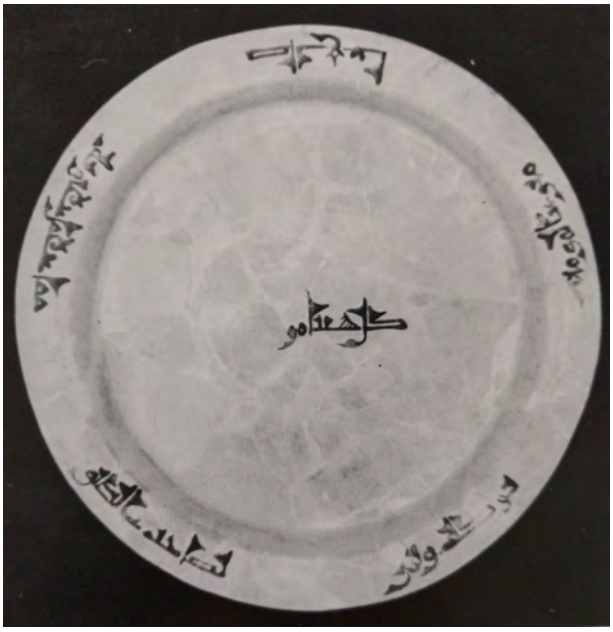
Dimensions: Maximum Diameter (cm): 15.2

Inscription: ما عمل برهان

Comments: See also cat. nos. MBoW6, 39, 66, 75, and 135.

References:
Islamic Pottery, p. 11, no. 10.
Tamari, “Blue-on-White,” fig. 7b.

MBoW129 – Blue-on-white Plate



Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Reza Abbasi Museum, Tehran

Museum number: no. 53-347

Dimensions: Maximum Diameter (cm): 52.5

Inscription: كل هنيئا مر[يئا] / بركة و يمن لصاحب الطبق مما عمل عبويه صانع امير المؤمنين

Comments: This vessel is almost certainly a fake. The inscription is unlike any other of the BoW group in terms of style, and the content is also unlike any recorded epigraphic glazed fragment in this corpus. Moreover, the enormous size recorded by Ghouchani is unseen elsewhere in BoW ware.

References:
Ghouchani, Inscriptions, Pl. 37.

MBoW130 – Blue-on-white Bowl



Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Reza Abbasi Museum, Tehran

Museum number: 53-346

Dimensions: Maximum Diameter (cm): 22.3

Inscription: مما عمل عبويه

References:
Ghouchani, Inscriptions, Pl. 74.

MBoW131 – Blue-on-white Bowl



Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Reza Abbasi Museum, Tehran

Museum number: 53.348

Dimensions: Maximum Diameter (cm): 27

Inscription: (?) ياطالب الدنيا و الموت يطلبة

Comments: Script: Foliated/Floriated

References:
Ghouchani, Inscriptions, Pl. 26.

MBoW132 – Blue-on-white Bowl



Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Tareq Rajab Museum, Kuwait

Museum number: CER31TSR

Dimensions: Height (cm): 6 Maximum Diameter (cm): 19.5

Inscription: (?) عمل عبيد

Comments: Fehérvári read the name as 'Ubayd', but this remains unclear.

Compare the lām of this piece with id00825.

References:
Fehérvári, Ceramics, p.38.

MBoW133 – Blue-on-white Bowl



Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Tareq Rajab Museum, Kuwait

Museum number: CER1739TSR

Dimensions: Height (cm): 8.8 Maximum Diameter (cm): 24.8

Inscription: بركة به لصاحبه عمل احمد

Comments: See also cat. nos. MBoW90 and 105. The quality of the script is somewhat atypical, and is possibly suspect.

References:
Fehérvári, Ceramics, p. 39.

MBoW134 – Blue-on-white Bowl





Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: The al-Sabah Collection, Kuwait National Museum, Kuwait

Museum number: LNS 128 C

Dimensions: Height (cm): 5.8 Maximum Diameter (cm): 19.8

Inscription: بركة

Comments: See also cat. no. MBoW106.

References:
Watson, Ceramics, p. 172.

MBoW135 – Blue-on-white Bowl



Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: The Khalili Collections, London

Museum number: POT889

Dimensions: Height (cm): 6.4 Maximum Diameter (cm): 22.4 Diameter of foot (cm): 10

Inscription: عمل برهان

Comments: See also cat. nos. MBoW6, 39, 66, 75, and 128.

References:
Grube, Cobalt and Lustre, p.43.
Khalili Collections online. (https://www.khalilicollections.org/collections/islamic-art/khalili-collection-islamic-art-bowl-pot889/)

MBoW136 – Blue-on-white Bowl



Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: The Khalili Collections, London

Museum number: POT296

Dimensions: Height (cm): 6.4 Maximum Diameter (cm): 20.4 Diameter of foot (cm): 8.8

Inscription: بركة عمل [ا]لصلح

Comments: See also cat. no. MBoW113.

References:
Grube, Cobalt and Lustre, p. 42.

MBoW137 – Blue-on-white Bowl



Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: The Khalili Collections, London

Museum number: POT1654

Dimensions: Height (cm): 4.6 Maximum Diameter (cm): 14.7 Diameter of foot (cm): 5.6

Inscription: possibly غبطة

References:
Grube, Cobalt and Lustre, p. 42.

MBoW138 – Blue-on-white Bowl



Subglaze: with splashed glaze

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: The Khalili Collections, London

Museum number: POT184

Dimensions: Height (cm): 5.5 Maximum Diameter (cm): 19.4 Diameter of foot (cm): 8.2

Inscription: possibly غبطة

References:
Grube, Cobalt and Lustre, p. 45.

MBoW139 – Blue-on-white Bowl



Subglaze: with splashed glaze

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: The Khalili Collections, London

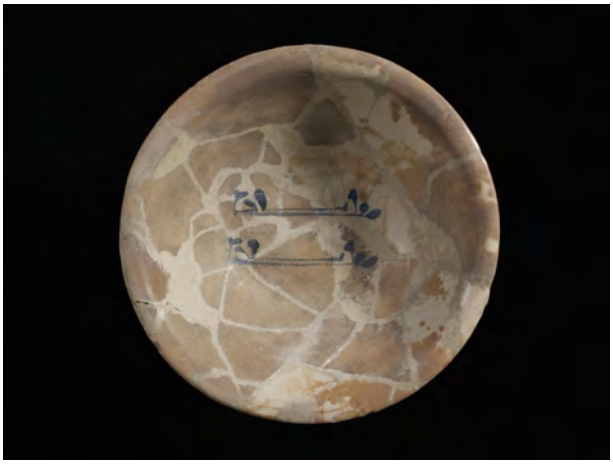
Museum number: POT203

Dimensions: Height (cm): 5.6 Maximum Diameter (cm): 19.5 Diameter of foot (cm): 8.9

Inscription: undeciphered

References:
Grube, Cobalt and Lustre, p. 45.

MBoW140 – Blue-on-white Bowl



Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Victoria and Albert Museum, London

Museum number: C.404-1940

Dimensions: Height (cm): 5.4 Maximum Diameter (cm): 20.3

Inscription: possibly غبطة

References:
Victoria and Albert Museum collection online. (http://collections.vam.ac.uk/item/O279611/bowl-unknown/)

MBoW141 – Blue-on-white Bowl



Subglaze: with splashed glaze

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Victoria and Albert Museum, London

Museum number: C.268-1919

Dimensions: Height (cm): 4.5 Maximum Diameter (cm): 20.6

Inscription: undeciphered

References:
Tamari, “Blue-on-White,” fig. 16.
Victoria and Albert Museum collection online. (http://collections.vam.ac.uk/item/O216213/bowl-unknown/)

MBoW142 – Blue-on-white Bowl





Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Yale University Art Gallery

Museum number: 1951.51.65

Dimensions: Height (cm): 6 Maximum Diameter (cm): 23

Inscription: بركة بها لصاحبه عمل الصلح

Comments: Compare perhaps with cat. nos. MBoW62, 69, 96, and 100.

References:
Rosen-Ayalon, poterie, Pl. LVd.
Yale University Art Gallery Collection online. (https://artgallery.yale.edu/collections/objects/49474)

MBoW143 – Blue-on-white Bowl



Subglaze: with splashed glaze

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Yale University Art Gallery

Museum number: 1951.51.70

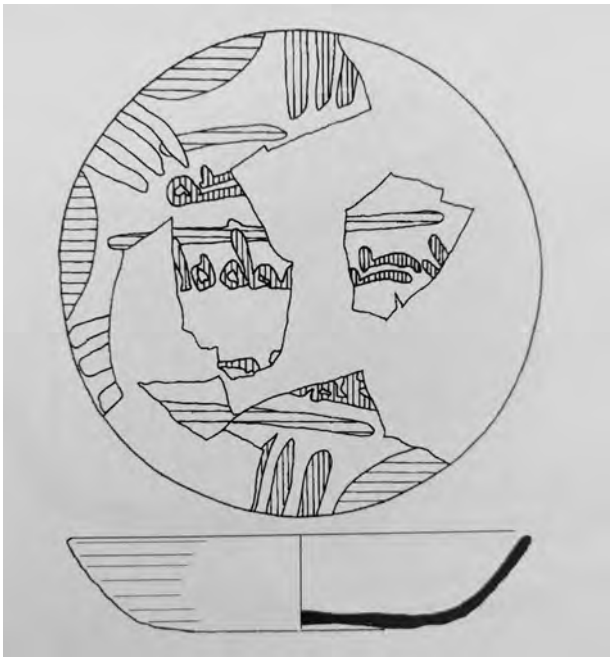
Dimensions: Height (cm): 7 Maximum Diameter (cm): 25.4

Inscription: possibly based on فسيك فيكهم

Comments: See also cat. nos. MBoW40, 52, and 120.

References:
Rosen-Ayalon, poterie, Pl. LIV.
Yale University Art Gallery Collection online. (https://artgallery.yale.edu/collections/objects/49719)

Misc1 – Miscellaneous Bowl



Origin: Egypt, (mid)8th–9th Century

Excavated: Palestine, Caesarea

Repository: N/A

Museum number: N/A

Dimensions: Height (cm): 5 Maximum Diameter (cm): 22 Diameter of foot (cm): 12

Inscription: ...بركة ... / كة[بر]

Comments: I have dated this from the mid 8th to the 9th, the end date based on general observations of the rarity of this type once the YGFcomes into fashion, as well as the end date proposed by Matin and Taxel.

References:
Arnon, Caesarea, p. 35 and 109.

Misc2 – Miscellaneous Fragment



Origin: Egypt or Palestine, 9th–(mid)10th Century

Excavated: Palestine, Tiberias

Repository: N/A

Museum number: N/A

Inscription: ...الكـ...

References:
Stacey, Tiberias, p. 108-10.

Misc3 – Miscellaneous Bowl



Excavated: Transoxiana, Samarqand

Repository: Archaeological Fund of the Museum of the Foundation of Samarkand

Museum number: 3-478

Dimensions: Height (cm): 11 Maximum Diameter (cm): 38.5

Inscription: بركة

Comments: Script: Foliated/Floriated

References:
Shishkina and Pavchinskaja, Terres secrètes, no. 115, p. 88.

Misc4 – Miscellaneous Bowl



Excavated: Transoxiana, Samarqand

Repository: Archaeological Fund of the State Museum of the History of Culture and Art of the Peoples of Uzbekistan, Samarqand

Museum number: A-499-2

Dimensions: Height (cm): 10 Maximum Diameter (cm): 41

Inscription: undeciphered

References:

Shishkina and Pavchinskaja, Terres secrètes, no. 116, p. 88.

Misc5 – Miscellaneous Bowl



Excavated: N/A

Repository: L.A. Mayer Memorial, Jerusalem

Museum number: N/A

Inscription: ...عمل سو

Comments: This vessel is described in Rosen-Ayalon as being of cobalt blue decoration. However, the design is clearly not of the typical BoW type, and I have doubts about the attribution.

References:
Rosen-Ayalon, poterie, Pl. LIX, d.

Misc6 – Miscellaneous Jug Fragment



Origin: Iraq, Samarra, 9th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Inscription: ...ة-ل-ك...

Comments: It is unclear from the image precisely what type of glazed ware this is. The caption simply says decorated with coloured glaze. I have been unable to attain the full publication, and the sherd has therefore been catalogued as miscellaneous.

References:
Sarre, Samarra, Pl. VII.

Misc7 – Miscellaneous Fragment



Origin: Iraq, Samarra, 9th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Inscription: الله/م

Comments: It is unclear from the image precisely what type of glazed ware this is. The caption simply says decorated with coloured glaze. I have been unable to attain the full publication, and the sherd has therefore been catalogued as miscellaneous.

References:
Sarre, Samarra, Pl. VII.

MLus1 – Lustre Fragment

Origin: probably Southern Mesopotamia, 9th–10th Century

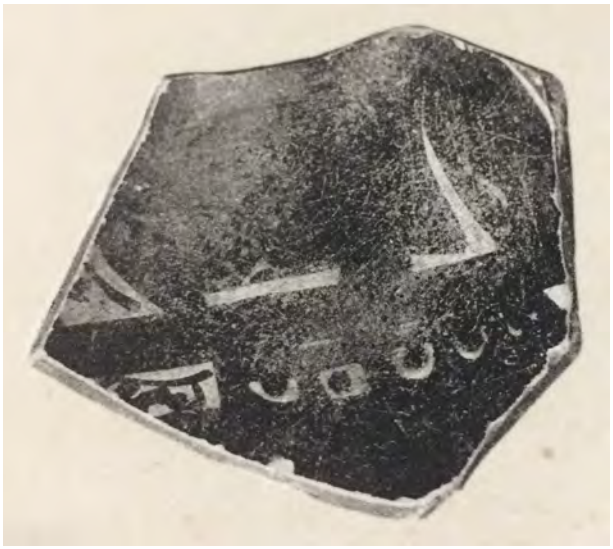
Excavated: Egypt

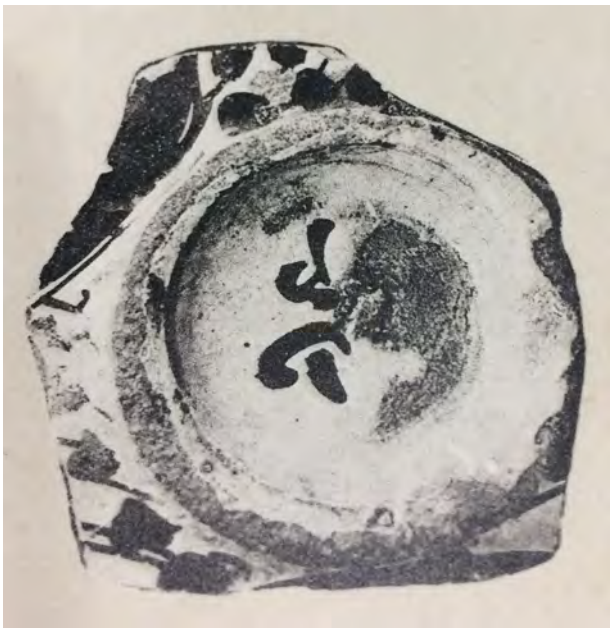
Repository: Museum of Islamic Art, Cairo

Museum number: N/A

Inscription: عمل

References:
Bahjat and Massoul, céramique musulmane, Pl. IV.





MLus2 – Lustre Fragment



Subglaze: monochrome lustre

Origin: probably Southern Mesopotamia, 9th–10th Century

Excavated: Egypt

Repository: Museum of Islamic Art, Cairo

Museum number: N/A

Inscription: possibly بـ[ـر]كة

Comments: Similar epigraphic configuration to cat. no. MLus261.

References:
Bahjat and Massoul, céramique musulmane, Pl. V.

MLus3 – Lustre Fragment



Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Egypt

Repository: Museum of Islamic Art, Cairo

Museum number: N/A

Inscription: [لـ]صاحب[ـه]

References:
Bahjat and Massoul, céramique musulmane, Pl. II.

MLus4 – Lustre Fragment





Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Egypt

Repository: Museum of Islamic Art, Cairo

Museum number: N/A

Inscription: [به]لصاحـ

References:
Bahjat and Massoul, céramique musulmane, Pl. II.

MLus5 – Lustre Fragment



Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Egypt

Repository: Museum of Islamic Art, Cairo

Museum number: N/A

Inscription: [لـ]صا[حـبه]

References:
Bahjat and Massoul, céramique musulmane, Pl. II.

MLus6 – Lustre Fragment



Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Egypt

Repository: Museum of Islamic Art, Cairo

Museum number: N/A

Inscription: عمل

References:
Bahjat and Massoul, céramique musulmane, Pl. II.



MLus7 – Lustre Fragment

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Egypt

Repository: Museum of Islamic Art, Cairo

Museum number: N/A

Inscription: بركة

References:
Bahjat and Massoul, céramique musulmane, Pl. III.





MLus8 – Lustre Fragment

Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Egypt

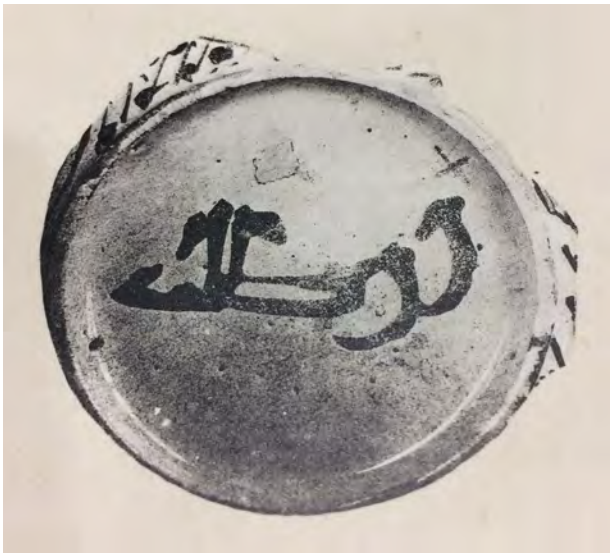
Repository: Museum of Islamic Art, Cairo

Museum number: N/A

Inscription: بركة

References:
Bahjat and Massoul, céramique musulmane, Pl. IV.





MLus9 – Lustre Fragment

Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

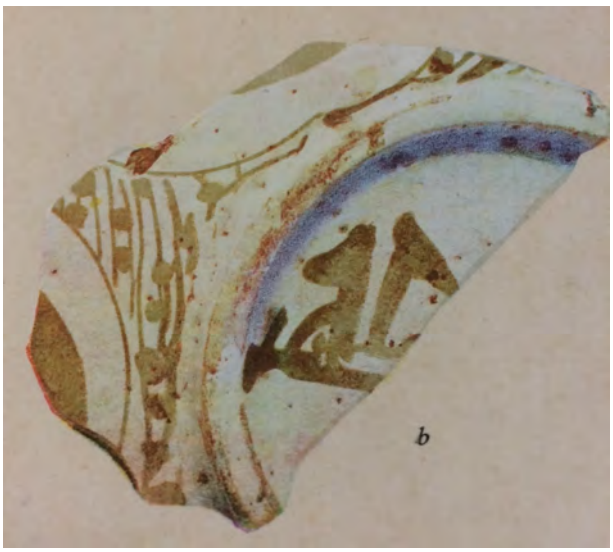
Excavated: Egypt

Repository: Museum of Islamic Art, Cairo

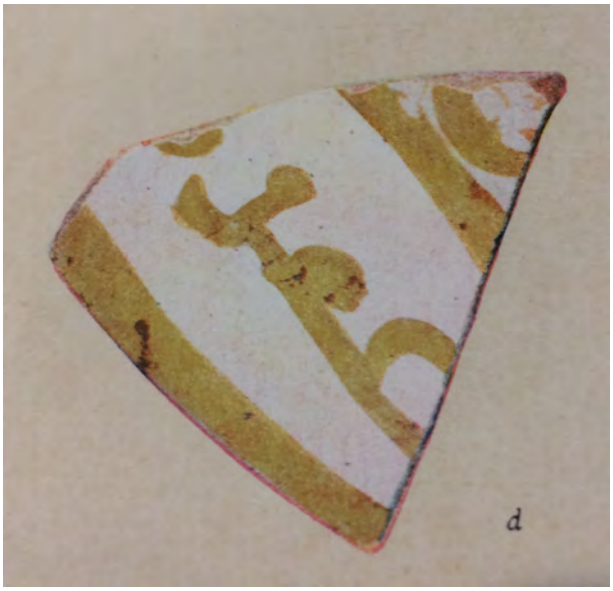
Museum number: N/A

Inscription: [بر]كة

References:
Bahjat and Massoul, céramique musulmane, Pl. 1.



MLus10 – Lustre Fragment



Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Egypt

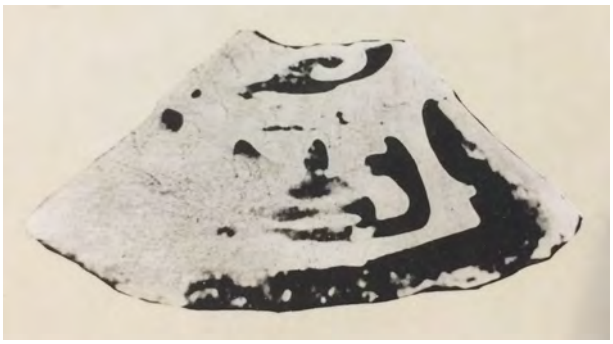
Repository: Museum of Islamic Art, Cairo

Museum number: N/A

Inscription: عمل

References:
Bahjat and Massoul, céramique musulmane, Pl. 1.

MLus11 – Lustre Fragment





Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Egypt

Repository: Museum of Islamic Art, Cairo

Museum number: N/A

Inscription: [لصا]حـبه

References:
Bahjat and Massoul, céramique musulmane, Pl. E.

MLus12 – Lustre Fragment



Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Egypt

Repository: Museum of Islamic Art, Cairo

Museum number: N/A

Inscription: [بركة لصـ[احبه

References:
Bahjat and Massoul, céramique musulmane, Pl. E.

MLus13 – Lustre Fragment





Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Egypt

Repository: Victoria and Albert Museum, London

Museum number: C.1622-1921

Dimensions: Width (cm): 7 Length (cm): 13.4

Inscription: probably عمل on interior / base undeciphered

References:
Bahjat and Massoul, céramique musulmane, Pl. IV.

MLus14 – Lustre Bowl Fragment

Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Egypt

Repository: Victoria and Albert Museum, London

Museum number: 1577-1897 (?)

Dimensions: Width (cm): 13 Length (cm): 10

Inscription: كة...

References:
N/A





MLus15 – Lustre Bowl Fragment

Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Egypt

Repository: Victoria and Albert Museum, London

Museum number: C.1648-1921

Dimensions: Height (cm): 5.4 Width (cm): 7.3

Inscription: possibly [تـ]كفا لصـ[ـا]

References:
N/A





MLus16 – Lustre Bowl Fragment

Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Egypt

Repository: Victoria and Albert Museum, London

Museum number: C.1599-1921

Dimensions: Width (cm): 6.5 Length (cm): 6.7

Inscription: possibly [ان]خلد

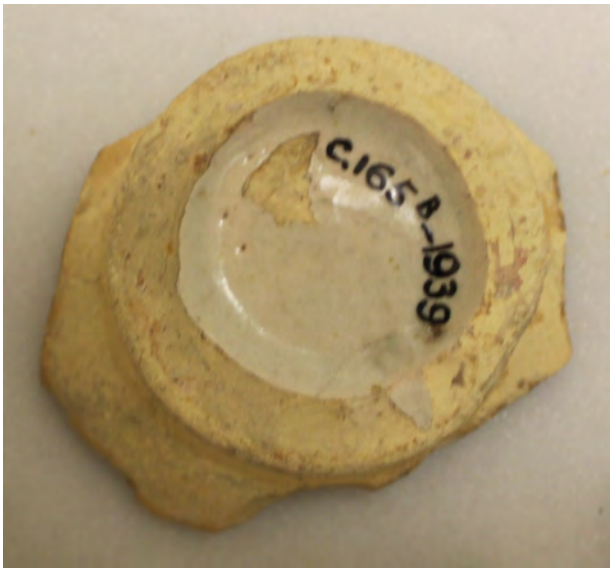
References:
N/A





MLus17 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Egypt

Repository: Victoria and Albert Museum, London

Museum number: C.165B-1939

Dimensions: Width (cm): 6 Length (cm): 4.5

Inscription: عمل

Comments: The thick band of lustre with a central inscription on a plain ground is rather atypical, but others are attested in the corpus. See also cat. nos. MLus127, 131, 175, 189, and 198.

References:
N/A

MLus18 – Lustre Bowl Fragment

Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Egypt

Repository: Victoria and Albert Museum, London

Museum number: 1598-1897

Inscription: possibly بن or بر

References:

N/A





MLus19 – Lustre Bowl Fragment

Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Egypt

Repository: Victoria and Albert Museum, London

Museum number: C.1624-1921

Dimensions: Width (cm): 6.6 Length (cm): 7.5

Inscription: undeciphered

References:
N/A





MLus20 – Lustre Fragment





Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Egypt, Fustat

Repository: Ashmolean Museum, Oxford

Museum number: EAP.2684

Dimensions: Height (cm): 3.5 Width (cm): 11 Length (cm): 9

Inscription: بركة

References:
Ashmolean Museum collection online. (http://jameelcentre.ashmolean.org/collection/8/per_page/25/offset/0/sort_by/relevance/object/10888)

MLus21 – Lustre Plate Fragment





Subglaze: polychrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Egypt, Fustat

Repository: British Museum, London

Museum number: 1968,0723.33

Inscription: probably ك[لمـ]ا

Comments: Script: Block Reserve

References:
British Museum collection online. (https://www.britishmuseum.org/collection/object/W_1968-0723-33)

MLus22 – Lustre Fragment

Subglaze: polychrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Egypt, Fustat

Repository: British Museum, London

Museum number: 1968,0723.25

Inscription: [بركـ]ـة ...





References:
British Museum collection online. (https://www.britishmuseum.org/collection/object/W_1968-0723-25)

MLus23 – Lustre Fragment

Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Egypt, Fustat

Repository: British Museum, London

Museum number: 1968,0723.53

Inscription: كـة[بر]





References:
British Museum collection online. (https://www.britishmuseum.org/collection/object/W_1968-0723-53)

MLus24 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Petrofabric: Basra

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Egypt, Fustat

Repository: British Museum, London

Museum number: 1923,0726.1.a

Dimensions: Length (cm): 12.5

Inscription: undeciphered

References:
British Museum collection online. (https://www.britishmuseum.org/collection/object/W_1923-0726-1-a)
Mason, Shine, p. 187.

MLus25 – Lustre Fragment





Subglaze: polychrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Egypt, Fustat

Repository: British Museum, London

Museum number: 1968,0723.7

Inscription: probably based on الملك

Comments: Script: Thin Lustre

References:
British Museum collection online. (https://www.britishmuseum.org/collection/object/W_1968-0723-7)

MLus26 – Lustre Fragment





Subglaze: polychrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Egypt, Fustat

Repository: British Museum, London

Museum number: 1968,0723.15

Inscription: [كة]بر

References:
British Museum collection online. (https://www.britishmuseum.org/collection/object/W_1968-0723-15)

MLus27 – Lustre Bowl Fragment





Subglaze: polychrome lustre

Petrofabric: Basra Group 2

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Egypt, Fustat

Repository: Freer Study Collection, Washington D.C.

Museum number: FSC-P-4044

Dimensions: Height (cm): 4.8 Width (cm): 5.8 Length (cm): 4.6

Inscription: [الملـ]ك

Comments: Script: Block Reserve

References:
Freer and Sackler Galleries collection online. (https://asia.si.edu/object/FSC-P-4044/)
Hallett, “Trade and Innovation,” no. 192.

MLus28 – Lustre Plate Fragment





Subglaze: polychrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Egypt, Fustat

Repository: Freer Study Collection, Washington D.C.

Museum number: FSC-P-4025

Dimensions: Height (cm): 6.7 Width (cm): 6.3

Inscription: حبه[لصا]

References:
Freer and Sackler Galleries collection online. (https://asia.si.edu/object/FSC-P-4025)
Hallett, “Trade and Innovation,” no. 93.

MLus29 – Lustre Bowl Fragment



Subglaze: monochrome lustre

Petrofabric: Basra Group 3

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Egypt, Fustat

Repository: Freer Study Collection, Washington D.C.

Museum number: FSC-P-4045

Dimensions: Height (cm): 7.3 Width (cm): 5.4

Inscription: possibly سل

Comments: Script: Thin Lustre

References:
Freer and Sackler Galleries collection online. (https://asia.si.edu/object/FSC-P-4045)
Hallett, “Trade and Innovation,” no. 193.

MLus30 – Lustre Fragment



Subglaze: polychrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Egypt, Fustat

Repository: N/A

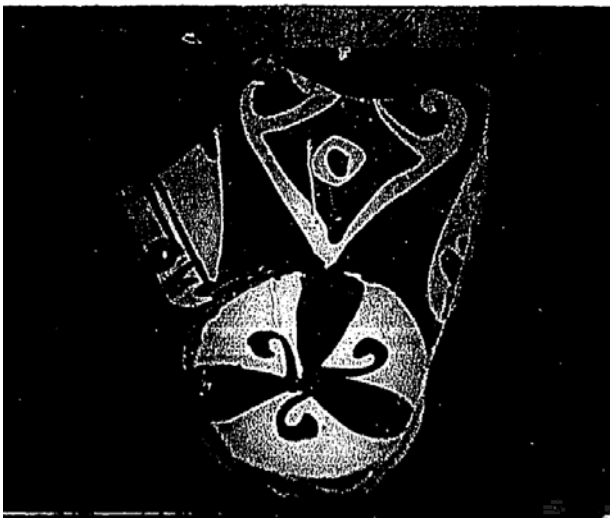
Museum number: N/A

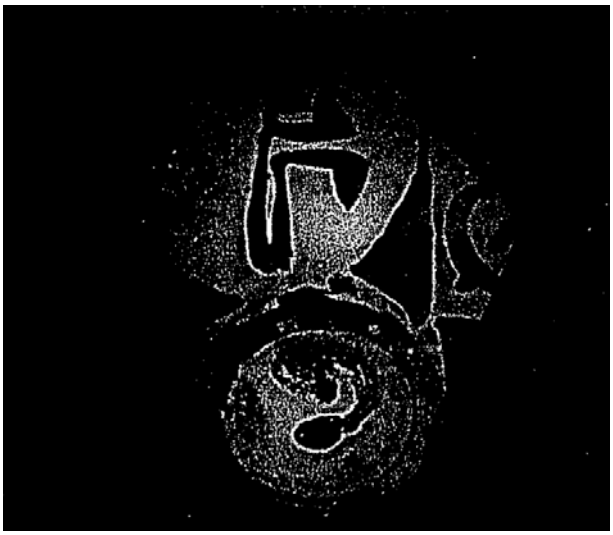
Inscription: probably based on الملك

Comments: Script: Thin Lustre

References:
Frick, “Fustat Ceramics,” pl. 80 a.

MLus31 – Lustre Fragment





Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Egypt, Fustat

Repository: N/A

Museum number: N/A

Inscription: interior probably [تكـ]فا / exterior كة

References:
Frick, “Fustat Ceramics,” pl. 78 a.

MLus32 – Lustre Fragment



Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Egypt, Fustat

Repository: N/A

Museum number: N/A

Inscription: الملك

Comments: Script: Thin Lustre

References:
Frick, “Fustat Ceramics,” pl. 78 e.

MLus33 – Lustre Fragment



Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Egypt, Fustat

Repository: N/A

Museum number: N/A

Inscription: possibly [لصا]حـ[بـه]

References:
Barceló and Heidenreich, “Lusterware,” fig. 6.

MLus34 – Lustre Fragment



Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Egypt, Fustat

Repository: N/A

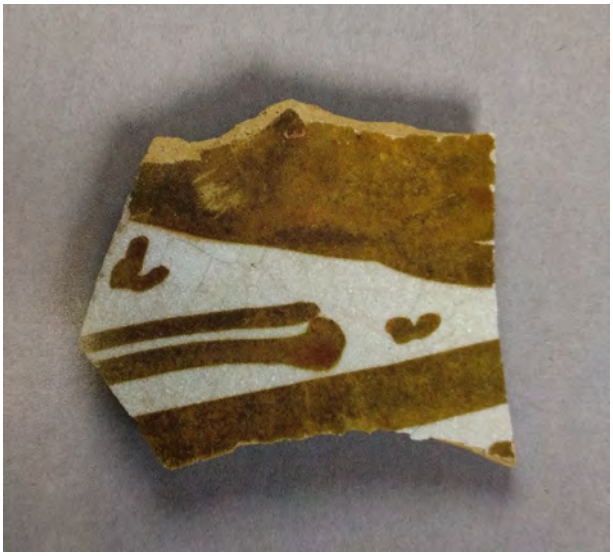
Museum number: N/A

Inscription: الملك

Comments: Script: Block Reserve

References:
Barceló and Heidenreich, “Lusterware,” fig. 6.

MLus35 – Lustre Fragment



Subglaze: monochrome lustre

Petrofabric: Basra

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Egypt, Fustat

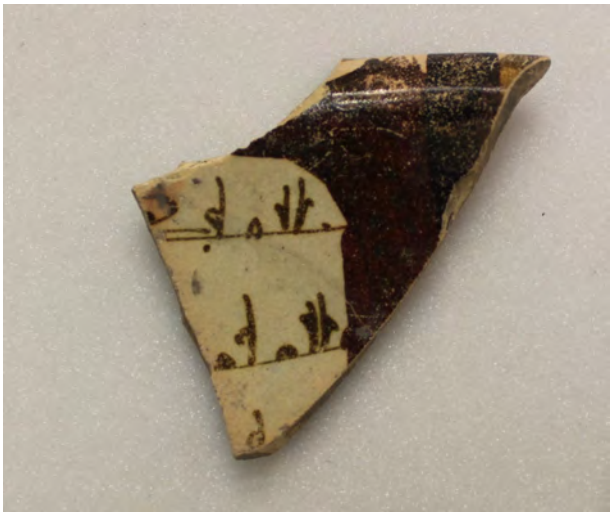
Repository: Royal Ontario Museum

Museum number: 988.117.16

Inscription: ك

References:
Mason, Shine, p. 253

MLus36 – Lustre Bowl Fragment





Subglaze: polychrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Egypt, Fustat

Repository: Victoria and Albert Museum

Museum number: C.165A-1939

Dimensions: Width (cm): 6.4 Length (cm): 6

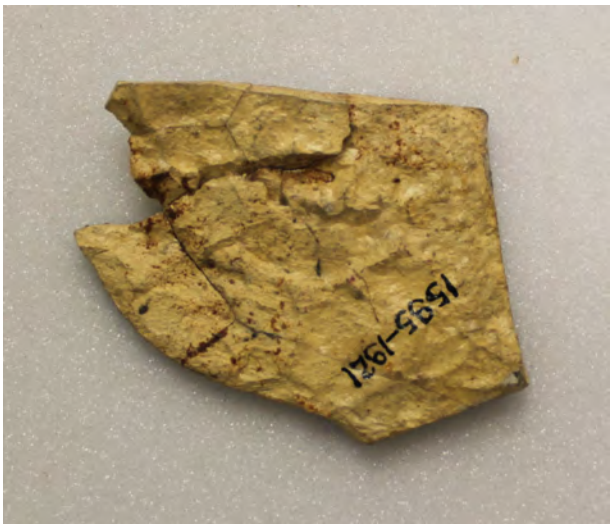
Inscription: الملك

Comments: Script: Thin Lustre

References:
N/A

MLus37 – Lustre Bowl Fragment





Subglaze: polychrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Egypt, Fustat

Repository: Victoria and Albert Museum

Museum number: 1585-1921

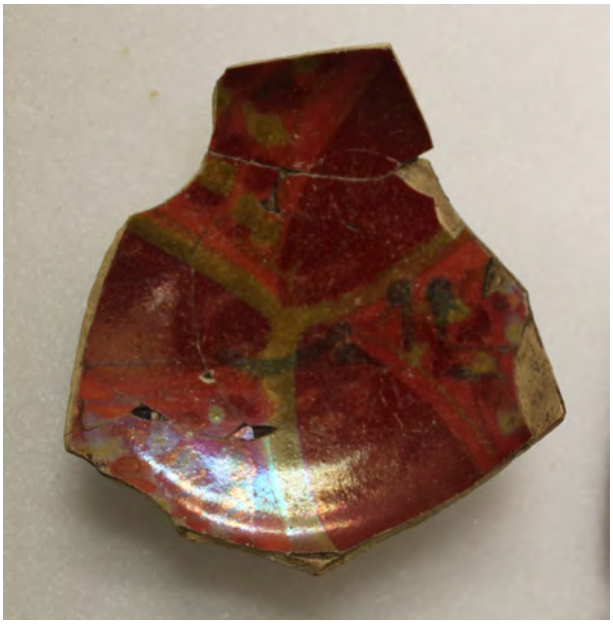
Dimensions: Width (cm): 4.9 Length (cm): 5.2

Inscription: [ابو شداد] عمل علي

Comments: See also cat. nos. MLus52, 114, 130, and 138.

References:
N/A

MLus38 – Lustre Bowl Fragment





Subglaze: polychrome lustre; with cobalt glaze

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Egypt, Fustat

Repository: Victoria and Albert Museum

Museum number: C.854-1921

Dimensions: Width (cm): 7.6 Length (cm): 8.3

Inscription: (?) كة

References:
N/A

MLus39 – Lustre Fragment

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Egypt, Fustat

Repository: Victoria and Albert Museum, London

Museum number: C.1597-1921

Inscription: تكفا

References:
Hallett, “Trade and Innovation,” no. 185. (no image)





MLus40 – Lustre Bowl Fragment

Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 10th Century

Excavated: Egypt, Fustat

Repository: Victoria and Albert Museum, London

Museum number: C.1600-1921

Inscription: بن خلدان

Comments: See also cat. nos. MLus251–254, 256, 259, 260, 262–4, and ELus194.

References:
N/A





MLus41 – Lustre Bowl





Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Iran, Gonbad-e Qabus (Jurgan?)

Repository: Museum für Islamische Kunst, Berlin

Museum number: I. 30/61

Dimensions: Height (cm): 6.3 Thickness (cm): 0.4 Maximum Diameter (cm): 22.4

Inscription: بركة

References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=1520632&viewType=detailView)

MLus42 – Lustre Fragment



Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Iran, Jurjan

Repository: N/A

Museum number: N/A

Inscription: لصاحبه

References:
Kiyānī, Gurgan, fig. 22.

MLus43 – Lustre Fragment



Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Iran, Jurjan

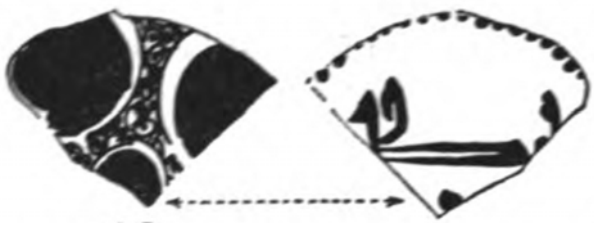
Repository: N/A

Museum number: N/A

Inscription: لصاحبه

References:
Kiyānī, Gurgan, fig. 22.

MLus44 – Lustre Fragment



Subglaze: polychrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Iran, Jurjan

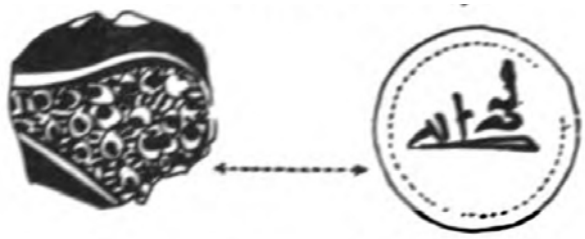
Repository: N/A

Museum number: N/A

Inscription: بركة

References:
Kiyānī, Gurgan, fig. 23.

MLus45 – Lustre Fragment



Subglaze: polychrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Iran, Jurjan

Repository: N/A

Museum number: N/A

Inscription: بركة

References:
Kiyānī , Gurgan, fi g. 23.

MLus46 – Lustre Fragment



Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Iran, Jurjan

Repository: N/A

Museum number: N/A

Inscription: probably حبه[لصا] and [عـ]ـمل

References:
Kiyānī , Gurgan, fi g. 22.

MLus47 – Lustre Fragment



Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Iran, Jurjan

Repository: N/A

Museum number: N/A

Inscription: [تعطا] سل كفا[تو كل ت]

References:
Kiyānī , Gurgan, fi g. 39.

MLus48 – Lustre Fragment



Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Iran, Nishapur

Repository: Iran Bastan Museum, Tehran

Museum number: N/A

Dimensions: Width (cm): 9.5

Inscription: بركة

References:
Wilkinson, Nishapur, no. 38, p. 190.

MLus49 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 38.40.234

Dimensions: Maximum Diameter (cm): 14

Inscription: كة

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/449444)
Wilkinson, Nishapur, no. 37a,b, pp. 189-190.

MLus50 – Lustre Bowl



Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 40.170.457i

Dimensions: Height (cm): 8.5 Width (cm): 6

Inscription: [كل]تو

References:
Wilkinson, Nishapur, no. 36, p. 189.

MLus51 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Petrofabric: Basra

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Iran, Rayy

Repository: Metropolitan Museum of Art, New York

Museum number: 34.150.3

Dimensions: Height (cm): 6 Maximum Diameter (cm): 27

Inscription: interior [فا]تكل توكل / base بركة

References:
Mason, Shine, p. 192.
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/449018 ?searchField=All&sortBy=Relevance&ft=34.150 .3&offset=0&rpp=20&pos=1)

MLus52 – Lustre Bowl





Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Iran, Rayy

Repository: University of Pennsylvania Museum, Philadelphia PA

Museum number: NEP79B

Dimensions: Maximum Diameter (cm): 32.28

Inscription: بركة لصاحبه عمل علي ابو شداد / بركة لصاحبه

Comments: See also cat. nos. MLus37, 114, 130, and 138.

References:
University of Pennsylvania Museum collection online. (https://www.penn.museum/collections/object/180429)
Wilkinson, “Archaeology,” p. 65.

MLus53 – Lustre Bowl





Subglaze: monochrome lustre

Petrofabric: Basra

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Iran, Susa

Repository: Musée du Louvre, Paris

Museum number: MAO.S.571

Dimensions: Height (cm): 6 Width (cm): 12

Inscription: الملك

Comments: Script: Thin Lustre

References:
Jenkins, “Palmette,” fig. 4.
Koechlin, Les céramiques, Pl. XXIII, fig. 160.
Louvre Museum collection online.
(https://collections.louvre.fr/en/ark:/53355/cl010326626)
Mason, Shine, p. 52 and 198.

MLus54 – Lustre Bowl



Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Iran, Susa

Repository: Musée du Louvre, Paris

Museum number: MAO S. 454

Dimensions: Height (cm): 4 Width (cm): 12.5

Inscription: [تـ]كفا



References:
Koechlin, Les céramiques, Pl. XXIII, fig. 161.
Louvre Museum collection online.
(https://collections.louvre.fr/en/ark:/53355/cl010326491)

MLus55 – Lustre Bowl

Subglaze: polychrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Iran, Susa

Repository: Musée du Louvre, Paris

Museum number: N/A

Dimensions: Height (cm): 6.5 Maximum Diameter (cm): 20

Inscription: الملك

Comments: Script: Thin Lustre

References:
Koechlin, Les céramiques, Pl. XXI, fig. 143.
Louvre Museum collection online. (https://collections.louvre.fr/en/ark:/53355/cl010326623)





MLus56 – Lustre Plate Fragment





Subglaze: with cobalt glaze; monochrome lustre

Petrofabric: Basra

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Iran, Susa

Repository: Musée du Louvre, Paris

Museum number: MAO 432

Inscription: based on تكفا

References:
Louvre Museum gallery label and collection online. (https://collections.louvre.fr/en/ark:/53355/cl010320123)
Mason, Shine, p. 49 and 198.

MLus57 – Lustre Bowl

Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Iran, Susa

Repository: Musée du Louvre, Paris

Museum number: N/A

Inscription: بركة

References:
Barceló and Heidenreich, “Lusterware,” fig. 1, d.
Louvre Museum collection online.
(https://collections.louvre.fr/en/ark:/53355/cl010320066)





MLus58 – Lustre Fragment

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Iran, Susa

Repository: Reserves de la Mission Archeologique a Suse

Museum number: N/A

Inscription: based on تكفا

References:
Rosen-Ayalon, poterie, Pl. LXIX, k.



MLus59 – Lustre Fragment



Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Iran, Susa

Repository: Reserves de la Mission Archeologique a Suse

Museum number: N/A

Inscription: الملك

Comments: Script: Block Reserve

References:
Rosen-Ayalon, poterie, Pl. LXIX, e.

MLus60 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Iraq, Ctesiphon

Repository: Museum für Islamische Kunst, Berlin

Museum number: KtO 950

Dimensions: Width (cm): 5.8 Length (cm): 8.2 Thickness (cm): 0.3

Inscription: سل

References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=2022308&viewType=detailView)

MLus61 – Lustre Jar





Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Iraq, Samarra

Repository: Museum für Islamische Kunst, Berlin

Museum number: Sam 1099

Dimensions: Height (cm): 16.3 Thickness (cm): 0.4 Maximum Diameter (cm): 18.3 Diameter of foot (cm): 11.6 Diameter of mouth (cm): 9.6

Inscription: probably الملك

Comments: Script: Thin Lustre

References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=1526672&viewType=detailView)

MLus62 – Lustre Bowl Fragment



Origin: Southern Mesopotamia, 9th Century

Excavated: Iraq, Samarra

Repository: N/A

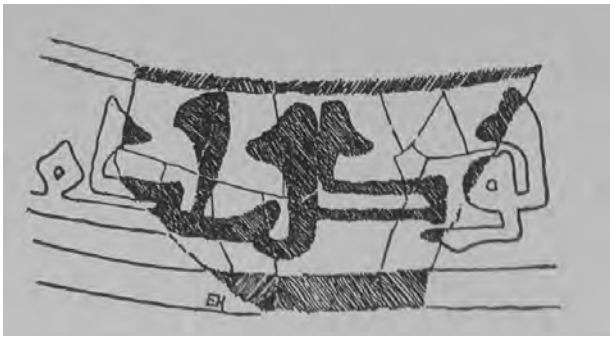
Museum number: N/A

Dimensions: Height (cm): 6

Inscription: توكل تكفا

References:
Sarre, Samarra, p. 39 and 85.

MLus63 – Lustre Bowl Fragment



Origin: Southern Mesopotamia, 9th Century

Excavated: Iraq, Samarra

Repository: N/A

Museum number: N/A

Dimensions: Height (cm): 6

Inscription: probably توكل تكفا

References:
Sarre, Samarra, p. 87.

MLus64 – Lustre Tile Fragment



Origin: Southern Mesopotamia, 9th Century

Excavated: Iraq, Samarra

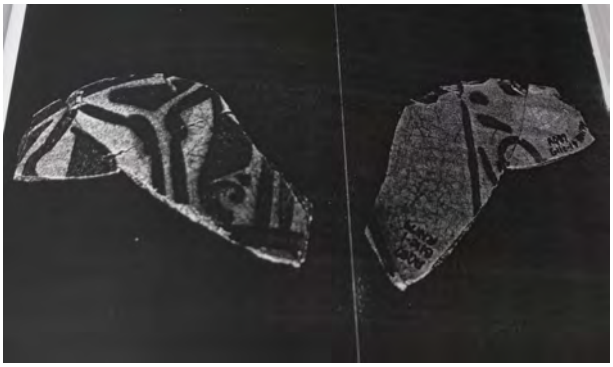
Repository: N/A

Museum number: N/A

Inscription: undeciphered

References:
Sarre, Samarra, pl. 21.

MLus65 – Lustre Bowl Fragment



Subglaze: monochrome lustre

Petrofabric: Basra Group 1

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Jordan, Aqaba

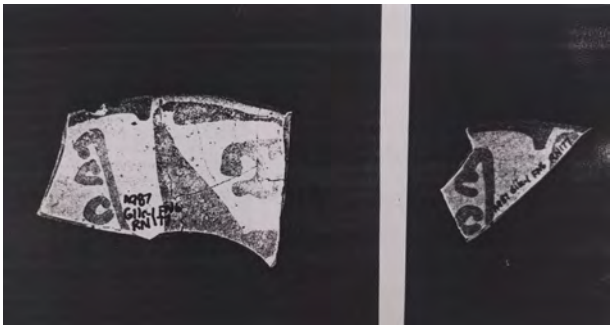
Repository: Oriental Institute Museum, Chicago

Museum number: OIM G11c-1, RN17

Inscription: undeciphered

References:
Hallett, “Trade and Innovation,” no. 176.

MLus66 – Lustre Bowl Fragment

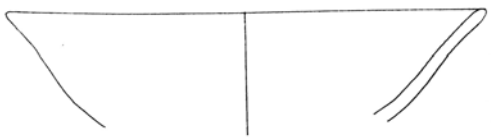


Subglaze: monochrome lustre

Petrofabric: Basra Group 2

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Jordan, Aqaba



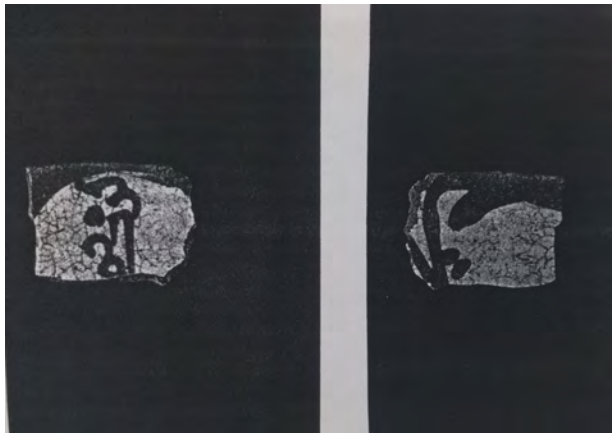
Repository: Oriental Institute Museum, Chicago

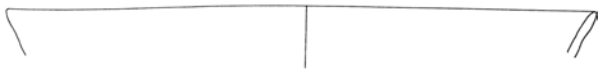
Museum number: OIM G11c-1, RN17

Inscription: undeciphered

References:
Hallett, “Trade and Innovation,” no. 177.

MLus67 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Petrofabric: Basra Group 2

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Jordan, Aqaba

Repository: Oriental Institute Museum, Chicago

Museum number: OIM G14d-8, RN30

Inscription: بركة

References:
Hallett, “Trade and Innovation,” no. 178.

MLus68 – Lustre Bowl Fragment



Subglaze: monochrome lustre

Petrofabric: Basra Group 2

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Jordan, Aqaba

Repository: Oriental Institute Museum, Chicago

Museum number: OIM H14a-7, RN62

Inscription: كة

References:
Hallett, “Trade and Innovation,” no. 179.

MLus69 – Lustre Fragment





Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Mantai, Sri Lanka

Repository: British Museum, London

Museum number: 2007,3027.207

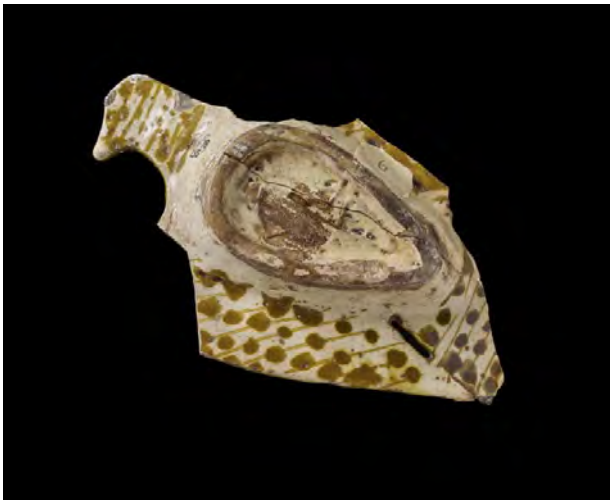
Dimensions: Height (cm): 4.6 Length (cm): 5.2 Thickness (cm): .3 Diameter of foot (cm): 4.6

Inscription: interior ...اسـ / base possibly لصـا

References:
British Museum collection online. (https://www.britishmuseum.org/collection/object/A_2007-3027-207)

MLus70 – Lustre Dish





Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Pakistan, Bambhra-ka-thul

Repository: British Museum, London

Museum number: 1857,1118.295

Dimensions: Height (cm): 3.5 Length (cm): 13.5

Inscription: [ـا]لصـ

References:
British Museum collection online. (https://www.britishmuseum.org/collection/object/A_1857-1118-295)

MLus71 – Lustre Fragments





Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: probably Transoxiana, Tashkent

Repository: N/A

Museum number: N/A

Inscription: بركة

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 523.

MLus72 – Lustre Fragment



Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Spain, Madinat al-Zahara

Repository: N/A

Museum number: N/A

Inscription: possibly كة[بر]

References:
Barceló and Heidenreich, “Lusterware,” fig. 6.

MLus73 – Lustre Fragment



Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Spain, Madinat al-Zahara

Repository: N/A

Museum number: N/A

Inscription: probably تكفا

References:
Barceló and Heidenreich, “Lusterware,” fig. 5.

MLus74 – Lustre Fragment



Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Spain, Madinat al-Zahara

Repository: N/A

Museum number: N/A

Inscription: الملك

Comments: Script: Block Reserve

References:
Barceló and Heidenreich, “Lusterware,” fig. 6.

MLus75 – Lustre Fragment



Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Spain, Madinat al-Zahara

Repository: N/A

Museum number: N/A

Inscription: probably تكفا

References:
Barceló and Heidenreich, “Lusterware,” fig. 5.
Heidenreich, “Importkeramik,” Taf. 19.

MLus76 – Lustre Fragment



Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Spain, Madinat al-Zahara

Repository: N/A

Museum number: N/A

Inscription: بركة

References:
Barceló and Heidenreich, “Lusterware,” fig. 5.

MLus77 – Lustre Fragment



Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Spain, Madinat al-Zahara

Repository: N/A

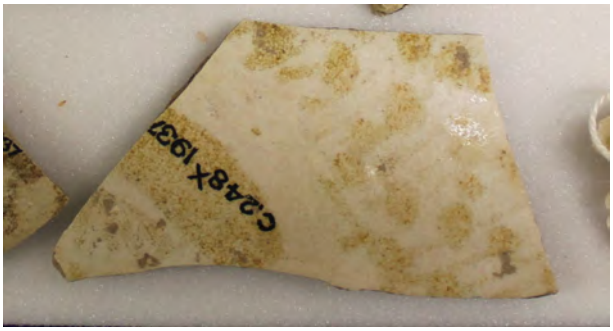
Museum number: N/A

Inscription: بركة

References:
Barceló and Heidenreich, “Lusterware,” fig. 5.

MLus78 – Lustre Fragment





Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Turkey, Al-Mina

Repository: Victoria and Albert Museum

Museum number: C.248X 1937

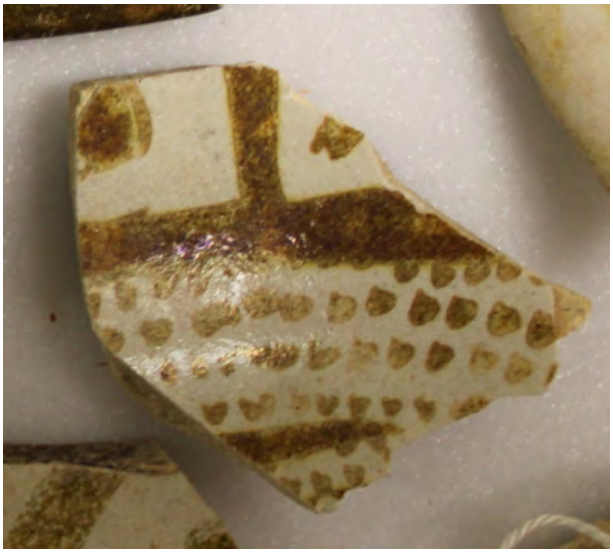
Dimensions: Width (cm): 6.5 Length (cm): 3.3

Inscription: probably الملك

Comments: Script: Block Reserve

References:
N/A

MLus79 – Lustre Fragment





Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Turkey, Al-Mina

Repository: Victoria and Albert Museum

Museum number: C.248W 1938

Dimensions: Width (cm): 4 Length (cm): 3.4

Inscription: probably [الـ]ملك

Comments: Script: Block Reserve

References:
N/A

MLus80 – Lustre Fragment

Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Turkey, Al-Mina

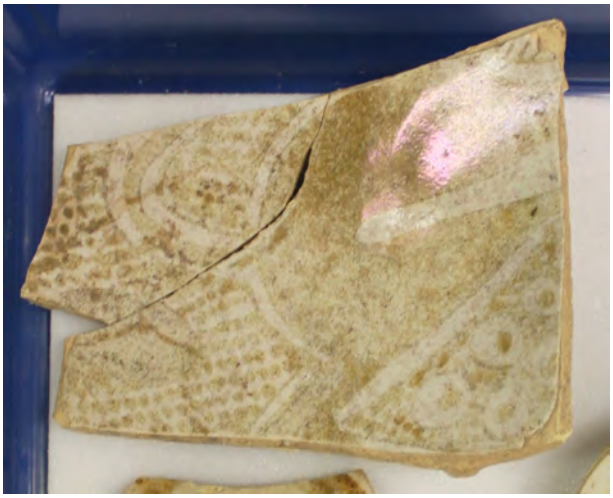
Repository: Victoria and Albert Museum

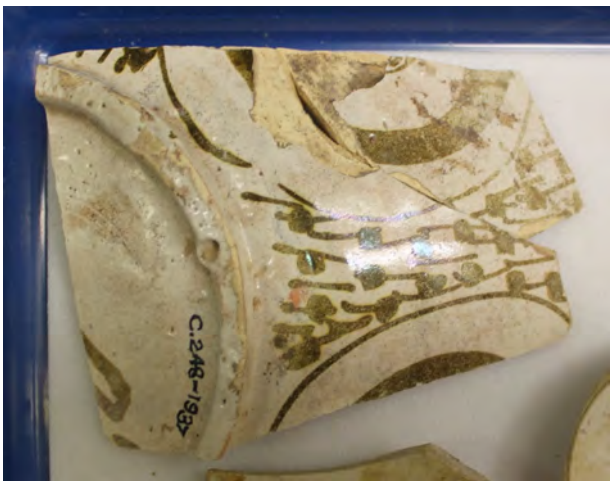
Museum number: C.248-1937

Dimensions: Width (cm): 8 Length (cm): 9.5

Inscription: ك

References:
N/A





MLus81 – Lustre Jar Fragment



Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Turkey, Al-Mina

Repository: Victoria and Albert Museum, London

Museum number: C.247-1937

Dimensions: Width (cm): 7.5 Length (cm): 6

Inscription: تكفا



References:
Lane, “Al Mina,” pl. XVI, 1.
Vorderstrasse, Al-Mina.

MLus82 – Lustre Fragment



Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Turkey, Al-Mina

Repository: Victoria and Albert Museum, London

Museum number: C248B.1937

Dimensions: Width (cm): 7.5 Length (cm): 4.7

Inscription: حبه



References:
Lane, “Al Mina,” pl. XVI, 1.
Vorderstrasse, Al-Mina.

MLus83 – Lustre Fragment

Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Turkey, Al-Mina

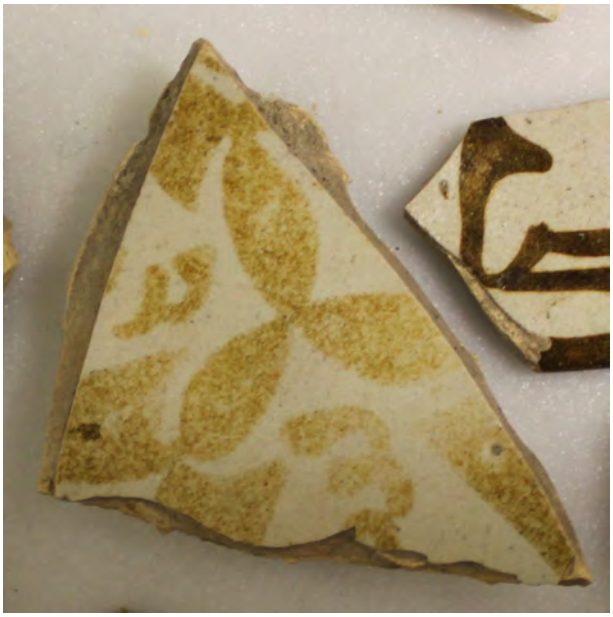
Repository: Victoria and Albert Museum, London

Museum number: C248T.1937

Dimensions: Width (cm): 6.4 Length (cm): 4

Inscription: [كة]بر

References:
Lane, “Al Mina,” pl. XVI, 1.
Vorderstrasse, Al-Mina.





MLus84 – Lustre Fragment

Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Turkey, Al-Mina

Repository: Victoria and Albert Museum, London

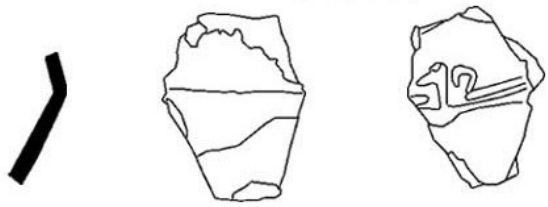
Museum number: C248U.1937

Dimensions: Width (cm): 4 Length (cm): 3

Inscription: possibly كة[بر] or كل[تو]

References:
Lane, “Al Mina,” pl. XVI, 1.
Vorderstrasse, Al-Mina.





MLus85 – Lustre Fragment

Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Turkey, Al-Mina

Repository: Victoria and Albert Museum, London

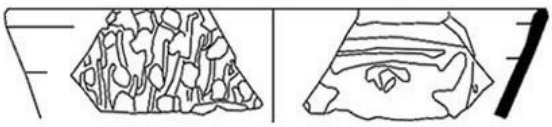
Museum number: C248V.1937

Dimensions: Width (cm): 4.8 Length (cm): 2.7

Inscription: لصا [حبه]

References:
Lane, “Al Mina,” pl. XVI, 1.
Vorderstrasse, Al-Mina.





MLus86 – Lustre Tile



Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th Century

Excavated: Tunisia, Kairouan

Repository: Great Mosque of Kairouan, Tunisia

Museum number: N/A

Dimensions: Height (cm): approx. 21.2 Width (cm): approx. 21.2

Inscription: الملك

Comments: Script: Thin Lustre

References:
Marçais, Kairouan, no. 1.

MLus87 – Lustre Tile



Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th Century

Excavated: Tunisia, Kairouan

Repository: Great Mosque of Kairouan, Tunisia

Museum number: N/A

Dimensions: Height (cm): approx. 21.2 Width (cm): approx. 21.2

Inscription: الملك

Comments: Script: Thin Lustre

References:
Marçais, Kairouan, no. 2.

MLus88 – Lustre Tile



Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th Century

Excavated: Tunisia, Kairouan

Repository: Great Mosque of Kairouan, Tunisia

Museum number: N/A

Dimensions: Height (cm): approx. 21.2 Width (cm): approx. 21.2

Inscription: الملك

Comments: Script: Thin Lustre

References:
Marçais, Kairouan, no. 7.

MLus89 – Lustre Tile



Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th Century

Excavated: Tunisia, Kairouan

Repository: Great Mosque of Kairouan, Tunisia

Museum number: N/A

Dimensions: Height (cm): approx. 21.2 Width (cm): approx. 21.2

Inscription: الملك

Comments: Script: Thin Lustre

References:
Marçais, Kairouan, no. 8.

MLus90 – Lustre Tile



Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th Century

Excavated: Tunisia, Kairouan

Repository: Great Mosque of Kairouan, Tunisia

Museum number: N/A

Dimensions: Height (cm): approx. 21.2 Width (cm): approx. 21.2

Inscription: الملك

Comments: Script: Thin Lustre

References:
Març ais, Kairouan, no. 9.

MLus91 – Lustre Tile



Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th Century

Excavated: Tunisia, Kairouan

Repository: Great Mosque of Kairouan, Tunisia

Museum number: N/A

Dimensions: Height (cm): approx. 21.2 Width (cm): approx. 21.2

Inscription: الملك

Comments: Script: Thin Lustre

References:
Marçais, Kairouan, no. 12.

MLus92 – Lustre Tile



Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th Century

Excavated: Tunisia, Kairouan

Repository: Great Mosque of Kairouan, Tunisia

Museum number: N/A

Dimensions: Height (cm): approx. 21.2 Width (cm): approx. 21.2

Inscription: الملك

Comments: Script: Thin Lustre

References:
Marçais, Kairouan, no. 13.

MLus93 – Lustre Tile



Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th Century

Excavated: Tunisia, Kairouan

Repository: Great Mosque of Kairouan, Tunisia

Museum number: N/A

Dimensions: Height (cm): approx. 21.2 Width (cm): approx. 21.2

Inscription: الملك

Comments: Script: Thin Lustre

References:
Marçais, Kairouan, no. 14.

MLus94 – Lustre Tile



Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th Century

Excavated: Tunisia, Kairouan

Repository: Great Mosque of Kairouan, Tunisia

Museum number: N/A

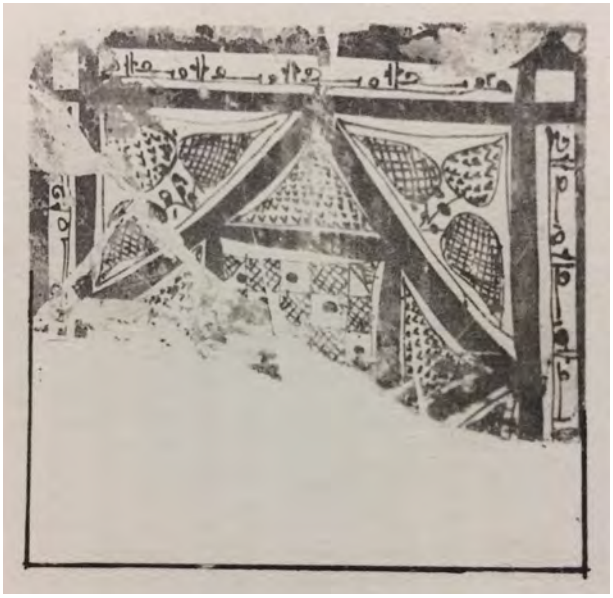
Dimensions: Height (cm): approx. 21.2 Width (cm): approx. 21.2

Inscription: الملك

Comments: Script: Thin Lustre

References:
Marçais, Kairouan, no. 16.

MLus95 – Lustre Tile



Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th Century

Excavated: Tunisia, Kairouan

Repository: Great Mosque of Kairouan, Tunisia

Museum number: N/A

Dimensions: Height (cm): approx. 21.2 Width (cm): approx. 21.2

Inscription: الملك

Comments: Script: Thin Lustre

References:
Marçais, Kairouan, no. 23.

MLus96 – Lustre Tile



Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th Century

Excavated: Tunisia, Kairouan

Repository: Great Mosque of Kairouan, Tunisia

Museum number: N/A

Dimensions: Height (cm): approx. 21.2 Width (cm): approx. 21.2

Inscription: الملك

Comments: Script: Thin Lustre

References:
Marçais, Kairouan, no. 24.

MLus97 – Lustre Tile



Subglaze: polychrome lustre

Origin: Southern Mesopotamia, 9th Century

Excavated: Tunisia, Kairouan

Repository: Great Mosque of Kairouan, Tunisia

Museum number: N/A

Dimensions: Height (cm): approx. 21.2 Width (cm): approx. 21.2

Inscription: الملك

Comments: Script: Thin Lustre

References:
Marçais, Kairouan, no. 62.

MLus98 – Lustre Tile



Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th Century

Excavated: Tunisia, Kairouan

Repository: Great Mosque of Kairouan, Tunisia

Museum number: N/A

Dimensions: Height (cm): approx. 21.2 Width (cm): approx. 21.2

Inscription: الملك

Comments: Script: Thin Lustre

References:
Marçais, Kairouan, no. 123.

MLus99 – Lustre Tile



Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th Century

Excavated: Tunisia, Kairouan

Repository: Great Mosque of Kairouan, Tunisia

Museum number: N/A

Dimensions: Height (cm): approx. 21.2 Width (cm): approx. 21.2

Inscription: الملك

Comments: Script: Thin Lustre

References:
Marçais, Kairouan, no. 128.

MLus100 – Lustre Tile



Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th Century

Excavated: Tunisia, Kairouan

Repository: Great Mosque of Kairouan, Tunisia

Museum number: N/A

Dimensions: Height (cm): approx. 21.2 Width (cm): approx. 21.2

Inscription: الملك

Comments: Script: Thin Lustre

References:
Marçais, Kairouan, no. 110.

MLus101 – Lustre Tile



Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th Century

Excavated: Tunisia, Kairouan

Repository: Great Mosque of Kairouan, Tunisia

Museum number: N/A

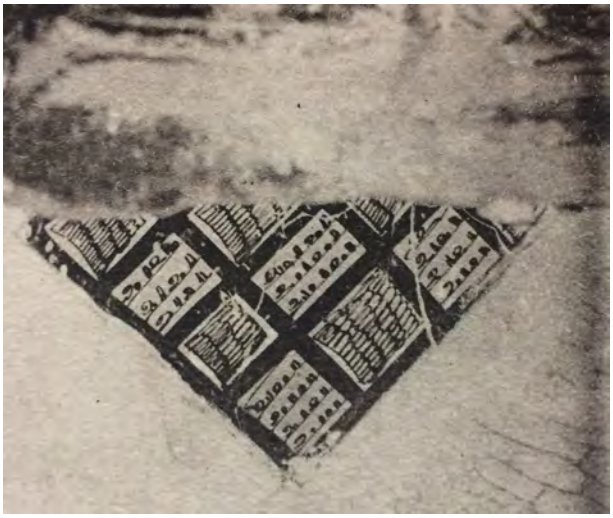
Dimensions: Height (cm): approx. 21.2 Width (cm): approx. 21.2

Inscription: الملك

Comments: Script: Thin Lustre

References:
Marçais, Kairouan, no. 108.

MLus102 – Lustre Tile



Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th Century

Excavated: Tunisia, Kairouan

Repository: Great Mosque of Kairouan, Tunisia

Museum number: N/A

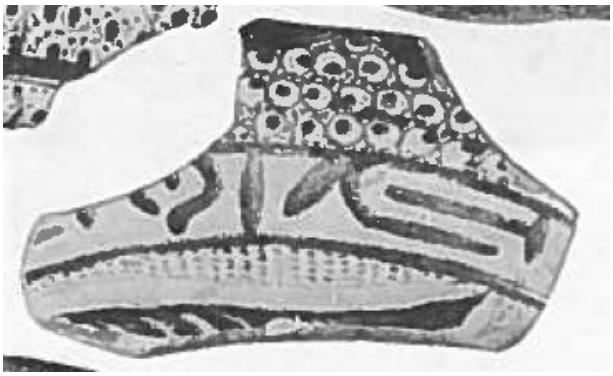
Dimensions: Height (cm): approx. 21.2 Width (cm): approx. 21.2

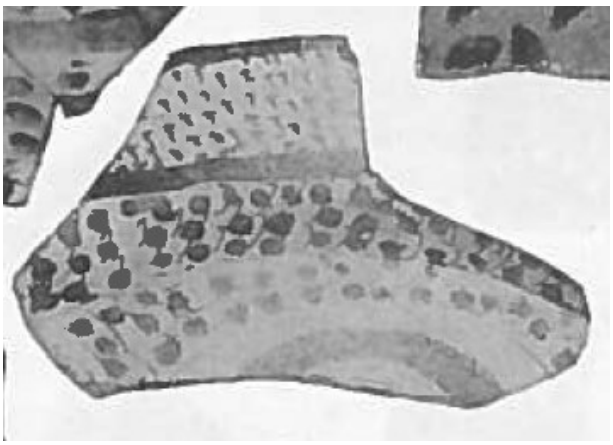
Inscription: الملك

Comments: Script: Thin Lustre

References:
Marçais, Kairouan, no. 100.

MLus103 – Lustre Fragment





Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Turkey, Antioch

Repository: N/A

Museum number: N/A

Inscription: الملك

Comments: Script: Block Reserve

References:
Waage, Antioch, fig. 45-46.

MLus104 – Lustre Fragment

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Turkey, Antioch

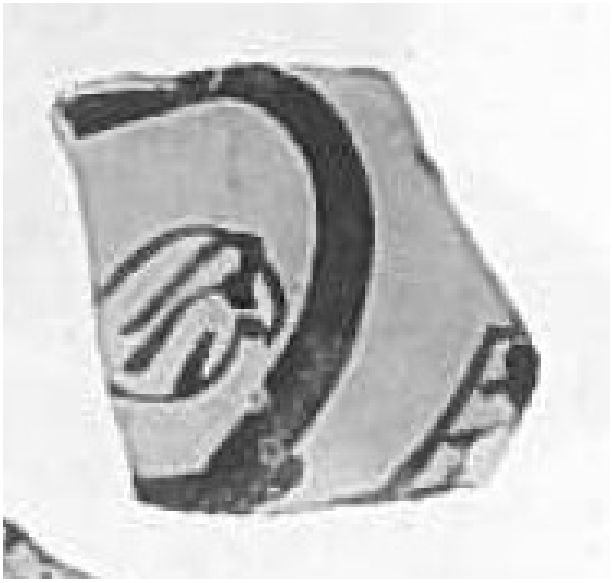
Repository: N/A

Museum number: N/A

Inscription: probably سل

References:
Waage, Antioch, fig. 45-46.





MLus105 – Lustre Fragment

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Turkey, Antioch

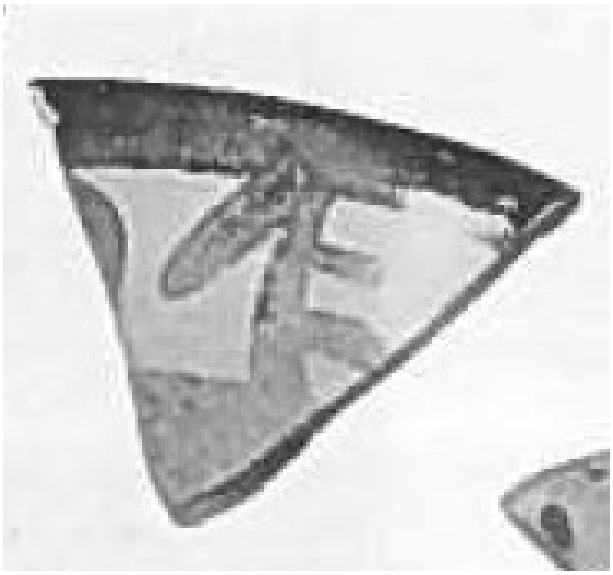
Repository: N/A

Museum number: N/A

Inscription: ك[لملـ]ا

Comments: Script: Block Reserve

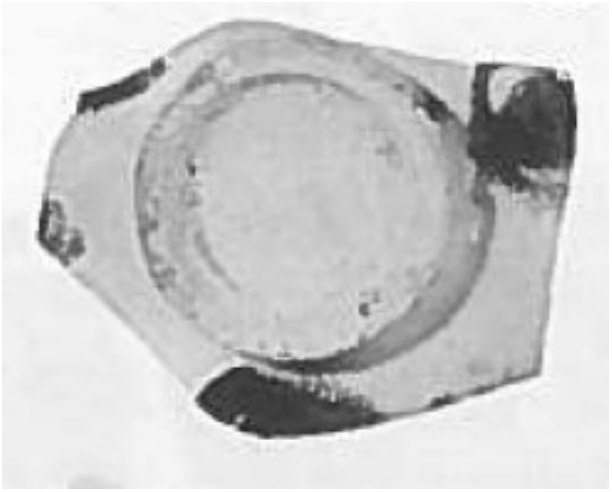
References:
Waage, Antioch, fig. 45-46.





MLus106 – Lustre Fragment





Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Turkey, Antioch

Repository: N/A

Museum number: N/A

Inscription: [بر]كـ[ـة]

References:
Waage, Antioch, fig. 45-46.

MLus107 – Lustre Fragment

Origin: Southern Mesopotamia, 9th–10th Century

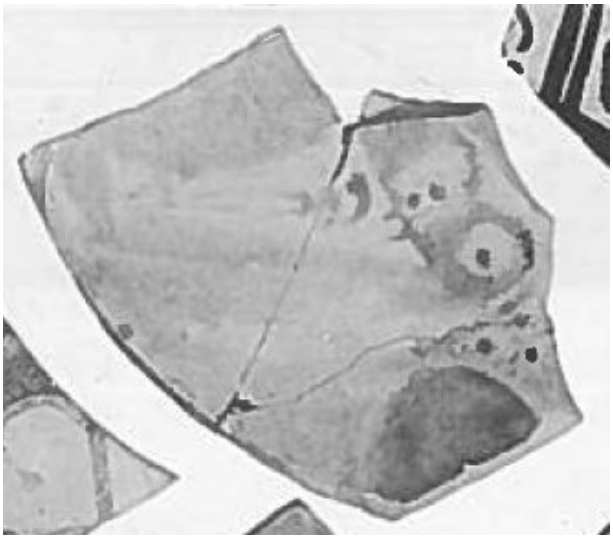
Excavated: Turkey, Antioch

Repository: N/A

Museum number: N/A

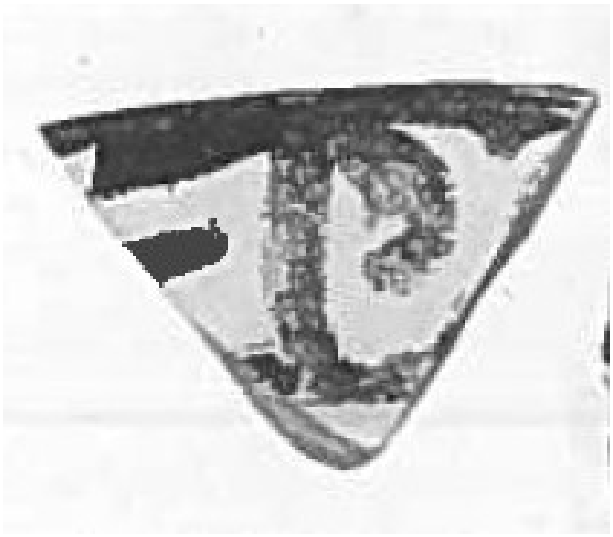
Inscription: interior بركة / base probably بركة

References:
Waage, Antioch, fig. 45-46.





MLus108 – Lustre Fragment





Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Turkey, Antioch

Repository: N/A

Museum number: N/A

Inscription: probably [المـ]لك

Comments: Script: Block Reserve

References:
Waage, Antioch, fig. 45-46.

MLus109 – Lustre Fragment

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Turkey, Antioch

Repository: N/A

Museum number: N/A

Inscription: probably [المـ]لك

Comments: Script: Block Reserve

References:
Waage, Antioch, fig. 45-46.





MLus110 – Lustre Fragment

Origin: Southern Mesopotamia, 9th–10th Century

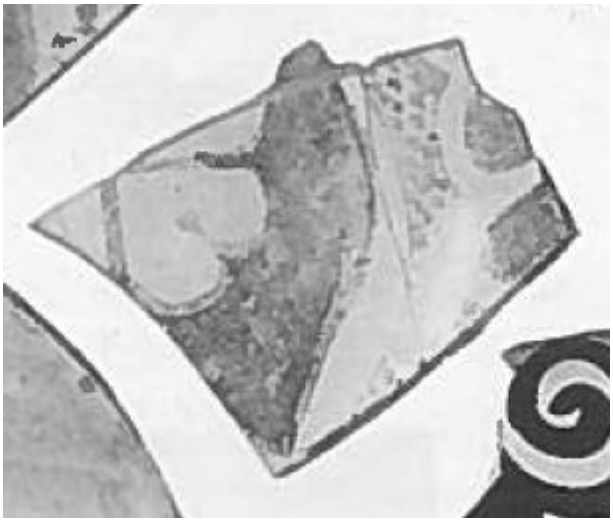
Excavated: Turkey, Antioch

Repository: N/A

Museum number: N/A

Inscription: possibly كة

References:
Waage, Antioch, fig. 45-46.





MLus111 – Lustre Fragment





Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Turkey, Antioch

Repository: N/A

Museum number: N/A

Inscription: بركة

References:
Waage, Antioch, fig. 45-46.

MLus112 – Lustre Bowl Fragment



Subglaze: polychrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Turkey, Tarsus

Repository: Goldman Study Collection, Gözlükule Archaeological Project

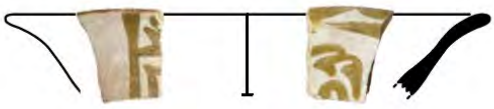
Museum number: N/A

Dimensions: Height (cm): 6.2 Maximum Diameter (cm): 26 restored Weight: 29 g

Inscription: [لصا]حبه

References:
Bağcı, “Coloured Ceramics,” no. 37.1034.

MLus113 – Lustre Bowl Fragment



Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Turkey, Tarsus

Repository: Goldman Study Collection, Gözlükule Archaeological Project

Museum number: N/A

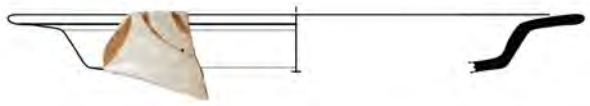
Dimensions: Height (cm): 2 Maximum Diameter (cm): 12 restored Weight: 4 g

Inscription: بركة

References:
Bağcı, “Coloured Ceramics,” no. 35.1668.

MLus114 – Lustre Plate Fragment





Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Turkey, Tarsus

Repository: Goldman Study Collection, Gözlükule Archaeological Project

Museum number: N/A

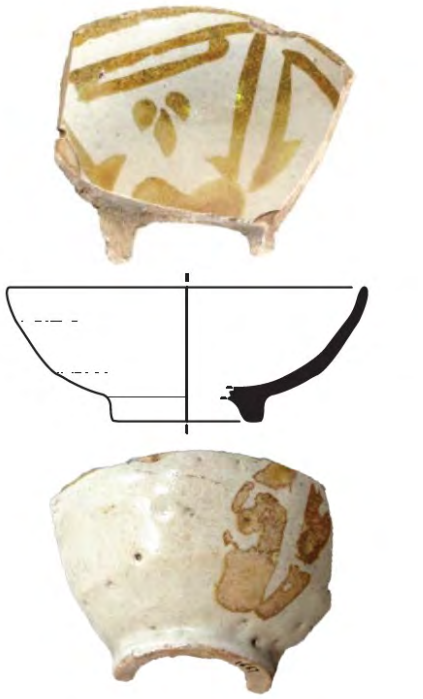
Dimensions: Height (cm): 3.4 Maximum Diameter (cm): 34 restored Weight: 90 g

Inscription: عمل علي ابو شـ[ـداد...لصا]حبه

Comments: See also cat. nos. MLus37, 52, 130, and 138.

References:
Bağcı, “Coloured Ceramics,” no. 38.1768.

MLus115 – Lustre Bowl Fragment



Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: Turkey, Tarsus

Repository: Goldman Study Collection, Gözlükule Archaeological Project

Museum number: N/A

Dimensions: Height (cm): 3.7 Maximum Diameter (cm): 9 restored Diameter of foot (cm): 3.8 Weight: 22 g

Inscription: [به]حصا لـ

References:
Bağcı, “Coloured Ceramics,” no. 35.1667.

MLus116 – Lustre Bowl Fragment



Subglaze: monochrome lustre

Origin: probably Southern Mesopotamia, 9th–10th Century

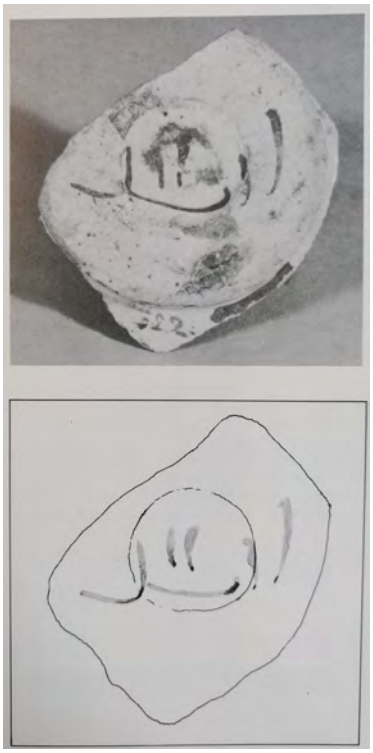
Excavated: N/A

Repository: Benaki Museum, Athens

Museum number: 322

Dimensions: Height (cm): 0.8 (of foot) Maximum Diameter (cm): 8

Inscription: undeciphered



References:
Philon, Early Islamic Ceramics, p. 138.

MLus117 – Lustre Bowl Fragment



Subglaze: monochrome lustre

Origin: probably Southern Mesopotamia, 9th–10th Century

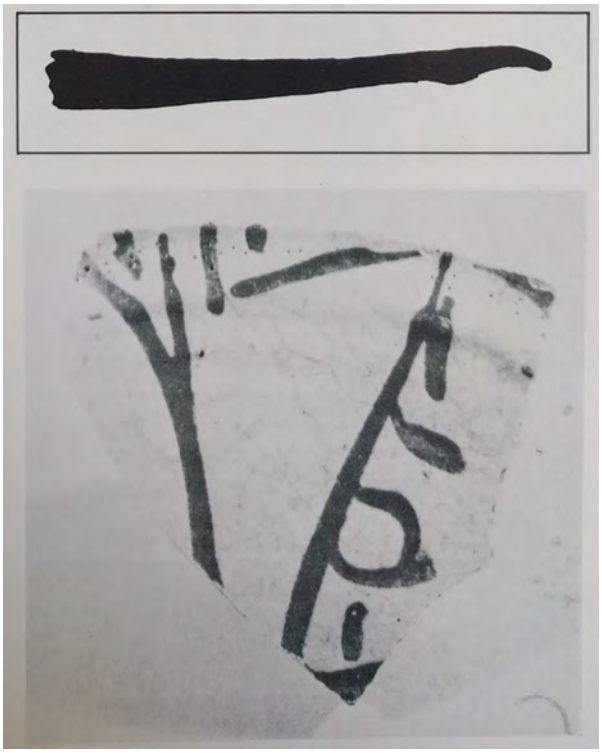
Excavated: N/A

Repository: Benaki Museum, Athens

Museum number: 19336a

Dimensions: Maximum Diameter (cm): 7.6

Inscription: undeciphered



References:
Philon, Early Islamic Ceramics, p. 139.

MLus118 – Lustre Bowl Fragment



Subglaze: monochrome lustre

Origin: probably Southern Mesopotamia, 9th–10th Century

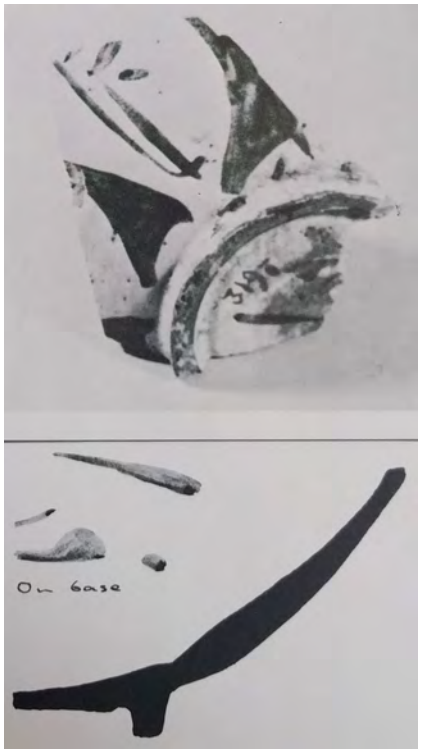
Excavated: N/A

Repository: Benaki Museum, Athens

Museum number: 319

Dimensions: Height (cm): 0.8 (of foot) Maximum Diameter (cm): 8.1

Inscription: exterior possibly كة



References:
Philon, Early Islamic Ceramics, p. 141.

MLus119 – Lustre Jar





Subglaze: monochrome; monochrome lustre

Origin: probably Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: British Museum, London

Museum number: 1970,1105.1

Dimensions: Height (cm): 23

Inscription: neck الملك / body probably سل تعطا تكفا

Comments: Script: Block Reserve

References:
British Museum collection online. (https://www.britishmuseum.org/collection/object/W_1970-1105-1_1)

MLus120 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: probably Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Keir Collection, Dallas Museum of Art, Texas

Museum number: K1.2014.973.2

Dimensions: Height (cm): 3.18 Width (cm): 10.48 Length (cm): 6.99

Inscription: undeciphered

References:
Dallas Museum of Art collection online. (https://collections.dma.org/artwork/5343302)

MLus121 – Lustre Bowl



Subglaze: monochrome lustre

Origin: probably Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: The Walters Art Museum, Baltimore

Museum number: 48.2037

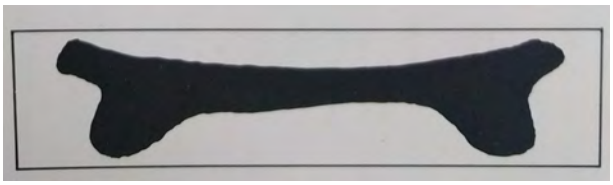
Dimensions: Height (cm): 7 Maximum Diameter (cm): 21

Inscription: based on تكفا

References:
Jenkins, “Palmette Tree,” fi g. 12.
The Walters Art Museum collection online. (https://art.thewalters.org/detail/13219/lusterware-bowl/)

MLus122 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: probably Southern Mesopotamia , 9th–10th Century

Excavated: N/A

Repository: Benaki Museum, Athens

Museum number: 230

Dimensions: Height (cm): 0.6 (of foot) Maximum Diameter (cm): 5.5

Inscription: probably فا[توكل تكـ]

References:
Philon, Early Islamic Ceramics, p. 139.

MLus123 – Lustre Bowl



Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Arthur M. Sackler Gallery, Washington D.C.

Museum number: S1987.91

Dimensions: Height (cm): 5.8 Maximum Diameter (cm): 21.9

Inscription: الملك

Comments: Script: Block Reserve

References:
Freer and Sackler Galleries collection online. (https://asia.si.edu/object/S1987.91/)

MLus124 – Lustre Bowl





Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Ashmolean Museum, Oxford

Museum number: EA2005.32

Dimensions: Height (cm): 3.7 Maximum Diameter (cm): 9.2

Inscription: عمل

References:
Ashmolean Museum collection online. (http://jameelcentre.ashmolean.org/collection/8/per_page/25/offset/0/sort_by/relevance/object/12505)

MLus125 – Lustre Jar





Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Ashmolean Museum, Oxford

Museum number: EA1968.94

Dimensions: Height (cm): 22.3 Maximum Diameter (cm): 18.5 Diameter of mouth (cm): 12.1

Inscription: probably based on سل تعطا

References:
Ashmolean Museum collection online. (http://jameelcentre.ashmolean.org/collection/8/per_page/25/offset/0/sort_by/relevance/object/11001)

MLus126 – Lustre Bowl





Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Ashmolean Museum, Oxford

Museum number: EA1956.66

Dimensions: Height (cm): 6.5 Maximum Diameter (cm): 22.8

Inscription: عمل

References:
Allan, Islamic Ceramics, p. 13.
Allan, Pottery, pp. 12, 14.
Ashmolean Museum collection online. (http://jameelcentre.ashmolean.org/collection/8/per_page/25/offset/0/sort_by/relevance/object/10925)
Jones et al., Arts of Islam, p. 218, no. 263.

MLus127 – Lustre Bowl



Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Baltimore Museum of Art

Museum number: 2013.157

Dimensions: Height (cm): 4.4 Diameter of mouth (cm): 10.2

Inscription: عمل

Comments: The thick band of lustre with a central inscription on a plain ground is rather atypical, but others are attested in the corpus. See also cat. nos. MLus17, 131, 175, 189, and 198.

References:
Baltimore Museum of Art collection online. (https://collection.artbma.org/objects/25158/bowl-with-star-design-and-signature?ctx=fb53f92e93264005ede5d7f275643b1dbcae5e9e&idx=0)

MLus128 – Lustre Bowl Fragment

Subglaze: polychrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Benaki Museum, Athens

Museum number: 21292

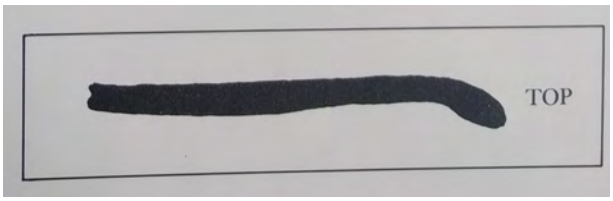
Dimensions: Maximum Diameter (cm): 7.3

Inscription: probably [الـ]ملك

Comments: Script: Block Reserve

References:
Philon, Early Islamic Ceramics, p. 134.





MLus129 – Lustre Bowl Fragment

Subglaze: polychrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Benaki Museum, Athens

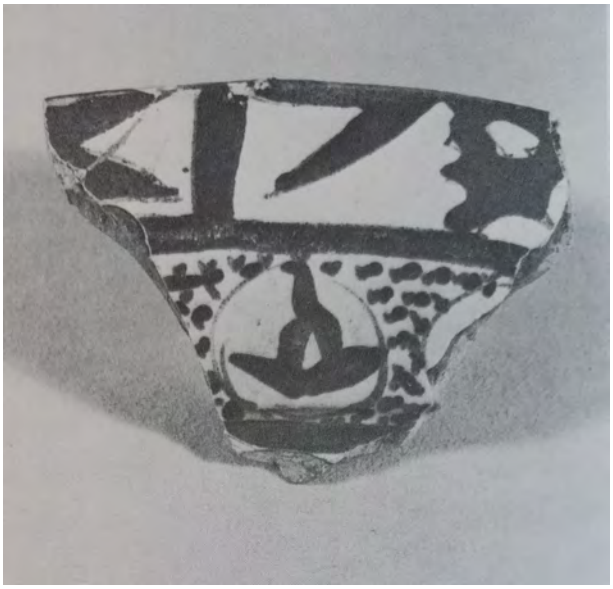
Museum number: 21348

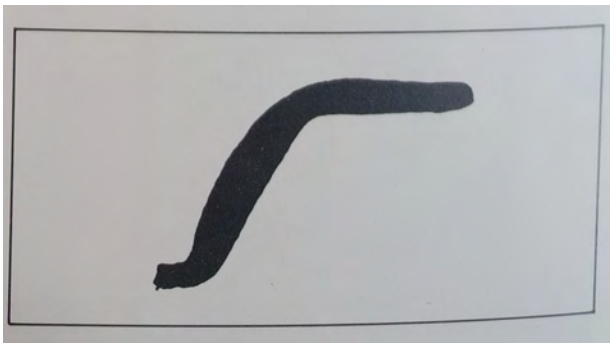
Dimensions: Maximum Diameter (cm): 8.1

Inscription: probably [الـ]ملك

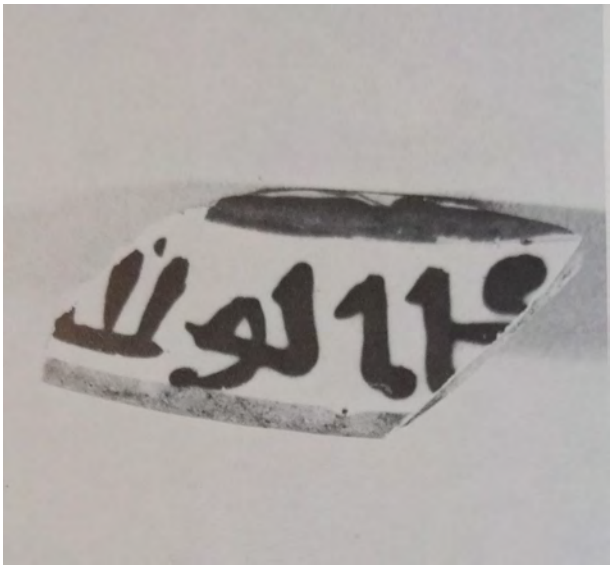
Comments: Script: Block Reserve

References:
Philon, Early Islamic Ceramics, p. 134.





MLus130 – Lustre Bowl Fragment





Subglaze: polychrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Benaki Museum, Athens

Museum number: 21315

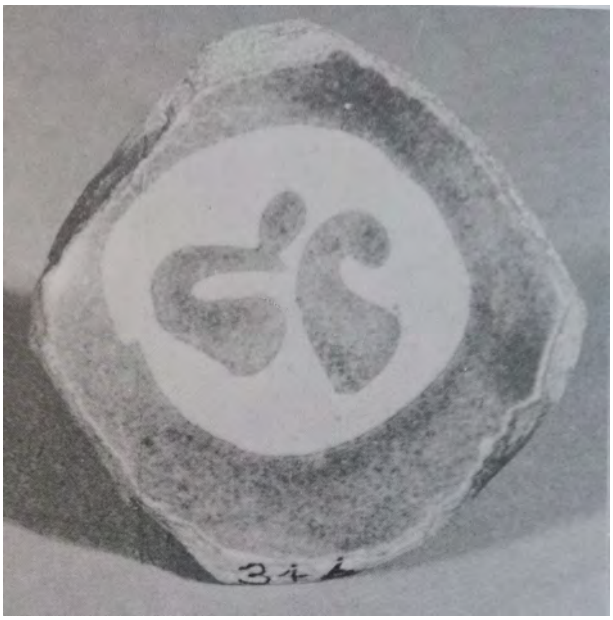
Dimensions: Maximum Diameter (cm): 3.3

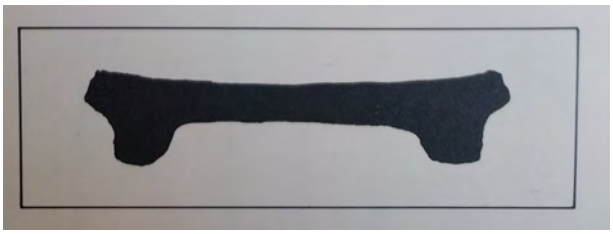
Inscription:[داد]ـشـ ابو علي

Comments: See also cat. nos. MLus37, 52, 114, and 138.

References:
Philon, Early Islamic Ceramics, p. 135.

MLus131 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Benaki Museum, Athens

Museum number: 346

Dimensions: Height (cm): 0.8 (of foot) Maximum Diameter (cm): 4.5

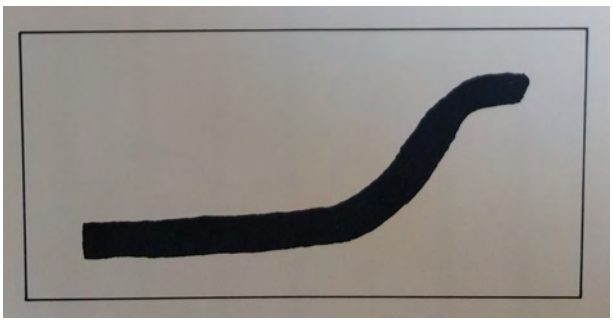
Inscription: عمل

Comments: The thick band of lustre with a central inscription on a plain ground is rather atypical, but others are attested in the corpus. See also cat. nos. MLus17, 127, 175, 189, and 198.

References:
Philon, Early Islamic Ceramics, p. 144.

MLus132 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Benaki Museum, Athens

Museum number: 19285

Dimensions: Maximum Diameter (cm): 6

Inscription: probably الملك

Comments: Script: Thin Lustre

References:
Philon, Early Islamic Ceramics, p. 146.

MLus133 – Lustre Bowl Fragment

Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Benaki Museum, Athens

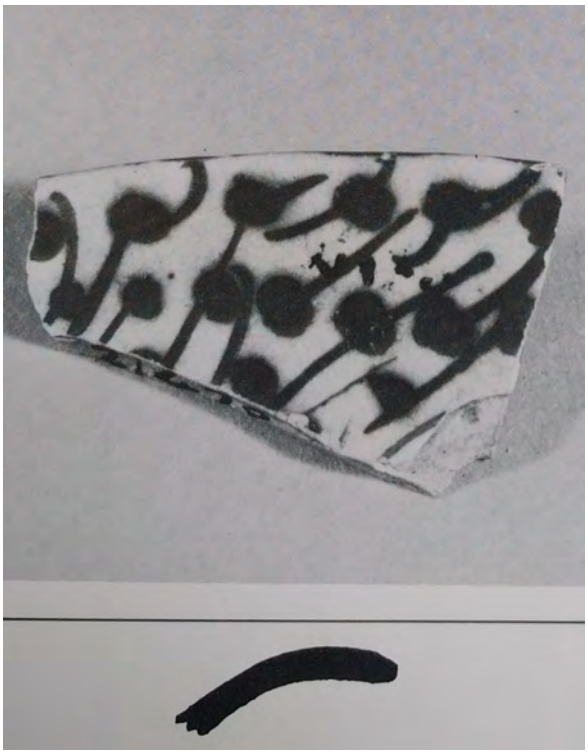
Museum number: 21470

Dimensions: Maximum Diameter (cm): 4.6

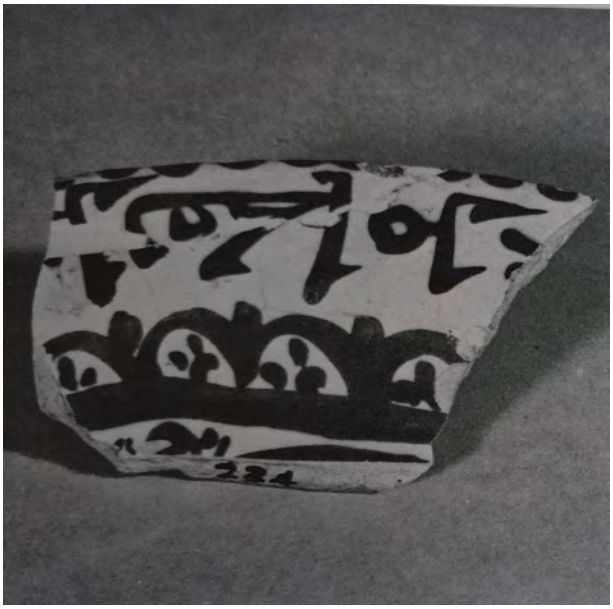
Inscription: [ـل]ـس...

References:
Philon, Early Islamic Ceramics, p. 147.





MLus134 – Lustre Plate Fragment



Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

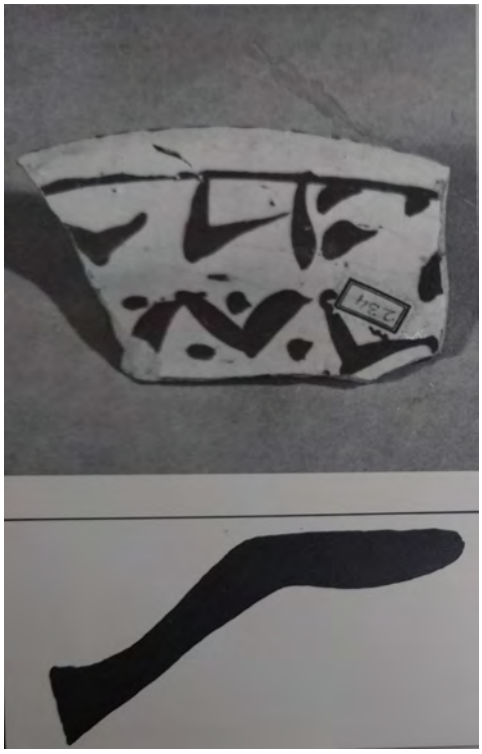
Repository: Benaki Museum, Athens

Museum number: 234

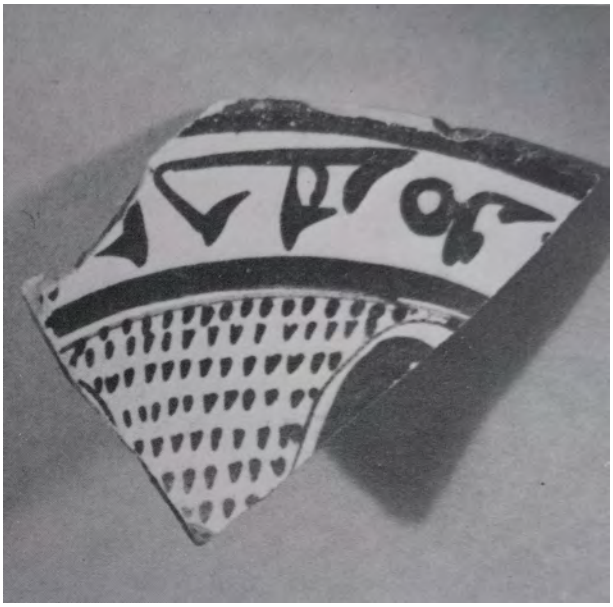
Dimensions: Maximum Diameter (cm): 7.1

Inscription: [سـ]ـل تعطا من

References:
Philon, Early Islamic Ceramics, p. 148.



MLus135 – Lustre Bowl Fragment



Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

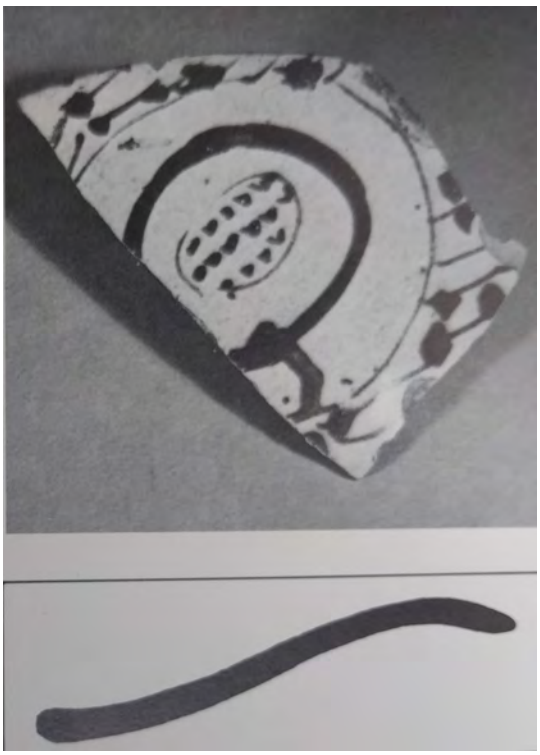
Repository: Benaki Museum, Athens

Museum number: 19257

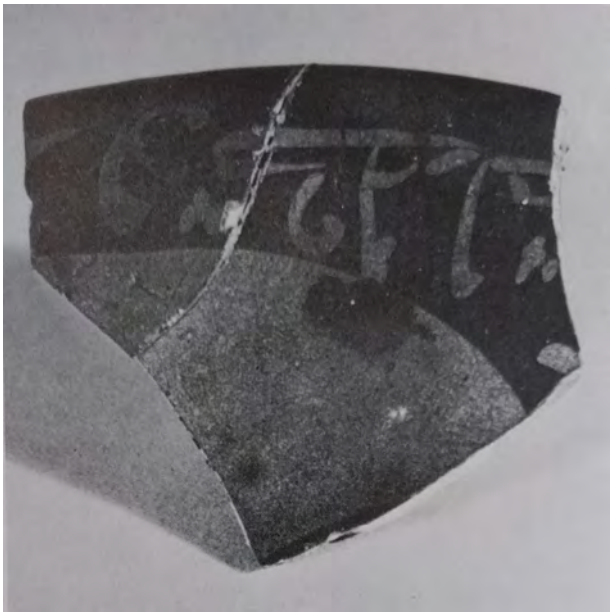
Dimensions: Maximum Diameter (cm): 8.1

Inscription: [لصا]حبه من

References:
Philon, Early Islamic Ceramics, p. 148.



MLus136 – Lustre Bowl Fragment



Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

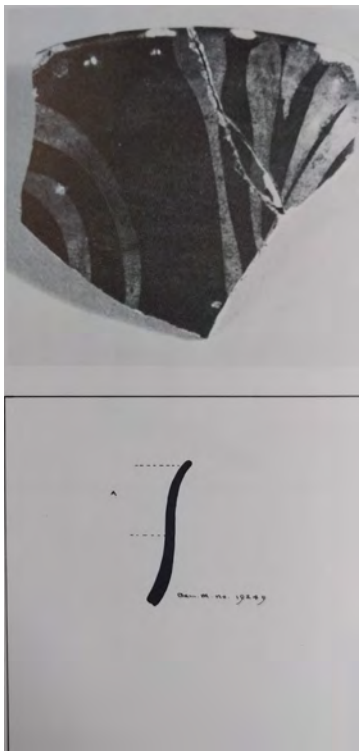
Repository: Benaki Museum, Athens

Museum number: 19249

Dimensions: Maximum Diameter (cm): 9.2

Inscription: [احبه]لصـ بركة

References:
Philon, Early Islamic Ceramics, p. 148.



MLus137 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Benaki Museum, Athens

Museum number: 11740

Dimensions: Height (cm): 0.9 (of foot) Maximum Diameter (cm): 4.5

Inscription: [لـ]عمـ من عمل [مـ]ـن

References:
Philon, Early Islamic Ceramics, p. 149.

MLus138 – Lustre Bowl Fragment



Subglaze: monochrome lustre; polychrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

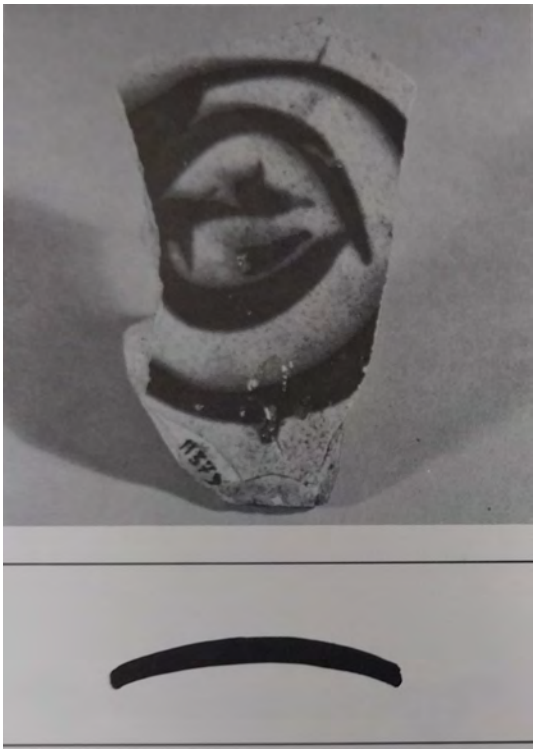
Repository: Benaki Museum, Athens

Museum number: 11379

Dimensions: Maximum Diameter (cm): 5.7

Inscription: [عمل علـ[ـي ابو شداد

Comments: See also cat. nos. MLus37, 42, 114, and 130.



References:
Philon, Early Islamic Ceramics, p. 149.

MLus139 – Lustre Plate Fragment

Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Benaki Museum, Athens

Museum number: 11376

Dimensions: Height (cm): 0.9 (of foot) Maximum Diameter (cm): 12.7

Inscription: possibly [ة]برك

References:
Philon, Early Islamic Ceramics, p. 149.





MLus140 – Lustre Bowl Fragment



Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

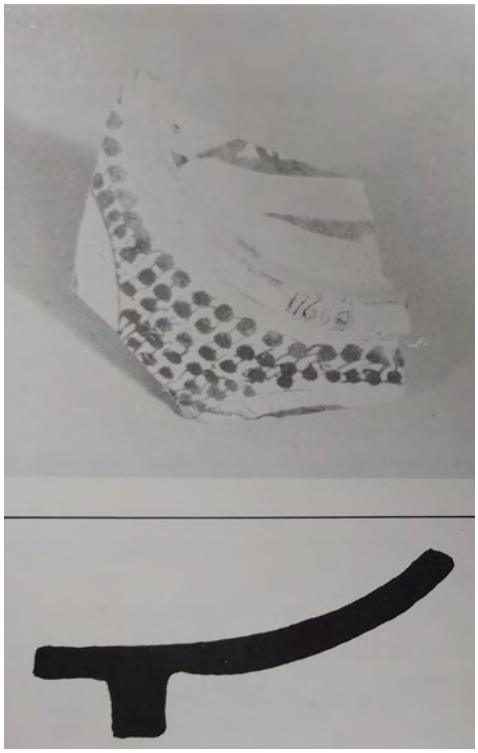
Excavated: N/A

Repository: Benaki Museum, Athens

Museum number: 11669

Dimensions: Height (cm): 0.9 (of foot) Maximum Diameter (cm): 11

Inscription: من عمل / base undeciphered



References:
Philon, Early Islamic Ceramics, p. 150.

MLus141 – Lustre Bowl Fragment



Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

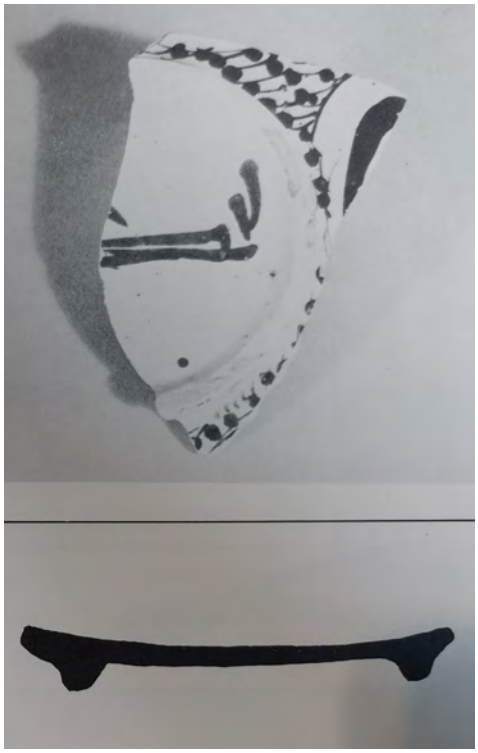
Excavated: N/A

Repository: Benaki Museum, Athens

Museum number: 11671

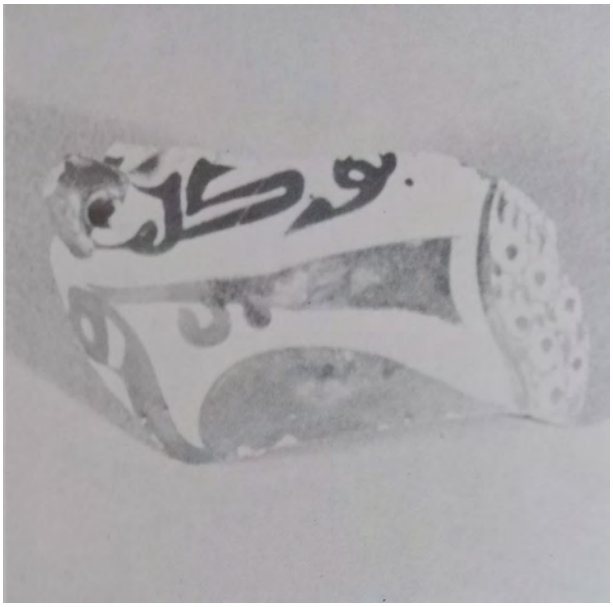
Dimensions: Height (cm): 0.7 (of foot) Maximum Diameter (cm): 12.2

Inscription: interior لصاحبه [بركة] / base [ة]بركـ



References:
Philon, Early Islamic Ceramics, p. 150.

MLus142 – Lustre Jar Fragment



Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Benaki Museum, Athens

Museum number: 11674

Dimensions: Maximum Diameter (cm): 6.5

Inscription: توكل



References:
Philon, Early Islamic Ceramics, p. 150.

MLus143 – Lustre Bowl Fragment

Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Benaki Museum, Athens

Museum number: 308

Dimensions: Height (cm): 0.5 (of foot) Maximum Diameter (cm): 7.9

Inscription: عمل

References:
Philon, Early Islamic Ceramics, p. 151.





MLus144 – Lustre Jar Fragment



Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

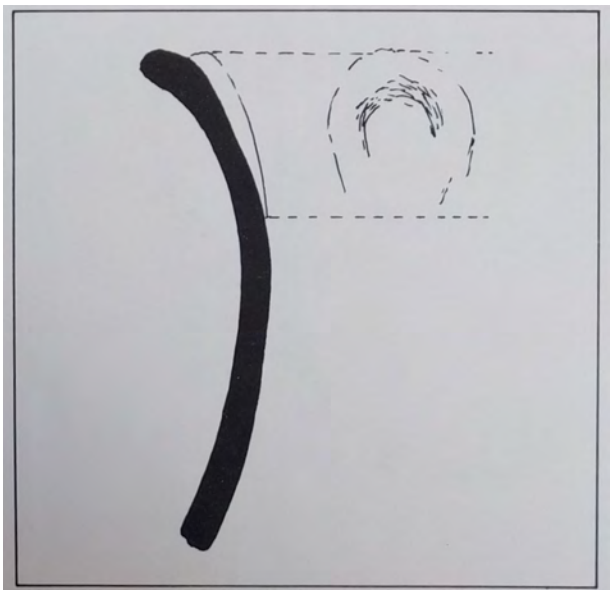
Excavated: N/A

Repository: Benaki Museum, Athens

Museum number: 237

Dimensions: Maximum Diameter (cm): 13.7

Inscription: الملك



Comments: Script: Block Reserve

References:
Philon, Early Islamic Ceramics, p. 156.

MLus145 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Benaki Museum, Athens

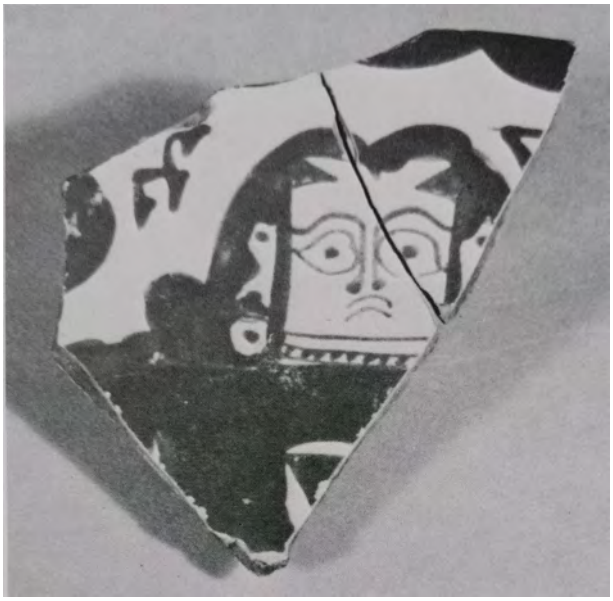
Museum number: 227

Dimensions: Height (cm): 0.6 (of foot) Maximum Diameter (cm): 7

Inscription: probably [كة]بر

References:
Philon, Early Islamic Ceramics, p. 158.

MLus146 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Benaki Museum, Athens

Museum number: 321

Dimensions: Maximum Diameter (cm): 7.2

Inscription: probably [ـة]بركـ

References:
Philon, Early Islamic Ceramics, p. 159.

MLus147 – Lustre Bowl Fragment

Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Benaki Museum, Athens

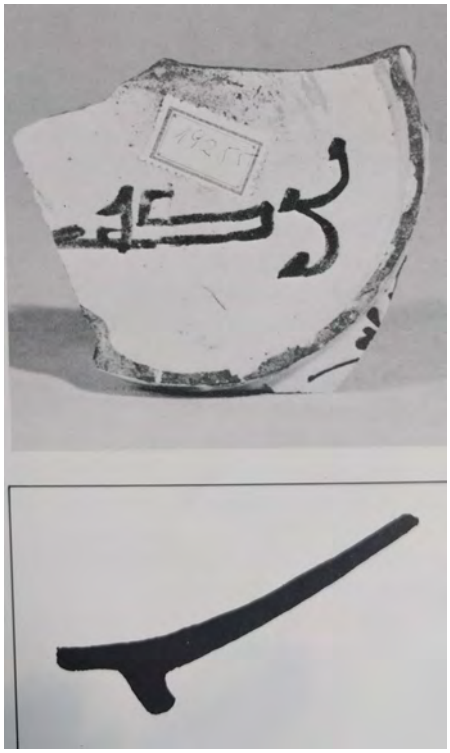
Museum number: 19255

Dimensions: Height (cm): 0.9 (of foot) Maximum Diameter (cm): 9

Inscription: بركة

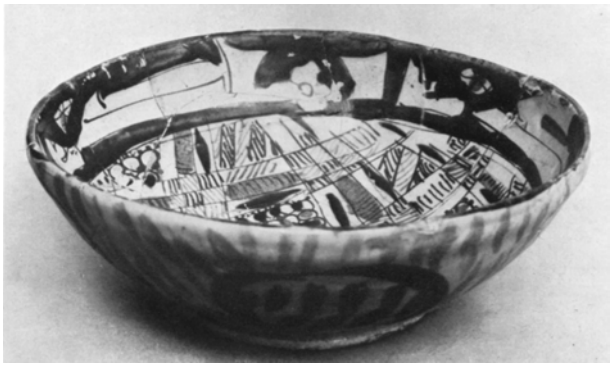
References:
Philon, Early Islamic Ceramics, p. 161.





MLus148 – Lustre Bowl





Subglaze: polychrome lustre

Petrofabric: Basra

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: British Museum, London

Museum number: 1951,1009.1

Dimensions: Maximum Diameter (cm): 18.3

Inscription: الملك

Comments: Script: Block Reserve

References:
British Museum collection online. (https://www.britishmuseum.org/collection/object/W_1951-1009-1)
Mason, Shine, 185.

MLus149 – Lustre Bowl





Subglaze: monochrome lustre

Petrofabric: Basra

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: British Museum, London

Museum number: 1964,0713.1

Dimensions: Height (cm): 7.5 Maximum Diameter (cm): 24

Inscription: بركة

References:
British Museum collection online. (https://www.britishmuseum.org/collection/object/W_1964-0713-1_1)
Mason, Shine, 185.

MLus150 – Lustre Bowl





Subglaze: monochrome lustre

Petrofabric: Basra

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: British Museum, London

Museum number: 1923,0725.2

Dimensions: Height (cm): 6.3 Maximum Diameter (cm): 23

Inscription: undeciphered

References:
British Museum collection online. (https://www.britishmuseum.org/collection/object/W_1923-0725-2)
Mason, Shine, p. 187.

MLus151 – Lustre Bowl





Subglaze: monochrome lustre

Petrofabric: Basra

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: British Museum, London

Museum number: 1953,1022.1

Dimensions: Height (cm): 7 Maximum Diameter (cm): 27

Inscription: بركة

References:
British Museum collection online. (https://www.britishmuseum.org/collection/object/W_1953-1022-1)

MLus152 – Lustre Bowl





Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Brooklyn Museum, New York

Museum number: 86.227.80

Dimensions: Maximum Diameter (cm): 26

Inscription: بركة

References:
Brooklyn Museum collection online. (https://www.brooklynmuseum.org/opencollection/objects/124899)

MLus153 – Lustre Lobed Bowl





Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Cincinnati Art Museum

Museum number: 1952.246

Dimensions: Height (cm): 4.8 Maximum Diameter (cm): 12.1

Inscription: عمل

References:
Cincinnati Art Museum collection online. (https://www.cincinnatiartmuseum.org/art/explore-the-collection?id=16020354)
Rosen-Ayalon, poterie, Pl. LXIX, p.

MLus154 – Lustre Bowl



Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: David Collection, Copenhagen

Museum number: 26/1962

Dimensions: Height (cm): 6 Maximum Diameter (cm): 20.5

Inscription: بركة



References:
David Collection online. (https://www.davidmus.dk/en/collections/islamic/dynasties/abbasiderne/art/26-1962)

MLus155 – Lustre Lobed Bowl





Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: David Collection, Copenhagen

Museum number: 7/1970

Dimensions: Height (cm): 5 Width (cm): 13.5

Inscription: عمل إبن هاني

Comments: The inscription is stamped on the base.

References:
David Collection online. (https://www.davidmus.dk/en/collections/islamic/dynasties/abbasiderne/art/7-1970)

MLus156 – Lustre Plate



Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: David Collection, Copenhagen

Museum number: 14/1962

Dimensions: Height (cm): 3.6 Maximum Diameter (cm): 30.5

Inscription: بركة (repeated five times) بركة لصاحبه

References:
David Collection online. (https://www.davidmus.dk/en/collections/islamic/dynasties/abbasiderne/art/14-1962)

MLus157 – Lustre Bowl





Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: David Collection, Copenhagen

Museum number: 44/1967

Dimensions: Height (cm): 6.5 Maximum Diameter (cm): 23.7

Inscription: possibly بركة عمل برهان / base possibly بركة

Comments: It is possible that the inscription here includes the name Burhān, although it is difficult to make-out. If it does, this would be the only evidence for production of lustre and BoW vessels by the same master and workshop. For comparison, see also cat. nos. MBoW6, 39, 66, 75, 128, and 135.

References:
David Collection online. (https://www.davidmus.dk/en/collections/islamic/dynasties/abbasiderne/art/44-1967)

MLus158 – Lustre Bowl





Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Fitzwilliam Museum, Cambridge

Museum number: C.66-1935

Dimensions: Height (cm): 4.2 Maximum Diameter (cm): 12.3 Diameter of foot (cm): 4.4 Weight: 108 g

Inscription: بركة عمل

References:
Fitzwilliam Museum collection online.

MLus159 – Lustre Lobed Bowl





Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Fitzwilliam Museum, Cambridge

Museum number: OC.172-1946

Dimensions: Height (cm): 5.6 Maximum Diameter (cm): 12.6 Diameter of foot (cm): 4.1 Weight: 135 g

Inscription: undeciphered

Comments: Possibly some kind of 'signature' on the base.

References:
Fitzwilliam Museum collection online.

MLus160 – Lustre Bowl



Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Freer Gallery of Art, Washington D.C.

Museum number: F1917.236

Dimensions: Maximum Diameter (cm): 12

Inscription: بركة

References:
Freer and Sackler Galleries collection online. (https://asia.si.edu/object/F1917.236/)

MLus161 – Lustre Jar

Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Freer Gallery of Art, Washington D.C.

Museum number: F1953.90

Dimensions: Height (cm): 28.2 Width (cm): 23.2 Length (cm): 23.2

Inscription: الملك

Comments: Script: Block Reserve

References:
Freer and Sackler Galleries collection online. (https://asia.si.edu/object/F1953.90)





MLus162 – Lustre Bowl





Subglaze: monochrome; monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Freer Gallery of Art, Washington D.C.

Museum number: F2005.10

Dimensions: Height (cm): 6.7 Maximum Diameter (cm): 22.1

Inscription: عمل خلد

Comments: The detail of the birds feathers and other features appear to have been achieved by scraping away the lustre before firing, but no other southern Mesopotamian vessel featuring this technique is known to the author, nor is the brown colour common. It is possible that this is of Egyptian origin, or that is has been over-painted. However, a similar bird of prey is found on cat. no. MLus140.

References:
Freer and Sackler Galleries collection online. (https://asia.si.edu/object/F2005.10/)

MLus163 – Lustre Bowl



Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Harvey B. Plotnick Collection

Museum number: N/A

Dimensions: Height (cm): 7.8 Maximum Diameter (cm): 24.8

Inscription: بركة



References:
Pancaroğlu, Perpetual Glory, p. 49, no. 9.

MLus164 – Lustre Bowl



Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Harvey B. Plotnick Collection

Museum number: N/A

Dimensions: Height (cm): 6.4 Maximum Diameter (cm): 22.4

Inscription: عمل / بركة لصاحبه

References:
Pancaroğlu, Perpetual Glory, p. 50, no. 10.

MLus165 – Lustre Bowl



Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Harvey B. Plotnick Collection

Museum number: N/A

Dimensions: Height (cm): 4 Maximum Diameter (cm): 11.7

Inscription: من

References:
Pancaroğlu, Perpetual Glory, p. 53, no. 13.

MLus166 – Lustre Bowl



Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Harvey B. Plotnick Collection

Museum number: N/A

Dimensions: Height (cm): 4.2 Maximum Diameter (cm): 13

Inscription: توكل

References:
Pancaroğlu, Perpetual Glory, p. 52, no. 12.

MLus167 – Lustre Bowl





Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Harvey B. Plotnick Collection

Museum number: N/A

Dimensions: Height (cm): 5.3 Maximum Diameter (cm): 22.8

Inscription: exterior بركة لصلحبه / base possibly جعفر / interior توكلت توكل تكفا سل تعطا توكل تكفا سل تعطا من عمل توكل تكفا

Comments: The inscription content and solid band of lustre around the rim are not unheard of in the Mesopotamian lustre corpus, but the overall look of the bowl is atypical and is perhaps suspect.

References:
Pancaroğlu, Perpetual Glory, p. 56-7, no. 16.

MLus168 – Lustre Jar



Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Iran Bastan Museum, Tehran

Museum number: 8307

Dimensions: Height (cm): 29 Maximum Diameter (cm): 25

Inscription: تکفا

References:

Bagherzadeh, Saurat, and Sato, Iran Bastan Museum, Pl. 17, p. 151.

MLus169 – Lustre Bowl





Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Keir Collection, Dallas Museum of Art, Texas

Museum number: K.1.2014.834

Dimensions: Height (cm): 5.4 Maximum Diameter (cm): 13.97

Inscription: undeciphered

References:
Dallas Museum of Art collection online. (https://collections.dma.org/artwork/5343025)
Watson, “Ceramics.”

MLus170 – Lustre Bowl





Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Keir Collection, Dallas Museum of Art, Texas

Museum number: K.1.2014.230

Dimensions: Height (cm): 3.81 Maximum Diameter (cm): 12.38

Inscription: possibly ابو فاكري

References:
Dallas Museum of Art collection online. (https://collections.dma.org/artwork/5341453)
Ghouchani, Inscriptions, Pl. 79.
Grube, Islamic Pottery, p. 71.

MLus171 – Lustre Bowl





Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Keir Collection, Dallas Museum of Art, Texas

Museum number: K.1.2014.700

Dimensions: Height (cm): 4.13 Maximum Diameter (cm): 12.7

Inscription: عمل

Comments: The overall decoration is suspect. This piece is likely a fake, or at least poorly over-painted.

References:
Dallas Museum of Art collection online. (https://collections.dma.org/artwork/5342723)
Grube, Islamic Pottery, p. 61.

MLus172 – Lustre Bowl





Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Keir Collection, Dallas Museum of Art, Texas

Museum number: K.1.2014.220

Dimensions: Height (cm): 7.3 Maximum Diameter (cm): 23.18

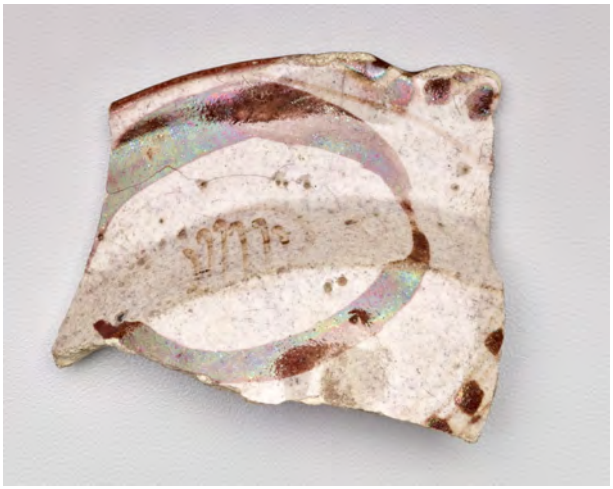
Inscription: بركة

Comments: The overall decoration is suspect. This piece is likely a fake, or at least poorly over-painted.

References:
Dallas Museum of Art collection online. (https://collections.dma.org/artwork/5341443)
Grube, Islamic Pottery, p. 72, pl. 24.

MLus173 – Lustre Plate Fragment





Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Keir Collection, Dallas Museum of Art, Texas

Museum number: K.1.2014.966.1

Dimensions: Height (cm): 2.54 Width (cm): 8.26 Length (cm): 7.3

Inscription: [ل]ـسـ تكفا

References:
Dallas Museum of Art collection online. (https://collections.dma.org/artwork/5343281)

MLus174 – Lustre Jar Fragment





Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Keir Collection, Dallas Museum of Art, Texas

Museum number: K.1.2014.963.2

Dimensions: Height (cm): 2.38 Width (cm): 5.72 Length (cm): 12.07

Inscription: probably تكفا

References:
Dallas Museum of Art collection online. (https://collections.dma.org/artwork/5343270)

MLus175 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Keir Collection, Dallas Museum of Art, Texas

Museum number: K.1.2014.963.1

Dimensions: Height (cm): 1.91 Width (cm): 6.35 Length (cm): 5.46

Inscription: عمل

Comments: The thick band of lustre with a central inscription on a plain ground is rather atypical, but others are attested in the corpus. See also cat. nos. MLus17, 127, 131, 189, and 198.

References:
Dallas Museum of Art collection online. (https://collections.dma.org/artwork/5343269)

MLus176 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Keir Collection, Dallas Museum of Art, Texas

Museum number: K.1.2014.962.2

Dimensions: Width (cm): 7.14 Length (cm): 7.62 Thickness (cm): 1.91

Inscription: possibly [لـ]توكـ or [ـا]تعطـ

References:
Dallas Museum of Art collection online. (https://collections.dma.org/artwork/5343265)

MLus177 – Lustre Bowl





Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Keir Collection, Dallas Museum of Art, Texas

Museum number: K.1.2014.665

Dimensions: Height (cm): 6.35 Maximum Diameter (cm): 19.05

Inscription: توكل

Comments: The overall decoration is suspect. This piece is likely a fake, or at least poorly over-painted.

References:
Dallas Museum of Art collection online. (https://collections.dma.org/artwork/5342683)

MLus178 – Lustre Bowl





Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Keir Collection, Dallas Museum of Art, Texas

Museum number: K.1.2014.232

Dimensions: Height (cm): 5.72 Maximum Diameter (cm): 19.69

Inscription: (?) عال مل

Comments: The overall decoration is suspect. This piece is likely a fake, or at least poorly over-painted.

References:
Dallas Museum of Art collection online. (https://collections.dma.org/artwork/5341455)

MLus179 – Lustre Bowl





Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Keir Collection, Dallas Museum of Art, Texas

Museum number: K.1.2014.226

Dimensions: Height (cm): 3.81 Maximum Diameter (cm): 15.24

Inscription: بركة

Comments: The rendering of the interior decoration is unusual. This piece may be a fake, or perhaps poorly over-painted.

References:
Dallas Museum of Art collection online. (https://collections.dma.org/artwork/5341449)

MLus180 – Lustre Bowl





Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Keir Collection, Dallas Museum of Art, Texas

Museum number: K.1.2014.233

Dimensions: Height (cm): 6.35 Maximum Diameter (cm): 23.5

Inscription: بركة

Comments: The overall decoration is suspect. This piece is likely a fake, or at least poorly over-painted.

References:
Dallas Museum of Art collection online. (https://collections.dma.org/artwork/5341456)

MLus181 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Keir Collection, Dallas Museum of Art, Texas

Museum number: K.1.2014.963.3

Dimensions: Width (cm): 5.08 Length (cm): 5.72 Thickness (cm): 1.91

Inscription: كة

References:
Dallas Museum of Art collection online. (https://collections.dma.org/artwork/5343271)

MLus182 – Lustre Bowl Fragment

Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Medelhavsmuseet, Stockholm

Museum number: MM 14794

Inscription: توكل

References:
Medelhavsmuseet Collection online. (http://collections.smvk.se/carlotta-mhm/web/object/3302640)





MLus183 – Lustre Plate



Subglaze: polychrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Metropolitan Museum of Art, New York

Museum number: 1976.309

Dimensions: Height (cm): 3.2 Maximum Diameter (cm): 40.6

Inscription: الملك

Comments: Script: Thin Lustre

References:
Islamic Pottery, no. 19, p. 13, ill. pl. 19.
Jenkins, “Islamic Pottery,” 1+4-52, no. 5, p. 9.
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/452821?searchField=All&sortBy=Relevance&ft=1976.309&offset=0&rpp=20&pos=1)

MLus184 – Lustre Bowl





Subglaze: monochrome lustre

Petrofabric: Basra

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Metropolitan Museum of Art, New York

Museum number: 1977.126

Dimensions: Height (cm): 6.2 Maximum Diameter (cm): 23.7

Inscription: بركة

References:
Dodds, Al-Andalus, p. 44, fig. 3.
Jenkins, “Islamic Pottery,” 1+4-52, no. 6, p. 9.
Mason, Shine, p. 192.
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/452833?searchField=All&sortBy=Relevance&ft=1977.126&offset=0&rpp=20&pos=1)

MLus185 – Lustre Bowl





Subglaze: monochrome lustre

Petrofabric: Basra

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Metropolitan Museum of Art, New York

Museum number: 64.259

Dimensions: Height (cm): 6.4 Maximum Diameter (cm): 22.9 Weight: 431

Inscription: بركة

References:
Ekhtiar, “Shimmering Surfaces,” p. 92, fig. 3.
Mason, Shine, p. 192.
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/451768)

MLus186 – Lustre Bowl





Subglaze: bichrome; monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Metropolitan Museum of Art, New York

Museum number: 21.26.9

Dimensions: Height (cm): 4.4 Maximum Diameter (cm): 13.3

Inscription: undeciphered

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/447363)

MLus187 – Lustre Jar



Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Metropolitan Museum of Art, New York

Museum number: 1979.520

Dimensions: Height (cm): 24.3

Inscription: سل تعطا تكفا

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/452960)

MLus188 – Lustre Bowl



Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Metropolitan Museum of Art, New York

Museum number: 1988.114.2

Dimensions: Height (cm): 6.7 Maximum Diameter (cm): 23.2 Weight: 470.7

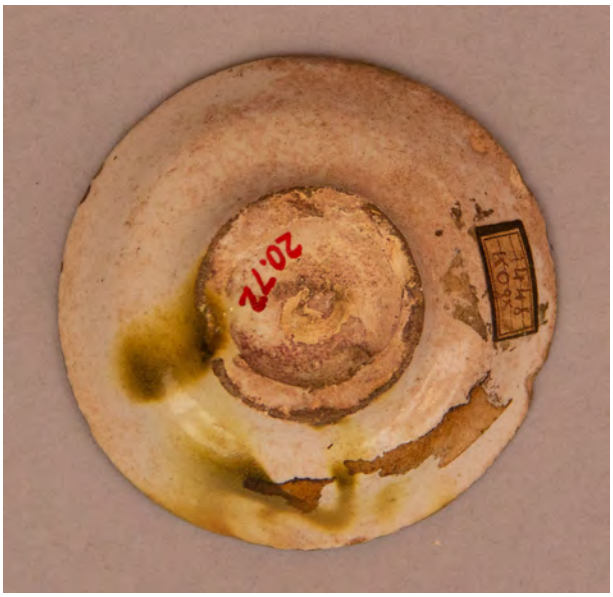


Inscription: once on base, repeated on interior بركة

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/453305)

MLus189 – Lustre Bowl





Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Metropolitan Museum of Art, New York

Museum number: 20.72

Dimensions: Height (cm): 1.6 Maximum Diameter (cm): 5.7

Inscription: ما عمل

Comments: The Metropolitan Museum of Art catalogue entry states that this includes the name Muḥammad. It is possible this is on the base, which is not pictured. The thick band of lustre with a central inscription on a plain ground is rather atypical, but others are attested in the corpus. See also cat. nos. MLus17, 127, 131, 175, and 198.

References:

Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/447117?searchField=All&sortBy=Relevance&ft=20.72&offset=0&rpp=20&pos=1)

MLus190 – Lustre Bowl





Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Musée du Louvre, Paris

Museum number: MAO 23

Dimensions: Height (cm): 9.8 Maximum Diameter (cm): 31.7

Inscription: تعطا / الملك

Comments: Script: Block Reserve

References:
Louvre Museum gallery label and collection online. (https://collections.louvre.fr/ark:/53355/cl010319871)

MLus191 – Lustre Bowl Fragment



Subglaze: polychrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Musée du Louvre, Paris

Museum number: 7935

Inscription: الملك

Comments: Script: Block Reserve



References:
Louvre Museum collection online. (https://collections.louvre.fr/en/ark:/53355/cl010330311)
Philon, Early Islamic Ceramics, p. 137.

MLus192 – Lustre Bowl



Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Musée du Louvre, Paris

Museum number: N/A

Dimensions: Height (cm): 7.4 Maximum Diameter (cm): 31

Inscription: بركة لصاحبه



References:
Caiger-Smith, Lustre Pottery, fig. 8.
Louvre Museum collection online. (https://collections.louvre.fr/en/ark:/53355/cl010319157)

MLus193 – Lustre Bowl Fragment





Subglaze: polychrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Musée du Louvre, Paris

Museum number: MAO 489/39

Inscription: [تكـ]ـفة كل هنيئا بركـ[ـة]

References:
Louvre Museum collection online. (https://collections.louvre.fr/en/ark:/53355/cl010320932)
Philon, Early Islamic Ceramics, p. 115.

MLus194 – Lustre Bowl



Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Museo Nazionale d'Arte Orientale, Rome

Museum number: 1975/ 2154

Dimensions: Height (cm): 6 Maximum Diameter (cm): 26.5

Inscription: base بركة لصاحبه

References:
Paola Torre "Dish with imaginary animal" in Discover Islamic Art, Museum With No Frontiers, 2018. (http://www.discoverislamicart.org/database_item.php?id=object;ISL;it;Mus01;21;en)

MLus195 – Lustre Bowl



Subglaze: monochrome lustre; with cobalt glaze

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Museo Nazionale d'Arte Orientale, Rome

Museum number: 2643/ 3323

Dimensions: Height (cm): 7 Maximum Diameter (cm): 18.3

Inscription: سل تعطا

References:
Paola Torre "Vertical-sided bowl" in Discover Islamic Art, Museum With No Frontiers, 2018. (http://www.discoverislamicart.org/database_item.php?id=object;ISL;it;Mus01;22;en)

MLus196 – Lustre Bowl





Subglaze: polychrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Museum für Islamische Kunst, Berlin

Museum number: I. 5654

Dimensions: Width (cm): 8.1 Length (cm): 9.2

Inscription: ... بركة ...

References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=1872542&viewType=detailView)

MLus197 – Lustre Bowl





Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Museum für Islamische Kunst, Berlin

Museum number: I. 267

Dimensions: Height (cm): 4.4 Thickness (cm): 0.4 Maximum Diameter (cm): 13.4

Inscription: تكفا

References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=1522384&viewType=detailView)

MLus198 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Museum für Islamische Kunst, Berlin

Museum number: I. 5655

Dimensions: Height (cm): 1.6 Maximum Diameter (cm): 6

Inscription: (?) عمل عغ

Comments: The thick band of lustre with a central inscription on a plain ground is rather atypical, but others are attested in the corpus. See also cat. nos. MLus17, 127, 131, 175, and 189.

References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=1872541&viewType=detailView)

MLus199 – Lustre Bowl





Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Museum für Islamische Kunst, Berlin

Museum number: I. 1595

Dimensions: Height (cm): 7.3 Thickness (cm): 0.5 Maximum Diameter (cm): 27.2

Inscription: بركة

References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=1523252&viewType=detailView)

MLus200 – Lustre Bowl



Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Museum of Islamic Art, Cairo

Museum number: 15974 (?)

Inscription: حبه سل

References:

N/A

MLus201 – Lustre Cup

Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Museum of Islamic Art, Cairo

Museum number: 12401 (?)

Inscription: بركة لصاحبه

References:

N/A





MLus202 – Lustre Bowl

Subglaze: polychrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Museum of Islamic Art, Cairo

Museum number: N/A

Inscription: بركة لصاحبه و لصاحبه (?...) توكل تكفا سل تعطا بركة لصاحبه من

References:
N/A



MLus203 – Lustre Bowl





Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Museum of Islamic Art, Doha

Museum number: PO.697.2007

Dimensions: Height (cm): 4.6 Maximum Diameter (cm): 13.5

Inscription: interior بركة / exterior كا

Comments: The quality of the lustre pigment, which is almost transparent on the interior, is suspect. This piece may be a fake.

References:
N/A

MLus204 – Lustre Bowl





Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Museum of Islamic Art, Doha

Museum number: PO.19.1998

Inscription: لصا

Comments: The overall decoration is unusual. The vessel may be over-painted or perhaps a fake.

References:
N/A

MLus205 – Lustre Bowl





Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Museum of Islamic Art, Doha

Museum number: PO.870.2008

Dimensions: Height (cm): 5.6 Maximum Diameter (cm): 19.9

Inscription: بركة

Comments: The quality of the lustre pigment, which is almost transparent on the interior, is suspect. This piece may be a fake.

References:
N/A

MLus206 – Lustre Bowl





Subglaze: polychrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Museum of Islamic Art, Doha

Museum number: PO.862.2008

Dimensions: Height (cm): 6.2 Maximum Diameter (cm): 21.7

Inscription: based on ملك

Comments: The exterior decoration and the chequer pattern with crosses in the centre of the interior are unusual. The vessel may be over-painted or perhaps a fake. Script: Block Reserve

References:
N/A

MLus207 – Lustre Fragment





Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Museum of Islamic Art, Doha

Museum number: PO.222.2004.1.2 and .3

Dimensions: Width (cm): 4.9 Length (cm): 4.5 Thickness (cm): 0.7

Inscription: عمل

References:
N/A

MLus208 – Lustre Fragment

Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Museum of Islamic Art, Doha

Museum number: PO.222.2004.17

Inscription: possibly [ل]عم

References:
N/A





MLus209 – Lustre Fragment

Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Museum of Islamic Art, Doha

Museum number: PO.222.2004.9

Dimensions: Width (cm): 10.8 Length (cm): 5.5 Thickness (cm): 0.8

Inscription: probably [ـا]لصـ

References:
N/A





MLus210 – Lustre Fragment

Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Museum of Islamic Art, Doha

Museum number: PO.222.2004.5

Dimensions: Width (cm): 7 Length (cm): 4.2 Thickness (cm): 0.4

Inscription: interior [ل]توكـ / exterior كة[بر]

References:
N/A





MLus211 – Lustre Fragment





Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Museum of Islamic Art, Doha

Museum number: PO.222.2004.28

Dimensions: Width (cm): 5.4 Length (cm): 4.5 Thickness (cm): 0.3

Inscription: عمل

References:
N/A

MLus212 – Lustre Fragment





Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Museum of Islamic Art, Doha

Museum number: PO.222.2004.21

Inscription: عمل

References:
N/A

MLus213 – Lustre Fragment

Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Museum of Islamic Art, Doha

Museum number: PO.222.2004.14

Dimensions: Width (cm): 8 Length (cm): 6.5 Thickness (cm): 0.4

Inscription: undeciphered

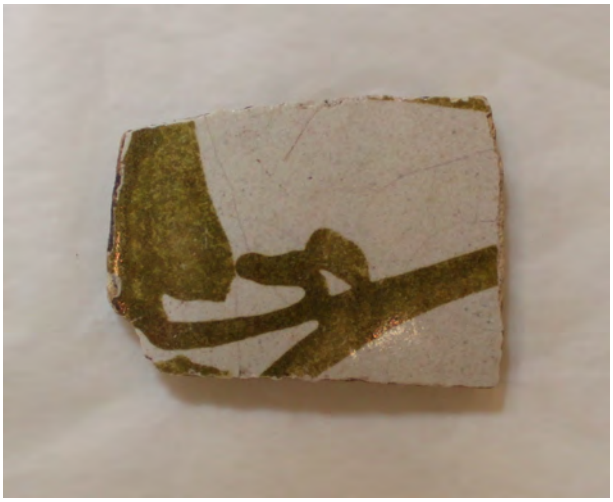
References:
N/A





MLus214 – Lustre Fragment





Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Museum of Islamic Art, Doha

Museum number: PO.222.2004.7

Dimensions: Width (cm): 4.4 Length (cm): 3.2 Thickness (cm): 0.4

Inscription: تكفا

References:
N/A

MLus215 – Lustre Bowl



Subglaze: polychrome lustre

Origin: Southern Mesopotamia, 9th–10th

Century **Excavated:** N/A

Repository: N/A

Museum number: N/A

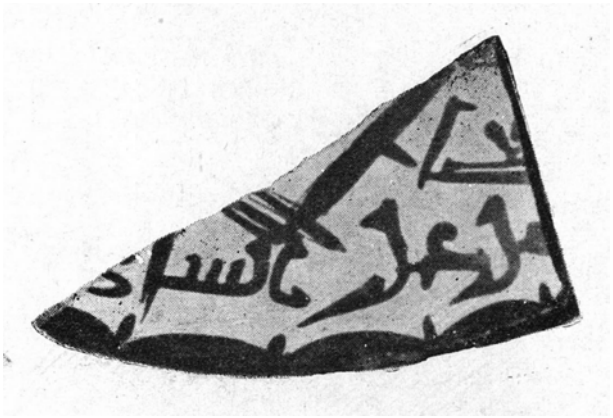
Dimensions: Maximum Diameter (cm): 26.7

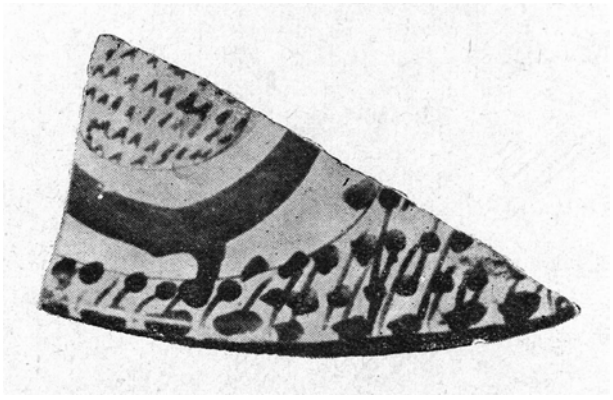
Inscription: الملك

Comments: Script: Thin Lustre

References:
Islamic Pottery, p. 12, no. 16.

MLus216 – Lustre Fragment





Origin: Southern Mesopotamia, 9th–10th

Century **Excavated:** N/A

Repository: N/A

Museum number: N/A

Inscription: ...من عمل السا...صا[لـ]

References:
Yousuf, “Khazzāfū n,” fig. 89.

MLus217 – Lustre Jar



Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Private Collection, Paris

Museum number: N/A

Dimensions: Height (cm): 24.5

Inscription: سل تعطا

References:
Soustiel, La Céramique, p. 48.

MLus218 – Lustre Plate



Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Reza Abbasi Museum, Tehran

Museum number: 53-384

Dimensions: Maximum Diameter (cm): 37.5

Inscription: عمل سليمن

Comments: The decoration is unusual, including the musician and mis-matched birds. It is likely over-painted, or a fake.

References:
Ghouchani, Inscriptions, Pl. 16.

MLus219 – Lustre Bowl



Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Tareq Rajab Museum, Kuwait

Museum number: CER181TSR

Dimensions: Height (cm): 5.5 Maximum Diameter (cm): 23.5

Inscription: بركة لصاحبه بركة لصاحبه لصا تكفا سل تعطا

References:
Fehérvári, Ceramics, p. 73.
Ghouchani, Inscriptions, Pl. 6.

MLus220 – Lustre Bowl



Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Tareq Rajab Museum, Kuwait

Museum number: CER183TSR

Dimensions: Height (cm): 4.5 Maximum Diameter (cm): 12.5

Inscription: عمل

References:
Fehérvári, Ceramics, p. 72.

MLus221 – Lustre Lobed Bowl



Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Tareq Rajab Museum, Kuwait

Museum number: CER48TSR

Dimensions: Height (cm): 5.5 Width (cm): 13.5 Length (cm): 9.5

Inscription: base عمل أبو هاني

References:
Fehé rvári, Ceramics, p. 71.

MLus222 – Lustre Jar



Subglaze: with turquoise glaze

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Tareq Rajab Museum, Kuwait

Museum number: CER1760TSR

Dimensions: Height (cm): 30.5 Maximum Diameter (cm): 10

Inscription: عمل بركة



References:
Fehérvári, Ceramics, p. 67, 74.

MLus223 – Lustre Bowl





Subglaze: polychrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: The al-Sabah Collection, Kuwait National Museum, Kuwait

Museum number: LNS 372 C

Dimensions: Height (cm): 6.2 Maximum Diameter (cm): 21.2

Inscription: probably الملك

Comments: Script: Thin Lustre

References:
Watson, Ceramics, p. 188.

MLus224 – Lustre Bowl





Subglaze: polychrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: The al-Sabah Collection, Kuwait National Museum, Kuwait

Museum number: LNS 6 C

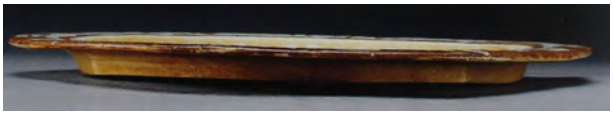
Dimensions: Height (cm): 6 Maximum Diameter (cm): 21.8

Inscription: بركة لصاحبه عمل سليمن غلام ابن خلدان الحلم زين

References:
Ghouchani, Inscriptions, no. 124.
Watson, Ceramics, p. 189.

MLus225 – Lustre Plate





Subglaze: polychrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: The al-Sabah Collection, Kuwait National Museum, Kuwait

Museum number: LNS 98 C

Dimensions: Height (cm): 2.5 Maximum Diameter (cm): 38.3

Inscription: الملك

Comments: Script: Block Reserve

References:
Watson, Ceramics, p. 190.

MLus226 – Lustre Bowl





Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: The al-Sabah Collection, The al-Sabah Collection, Kuwait National Museum, Kuwait, Kuwait

Museum number: LNS 3 C

Dimensions: Height (cm): 6 Maximum Diameter (cm): 18.8

Inscription: interior توكل تكفا / exterior كة

References:
Watson, Ceramics, p. 197.

MLus227 – Lustre Bowl



Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: The al-Sabah Collection, The al-Sabah Collection, Kuwait National Museum, Kuwait, Kuwait

Museum number: LNS 410 C

Dimensions: Height (cm): 3.7 Maximum Diameter (cm): 12.5



Inscription: interior عمل بر / base بر

References:
Watson, Ceramics, p. 193.

MLus228 – Lustre Bowl





Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: The al-Sabah Collection, The al-Sabah Collection, Kuwait National Museum, Kuwait, Kuwait

Museum number: LNS 201 C

Dimensions: Height (cm): 4.8 Maximum Diameter (cm): 13.1

Inscription: بركة لصاحبه لصا

References:
Watson, Ceramics, p. 195.

MLus229 – Lustre Plate





Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: The Keir Collection, Dallas Museum of Art, Texas

Museum number: K.1.2014.829

Dimensions: Height (cm): 3.18 Maximum Diameter (cm): 25.72

Inscription: عمل بركة عمل بركة (right band of script undeciphered)

Comments: Vessel is likely a fake.

References:
Dallas Museum of Art collection online. (https://collections.dma.org/artwork/5343020)
Watson, “Ceramics,” no. C4i.

MLus230 – Lustre Jar

Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: The Keir Collection, Dallas Museum of Art, Texas

Museum number: K.1.2014.626

Dimensions: Height (cm): 22.54 Maximum Diameter (cm): 19.69

Inscription: سل تعطا تكفا

References:
Dallas Museum of Art collection online. (https://collections.dma.org/artwork/5342641)
Watson, “Ceramics,” no. C6.





MLus231 – Lustre Bowl





Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: The Keir Collection, Dallas Museum of Art, Texas

Museum number: K.1.2014.221

Dimensions: Height (cm): 7.3 Maximum Diameter (cm): 19.37

Inscription: بركة / عمل / بركة لصاحبه / base undeciphered

Comments: The decoration is suspect, as are the inscriptions. This piece is likely a fake, or at least poorly over-painted.

References:
Dallas Museum of Art collection online. (https://collections.dma.org/artwork/5341444)
Grube, Islamic Pottery, p. 65, no. 25.

MLus232 – Lustre Bowl





Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: The Keir Collection, Dallas Museum of Art, Texas

Museum number: K.1.2014.223

Dimensions: Height (cm): 3.81 Maximum Diameter (cm): 12.07

Inscription: undeciphered

Comments: The decoration is suspect, as is the inscription by the hind legs of the animal. This piece is likely a fake, or at least poorly over-painted.

References:
Dallas Museum of Art collection online. (https://collections.dma.org/artwork/5341446)
Grube, Islamic Pottery, p. 65, no. C1.

MLus233 – Lustre Bowl





Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: The Keir Collection, Dallas Museum of Art, Texas

Museum number: K.1.2014.228

Dimensions: Height (cm): 8.26 Maximum Diameter (cm): 29.85

Inscription: interior لصاحبه عمل / base بركة لصا

Comments: Portions of inscription are restored. It appears as though fragments of different vessels were erroneously put together to create this vessel. The decoration is unusual, and is almost certainly overpainted.

References:

Dallas Museum of Art collection online. (https://collections.dma.org/artwork/5341451)
Grube, Islamic Pottery, p. 69, no. 32.

MLus234 – Lustre Bowl





Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: The Keir Collection, Dallas Museum of Art, Texas

Museum number: K.1.2014.1035

Dimensions: Height (cm): 7.3 Maximum Diameter (cm): 23.5

Inscription: بركة لصاحبه , توكل تكفا and سل تعطا repeated around interior / exterior بركة / base possibly (?)عمل بن ابو عسى (possible name also appears along interior rim)

References:
Dallas Museum of Art collection online. (https://collections.dma.org/artwork/5343430)
Ghouchani, Inscriptions, Pl. 36.
Grube, Islamic Pottery, p. 73, pl. 41, no. 41.
Islamic Pottery, no. 49.

MLus235 – Lustre Bowl





Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: The Keir Collection, Dallas Museum of Art, Texas

Museum number: K.1.2014.236

Dimensions: Height (cm): 7.3 Maximum Diameter (cm): 26.67

Inscription: الملك

Comments: The overall decoration is suspect. This piece is likely a fake, or at least poorly over-painted. Script: Block Reserve

References:
Dallas Museum of Art collection online. (https://collections.dma.org/artwork/5341459)
Grube, Islamic Pottery, p. 79, no. 40.

MLus236 – Lustre Bowl





Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: The Keir Collection, Dallas Museum of Art, Texas

Museum number: K.1.2014.235

Dimensions: Height (cm): 4.76 Maximum Diameter (cm): 13.02

Inscription: سل تعطا توكل بركة تعطا

References:
Dallas Museum of Art collection online. (https://collections.dma.org/artwork/5341458)
Grube, Islamic Pottery, p. 78, no. 39.

MLus237 – Lustre Bowl





Subglaze: polychrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: The Keir Collection, Dallas Museum of Art, Texas

Museum number: K.1.2014.217

Dimensions: Height (cm): 4.2 Maximum Diameter (cm): 14.4

Inscription: الملك

Comments: Script: Thin Lustre

References:
Dallas Museum of Art collection online. (https://collections.dma.org/artwork/5341440)
Grube, Islamic Pottery, p. 51, no. 17.

MLus238 – Lustre Bowl



Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: The Khalili Collections, London

Museum number: POT502

Dimensions: Height (cm): 4.3 Maximum Diameter (cm): 18 Diameter of foot (cm): 8

Inscription: بركة سل

References:
Grube, Cobalt and Lustre, no. 21, p.30.
Khalili Collections online. (https://www.khalilicollections.org/collections/islamic-art/khalili-collection-islamic-art-bowl-pot502/)

MLus239 – Lustre Bowl



Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: The Khalili Collections, London

Museum number: POT683

Dimensions: Height (cm): 9 Maximum Diameter (cm): 28.5 Diameter of foot (cm): 12.2

Inscription: بركة لصاحبه

Comments: Vessel is suspect.

References:
Grube, Cobalt and Lustre, p. 24.

MLus240 – Lustre Bowl



Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: The Khalili Collections, London

Museum number: POT1185

Dimensions: Height (cm): 4.1 Maximum Diameter (cm): 12.5 Diameter of foot (cm): 4.5

Inscription: الملك

Comments: Script: Block Reserve

References:
Grube, Cobalt and Lustre, p. 26.

MLus241 – Lustre Bowl



Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: The Khalili Collections, London

Museum number: POT1363

Dimensions: Height (cm): 5.8 Maximum Diameter (cm): 19.4 Diameter of foot (cm): 7.7

Inscription: بركة

References:
Grube, Cobalt and Lustre, p. 30.

MLus242 – Lustre Bowl



Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: The Khalili Collections, London

Museum number: POT501

Dimensions: Height (cm): 6.4 Maximum Diameter (cm): 22.5 Diameter of foot (cm): 9

Inscription: base بركة / interior من عمل

References:
Grube, Cobalt and Lustre, p. 31.

MLus243 – Lustre Bowl Fragment



Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

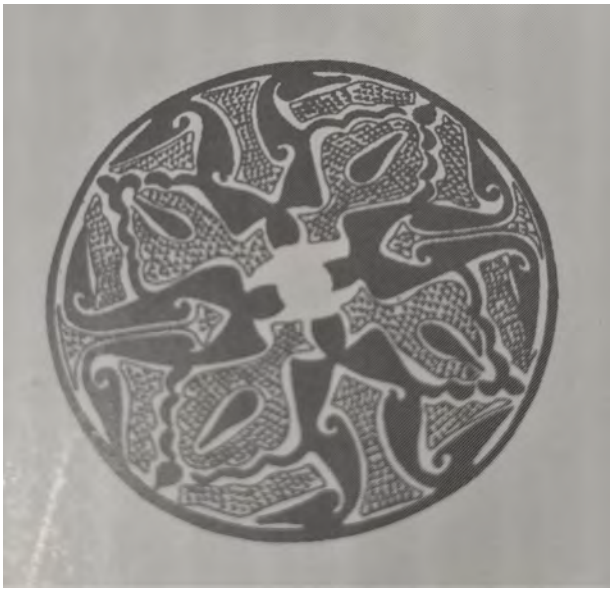
Excavated: N/A

Repository: The Khalili Collections, London

Museum number: POT257

Dimensions: Height (cm): 7.2 Maximum Diameter (cm): 26.1 Diameter of foot (cm): 11.4

Inscription: interior بركة لصاحبه بركة لصاحبه عمل بركة / base بركة



References:
Grube, Cobalt and Lustre, p. 38.

MLus244 – Lustre Plate



Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: The Khalili Collections, London

Museum number: POT1593

Dimensions: Height (cm): 3 Maximum Diameter (cm): 31.7 Diameter of foot (cm): 23

Inscription: undeciphered

Comments: Vessel looks to be a fake.

References:
Grube, Cobalt and Lustre, p. 39.

MLus245 – Lustre Bowl



Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Victoria and Albert Museum, London

Museum number: C.99-1929

Inscription: توكل تكفا

References:
Victoria and Albert Museum collection online. (http://collections.vam.ac.uk/item/O427134/bowl/)

MLus246 – Lustre Bowl





Subglaze: with cobalt glaze; monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Victoria and Albert Museum, London

Museum number: C.350-1930

Dimensions: Height (cm): 3.2 Maximum Diameter (cm): 9.5

Inscription: undeciphered

References:
Victoria and Albert Museum collection online. (http://collections.vam.ac.uk/item/O7360/bowl-unknown/)

MLus247 – Lustre Bowl



Subglaze: bichrome; with cobalt glaze; polychrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Victoria and Albert Museum, London

Museum number: C.12-1934

Dimensions: Height (cm): 6.8 Maximum Diameter (cm): 20.2

Inscription: ...مما عمل عـ

Comments: It is likely that the fragments of the inscription were incorrectly situated when the bowl was reconstructed.

References:
Victoria and Albert Museum collection online. (http://collections.vam.ac.uk/item/O166819/bowl-unknown/)

MLus248 – Lustre Bowl





Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Victoria and Albert Museum, London

Museum number: C.56-1930

Dimensions: Height (cm): 6 Maximum Diameter (cm): 10

Inscription: interior بركة / base عمل

References:
Victoria and Albert Museum collection online.
(http://collections.vam.ac.uk/item/O8835/bowl-unknown/)

MLus249 – Lustre Fragment





Subglaze: monochrome lustre

Origin: Southern Mesopotamia, 9th–10th Century

Excavated: N/A

Repository: Victoria and Albert Museum, London

Museum number: C.1765-1921

Inscription: تعطا

References:

N/A

MLus250 – Lustre Fragment





Origin: Southern Mesopotamia or Egypt, 9th–11th Century

Excavated: Egypt

Repository: Museum of Islamic Art, Cairo

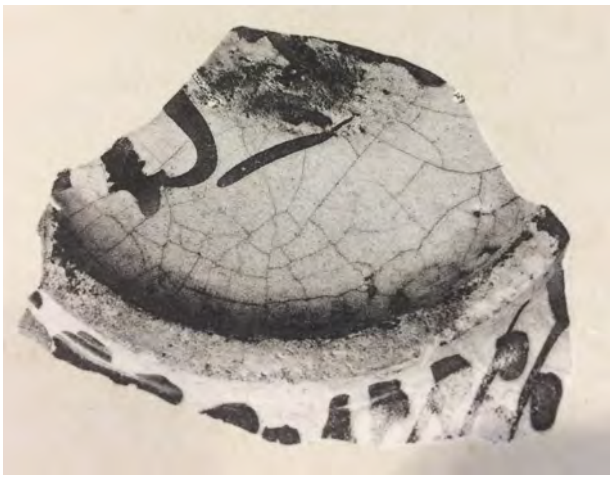
Museum number: N/A

Inscription: كة...

References:
Bahjat and Massoul, cé ramique musulmane, Pl. III.

MLus251 – Lustre Fragment





Subglaze: monochrome lustre

Origin: Southern Mesopotamia or Egypt, 10th Century

Excavated: Egypt

Repository: Museum of Islamic Art, Cairo

Museum number: N/A

Inscription: possibly [ابن خلـ]دان

Comments: See also cat. nos. MLus40, 252–254, 256, 259, 260, 262–4, and ELus194.

References:
Bahjat and Massoul, cé ramique musulmane, Pl. V.

MLus252 – Lustre Fragment



Subglaze: monochrome lustre

Origin: Southern Mesopotamia or Egypt, 10th Century

Excavated: Egypt

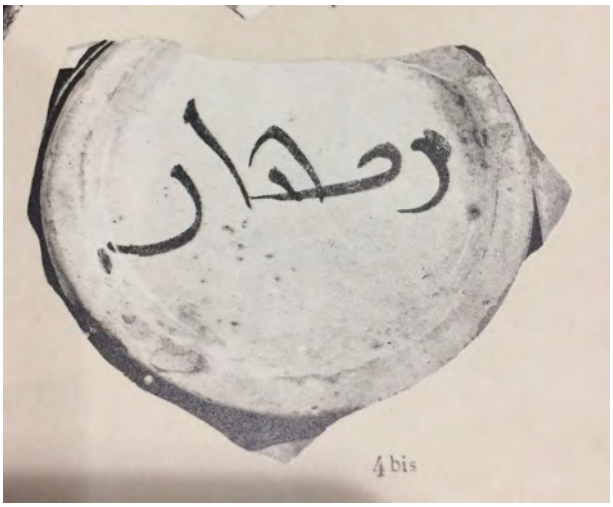
Repository: Museum of Islamic Art, Cairo

Museum number: N/A

Inscription: بن خلدان

Comments: See also cat. nos. MLus40, 251, 253–254, 256, 259, 260, 262–4, and ELus194.

References:
Bahjat and Massoul, céramique musulmane.
Jenkins, “Palmette,” fig. 15.



MLus253 – Lustre Fragment



Subglaze: monochrome lustre

Origin: Southern Mesopotamia or Egypt, 10th Century

Excavated: Egypt

Repository: Museum of Islamic Art, Cairo

Museum number: N/A

Inscription: probably [ان]خلد بن

Comments: See also cat. nos. MLus40, 251–2, 254, 256, 259, 260, 262–4, and ELus194.

References:
Bahjat and Massoul, céramique musulmane, Pl. VI.



MLus254 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Southern Mesopotamia or Egypt, 10th Century

Excavated: Egypt, Fustat

Repository: Medelhavsmuseet, Stockholm

Museum number: MME 1974:090

Dimensions: Height (cm): 3.5 Width (cm): 13.1 Thickness (cm): 0.7

Inscription: بن خلدان

Comments: See also cat. nos. MLus40, 251–253, 256, 259, 260, 262–4, and ELus194.

References:
Bahgat & Massoul, La cé ramique muselmane, pl. VI, no. 4.
Medelhavsmuseet Collection online. (http://collections.smvk.se/carlotta-mhm/web/object/3010464)

MLus255 – Lustre Bowl



Subglaze: bichrome; monochrome lustre

Origin: Southern Mesopotamia or Egypt, 9th–10th Century

Excavated: N/A

Repository: Tareq Rajab Museum, Kuwait

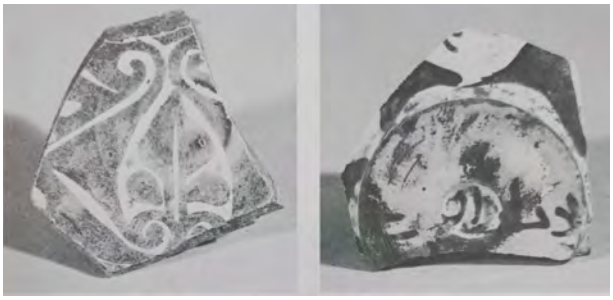
Museum number: CER184TSR

Dimensions: Height (cm): 3 Maximum Diameter (cm): 9.2

Inscription: alternating mirrored كة and possibly حبه and تكفا

References:
Fehérvári, Ceramics, p. 72.

MLus256 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Southern Mesopotamia or Egypt, 10th Century

Excavated: N/A

Repository: Benaki Museum, Athens

Museum number: 19336b

Dimensions: Height (cm): 0.5 (of foot) Maximum Diameter (cm): 7.7

Inscription: بن خلدان

Comments: See also cat. nos. MLus40, 251–254, 259, 260, 262–4, and ELus194.

References:
Philon, Early Islamic Ceramics, p. 138.

MLus257 – Lustre Plate Fragment



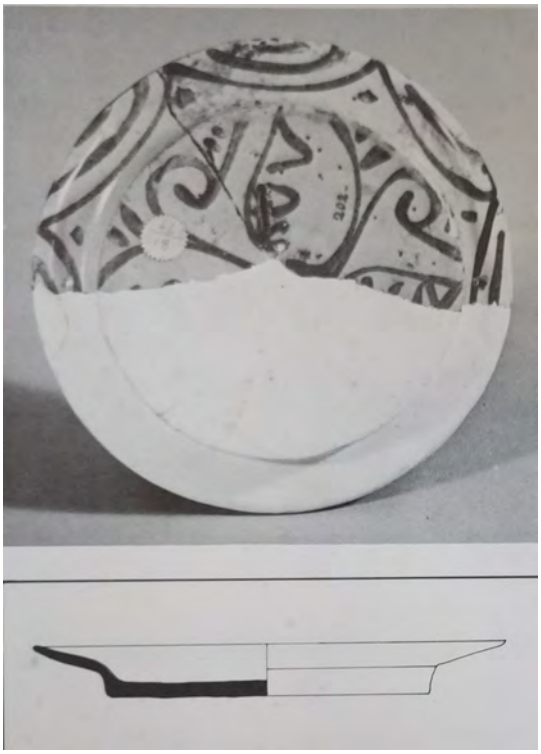
Subglaze: monochrome lustre

Origin: Southern Mesopotamia or Egypt, 10th Century

Excavated: N/A

Repository: Benaki Museum, Athens

Museum number: 202



Dimensions: Maximum Diameter (cm): 25.1

Inscription: undeciphered

References:
Philon, Early Islamic Ceramics, p. 142.

MLus258 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Southern Mesopotamia or Egypt, 9th–10th Century

Excavated: N/A

Repository: Benaki Museum, Athens

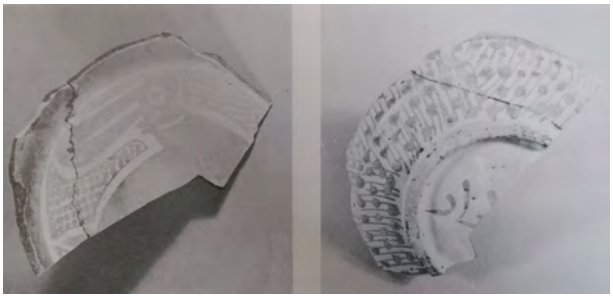
Museum number: 11739

Dimensions: Height (cm): 0.6 (of foot) Maximum Diameter (cm): 6.4

Inscription: probably [ـة بركـ]حبه [لصا]

References:
Philon, Early Islamic Ceramics, p. 147.

MLus259 – Lustre Plate Fragment





Subglaze: monochrome lustre

Origin: Southern Mesopotamia or Egypt, 10th Century

Excavated: N/A

Repository: Benaki Museum, Athens

Museum number: 21451

Dimensions: Height (cm): 0.8 (of foot) Maximum Diameter (cm): 13.9

Inscription: probably دان[ـبن خلـ]

Comments: See also cat. nos. MLus40, 251–254, 256, 260, 262–4, and ELus194.

References:
Philon, Early Islamic Ceramics, p. 152.

MLus260 – Lustre Bowl

Subglaze: monochrome lustre

Origin: Southern Mesopotamia or Egypt, 10th Century

Excavated: N/A

Repository: Harvey B. Plotnick Collection

Museum number: N/A

Dimensions: Height (cm): 7.1 Maximum Diameter (cm): 23.5

Inscription: interior عمل / base بن خلدان

Comments: See also cat. nos. MLus40, 251–254, 256, 259, 262–4, and ELus194.

References:
Pancaroğlu, Perpetual Glory, p. 48, no. 8.





MLus261 – Lustre Bowl Fragment





Subglaze: polychrome lustre

Origin: Southern Mesopotamia or Egypt, 9th–10th Century

Excavated: N/A

Repository: Museum für Islamische Kunst, Berlin

Museum number: I. 1988.64

Dimensions: Width (cm): 10 Length (cm): 10 Thickness (cm): 0.7

Inscription: (?) لصاحبه

Comments: Similar epigraphic configuration to cat. no. MLus2.

References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=1848827&viewType=detailView)

MLus262 – Lustre Bowl





Subglaze: monochrome lustre

Origin: Southern Mesopotamia or Egypt, 10th Century

Excavated: N/A

Repository: Museum für Islamische Kunst, Berlin

Museum number: I. 12/62

Dimensions: Height (cm): 5.5 Thickness (cm): 0.34 Maximum Diameter (cm): 17.3

Inscription: بن خلدان

Comments: See also cat. nos. MLus40, 251–254, 256, 259, 260, 263–4, and ELus194.

References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=1521070&viewType=detailView)

MLus263 – Lustre Bowl

Subglaze: monochrome lustre

Origin: Southern Mesopotamia or Egypt, 10th Century

Excavated: N/A

Repository: Museum of Islamic Art, Cairo

Museum number: 16335

Dimensions: Maximum Diameter (cm): 18

Inscription: بن خلدان

Comments: See also cat. nos. MLus40, 251–254, 256, 259, 260, 262, 264, and ELus194.

References:
Jones et al., Arts of Islam, no. 265.





MLus264 – Lustre Bowl





Subglaze: monochrome lustre

Origin: Southern Mesopotamia or Egypt, 10th Century

Excavated: N/A

Repository: Museum of Islamic Art, Doha

Museum number: PO.800.2008

Dimensions: Height (cm): 8 Maximum Diameter (cm): 28.4

Inscription: بن خلدان

Comments: See also cat. nos. MLus40, 251–254, 256, 259, 260, 262–3, and ELus194.

References:
N/A

MLus265 – Lustre Bowl Fragment



Subglaze: monochrome lustre

Origin: Southern Mesopotamia or Egypt , 10th Century

Excavated: N/A

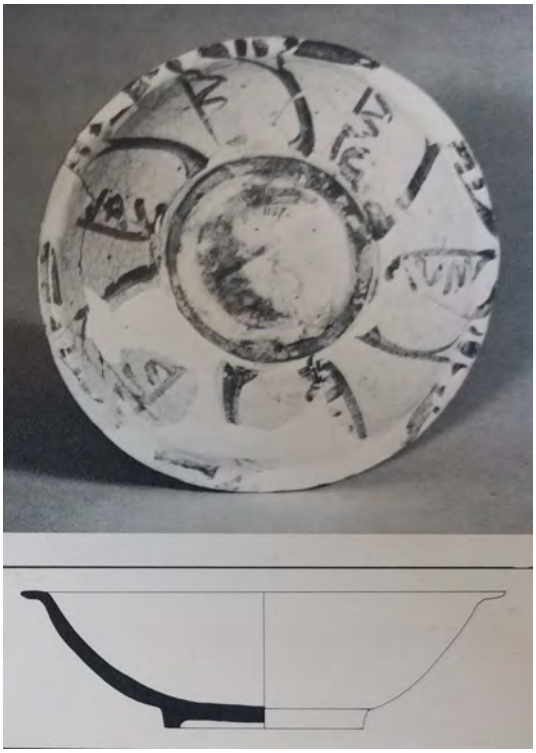
Repository: Benaki Museum, Athens

Museum number: 1157

Dimensions: Height (cm): 0.8 (of foot) Maximum Diameter (cm): 21.4

Inscription: undeciphered

References:
Philon, Early Islamic Ceramics, p. 142.



NALus1 – Lustre Bowl



Subglaze: monochrome lustre

Origin: North Africa or Egypt, 11th Century

Excavated: North Africa, Algeria, Qal'at Bani Hammad

Repository: Musée des Arts Décoratifs, Paris

Dimensions: Height (cm): 7 Maximum Diameter (cm): 21

Inscription: اليمن or العز

Comments: Compare with cat. nos. EgLus69, 93, 134–135, 137–150, 153–155, 172, 189, 197, 199–201, 215, 272, 276, 322, 325, 343, 346–349, 351, 363, 365, 367, 374, 376, 389, and 395. Script: Foliated/Floriated

References:
Jenkins, "Medieval Maghribi Luster-Painted Pottery," fig. 15

NALus2 – Lustre Tile



Subglaze: monochrome lustre

Origin: North Africa or Egypt, 11th Century

Excavated: North Africa, Algeria, Qal’at Bani Hammad

Repository: Musée national des Antiquités et des Arts islamiques, Algeria

Museum number: II.C.185

Dimensions: Width (cm): 21 (restored)

Inscription: ...اليمن...

Comments: Script: Block Reserve

References:
Jenkins, “Medieval Maghribi Luster-Painted Pottery,” fig. 7.
www.qantara-med.org

NALus3 – Lustre Tile



Subglaze: monochrome lustre

Origin: North Africa or Egypt, 11th Century

Excavated: North Africa, Algeria, Qal’at Bani Hammad

Repository: Musée national des Antiquités et des Arts islamiques, Algeria

Museum number: N/A

Dimensions: Width (cm): 21 (restored)

Inscription: ...اليمن...

Comments: Script: Block Reserve

References:
www.qantara-med.org

NALus4 – Lustre Tile



Subglaze: monochrome lustre

Origin: North Africa or Egypt, 11th Century

Excavated: North Africa, Algeria, Qal'at Bani Hammad

Repository: Musée national des Antiquités et des Arts islamiques, Algeria

Museum number: N/A

Dimensions: Width (cm): 21 (restored)

Inscription: ...اليمن...

Comments: Script: Block Reserve

References:
www.qantara-med.org

NALus5 – Lustre Tile



Subglaze: monochrome lustre

Origin: North Africa or Egypt, 11th Century

Excavated: North Africa, Algeria, Qal'at Bani Hammad

Repository: Musée national des Antiquités et des Arts islamiques, Algeria

Museum number: N/A

Dimensions: Width (cm): 21 (restored)

Inscription: ...اليمن...

Comments: Script: Block Reserve

References:
www.qantara-med.org

NALus6 – Lustre Tile



Subglaze: monochrome lustre

Origin: North Africa or Egypt, 11th Century

Excavated: North Africa, Algeria, Qal’at Bani Hammad

Repository: N/A

Museum number: N/A

Inscription: possibly البركة

Comments: Script: Foliated/Floriated

References:
Dectot et al., Reflets d'or, p. 77.

NALus7 – Lustre Tile



Subglaze: monochrome lustre

Origin: North Africa or Egypt, 11th Century

Excavated: North Africa, Algeria, Qal’at Bani Hammad

Repository: N/A

Museum number: N/A

Inscription: possibly البركة

Comments: Script: Foliated/Floriated

References:
Dectot et al., Reflets d'or, p. 77.

NALus8 – Lustre Tile



Subglaze: monochrome lustre

Origin: North Africa or Egypt, 11th Century

Excavated: North Africa, Algeria, Qal’at Bani Hammad

Repository: N/A

Museum number: N/A

Inscription: ...اليمن...

Comments: Script: Block Reserve

References:
Dectot et al., Reflets d'or, p. 77.

NALus9 – Lustre Tile



Subglaze: monochrome lustre

Origin: North Africa or Egypt, 11th Century

Excavated: North Africa, Algeria, Qal’at Bani Hammad

Repository: N/A

Museum number: N/A

Inscription: ...اليمن...

Comments: Script: Block Reserve

References:
Dectot et al., Reflets d'or, p. 77.

NALus10 – Lustre Tile Fragment



Origin: North Africa or Egypt, 11th Century

Excavated: N/A

Repository: Los Angeles County Museum of Art

Museum number: M.2002.1.339

Dimensions: Height (cm): 6.03 Width (cm): 8.89

Inscription: probably اليمن

Comments: Script: Block Reserve

References:
Los Angeles County Museum of Art collection online.
(https://collections.lacma.org/node/205202)

NAPol1 – Polychrome Glaze Bowl Fragment



Origin: probably North Africa, 10th–11th Century

Repository: Benaki Museum, Athens

Museum number: 1144

Dimensions: Maximum Diameter (cm): 6.3

Inscription: ...كور ال...

References:
Philon, Early Islamic Ceramics, p. 58, fig. 124, and pl. V, B.

NAPol2 – Polychrome Glaze Fragment



Origin: North Africa, Algeria, Qalʿat banī Ḥammād, 10th–11th Century

Excavated: North Africa, Algeria, Qalʿat banī Ḥammād

Repository: Gustav Mercier Museum, Constantine, Algeria

Museum number: N/A

Inscription: اليمن

Comments: Script: Block Reserve



References:
Jenkins, “Western Islamic,”

NAPol3 – Polychrome Glaze Bowl Fragment



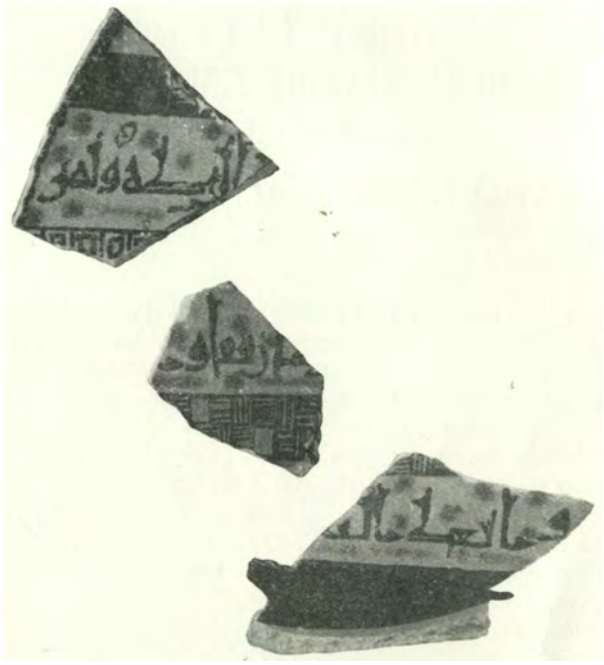
Origin: North Africa, 9th–10th Century

Excavated: North Africa, Nakūr

Inscription: possibly الملك

References:
Arcifa and Bagnera, “Palermo,” p. 399.

NAPol4 – Polychrome Glaze Bowl Fragments



Origin: North Africa, Tunisia, Bab Menara, 9th–11th Century

Excavated: North Africa, Tunisia, Bab Menara

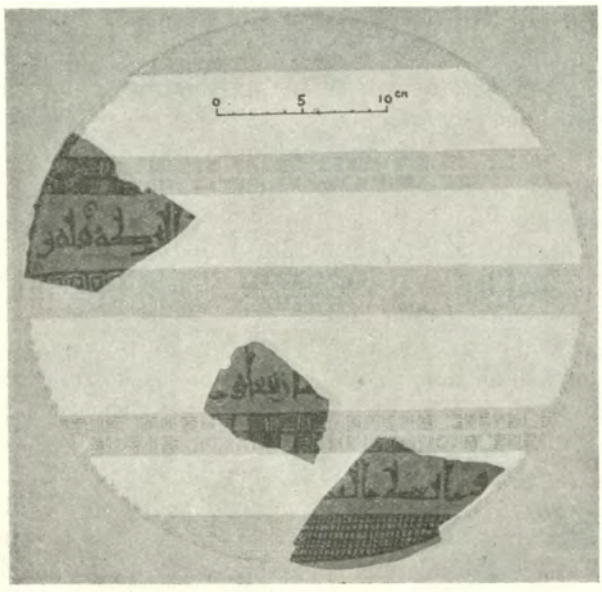
Repository: N/A

Museum number: N/A

Inscription: ...البركة و يمن.../...مار عما(؟) و.../...و انعك ال...

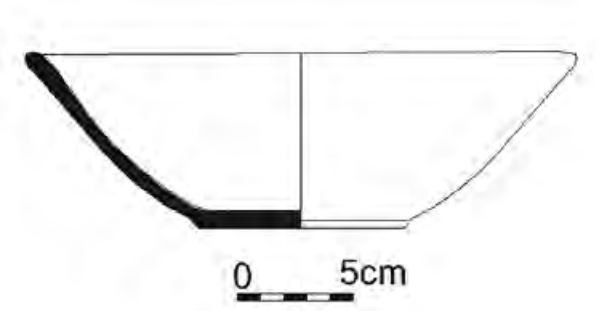
Comments: Decorated in brown and green atop yellow ground.

References:
Zbiss, “LA CÉRAMIQUE.”



NAPol5 – Polychrome Glaze Bowl





Origin: North Africa, Tunisia, Raqqada, 9th–10th Century

Excavated: North Africa, Tunisia, Raqqada

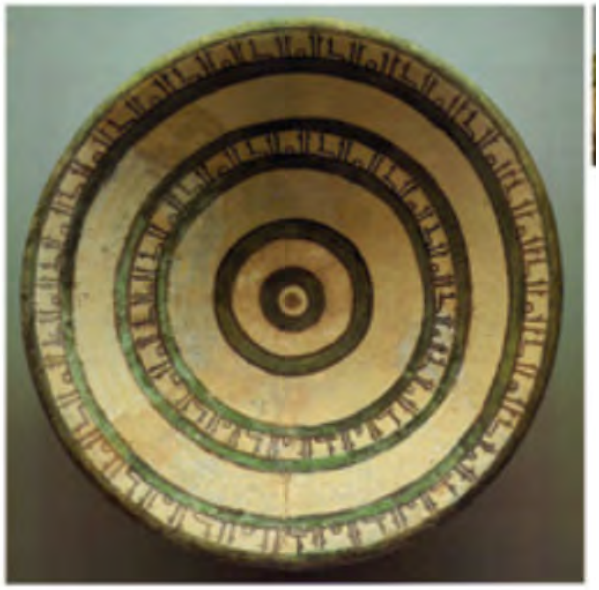
Repository: N/A

Museum number: N/A

Inscription: الملك لله

References:
Chatti, “La céramique,” p. 357.
Salinas and Montilla, “Material Culture,” p.444.

NAPol6 – Polychrome Glaze Bowl



Origin: North Africa, Tunisia, Raqqada, 9th–10th Century

Excavated: North Africa, Tunisia, Raqqada

Repository: N/A

Museum number: N/A

Inscription: الملك

References:
Arcifa and Bagnera, “Palermo,” p. 399.



NAPol7 – Polychrome Glaze Bowl Fragment



Origin: North Africa, Tunisia, Raqqada, 9th–10th Century

Excavated: North Africa, Tunisia, Raqqada

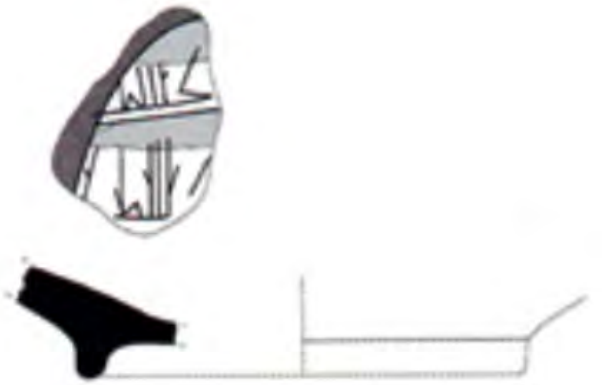
Repository: N/A

Museum number: N/A

Inscription: possibly الملك

References:
Arcifa and Bagnera, “Palermo,” p. 399.

NAPol8 – Polychrome Glaze Bowl Fragment



Origin: North Africa, Tunisia, Raqqada, 9th–10th Century

Excavated: North Africa, Tunisia, Raqqada

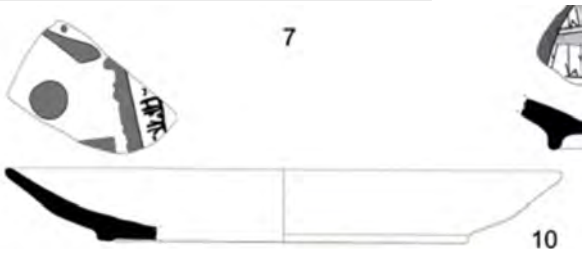
Repository: N/A

Museum number: N/A

Inscription: possibly الملك

References:
Arcifa and Bagnera, “Palermo,” p. 399.

NAPol9 – Polychrome Glaze Bowl Fragment



Origin: North Africa, Tunisia, Raqqada, 9th–10th Century

Excavated: North Africa, Tunisia, Raqqada

Repository: N/A

Museum number: N/A

Inscription: possibly الملك

References:
Arcifa and Bagnera, “Palermo,” p. 399.

NAPol10 – Polychrome Glaze Bowl Fragment



Origin: North Africa, Tunisia, Raqqada, 9th–10th Century

Excavated: North Africa, Tunisia, Raqqada

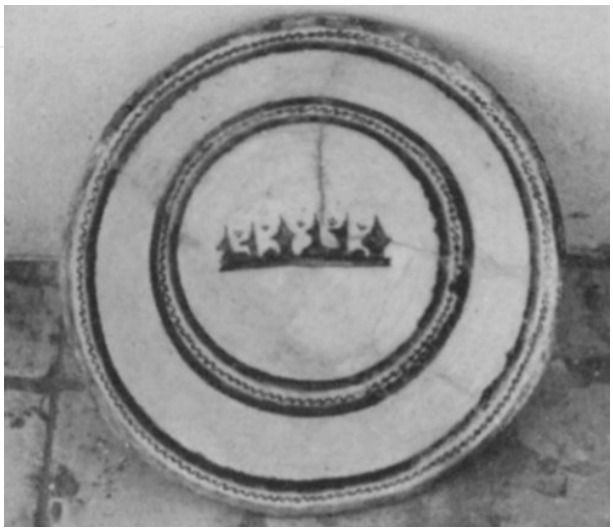
Repository: N/A

Museum number: N/A

Inscription: possibly الملك

References:
Arcifa and Bagnera, “Palermo,” p. 399.

NAPol11 – Polychrome Glaze Bowl



Origin: North Africa, Tunisia, Raqqada, 9th–10th Century

Excavated: North Africa, Tunisia, Raqqada

Repository: Kairouan Museum

Museum number: N/A

Inscription: الملك

References:
Jenkins, “Western Islamic,” p. 94.

NAPol12 – Polychrome Glaze Bowl





Origin: North Africa, Tunisia, Sabra-Mansuriya, probably 10th Century

Excavated: North Africa, Tunisia, Sabra-Mansuriya

Repository: Bardo Museum

Museum number: N/A

Inscription: الك

References:
Jenkins, “Western Islamic,” p. 97.

NAPol13 – Polychrome Glaze Bowl



Origin: North Africa, Tunisia, Sabra-Mansuriya, probably 10th Century

Excavated: North Africa, Tunisia, Sabra-Mansuriya

Repository: Kairouan Museum

Museum number: N/A

Inscription: بركة

References:
Jenkins, “Western Islamic,” p. 96.

NAPol14 – Polychrome Glaze Bowl



Origin: North Africa, Tunisia, Sabra-Mansuriya, 9th–10th Century

Excavated: North Africa, Tunisia, Sabra-Mansuriya

Repository: Musée des Arts Islamiques, Kairouan

Museum number: C 109

Dimensions: Height (cm): 11 Maximum Diameter (cm): 31

Inscription: الملك

References:
Daoulatli, “La production,” fig. 38.
Mourad Rammah "The ‘Lady of Sabra’ plate" in Discover Islamic Art, Museum With No Frontiers, 2020. (http://islamicart.museumwnf.org/database_item.php?id=object;ISL;tn;Mus01;21;en&cp)

NAPol15 – Polychrome Glaze Plate



Origin: North Africa, Tunisia, Sabra-Mansuriya, 10th Century

Excavated: North Africa, Tunisia, Sabra-Mansuriya

Repository: Musée des Arts Islamiques, Kairouan

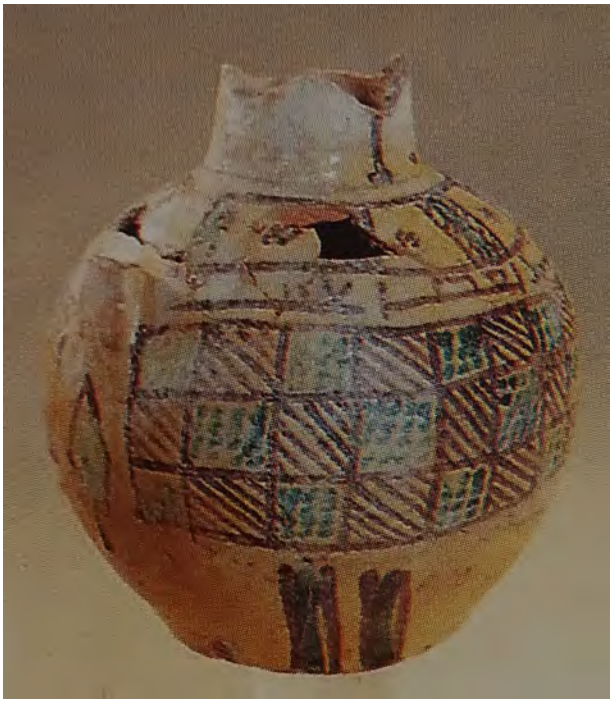
Museum number: R. 695

Dimensions: Height (cm): 3 Maximum Diameter (cm): 22

Inscription: undeciphered

References:
Daoulatli, “La production,” fig. 33.

NAPol16 – Polychrome Glaze Jar



Origin: North Africa, Tunisia, Sabra-Mansuriya, 10th Century

Excavated: North Africa, Tunisia, Sabra-Mansuriya

Repository: Musée des Arts Islamiques, Kairouan

Museum number: N/A

Dimensions: Height (cm): 15 Maximum Diameter (cm): 13

Inscription: undeciphered

References:
Daoulatli, “La production,” fig. 37.

NAPol17 – Polychrome Glaze Bowl



Origin: North Africa, Sigilmassa, 10th Century

Excavated: Spain

Repository: Musée du Centre d'Etudes et de Recherches Alaouites (Rissani)

Museum number: S/M 92 T.9 - D12

Dimensions: Height (cm): 13 Maximum Diameter (cm): 38

Inscription: possibly اليمن

References:
Erbati, “La céramique,” fig. 70.

NAPol18 – Polychrome Glaze Fragment



Origin: North Africa, 10th–11th Century

Excavated: N/A

Repository: The al-Sabah Collection, Kuwait National Museum, Kuwait

Museum number: LNS 995 C a

Inscription: undeciphered

References:
Watson, Ceramics, p. 189.

NAPol19 – Polychrome Glaze Jar Fragment





Origin: probably North Africa, 10th–11th Century

Excavated: N/A

Repository: Benaki Museum, Athens

Museum number: 1145

Dimensions: Maximum Diameter (cm): 6

Inscription: (?) ...ا-ا-ل-م-ك-م-ة... ...

References:
Philon, Early Islamic Ceramics, p. 59, fig. 126.

NAPol20 – Polychrome Glaze Jar Fragment





Origin: probably North Africa, 10th–11th Century

Excavated: N/A

Repository: Benaki Museum, Athens

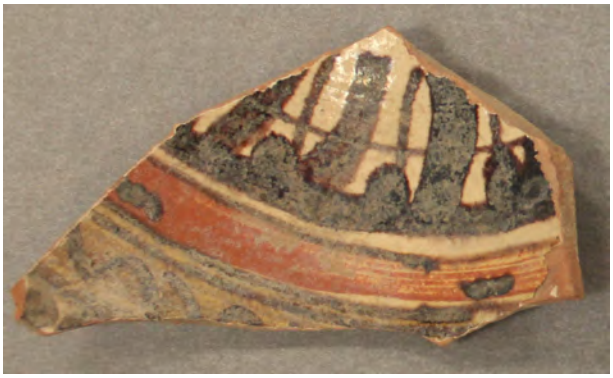
Museum number: 11762

Dimensions: Maximum Diameter (cm): 12.5

Inscription: (?) ...ك-بااااااا...

References:
Philon, Early Islamic Ceramics, p. 59, fig. 127 and pl. VI, A.

Pol1 – Slip-painted Fragment





Subglaze: polychrome

Origin: Iran, Jurjan, 9th–11th Century

Excavated: Iran, Jurjan

Repository: Ashmolean Museum, Oxford

Museum number: N/A

Dimensions: Width (cm): 10.5 Length (cm): 5.5

Inscription: اليمن

References:
N/A

Pol2 – Slip-painted Fragment

Subglaze: polychrome

Origin: Iran, Jurjan, 9th–11th Century

Excavated: Iran, Jurjan

Repository: Ashmolean Museum, Oxford

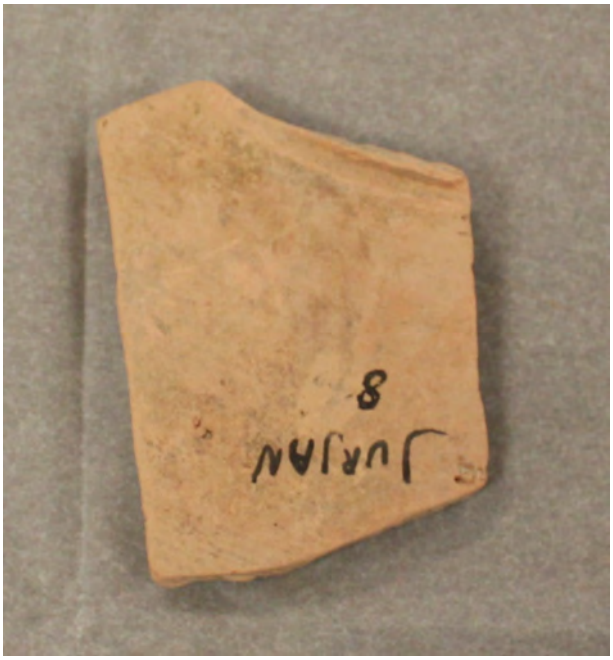
Museum number: N/A

Dimensions: Width (cm): 4.5 Length (cm): 6.5

Inscription: اليمن

References:
N/A





Pol3 – Slip-painted Fragment





Subglaze: polychrome

Origin: Iran, Jurjan, 9th–11th Century

Excavated: Iran, Jurjan

Repository: Ashmolean Museum, Oxford

Museum number: N/A

Dimensions: Width (cm): 2.5 Length (cm): 3.5

Inscription: probably اليمن

References:
N/A

Pol4 – Slip-painted Fragment





Subglaze: polychrome

Origin: Iran, Jurjan, 9th–11th Century

Excavated: Iran, Jurjan

Repository: Ashmolean Museum, Oxford

Museum number: N/A

Dimensions: Width (cm): 6.25 Length (cm): 3

Inscription: اليمن

References:
N/A

Pol5 – Slip-painted Fragment





Subglaze: polychrome

Origin: Iran, Jurjan, 9th–11th Century

Excavated: Iran, Jurjan

Repository: Ashmolean Museum, Oxford

Museum number: P10534

Dimensions: Width (cm): 7.4 (combined) Length (cm): 5.7

Inscription: probably اليمن

References:
N/A

Pol6 – Slip-painted Fragment





Subglaze: polychrome

Origin: Iran, Jurjan, 9th–11th Century

Excavated: Iran, Jurjan

Repository: Ashmolean Museum, Oxford

Museum number: P10533

Dimensions: Width (cm): 6.4 Length (cm): 5

Inscription: probably اليمن

References:
N/A

Pol7 – Slip-painted Fragment





Subglaze: polychrome

Origin: Iran, Jurjan, 9th–11th Century

Excavated: Iran, Jurjan

Repository: Ashmolean Museum, Oxford

Museum number: P10525

Dimensions: Width (cm): 6.4 Length (cm): 4.5

Inscription: probably اليمن

References:
N/A

Pol8 – Slip-painted Fragment

Subglaze: polychrome

Origin: Iran, Jurjan, 9th–11th Century

Excavated: Iran, Jurjan

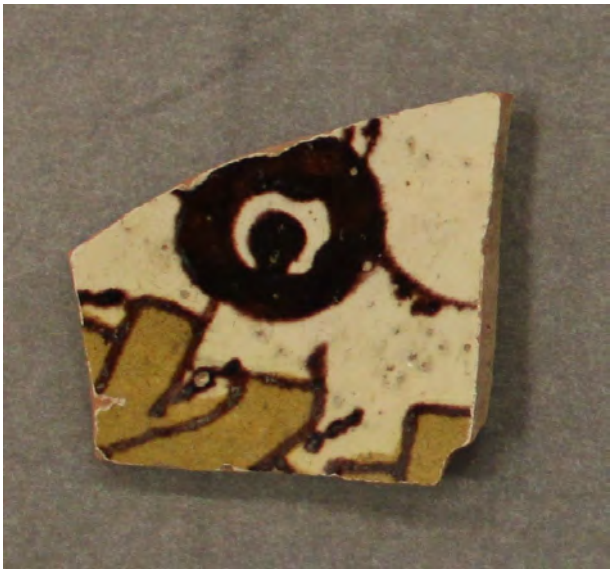
Repository: Ashmolean Museum, Oxford

Museum number: P10524

Dimensions: Width (cm): 5.25 Length (cm): 4.75

Inscription: probably اليمن

References:
N/A





Pol9 – Slip-painted Fragment





Subglaze: polychrome

Origin: Iran, Jurjan, 9th–11th Century

Excavated: Iran, Jurjan

Repository: Ashmolean Museum, Oxford

Museum number: P9534

Dimensions: Width (cm): 5.5 Length (cm): 5.4

Inscription: probably اليمن

References:
N/A

Pol10 – Slip-painted Fragment





Subglaze: polychrome

Origin: Iran, Jurjan, 10th Century

Excavated: Iran, Jurjan

Repository: British Museum, London

Museum number: 1960,1019.1.k

Dimensions: Height (cm): 4.5

Inscription: undeciphered

References:
British Museum collection online. (https://www.britishmuseum.org/collection/object/W_1960-1019-1-k)

Pol11 – Slip-painted Fragment



Subglaze: polychrome

Origin: Iran, Jurjan, 9th–10th Century

Excavated: Iran, Jurjan

Repository: N/A

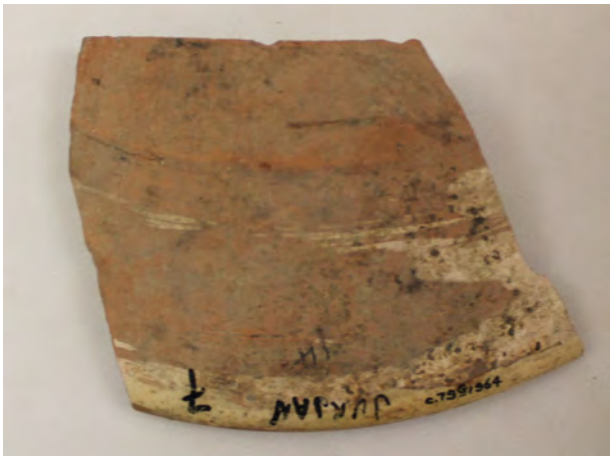
Museum number: N/A

Inscription: اليمن

References:
Kiyānī, Gurgan, fig. 39.

Pol12 – Slip-painted Bowl Fragment





Subglaze: polychrome

Origin: Iran, Jurjan, 9th–11th Century

Excavated: Iran, Jurjan

Repository: Victoria and Albert Museum, London

Museum number: C.79G-1964

Dimensions: Width (cm): 9.5 Length (cm): 7

Inscription: اليمن

References:
N/A

Pol13 – Slip-painted Bowl Fragment





Subglaze: polychrome

Origin: Iran, Jurjan, 9th–11th Century

Excavated: Iran, Jurjan

Repository: Victoria and Albert Museum, London

Museum number: C.79I-1964

Dimensions: Width (cm): 10.4 Length (cm): 5.3

Inscription: اليمن

References:
N/A

Pol14 – Slip-painted Bowl Fragment





Subglaze: polychrome

Origin: Iran, Jurjan, 9th–11th Century

Excavated: Iran, Jurjan

Repository: Victoria and Albert Museum, London

Museum number: C.79J-1964

Dimensions: Width (cm): 10 Length (cm): 8

Inscription: اليمن

References:
N/A

Pol15 – Slip-painted Bowl Fragment





Subglaze: polychrome

Origin: Iran, Jurjan, 9th–11th Century

Excavated: Iran, Jurjan

Repository: Victoria and Albert Museum, London

Museum number: C.216-1985-(?)

Dimensions: Height (cm): 5.9 Width (cm): 13.5 Length (cm): 8.5

Inscription: اليمن

References:
N/A

Pol16 – Slip-painted Bowl Fragment





Subglaze: polychrome

Origin: Iran, Jurjan, 9th–11th Century

Excavated: Iran, Jurjan

Repository: Victoria and Albert Museum, London

Museum number: C.216-1985-70

Dimensions: Width (cm): 4.6 Length (cm): 3.5

Inscription: possibly اليمن

References:
N/A

Pol17 – Slip-painted Fragment





Subglaze: polychrome

Origin: Iran, Jurjan, 9th–11th Century

Excavated: Iran, Jurjan, Tepe Saghar

Repository: Ashmolean Museum, Oxford

Museum number: N/A

Inscription: possibly اليمن

References:
N/A

Pol18 – Slip-painted Fragment





Subglaze: polychrome

Origin: Iran, Jurjan, 10th Century

Excavated: Iran, Jurjan, Tepe Saghar

Repository: British Museum, London

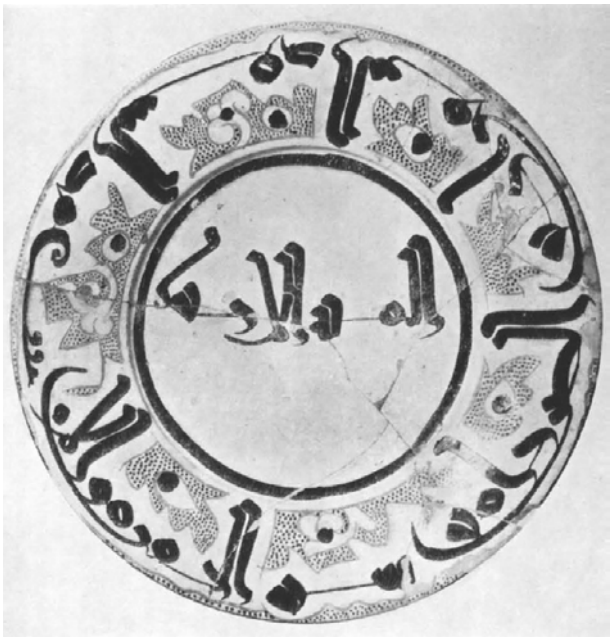
Museum number: 1960,1019.1.j

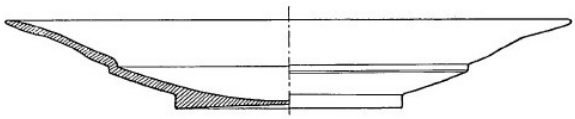
Dimensions: Height (cm): 4.5

Inscription: probably اليمن

References:
British Museum collection online. (https://www.britishmuseum.org/collection/object/W_1960-1019-1-j)

Pol19 – Slip-painted Platter





Subglaze: polychrome

Origin: Khurasan or Transoxiana, 10th–11th Century

Excavated: Iran, Nishapur

Repository: Iran Bastan Museum, Tehran

Museum number: N/A

Dimensions: Height (cm): 6.5 Maximum Diameter (cm): 38.8

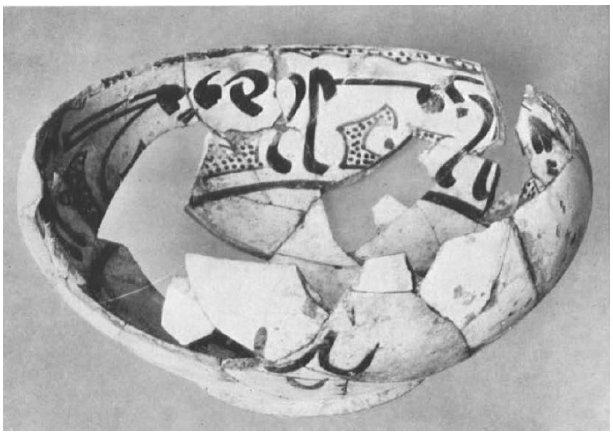
Inscription: centre المنة الاحذا / rim عقد السعد... احد الصبر حامد سد الجفن موالا

Comments: Script: New Style

References:
Ghouchani, Inscriptions, Pl. 69.
Wilkinson, Nishapur, no. 1, p. 130.

Pol20 – Slip-painted Bowl





Subglaze: polychrome

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: Iran, Nishapur

Repository: Iran Bastan Museum, Tehran

Museum number: N/A

Dimensions: Height (cm): 11 Maximum Diameter (cm): 22.5

Inscription: centre الحرّ لا يخلف

Comments: Script: New Style

References:
Wilkinson, Nishapur, no. 11, p. 135.

Pol21 – Slip-painted Bowl



Subglaze: polychrome

Origin: Khurasan or Transoxiana, 10th–11th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 40.170.15

Dimensions: Height (cm): 10.8 Maximum Diameter (cm): 35.6

Inscription: البركة و الغبطة و النعمة و السلامة و السعادة الـ

Comments: Script: New Style



References:

Ekhtiar et al., Masterpieces, pp. 7, 110-111, no. 68.
Ghouchani, Inscriptions, Pl. 85.
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/449711?searchField=All&sortBy=Relevance&ft=40.170.15&offset=0&rpp=20&pos=1)
Wilkinson, “Glazed Pottery,” p. 108, fig. 12.

Pol22 – Slip-painted Bowl



Subglaze: polychrome

Origin: Khurasan or Transoxiana, 10th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 61.144

Dimensions: Height (cm): 6 Maximum Diameter (cm): 18.7

Inscription: undeciphered



References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/451649?searchField=All&sortBy=Relevance&ft=61.144&offset=0&rpp=20&pos=1)

Pol23 – Slip-painted Bowl



Subglaze: polychrome

Origin: Khurasan or Transoxiana, 10th–11th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 56.44

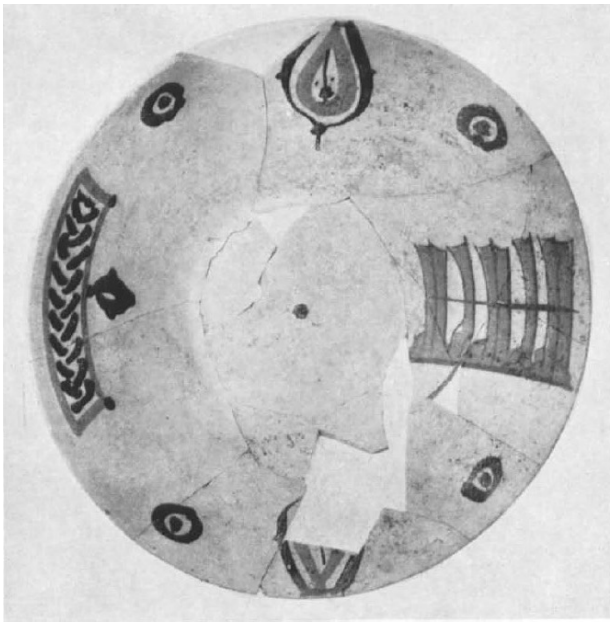
Dimensions: Height (cm): 11.1 Maximum Diameter (cm): 37.5

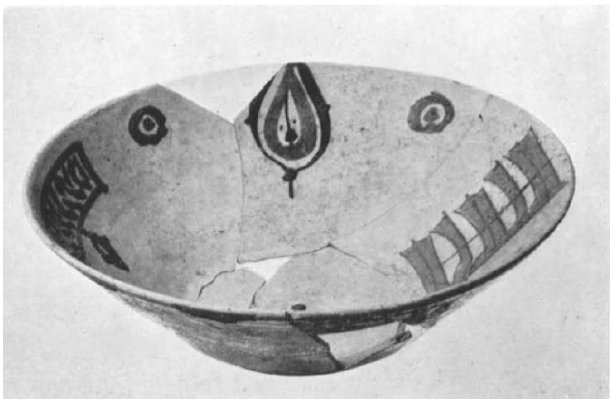
Inscription: العلم اوله مر مذاقته لكن اخره احلا من العسل بركة

Comments: Script: Kufic

References:
Ghouchani, Inscriptions, Pl. 31.
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/451333?searchField=All&sortBy=Relevance&ft=56.44&offset=0&rpp=20&pos=1)

Pol24 – Slip-painted Bowl





Subglaze: polychrome

Origin: Iran, Nishapur, 9th–11th Century

Excavated: Iran, Nishapur

Repository: Iran Bastan Museum, Tehran

Museum number: N/A

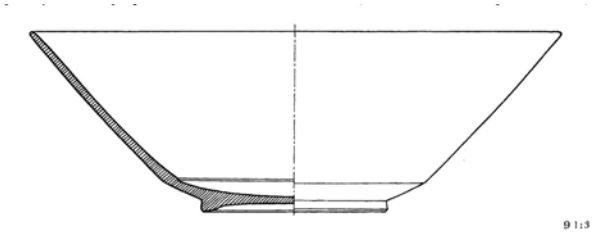
Dimensions: Height (cm): 8.8 Maximum Diameter (cm): 26

Inscription: اليمن

References:
Wilkinson, Nishapur, no. 5, p. 133.

Pol25 – Slip-painted Bowl Fragment





Subglaze: polychrome

Origin: Iran, Nishapur, 10th Century

Excavated: Iran, Nishapur

Repository: Iran Bastan Museum, Tehran

Museum number: N/A

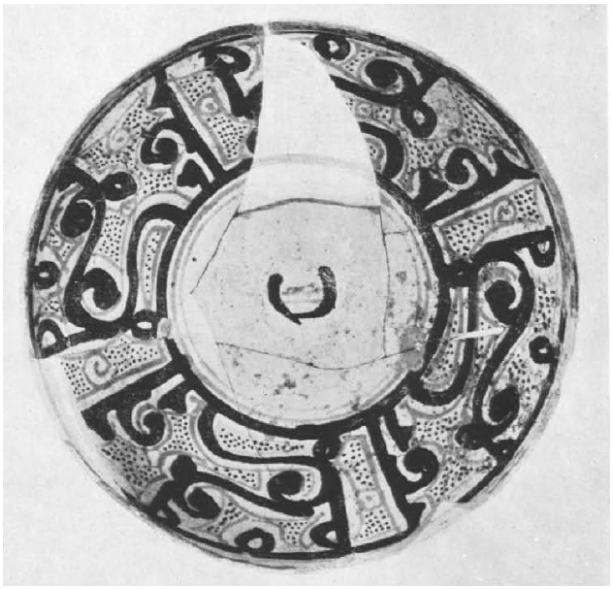
Dimensions: Height (cm): 16.2 Maximum Diameter (cm): 47.5

Inscription: undeciphered

Comments: Script: Kufic; Foliated/Floriated

References:
Wilkinson, Nishapur, no. 9, p. 134.

Pol26 – Slip-painted Bowl





Subglaze: polychrome

Origin: Iran, Nishapur, 9th–11th Century

Excavated: Iran, Nishapur

Repository: Iran Bastan Museum, Tehran

Museum number: N/A

Dimensions: Height (cm): 7 Maximum Diameter (cm): 19

Inscription: بركة

Comments: Script: Foliated/Floriated

References:
Wilkinson, Nishapur, no. 10, p. 134.

Pol27 – Slip-painted Bowl



Subglaze: polychrome

Origin: Iran, Nishapur, 9th–11th Century

Excavated: Iran, Nishapur

Repository: Iran Bastan Museum, Tehran

Museum number: N/A

Dimensions: Height (cm): 9 Maximum Diameter (cm): 26

Inscription: اليمن

References:
Wilkinson, Nishapur, no. 12, p. 135.

Pol28 – Slip-painted Bowl Fragment



Subglaze: polychrome

Origin: Iran, Nishapur, 9th–11th Century

Excavated: Iran, Nishapur

Repository: Iran Bastan Museum, Tehran

Museum number: N/A

Dimensions: Width (cm): 23.6

Inscription: اليمن

References:
Wilkinson, Nishapur, no. 19, p. 137.

Pol29 – Slip-painted Bowl Fragment



Subglaze: polychrome

Origin: Iran, Nishapur, 9th–11th Century

Excavated: Iran, Nishapur

Repository: Iran Bastan Museum, Tehran

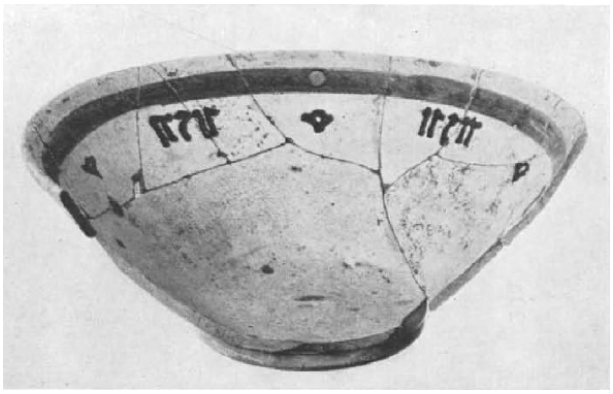
Museum number: N/A

Dimensions: Height (cm): 12

Inscription: اليمن

References:
Wilkinson, Nishapur, no. 30, p. 140.

Pol30 – Slip-painted Bowl Fragment



Subglaze: polychrome

Origin: Iran, Nishapur, 9th–11th Century

Excavated: Iran, Nishapur

Repository: Iran Bastan Museum, Tehran

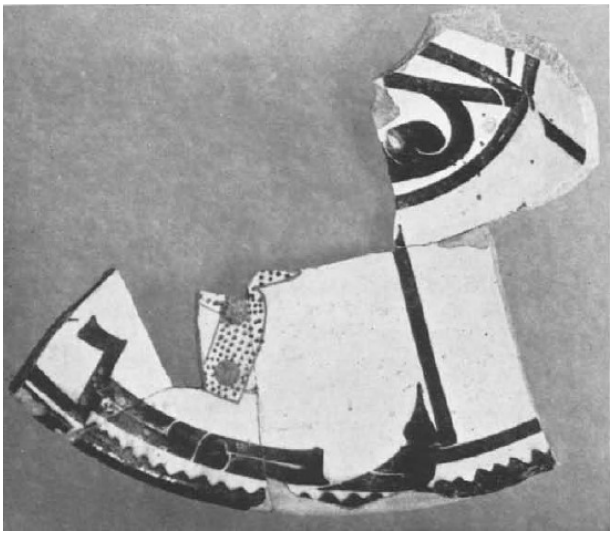
Museum number: N/A

Dimensions: Height (cm): 13.5 Maximum Diameter (cm): 20

Inscription: اليمن ال

References:
Wilkinson, Nishapur, no. 31, p. 140.

Pol31 – Slip-painted Bowl Fragment



Subglaze: polychrome

Origin: Iran, Nishapur, 9th–11th Century

Excavated: Iran, Nishapur

Repository: Iran Bastan Museum, Tehran

Museum number: N/A

Dimensions: Width (cm): 16.2

Inscription: (?) ...لرصـ...

Comments: Script: Kufic; Plaited

References:
Wilkinson, Nishapur, no. 41, p. 141.

Pol32 – Slip-painted Bowl





Subglaze: polychrome

Origin: Iran, Nishapur, 9th–11th Century

Excavated: Iran, Nishapur

Repository: Iran Bastan Museum, Tehran

Museum number: N/A

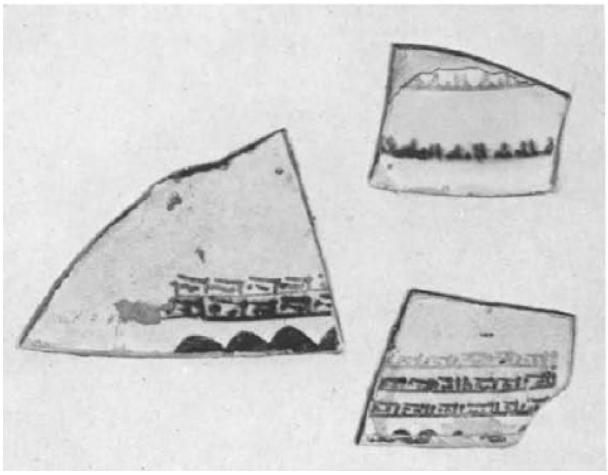
Dimensions: Height (cm): 4.3 Maximum Diameter (cm): 13.8

Inscription: possibly يمن

Comments: Script: Foliated/Floriated

References:
Wilkinson, Nishapur, no. 45, p. 142.

Pol33 – Slip-painted Bowl Fragment



Subglaze: polychrome

Origin: Iran, Nishapur, 9th–10th Century

Excavated: Iran, Nishapur

Repository: Iran Bastan Museum, Tehran; Metropolitan Museum of Art, New York

Museum number: N/A; 40.170.560

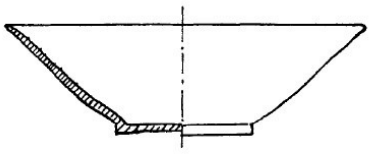
Dimensions: Height (cm): 3.6 Width (cm): 4.8

Inscription: undeciphered

Comments: The wrong image is included in the MMA online catalogue

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/450225?searchField=All&sortBy=Relevance&ft=40.170.560&offset=0&rpp=20&pos=1)
Wilkinson, Nishapur, no. 40a,b,c, p. 141.

Pol34 – Slip-painted Bowl





Subglaze: polychrome

Origin: Iran, Nishapur, 10th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 40.170.301

Dimensions: Height (cm): 4.8 Width (cm): 15.2 Length (cm): 10.5 Weight: 4.4 oz (125 g)

Inscription: ك

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/449981?searchField=All&sortBy=Relevance&ft=40.170.301&offset=0&rpp=20&pos=1)
Wilkinson, Nishapur, p. 160.

Pol35 – Slip-painted Bowl



Subglaze: polychrome

Origin: Iran, Nishapur, 10th–11th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 39.40.79

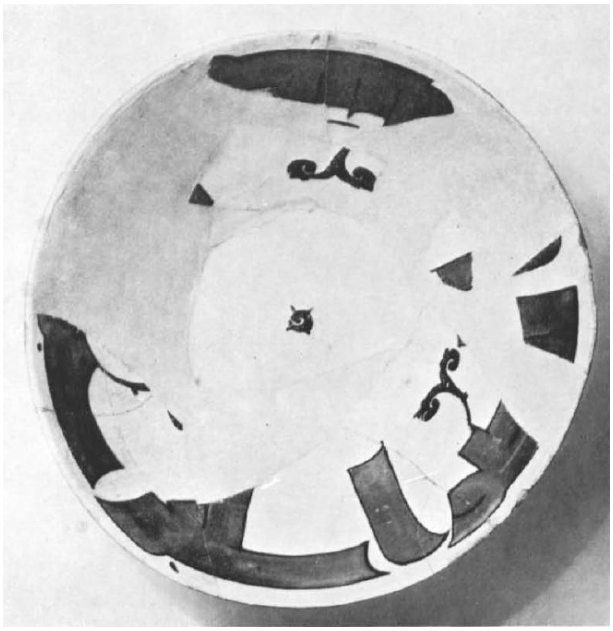
Dimensions: Height (cm): 12.5 Maximum Diameter (cm): 34.5

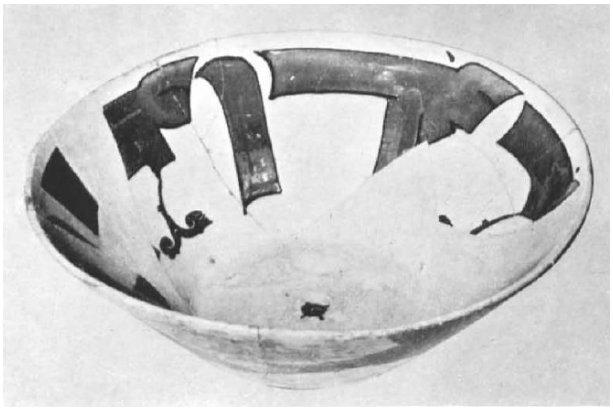
Inscription: اليمن



References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/449611?searchField=All&sortBy=Relevance&ft=39.40.79&offset=0&rpp=20&pos=1)
Wilkinson, Nishapur, no. 3, p. 131.

Pol36 – Slip-painted Bowl





Subglaze: polychrome

Origin: Iran, Nishapur, 9th–10th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 36.20.57

Dimensions: Height (cm): 8.9 Maximum Diameter (cm): 26.7

Inscription: الحر [حر و ان مـ]سـ[ـة الـ]ـضر

Comments: Script: Kufic; Foliated/Floriated

References:
Ghouchani, Inscriptions, Pl. 131.
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/449088?searchField=All&sortBy=Relevance&ft=36.20.57&offset=0&rpp=20&pos=1)
Wilkinson, Nishapur, no. 4, p. 132.

Pol37 – Slip-painted Bowl



Subglaze: polychrome

Origin: Iran, Nishapur, 10th–11th Century

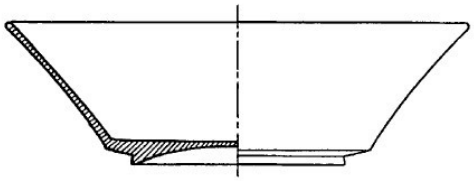
Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 40.170.5

Dimensions: Height (cm): 7.3 Maximum Diameter (cm): 21.5 Diameter of foot (cm): 8.8

Inscription: اليمن ال



References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/449701?searchField=All&sortBy=Relevance&ft=40.170.5&offset=0&rpp=20&pos=1)
Wilkinson, Nishapur, no. 13, p. 135.

Pol38 – Slip-painted Bowl Fragment



Subglaze: polychrome

Origin: Iran, Nishapur, 10th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 40.170.557

Dimensions: Height (cm): 6.2 Width (cm): 9

Inscription: possibly based on يمن

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/450222?searchField=All&sortBy=Relevance&ft=40.170.557&offset=0&rpp=20&pos=1)
Wilkinson, Nishapur, no. 15, p. 136.

Pol39 – Slip-painted Bowl Fragment





Subglaze: polychrome

Origin: Iran, Nishapur, 9th–10th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 40.170.472

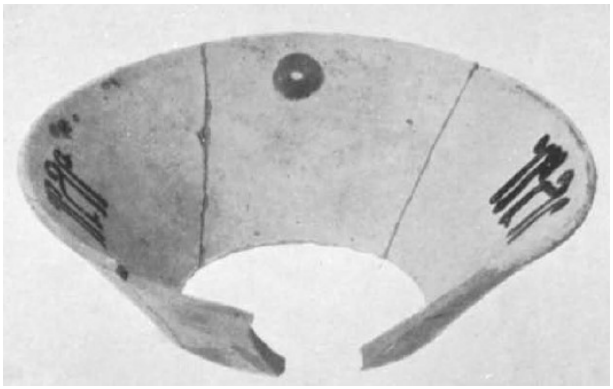
Dimensions: Height (cm): 8 Width (cm): 12.5

Inscription: ...حلاف...

Comments: Script: Kufic

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/450142?searchField=All&sortBy=Relevance&ft=40.170.472&offset=0&rpp=20&pos=1)
Wilkinson, Nishapur, no. 16, p. 136.

Pol40 – Slip-painted Bowl Fragment



Subglaze: polychrome

Origin: Iran, Nishapur, 10th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 39.40.27

Dimensions: Height (cm): 5 Maximum Diameter (cm): 16.5

Inscription: اليمن ال

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/449561?searchField=All&sortBy=Relevance&ft=39.40.27&offset=0&rpp=20&pos=1)
Wilkinson, Nishapur, no. 17, p. 136.

Pol41 – Slip-painted Bowl Fragment



Subglaze: polychrome

Origin: Iran, Nishapur, 9th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 37.40.13

Dimensions: Height (cm): 5 Maximum Diameter (cm): 24

Inscription: اليمن



References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/449124?searchField=All&sortBy=Relevance&ft=37.40.13&offset=0&rpp=20&pos=1)
Wilkinson, Nishapur, no. 18, p. 136.

Pol42 – Slip-painted Bowl Fragment



Subglaze: polychrome

Origin: Iran, Nishapur, 9th–10th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 39.40.7

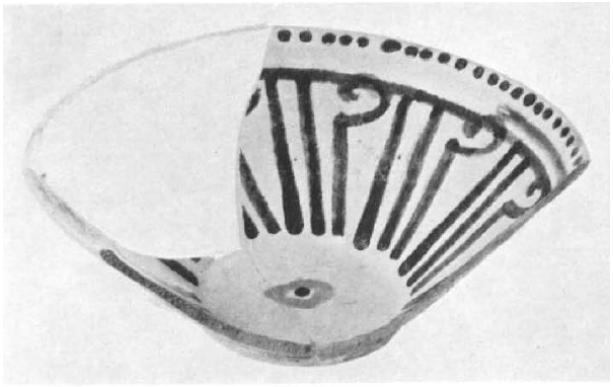
Dimensions: Height (cm): 9.5 Maximum Diameter (cm): 25 Diameter of foot (cm): 9.8

Inscription: اليمن



References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/449544?searchField=All&sortBy=Relevance&ft=39.40.7&offset=0&rpp=20&pos=1)
Wilkinson, “Glazed Pottery,” p. 110, fig. 15.
Wilkinson, Nishapur, no. 20, p. 137.

Pol43 – Slip-painted Bowl Fragment



Subglaze: polychrome

Origin: Iran, Nishapur, 9th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

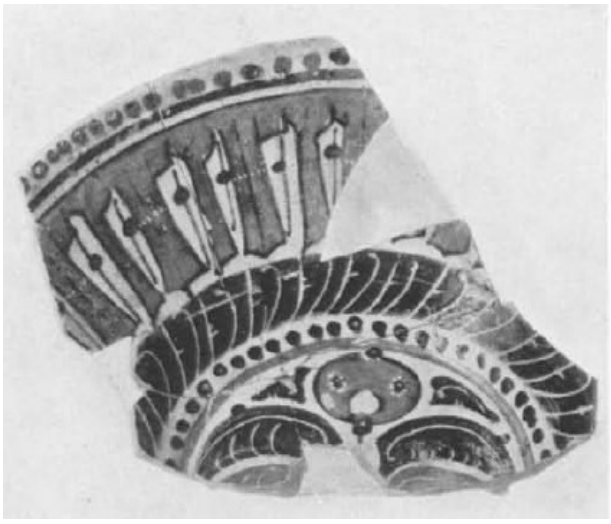
Museum number: 38.40.173

Dimensions: Height (cm): 9.1 Maximum Diameter (cm): 26

Inscription: اليمن

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/449383?searchField=All&sortBy=Relevance&ft=38.40.173&offset=0&rpp=20&pos=1)
Wilkinson, Nishapur, no. 21, p. 137.

Pol44 – Slip-painted Bowl Fragment



Subglaze: polychrome

Origin: Iran, Nishapur, 9th–10th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 40.170.490

Dimensions: Height (cm): 8.4 (original) Width (cm): 17.5

Inscription: اليمن

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/450160?searchField=All&sortBy=Relevance&ft=40.170.490&offset=0&rpp=20&pos=1)
Wilkinson, Nishapur, no. 26, p. 139.

Pol45 – Slip-painted Bowl Fragment



Subglaze: polychrome

Origin: Iran, Nishapur, 9th–10th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 40.170.615

Dimensions: Height (cm): 11 Width (cm): 7.3

Inscription: اليمن

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/450276?searchField=All&sortBy=Relevance&ft=40.170.615&offset=0&rpp=20&pos=1)
Wilkinson, Nishapur, no. 27, p. 139.

Pol46 – Slip-painted Bowl Fragment



Subglaze: polychrome

Origin: Iran, Nishapur, 9th–10th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 40.170.626

Dimensions: Height (cm): 16 Width (cm): 9

Inscription: ...عـطة...

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/450287?searchField=All&sortBy=Relevance&ft=40.170.626&offset=0&rpp=20&pos=1)
Wilkinson, Nishapur, no. 29, p. 140.

Pol47 – Slip-painted Bowl Fragment



Subglaze: polychrome

Origin: Iran, Nishapur, 9th–10th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 40.170.467

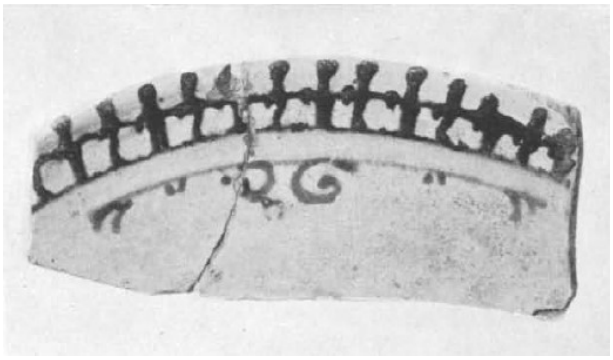
Dimensions: Height (cm): 8 Width (cm): 14

Inscription: ...كا...

Comments: Compare with cat. no. CE108 and BloW24.

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/450137?searchField=All&sortBy=Relevance&ft=40.170.467&offset=0&rpp=20&pos=1)
Wilkinson, Nishapur, no. 32, p. 140.

Pol48 – Slip-painted Bowl Fragment



Subglaze: polychrome

Origin: Iran, Nishapur, 10th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

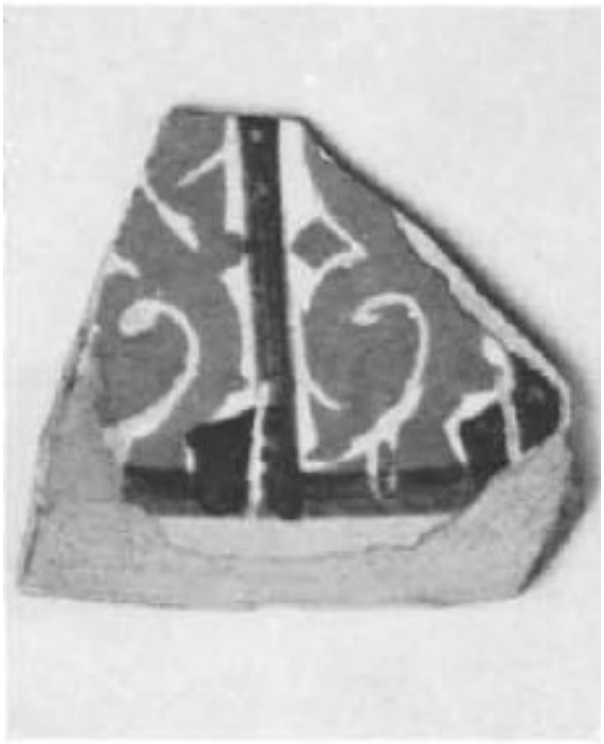
Museum number: 40.170.557

Dimensions: Height (cm): 6.2 Width (cm): 9

Inscription: undeciphered

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/450222?searchField=All&sortBy=Relevance&ft=40.170.557&offset=0&rpp=20&pos=1)
Wilkinson, Nishapur, no. 33, p. 140.

Pol49 – Slip-painted Bowl Fragment



Subglaze: polychrome

Origin: Iran, Nishapur, 9th–10th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 40.170.558

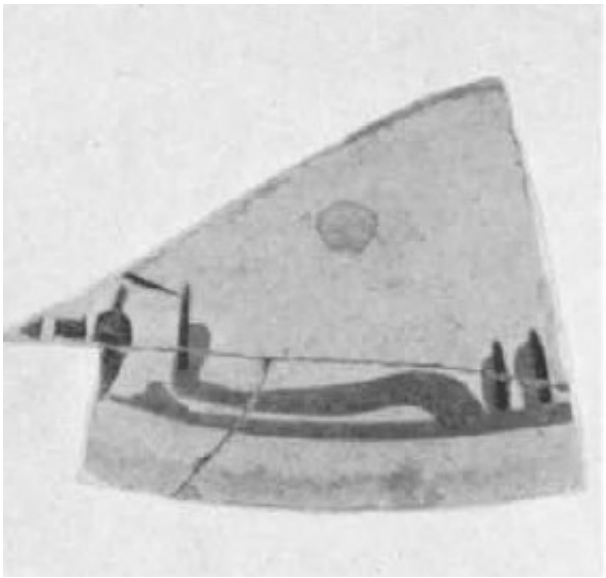
Dimensions: Height (cm): 4.8 Width (cm): 5.3

Inscription: undeciphered

Comments: Script: Kufic

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/450223?searchField=All&sortBy=Relevance&ft=40.170.558&offset=0&rpp=20&pos=1)
Wilkinson, Nishapur, no. 34, p. 140.

Pol50 – Slip-painted Bowl Fragment



Subglaze: polychrome

Origin: Iran, Nishapur, 9th–11th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

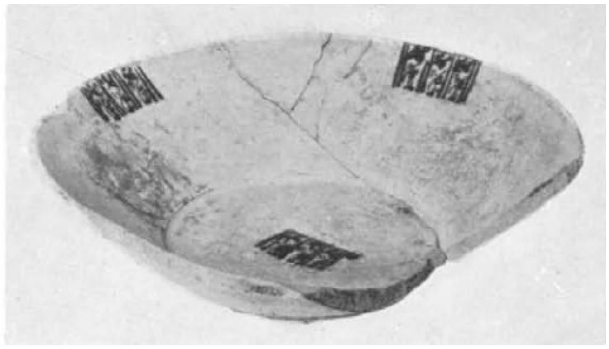
Museum number: 40.170.552

Dimensions: Width (cm): 9.2

Inscription: (?) ...بد...

References:
Wilkinson, Nishapur, no. 35, p. 140.

Pol51 – Slip-painted Bowl Fragment



Subglaze: polychrome

Origin: Iran, Nishapur, 10th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

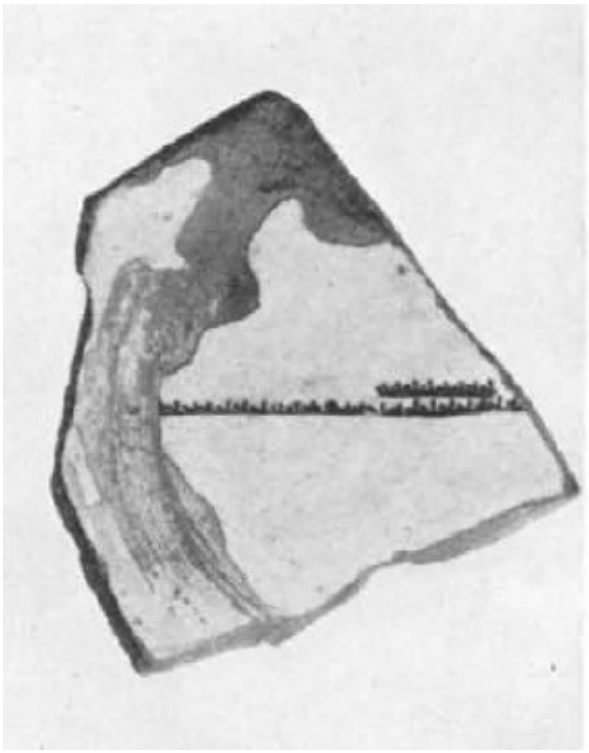
Museum number: 38.40.163

Dimensions: Height (cm): 4.1 Maximum Diameter (cm): 13.5

Inscription: probably based on اليمن

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/449373?searchField=All&sortBy=Relevance&ft=38.40.163&offset=0&rpp=20&pos=1)
Wilkinson, Nishapur, no. 36, p. 140.

Pol52 – Slip-painted Bowl Fragment



Subglaze: polychrome

Origin: Iran, Nishapur, 9th–10th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 40.170.471

Dimensions: Height (cm): 7.5 Width (cm): 8.5

Inscription: undeciphered

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/450141?searchField=All&sortBy=Relevance&ft=40.170.471&offset=0&rpp=20&pos=1)
Wilkinson, Nishapur, no. 39, p. 141.

Pol53 – Slip-painted Plate Fragment



Subglaze: polychrome

Origin: Iran, Nishapur, 9th–10th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 40.170.468

Dimensions: Height (cm): 8.5 Width (cm): 17

Inscription: possibly based on يمن

Comments: Script: Foliated/Floriated

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/450138 ?searchField=All&sortBy=Relevance&ft=40.170 .468&offset=0&rpp=20&pos=1) Wilkinson, Nishapur, no. 47, p. 142.

Pol54 – Slip-painted Bowl



Subglaze: polychrome

Origin: Iran, Nishapur, 10th–11th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 40.170.528

Dimensions: Height (cm): 18.2 Width (cm): 12.2

Inscription: undeciphered



References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/456207?searchField=All&sortBy=Relevance&ft=40.170.528&offset=0&rpp=20&pos=1)

Pol55 – Slip-painted Bowl

Subglaze: polychrome

Origin: Iran, Nishapur, 9th–10th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 40.170.520

Dimensions: Height (cm): 5.3 Width (cm): 3.8

Inscription: اليمن

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/450190?searchField=All&sortBy=Relevance&ft=40.170.520&offset=0&rpp=20&pos=1)





Pol56 – Slip-painted Bowl

Subglaze: polychrome

Origin: Iran, Nishapur, 9th–11th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 48.101.2043

Dimensions: Height (cm): 2.8 Width (cm): 14

Inscription: اليمن

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/768921?searchField=All&sortBy=Relevance&ft=48.101.2043&offset=0&rpp=20&pos=1)





Pol57 – Slip-painted Bowl





Subglaze: polychrome

Origin: Iran, Nishapur, 9th–11th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 48.101.2068

Dimensions: Height (cm): 5.5 Width (cm): 10

Inscription: اليمن

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/768946?searchField=All&sortBy=Relevance&ft=48.101.2068&offset=0&rpp=20&pos=1)

Pol58 – Slip-painted Bowl





Subglaze: polychrome

Origin: Iran, Nishapur, 9th–11th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 48.101.2055

Dimensions: Height (cm): 5.2 Width (cm): 11.5

Inscription: اليمن

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/768933?searchField=All&sortBy=Relevance&ft=48.101.2055&offset=0&rpp=20&pos=1)

Pol59 – Slip-painted Bowl





Subglaze: polychrome

Origin: Iran, Nishapur, 9th–11th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 48.101.2182

Dimensions: Height (cm): 3

Inscription: اليمن

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/769060?searchField=All&sortBy=Relevance&ft=48.101.2182&offset=0&rpp=20&pos=1)

Pol60 – Slip-painted Bowl Fragment



Subglaze: polychrome

Origin: Iran, Nishapur, 9th–11th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 40.170.555

Dimensions: Height (cm): 6.6 Width (cm): 3 Thickness (cm): 0.6 Weight: 14.2 g

Inscription: undeciphered

Comments: Script: New Style



References:
Metropolitan Museum of Art online catalogue. (https://www.metmuseum.org/art/collection/search/450220?searchField=All&sortBy=Relevance&ft=40.170.555&offset=0&rpp=20&pos=1)

Pol61 – Slip-painted Bowl Fragment





Subglaze: polychrome

Origin: Iran, Nishapur, 9th–11th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 40.170.473

Dimensions: Height (cm): 8.5 Width (cm): 6

Inscription: اليمن

References:
Metropolitan Museum of Art online catalogue. (https://www.metmuseum.org/art/collection/search/450143?searchField=All&sortBy=Relevance&ft=40.170.473&offset=0&rpp=20&pos=1)

Pol62 – Slip-painted Bowl Fragment





Subglaze: polychrome

Origin: Iran, Nishapur, 9th–11th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 48.101.2054

Dimensions: Width (cm): 9.5 Length (cm): 5.1

Inscription: undeciphered

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/768932?searchField=All&sortBy=Relevance&ft=48.101.2054&offset=0&rpp=20&pos=1)

Pol63 – Slip-painted Bowl Fragment





Subglaze: polychrome

Origin: Iran, Nishapur, 9th–11th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 48.101.2090

Dimensions: Height (cm): 1.79 Diameter of foot (cm): 12

Inscription: probably اليمن

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/768968 ?searchField=All&sortBy=Relevance&ft=48.101 . 2090&offset=0&rpp=20&pos=1)

Pol64 – Slip-painted Bowl Fragment





Subglaze: polychrome

Origin: Iran, Nishapur, 9th–11th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 48.101.2091

Dimensions: Height (cm): 1.49 Diameter of foot (cm): 16

Inscription: ...مک..

Comments: Script: Plaited

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/768969 ?searchField=All&sortBy=Relevance&ft=48.101 . 2091&offset=0&rpp=20&pos=1)

Pol65 – Slip-painted Bowl Fragment





Subglaze: polychrome

Origin: Iran, Nishapur, 10th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York and Iran Basta Museum

Museum number: 40.170.486; N/A

Dimensions: Length (cm): 29 (entire)

Inscription: ...من الفـ...

Comments: Script: Kufic; Plaited; Foliated/Floriated

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/450156?searchField=All&sortBy=Relevance&ft=40.170.486&offset=0&rpp=20&pos=1)
Wilkinson, Nishapur, no. 14, p. 135.

Pol66 – Slip-painted Dish



Subglaze: polychrome

Origin: Iran, Rayy, 9th–10th Century

Excavated: Iran, Rayy

Repository: Musée du Louvre, Paris

Museum number: OA 7474

Dimensions: Height (cm): 3.8 Maximum Diameter (cm): 33.5

Inscription: ال

Comments: Script: Foliated/Floriated

References:
Bernus-Taylor, “La céramique,” fig. 2.
Louvre Museum gallery label.

Pol67 – Slip-painted Fragment





Subglaze: polychrome

Origin: probably Iran, Rayy, 10th–11th Century

Excavated: Iran, Rayy

Repository: British Museum, London

Museum number: 1891,0625.148

Inscription: possibly based on بركة

References:
British Museum collection online. (https://www.britishmuseum.org/collection/object/W_1891-0625-148)

Pol68 – Slip-painted Fragment





Subglaze: polychrome

Origin: Iran, Sirjan, 9th–11th Century

Excavated: Iran, Sirjan

Repository: Ashmolean Museum, Oxford

Museum number: N/A

Dimensions: Width (cm): 4.7 Length (cm): 4

Inscription: ...الك...

References:
Morgan and Leatherby, “Sīrjān,” fig. 1, 10.

Pol69 – Slip-painted Fragment





Subglaze: polychrome

Origin: Iran, Sirjan, 9th–11th Century

Excavated: Iran, Sirjan

Repository: Ashmolean Museum, Oxford

Museum number: N/A

Dimensions: Width (cm): 4.4 Length (cm): 5.4

Inscription: ...االك...

References:
Morgan and Leatherby, “Sīrjān,” fig. 1, 3.

Pol70 – Slip-painted Fragment





Subglaze: polychrome

Origin: Iran, Sirjan, 9th–11th Century

Excavated: Iran, Sirjan

Repository: Ashmolean Museum, Oxford

Museum number: N/A

Dimensions: Width (cm): 6.7 Length (cm): 4.8

Inscription: ...االك...

References:
Morgan and Leatherby, “Sīrjān,” fig. 1, 6.

Pol71 – Slip-painted Fragment





Subglaze: polychrome

Origin: Iran, Sirjan, 9th–11th Century

Excavated: Iran, Sirjan

Repository: Ashmolean Museum, Oxford

Museum number: N/A

Dimensions: Width (cm): 7.5 Length (cm): 4.7

Inscription: ...االك...

References:
Morgan and Leatherby, “Sīrjān,” fig. 1, 1.

Pol72 – Slip-painted Fragment





Subglaze: polychrome

Origin: Iran, Sirjan, 9th–11th Century

Excavated: Iran, Sirjan

Repository: Ashmolean Museum, Oxford

Museum number: N/A

Dimensions: Width (cm): 7.5 Length (cm): 5.7

Inscription: ...االك...

References:
Morgan and Leatherby, “Sīrjān,” fig. 1, 12 (?).

Pol73 – Slip-painted Fragment

Subglaze: polychrome

Origin: Iran, Sirjan, 9th–11th Century

Excavated: Iran, Sirjan

Repository: Ashmolean Museum, Oxford

Museum number: N/A

Dimensions: Width (cm): 5.8 Length (cm): 6.5

Inscription: ...الك...

References:
Morgan and Leatherby, “Sīrjān,” fig. 1, 7.





Pol74 – Slip-painted Fragment





Subglaze: polychrome

Origin: Iran, Sirjan, 9th–11th Century

Excavated: Iran, Sirjan

Repository: Ashmolean Museum, Oxford

Museum number: N/A

Dimensions: Width (cm): 6.5 Length (cm): 5.3

Inscription: ...كا...

References:
Morgan and Leatherby, “Sīrjān,” fig. 1, 4.

Pol75 – Slip-painted Fragment





Subglaze: polychrome

Origin: Iran, Sirjan, 9th–11th Century

Excavated: Iran, Sirjan

Repository: Ashmolean Museum, Oxford

Museum number: N/A

Dimensions: Width (cm): 3.4 Length (cm): 5.1

Inscription: undeciphered

References:
Morgan and Leatherby, “Sīrjān,” fig. 1, 2.

Pol76 – Slip-painted Fragment





Subglaze: polychrome

Origin: Iran, Sirjan, 9th–11th Century

Excavated: Iran, Sirjan

Repository: Ashmolean Museum, Oxford

Museum number: N/A

Dimensions: Width (cm): 6.8 Length (cm): 3.4

Inscription: ...ك...

References:
Morgan and Leatherby, “Sīrjān,” fig. 1, 9.

Pol77 – Slip-painted Fragment





Subglaze: polychrome

Origin: Iran, Sirjan, 9th–11th Century

Excavated: Iran, Sirjan

Repository: Ashmolean Museum, Oxford

Museum number: N/A

Dimensions: Width (cm): 7.3 Length (cm): 5

Inscription: ...كااااا...

References:
Morgan and Leatherby, “Sīrjān,” fig. 1, 8.

Pol78 – Slip-painted Bowl Fragment





Subglaze: polychrome

Petrofabric:

Origin: Iran, Sirjan, 9th–11th Century

Excavated: Iran, Sirjan

Repository: Ashmolean Museum, Oxford

Museum number: N/A

Dimensions: Height (cm): 2.5 Width (cm): 8.8 Length (cm): 7.4

Inscription: ...الله...

References:
Mason, Shine, p. 197.
Morgan and Leatherby, “Sīrjān,” fig. 1, 5.

Pol79 – Slip-painted Fragment



Subglaze: polychrome

Origin: Iran, Sirjan, 9th–11th Century

Excavated: Iran, Sirjan

Repository: Ashmolean Museum, Oxford

Museum number: N/A

Dimensions: Width (cm): 6 Length (cm): 4.7

Inscription: ك



References:
Morgan and Leatherby, “Sīrjān,” fig. 2, 10.

Pol80 – Slip-painted Fragment

Subglaze: polychrome

Origin: Iran, Sirjan, 9th–11th Century

Excavated: Iran, Sirjan

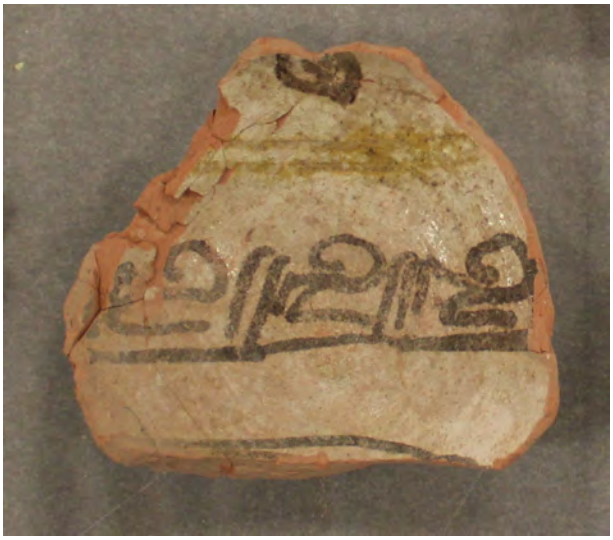
Repository: Ashmolean Museum, Oxford

Museum number: N/A

Dimensions: Width (cm): 8.4 Length (cm): 7.5

Inscription: ...كاا...

References:
Morgan and Leatherby, “Sīrjān,” fig. 3, 9.





Pol81 – Slip-painted Fragment

Subglaze: polychrome

Origin: Iran, Sirjan, 9th–11th Century

Excavated: Iran, Sirjan

Repository: Ashmolean Museum, Oxford

Museum number: N/A

Dimensions: Width (cm): 5.7 Length (cm): 6.3

Inscription: ...كاا...

References:
Morgan and Leatherby, “Sīrjān,” fig. 3, 6.





Pol82 – Slip-painted Fragment





Subglaze: polychrome

Origin: Iran, Sirjan, 9th–11th Century

Excavated: Iran, Sirjan

Repository: Ashmolean Museum, Oxford

Museum number: N/A

Dimensions: Width (cm): 4.3 Length (cm): 3.3

Inscription: ...االك...

References:
Morgan and Leatherby, “Sīrjān,” fig. 3, 5.

Pol83 – Slip-painted Bowl Fragment





Subglaze: polychrome

Petrofabric:

Origin: Iran, Sirjan, 9th–11th Century

Excavated: Iran, Sirjan

Repository: Ashmolean Museum, Oxford

Museum number: N/A

Dimensions: Height (cm): 7.5 Width (cm): 20 Length (cm): 16

Inscription: ...كا...

References:
Mason, Shine, p. 197.
Morgan and Leatherby, “Sīrjān,” fig. 4, 1.

Pol84 – Slip-painted Fragment

Subglaze: polychrome

Origin: Iran, Sirjan, 9th–11th Century

Excavated: Iran, Sirjan

Repository: Ashmolean Museum, Oxford

Museum number: N/A

Dimensions: Width (cm): 13.2 Length (cm): 8

Inscription: ...كا...

References:
Morgan and Leatherby, “Sīrjān,” fig. 4, 1.





Pol85 – Slip-painted Fragment

Subglaze: polychrome

Origin: Iran, Sirjan, 9th–11th Century

Excavated: Iran, Sirjan

Repository: Ashmolean Museum, Oxford

Museum number: N/A

Dimensions: Width (cm): 10.5 Length (cm): 7.5

Inscription: ...كاا...

References:
Morgan and Leatherby, “Sīrjān,” fig. 4, 5.





Pol86 – Slip-painted Fragment





Subglaze: polychrome

Origin: Iran, Sirjan, 9th–11th Century

Excavated: Iran, Sirjan

Repository: Ashmolean Museum, Oxford

Museum number: N/A

Dimensions: Width (cm): 7.5 Length (cm): 5.8

Inscription: ...كاا...

References:
Morgan and Leatherby, “Sīrjān,” fig. 4, 4.

Pol87 – Slip-painted Fragment





Subglaze: polychrome

Origin: Iran, Sirjan, 9th–11th Century

Excavated: Iran, Sirjan

Repository: Ashmolean Museum, Oxford

Museum number: N/A

Dimensions: Width (cm): 8.2 Length (cm): 6.5

Inscription: ...ك...

References:
Morgan and Leatherby, “Sīrjān,” fig. 6, 6.

Pol88 – Slip-painted Fragment





Subglaze: polychrome

Origin: Iran, Sirjan, 9th–11th Century

Excavated: Iran, Sirjan

Repository: Ashmolean Museum, Oxford

Museum number: N/A

Dimensions: Width (cm): 7.5 Length (cm): 5.1

Inscription: ...كاا...

References:
Morgan and Leatherby, “Sīrjān,” fig. 6, 8.

Pol89 – Slip-painted Fragment

Subglaze: polychrome

Origin: Iran, Sirjan, 9th–11th Century

Excavated: Iran, Sirjan

Repository: Ashmolean Museum, Oxford

Museum number: N/A

Dimensions: Width (cm): 5 Length (cm): 5

Inscription: ...ـک...

References:
Morgan and Leatherby, “Sīrjān,” fig. 6, 1.





Pol90 – Slip-painted Fragment





Subglaze: polychrome

Origin: Iran, Sirjan, 9th–11th Century

Excavated: Iran, Sirjan

Repository: Ashmolean Museum, Oxford

Museum number: N/A

Dimensions: Width (cm): 8.2 Length (cm): 7.5

Inscription: ...كااا...

References:
Morgan and Leatherby, “Sīrjān,” fig. 6, 9.

Pol91 – Slip-painted Fragment

Subglaze: polychrome

Origin: Iran, Sirjan, 9th–11th Century

Excavated: Iran, Sirjan

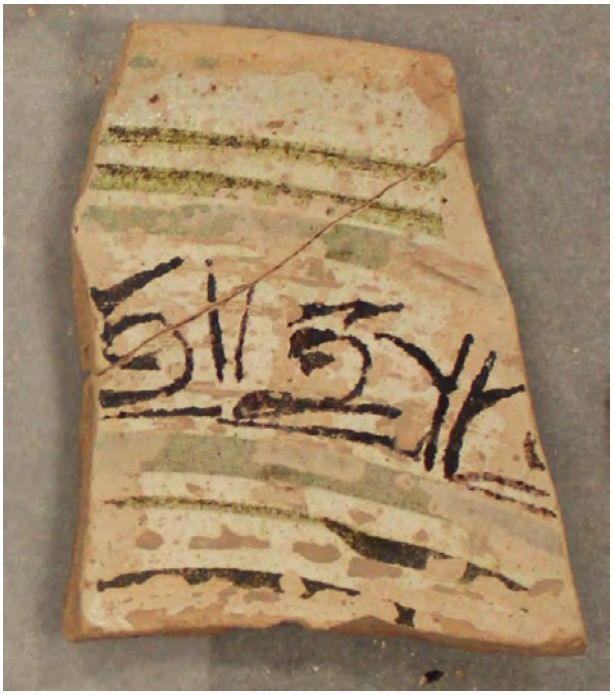
Repository: Ashmolean Museum, Oxford

Museum number: N/A

Dimensions: Width (cm): 8.7 Length (cm): 7.5

Inscription: ...كاا...

References:
Morgan and Leatherby, “Sīrjān,” fig. 6, 20.





Pol92 – Slip-painted Fragment





Subglaze: polychrome

Origin: Iran, Sirjan, 9th–11th Century

Excavated: Iran, Sirjan

Repository: Ashmolean Museum, Oxford

Museum number: N/A

Dimensions: Width (cm): 7.7 Length (cm): 5.5

Inscription: ...كاا...

References:
Morgan and Leatherby, “Sīrjān,” fig. 6, 17.

Pol93 – Slip-painted Fragment

Subglaze: polychrome

Origin: Iran, Sirjan, 9th–11th Century

Excavated: Iran, Sirjan

Repository: Ashmolean Museum, Oxford

Museum number: N/A

Dimensions: Width (cm): 5.5 Length (cm): 4.6

Inscription: ...كاا...

References:
Morgan and Leatherby, “Sīrjān,” fig. 6, 15.





Pol94 – Slip-painted Fragment





Subglaze: polychrome

Origin: Iran, Sirjan, 9th–11th Century

Excavated: Iran, Sirjan

Repository: Ashmolean Museum, Oxford

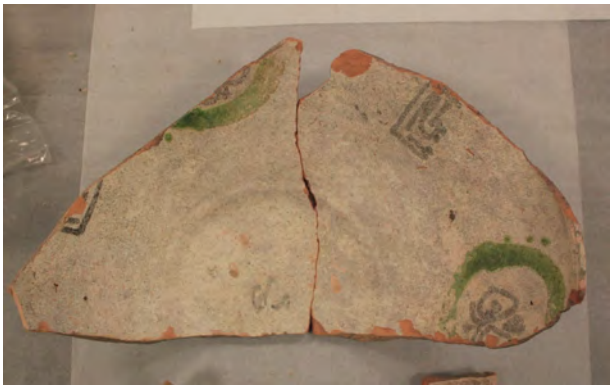
Museum number: N/A

Dimensions: Width (cm): 4.5 Length (cm): 5.4

Inscription: ...كاا...

References:
Morgan and Leatherby, “Sīrjān,” fig. 6, 4 (?).

Pol95 – Slip-painted Bowl Fragment





Subglaze: polychrome

Petrofabric:

Origin: Iran, Sirjan, 9th–11th Century

Excavated: Iran, Sirjan

Repository: Ashmolean Museum, Oxford

Museum number: N/A

Dimensions: Height (cm): 7.6 Width (cm): 24.8 Length (cm): 13.4

Inscription: probably بركة

References:
Mason, Shine, p. 197.
Morgan and Leatherby, “Sīrjān,” fig. 7, 1.

Pol96 – Slip-painted Fragment

Subglaze: polychrome

Origin: Iran, Sirjan, 9th–11th Century

Excavated: Iran, Sirjan

Repository: Ashmolean Museum, Oxford

Museum number: N/A

Dimensions: Height (cm): 6.6 Width (cm): 9.7

Inscription: probably بركة

Comments: Script: Foliated/Floriated

References:
Morgan and Leatherby, “Sīrjān,” fig. 7, 10.





Pol97 – Slip-painted Fragment





Subglaze: polychrome

Origin: Iran, Sirjan, 9th–11th Century

Excavated: Iran, Sirjan

Repository: Ashmolean Museum, Oxford

Museum number: N/A

Dimensions: Width (cm): 10.6 Length (cm): 8

Inscription: possibly بركة

References:
Morgan and Leatherby, “Sī rjān.”

Pol98 – Slip-painted Fragment

Subglaze: polychrome

Origin: Iran, Sirjan, 9th–11th Century

Excavated: Iran, Sirjan

Repository: Ashmolean Museum, Oxford

Museum number: N/A

Dimensions: Width (cm): 12.8 (base only) Length (cm): 9.7 (base only)

Inscription: ...كاا...

References:
Morgan and Leatherby, “Sīrjān,” fig. 28, 8.





Pol99 – Slip-painted Fragment

Subglaze: polychrome

Origin: Iran, Sirjan, 9th–11th Century

Excavated: Iran, Sirjan

Repository: Ashmolean Museum, Oxford

Museum number: N/A

Dimensions: Width (cm): 11.5 Length (cm): 8

Inscription: ...كا...

References:
Morgan and Leatherby, “Sīrjān,” fig. 28, 9.





Pol100 – Slip-painted Lid



Subglaze: polychrome

Origin: probably Iran, Susa, 9th–11th Century

Excavated: Iran, Susa

Repository: Musée du Louvre, Paris

Museum number: N/A

Dimensions: Maximum Diameter (cm): 14.3

Inscription: بركة و غبطة و نصر و عز

References:
(Image courtesy of Oliver Watson)
Koechlin, Les céramiques, Pl. XIV, fig. 109.

Pol101 – Slip-painted Fragment



Subglaze: polychrome

Origin: probably Iran, Susa, 10th–11th Century

Excavated: Iran, Susa

Repository: Musée du Louvre, Paris

Museum number: N/A

Inscription: undeciphered

References:
Unpublished (Image courtesy of Oliver Watson)

Pol102 – Slip-painted Bowl



Subglaze: polychrome

Origin: probably Transoxiana, 9th–11th Century

Excavated: Khazakhstan, Otrar Oasis

Repository: N/A

Museum number: N/A

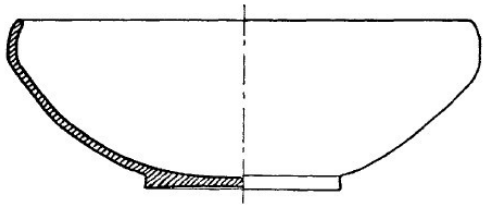
Inscription: اتق توقا

Comments: Script: New Style

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, 387.

Pol103 – Slip-painted Bowl Fragment





Subglaze: polychrome

Origin: Iran, Nishapur, 9th Century

Excavated: probably Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 38.40.286

Dimensions: Height (cm): 7 Width (cm): 19.5 Length (cm): 14.8 Weight: 10.6 oz (300.5 g)

Inscription: possibly يمن

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/449491?searchField=All&sortBy=Relevance&ft=38.40.286&offset=0&rpp=20&pos=1)
Wilkinson, Nishapur, no. 43, p. 142.

Pol104 – Slip-painted Plate



Subglaze: polychrome

Origin: Transoxiana, Samarqand, 10th Century

Excavated: Transoxiana, Samarqand

Repository: Archaeological Fund of the State Museum of the History of Culture and Art of the Peoples of Uzbekistan, Samarqand

Museum number: A-49-457

Dimensions: Maximum Diameter (cm): 37

Inscription: بركة

Comments: Script: Foliated/Floriated

References:
Grohmann, “Floriated Kūfic,” fig. 3.
Shishkina and Pavchinskaja, Terres secrètes, no. 130, p. 90

Pol105 – Slip-painted Bowl



Subglaze: polychrome

Origin: Transoxiana, Samarqand, 10th Century

Excavated: Transoxiana, Samarqand

Repository: Archaeological Fund of the State Museum of the History of Culture and Art of the Peoples of Uzbekistan, Samarqand

Museum number: A-1-27

Dimensions: Maximum Diameter (cm): 21

Inscription: الشرف الغني ترك المنى

Comments: Script: New Style

References:
Bolshakov, “Arabskie,” 17.
Shishkina and Pavchinskaja, Terres secrètes, no. 132

Pol106 – Slip-painted Bowl Fragment



Subglaze: polychrome

Origin: Transoxiana, Samarqand, 10th Century

Excavated: Transoxiana, Samarqand

Repository: Archaeological Fund of the State Museum of the History of Culture and Art of the Peoples of Uzbekistan, Samarqand

Museum number: A-43-57

Dimensions: Height (cm): 5 Maximum Diameter (cm): 17

Inscription: at centre بركة / rim undeciphered

Comments: Script: New Style

References:
Bolshakov, “Arabskie,” 15, fig. 4.
Shishkina and Pavchinskaja, Terres secrètes, no. 144, p. 93.

Pol107 – Slip-painted Bowl



Subglaze: polychrome

Origin: Transoxiana, Samarqand, 10th Century

Excavated: Transoxiana, Samarqand

Repository: Archaeological Fund of the State Museum of the History of Culture and Art of the Peoples of Uzbekistan, Samarqand

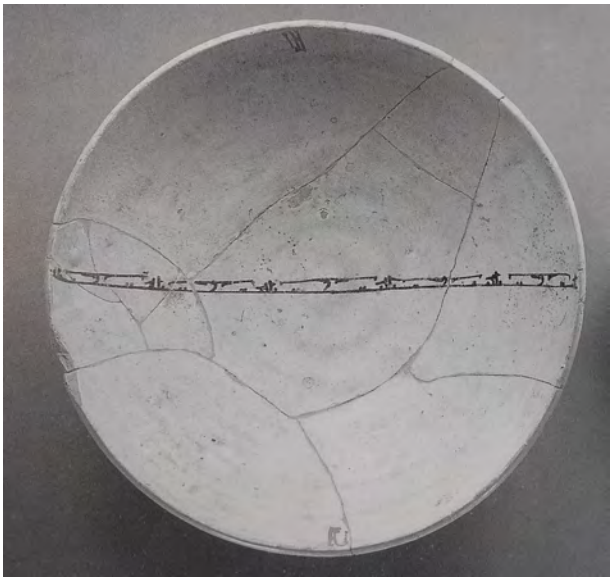
Museum number: A-5-87

Dimensions: Height (cm): 3.5 Maximum Diameter (cm): 12

Inscription: undeciphered

References:
Shishkina and Pavchinskaja, Terres secrètes, no. 139, p. 92.

Pol108 – Slip-painted Bowl



Subglaze: polychrome

Origin: Transoxiana, Samarqand, 10th Century

Excavated: Transoxiana, Samarqand

Repository: Archaeological Fund of the State Museum of the History of Culture and Art of the Peoples of Uzbekistan, Samarqand

Museum number: A-49-464

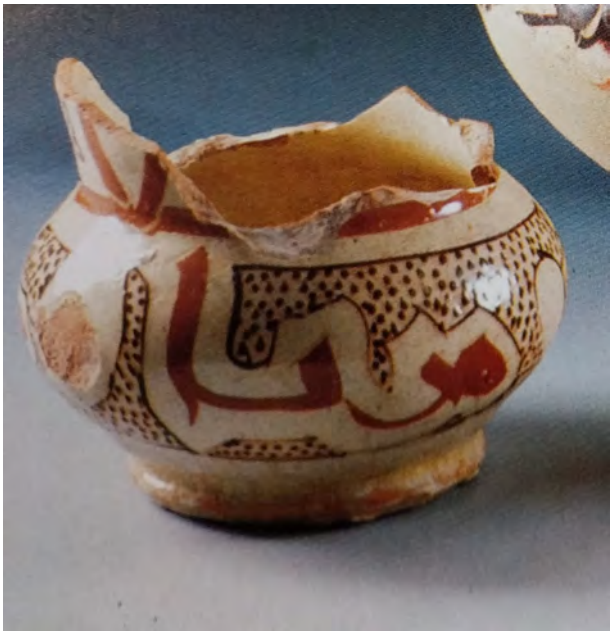
Dimensions: Height (cm): 7.5 Maximum Diameter (cm): 27

Inscription: undeciphered

Comments: See also cat. nos. Pol175–176, 177–178, 182, 184–186, 111, 118, 243, 335, BloW59, 318–320, 324–325, 336, 362, and CE170. Script: Foliated/Floriated

References:
Shishkina and Pavchinskaja, Terres secrètes, no. 138, p. 92.

Pol109 – Slip-painted Pitcher Fragment





Subglaze: polychrome

Origin: Transoxiana, Samarqand, 10th Century

Excavated: Transoxiana, Samarqand

Repository: Archaeological Fund of the State Museum of the History of Culture and Art of the Peoples of Uzbekistan, Samarqand

Museum number: A-43-375

Dimensions: Height (cm): 8 Maximum Diameter (cm): 9.5

Inscription: كل هنيئا مريئا

Comments: Script: New Style; Plaited

References:
Bolshakov, “Arabskie,” 15, fig. 16.
Shishkina and Pavchinskaja, Terres secrètes, no. 146

Pol110 – Slip-painted Pitcher





Subglaze: polychrome

Origin: Transoxiana, Samarqand, 10th Century

Excavated: Transoxiana, Samarqand

Repository: Archaeological Fund of the State Museum of the History of Culture and Art of the Peoples of Uzbekistan, Samarqand

Museum number: A-49-581

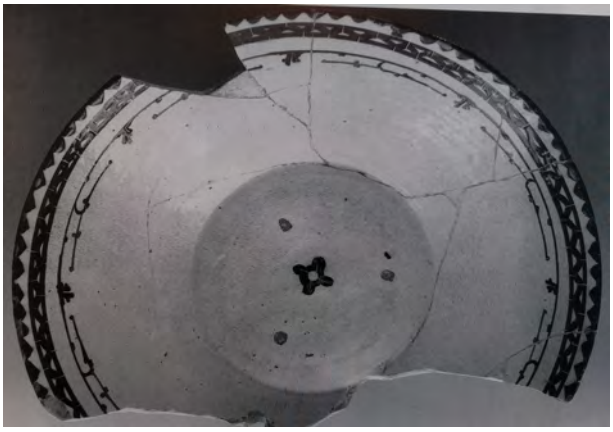
Dimensions: Height (cm): 15 Maximum Diameter (cm): 11.3

Inscription: الحياء شعبة من الايمان البركة لصاحبه

Comments: Script: New Style

References:
Bolshakov, “Arabskie,” 19, p. 43.
Shishkina and Pavchinskaja, Terres secrètes, no. 147

Pol111 – Slip-painted Bowl Fragment



Subglaze: polychrome

Origin: Transoxiana, Samarqand, 10th Century

Excavated: Transoxiana, Samarqand

Repository: Archaeological Fund of the State Museum of the History of Culture and Art of the Peoples of Uzbekistan, Samarqand

Museum number: A-43-17

Dimensions: Height (cm): 11 Maximum Diameter (cm): 34

Inscription: undeciphered

Comments: See also cat. nos. Pol175–176, 177–178, 182, 184–186, 108, 118, 243, 335, BloW59, 318–320, 324–325, 336, 362, and CE170. Script: Foliated/Floriated

References:
Shishkina and Pavchinskaja, Terres secrètes, no. 137, p. 91.

Pol112 – Slip-painted Bowl



Subglaze: polychrome

Origin: Transoxiana, Samarqand, 10th Century

Excavated: Transoxiana, Samarqand

Repository: Archaeological Fund of the State Museum of the History of Culture and Art of the Peoples of Uzbekistan, Samarqand

Museum number: A-49-553

Dimensions: Height (cm): 10.5 Maximum Diameter (cm): 34.5

Inscription: العلم اوله مر مذاقته لكن اخره احلا من العسل

Comments: Script: New Style

References:
Bolshakov, “Arabskie,” 16, p. 37.
Shishkina and Pavchinskaja, Terres secrètes, no. 142, p. 92.

Pol113 – Slip-painted Bowl



Subglaze: polychrome

Origin: Transoxiana, Samarqand, 10th Century

Excavated: Transoxiana, Samarqand

Repository: Archaeological Fund of the State Museum of the History of Culture and Art of the Peoples of Uzbekistan, Samarqand

Museum number: A-550-17

Dimensions: Height (cm): 7.5 Maximum Diameter (cm): 28.5

Inscription: undeciphered

Comments: Script: New Style

References:
Shishkina and Pavchinskaja, Terres secrètes, no. 143, p. 92.

Pol114 – Slip-painted Vase



Subglaze: polychrome

Origin: Transoxiana, Samarqand, 10th Century

Excavated: Transoxiana, Samarqand

Repository: Archaeological Fund of the State Museum of the History of Culture and Art of the Peoples of Uzbekistan, Samarqand

Museum number: A-49-470

Dimensions: Height (cm): 14.5 Maximum Diameter (cm): 8.5

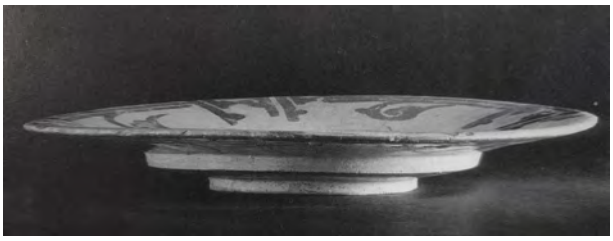
Inscription: undeciphered

Comments: Script: New Style



References:
Shishkina and Pavchinskaja, Terres secrètes, no. 133, p. 91.

Pol115 – Slip-painted Plate



Subglaze: polychrome

Origin: Transoxiana, Samarqand, 10th Century

Excavated: Transoxiana, Samarqand

Repository: Archaeological Fund of the State Museum of the History of Culture and Art of the Peoples of Uzbekistan, Samarqand

Museum number: A-49-457

Dimensions: Maximum Diameter (cm): 37

Inscription: بركة

References:
Shishkina and Pavchinskaja, Terres secrètes, no. 130, p. 90.

Pol116 – Slip-painted Vase



Subglaze: polychrome

Origin: Transoxiana, Samarqand, 10th Century

Excavated: Transoxiana, Samarqand

Repository: Archaeological Fund of the State Museum of the History of Culture and Art of the Peoples of Uzbekistan, Samarqand

Museum number: A-49-476

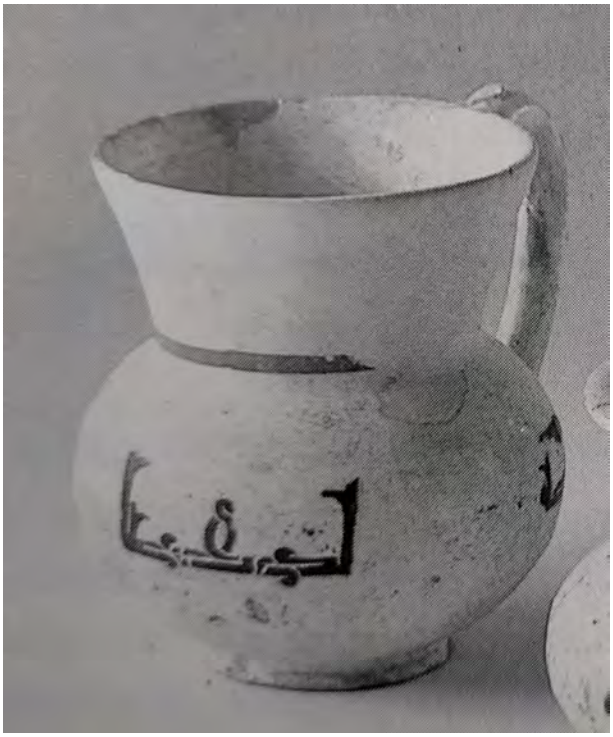
Dimensions: Height (cm): 11 Maximum Diameter (cm): 7.5

Inscription: undeciphered

Comments: Script: New Style

References:
Shishkina and Pavchinskaja, Terres secrètes, no. 136, p. 91.

Pol117 – Slip-painted Jug



Subglaze: polychrome

Origin: Transoxiana, Samarqand, 10th Century

Excavated: Transoxiana, Samarqand

Repository: Archaeological Fund of the State Museum of the History of Culture and Art of the Peoples of Uzbekistan, Samarqand

Museum number: A-49-468

Inscription: [لصا][حبه] [بركة]

Comments: Script: Kufic; Plaited; Foliated/Floriated

References:
Shishkina and Pavchinskaja, Terres secrètes, no. 134, p. 91.

Pol118 – Slip-painted Jug



Subglaze: polychrome

Origin: Transoxiana, Samarqand, 10th Century

Excavated: Transoxiana, Samarqand

Repository: Archaeological Fund of the State Museum of the History of Culture and Art of the Peoples of Uzbekistan, Samarqand

Museum number: A-43-81

Dimensions: Height (cm): 13.5 Maximum Diameter (cm): 20

Inscription: [الجود حارس الاعر]اض و الامو[ال]

Comments: Script: New Style

References:
Bolshakov, “Arabskie,” 16, p. 51.
Shishkina and Pavchinskaja, Terres secrètes, no. 140, p. 92.

Pol119 – Slip-painted Plate



Subglaze: polychrome

Origin: Transoxiana, Samarqand, 10th Century

Excavated: Transoxiana, Samarqand

Repository: Archaeological Fund of the State Museum of the History of Culture and Art of the Peoples of Uzbekistan, Samarqand

Museum number: A-49-627

Dimensions: Height (cm): 3.5 Maximum Diameter (cm): 27

Inscription: undeciphered

Comments: See also cat. nos. Pol175–176, 177–178, 182, 184–186, 108, 111, 243, 335, BloW59, 318–320, 324–325, 336, 362, and CE170. Script: Foliated/Floriated

References:
Shishkina and Pavchinskaja, Terres secrètes, no. 152, p. 94.

Pol120 – Slip-painted Bowl with spout



Subglaze: polychrome

Origin: Transoxiana, Samarqand, 11th Century

Excavated: Transoxiana, Samarqand

Repository: Archaeological Fund of the State Museum of the History of Culture and Art of the Peoples of Uzbekistan, Samarqand

Museum number: A-49-441

Dimensions: Height (cm): 6.7 Maximum Diameter (cm): 21

Inscription: ...كا...

References:
Shishkina and Pavchinskaja, Terres secrètes, no. 216, p. 104.

Pol121 – Slip-painted Vase



Subglaze: polychrome

Origin: Transoxiana, Samarqand, 11th Century

Excavated: Transoxiana, Samarqand

Repository: Archaeological Fund of the State Museum of the History of Culture and Art of the Peoples of Uzbekistan, Samarqand

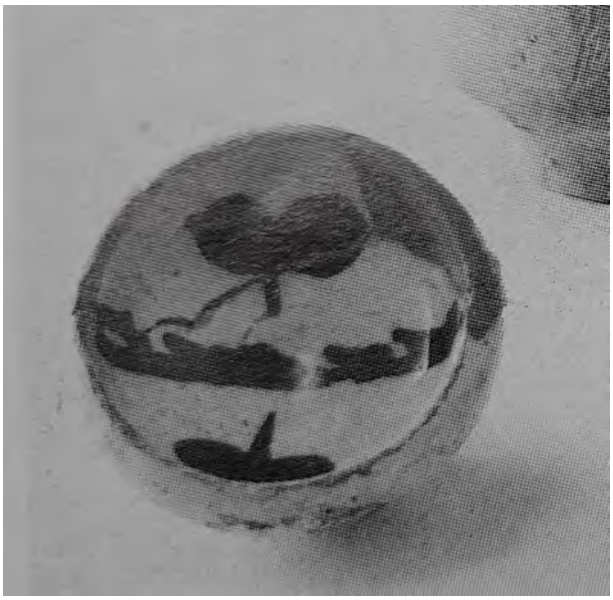
Museum number: A-43-185

Dimensions: Height (cm): 20 Maximum Diameter (cm): 12.5

Inscription: اليمن

References:
Shishkina and Pavchinskaja, Terres secrètes, no. 214, p. 104.

Pol122 – Slip-painted Bowl



Subglaze: polychrome

Origin: Transoxiana, Samarqand, 10th–11th Century

Excavated: Transoxiana, Samarqand

Repository: Archaeological Fund of the State Museum of the History of Culture and Art of the Peoples of Uzbekistan, Samarqand

Museum number: A-59-8

Dimensions: Height (cm): 2.2 Maximum Diameter (cm): 4.5

Inscription: undeciphered

References:
Shishkina and Pavchinskaja, Terres secrètes, no. 259, p. 110.

Pol123 – Slip-painted Vase



Subglaze: polychrome

Origin: Transoxiana, Samarqand, 10th Century

Excavated: Transoxiana, Samarqand

Repository: Archaeological Fund of the State Museum of the History of Culture and Art of the Peoples of Uzbekistan, Samarqand

Museum number: A-2-12

Dimensions: Height (cm): 18.3 Maximum Diameter (cm): 10

Inscription: possibly إتقي

Comments: Script: Kufic; Plaited; Foliated/Floriated

References:
Shishkina and Pavchinskaja, Terres secrètes, no. 159, p. 95.

Pol124 – Slip-painted Bowl



Subglaze: polychrome

Origin: Transoxiana, Samarqand, 10th Century

Excavated: Transoxiana, Samarqand

Repository: Archaeological Fund of the State Museum of the History of Culture and Art of the Peoples of Uzbekistan, Samarqand

Museum number: A-43-6

Dimensions: Height (cm): 7 Maximum Diameter (cm): 29

Inscription: بركة لصاحبه

Comments: Script: New Style

References:
Shishkina and Pavchinskaja, Terres secrètes, no. 131, p. 90.

Pol125 – Slip-painted Bowl





Subglaze: polychrome

Origin: Transoxiana, Samarqand, 9th–10th Century

Excavated: Transoxiana, Samarqand

Repository: Museum für Islamische Kunst, Berlin

Museum number: I. 7955

Dimensions: Height (cm): 10.6 Thickness (cm): 0.5 Maximum Diameter (cm): 22.8

Inscription: possibly اليمن

References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=1523287&viewType=detailView)

Pol126 – Slip-painted Bowl Fragment



Subglaze: polychrome

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: N/A

Museum number: N/A

Inscription: السلامة و ال... النعمة

Comments: Script: New Style

References:
Bolshakov, “Arabskie,” 15, fig. 8.

Pol127 – Slip-painted Fragment



Subglaze: polychrome

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: N/A

Museum number: N/A

Inscription: ...السـ...

Comments: Script: New Style

References:
Bolshakov, “Arabskie,” 15, fig. 8.

Pol128 – Slip-painted Bowl Fragment



Subglaze: polychrome

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: N/A

Museum number: N/A

Inscription: ...ا-مـــة و...

Comments: Script: New Style

References:
Bolshakov, “Arabskie,” 15, fig. 8.

Pol129 – Slip-painted Bowl



Subglaze: polychrome

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: N/A

Museum number: N/A

Inscription: اليمن

References:
Bolshakov, “Arabskie,” 15, fig. 9.

Pol130 – Slip-painted Bowl



Subglaze: polychrome

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: N/A

Museum number: N/A

Inscription: اليمن

References:
Bolshakov, “Arabskie,” 15, fig. 9.

Pol131 – Slip-painted Bowl



Subglaze: polychrome

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: N/A

Museum number: N/A

Inscription: اليمن

References:
Bolshakov, “Arabskie,” 15, fig. 9.

Pol132 – Slip-painted Bowl



Subglaze: polychrome

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: N/A

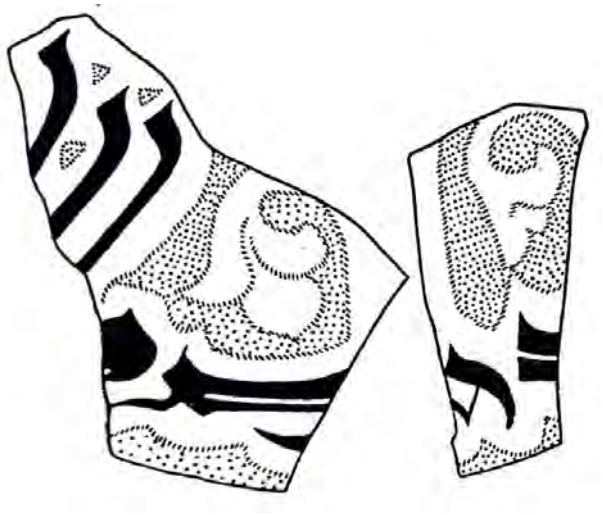
Museum number: N/A

Inscription: الجود حارس الاعراض و الاموال

Comments: Script: New Style

References:
Bolshakov, “Arabskie,” 16, Pl. 5.

Pol133 – Slip-painted Fragment



Subglaze: polychrome

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: N/A

Museum number: N/A

Inscription: undeciphered

Comments: Script: New Style

References:
Bolshakov, “Arabskie,” 16, Pl. 5.

Pol134 – Slip-painted Bowl Fragment



Subglaze: polychrome

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: N/A

Museum number: N/A

Inscription: الجود حار[س الاعراض و الاموا]ل

Comments: Script: New Style

References:
Bolshakov, “Arabskie,” 16, Pl. 5.

Pol135 – Slip-painted Bowl



Subglaze: polychrome

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: N/A

Museum number: N/A

Inscription: centre ال / rim undeciphered

Comments: Script: New Style

References:
Bolshakov, “Arabskie,” 16, Pl. 6.

Pol136 – Slip-painted Bowl



Subglaze: polychrome

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: N/A

Museum number: N/A

Inscription: ...[موال]الجود حارس الاعراض و الا

Comments: Script: New Style

References:
Bolshakov, “Arabskie,” 16, Pl. 6.

Pol137 – Slip-painted Bowl



Subglaze: polychrome

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: N/A

Museum number: N/A

Inscription: الجود حارس الاعراض [و الاموال]

Comments: Script: New Style

References:
Bolshakov, “Arabskie,” 16, Pl. 6.

Pol138 – Slip-painted Bowl Fragment



Subglaze: polychrome

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: N/A

Museum number: N/A

Inscription: و [الاعراض و الاموال] الجود حارس

Comments: Script: New Style

References:
Bolshakov, “Arabskie,” 16, Pl. 6.

Pol139 – Slip-painted Bowl Fragment



Subglaze: polychrome

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: N/A

Museum number: N/A

Inscription: [الجود حارس الا[عراض و الاموال

Comments: Script: New Style

References:
Bolshakov, “Arabskie,” 16, Pl. 6.

Pol140 – Slip-painted Fragment



Subglaze: polychrome

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: N/A

Museum number: N/A

Inscription: [الجود حارس الـ]ـاعراض [و الاموال]

Comments: Script: New Style

References:
Bolshakov, “Arabskie,” 16, Pl. 7.

Pol141 – Slip-painted Bowl Fragment



Subglaze: polychrome

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: N/A

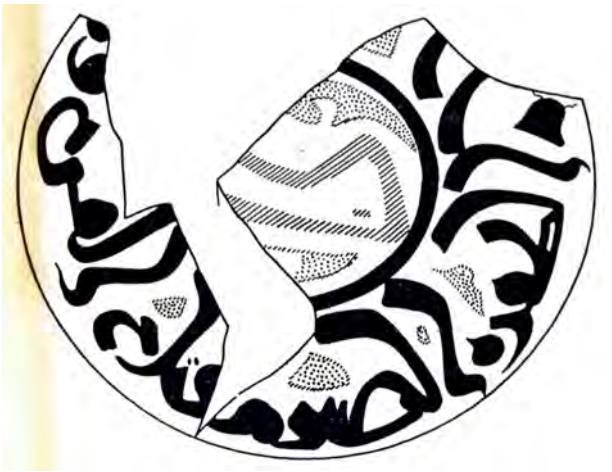
Museum number: N/A

Inscription: [الجـ]ـود حارس[الا]عراض[و الاموال]

Comments: Script: New Style

References:
Bolshakov, “Arabskie,” 16, Pl. 7.

Pol142 – Slip-painted Bowl Fragment



Subglaze: polychrome

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: N/A

Museum number: N/A

Inscription: undeciphered

Comments: Script: New Style

References:
Bolshakov, “Arabskie,” 16, Pl. 8.

Pol143 – Slip-painted Fragment



Subglaze: polychrome

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: N/A

Museum number: N/A

Inscription: [الصـ]ـبر مفتاح الفرج

Comments: Script: New Style

References:
Bolshakov, “Arabskie,” 16, Pl. 8.

Pol144 – Slip-painted Bowl



Subglaze: polychrome

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: N/A

Museum number: N/A

Inscription: بركة [...]ج الفر مفتاح الصبر

Comments: Script: New Style

References:
Bolshakov, “Arabskie,” 16, fig. 3.

Pol145 – Slip-painted Bowl



Subglaze: polychrome

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: N/A

Museum number: N/A

Inscription: undeciphered

Comments: Script: New Style

References:
Bolshakov, “Arabskie,” 16, fig. 3.

Pol146 – Slip-painted Bowl Fragment



Subglaze: polychrome

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: N/A

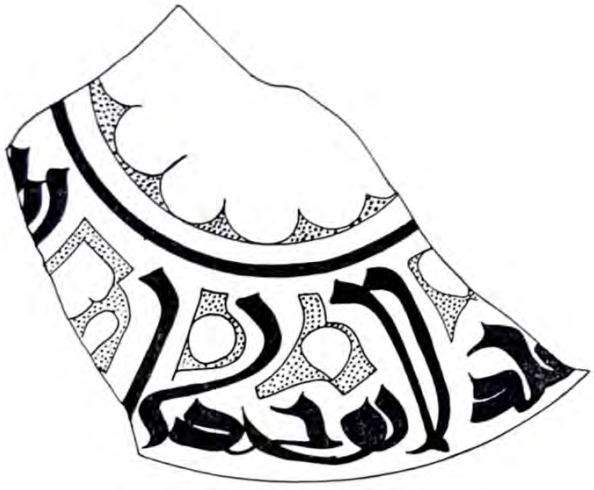
Museum number: N/A

Inscription: undeciphered

Comments: Script: New Style

References:
Bolshakov, “Arabskie,” 17, Pl. 3.

Pol147 – Slip-painted Bowl Fragment



Subglaze: polychrome

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: N/A

Museum number: N/A

Inscription: undeciphered

Comments: Script: New Style

References:
Bolshakov, “Arabskie,” 17, Pl. 3.

Pol148 – Slip-painted Bowl



Subglaze: polychrome

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: N/A

Museum number: N/A

Inscription: undeciphered

Comments: Script: New Style

References:
Bolshakov, “Arabskie,” 17, fig. 3.

Pol149 – Slip-painted Bowl



Subglaze: polychrome

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: N/A

Museum number: N/A

Inscription: undeciphered

Comments: Script: New Style

References:
Bolshakov, “Arabskie,” 19, Pl. 1.

Pol150 – Slip-painted Bowl Fragment



Subglaze: polychrome

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: N/A

Museum number: N/A

Inscription: undeciphered

Comments: Script: New Style

References:
Bolshakov, “Arabskie,” 19, Pl. 1.

Pol151 – Slip-painted Bowl



Subglaze: polychrome

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: N/A

Museum number: N/A

Inscription: center بركة / rim undeciphered

Comments: Script: New Style

References:
Bolshakov, “Arabskie,” 19, fig. 1.

Pol152 – Slip-painted Bowl



Subglaze: polychrome

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: N/A

Museum number: N/A

Inscription: undeciphered

Comments: Script: New Style

References:
Bolshakov, “Arabskie,” 19, Pl. 2.

Pol153 – Slip-painted Bowl



Subglaze: polychrome

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: N/A

Museum number: N/A

Inscription: undeciphered

Comments: Script: New Style

References:
Bolshakov, “Arabskie,” 19, Pl. 2.

Pol154 – Slip-painted Bowl



Subglaze: polychrome

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: N/A

Museum number: N/A

Inscription: undeciphered

Comments: Script: New Style

References:
Bolshakov, “Arabskie,” 19, Pl. 2.

Pol155 – Slip-painted Bowl Fragment



Subglaze: polychrome

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: N/A

Museum number: N/A

Inscription: undeciphered

Comments: Script: New Style

References:
Bolshakov, “Arabskie,” 19, Pl. 2.

Pol156 – Slip-painted Bowl Fragment



Subglaze: polychrome

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: N/A

Museum number: N/A

Inscription: undeciphered

Comments: Script: New Style

References:
Bolshakov, “Arabskie,” 19, Pl. 2.

Pol157 – Slip-painted Bowl



Subglaze: polychrome

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: N/A

Museum number: N/A

Inscription: undeciphered

Comments: Script: New Style

References:
Bolshakov, “Arabskie,” 19, Pl. 2.

Pol158 – Slip-painted Bowl Fragment



Subglaze: polychrome

Origin: Transoxiana, Samarqand, 10th Century

Excavated: Transoxiana, Samarqand

Repository: Staatliche Museum, Berlin

Museum number: N/A

Dimensions: Maximum Diameter (cm): 23.5

Inscription: undeciphered

Comments: Script: New Style

References:
Erdmann, “Afrasiab Ceramic Wares,” p. 106.

Pol159 – Slip-painted Bowl Fragment

Subglaze: polychrome

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: Victoria and Albert Museum, London

Museum number: 703-1900

Dimensions: Width (cm): 4.5 Length (cm): 4

Inscription: undeciphered

References:
N/A





Pol160 – Slip-painted Bowl Fragment





Subglaze: polychrome

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: Victoria and Albert Museum, London

Museum number: 702B-1900

Dimensions: Width (cm): 5 Length (cm): 5.9

Inscription: undeciphered

Comments: Script: New Style

References:
N/A

Pol161 – Slip-painted Bowl Fragment





Subglaze: polychrome

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: Victoria and Albert Museum, London

Museum number: 1559-1898

Dimensions: Width (cm): 8.5 Length (cm): 6.5

Inscription: ...و ال...

Comments: Script: New Style

References:
N/A

Pol162 – Slip-painted Bowl Fragment





Subglaze: polychrome

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: Victoria and Albert Museum, London

Museum number: 1580-1898

Dimensions: Width (cm): 7.3 Length (cm): 4

Inscription: اليمن

References:
N/A

Pol163 – Slip-painted Jug Fragment





Subglaze: polychrome

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: Victoria and Albert Museum, London

Museum number: 1575-1898

Dimensions: Width (cm): 9.5 Length (cm): 5

Inscription: undeciphered

Comments: Script: New Style

References:
N/A

Pol164 – Slip-painted Bowl Fragment





Subglaze: polychrome

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: Victoria and Albert Museum, London

Museum number: 867-1902

Dimensions: Width (cm): 7 Length (cm): 7

Inscription: undeciphered

Comments: Script: New Style

References:
N/A

Pol165 – Slip-painted Bowl Fragment





Subglaze: polychrome

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: Victoria and Albert Museum, London

Museum number: 1577-1898

Dimensions: Width (cm): 5.9 Length (cm): 4.6

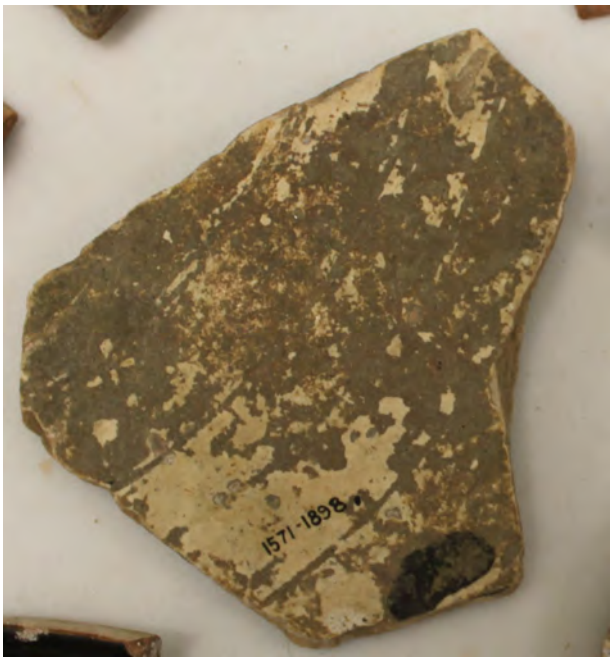
Inscription: ...اخـ...ن...

Comments: Script: New Style

References:
N/A

Pol166 – Slip-painted Bowl Fragment





Subglaze: polychrome

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: Victoria and Albert Museum, London

Museum number: 1571-1898

Dimensions: Width (cm): 11.5 Length (cm): 9.4

Inscription: undeciphered

Comments: Script: New Style

References:
N/A

Pol167 – Slip-painted Bowl Fragment





Subglaze: polychrome

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: Victoria and Albert Museum, London

Museum number: 1563-1898

Dimensions: Width (cm): 8.3 Length (cm): 7

Inscription: undeciphered

Comments: Script: New Style

References:
N/A

Pol168 – Slip-painted Bowl Fragment





Subglaze: polychrome

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: Victoria and Albert Museum, London

Museum number: 1606-1898

Dimensions: Width (cm): 3 Length (cm): 5.1

Inscription: اليمن

References:
N/A

Pol169 – Slip-painted Bowl Fragment





Subglaze: polychrome

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: Victoria and Albert Museum, London

Museum number: 1754-1898

Dimensions: Width (cm): 9 Length (cm): 5.4

Inscription: undeciphered

Comments: Script: New Style

References:
N/A

Pol170 – Slip-painted Bowl Fragment





Subglaze: polychrome

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: Victoria and Albert Museum, London

Museum number: 1761-1898

Dimensions: Width (cm): 6.5 Length (cm): 4.4

Inscription: ...لجـ...

Comments: Script: New Style

References:
N/A

Pol171 – Slip-painted Bowl Fragment





Subglaze: polychrome

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: Victoria and Albert Museum, London

Museum number: 1567-1898

Dimensions: Width (cm): 9.5 Length (cm): 8.7

Inscription: undeciphered

Comments: Script: New Style

References:
N/A

Pol172 – Slip-painted Bowl Fragment





Subglaze: polychrome

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: Victoria and Albert Museum, London

Museum number: 1569-1898

Dimensions: Width (cm): 11.5 Length (cm): 6

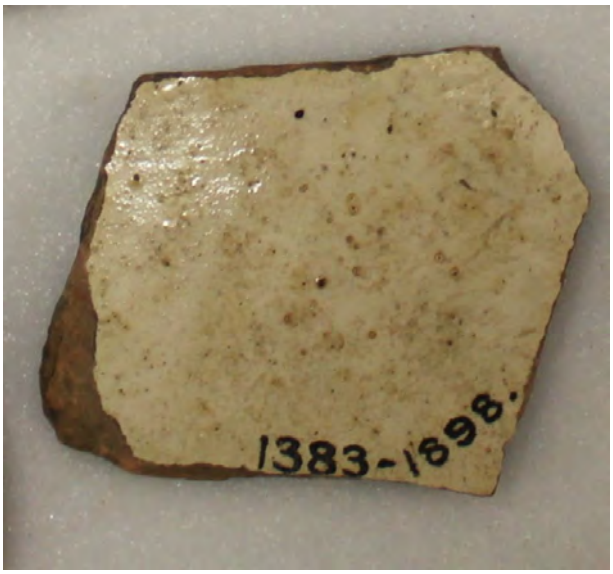
Inscription: undeciphered

Comments: Script: New Style

References:
N/A

Pol173 – Slip-painted Bowl Fragment





Subglaze: polychrome

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: Victoria and Albert Museum, London

Museum number: 1383-1898

Dimensions: Width (cm): 6 Length (cm): 5

Inscription: undeciphered

Comments: Script: New Style

References:
N/A

Pol174 – Slip-painted Bowl Fragment





Subglaze: polychrome

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: Victoria and Albert Museum, London

Museum number: 1579-1898

Dimensions: Width (cm): 6 Length (cm): 4

Inscription: undeciphered

Comments: Script: New Style

References:
N/A

Pol175 – Slip-painted Plate Fragment





Subglaze: polychrome

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: Victoria and Albert Museum, London

Museum number: 1615-1898

Dimensions: Width (cm): 7.7 Length (cm): 7.9

Inscription: undeciphered

Comments: See also cat. nos. Pol176–178, 182, 183–186, 108, 111, 118, 243, 335, BloW59, 318–320, 324–325, 336, 362, and CE170. Script: Foliated/Floriated

References:
N/A

Pol176 – Slip-painted Plate Fragment





Subglaze: polychrome

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: Victoria and Albert Museum, London

Museum number: 1616-1898

Dimensions: Width (cm): 10 Length (cm): 10.7

Inscription: undeciphered

Comments: See also cat. nos. Pol175, 177–178, 182, 183–186, 108, 111, 118, 243, 335, BloW59, 318–320, 324–325, 336, 362, and CE170. Script: Foliated/Floriated

References:
N/A

Pol177 – Slip-painted Bowl Fragment





Subglaze: polychrome

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: Victoria and Albert Museum, London

Museum number: 1570-1898

Dimensions: Width (cm): 11.4 Length (cm): 8.7

Inscription: ...في (?) ان و...

Comments: Script: New Style

References:
N/A

Pol178 – Slip-painted Bowl Fragment





Subglaze: polychrome

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: Victoria and Albert Museum, London

Museum number: 1352-1898

Dimensions: Width (cm): 3.3 Length (cm): 4.5

Inscription: undeciphered

Comments: See also cat. nos. Pol175–176, 178, 182, 183–186, 108, 111, 118, 243, 335, BloW59, 318–320, 324–325, 336, 362, and CE170. Script: Foliated/Floriated

References:
N/A

Pol179 – Slip-painted Bowl Fragment



Subglaze: polychrome

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: Victoria and Albert Museum, London

Museum number: 1350-1898

Dimensions: Width (cm): 5.5 Length (cm): 6.8

Inscription: undeciphered

Comments: See also cat. nos. Pol175–176, 178, 182, 183–186, 108, 111, 118, 243, 335, BloW59, 318–320, 324–325, 336, 362, and CE170. Script: Foliated/Floriated

References:
N/A

Pol180 – Slip-painted Bowl Fragment





Subglaze: polychrome

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: Victoria and Albert Museum, London

Museum number: N/A

Dimensions: Width (cm): 5.7 Length (cm): 4.4

Inscription: undeciphered

Comments: Script: New Style

References:
N/A

Pol181 – Slip-painted Bowl Fragment





Subglaze: polychrome

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: Victoria and Albert Museum, London

Museum number: C.181-1911

Dimensions: Width (cm): 12.3 Length (cm): 12.7

Inscription: ...لك...

Comments: Script: New Style

References:
N/A

Pol182 – Slip-painted Bowl Fragment





Subglaze: polychrome

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: Victoria and Albert Museum, London

Museum number: C.185-1911

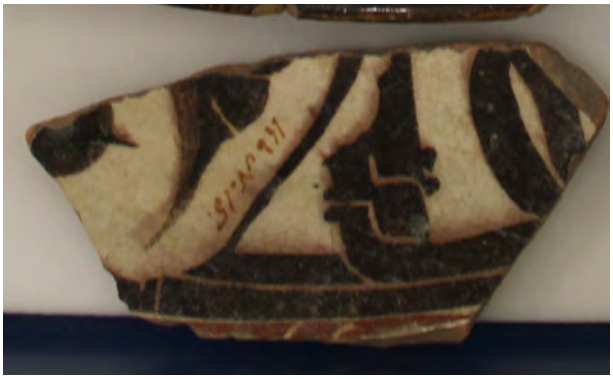
Dimensions: Width (cm): 8.5 Length (cm): 10.5

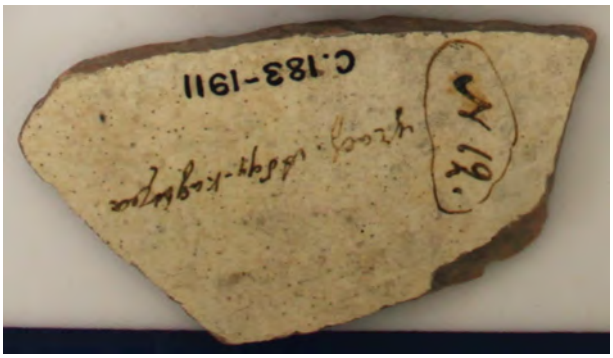
Inscription: undeciphered

Comments: See also cat. nos. Pol175–176, 177–178, 184–186, 108, 111, 118, 243, 335, BloW59, 318–320, 324–325, 336, 362, and CE170. Script: Foliated/Floriated

References:
N/A

Pol183 – Slip-painted Bowl Fragment





Subglaze: polychrome

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: Victoria and Albert Museum, London

Museum number: C.183-1911

Dimensions: Width (cm): 8.5 Length (cm): 4.5

Inscription: undeciphered

Comments: Script: Kufic; Plaited; Foliated/Floriated

References:

N/A

Pol184 – Slip-painted Bowl Fragment





Subglaze: polychrome

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: Victoria and Albert Museum, London

Museum number: 1351-1898

Dimensions: Width (cm): 8.5 Length (cm): 11.5

Inscription: undeciphered

Comments: See also cat. nos. Pol175–176, 177–178, 182, 185–186, 108, 111, 118, 243, 335, BloW59, 318–320, 324–325, 336, 362, and CE170. Script: Foliated/ Floriated

References:
N/A

Pol185 – Slip-painted Bowl Fragment





Subglaze: polychrome

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: Victoria and Albert Museum, London

Museum number: 1378-1898

Dimensions: Width (cm): 7.6 Length (cm): 4.5

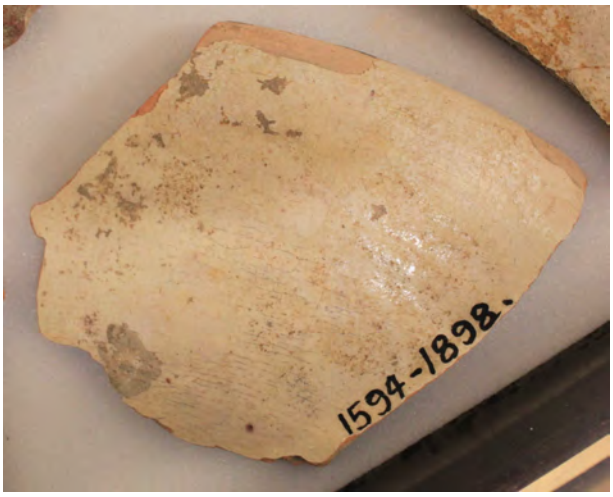
Inscription: undeciphered

Comments: See also cat. nos. Pol175–176, 177–178, 182, 184, 186, 108, 111, 118, 243, 335, BloW59, 318–320, 324–325, 336, 362, and CE170. Script: Foliated/ Floriated

References:
N/A

Pol186 – Slip-painted Bowl Fragment





Subglaze: polychrome

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: Victoria and Albert Museum, London

Museum number: 1594-1898

Dimensions: Width (cm): 9.2 Length (cm): 7.5

Inscription: undeciphered

Comments: See also cat. nos. Pol175–176, 177–178, 182, 184–185, 108, 111, 118, 243, 335, BloW59, 318–320, 324–325, 336, 362, and CE170. Script: Foliated/Floriated

References:
N/A

Pol187 – Slip-painted Bowl Fragment





Subglaze: polychrome

Origin: Transoxiana, Samarqand, 9th–11th Century

Excavated: Transoxiana, Samarqand

Repository: Victoria and Albert Museum, London

Museum number: 1609-1898

Dimensions: Width (cm): 3 Length (cm): 4.5

Inscription: undeciphered

Comments: Script: New Style

References:
N/A

Pol188 – Slip-painted Bowl Fragment



Subglaze: polychrome

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Museum number: N/A

Inscription: كل فيها هنيئا مريئا

Comments: Script: Kufic

References:
Ghouchani, Inscriptions, Pl. 113.

Pol189 – Slip-painted Bowl



Subglaze: polychrome

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Repository: Abgineh va Soffalineh Museum, Tehran

Museum number: S-237

Dimensions: Maximum Diameter (cm): 13.5

Inscription: الجود من اخلاق اهل الجنة

Comments: Script: Kufic; Plaited; Foliated/Floriated

References:
Ghouchani, Inscriptions, Pl. 41.

Pol190 – Slip-painted Bowl



Subglaze: polychrome

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Repository: Abgineh va Soffalineh Museum, Tehran

Museum number: S-116

Dimensions: Maximum Diameter (cm): 26

Inscription: كل هنيئا مريئا حلالا طيبا من طس قدن

Comments: The central motif and the overall rendering of the inscription are unusual, making the vessel suspect. Script: New Style

References:
Ghouchani, Inscriptions, Pl. 4.

Pol191 – Slip-painted Bowl





Subglaze: polychrome

Origin: Khurasan or Transoxiana, 10th–11th Century

Excavated: N/A

Repository: Ashmolean Museum, Oxford

Museum number: EA1978.1758

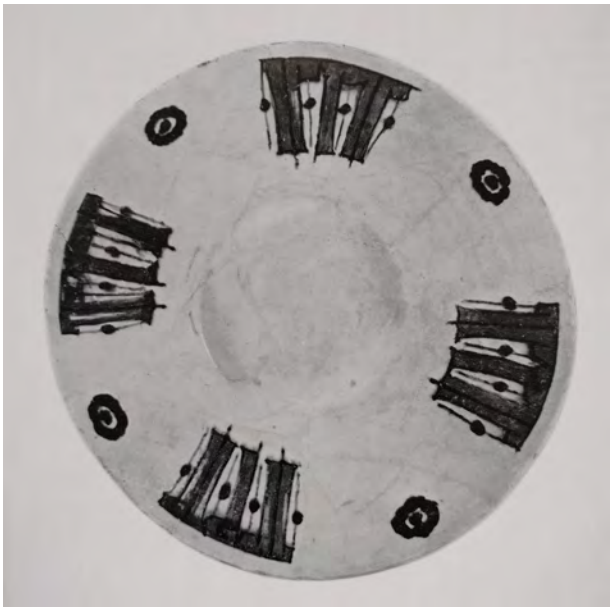
Dimensions: Height (cm): 6.7 Maximum Diameter (cm): 21.3 Diameter of foot (cm): 8.5

Inscription: [جير من كثر] مزاحه حقر قد[ره]

Comments: Script: Kufic; Plaited; Foliated/Floriated

References:
Ashmolean Museum online collection. (http://jameelcentre.ashmolean.org/object/EA1978.1758)
Ghouchani, Inscriptions, Pl. 128.

Pol192 – Slip-painted Bowl



Subglaze: polychrome

Origin: Khurasan or Transoxiana, 9th–10th Century

Excavated: N/A

Repository: Ashmolean Museum, Oxford

Museum number: 1956.166

Dimensions: Maximum Diameter (cm): 26.7

Inscription: اليمن

References:
Allan, Pottery, pl. 9.

Pol193 – Slip-painted Plate



Subglaze: polychrome

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Repository: Atkins Museum of Fine Art, William Rockhill Nelson Gallery, Kansas City, Missouri

Museum number: 54-80

Dimensions: Maximum Diameter (cm): 42

Inscription: العلم زين الفتى و العقل تاج من ذهب باليمن البركة

Comments: Script: Kufic; Plaited; Foliated/Floriated

References:
Ghouchani, Inscriptions, Pl. 11.
Volov, “Plaited Kufic,” fig. 4.

Pol194 – Slip-painted Fragment

Subglaze: polychrome

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: British Museum, London

Museum number: 1966,1213.3

Inscription: undeciphered

Comments: Script: New Style

References:
British Museum collection online. (https://www.britishmuseum.org/collection/object/W_1966-1213-3)





Pol195 – Slip-painted Bowl



Subglaze: polychrome

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: British Museum, London

Museum number: 1907,0615.2

Inscription: undeciphered

Comments: Script: New Style

References:
British Museum collection online. (https://www.britishmuseum.org/collection/object/W_1907-0615-2)

Pol196 – Slip-painted Bowl





Subglaze: polychrome

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: British Museum, London

Museum number: 1967,1213.1

Dimensions: Maximum Diameter (cm): 21.5

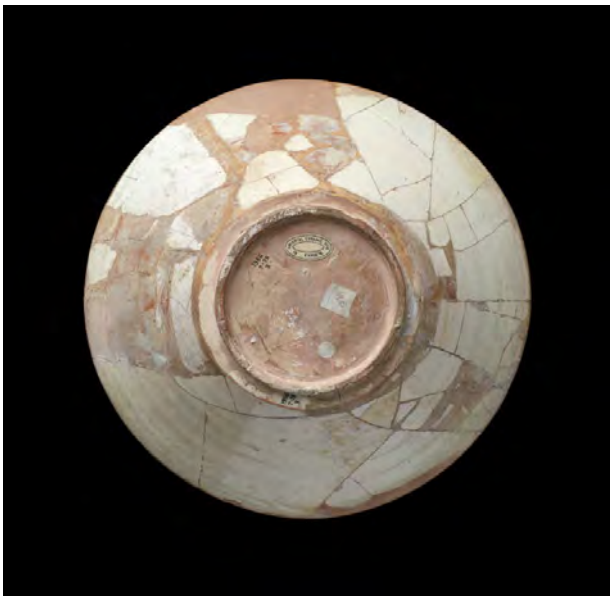
Inscription: اشرف الغنى ترك المنى

Comments: Script: Kufic; Plaited; Foliated/Floriated

References:
British Museum collection online. (https://www.britishmuseum.org/collection/object/W_1967-1213-1_1)
Ghouchani, Inscriptions, Pl. 20.

Pol197 – Slip-painted Bowl





Subglaze: polychrome

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: British Museum, London

Museum number: 1956,0728.3

Dimensions: Height (cm): 11 Maximum Diameter (cm): 28

Inscription: اليمن

References:

British Museum collection online. (https://www.britishmuseum.org/collection/object/W_1956-0728-3)

Pol198 – Slip-painted Bowl



Subglaze: polychrome

Origin: Khurasan or Transoxiana, 9th–10th Century

Excavated: N/A

Repository: Brooklyn Museum, New York

Museum number: 36.833

Dimensions: Height (cm): 7.7 Thickness (cm): .4
Maximum Diameter (cm): 26.5

Inscription: undeciphered

Comments: Script: New Style

References:
Brooklyn Museum collection online. (https://www.brooklynmuseum.org/opencollection/objects/46890)

Pol199 – Slip-painted Bowl



Subglaze: polychrome

Origin: Khurasan or Transoxiana, 9th–10th Century

Excavated: N/A

Repository: Brooklyn Museum, New York

Museum number: 1995.187.9

Dimensions: Height (cm): 7.3 Maximum Diameter (cm): 18.9

Inscription: possibly إتقي

Comments: Script: Kufic

References:
Brooklyn Museum collection online. (https://www.brooklynmuseum.org/opencollection/objects/154564)

Pol200 – Slip-painted Bowl



Subglaze: polychrome

Origin: Khurasan or Transoxiana, 9th–10th Century

Excavated: N/A

Repository: Brooklyn Museum, New York

Museum number: 1995.187.1

Dimensions: Height (cm): 9.5 Maximum Diameter (cm): 23.9

Inscription: اليمن

References:
Brooklyn Museum collection online. (https://www.brooklynmuseum.org/opencollection/objects/ 154556)

Pol201 – Slip-painted Bowl



Subglaze: polychrome

Origin: Khurasan or Transoxiana, 9th–10th Century

Excavated: N/A

Repository: Brooklyn Museum, New York

Museum number: 1995.187.4

Dimensions: Height (cm): 7.2 Maximum Diameter (cm): 19.1

Inscription: undeciphered

Comments: Overall decoration is unusual, making the vessel suspect.

References:
Brooklyn Museum collection online. (https://www.brooklynmuseum.org/opencollection/objects/ 154559)

Pol202 – Slip-painted Plate

Subglaze: polychrome

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Repository: Bumiller Collection

Museum number: BC 4903

Dimensions: Width (cm): Maximum Diameter (cm):

Inscription: اليمن

Comments: The execution of the decoration is unusual, and the vessel is thus suspect.

References:
Pierre, Ordinary to Luxury, Pl. 61.





Pol203 – Slip-painted Bowl

Subglaze: polychrome

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Repository: Bumiller Collection

Museum number: BC 4761

Dimensions: Width (cm): Maximum Diameter (cm):

Inscription: possibly اليمن

References:
Pierre, Ordinary to Luxury, Pl. 60.





Pol204 – Slip-painted Bowl

Subglaze: polychrome

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Repository: Bumiller Collection

Museum number: BC 140

Dimensions: Width (cm): Maximum Diameter (cm):

Inscription: اليمن

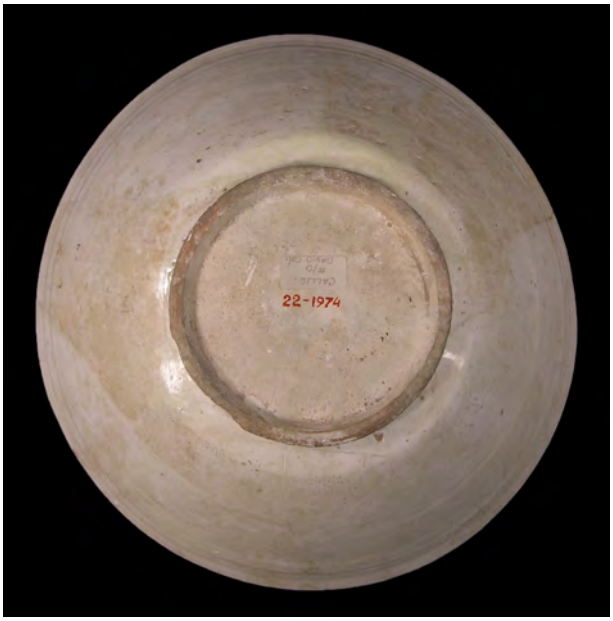
References:
Pierre, Ordinary to Luxury, Pl. 62.





Pol205 – Slip-painted Bowl





Subglaze: polychrome

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: David Collection, Copenhagen

Museum number: 22/1974

Dimensions: Height (cm): 10 Maximum Diameter (cm): 27

Inscription: من ايقن بالخلف جاد بالعطية

Comments: Script: Kufic; Plaited; Foliated/Floriated

References:
David Collection online.
(https://www.davidmus.dk/en/collections/islamic/
dynasties /samanids/art/22-1974)
Ghouchani, Inscriptions, Pl. 14.

Pol206 – Slip-painted Bowl



Subglaze: polychrome

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: David Collection, Copenhagen

Museum number: 55/1974

Dimensions: Height (cm): 7.5 Maximum Diameter (cm): 26

Inscription: possibly اليقظ

Comments: Script: Kufic; Plaited; Foliated/Floriated

References:
David Collection online. (https://www.davidmus.dk/en/collections/islamic/dynasties /samanids/art/55-1974)

Pol207 – Slip-painted Bowl





Subglaze: polychrome

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: Fitzwilliam Museum, Cambridge

Museum number: C.52-1935

Dimensions: Height (cm): 7.7 Maximum Diameter (cm): 18.3 Diameter of foot (cm): 6.4 Weight: 286 g

Inscription: اليمن

References:
Fitzwilliam Museum online collection

Pol208 – Slip-painted Plate





Subglaze: polychrome

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: Freer Gallery of Art, Washington D.C.

Museum number: F1965.27

Dimensions: Height (cm): 3.6 Maximum Diameter (cm): 21

Inscription: الجود من اخلاق اهل الجنة

Comments: Script: Kufic; Plaited

References:
Freer and Sackler Galleries collection online. (https://asia.si.edu/object/F1965.27)
Ghouchani, Inscriptions, Pl. 27.

Pol209 – Slip-painted Plate





Subglaze: polychrome

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: Freer Gallery of Art, Washington D.C.

Museum number: F1954.16

Dimensions: Height (cm): 5 Maximum Diameter (cm): 42.7

Inscription: حياؤك فاحفظه عليك فانما يدل على فعل الكريم

Comments: Script: Kufic; Plaited; Foliated/Floriated

References:
Freer and Sackler Galleries collection online. (https://asia.si.edu/object/F1954.16)
Ghouchani, Inscriptions, Pl. 52.
Volov, “Plaited Kufic,” fig. 8.

Pol210 – Slip-painted Bowl



Subglaze: polychrome

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Repository: Habib Anavian Collection

Museum number: N/A

Inscription: الجود من اخلاق اهل الجنة

Comments: Script: Kufic; Plaited; Foliated/Floriated

References:
Ghouchani, Inscriptions, Pl. 3.

Pol211 – Slip-painted Bowl





Subglaze: polychrome

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: Harvard Museum

Museum number: 2002.50.88

Dimensions: Height (cm): 9.6 Maximum Diameter (cm): 26.9

Inscription: inner الحرص اعلامة الفقرالسلامة / outer الحياء شعبة من الايمان و الايمان في الجنة

Comments: Script: Kufic

References:
Harvard Museum online collection. (https://harvardartmuseums.org/collections/object/165498?position=0)

Pol212 – Slip-painted Bowl





Subglaze: polychrome

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: Harvard Museum

Museum number: 2002.50.92

Dimensions: Height (cm): 5.8 Maximum Diameter (cm): 18.8

Inscription: الوفاق

Comments: Script: New Style

References:
Harvard Museum online collection. (https://harvardartmuseums.org/collections/object/160668?position=0)

Pol213 – Slip-painted Bowl



Subglaze: polychrome

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: Harvey B. Plotnick Collection

Museum number: cat. no. 26

Dimensions: Height (cm): 4.8 Maximum Diameter (cm): 13.7

Inscription: بركة لصاحبه

Comments: Script: Kufic; Plaited; Foliated/Floriated

References:
Pancaroğlu, Perpetual Glory, p. 68.

Pol214 – Slip-painted Bowl



Subglaze: polychrome

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: Harvey B. Plotnick Collection

Museum number: cat. no. 28

Dimensions: Height (cm): 6 Maximum Diameter (cm): 35.2

Inscription: probably اليمن

Comments: Overall unusual decoration. The vessel is thus suspect.

References:
Pancaroğlu, Perpetual Glory, p. 70.

Pol215 – Slip-painted Bowl



Subglaze: polychrome

Origin: Khurasan or Transoxiana, 9th–10th Century

Excavated: N/A

Repository: Iran Bastan Museum, Tehran

Museum number: 8301

Dimensions: Maximum Diameter (cm): 16.3

Inscription: at least 4 repetitions of الاناة قبل الراي

Comments: The overall rendering of the NS script is unusual, making the vessel suspect. Script: New Style

References:
Ghouchani, Inscriptions, Pl. 140.

Pol216 – Slip-painted Bowl



Subglaze: polychrome

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Repository: Iran Bastan Museum, Tehran

Museum number: N/A

Inscription: centre كل فيها هنياً مرياً / right الفنى ترك المنى [اشرف] / left بركة و نعمة لصاحب

Comments: Script: Kufic; Plaited; Foliated/Floriated

References:
Ghouchani, Inscriptions, Pl. 129.

Pol217 – Slip-painted Bowl



Subglaze: polychrome

Origin: Khurasan or Transoxiana, 9th–10th Century

Excavated: N/A

Repository: Iran Bastan Museum, Tehran

Museum number: 3761

Dimensions: Height (cm): 7.8 Maximum Diameter (cm): 26.5

Inscription: الحر حر وان مسه الضر اليمن / [ا]لحرص علامة الفقر

Comments: Script: Kufic

References:
Bagherzadeh, Saurat, and Sato, Iran Bastan Museum, Pl. 109.
Ghouchani, Inscriptions, Pl. 1.

Pol218 – Slip-painted Bowl



Subglaze: polychrome

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Repository: Iran Bastan Museum, Tehran

Museum number: N/A

Dimensions: Maximum Diameter (cm): 22.3

Inscription: [حبه]لصا بركة

References:
Ghouchani, Inscriptions, Pl. 86.

Pol219 – Slip-painted Bowl



Subglaze: polychrome

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Repository: Iran Bastan Museum, Tehran

Museum number: 9616

Dimensions: Maximum Diameter (cm): 25

Inscription: الحرّ [حرّ و] ان مسه الضر

Comments: The overall decoration is unusual, making the vessel suspect. Script: Kufic

References:
Ghouchani, Inscriptions, Pl. 63.

Pol220 – Slip-painted Bowl



Subglaze: polychrome

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Repository: Iran Bastan Museum, Tehran

Museum number: 21169

Dimensions: Maximum Diameter (cm): 44

Inscription: centre كل / inner لفرح الاديب بالاديب كفرح المريد الجود من اخلاق اهل الجنة / outer بركة لصاحبه

Comments: Script: Kufic; Plaited; Foliated/Floriated

References:
Ghouchani, Inscriptions, Pl. 55.

Pol221 – Slip-painted Bowl



Subglaze: polychrome

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Repository: Iran Bastan Museum, Tehran

Museum number: 4350

Dimensions: Maximum Diameter (cm): 21.8

Inscription: centre الحرّ لا يخلف / rim ... البركة و الغز و السلامة

Comments: Script: New Style

References:
Ghouchani, Inscriptions, Pl. 51.

Pol222 – Slip-painted Bowl



Subglaze: polychrome

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Repository: Iran Bastan Museum, Tehran

Museum number: 22076

Dimensions: Maximum Diameter (cm): 26

Inscription: العلم اشرف الاحساب / اليمن

Comments: The mixing of script styles, in addition to the application of the floral device, is unusual. This is perhaps a compilation of unrelated fragments, or is a fake. Script: Kufic; Plaited; Foliated/Floriated

References:
Ghouchani, Inscriptions, Pl. 15.

Pol223 – Slip-painted Bowl



Subglaze: polychrome

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Repository: 1st. Univ. Orientale, Napoli

Museum number: N/A

Dimensions: Maximum Diameter (cm): 19.4

Inscription: التدبير قبل العمل يؤمنك من ا لند[م]

Comments: Script: Kufic

References:
Ghouchani, Inscriptions, Pl. 116.

Pol224 – Slip-painted Bowl





Subglaze: polychrome

Origin: Khurasan or Transoxiana, 10th–11th Century

Excavated: N/A

Repository: Keir Collection, Dallas Museum of Art, Texas

Museum number: K.1.2014.708

Dimensions: Height (cm): 3.81 Maximum Diameter (cm): 13.81

Inscription: probably اليمن

References:
Dallas Museum of Art collection online. (https://collections.dma.org/artwork/5342731)
Grube, Islamic Pottery, p. 96.

Pol225 – Slip-painted Plate





Subglaze: polychrome

Origin: Khurasan or Transoxiana, 10th–11th Century

Excavated: N/A

Repository: Keir Collection, Dallas Museum of Art, Texas

Museum number: K.1.2014.244

Dimensions: Height (cm): 6.03 Maximum Diameter (cm): 37.15

Inscription: undeciphered

Comments: Script: Kufic

References:
Dallas Museum of Art collection online. (https://collections.dma.org/artwork/5341467)
Grube, Islamic Pottery, p. 96.

Pol226 – Slip-painted Bowl





Subglaze: polychrome

Origin: Khurasan or Transoxiana, 10th–11th Century

Excavated: N/A

Repository: Keir Collection, Dallas Museum of Art, Texas

Museum number: K.1.2014.246

Dimensions: Height (cm): 12.7 Maximum Diameter (cm): 37.78

Inscription: اليمن

References:
Dallas Museum of Art collection online. (https://collections.dma.org/artwork/5341469)
Grube, Islamic Pottery, p. 99.

Pol227 – Slip-painted Bowl



Subglaze: polychrome

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: Los Angeles County Museum of Art

Museum number: M.73.5.330

Dimensions: Height (cm): 8.89 Maximum Diameter (cm): 25.4

Inscription: possibly ك[ل]لم[ا]

References:
Los Angeles County Museum of Art collection online. (https://collections.lacma.org/node/239693)

Pol228 – Slip-painted Bowl





Subglaze: polychrome

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: Los Angeles County Museum of Art

Museum number: M.73.5.199

Dimensions: Height (cm): 8.1 Maximum Diameter (cm): 22.5

Inscription: الحرص علامة الفقرك

Comments: Script: Kufic

References:
Ghouchani, Inscriptions, Pl. 71.
Los Angeles County Museum of Art collection online. (https://collections.lacma.org/node/239584)

Pol229 – Slip-painted Bowl



Subglaze: polychrome

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Repository: M. Beurdeley Collection, Paris

Museum number: N/A

Dimensions: Maximum Diameter (cm): 17.5

Inscription: اليمن

References:
Soustiel, La Céramique.

Pol230 – Slip-painted Bowl





Subglaze: polychrome

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: Metropolitan Museum of Art, New York

Museum number: 24.147.2

Dimensions: Height (cm): 7.6 Maximum Diameter (cm): 28.7

Inscription: اليمن ال

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/447783?searchField=All&sortBy=Relevance&ft=24.147.2&offset=0&rpp=20&pos=1)
Wilkinson, “Glazed Pottery,” p. 103, fig. 2.

Pol231 – Slip-painted Bowl



Subglaze: polychrome

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: Metropolitan Museum of Art, New York

Museum number: 54.141

Dimensions: Height (cm): 8.3 Maximum Diameter (cm): 27.3

Inscription: اليمن

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/451197?searchField=All&sortBy=Relevance&ft=54.141&offset=0&rpp=20&pos=1)

Pol232 – Slip-painted Bowl



Subglaze: polychrome

Origin: Khurasan or Transoxiana, 9th–10th Century

Excavated: N/A

Repository: Metropolitan Museum of Art, New York

Museum number: 63.159.1

Dimensions: Height (cm): 12.1 Maximum Diameter (cm): 35.1 Weight: >42 oz.

Inscription: ...كا...

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/451712?searchField=All&sortBy=Relevance&ft=63.159.1&offset=0&rpp=20&pos=1)

Pol233 – Slip-painted Bowl



Subglaze: polychrome

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: Metropolitan Museum of Art, New York

Museum number: 51.63

Inscription: possibly إتقي

Comments: Script: Kufic; Foliated/Floriated

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/451044?searchField=All&sortBy=Relevance&ft=51.63&offset=0&rpp=20&pos=1)

Pol234 – Slip-painted Bowl





Subglaze: polychrome

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Repository: Musée du Louvre, Paris

Museum number: MAO 95

Inscription: اليمن

References:
Louvre Museum gallery label.

Pol235 – Slip-painted Plate Fragment





Subglaze: polychrome

Origin: Khurasan or Transoxiana, 10th–11th Century

Excavated: N/A

Repository: Musée du Louvre, Paris

Museum number: MAO 560

Inscription: ...الهـ...

Comments: Script: New Style

References:
Louvre Museum gallery label.

Pol236 – Slip-painted Jar



Subglaze: polychrome

Origin: Khurasan or Transoxiana, 9th–10th Century

Excavated: N/A

Repository: Museum für Islamische Kunst, Berlin

Museum number: I. 8194

Dimensions: Height (cm): 13 Thickness (cm): 0.6
Diameter of foot (cm): 7.5 Diameter of mouth (cm): 9.5

Inscription: اليمن

References:
Museum für Islamische Kunst online collection.
(http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=1523286&viewType=detailView)

Pol237 – Slip-painted Vase



Subglaze: polychrome

Origin: Khurasan or Transoxiana, 9th–10th Century

Excavated: N/A

Repository: Museum für Islamische Kunst, Berlin

Museum number: I. 8193

Dimensions: Height (cm): 11.4 Thickness (cm): 0.4 Diameter of foot (cm): 4.6 Diameter of mouth (cm): 8 (reconstructed)

Inscription: بركة

Comments: Script: New Style



References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=1522605&viewType=detailView)

Pol238 – Slip-painted Bowl





Subglaze: polychrome

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: Museum für Islamische Kunst, Berlin

Museum number: I. 77/63

Dimensions: Height (cm): 6.5 Thickness (cm): 0.4 Maximum Diameter (cm): 18

Inscription: undeciphered

Comments: The large block script is unusual, making the vessel suspect.

References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=1523284&viewType=detailView)

Pol239 – Slip-painted Jug



Subglaze: polychrome

Origin: Khurasan or Transoxiana, 10th–11th Century

Excavated: N/A

Repository: Museum für Islamische Kunst, Berlin

Museum number: I. 4673

Dimensions: Height (cm): 11.2 Thickness (cm): 0.4 Maximum Diameter (cm): 10.8 Diameter of foot (cm): 6 Diameter of mouth (cm): 8.5

Inscription: بركة

Comments: Script: New Style



References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=1522604&viewType=detailView)

Pol240 – Slip-painted Bowl





Subglaze: polychrome

Origin: Khurasan or Transoxiana, 10th–11th Century

Excavated: N/A

Repository: Museum für Islamische Kunst, Berlin

Museum number: I. 4672

Dimensions: Height (cm): 5 Thickness (cm): 0.3 Maximum Diameter (cm): 14.2

Inscription: اليمن

Comments: The script is unusual, making the vessel suspect.

References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=1522607&viewType=detailView)

Pol241 – Slip-painted Bowl





Subglaze: polychrome

Origin: Khurasan or Transoxiana, 10th–11th Century

Excavated: N/A

Repository: Museum für Islamische Kunst, Berlin

Museum number: I. 4/71

Dimensions: Height (cm): 8.5 Thickness (cm): 0.4 Maximum Diameter (cm): 35

Inscription: possibly يمن

References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=1522612&viewType=detailView)

Pol242 – Slip-painted Cup





Subglaze: polychrome

Origin: Khurasan or Transoxiana, 10th–11th Century

Excavated: N/A

Repository: Museum für Islamische Kunst, Berlin

Museum number: I. 73/62

Dimensions: Height (cm): 7 Thickness (cm): 0.4 Maximum Diameter (cm): 12.8

Inscription: اتق توقا

Comments: Script: Kufic

References:
Ghouchani, Inscriptions., Pl. 45.
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=1525539&viewType=detailView)

Pol243 – Slip-painted Fragment





Subglaze: polychrome

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Repository: Museum für Islamische Kunst, Berlin

Museum number: I. 4680

Dimensions: Height (cm): 8.6 Thickness (cm): 0.6 Maximum Diameter (cm): 28.5

Inscription: undeciphered

Comments: Script: Foliated/Floriated

References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=1523290&viewType=detailView)

Pol244 – Slip-painted Bowl





Subglaze: polychrome

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Repository: Museum für Islamische Kunst, Berlin

Museum number: I. 4678

Dimensions: Height (cm): 6.5 Thickness (cm): 0.5 Maximum Diameter (cm): 19.7

Inscription: undeciphered

Comments: Script: New Style

References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=1523282&viewType=detailView)

Pol245 – Slip-painted Bowl





Subglaze: polychrome

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Repository: Museum für Islamische Kunst, Berlin

Museum number: I. 4679

Dimensions: Height (cm): 8.6 Thickness (cm): 0.7 Maximum Diameter (cm): 27.5

Inscription: undeciphered

Comments: Script: New Style

References:
Museum für Islamische Kunst online collection. (http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=1523280&viewType=detailView)

Pol246 – Slip-painted Bowl



Subglaze: polychrome

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Repository: Museum of Fine Arts, Boston

Museum number: 60.638

Dimensions: Height (cm): 8.7 Maximum Diameter (cm): 27.3

Inscription: اليمن

References:
Museum of Fine Arts Boston online collection. (https://collections.mfa.org/objects/22083/bowl?ctx=92984247-2cc1-44a6-a4c9-cc16b03ee430&idx=0)

Pol247 – Slip-painted Plate



Subglaze: polychrome

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: Museum of Fine Arts, Boston

Museum number: 64.3

Dimensions: Height (cm): 4.7 Maximum Diameter (cm): 37.4

Inscription: لا فت الا علي لا سيف الا ذو الـ[فقر]

Comments: Script: Kufic; Plaited; Foliated/Floriated

References:
Blair, Text and Image, p. 31.
Museum of Fine Arts Boston Collection online. (https://collections.mfa.org/objects/22210/inscribed-platter ?ctx=45acee04-3c81-483d-85bc-f1acf75e29bc&idx=11)

Pol248 – Slip-painted Bowl



Subglaze: polychrome

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Repository: Museum of Islamic Art, Cairo

Museum number: N/A

Inscription: اليمن

References:
Mostafa, Moslem Ceramics, fi g. 44.

Pol249 – Slip-painted Bowl





Subglaze: polychrome

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Repository: Museum of Islamic Art, Doha

Museum number: MIA.2014.172

Inscription: undeciphered

Comments: The vibrancy of the black slip is unusual, making the vessel suspect. Script: New Style

References:
N/A

Pol250 – Slip-painted Bowl



Subglaze: polychrome

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Repository: Museum of Islamic Art, Doha

Museum number: N/A

Inscription: possibly repetitions of العلم

Comments: Script: New Style

References:
N/A

Pol251 – Slip-painted Bowl



Subglaze: polychrome

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Repository: Museum of Islamic Art, Doha

Museum number: N/A

Inscription: اليمن

References:
N/A

Pol252 – Slip-painted Bowl





Subglaze: polychrome

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Repository: Museum of Islamic Art, Doha

Museum number: N/A

Inscription: ...و قدام العلم ا

Comments: Script: Kufic

References:
N/A

Pol253 – Slip-painted Bowl



Subglaze: polychrome

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Repository: Museum of Islamic Art, Doha

Museum number: N/A

Inscription: undeciphered

Comments: The overall appearance is unusual, making the vessel suspect. Script: New Style

References:
N/A

Pol254 – Slip-painted Bowl



Subglaze: polychrome

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Repository: Owner Unknown

Museum number: N/A

Inscription: الجود من اخلاق اهل الجنة

Comments: Script: Kufic

References:
Ghouchani, Inscriptions, Pl. 101.

Pol255 – Slip-painted Bowl



Subglaze: polychrome

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Repository: Owner Unknown

Museum number: N/A

Inscription: centre الحر لايخلف / rim undeciphered

Comments: Script: New Style

References:
Ghouchani, Inscriptions, Pl. 84.

Pol256 – Slip-painted Bowl Fragment



Subglaze: polychrome

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Repository: Private Collection, Tehran

Museum number: N/A

Inscription: كل فيها هنيئا مريئا

Comments: Script: Kufic

References:
Ghouchani, Inscriptions, Pl. 125.

Pol257 – Slip-painted Bowl



Subglaze: polychrome

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Repository: Reza Abbasi Museum, Tehran

Museum number: 1957

Dimensions: Maximum Diameter (cm): 27

Inscription: ...الزم العفاف تك

Comments: Script: New Style

References:
Ghouchani, Inscriptions, Pl. 22.

Pol258 – Slip-painted Bowl



Subglaze: polychrome

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Repository: Reza Abbasi Museum, Tehran

Museum number: 53-381

Dimensions: Maximum Diameter (cm): 13.5

Inscription: بركة و نعمة لصاحبه

Comments: Script: Kufic

References:
Ghouchani, Inscriptions, Pl. 12.

Pol259 – Slip-painted Bowl



Subglaze: polychrome

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Repository: Reza Abbasi Museum, Tehran

Museum number: 51-44

Dimensions: Maximum Diameter (cm): 25.5

Inscription: حياؤك فاحفظه عليك فانما يدل على فعل الكريم

Comments: Script: New Style

References:
Ghouchani, Inscriptions, Pl. 10.

Pol260 – Slip-painted Bowl



Subglaze: polychrome

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Repository: Reza Abbasi Museum, Tehran

Museum number: 94

Dimensions: Maximum Diameter (cm): 21.5

Inscription: العلم اشرف الاحساب و المروؤة اشبك الانسـ[ـاب]

Comments: Script: New Style

References:
Ghouchani, Inscriptions, Pl. 7.

Pol261 – Slip-painted Bowl



Subglaze: polychrome

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Repository: Reza Abbasi Museum, Tehran

Museum number: 51-118

Dimensions: Maximum Diameter (cm): 26.5

Inscription: من كساه الحياء ثوبه خفي عن العيون عيبه

Comments: Script: New Style

References:
Ghouchani, Inscriptions, Pl. 2.

Pol262 – Slip-painted Bowl





Subglaze: polychrome

Origin: Khurasan or Transoxiana, 9th–10th Century

Excavated: N/A

Repository: Royal Ontario Museum

Museum number: 977.176

Dimensions: Height (cm): 17.2 Maximum Diameter (cm): 19.4

Inscription: possibly بكا

Comments: Script: Kufic; Foliated/Floriated

References:
Royal Ontario Museum collection online. (https://collections.rom.on.ca/objects/425891/bowl-with-polychrome-decoration?ctx=209b3566-793b-4084-b2c6-e400f6faeef7&idx=0)

Pol263 – Slip-painted Bowl





Subglaze: polychrome

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Repository: Royal Ontario Museum

Museum number: 2013.86.9

Dimensions: Maximum Diameter (cm): 17.8

Inscription: اليمن

References:
Royal Ontario Museum collection online. (https://collections.rom.on.ca/objects/453420/slippainted-bowl?ctx=27ecb43a-2d1c-40dd-afce-1217f7c354d1&idx=0)

Pol264 – Slip-painted Bowl Fragment



Subglaze: polychrome

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Repository: Samarqand Museum, Samarqand

Museum number: N/A

Inscription: الوفاء عزيز

Comments: Script: New Style

References:
Ghouchani, Inscriptions, Pl. 132.

Pol265 – Slip-painted Bowl

Subglaze: polychrome

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Repository: Sazo Idemitsu Collection, Tokyo

Museum number: N/A

Inscription: كل فيها هنيئا مريئا

Comments: Script: Kufic

References:
Ghouchani, Inscriptions, Pl. 66.





Pol266 – Slip-painted Bowl

Subglaze: polychrome

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

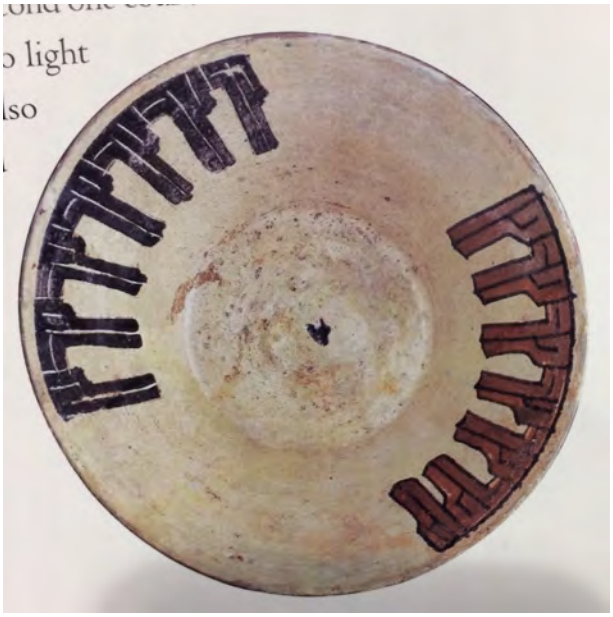
Repository: Tareq Rajab Museum, Kuwait

Museum number: CER109TSR

Dimensions: Height (cm): 8 Maximum Diameter (cm): 25.5

Inscription: اليمن

References:
Fehérvári, Ceramics, p. 55.



Pol267 – Slip-painted Bowl



Subglaze: polychrome

Origin: Khurasan or Transoxiana, possibly modern Century

Excavated: N/A

Repository: Tareq Rajab Museum, Kuwait

Museum number: CER582TSR

Dimensions: Height (cm): 11 Maximum Diameter (cm): 35

Inscription: ان يكاد الذين كفوا ليزلقونك بابصرهم لما سمعوا الذكر/ وما هو الا ذكر للعلمين... / [...?] ثلاثمائة...

Comments: Ilyasov believes this bowl is a fake, and I agree with his assessment, as it is the only known piece with a Qur'anic inscription (Surat al-Qalam verses 51-52) or a date, and the script looks like a bad reproduction. Script: New Style

References:
Fehérvári, Ceramics, p. 57.
Ilyasov, “Celebrated Bowl,” fig. 22.

Pol268 – Slip-painted Bowl



Subglaze: polychrome

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: Tareq Rajab Museum, Kuwait

Museum number: CER102TSR

Dimensions: Height (cm): 4.5 Maximum Diameter (cm): 13.3

Inscription: الجود من اخلاق اهل الجنة

Comments: Script: Kufic; Plaited; Foliated/Floriated

References:
Fehérvári, Ceramics, p. 56.

Pol269 – Slip-painted Bowl



Subglaze: polychrome

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: Tareq Rajab Museum, Kuwait

Museum number: CER580TSR

Dimensions: Height (cm): 5.5 Maximum Diameter (cm): 27.5

Inscription: العلم زين الفتى و العقل تاج من ذهب النعمة (?) البركة

Comments: Script: New Style

References:
Fehérvári, Ceramics, p. 58.

Pol270 – Slip-painted Bowl





Subglaze: polychrome

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: The al-Sabah Collection, Kuwait National Museum, Kuwait

Museum number: LNS 123 C

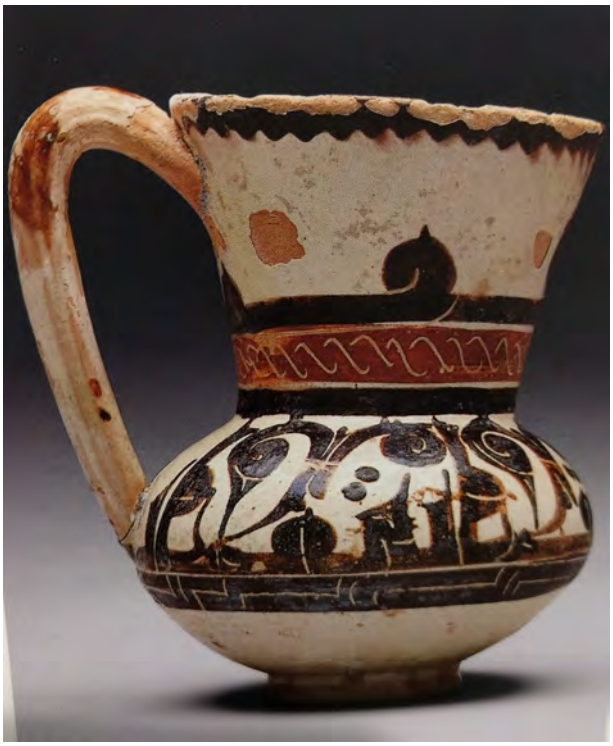
Dimensions: Height (cm): 11.9 Maximum Diameter (cm): 35.2

Inscription: الجود من اخلاق أهـ[ـل ا]لجنة و السلامة بركة

Comments: Script: Kufic; Plaited

References:
Watson, Ceramics, p. 206.

Pol271 – Slip-painted Jug



Subglaze: polychrome

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: The al-Sabah Collection, Kuwait National Museum, Kuwait

Museum number: LNS 1087 C

Dimensions: Height (cm): 14.4 Width (cm): 13.3

Inscription: possibly إتقي or انف

Comments: Script: Kufic; Plaited; Foliated/Floriated

References:
Watson, Ceramics, p. 216.

Pol272 – Slip-painted Bowl





Subglaze: polychrome

Origin: Khurasan or Transoxiana, 11th Century

Excavated: N/A

Repository: The al-Sabah Collection, Kuwait National Museum, Kuwait

Museum number: LNS 85 C

Dimensions: Height (cm): 6.1 Maximum Diameter (cm): 20.7

Inscription: اليمن

Comments: Script: Plaited

References:
Watson, Ceramics, p. 219.

Pol273 – Slip-painted Bowl





Subglaze: polychrome

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: The al-Sabah Collection, Kuwait National Museum, Kuwait

Museum number: LNS 764 C

Dimensions: Height (cm): 9.1 Maximum Diameter (cm): 22.5

Inscription: اليمن

References:
Watson, Ceramics, p. 225.

Pol274 – Slip-painted Jug



Subglaze: polychrome

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: The al-Sabah Collection, Kuwait National Museum, Kuwait

Museum number: LNS 832 C

Dimensions: Height (cm): 13.7 Width (cm): 12.1

Inscription: probably المل[ك] or possibly المد[د]

Comments: Script: Block Reserve

References:
Watson, Ceramics, p. 228.

Pol275 – Slip-painted Lamp





Subglaze: polychrome

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: The al-Sabah Collection, Kuwait National Museum, Kuwait

Museum number: LNS 29 C

Dimensions: Height (cm): 5.6 Length (cm): 13.7

Inscription: حسون

References:
Watson, Ceramics, p. 231.

Pol276 – Slip-painted Bowl



Subglaze: polychrome

Origin: Khurasan or Transoxiana, 9th–10th Century

Excavated: N/A

Repository: The Khalili Collections, London

Museum number: POT811

Dimensions: Height (cm): 9.5 Maximum Diameter (cm): 26.7 Diameter of foot (cm): 8

Inscription: ا-قـ-و

Comments: Script: Kufic

References:
Grube, Cobalt and Lustre, p. 52.

Pol277 – Slip-painted Bowl



Subglaze: polychrome

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: The Khalili Collections, London

Museum number: POT1283

Dimensions: Height (cm): 9.7 Maximum Diameter (cm): 25.5 Diameter of foot (cm): 9.7 Diameter of mouth (cm): 24

Inscription: undeciphered

Comments: Overall appearance is unusual. The vessel is thus suspect.

References:
Grube, Cobalt and Lustre, p. 54.

Pol278 – Slip-painted Bowl



Subglaze: polychrome

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: The Khalili Collections, London

Museum number: POT1077

Dimensions: Height (cm): 5 Maximum Diameter (cm): 20.8 Diameter of foot (cm): 11.2

Inscription: possibly form of بركة

Comments: Overall appearance is unusual. The vessel is thus suspect. Script: Foliated/Floriated; New Style

References:
Grube, Cobalt and Lustre, p. 67.

Pol279 – Slip-painted Bowl



Subglaze: polychrome

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: The Khalili Collections, London

Museum number: POT850

Dimensions: Height (cm): 9.8 Maximum Diameter (cm): 25.6 Diameter of foot (cm): 10.4

Inscription: الجود من اخلاق اهل الجنلة

Comments: Script: Kufic; Plaited; Foliated/Floriated

References:
Grube, Cobalt and Lustre, p. 76.

Pol280 – Slip-painted Bowl



Subglaze: polychrome

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: The Khalili Collections, London

Museum number: POT1042

Dimensions: Height (cm): 4.5 Maximum Diameter (cm): 14.5 Diameter of foot (cm): 5.7

Inscription: possibly based on إتقي

Comments: Script: Kufic; Foliated/Floriated

References:
Grube, Cobalt and Lustre, p. 80.

Pol281 – Slip-painted Bowl



Subglaze: polychrome

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: The Khalili Collections, London

Museum number: POT686

Dimensions: Height (cm): 4.8 Maximum Diameter (cm): 13.4 Diameter of foot (cm): 5

Inscription: بركة لصاحبه

Comments: Script: Kufic

References:
Grube, Cobalt and Lustre, p. 80.

Pol282 – Slip-painted Bowl



Subglaze: polychrome

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: The Khalili Collections, London

Museum number: POT1587

Dimensions: Height (cm): 7.9 Maximum Diameter (cm): 24.1 Diameter of foot (cm): 10

Inscription: كل فيها هنيئا مريئا

Comments: Script: Kufic

References:
Grube, Cobalt and Lustre, p. 83.

Pol283 – Slip-painted Jar



Subglaze: polychrome

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: The Khalili Collections, London

Museum number: POT1108

Dimensions: Height (cm): 28 Maximum Diameter (cm): 23.5 Diameter of foot (cm): 11.8

Inscription: undeciphered

References:
Grube, Cobalt and Lustre, p. 84.

Pol284 – Slip-painted Dish



Subglaze: polychrome

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: The Khalili Collections, London

Museum number: POT864

Dimensions: Height (cm): 5.8 Maximum Diameter (cm): 34.4 Diameter of foot (cm): 11

Inscription: اليمن

Comments: Overall appearance is unusual. The vessel is thus suspect.

References:
Grube, Cobalt and Lustre, p. 85.

Pol285 – Slip-painted Bowl



Subglaze: polychrome

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: The Khalili Collections, London

Museum number: POT8022

Dimensions: Height (cm): 8.7 Maximum Diameter (cm): 26.5 Diameter of foot (cm): 11

Inscription: (?) لـمـطـا

Comments: Overall appearance is unusual. The vessel is thus suspect.

References:
Grube, Cobalt and Lustre, p. 85.

Pol286 – Slip-painted Cup-Bowl



Subglaze: polychrome

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: The Khalili Collections, London

Museum number: POT1526

Dimensions: Height (cm): 12.6 Maximum Diameter (cm): 18

Inscription: كـو-كـو

Comments: interior not pictured, but Grube reads, 'The work of al-Husayn ibn ʿAli ibn ʿUmar ibn [?]...'

References:
Grube, Cobalt and Lustre, p. 87.

Pol287 – Slip-painted Bowl



Subglaze: polychrome

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: The Khalili Collections, London

Museum number: POT840

Dimensions: Height (cm): 10.5 Maximum Diameter (cm): 26 Diameter of foot (cm): 12

Inscription: probably based on البركة

References:
Grube, Cobalt and Lustre, p. 87.

Pol288 – Slip-painted Bowl



Subglaze: polychrome

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: The Khalili Collections, London

Museum number: POT248

Dimensions: Height (cm): 13 Maximum Diameter (cm): 34 Diameter of foot (cm): 11.3

Inscription: اليمن

References:
Grube, Cobalt and Lustre, p. 90-1.

Pol289 – Slip-painted Bowl



Subglaze: polychrome

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: The Khalili Collections, London

Museum number: POT454

Dimensions: Height (cm): 8.3 Maximum Diameter (cm): 20 Diameter of foot (cm): 7.6

Inscription: possibly based on اليمن

References:
Grube, Cobalt and Lustre, p. 91.

Pol290 – Slip-painted Bowl



Subglaze: polychrome

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: The Khalili Collections, London

Museum number: POT82

Dimensions: Height (cm): 7.5 Maximum Diameter (cm): 19 Diameter of foot (cm): 7.7

Inscription: undeciphered

Comments: Script: Kufic

References:
Grube, Cobalt and Lustre, p. 91.

Pol291 – Slip-painted Bowl



Subglaze: polychrome

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: The Khalili Collections, London

Museum number: POT839

Dimensions: Height (cm): 6.7 Maximum Diameter (cm): 21.6 Diameter of foot (cm): 10

Inscription: (?) الـلـمـكـة-ا

Comments: The animal at the centre is very unusual. The vessel is thus suspect. Script: Foliated/Floriated

References:
Grube, Cobalt and Lustre, p. 108-9.

Pol292 – Slip-painted Bowl



Subglaze: polychrome

Origin: Khurasan or Transoxiana, 10th–11th Century

Excavated: N/A

Repository: The Khalili Collections, London

Museum number: POT841

Dimensions: Height (cm): 12.3 Maximum Diameter (cm): 31.8 Diameter of foot (cm): 11.4

Inscription: جعفر إبن حسين

References:
Grube, Cobalt and Lustre, p. 113.

Pol293 – Slip-painted Bowl



Subglaze: polychrome

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: Victoria and Albert Museum, London

Museum number: C.47-1952

Dimensions: Maximum Diameter (cm): 25.1

Inscription: اليمن

References:
Victoria and Albert Museum collection online. (http://collections.vam.ac.uk/item/O85385/bowl-unknown/)

Pol294 – Slip-painted Bowl



Subglaze: polychrome

Origin: Khurasan or Transoxiana, 9th–10th Century

Excavated: N/A

Repository: Victoria and Albert Museum, London

Museum number: C.184-1912

Dimensions: Height (cm): 4.1 Maximum Diameter (cm): 10.5

Inscription: اليمن ال

References:
Victoria and Albert Museum collection online. (http://collections.vam.ac.uk/item/O211654/bowl-unknown/)

Pol295 – Slip-painted Bowl





Subglaze: polychrome

Petrofabric: Samarqand(?) C

Origin: Khurasan or Transoxiana, possibly Samarqand, 10th Century

Excavated: N/A

Repository: Royal Ontario Museum

Museum number: L983.26.1

Dimensions: Height (cm): 7.85 Width (cm): 12.1

Inscription: ...لا...

Comments: Script: Kufic; Plaited; Foliated/Floriated

References:
Mason, Shine, 133 and 145.
Royal Ontario Museum collection online. (https://collections.rom.on.ca/objects/462564/bowl-fragment?ctx=fcfb847c-6b2f-4116-b918-71ae6c3af4b5&idx=0)

Pol296 – Slip-painted Bowl





Subglaze: polychrome

Origin: Khurasan or Transoxiana, probably Tashkent, 10th Century

Excavated: N/A

Repository: Museum of Islamic Art, Doha

Museum number: PO.414.2004

Dimensions: Height (cm): 9 Maximum Diameter (cm): 40

Inscription: اذا المكارم في افاقها انتشرت فانما بك فيها يضرب المثل / بركة لابي جعفر بن غريب

Comments: Script: Kufic; Plaited; New Style

References:

Blair, “Art of Writing,” pp. 40-41.
Ilyasov, “Celebrated Bowl,” fig. 5-6.
Ilyasov et al., glazurovannai̯a keramika Tashkentskogo, p. 389.

Pol297 – Slip-painted Bowl



Subglaze: polychrome

Origin: probably Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Repository: Ashmolean Museum, Oxford

Museum number: EA1978.2124

Dimensions: Height (cm): 7.8 Maximum Diameter (cm): 28.5 Diameter of foot (cm): 12

Inscription: ...كاا...

Comments: Compare with cat. no. BloW117. Script: Foliated/Floriated

References:
Ashmolean Mueum collection online. (http://jameelcentre.ashmolean.org/object/EA1978.2124)

Pol298 – Slip-painted Bowl



Subglaze: polychrome

Origin: probably Transoxiana, 9th–11th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Inscription: possibly بركة or اليمن

References:
Ilyasov, “Exotic Images,” p. 82.

Pol299 – Slip-painted Bowl



Subglaze: polychrome

Origin: probably Transoxiana, 10th–11th Century

Excavated: N/A

Repository: Fine Arts Institute, Tashkent

Museum number: N/A

Inscription: حلفن [الـ]يمن

Comments: Script: Kufic

References:
Ilyasov, “Exotic Images,” p. 76.

Pol300 – Slip-painted Vase



Subglaze: polychrome

Origin: probably Transoxiana, Samarqand, 9th–11th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Inscription: undeciphered

Comments: Script: Kufic; Plaited; Foliated/Floriated

References:
Bolshakov, “Arabskie,” 12, fig. 1.

Pol301 – Slip-painted Fragment



Subglaze: polychrome

Origin: probably Transoxiana, Samarqand, 9th–11th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Inscription: undeciphered

Comments: Script: New Style

References:
Bolshakov, “Arabskie,” 12,

Pol302 – Slip-painted Vase



Subglaze: polychrome

Origin: probably Transoxiana, Samarqand, 9th–11th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Inscription: بركة

Comments: Script: New Style

References:
Bolshakov, “Arabskie,” 12,

Pol303 – Slip-painted Fragment



Subglaze: polychrome

Origin: probably Transoxiana, Samarqand, 9th–11th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Inscription: بركة

Comments: Script: New Style

References:
Bolshakov, “Arabskie,” 12, Pl. II.

Pol304 – Slip-painted Bowl



Subglaze: polychrome

Origin: probably Transoxiana, Samarqand, 9th–11th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Inscription: possibly إتقي

Comments: Script: Kufic; Plaited; Foliated/Floriated

References:
Bolshakov, “Arabskie,” 12, Pl. VII.

Pol305 – Slip-painted Bowl Fragment



Subglaze: polychrome

Origin: probably Transoxiana, Samarqand, 9th–11th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Inscription: possibly إتقي

Comments: Script: Kufic; Plaited; Foliated/Floriated

References:
Bolshakov, “Arabskie,” 12, Pl. VII.

Pol306 – Slip-painted Bowl Fragment



Subglaze: polychrome

Origin: probably Transoxiana, Samarqand, 9th–11th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Inscription: بركة

Comments: Script: New Style

References:
Bolshakov, “Arabskie,” 15, fig. 4.

Pol307 – Slip-painted Fragment



Subglaze: polychrome

Origin: probably Transoxiana, Samarqand, 9th–11th Century

Excavated: N/A

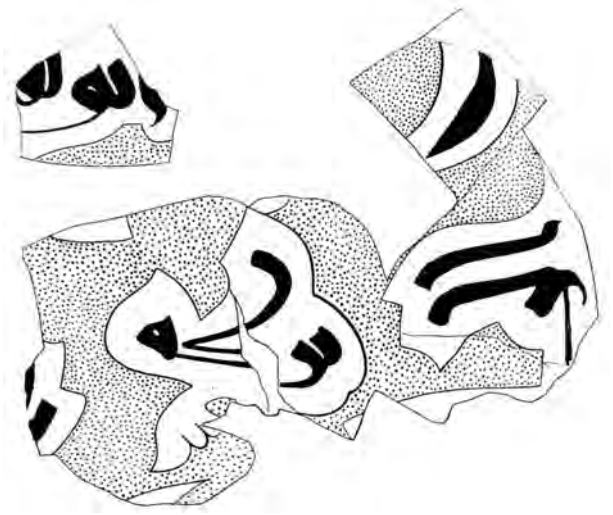
Repository: N/A

Museum number: N/A

Inscription: ...و ك

References:
Bolshakov, “Arabskie,” 15, fig. 6.

Pol308 – Slip-painted Fragment



Subglaze: polychrome

Origin: probably Transoxiana, Samarqand, 9th–11th Century

Excavated: N/A

Repository: N/A

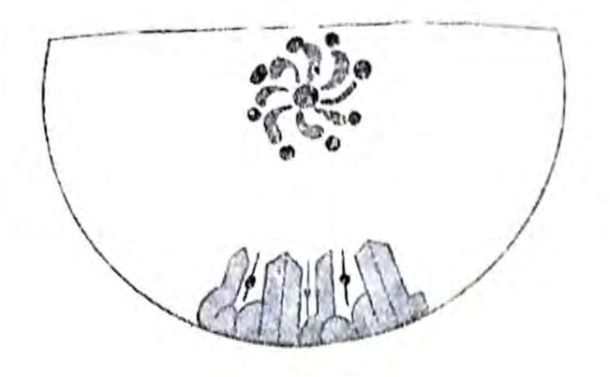
Museum number: N/A

Inscription: بركة

Comments: Script: New Style

References:
Bolshakov, “Arabskie,” 15, fig. 7.

Pol309 – Slip-painted Bowl Fragment



Subglaze: polychrome

Origin: probably Transoxiana, Samarqand, 9th–11th Century

Excavated: N/A

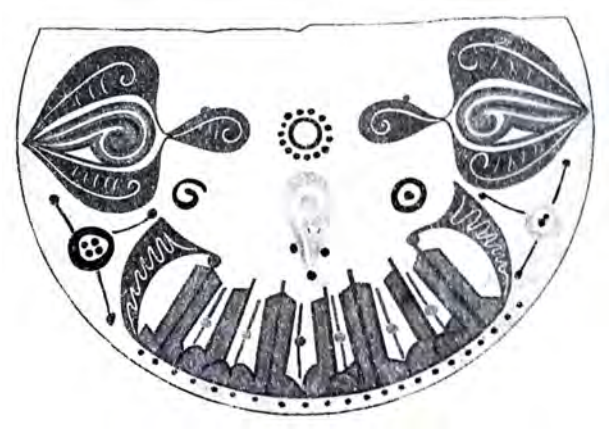
Repository: N/A

Museum number: N/A

Inscription: اليمن

References:
Bolshakov, “Arabskie,” 15, fig. 10.

Pol310 – Slip-painted Bowl Fragment



Subglaze: polychrome

Origin: probably Transoxiana, Samarqand, 9th–11th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Inscription: اليمن

References:
Bolshakov, “Arabskie,” 15, fig. 10.

Pol311 – Slip-painted Fragment



Subglaze: polychrome

Origin: probably Transoxiana, Samarqand, 9th–11th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Inscription: undeciphered

Comments: Script: Kufic; Plaited; Foliated/Floriated

References:
Bolshakov, “Arabskie,” 15, fig. 12.

Pol312 – Slip-painted Fragment



Subglaze: polychrome

Origin: probably Transoxiana, Samarqand, 9th–11th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Inscription: undeciphered

Comments: Script: Kufic; Plaited; Foliated/Floriated

References:
Bolshakov, “Arabskie,” 15, fig. 12.

Pol313 – Slip-painted Fragment



Subglaze: polychrome

Origin: probably Transoxiana, Samarqand, 9th–11th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Inscription: possibly إتقي

Comments: Script: Kufic; Foliated/Floriated

References:
Bolshakov, “Arabskie,” 15, fig. 12.

Pol314 – Slip-painted Fragment



Subglaze: polychrome

Origin: probably Transoxiana, Samarqand, 9th–11th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Inscription: undeciphered

Comments: Script: Kufic; Foliated/Floriated

References:
Bolshakov, “Arabskie,” 15, fig. 12.

Pol315 – Slip-painted Fragment



Subglaze: polychrome

Origin: probably Transoxiana, Samarqand, 9th–11th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Inscription: undeciphered

Comments: Script: Foliated/Floriated

References:
Bolshakov, “Arabskie,” 15, fig. 14.

Pol316 – Slip-painted Fragment



Subglaze: polychrome

Origin: probably Transoxiana, Samarqand, 9th–11th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Inscription: undeciphered

Comments: Script: New Style

References:
Bolshakov, “Arabskie,” 16, Pl. 1.

Pol317 – Slip-painted Bowl Fragment



Subglaze: polychrome

Origin: probably Transoxiana, Samarqand, 9th–11th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Inscription: undeciphered

Comments: Script: New Style

References:
Bolshakov, “Arabskie,” 16, Pl. 1.

Pol318 – Slip-painted Bowl



Subglaze: polychrome

Origin: probably Transoxiana, Samarqand, 9th–11th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Inscription: undeciphered

Comments: Script: New Style

References:
Bolshakov, “Arabskie,” 16, Pl. 2.

Pol319 – Slip-painted Fragment



Subglaze: polychrome

Origin: probably Transoxiana, Samarqand, 9th–11th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Inscription: undeciphered

Comments: Script: New Style

References:
Bolshakov, “Arabskie,” 16, Pl. 2.

Pol320 – Slip-painted Fragment



Subglaze: polychrome

Origin: probably Transoxiana, Samarqand, 9th–11th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Inscription: undeciphered

Comments: Script: New Style

References:
Bolshakov, “Arabskie,” 16, Pl. 2.

Pol321 – Slip-painted Bowl Fragment



Subglaze: polychrome

Origin: probably Transoxiana, Samarqand, 9th–11th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Inscription: ...[الجـ]ـود من اخلاق اهل الجنة

Comments: Script: Kufic

References:
Bolshakov, “Arabskie,” 16, Pl. 2.

Pol322 – Slip-painted Fragment



Subglaze: polychrome

Origin: probably Transoxiana, Samarqand, 9th–11th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Inscription: undeciphered

Comments: Script: New Style

References:
Bolshakov, “Arabskie,” 16, Pl. 2.

Pol323 – Slip-painted Fragment



Subglaze: polychrome

Origin: probably Transoxiana, Samarqand, 9th–11th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Inscription: الجود من اخلاق اهل ا]لجنة]

Comments: Script: Kufic

References:
Bolshakov, “Arabskie,” 16, Pl. 4.

Pol324 – Slip-painted Fragment



Subglaze: polychrome

Origin: probably Transoxiana, Samarqand, 9th–11th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Inscription: ...من...

Comments: Script: New Style

References:
Bolshakov, “Arabskie,” 16, Pl. 4.

Pol325 – Slip-painted Fragment



Subglaze: polychrome

Origin: probably Transoxiana, Samarqand, 9th–11th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Inscription: undeciphered

Comments: Script: Kufic; Plaited; Foliated/Floriated

References:
Bolshakov, “Arabskie,” 16, Pl. 4.

Pol326 – Slip-painted Fragment



Subglaze: polychrome

Origin: probably Transoxiana, Samarqand, 9th–11th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Inscription: undeciphered

Comments: Script: New Style

References:
Bolshakov, “Arabskie,” 16, Pl. 4.

Pol327 – Slip-painted Fragment



Subglaze: polychrome

Origin: probably Transoxiana, Samarqand, 9th–11th Century

Excavated: N/A

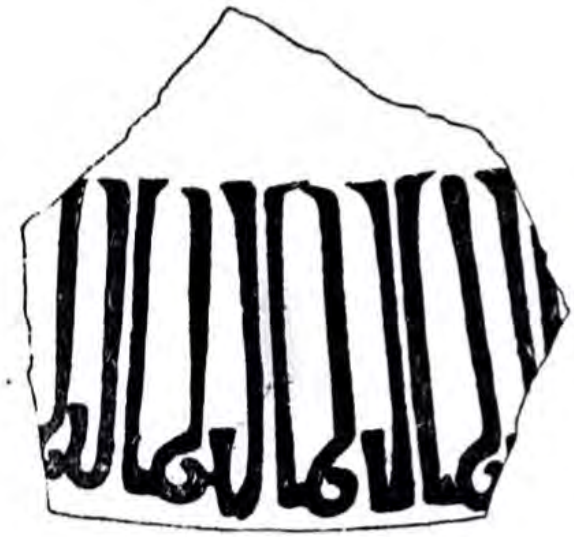
Repository: N/A

Museum number: N/A

Inscription: اليمن

References:
Bolshakov, “Arabskie,” 12, fig. 9.

Pol328 – Slip-painted Fragment



Subglaze: polychrome

Origin: probably Transoxiana, Samarqand, 9th–11th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Inscription: اليمن

References:
Bolshakov, “Arabskie,” 12, fig. 9.

Pol329 – Slip-painted Bowl Fragment





Subglaze: polychrome

Origin: probably Transoxiana, Tashkent, 10th–11th Century

Excavated: N/A

Repository: Amir Timur Museum (Temuriylar tarixi davlat muzeyi), Tashkent

Museum number: N/A

Dimensions: Height (cm): 10.5 Maximum Diameter (cm): 26

Inscription: اليمن

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 93.

Pol330 – Slip-painted Bowl Fragment



Subglaze: polychrome

Origin: probably Transoxiana, Tashkent, 11th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Dimensions: Height (cm): 7.4 Maximum Diameter (cm): 20

Inscription: اليمن

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 100.

Pol331 – Slip-painted Bowl Fragment



Subglaze: polychrome

Origin: probably Transoxiana, Tashkent, 11th Century

Excavated: N/A

Repository: State Art Museum, Tashkent

Museum number: N/A

Dimensions: Height (cm): 10 Maximum Diameter (cm): 29

Inscription: اليمن

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 101.

Pol332 – Slip-painted Bowl Fragment





Subglaze: polychrome

Origin: probably Transoxiana, Tashkent, 10th Century

Excavated: N/A

Repository: Marjkani Foundation Collection, Moscow

Museum number: N/A

Dimensions: Width (cm): 14.5

Inscription: undeciphered

Comments: Script: New Style

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 178.

Pol333 – Slip-painted Bowl Fragment





Subglaze: polychrome

Origin: probably Transoxiana, Tashkent, 10th Century

Excavated: N/A

Repository: Tashkent Institute of Archeology

Museum number: N/A

Dimensions: Maximum Diameter (cm): 36

Inscription: undeciphered

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 223.

Pol334 – Slip-painted Bowl Fragment





Subglaze: polychrome

Origin: probably Transoxiana, Tashkent, 10th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Dimensions: Width (cm): 11.3

Inscription: undeciphered

Comments: Script: New Style

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 183.

Pol335 – Slip-painted Bowl Fragment



Subglaze: polychrome

Origin: probably Transoxiana, Tashkent, 10th Century

Excavated: N/A

Repository: Tashkent Institute of Archeology

Museum number: N/A

Dimensions: Maximum Diameter (cm): 27

Inscription: ...الـ...

Comments: Script: Kufic; Foliated/Floriated

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 184.

Pol336 – Slip-painted Bowl





Subglaze: polychrome

Origin: probably Transoxiana, Tashkent, 10th Century

Excavated: N/A

Repository: State Art Museum, Tashkent

Museum number: N/A

Dimensions: Height (cm): 7 Maximum Diameter (cm): 20.6

Inscription: undeciphered

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 286.

Pol337 – Slip-painted Bowl Fragment



Subglaze: polychrome

Origin: probably Transoxiana, Tashkent, 10th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Dimensions: Width (cm): 11

Inscription: undeciphered

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 288.

Pol338 – Slip-painted Bowl Fragment





Subglaze: polychrome

Origin: probably Transoxiana, Tashkent, 10th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Dimensions: Height (cm): 5 Maximum Diameter (cm): 13.7

Inscription: undeciphered

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 290.

Pol339 – Slip-painted Bowl Fragment





Subglaze: polychrome

Origin: probably Transoxiana, Tashkent, 11th Century

Excavated: N/A

Repository: Marjkani Foundation Collection, Moscow

Museum number: N/A

Inscription: اليمن

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 303.

Pol340 – Slip-painted Bowl





Subglaze: polychrome

Origin: probably Transoxiana, Tashkent, 10th–11th Century

Excavated: N/A

Repository: State Museum of the East, Moscow

Museum number: N/A

Dimensions: Height (cm): 10.5 Maximum Diameter (cm): 33.5

Inscription: اليمن

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 298.

Pol341 – Slip-painted Bowl Fragment





Subglaze: polychrome

Origin: probably Transoxiana, Tashkent, 10th–11th Century

Excavated: N/A

Repository: Marjkani Foundation Collection, Moscow

Museum number: N/A

Dimensions: Height (cm): 9 Maximum Diameter (cm): 28

Inscription: اليمن

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 300.

Pol342 – Slip-painted Bowl



Subglaze: polychrome

Origin: probably Transoxiana, Tashkent, 11th Century

Excavated: N/A

Repository: Marjkani Foundation Collection, Moscow

Museum number: N/A

Dimensions: Height (cm): 9.5 Maximum Diameter (cm): 26.5

Inscription: اليمن



References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 301.

Pol343 – Slip-painted Bowl





Subglaze: polychrome

Origin: probably Transoxiana, Tashkent, 11th Century

Excavated: N/A

Repository: Marjkani Foundation Collection, Moscow

Museum number: N/A

Dimensions: Height (cm): 9.7 Maximum Diameter (cm): 26.5

Inscription: اليمن

References:
Ilyasov et al., glazurovannai̯a keramika Tashkentskogo, p. 302.

Pol344 – Slip-painted Bowl Fragment





Subglaze: polychrome

Origin: probably Transoxiana, Tashkent, 11th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Dimensions: Height (cm): 9.8 Maximum Diameter (cm): 31

Inscription: اليمن

References:
Ilyasov et al., glazurovannai̯a keramika Tashkentskogo, p. 304.

Pol345 – Slip-painted Bowl





Subglaze: polychrome

Origin: probably Transoxiana, Tashkent, 11th Century

Excavated: N/A

Repository: Tashkent Institute of Archeology

Museum number: N/A

Dimensions: Height (cm): 10.5 Maximum Diameter (cm): 31

Inscription: اليمن

References:
Ilyasov et al., glazurovannai̯a keramika Tashkentskogo, p. 306.

Pol346 – Slip-painted Bowl





Subglaze: polychrome

Origin: probably Transoxiana, Tashkent, 11th Century

Excavated: N/A

Repository: Marjkani Foundation Collection, Moscow

Museum number: N/A

Dimensions: Height (cm): 8.2 Maximum Diameter (cm): 26

Inscription: اليمن ال

References:
Ilyasov et al., glazurovannai̯a keramika Tashkentskogo, p. 307.

Pol347 – Slip-painted Bowl





Subglaze: polychrome

Origin: probably Transoxiana, Tashkent, 11th Century

Excavated: N/A

Repository: Tashkent Institute of Archeology

Museum number: N/A

Dimensions: Height (cm): 9.5 Maximum Diameter (cm): 27.5

Inscription: اليمن ال

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 309.

Pol348 – Slip-painted Bowl Fragment





Subglaze: polychrome

Origin: probably Transoxiana, Tashkent, 10th–11th Century

Excavated: N/A

Repository: Marjkani Foundation Collection, Moscow

Museum number: N/A

Dimensions: Height (cm): 6.4 Maximum Diameter (cm): 19

Inscription: اليمن

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 314.

Pol349 – Slip-painted Bowl





Subglaze: polychrome

Origin: probably Transoxiana, Tashkent, 10th–11th Century

Excavated: N/A

Repository: Marjkani Foundation Collection, Moscow

Museum number: N/A

Dimensions: Height (cm): 8.8 Maximum Diameter (cm): 35

Inscription: اليمن

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 315.

Pol350 – Slip-painted Bowl

Subglaze: polychrome

Origin: probably Transoxiana, Tashkent, 10th–11th Century

Excavated: N/A

Repository: Marjkani Foundation Collection, Moscow

Museum number: N/A

Dimensions: Height (cm): 8.5 Maximum Diameter (cm): 27.5

Inscription: اليمن

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 316.





Pol351 – Slip-painted Bowl Fragment

Subglaze: polychrome

Origin: probably Transoxiana, Tashkent, 11th Century

Excavated: N/A

Repository: Marjkani Foundation Collection, Moscow

Museum number: N/A

Dimensions: Height (cm): 5.5 Maximum Diameter (cm): 18

Inscription: اليمن

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 317.





Pol352 – Slip-painted Bowl Fragment



Subglaze: polychrome

Origin: probably Transoxiana, Tashkent, 10th–11th Century

Excavated: N/A

Repository: N/A

Museum number: N/A



Dimensions: Height (cm): 12 Maximum Diameter (cm): 28

Inscription: اليمن

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 329.

Pol353 – Slip-painted Bowl



Subglaze: polychrome

Origin: probably Transoxiana, Tashkent, 10th–11th Century

Excavated: N/A

Repository: Marjkani Foundation Collection, Moscow

Museum number: N/A

Dimensions: Height (cm): 4.5 Maximum Diameter (cm): 32



Inscription: undeciphered

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 331.

Pol354 – Slip-painted Bowl Fragment





Subglaze: polychrome

Origin: probably Transoxiana, Tashkent, 10th–11th Century

Excavated: N/A

Repository: Tashkent Institute of Archeology

Museum number: N/A

Dimensions: Height (cm): 7 Maximum Diameter (cm): 16

Inscription: undeciphered

References:
Ilyasov et al., glazurovannai̯a keramika Tashkentskogo, p. 326.

Pol355 – Slip-painted Bowl





Subglaze: polychrome

Origin: probably Transoxiana, Tashkent, 11th Century

Excavated: N/A

Repository: Marjkani Foundation Collection, Moscow

Museum number: N/A

Inscription: اليمن

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 332.

Pol356 – Slip-painted Bowl Fragment





Subglaze: polychrome

Origin: probably Transoxiana, Tashkent, 11th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Dimensions: Height (cm): 10 Maximum Diameter (cm): 26

Inscription: ...كاا...

References:
Ilyasov et al., glazurovannai̯a keramika Tashkentskogo, p. 336.

Pol357 – Slip-painted Bowl





Subglaze: polychrome

Origin: probably Transoxiana, Tashkent, 11th Century

Excavated: N/A

Repository: Marjkani Foundation Collection, Moscow

Museum number: N/A

Dimensions: Height (cm): 7 Maximum Diameter (cm): 29

Inscription: ...كاا...

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 339.

Pol358 – Slip-painted Bowl Fragment





Subglaze: polychrome

Origin: probably Transoxiana, Tashkent, 11th Century

Excavated: N/A

Repository: Marjkani Foundation Collection, Moscow

Museum number: N/A

Dimensions: Height (cm): 8 Maximum Diameter (cm): 34

Inscription: اليمن

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 341.

Pol359 – Slip-painted Bowl





Subglaze: polychrome

Origin: probably Transoxiana, Tashkent, 11th Century

Excavated: N/A

Repository: Marjkani Foundation Collection, Moscow

Museum number: N/A

Dimensions: Height (cm): 9.8 Maximum Diameter (cm): 32.5

Inscription: ...كاا...

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 342.

Pol360 – Slip-painted Bowl





Subglaze: polychrome

Origin: probably Transoxiana, Tashkent, 11th Century

Excavated: N/A

Repository: Marjkani Foundation Collection, Moscow

Museum number: N/A

Dimensions: Height (cm): 7.5 Maximum Diameter (cm): 36

Inscription: probably اليمن

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 344.

Pol361 – Slip-painted Jar



Subglaze: polychrome

Origin: probably Transoxiana, Tashkent, 11th Century

Excavated: N/A

Repository: Marjkani Foundation Collection, Moscow

Museum number: N/A

Dimensions: Height (cm): 11 Maximum Diameter (cm): 7.2

Inscription: ...الـ...

Comments: Script: Foliated/Floriated

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 368.

Pol362 – Slip-painted Bowl



Subglaze: polychrome

Origin: probably Transoxiana, Tashkent, 10th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Dimensions: Height (cm): 11.5 Maximum Diameter (cm): 40

Inscription: اتق تو[قـ]ـا

Comments: Script: New Style

References:

Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 387.

Pol363 – Slip-painted Bowl Fragment





Subglaze: polychrome

Origin: probably Transoxiana, Tashkent, 10th Century

Excavated: N/A

Repository: State Art Museum, Tashkent

Museum number: N/A

Dimensions: Height (cm): 8.9 Maximum Diameter (cm): 27

Inscription: اتق توقا / البركة السلامة الس[ـعادة لصاحـ]به

Comments: Script: New Style

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 388.

Pol364 – Slip-painted Bowl Fragment





Subglaze: polychrome

Origin: probably Transoxiana, Tashkent, 10th Century

Excavated: N/A

Repository: Marjkani Foundation Collection, Moscow

Museum number: N/A

Dimensions: Width (cm): 15 Length (cm): 10

Inscription: اشرف الغني

Comments: Script: Kufic; Plaited; Foliated/Floriated

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 395.

Pol365 – Slip-painted Bowl Fragment





Subglaze: polychrome

Origin: probably Transoxiana, Tashkent, 10th Century

Excavated: N/A

Repository: Marjkani Foundation Collection, Moscow

Museum number: N/A

Dimensions: Height (cm): 12.7 Maximum Diameter (cm): 19.8

Inscription: الاناة قبل الرأى and الخلف قد اف...مة ترك

Comments: Script: Kufic

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 400-01.

Pol366 – Slip-painted Bowl Fragment





Subglaze: polychrome

Origin: probably Transoxiana, Tashkent, 10th Century

Excavated: N/A

Repository: Marjkani Foundation Collection, Moscow

Museum number: N/A

Dimensions: Maximum Diameter (cm): 33

Inscription: [الجود حارس الا]عراض [و الاموال]

Comments: Script: New Style

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 411.

Pol367 – Slip-painted Bowl Fragment



Subglaze: polychrome

Origin: probably Transoxiana, Tashkent, 9th–10th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Dimensions: Height (cm): 14.4 Maximum Diameter (cm): 35

Inscription: [م]السلا الجنة اهل اخلاق من الجود

Comments: Script: Kufic

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 412.

Pol368 – Slip-painted Jug



Subglaze: polychrome

Origin: probably Transoxiana, Tashkent, 10th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Dimensions: Height (cm): 19.5 Maximum Diameter (cm): 14

Inscription: [الجنة] اهل اخلاق من الجود

Comments: Script: Kufic; Plaited; Foliated/Floriated

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 414.

Pol369 – Slip-painted Bowl Fragment





Subglaze: polychrome

Origin: probably Transoxiana, Tashkent, 10th Century

Excavated: N/A

Repository: Tashkent Institute of Archeology

Museum number: N/A

Inscription: [الجود مـ]ـن اخلاق اهـ[ـل الجنة]

Comments: Script: New Style

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 416.

Pol370 – Slip-painted Bowl Fragment



Subglaze: polychrome

Origin: probably Transoxiana, Tashkent, 10th Century

Excavated: N/A

Repository: Tashkent Institute of Archeology

Museum number: N/A

Inscription: [الجـ]ـود مـ[ـن اخلاق اهل الجنة]

Comments: Script: New Style

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 418.

Pol371 – Slip-painted Bowl Fragment





Subglaze: polychrome

Origin: probably Transoxiana, Tashkent, 10th Century

Excavated: N/A

Repository: Marjkani Foundation Collection, Moscow

Museum number: N/A

Dimensions: Height (cm): 7 Maximum Diameter (cm): 43

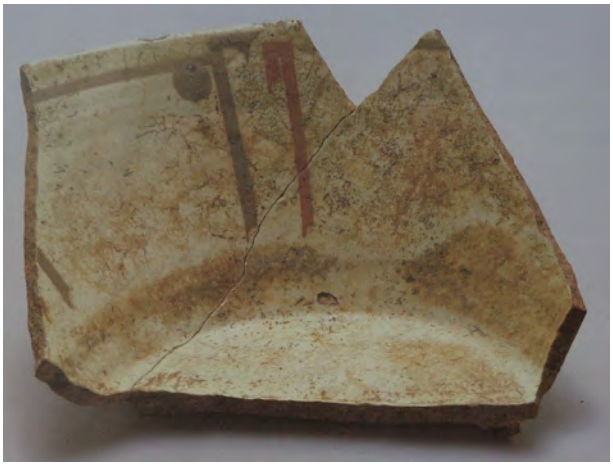
Inscription: [الـ]ـحرص عـ]ـلامة الفقر[

Comments: Script: New Style

References:

Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 430.

Pol372 – Slip-painted Bowl Fragment





Subglaze: polychrome

Origin: probably Transoxiana, Tashkent, 9th–10th Century

Excavated: N/A

Repository: Tashkent Institute of Archeology

Museum number: N/A

Dimensions: Height (cm): 9 Maximum Diameter (cm): 24

Inscription: [...ج]تا[قل [الـعـ]...

Comments: Script: Kufic

References:

Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 444.

Pol373 – Slip-painted Bowl Fragment



Subglaze: polychrome

Origin: probably Transoxiana, Tashkent, 10th Century

Excavated: N/A

Repository: Marjkani Foundation Collection, Moscow

Museum number: N/A

Dimensions: Maximum Diameter (cm): 34

Inscription: possibly [هب] تاج من ذ[...عقل] الـ و زين الفتى العلم

Comments: Script: Kufic; Foliated/Floriated

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 446.

Pol374 – Slip-painted Bowl





Subglaze: polychrome

Origin: probably Transoxiana, Tashkent, 10th Century

Excavated: N/A

Repository: State Museum of the East, Moscow

Museum number: N/A

Dimensions: Height (cm): 9 Maximum Diameter (cm): 33

Inscription: [كلام] انّ السلامة ما صمت و انما يبدى بطانة ذي العيوب

Comments: Script: Kufic; Plaited; Foliated/Floriated

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 449.

Pol375 – Slip-painted Bowl





Subglaze: polychrome

Origin: probably Transoxiana, Tashkent, 10th Century

Excavated: N/A

Repository: Marjkani Foundation Collection, Moscow

Museum number: N/A

Dimensions: Height (cm): 8 Maximum Diameter (cm): 27

Inscription: حالف هواك ترشد

Comments: Script: New Style

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 452.

Pol376 – Slip-painted Bowl Fragment



Subglaze: polychrome

Origin: probably Transoxiana, Tashkent, 10th Century

Excavated: N/A

Repository: Marjkani Foundation Collection, Moscow

Museum number: N/A

Dimensions: Maximum Diameter (cm): 35

Inscription: سل تعطا

Comments: Script: Kufic; Plaited; Foliated/Floriated

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 453.

Pol377 – Slip-painted Bowl Fragment





Subglaze: polychrome

Origin: probably Transoxiana, Tashkent, 9th–10th Century

Excavated: N/A

Repository: Marjkani Foundation Collection, Moscow

Museum number: N/A

Dimensions: Height (cm): 10.3 Maximum Diameter (cm): 34

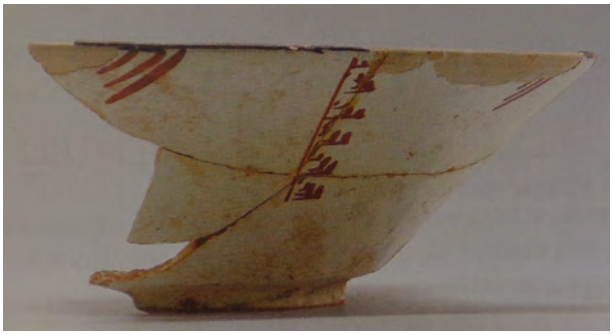
Inscription: لم يكن عبد حوا ذا لكف و هاب باليمن [لاخير في المال اذا] [و البركة]

Comments: Script: Kufic; Plaited

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 458.

Pol378 – Slip-painted Bowl Fragment





Subglaze: polychrome

Origin: probably Transoxiana, Tashkent, 10th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Dimensions: Height (cm): 9.8 Maximum Diameter (cm): 29

Inscription: ...لف جلد[بالخـ]...

Comments: Script: Kufic

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 463.

Pol379 – Slip-painted Bowl





Subglaze: polychrome

Origin: probably Transoxiana, Tashkent, 10th Century

Excavated: N/A

Repository: Exhibition "Ancient Tashkent" at the Academy of Sciences of the Republic of Uzbekistan, Tashkent

Museum number: N/A

Dimensions: Height (cm): 4.3 Maximum Diameter (cm): 33

Inscription: من كثر كلامه كثر سقطه

Comments: Script: Kufic; Plaited; Foliated/Floriated

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 466.

Pol380 – Slip-painted Bowl





Subglaze: polychrome

Origin: probably Transoxiana, Tashkent, 10th Century

Excavated: N/A

Repository: State Museum of the East, Moscow

Museum number: N/A

Dimensions: Height (cm): 8.3 Maximum Diameter (cm): 28.5

Inscription: (?) ... الحلم ا و السعد ا و...

Comments: Script: New Style

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 472.

Pol381 – Slip-painted Bowl Fragment





Subglaze: polychrome

Origin: probably Transoxiana, Tashkent, 9th–10th Century

Excavated: N/A

Repository: Marjkani Foundation Collection, Moscow

Museum number: N/A

Dimensions: Height (cm): 8.5 Maximum Diameter (cm): 25

Inscription: ...باليمن لصاحبه يـ

Comments: Script: Kufic; Plaited

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 481.

Pol382 – Slip-painted Bowl Fragment



Subglaze: polychrome

Origin: probably Transoxiana, Tashkent, 10th Century

Excavated: N/A

Repository: Tashkent Institute of Archeology

Museum number: N/A

Dimensions: Maximum Diameter (cm): 15

Inscription: ...[ـة]دايم...

Comments: Script: New Style

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 485.

Pol383 – Slip-painted Bowl Fragment



Subglaze: polychrome

Origin: probably Transoxiana, Tashkent, 10th Century

Excavated: N/A

Repository: Marjkani Foundation Collection, Moscow

Museum number: N/A

Inscription: (?) ...الحرار

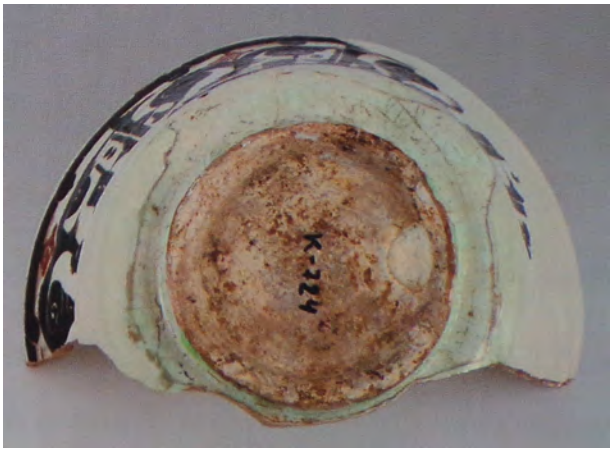
Comments: Script: New Style



References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 487.

Pol384 – Slip-painted Cup Fragment





Subglaze: polychrome

Origin: probably Transoxiana, Tashkent, 10th Century

Excavated: N/A

Repository: Marjkani Foundation Collection, Moscow

Museum number: N/A

Dimensions: Height (cm): 10 Maximum Diameter (cm): 19

Inscription: possibly تكفا

Comments: Script: Kufic; Plaited; Foliated/Floriated

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 490.

Pol385 – Slip-painted Bowl Fragment



Subglaze: polychrome

Origin: probably Transoxiana, Tashkent, 10th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Dimensions: Maximum Diameter (cm): 38

Inscription: possibly تكفا

Comments: Script: Kufic; Plaited; Foliated/Floriated

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 491.

Pol386 – Slip-painted Cup Fragment



Subglaze: polychrome

Origin: probably Transoxiana, Tashkent, 10th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Dimensions: Height (cm): 10 Maximum Diameter (cm): 22

Inscription: ...الك...

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 492.

Pol387 – Slip-painted Bowl Fragment





Subglaze: polychrome

Origin: probably Transoxiana, Tashkent, 10th–11th Century

Excavated: N/A

Repository: Marjkani Foundation Collection, Moscow

Museum number: N/A

Dimensions: Height (cm): 10 Maximum Diameter (cm): 26.5

Inscription: اليمن

Comments: Script: Foliated/Floriated

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 493.

Pol388 – Slip-painted Bowl Fragment





Subglaze: polychrome

Origin: probably Transoxiana, Tashkent, 10th–11th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Dimensions: Width (cm): 12

Inscription: undeciphered

Comments: Script: Foliated/Floriated

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 495.

Pol389 – Slip-painted Bowl Fragment





Subglaze: polychrome

Origin: probably Transoxiana, Tashkent, 10th–11th Century

Excavated: N/A

Repository: Marjkani Foundation Collection, Moscow

Museum number: N/A

Dimensions: Height (cm): 5.5 Maximum Diameter (cm): 27

Inscription: possibly اليمن

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 496.

Pol390 – Slip-painted Bowl Fragment





Subglaze: polychrome

Origin: probably Transoxiana, Tashkent, 11th Century

Excavated: N/A

Repository: Marjkani Foundation Collection, Moscow

Museum number: N/A

Dimensions: Height (cm): 9.5 Maximum Diameter (cm): 24

Inscription: undeciphered

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 497.

Pol391 – Slip-painted Bowl





Subglaze: polychrome

Origin: probably Transoxiana, Tashkent, 11th Century

Excavated: N/A

Repository: State Art Museum, Tashkent

Museum number: N/A

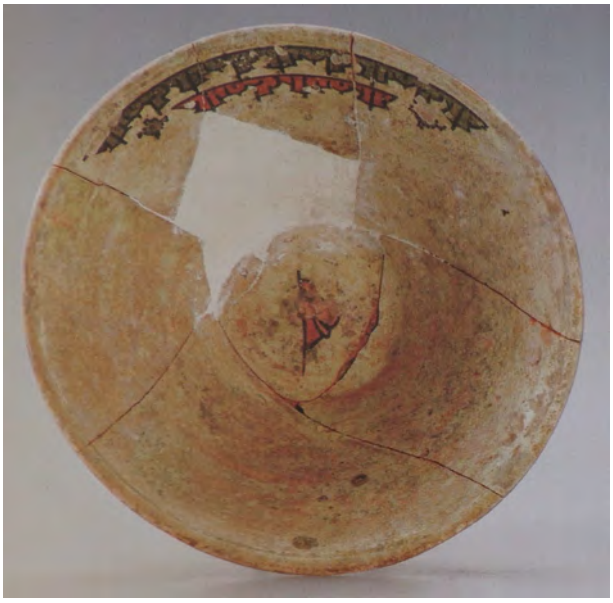
Dimensions: Height (cm): 9.5 Maximum Diameter (cm): 23.5

Inscription: probably اليمن

Comments: Script: Foliated/Floriated

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 498.

Pol392 – Slip-painted Bowl





Subglaze: polychrome

Origin: probably Transoxiana, Tashkent, 11th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

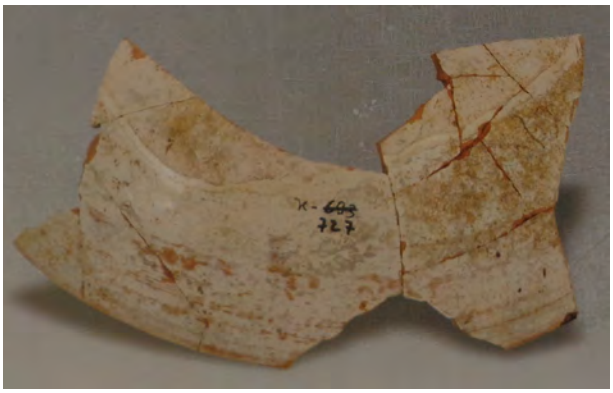
Dimensions: Height (cm): 7.2 Maximum Diameter (cm): 18

Inscription: اليمن

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 499.

Pol393 – Slip-painted Bowl Fragment





Subglaze: polychrome

Origin: probably Transoxiana, Tashkent, 11th Century

Excavated: N/A

Repository: Marjkani Foundation Collection, Moscow

Museum number: N/A

Dimensions: Maximum Diameter (cm): 35

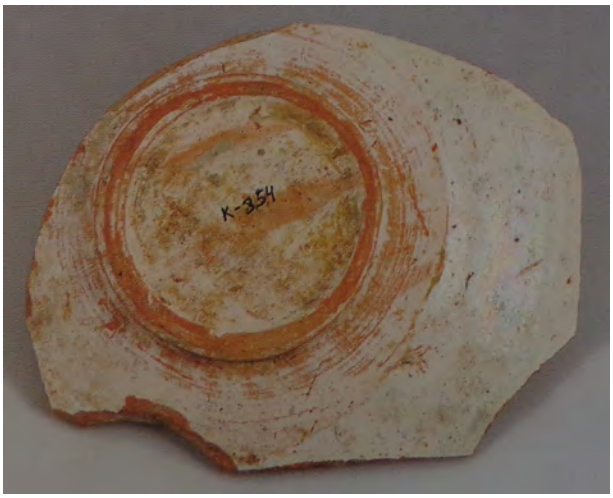
Inscription: ...[ـبه]لصاحـ (?)اليمن / بركة و سلامة

Comments: Script: Kufic

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 500.

Pol394 – Slip-painted Bowl Fragment





Subglaze: polychrome

Origin: probably Transoxiana, Tashkent, 11th Century

Excavated: N/A

Repository: Marjkani Foundation Collection, Moscow

Museum number: N/A

Dimensions: Width (cm): 9.8

Inscription: البركة و سلامة

Comments: Script: Kufic

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 501.

Pol395 – Slip-painted Bowl Fragment



Subglaze: polychrome

Origin: probably Transoxiana, Tashkent, 11th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Dimensions: Width (cm): 7.4

Inscription: السلا[مة]

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 502.

Pol396 – Slip-painted Bowl Fragment





Subglaze: polychrome

Origin: probably Transoxiana, Tashkent, 11th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Dimensions: Width (cm): 4.5 Maximum Diameter (cm): 13

Inscription: اليمن

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 503.

Pol397 – Slip-painted Bowl Fragment





Subglaze: polychrome

Origin: probably Transoxiana, Tashkent, 11th Century

Excavated: N/A

Repository: Private collection, Scotland

Museum number: N/A

Dimensions: Height (cm): 7.5 Maximum Diameter (cm): 36

Inscription: اليمن

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 504.

Pol398 – Slip-painted Jar Fragment



Subglaze: polychrome

Origin: probably Transoxiana, Tashkent, 11th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Dimensions: Height (cm): 10 Maximum Diameter (cm): 8.8

Inscription: اليمن

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 505.

Pol399 – Slip-painted Bowl Fragment



Subglaze: polychrome

Origin: probably Transoxiana, Tashkent, 11th Century

Excavated: N/A

Repository: Tashkent Institute of Archeology

Museum number: N/A

Dimensions: Maximum Diameter (cm): 25

Inscription: اليمن

Comments: Script: Foliated/Floriated

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 506.

Pol400 – Slip-painted Jug Fragment



Subglaze: polychrome

Origin: probably Transoxiana, Tashkent, 11th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Dimensions: Height (cm): 9.5 Maximum Diameter (cm): 13

Inscription: اليمن

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 507.

Pol401 – Slip-painted Bowl





Subglaze: polychrome

Origin: probably Transoxiana, Tashkent, 11th Century

Excavated: N/A

Repository: Exhibition "Ancient Tashkent" at the Academy of Sciences of the Republic of Uzbekistan, Tashkent

Museum number: N/A

Dimensions: Height (cm): 8 Maximum Diameter (cm): 36

Inscription: اليمن

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 508.

Pol402 – Slip-painted Bowl Fragment



Subglaze: polychrome

Origin: probably Transoxiana, Tashkent, 11th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Dimensions: Maximum Diameter (cm): 36

Inscription: اليمن

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 509.

Pol403 – Slip-painted Bowl Fragment



Subglaze: polychrome

Origin: probably Transoxiana, Tashkent, 11th Century

Excavated: N/A

Repository: N/A

Museum number: N/A



Dimensions: Height (cm): 7.8 Maximum Diameter (cm): 18

Inscription: اليمن

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 510.

Pol404 – Slip-painted Bowl Fragment





Subglaze: polychrome

Origin: probably Transoxiana, Tashkent, 11th Century

Excavated: N/A

Repository: State Art Museum, Tashkent

Museum number: N/A

Dimensions: Height (cm): 7.6 Maximum Diameter (cm): 36

Inscription: possibly [د]المد or اليمن

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 511.

Pol405 – Slip-painted Bowl Fragment



Subglaze: polychrome

Origin: probably Transoxiana, Tashkent, 11th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Dimensions: Maximum Diameter (cm): ٣١

Inscription: اليمن

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 512.

Pol406 – Slip-painted Bowl Fragment



Subglaze: polychrome

Origin: probably Transoxiana, Tashkent, 9th–11th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Inscription: undeciphered

Comments: Script: New Style

References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 533.

Pol407 – Slip-painted Bowl Fragment



Subglaze: polychrome

Origin: probably Transoxiana, Tashkent, 11th Century

Excavated: N/A

Repository: N/A

Museum number: N/A

Dimensions: Height (cm): 5.2 Maximum Diameter (cm): 19.5

Inscription: اليمن



References:
Ilyasov et al., glazurovannai͡a keramika Tashkentskogo, p. 548.

Pol408 – Slip-painted Bowl





Subglaze: polychrome

Origin: probably Transoxiana, Tashkent, 10th Century

Excavated: N/A

Repository: Freer Gallery of Art, Washington D.C.

Museum number: F1957.24

Dimensions: Height (cm): 11.2 Maximum Diameter (cm): 39.3

Inscription: بركة لصاحبه يقال قدخاطر من استفنى برأيه

Comments: Script: Kufic

References:
Blair, Text and Image, figs. 2.1-2.4.
Freer and Sackler Galleries collection online. (https://asia.si.edu/object/F1957.24)
Ghouchani, Inscriptions, Pl. 23.
Ilyasov, “Celebrated Bowl,” fig. 5-6.

Sgraf1 – Sgraffito Fragment

Origin: Egypt, Fustat, Century

Excavated: Egypt, Fustat

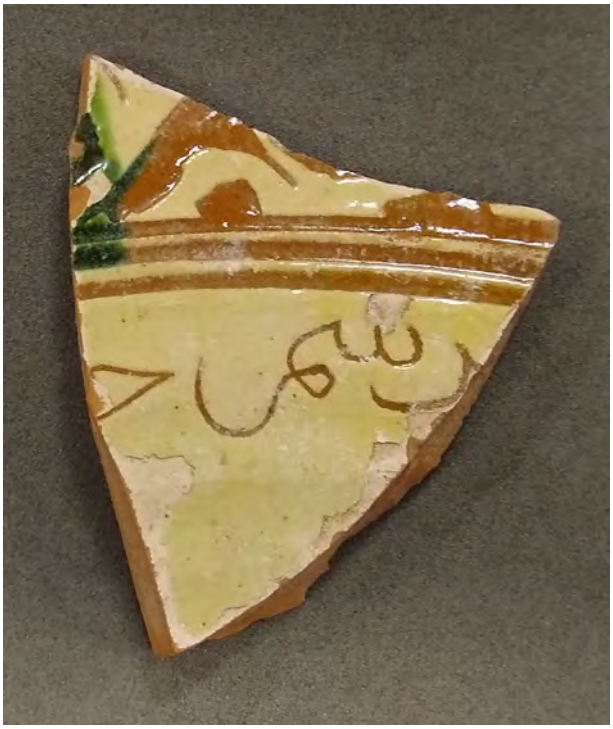
Repository: Ashmolean Museum

Museum number: P.2692

Dimensions: Width (cm): Length (cm):

Inscription: ...رسم...

References:
N/A





Sgraf2 – Sgraffito Fragment



Origin: Egypt, Fustat, 12th Century

Excavated: Egypt, Fustat

Repository: N/A

Museum number: N/A

Inscription: undeciphered

References:
Bongianino, “And Their Figures,” fig. 2.

Sgraf3 – Sgraffito Bowl



Excavated: Iran, Nishapur

Repository: Iran Bastan Museum, Tehran

Museum number: N/A

Dimensions: Width (cm): 11.5

Inscription: اليمن ا

Comments: Script: Foliated/Floriated

References:
Wilkinson, Nishapur, no. 57, p 241.

Sgraf4 – Sgraffito Bowl

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 38.40.213

Dimensions: Height (cm): 8 Maximum Diameter (cm): 20.2

Inscription: الملك or اليمن

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/449423?searchField=All&sortBy=Relevance&ft=38.40.213&offset=0&rpp=20&pos=1)
Wilkinson, Nishapur, no. 51, p 240.





Sgraf5 – Sgraffito Bowl





Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 38.40.185

Dimensions: Height (cm): 6.2 Maximum Diameter (cm): 20

Inscription: undeciphered

Comments: Script: Foliated/Floriated

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/449395?searchField=All&sortBy=Relevance&ft=38.40.185&offset=0&rpp=20&pos=1)
Wilkinson, Nishapur, no. 40, p 238.

Sgraf6 – Sgraffito Fragment



Origin: Southern Iran, 10th–11th Century

Excavated: Iran, Siraf

Repository: British Museum, London

Museum number: 2007,6001.6302

Dimensions: Height (cm): 5 Length (cm): 6.5 Thickness (cm): 2

Inscription: undeciphered

References:
British Museum collection online. (https://www.britishmuseum.org/collection/object/W_2007-6001-6302)

Sgraf7 – Sgraffito Fragment

Origin: N/A, 10th–11th(?) Century

Excavated: Pakistan, Sind, Bambhra-ka-thu, Brahminabad

Repository: British Museum, London

Museum number: 1857,1118.294

Dimensions: Width (cm): 3.8

Inscription: ...و لة...

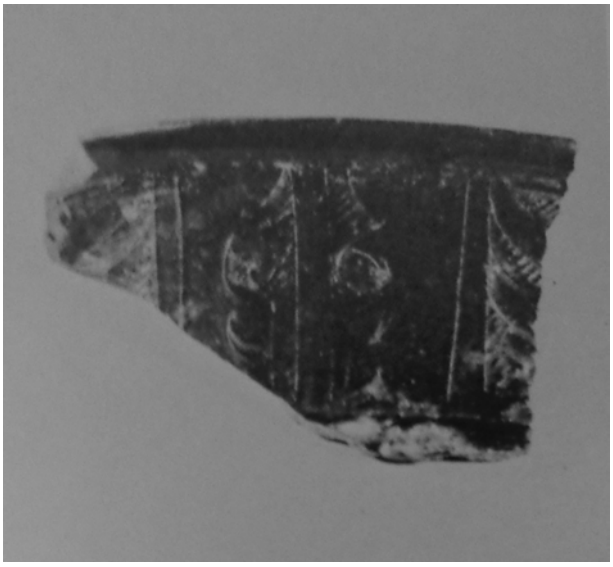
Comments: Script: Foliated/Floriated

References:
British Museum collection online. (https://www.britishmuseum.org/collection/object/W_1857-1118-294)





Sgraf8 – Sgraffito Bowl Fragment



Subglaze: monochrome lustre

Origin: Egypt, (late)10th–(early)11th Century

Excavated: N/A

Repository: Benaki Museum, Athens

Museum number: 460

Inscription: undeciphered

References:
Philon, Early Islamic Ceramics, p. 289.

Sgraf9 – Sgraffito Bowl Fragment



Subglaze: monochrome lustre

Origin: Egypt, (late)10th–(early)11th Century

Excavated: N/A

Repository: Benaki Museum, Athens

Museum number: 1115

Inscription: ...و...

References:
Philon, Early Islamic Ceramics, p. 289.

Sgraf10 – Sgraffito Bowl Fragment



Subglaze: monochrome lustre

Origin: Egypt, (late)10th–(early)11th Century

Excavated: N/A

Repository: Benaki Museum, Athens

Museum number: 771

Inscription: ...حبه...

References:
Philon, Early Islamic Ceramics, p. 288.

Sgraf11 – Sgraffito Bowl Fragment



Subglaze: monochrome lustre

Origin: Egypt, (late)10th–(early)11th Century

Excavated: N/A

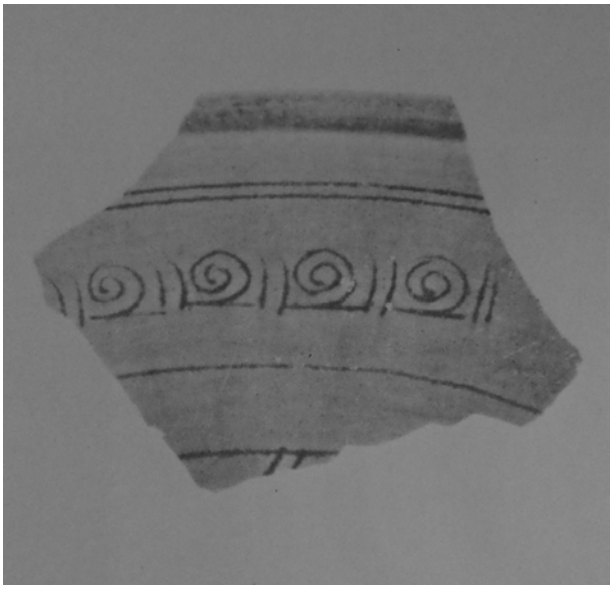
Repository: Benaki Museum, Athens

Museum number: 1114

Inscription: undeciphered

References:
Philon, Early Islamic Ceramics, p. 287.

Sgraf12 – Sgraffito Bowl Fragment



Subglaze: monochrome lustre

Origin: Egypt, (late)10th–(early)11th Century

Excavated: N/A

Repository: Benaki Museum, Athens

Museum number: 766

Inscription: ...كاا.

Comments: The same epigraphic pattern as Sgraf16.

References:
Philon, Early Islamic Ceramics, p. 274.

Sgraf13 – Sgraffito Fragment





Origin: Egypt, Fustat, 12th Century

Excavated: N/A

Repository: Benaki Museum, Athens

Museum number: 11123

Inscription: undeciphered

Comments: Script: Foliated/Floriated

References:
Bongianino, “And Their Figures,” fig. 1.

Sgraf14 – Sgraffito Fragment

Origin: Egypt, Fustat, 12th Century

Excavated: N/A

Repository: International museum of Ceramics in Faenza, Italy

Museum number: AB 2241

Inscription: عماد

References:
Bongianino, “And Their Figures,” fig. 9.





Sgraf15 – Sgraffito Fragment

Origin: Egypt, Fustat, 12th Century

Excavated: N/A

Repository: International Museum of Ceramics in Faenza, Italy

Museum number: AB 2320

Inscription: بركة

References:
Bongianino, “And Their Figures,” fig. 22.



Sgraf16 – Sgraffito Fragment





Origin: Egypt, Fustat, 10th–11th Century

Excavated: N/A

Repository: Medelhavsmuseet

Museum number: SHM 17938:0010

Dimensions: Width (cm): 5.9 Length (cm): 2.7 Thickness (cm): 0.6

Inscription: ...كالا.

Comments: The same epigraphic pattern as Sgraf12.

References:
Medelhavsmuseet Collection online. (http://collections.smvk.se/carlotta-mhm/web/object/3015847)

SicPol1 – Polychrome Bowl Fragment





Origin: Sicily, Palermo, 9th–10th Century

Excavated: Sicily, Palermo, Castello San Pietro

Repository: N/A

Museum number: N/A

References:
Ardizzone, Pezzini, and Sacco, “Aghlabid Palermo,” p. 399.

SpG1 – Splashed Glaze Fragment

Subglaze: polychrome

Origin: Iran, Sirjan, 9th–11th Century

Excavated: Iran, Sirjan

Repository: Ashmolean Museum, Oxford

Museum number: N/A

Dimensions: Width (cm): 13 Length (cm): 14

Inscription: ...ـک...

References:
Morgan and Leatherby, “Sīrjān,” fig. 28, 6.





SpG2 – Splashed Glaze Fragment

Subglaze: polychrome

Origin: Iran, Sirjan, 9th–11th Century

Excavated: Iran, Sirjan

Repository: Ashmolean Museum, Oxford

Museum number: N/A

Dimensions: Width (cm): 7.5 Length (cm): 8.3

Inscription: ...كاا...

References:
Morgan and Leatherby, “Sīrjān,” fig. 28, 2.





SpG3 – Splashed Glaze Fragment

Subglaze: polychrome

Origin: Iran, Sirjan, 9th–11th Century

Excavated: Iran, Sirjan

Repository: Ashmolean Museum, Oxford

Museum number: N/A

Dimensions: Width (cm): 7.3 Length (cm): 8.5

Inscription: ...كا...

References:
Morgan and Leatherby, “Sīrjān,” fig. 28, 1.





SpG4 – Splashed Glaze Fragment





Subglaze: polychrome

Origin: Iran, Sirjan, 9th–11th Century

Excavated: Iran, Sirjan

Repository: Ashmolean Museum, Oxford

Museum number: N/A

Dimensions: Width (cm): 10 Length (cm): 7

Inscription: ...ال...

References:
Morgan and Leatherby, “Sīrjān,” fig. 28, 4.

SpLus1 – Lustre Bowl Fragment



Subglaze: monochrome lustre

Origin: Spain, 12th Century

Excavated: Spain

Museum number: N/A

Inscription: البركة

Comments: Script: Foliated/Floriated

References:
Heidenreich, “Importkeramik,” Pl. 10.

SpLus2 – Lustre Bowl



Subglaze: monochrome lustre

Origin: Spain, 12th–13th Century

Excavated: Spain

Repository: Museo de Mallorca, Palma de Mallorca, Spain

Museum number: 13505

Dimensions: Maximum Diameter (cm): 23.2

Inscription: possibly عوْة لله

Comments: Inscription is in Nashki, which was not introduced until the end of the 12th century.

References:
Dodds, Al-Andalus, p. 350.

SpLus3 – Lustre Bowl



Subglaze: monochrome lustre

Origin: Spain, 12th Century

Excavated: Spain

Repository: N/A

Museum number: N/A

Inscription: ...الـ

Comments: Script: Block Reserve

References:
Heidenreich, “Importkeramik,” Pl. 14.

SpLus4 – Lustre Bowl Fragment



Subglaze: monochrome lustre

Origin: Spain, Valencia, 12th Century

Excavated: Spain, Valencia

Repository: N/A

Museum number: N/A

Inscription: اليمن or العز

Comments: Script: Foliated/Floriated

References:
Heidenreich, “Importkeramik,” p. 130, 440.

SpLus5 – Lustre Fragment



Origin: Spain, 12th Century

Excavated: Spain, Malaga

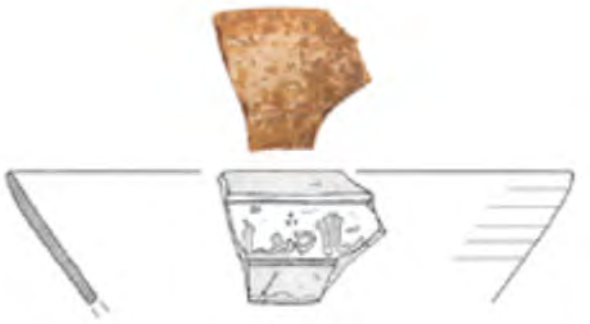
Repository: Museo de la Alcazaba, Malaga, Spain

Museum number: N/A

Inscription: possibly اليمن

References:
Frothingham, Lusterware, p. 13.
Jenkins, “Medieval Maghribi Luster-Painted Pottery,” fig. 20.

SpLus6 – Lustre Fragment



Subglaze: monochrome lustre

Origin: Spain, 11th–12th Century

Excavated: Spain, Mértola, Almohad district

Repository: N/A

Museum number: N/A

Dimensions: Maximum Diameter (cm): 34.5

Inscription: undeciphered

References:
Heidenreich, “Importkeramik,” Pl. 12.
Barceló and Heidenreich, “Lusterware,” fig. 11, c.

SpLus7 – Lustre Bowl Fragment



Origin: Spain, 11th–12th Century

Excavated: Spain, Mértola, Almohad district

Repository: N/A

Museum number: N/A

Dimensions: Maximum Diameter (cm): 34.5

Inscription: possibly بركة

References:
Barceló and Heidenreich, “Lusterware,” fig. 11, f.

SpLus8 – Lustre Bowl Fragment



Subglaze: monochrome lustre

Origin: Spain, 11th–12th Century

Excavated: Spain, Mértola, Almohad district

Repository: N/A

Museum number: N/A

Inscription: undeciphered

References:
Heidenreich, “Importkeramik,” Taf. 31.

SpLus9 – Lustre Bowl Fragment



Subglaze: monochrome lustre

Origin: Spain, 11th–12th Century

Excavated: Spain, Mértola, Almohad district

Repository: N/A

Museum number: N/A

Inscription: undeciphered

References:
Heidenreich, “Importkeramik,” Taf. 30.

SpLus10 – Lustre Bowl Fragment



Subglaze: monochrome lustre

Origin: Spain , 11th–12th Century

Excavated: Spain, Mértola, Almohad district

Repository: N/A

Museum number: N/A

Inscription: undeciphered

References:
Heidenreich, “Importkeramik,” Taf. 30.

SpLus11 – Lustre Bowl Fragment



Subglaze: polychrome lustre

Origin: Spain, Seville, 11th Century

Excavated: Spain, Seville

Museum number: N/A

Inscription: ...كيه و شاكر[مملو]...

References:
Barceló and Heidenreich, “Lusterware,” fig. 8, b and 23.



SpLus12 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Spain, Seville, 11th Century

Excavated: Spain, Seville

Repository: Archaeological Museum, Córdoba

Museum number: CE026544

Inscription: ...بسم [الله] مما امر بعمله المعتمد على...

References:
Barceló and Heidenreich, “Lusterware,” fig. 18.

SpLus13 – Lustre Bowl Fragment



Subglaze: polychrome lustre

Origin: Spain, Seville, 11th Century

Excavated: Spain, Seville

Repository: Archaeological Museum, Seville

Museum number: REP2002/3

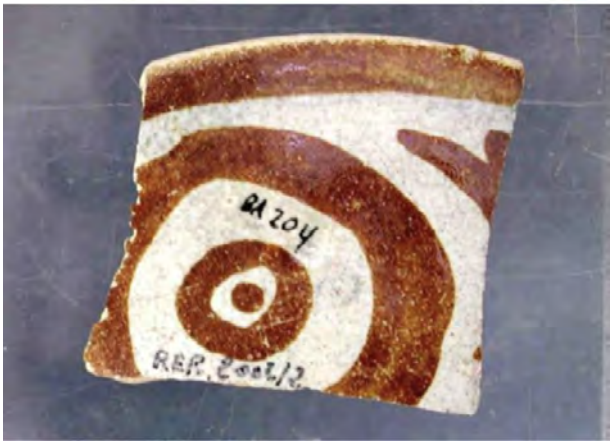
Inscription: ...[بعـ]ـمله المعتضـ[ـد]...



References:
Barceló and Heidenreich, “Lusterware,” fig. 17.

SpLus14 – Lustre Bowl Fragment





Subglaze: monochrome lustre

Origin: Spain, Seville, 11th Century

Excavated: Spain, Seville

Repository: Archaeological Museum, Seville

Museum number: REP2002/2

Inscription: ...[ر]...مملوكيه و شاكـ... / ...بلله المنصور...

References:
Barceló and Heidenreich, “Lusterware,” fig. 16.

SpLus15 – Lustre Bowl Fragment





Subglaze: polychrome lustre

Origin: Spain, Seville, 11th Century

Excavated: Spain, Seville

Repository: Archaeological Museum, Seville

Museum number: N/A

Inscription: ...مما امر...

References:
Barceló and Heidenreich, “Lusterware,” fig. 20.

SpLus16 – Lustre Fragment



Subglaze: polychrome lustre

Origin: Spain, Seville, 11th Century

Excavated: Spain, Seville

Repository: N/A

Museum number: N/A

Inscription: ...[بعمـ]ـله المـ[ـتعتضد]...

References:
Barceló and Heidenreich, “Lusterware,” fig. 8, h.

SpLus17 – Lustre Fragment



Subglaze: monochrome lustre

Origin: Spain, Seville, 11th Century

Excavated: Spain, Seville

Repository: N/A

Museum number: N/A

Inscription: ...ى لله محمد بن[علـ]...

References:
Barceló and Heidenreich, “Lusterware,” fig. 8, h.

SpLus18 – Lustre Bowl



Subglaze: monochrome lustre

Origin: Spain, 11th–12th Century

Excavated: Spain, Tudela

Repository: Archivo Municipal de Tudela (Navarra), Spain

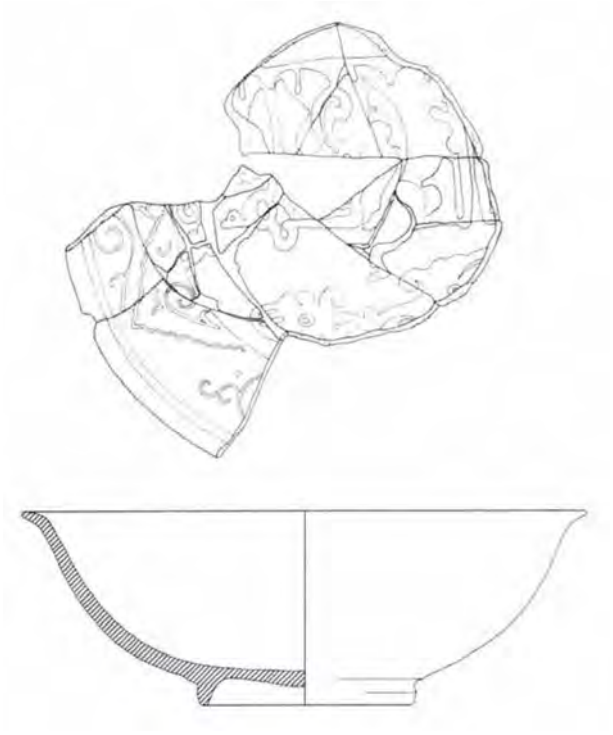
Museum number: N/A

Dimensions: Maximum Diameter (cm): 34.5

Inscription: (?) الك

References:
Barceló and Heidenreich, “Lusterware,” p. 252.
Dodds, Al-Andalus, p. 237.

SpLus19 – Lustre Bowl Fragment



Subglaze: monochrome lustre

Origin: Spain , 11th–12th Century

Excavated: Spain, Zaragoza

Repository: N/A

Museum number: N/A

Inscription: البركة

References:
Heidenreich, “Importkeramik,” Taf. 61.

SpLus20 – Lustre Fragment



Subglaze: monochrome lustre

Origin: Spain, 11th–12th Century

Excavated: Spain, Zaragoza, Roman theater

Repository: N/A

Museum number: N/A

Dimensions: Maximum Diameter (cm): 34.5

Inscription: undeciphered

References:
Barceló and Heidenreich, “Lusterware,” fig. 10, d.

SpLus21 – Lustre Fragment



Subglaze: monochrome lustre

Origin: Spain, Zaragoza, 11th–12th Century

Excavated: Spain, Zaragoza, Roman theater

Repository: N/A

Museum number: N/A

Dimensions: Maximum Diameter (cm): 34.5

Inscription: undeciphered

References:
Barceló and Heidenreich, “Lusterware,” fig. 10, c.

SpLus22 – Lustre Bowl Fragment



Subglaze: monochrome lustre

Origin: Spain or Egypt, 12th Century

Excavated: Spain

Repository: N/A

Museum number: N/A

Inscription: undeciphered

References:
Heidenreich, “Importkeramik,” Pl. 8.

SpLus23 – Lustre Fragment



Subglaze: monochrome lustre

Origin: Spain or Egypt, 11th–12th Century

Excavated: Spain, Tiermes

Repository: N/A

Museum number: N/A

Dimensions: Maximum Diameter (cm): 34.5

Inscription: undeciphered

References:
Heidenreich, “Importkeramik,” Pl. 8.
Barceló and Heidenreich, “Lusterware,” fig. 10, f.

SpPol1 – Polychrome Glaze Vase



Origin: Spain, Madinat al-Zahra, 10th Century

Excavated: Spain

Repository: Museo de Madinat al-Zahara

Museum number: N/A

Inscription: الملك

References:
N/A

SpPol2 – Polychrome Glaze Jar

Origin: Spain, 12th–13th Century

Excavated: Spain, Almería

Repository: National Archaeological Museum, Madrid

Museum number: 1980/54/1

Dimensions: Height (cm): 22 Maximum Diameter (cm): 15 Diameter of foot (cm): 8.5

Inscription: بركة كاملة

References:
National Archaeological Museum online collection. (http://ceres.mcu.es/pages/Viewer?accion=4&AMuseo=MAN&Museo=MAN&Ninv=1980/54/1)





SpPol3 – Polychrome Glaze Fragment

Origin: Spain, Cordoba, 10th Century

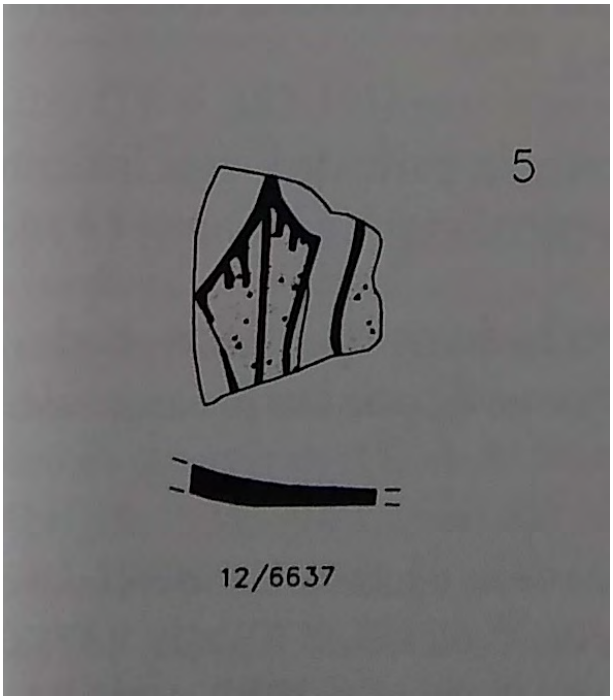
Excavated: Spain, Cordoba, Cercadilla

Repository: N/A

Museum number: N/A

Inscription: ...ال

References:
Fuertes Santos, La cerámica califal, fig. 125.



SpPol4 – Polychrome Glaze Fragment

Origin: Spain, Cordoba, 10th Century

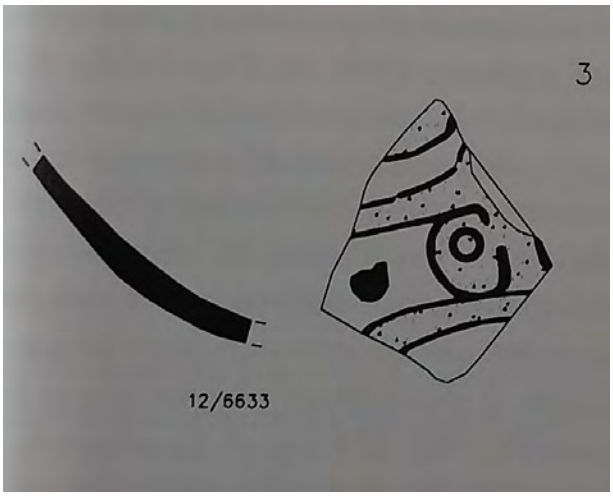
Excavated: Spain, Cordoba, Cercadilla

Repository: N/A

Museum number: N/A

Inscription: [ك]الله

References:
Fuertes Santos, La cerámica califal, fig. 125.



SpPol5 – Polychrome Glaze Fragment

Origin: Spain, Cordoba, 10th Century

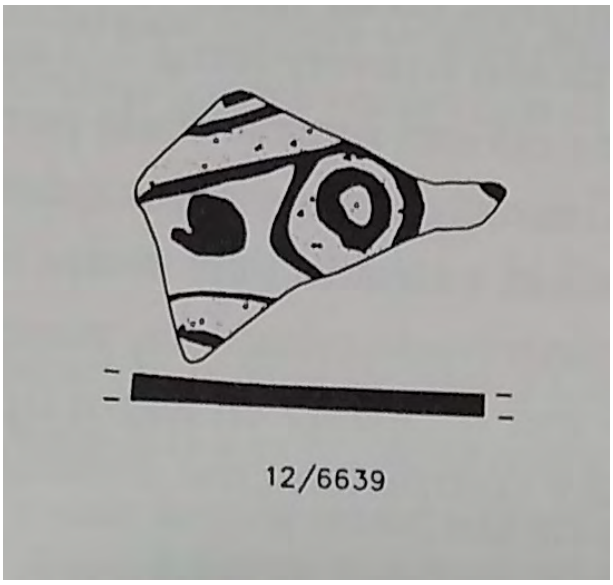
Excavated: Spain, Cordoba, Cercadilla

Repository: N/A

Museum number: N/A

Inscription: [ك]الله

References:
Fuertes Santos, La cerámica califal, fig. 125.



SpPol6 – Polychrome Glaze Fragment

Origin: Spain, Cordoba, 10th Century

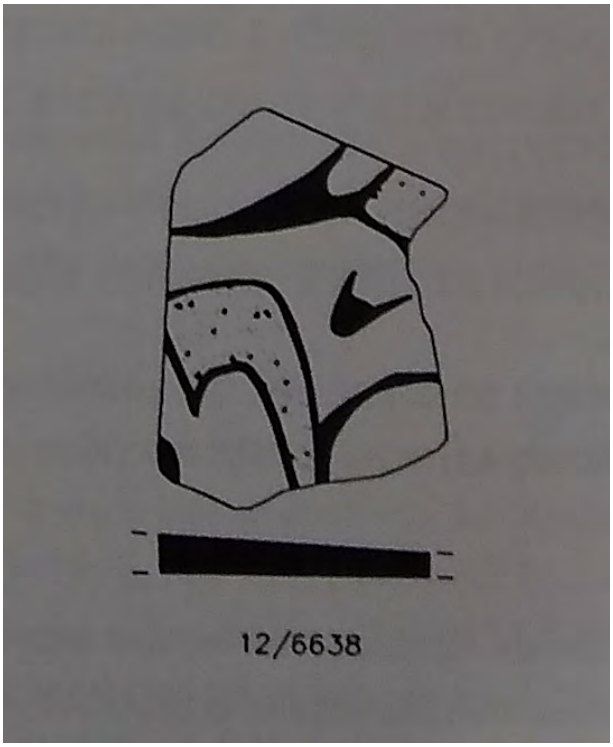
Excavated: Spain, Cordoba, Cercadilla

Repository: N/A

Museum number: N/A

Inscription: ...ل...

References:
Fuertes Santos, La cerámica califal, fig. 125.



SpPol7 – Polychrome Glaze Fragment

Origin: Spain, Cordoba, 10th Century

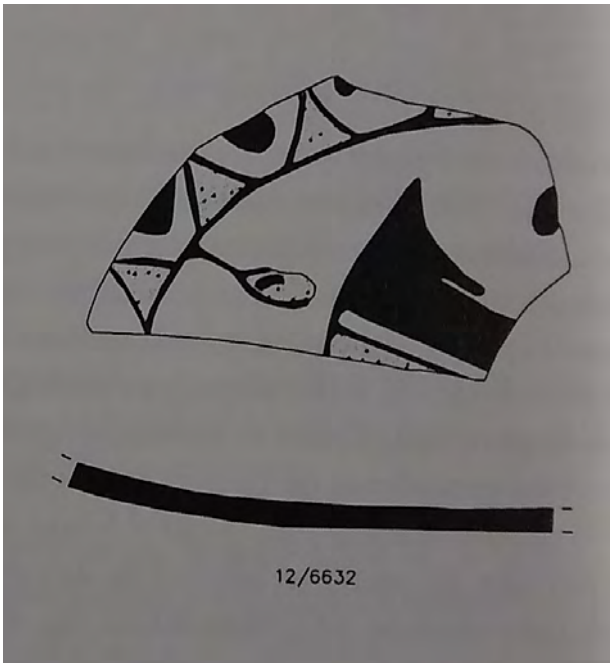
Excavated: Spain, Cordoba, Cercadilla

Repository: N/A

Museum number: N/A

Inscription: ...ال

References:
Fuertes Santos, La cerámica califal, fig. 125.



SpPol8 – Polychrome Glaze Fragment

Origin: Spain, Cordoba, 10th Century

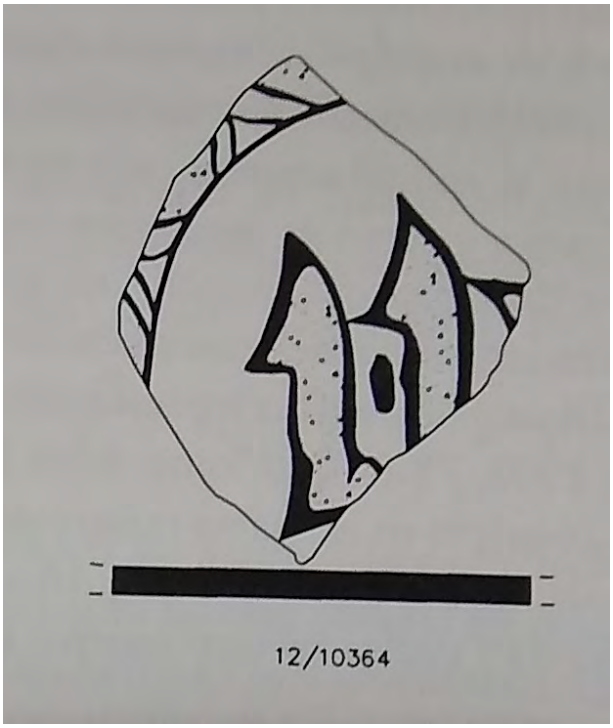
Excavated: Spain, Cordoba, Cercadilla

Repository: N/A

Museum number: N/A

Inscription: الـ[ـلك]

References:
Fuertes Santos, La cerámica califal, fig. 125.



SpPol9 – Polychrome Glaze Fragment

Origin: Spain, Cordoba, 10th Century

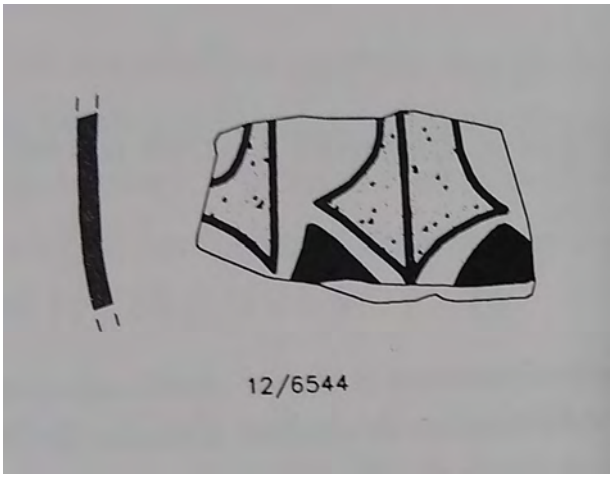
Excavated: Spain, Cordoba, Cercadilla

Repository: N/A

Museum number: N/A

Inscription: [ا]لـ[مـ]لك

References:
Fuertes Santos, La cerámica califal, fig. 119.



SpPol10 – Polychrome Glaze Bowl

Origin: Spain , 10th Century

Excavated: Spain, Madinat al-Zahra

Repository: Musee Archeologique Provincial de Cordove

Museum number: MA/MV/1003

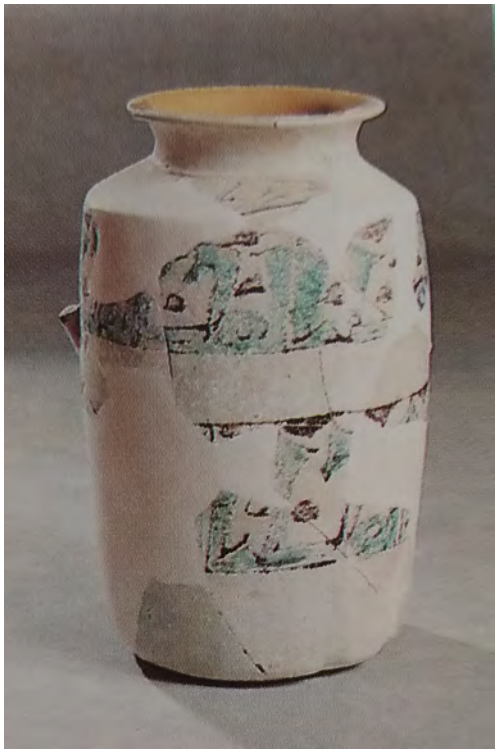
Dimensions: Height (cm): 9.5 Maximum Diameter (cm): 38

Inscription: الملك

References:
Bordoy, “La céramique,” fig. 97.



SpPol11 – Polychrome Glaze Jar



Origin: Spain, Madinat al-Zahra, 10th Century

Excavated: Spain, Madinat al-Zahra

Repository: Conjunto Arquelogico Madinat al-Zahra

Museum number: MA.VM.392

Dimensions: Height (cm): 32 Diameter of foot (cm): 16.5 Diameter of mouth (cm): 10

Inscription: الملك

References:
Bordoy, “La céramique,” fig. 105.

SpPol12 – Polychrome Glaze Jar Fragment



Origin: Spain, Madinat al-Zahra, 10th-11th Century

Excavated: Spain, Madinat al-Zahra

Repository: Conjunto Arqueológico de Madinat al-Zahra

Museum number: N/A

Inscription: [ك]الملـ

References:
Déléry, “La cerámica,” p. 147-8.

SpPol13 – Polychrome Glaze Jar Fragment



Origin: Spain, Madinat al-Zahra, 10th-11th Century

Excavated: Spain, Madinat al-Zahra

Repository: Conjunto Arqueológico de Madinat al-Zahra

Museum number: N/A

Inscription: [ك]الملـ

References:
Déléry, “La cerámica,” p. 148-9.

SpPol14 – Polychrome Glaze Jar Fragment



Origin: Spain, Madinat al-Zahra, 10th-11th Century

Excavated: Spain, Madinat al-Zahra

Repository: Conjunto Arqueológico de Madinat al-Zahra

Museum number: N/A

Inscription: [ك]الملـ

References:
Déléry, “La cerámica,” p. 148-149.

SpPol15 – Polychrome Glaze Jug Fragment



Origin: Spain, Madinat al-Zahra, 10th-11th Century

Excavated: Spain, Madinat al-Zahra

Repository: Conjunto Arqueológico de Madinat al-Zahra

Museum number: 31.090

Dimensions: Diameter of foot (cm): 8.4 Diameter of mouth (cm): 11

Inscription: الملك

References:
Déléry, “La cerámica,” p. 145-6.

SpPol16 – Polychrome Glaze Fragment



Origin: Spain, Madinat al-Zahra, 10th-11th Century

Excavated: Spain, Madinat al-Zahra

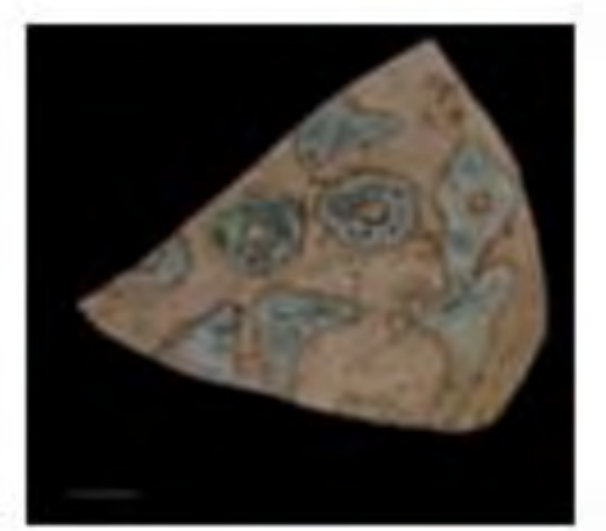
Repository: Conjunto Arqueológico de Madinat al-Zahra

Museum number: N/A

Inscription: [ك]الملـ

References:
Déléry, “La cerámica,” p. 147-8.

SpPol17 – Polychrome Glaze Fragment



Origin: Spain, Madinat al-Zahra, 10th-11th Century

Excavated: Spain, Madinat al-Zahra

Repository: Conjunto Arqueológico de Madinat al-Zahra

Museum number: 98 VAL-PAZ-236

Inscription: [ك]الملـ

References:
Déléry, “La cerámica,” p. 148-9.

SpPol18 – Polychrome Glaze Fragment



Origin: Spain, Madinat al-Zahra, 10th-11th Century

Excavated: Spain, Madinat al-Zahra

Repository: Conjunto Arqueológico de Madinat al-Zahra

Museum number: N/A

Inscription: الملك

References:
Déléry, “La cerámica,” p. 146.

SpPol19 – Polychrome Glaze Fragment



Origin: Spain, Madinat al-Zahra, 10th-11th Century

Excavated: Spain, Madinat al-Zahra

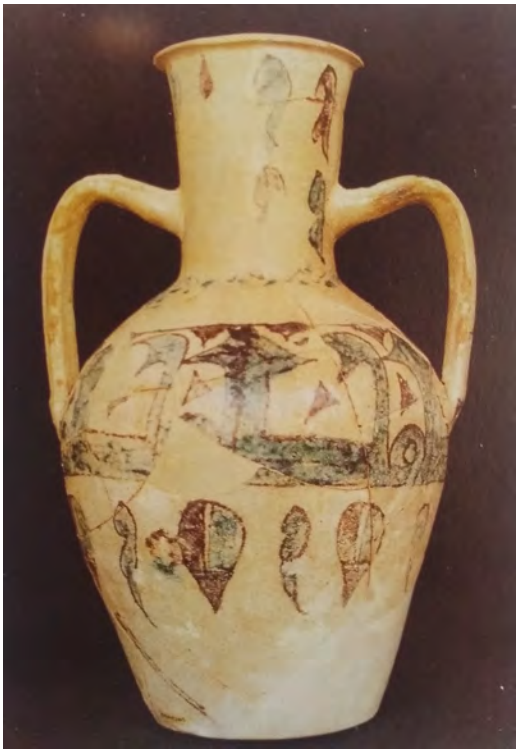
Repository: Instituto Valencia de Don Juan, Madrid

Museum number: 4189

Inscription: الملك

References:
Déléry, “La cerámica,” p. 145-6.

SpPol20 – Polychrome Glaze Jar



Origin: Spain, Madinat al-Zahra, 10th Century

Excavated: Spain, Madinat al-Zahra

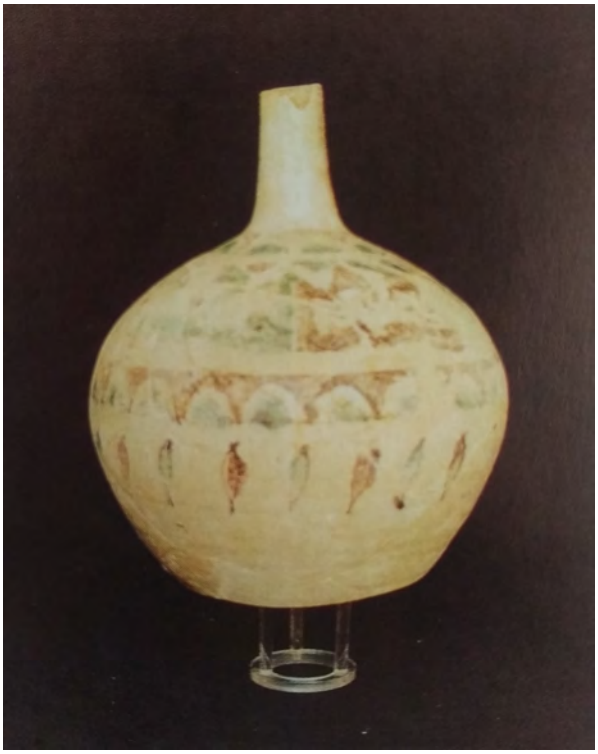
Repository: Museo Arqueológico de Córdoba

Museum number: N/A

Inscription: الملك

References:
Cano Piedra, La cerámica verde-manganeso, p. 133.

SpPol21 – Polychrome Glaze Vase



Origin: Spain, Madinat al-Zahra, 10th Century

Excavated: Spain, Madinat al-Zahra

Repository: Museo Arqueológico de Córdoba

Museum number: N/A

Inscription: الملك

References:
Cano Piedra, La cerámica verde-manganeso, p. 133.

SpPol22 – Polychrome Glaze Bowl



Origin: Spain, Madinat al-Zahra, 10th Century

Excavated: Spain, Madinat al-Zahra

Repository: Museo Arqueológico de Córdoba

Museum number: N/A

Inscription: الملك

References:
Cano Piedra, La cerámica verde-manganeso, p. 129.

SpPol23 – Polychrome Glaze Bowl



Origin: Spain, Madinat al-Zahra, 10th Century

Excavated: Spain, Madinat al-Zahra

Repository: Museo Arqueológico de Córdoba

Museum number: N/A

Inscription: الملك

References:
Cano Piedra, La cerámica verde-manganeso, p. 129.

SpPol24 – Polychrome Glaze Vase



Origin: Spain, Madinat al-Zahra, 10th Century

Excavated: Spain, Madinat al-Zahra

Repository: Museo Arqueológico de Córdoba

Museum number: N/A

Inscription: الملك

References:
Cano Piedra, La cerámica verde-manganeso, p. 133.

SpPol25 – Polychrome Glaze Cup



Origin: Spain, Madinat al-Zahra, 10th Century

Excavated: Spain, Madinat al-Zahra

Repository: Museo Arqueológico de Córdoba

Museum number: N/A

Inscription: الملك

References:
Cano Piedra, La cerámica verde-manganeso, p. 136.

SpPol26 – Polychrome Glaze Bowl Fragment



Origin: Spain, Madinat al-Zahra, 10th Century

Excavated: Spain, Madinat al-Zahra

Repository: Museo de Arte Hispanomusulman de Granada

Museum number: N/A

Inscription: الملك

References:
Cano Piedra, La cerámica verde-manganeso, p. 138.

SpPol27 – Polychrome Glaze Bowl

Origin: Spain, Madinat al-Zahra, 10th Century

Excavated: Spain, Madinat al-Zahra

Repository: Museo de Madinat al-Zahara

Museum number: N/A

Inscription: الماك

Comments: Script: Foliated/Floriated

References:
Jenkins, "Western Islamic," fig. 30.





SpPol28 – Polychrome Glaze Fragment

Origin: Spain, Madinat al-Zahra, 10th Century

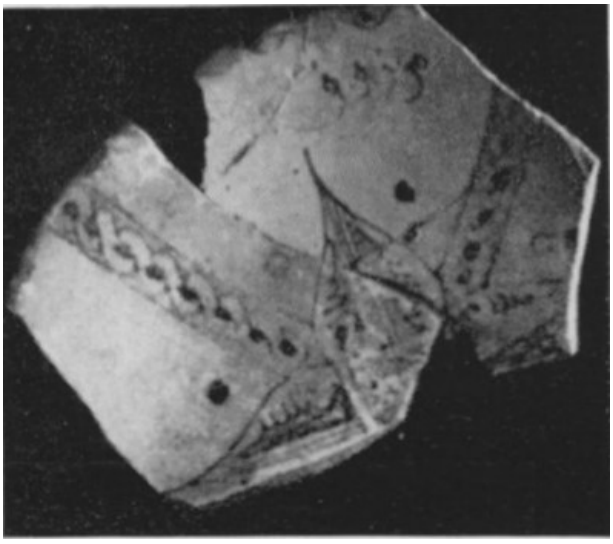
Excavated: Spain, Madinat al-Zahra

Repository: Museo de Madinat al-Zahara

Museum number: N/A

Inscription: مرزوق

References:
Jenkins, "Western Islamic," fig. 28.



SpPol29 – Polychrome Glaze Bowl



Origin: Spain, Madinat al-Zahra, 10th Century

Excavated: Spain, Madinat al-Zahra

Repository: Museo de Madinat al-Zahara

Museum number: N/A

Inscription: نصر / المكل

Comments: Script: Foliated/Floriated

References:
N/A

SpPol30 – Polychrome Glaze Bowl Fragment



Origin: Spain, Madinat al-Zahra, 10th Century

Excavated: Spain, Madinat al-Zahra

Repository: Museo de Madinat al-Zahara

Museum number: N/A

Inscription: الملك

References:
Aranda, “Verde y Manganeso,” p. 158.

SpPol31 – Polychrome Glaze Bowl Fragment



Origin: Spain, Madinat al-Zahra, 10th Century

Excavated: Spain, Madinat al-Zahra

Repository: Museo de Madinat al-Zahara

Museum number: N/A

Inscription: [ك]الملـ

References:
Aranda, “Verde y Manganeso,” p. 158.

SpPol32 – Polychrome Glaze Bowl Fragment



Origin: Spain, Madinat al-Zahra, 10th Century

Excavated: Spain, Madinat al-Zahra

Repository: Museo de Madinat al-Zahara

Museum number: N/A

Inscription: الملك

References:
Aranda, “Verde y Manganeso,” p. 158.
Cano Piedra, La cerámica verde-manganeso, p. 142.

SpPol33 – Polychrome Glaze Bowl



Origin: Spain, Madinat al-Zahra, 10th Century

Excavated: Spain, Madinat al-Zahra

Repository: Museo de Madinat al-Zahara

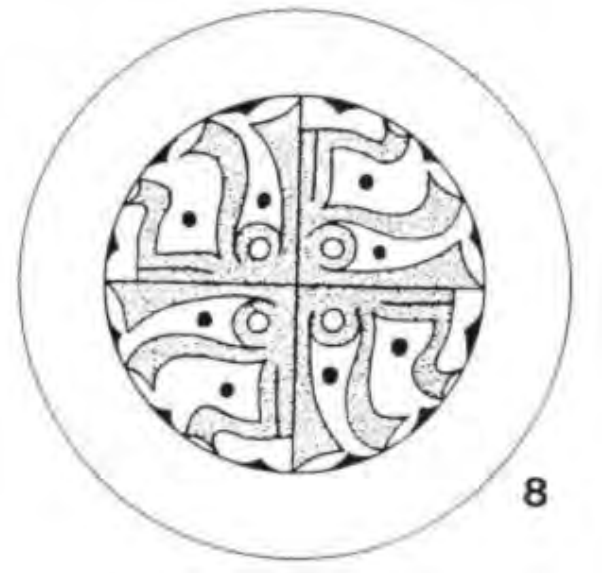
Museum number: N/A

Inscription: بركة

Comments: Script: Foliated/Floriated

References:
Aranda, “Verde y Manganeso,” p. 144.

SpPol34 – Polychrome Glaze Bowl



Origin: Spain, Madinat al-Zahra, 10th Century

Excavated: Spain, Madinat al-Zahra

Repository: Museo de Madinat al-Zahara

Museum number: N/A

Inscription: الملك

References:
Aranda, “Verde y Manganeso,” p. 144.

SpPol35 – Polychrome Glaze Bowl

Origin: Spain, Madinat al-Zahra, 10th Century

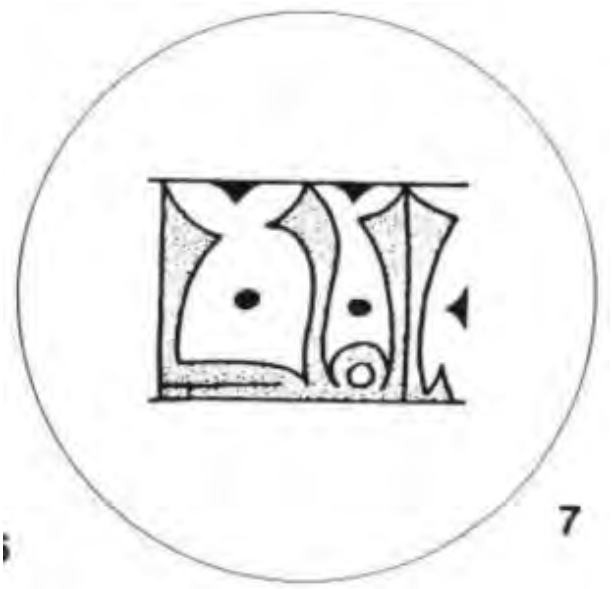
Excavated: Spain, Madinat al-Zahra

Repository: Museo de Madinat al-Zahara

Museum number: N/A

Inscription: الملك

References:
Aranda, “Verde y Manganeso,” p. 144.



SpPol36 – Polychrome Glaze Bowl

Origin: Spain, Madinat al-Zahra, 10th Century

Excavated: Spain, Madinat al-Zahra

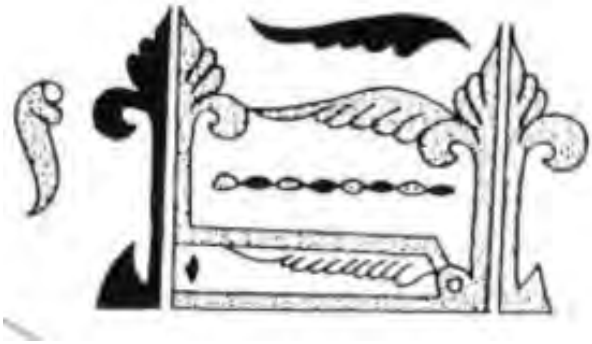
Repository: Museo de Madinat al-Zahara

Museum number: N/A

Inscription: المكل

Comments: Script: Foliated/Floriated

References:
Aranda, “Verde y Manganeso,” p. 144.



SpPol37 – Polychrome Glaze Bowl

Origin: Spain, Madinat al-Zahra, 10th Century

Excavated: Spain, Madinat al-Zahra

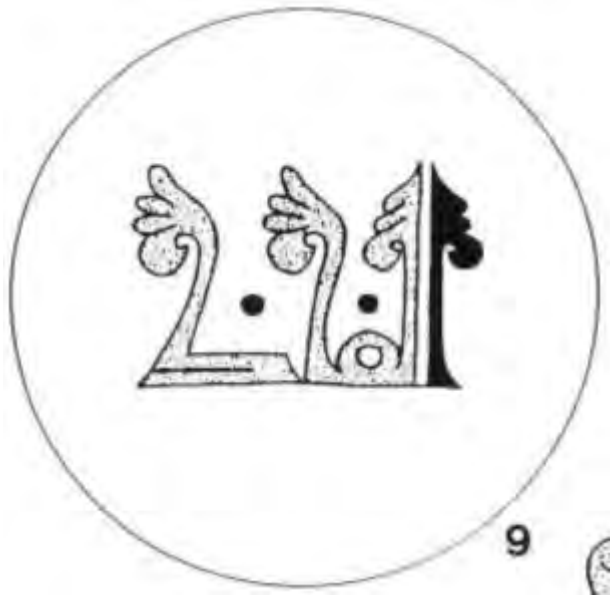
Repository: Museo de Madinat al-Zahara

Museum number: N/A

Inscription: الملك

Comments: Script: Foliated/Floriated

References:
Aranda, “Verde y Manganeso,” p. 144.



SpPol38 – Polychrome Glaze Bowl



Origin: Spain, Madinat al-Zahra, 10th Century

Excavated: Spain, Madinat al-Zahra

Repository: National Archaeological Museum, Madrid

Museum number: 63.043

Dimensions: Height (cm): 7 Maximum Diameter (cm): 26

Inscription: الملك الملل

References:
Dodds, Al-Andalus, p. 232.
Margarita Sánchez Llorente "Ataifor (bowl)" in Discover Islamic Art, Museum With No Frontiers, 2018. (http://www.discoverislamicart.org/database_item.php?id=object;ISL;es;Mus01;3;en)
National Archaeological Museum online collection. (http://ceres.mcu.es/pages/Viewer?accion=4&AMuseo=MAN&Museo=MAN&Ninv=63043)

SpPol39 – Polychrome Glaze Bowl



Origin: Spain, Madinat al-Zahra, 10th Century

Excavated: Spain, Madinat al-Zahra

Repository: National Archaeological Museum, Madrid

Museum number: 63031

Dimensions: Height (cm): 7 Maximum Diameter (cm): 22

Inscription: الملك / ال

References:
Margarita Sánchez Llorente "Ataifor (bowl)" in Discover Islamic Art, Museum With No Frontiers, 2018. (http://www.discoverislamicart.org/database_item.php?id=object;ISL;es;Mus01;2;en)
National Archaeological Museum online collection. (http://ceres.mcu.es/pages/Viewer?accion=4&AMuseo=MAN&Museo=MAN&Ninv=63031)

SpPol40 – Polychrome Glaze Bowl



Origin: Spain, Madinat al-Zahra, 10th Century

Excavated: Spain, Madinat al-Zahra

Repository: National Archaeological Museum, Madrid

Museum number: 63032

Dimensions: Height (cm): 7.5 Maximum Diameter (cm): 36.5

Inscription: الملك

References:
National Archaeological Museum online collection. (http://ceres.mcu.es/pages/Viewer?accion=4&AMuseo=MAN&Museo=MAN&Ninv=63032)

SpPol41 – Polychrome Glaze Bowl



Origin: Spain, Madinat al-Zahra, 10th Century

Excavated: Spain, Madinat al-Zahra

Repository: National Archaeological Museum, Madrid

Museum number: 63047

Dimensions: Height (cm): 6.5 Maximum Diameter (cm): 27

Inscription: الملك

Comments: Script: Foliated/Floriated

References:
National Archaeological Museum online collection. (http://ceres.mcu.es/pages/Viewer?accion=4&AMuseo=MAN&Museo=MAN&Ninv=63047)

SpPol42 – Polychrome Glaze Bowl Fragment



Origin: Spain, Madinat al-Zahra, 10th Century

Excavated: Spain, Madinat al-Zahra

Repository: Sitio Arqueológico de Madinat al-Zahra

Museum number: N/A

Inscription: [الـ]ـلك

Comments: Script: Foliated/Floriated

References:
Cano Piedra, La cerámica verde-manganeso, p. 148.

SpPol43 – Polychrome Glaze Bowl Fragment



Origin: Spain, Madinat al-Zahra, 10th Century

Excavated: Spain, Madinat al-Zahra

Repository: Sitio Arqueológico de Madinat al-Zahra

Museum number: N/A

Inscription: الملك

References:
Cano Piedra, La cerámica verde-manganeso, p. 143.

SpPol44 – Polychrome Glaze Bowl Fragment



Origin: Spain, Madinat al-Zahra, 10th Century

Excavated: Spain, Madinat al-Zahra

Repository: Sitio Arqueológico de Madinat al-Zahra

Museum number: N/A

Inscription: الملك

References:
Cano Piedra, La cerámica verde-manganeso, p. 142.

SpPol45 – Polychrome Glaze Bowl Fragment



Origin: Spain, Madinat al-Zahra, 10th Century

Excavated: Spain, Madinat al-Zahra

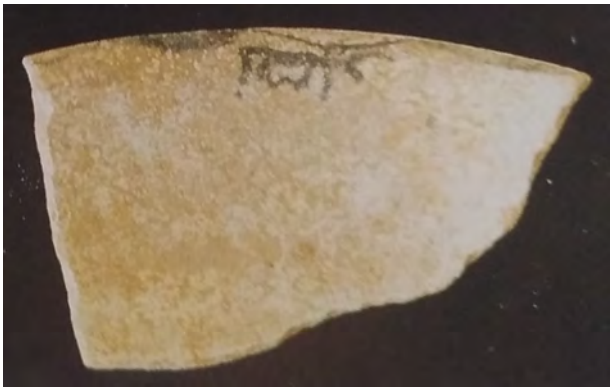
Repository: Sitio Arqueológico de Madinat al-Zahra

Museum number: N/A

Inscription: undeciphered, but likely a signature

References:
Cano Piedra, La cerámica verde-manganeso, p. 148.

SpPol46 – Polychrome Glaze Bowl Fragment



Origin: Spain, Madinat al-Zahra, 10th Century

Excavated: Spain, Madinat al-Zahra

Repository: Sitio Arqueológico de Madinat al-Zahra

Museum number: N/A

Inscription: undeciphered, but likely a signature

References:
Cano Piedra, La cerámica verde-manganeso, p. 148.

SpPol47 – Polychrome Glaze Bowl Fragment



Origin: Spain, Madinat al-Zahra, 10th Century

Excavated: Spain, Madinat al-Zahra

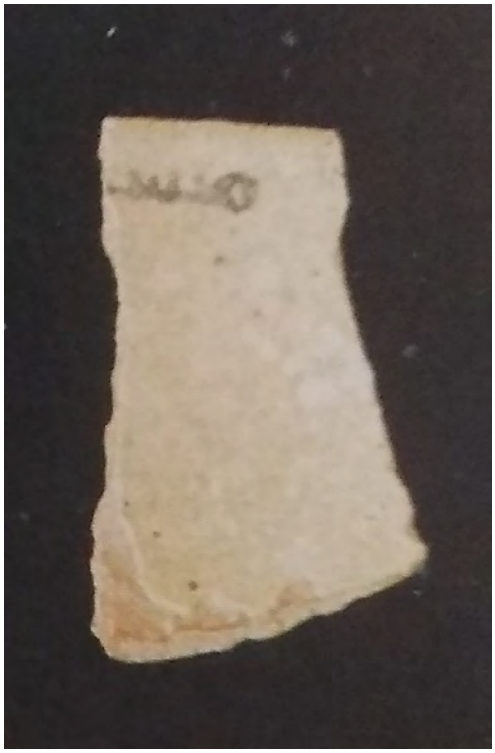
Repository: Sitio Arqueológico de Madinat al-Zahra

Museum number: N/A

Inscription: undeciphered

References:
Cano Piedra, La cerámica verde-manganeso, p. 148.

SpPol48 – Polychrome Glaze Bowl Fragment



Origin: Spain, Madinat al-Zahra, 10th Century

Excavated: Spain, Madinat al-Zahra

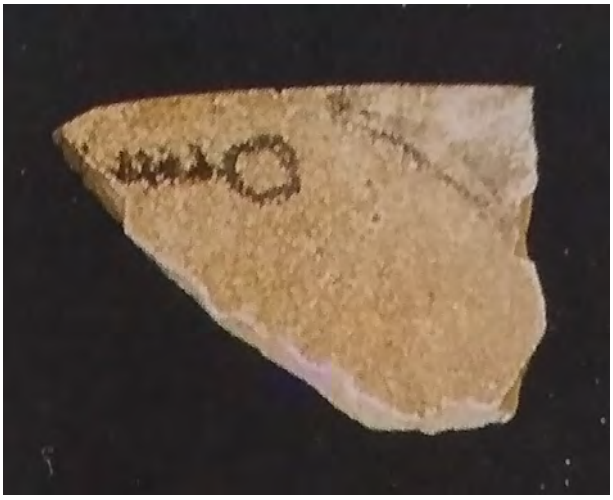
Repository: Sitio Arqueológico de Madinat al-Zahra

Museum number: N/A

Inscription: possibly [لم]ســ

References:
Cano Piedra, La cerámica verde-manganeso, p. 148.

SpPol49 – Polychrome Glaze Bowl Fragment



Origin: Spain, Madinat al-Zahra, 10th Century

Excavated: Spain, Madinat al-Zahra

Repository: Sitio Arqueológico de Madinat al-Zahra

Museum number: N/A

Inscription: possibly [لم]ســ

References:
Cano Piedra, La cerámica verde-manganeso, p. 148.

SpPol50 – Polychrome Glaze Bowl





Origin: Spain, Medinaceli, Villa Vieja, 11th Century

Excavated: Spain, Medinaceli, Villa Vieja

Repository: National Archaeological Museum, Madrid

Museum number: 1978/72/1

Dimensions: Height (cm): 5 Maximum Diameter (cm): 13.5 Diameter of foot (cm): 6

Inscription: possibly الملك

Comments: Script: Foliated/Floriated

References:
National Archaeological Museum online collection. (http://ceres.mcu.es/pages/Viewer?accion=4&AMuseo=MAN&Museo=MAN&Ninv=1978/72/1)

SpPol51 – Polychrome Glaze Bowl



Origin: Spain, Valencia, 10th Century

Excavated: Spain, Valencia, plaza de la Iglesia de Benetsser

Repository: Museo Nacional de Cerámica y Artes Suntuarias González Martí, Spain

Museum number: DO6/01399

Dimensions: Height (cm): 12.2 Maximum Diameter (cm): 34.3 Diameter of foot (cm): 15.5

Inscription: possibly بركة

Comments: Script: Foliated/Floriated

References:
Museo Nacional de Cerámica y Artes Suntuarias González Martí online collection

SpPol52 – Polychrome Glaze Plate

Origin: Spain, 10th Century

Excavated: N/A

Repository: David Collection, Copenhagen

Museum number: 38/1999

Dimensions: Height (cm): 2.6 Maximum Diameter (cm): 21.9

Inscription: الملك

References:
David Collection online. (https://www.davidmus.dk/en/collections/islamic/dynasties/spain/art/38-1999)





SpPol53 – Polychrome Glaze Fragment

Origin: Spain, 10th Century

Excavated: N/A

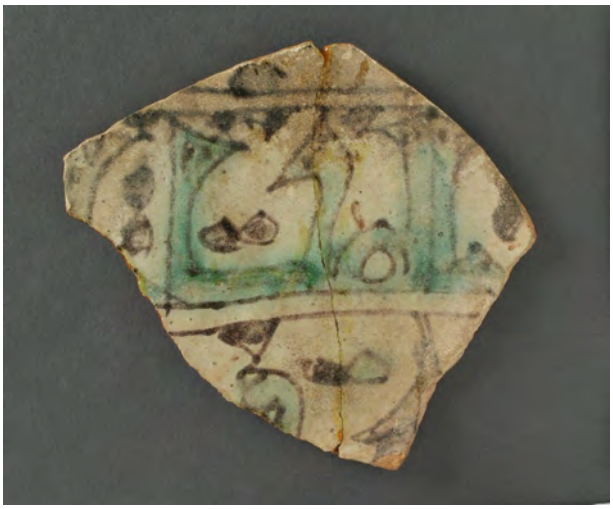
Repository: Los Angeles County Museum of Art

Museum number: M.2002.1.132

Dimensions: Height (cm): 11.91 Width (cm): 13.18

Inscription: الملك

References:
Los Angeles County Museum of Art collection online. (https://collections.lacma.org/node/204663)



SpPol54 – Polychrome Glaze Bowl



Origin: Spain, 10th Century

Excavated: N/A

Repository: Museo del Conjunto Arqueológico de Medina Azahara

Museum number: N/A

Inscription: الملك / possible signature undeciphered

References:
Salinas and Montilla, “Material Culture,” p.444.

SpPol55 – Polychrome Glaze Bowl



Origin: Spain, 10th–11th Century

Excavated: N/A

Repository: Museum of Islamic Art, Doha

Museum number: PO.29.1998

Inscription: الملك

References:
N/A

SpPol56 – Polychrome Glaze Jar

Origin: Spain, 12th–13th Century

Excavated: N/A

Repository: National Archaeological Museum, Madrid

Museum number: 1980/68/15

Dimensions: Height (cm): 14.5 Maximum Diameter (cm): 14.8 Diameter of foot (cm): 6.1

Inscription: بركة

References:
National Archaeological Museum online collection. (http://ceres.mcu.es/pages/Viewer?accion=4&AMuseo=MAN&Museo=MAN&Ninv=1980/68/15)





YG1 – Yellow Glaze Fragment

Origin: Egypt, Fustat, 9th–10th Century

Excavated: Egypt, Fustat

Repository: Ashmolean Museum

Museum number: EAP.2698

Dimensions: Height (cm): 1 Width (cm): 10 Length (cm): 8.4 Thickness (cm): .5 Diameter of foot (cm): 11

Inscription: in centre possibly عليك / others undeciphered

Comments: See also cat. nos. YG2–3, 9, 11–12.

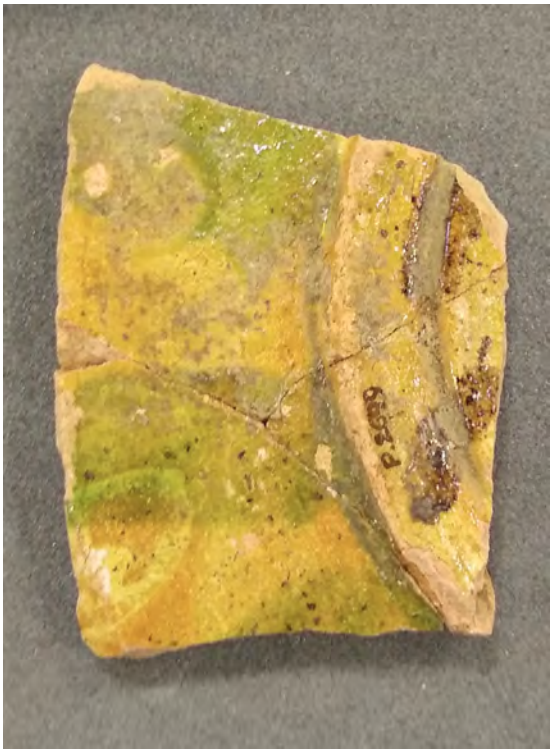
References:
Scanlon, “Slip-Painted.”





YG2 – Yellow Glaze Fragment





Origin: Egypt, Fustat, 9th–10th Century

Excavated: Egypt, Fustat

Repository: Ashmolean Museum

Museum number: EAP.2699

Dimensions: Height (cm): 0.9 Width (cm): 7.5 Length (cm): 5.7 Thickness (cm): (of base) .7

Inscription: possibly ...عك... / ...مو.... / ...عما...

Comments: See also cat. nos. YG1–3, 9, 11–12.

References:
N/A

YG3 – Yellow Glaze Fragment



Origin: Egypt, Fustat, 8th–10th Century

Excavated: Egypt, Fustat

Repository: Museum of Islamic Art, Cairo

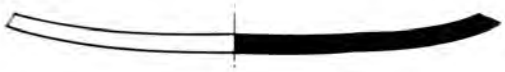
Museum number: 80-10-52

Dimensions: Diameter of foot (cm): 9

Inscription: possibly اوجدوا و عمارة

Comments: See also cat. nos. YG1–2, 9, 11–12.

References:
Kubiak and Scanlon, Fusṭāṭ Expedition Final, p. 9 fi g. 10.
Scanlon, “Slip-Painted.”



YG4 – Yellow Glaze Bowl



Origin: North Africa, Raqqada, 9th–10th Century

Excavated: North Africa, Raqqada

Repository: Musee Sidi Qasim al-Jalizi, Tunis

Museum number: N/A

Dimensions: Height (cm): 3.5 Diameter of mouth (cm): 11

Inscription: بركة و يمن و سرور

References:
Daoulatli, “La production,” fig. 14.

YG5 – Yellow Glaze Bowl



Origin: North Africa, Tunisia, Raqqada, 9th–10th Century

Excavated: North Africa, Tunisia, Raqqada

Repository: Museum of Islamic Art, Raqqada

Museum number: C 34

Dimensions: Height (cm): 7 Thickness (cm): 1 Maximum Diameter (cm): 24 Diameter of foot (cm): 9

Inscription: الملك

References:
Mourad Rammah "Bowl with inscription" in Discover Islamic Art, Museum With No Frontiers, 2018. (http://www.discoverislamicart.org/database_item.php?id=object;ISL;tn;Mus01;45;en)

YG6 – Yellow Glaze Bowl



Origin: North Africa, Tunisia, Raqqada, 9th–10th Century

Excavated: North Africa, Tunisia, Raqqada

Repository: N/A

Museum number: N/A

Inscription: possibly الملك لله

References:
Arcifa and Bagnera, “Palermo,” p. 399.
Chatti, “La céramique,” p. 354.

YG7 – Yellow Glaze Bowl Fragment



Origin: North Africa, Tunisia, Raqqada, 9th–10th Century

Excavated: North Africa, Tunisia, Raqqada

Repository: N/A

Museum number: N/A

Inscription: ...الكة...

References:
Amara et al., “Jaune de Raqqada.”

YG8 – Yellow Glaze Bowl Fragment



Origin: Sicily, Palermo, 9th–10th Century

Excavated: Sicily, Palermo, Palazzo Bonagia

Repository: N/A

Museum number: N/A

Inscription: ...لك...

References:
Ardizzone, Pezzini, and Sacco, “Aghlabid Palermo,” p. 372.

YG9 – Yellow Glaze Fragment



Origin: Egypt, 9th–10th Century

Excavated: N/A

Repository: Benaki Museum, Athens

Museum number: 1143

Dimensions: Maximum Diameter (cm): 14.4

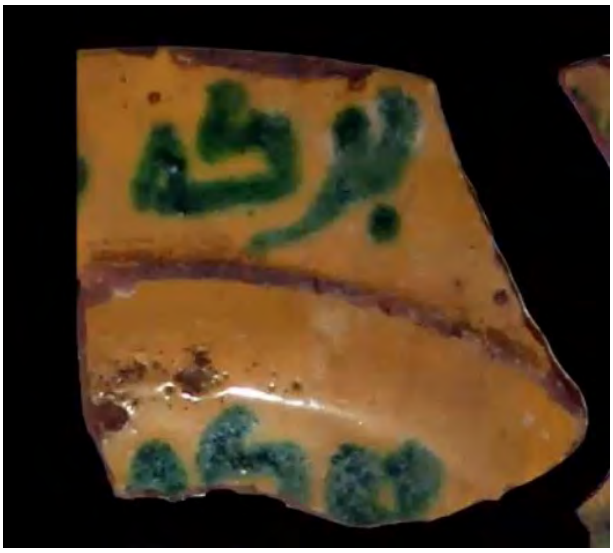
Inscription: (?) ...لامور ا... / ... نفيسله... / ...كين من...

Comments: See also cat. nos. YG1–3, and 11–12.

References:
Philon, Early Islamic Ceramics, p. 47, fig. 90 and pl. II B.



YG10 – Yellow Glaze Plate Fragment



Origin: Egypt, 9th–11th Century

Excavated: N/A

Repository: Benaki Museum, Athens

Museum number: 1142

Dimensions: Maximum Diameter (cm): 8.5

Inscription: بركة

Comments: Matin thought the yellow glaze on this piece was likely of lead-antimony-oxide, rather than lead-tin-oxide of the YGF, and thus probably later than the 9th century.



References:
Philon, Early Islamic Ceramics, p. 47, fi g. 91.

YG11 – Yellow Glaze Fragment



Origin: Egypt, 9th–10th Century

Excavated: N/A

Repository: Benaki Museum, Athens

Museum number: N/A

Inscription: (?) لامور عمارة

Comments: See also cat. nos. YG1–3, 9, and 12.

References:
Unpublished (Image courtesy of Oliver Watson)

YG12 – Yellow Glaze Fragment



Origin: Egypt, 9th–10th Century

Excavated: N/A

Repository: Benaki Museum, Athens

Museum number: N/A

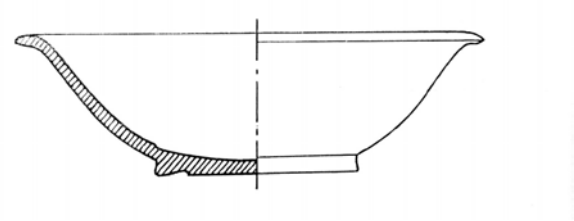
Inscription: (?) ...لا بركة من ا...

Comments: See also cat. nos. YG1–3, 9, and 12.

References:
Unpublished (Image courtesy of Oliver Watson)

YGF1 – Yellow Glaze Family Bowl





Origin: Iran, Nishapur, 9th Century

Excavated: Iran, Nishapur

Repository: Iran Bastan Museum, Tehran

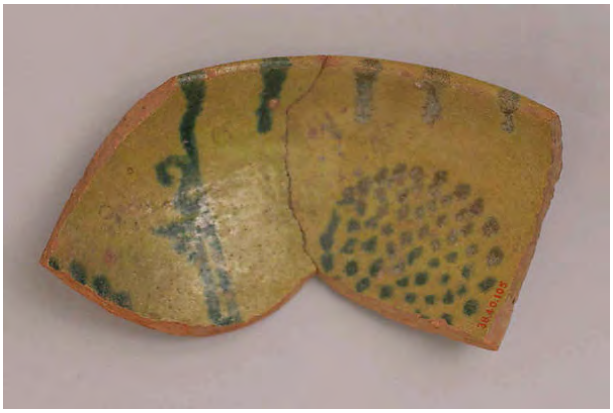
Museum number: N/A

Dimensions: Height (cm): 5.8 Maximum Diameter (cm): 19.5

Inscription: probably بـ[ر]كة

References:
Wilkinson, Nishapur, no. 2, p. 207.

YGF2 – Yellow Glaze Family Bowl Fragment



Petrofabric: 'immature'

Origin: Iran, Nishapur, 9th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 38.40.105

Dimensions: Height (cm): 13.5 Width (cm): 14.5

Inscription: probably بـ[ر]كة

References:
Matin, “Revisiting,” p. 71.
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/449317?searchField=All&sortBy=Relevance&where=Nishapur&ft=38.40.105&offset=0&rpp=20&pos=1)

YGF3 – Yellow Glaze Family Bowl





Origin: Iran, Nishapur, 9th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 40.170.90

Dimensions: Height (cm): 8.5 Maximum Diameter (cm): 18

Inscription: probably بـ[ر]كة

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/449784?searchField=All&sortBy=Relevance&where=Nishapur&ft=40.170.90&offset=0&rpp=20&pos=1)
Wilkinson, Nishapur, no. 3, p. 207.

YGF4 – Yellow Glaze Family Bowl





Origin: Iran, Nishapur, 9th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 39.40.52

Dimensions: Height (cm): 7 Maximum Diameter (cm): 17.5

Inscription: undeciphered

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/449585?searchField=All&sortBy=Relevance&where=Nishapur&ft=39.40.52&offset=0&rpp=20&pos=1)
Wilkinson, Nishapur, no. 4, p. 207.

YGF5 – Yellow Glaze Family Bowl Fragment





Origin: Iran, Nishapur, 9th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York and Iran Bastan Museum, Tehran

Museum number: 40.170.519

Dimensions: Maximum Diameter (cm): 19.3

Inscription: possibly ...لكـ...

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/450189?searchField=All&sortBy=Relevance&where=Nishapur&ft=40.170.519&offset=0&rpp=20&pos=1)
Wilkinson, Nishapur, no. 5, p. 208.

YGF6 – Yellow Glaze Family Fragment



Origin: Iran, Siraf, possibly 9th Century

Excavated: Iran, Siraf

Repository: British Museum, London

Museum number: 2007,6001.7697

Dimensions: Height (cm): 10.5 Length (cm): 5.7 Thickness (cm): 0.6

Inscription: ...ـة هـ...

Comments: Possible YGF.

References:
British Museum collection online. (https://www.britishmuseum.org/collection/object/W_2007-6001-7697)

YGF7 – Yellow Glaze Family Fragment



Origin: Iran, Siraf, possibly 9th Century

Excavated: Iran, Siraf

Repository: British Museum, London

Museum number: 2007,6001.7698

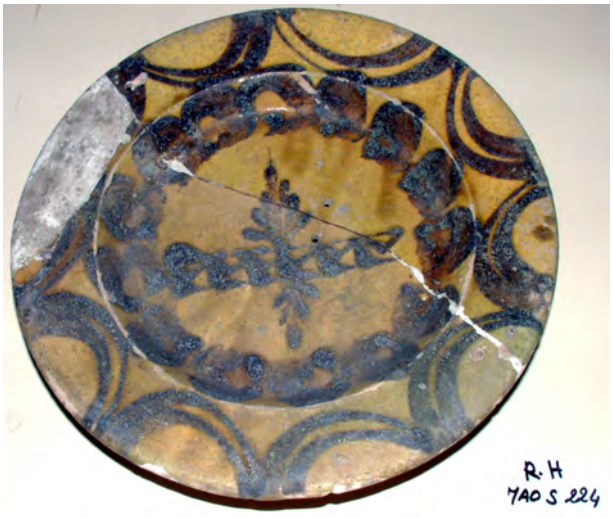
Dimensions: Height (cm): 7.3 Length (cm): 4.9 Thickness (cm): 0.7

Inscription: undeciphered

Comments: Possible YGF.

References:
British Museum collection online. (https://www.britishmuseum.org/collection/object/W_2007-6001-7698)

YGF8 – Yellow Glaze Family Plate



Origin: Iran, Susa, 9th Century

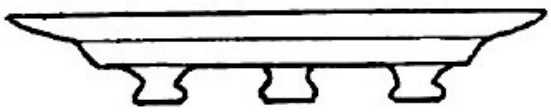
Excavated: Iran, Susa

Repository: Musée du Louvre, Paris

Museum number: MAO S. 224

Dimensions: Height (cm): 4.7 Maximum Diameter (cm): 25.5

Inscription: possibly ...بمـ... or ...به...



Comments: For similar script patterns on other wares from Susa, see ImBoW21, 27, and 34, and GU1, as well as Misc7 from Samarra. This configuration appears to be localised to Southern Mesopotamia.

References:
Rosen-Ayalon, poterie, fig. 498.

YGF9 – Yellow Glaze Family Fragment



Origin: Iran, Takht-i Sulaymān, 9th Century

Excavated: Iran, Takht-i Sulaymān

Repository: Museum für Islamische Kunst, Berlin

Museum number: N/A

Inscription: possibly ...ال...

References:
Unpublished (Image courtesy of Moujan Matin).

YGF10 – Yellow Glaze Family Fragment



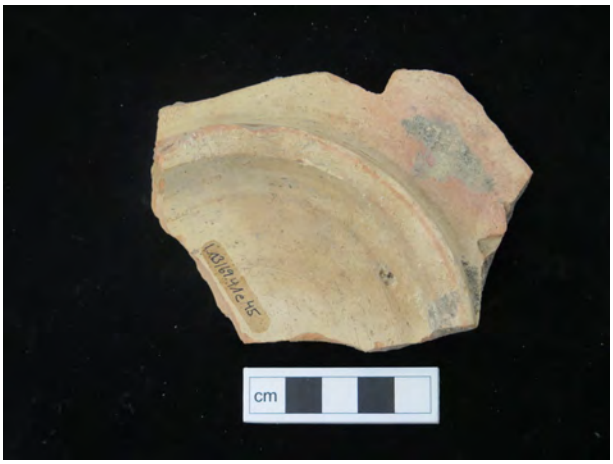
Origin: Iran, Takht-i Sulaymān, 9th Century

Excavated: Iran, Takht-i Sulaymān

Repository: Museum für Islamische Kunst, Berlin

Museum number: N/A

Inscription: undeciphered



References:
Unpublished (Image courtesy of Moujan Matin).

YGF11 – Yellow Glaze Family Fragment



Origin: Iran, Takht-i Sulaymān, 9th Century

Excavated: Iran, Takht-i Sulaymān

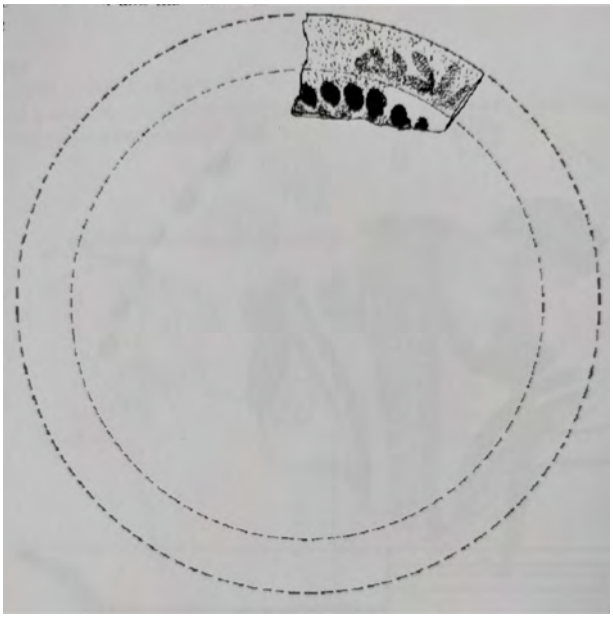
Repository: Museum für Islamische Kunst, Berlin

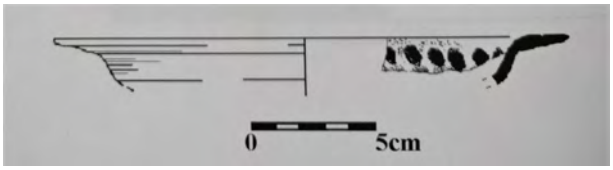
Museum number: N/A

Inscription: possibly ...ال...

References:
Unpublished (Image courtesy of Moujan Matin).

YGF12 – Yellow Glaze Family Plate Fragment





Origin: Palestine, Caesarea, 9th–10th Century

Excavated: Palestine, Caesarea

Repository: N/A

Museum number: N/A

Dimensions: Maximum Diameter (cm): 20

Inscription: possiby ماحبه[لصـ]

References:
Arnon, Caesarea, p. 40 and 180.

YGF13 – Yellow Glaze Family Bowl



Origin: Syria, 9th Century

Excavated: Syria

Repository: Aleppo Museum, Syria

Museum number: N/A

Inscription: بركة

References:
Matin, Moujan, and Oliver Watson. "The Origin of Opaque White "Tin" Glaze." Lecture, Khalili Research Centre, Oxford, May 19, 2015.

YGF14 – Yellow Glaze Family Plate Fragment





Origin: Turkey, Al-Mina, 9th Century

Excavated: Turkey, Al-Mina

Repository: Victoria and Albert Museum, London

Museum number: C242L.1937

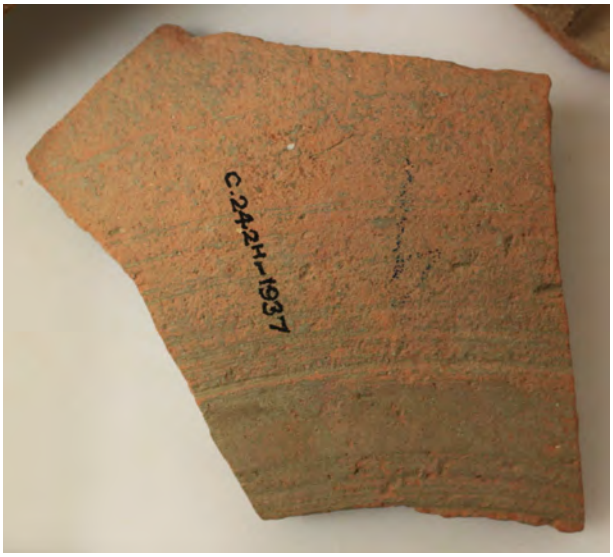
Dimensions: Width (cm): 19.5 Length (cm): 7.5

Inscription: possibly ...عبطو...

References:
Lane, “Al Mina,” pl. XIX, 1.
Vorderstrasse, Al-Mina.

YGF15 – Yellow Glaze Family Fragment





Origin: Turkey, Al-Mina, 9th Century

Excavated: Turkey, al-Mina

Repository: Victoria and Albert Museum, London

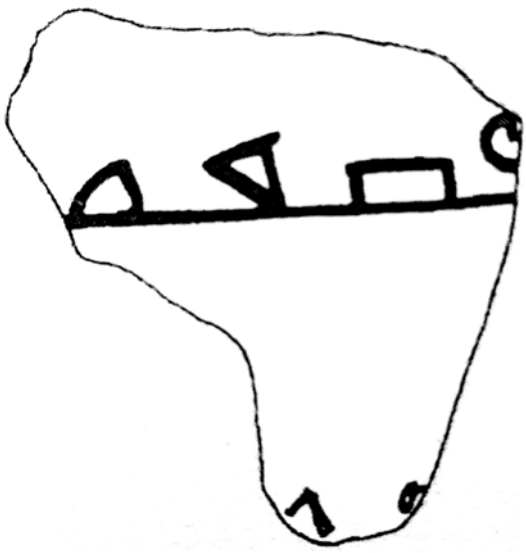
Museum number: C.242H-1937

Dimensions: Width (cm): 9.6 Length (cm): 7.6

Inscription: possibly [بركـ]ـة

References:
Lane, “Al Mina,” pl. XIX, 1.

YGF16 – Yellow Glaze Family Fragment



Origin: Turkey, Misis, probably 9th Century

Excavated: Turkey, Misis

Repository: N/A

Museum number: N/A

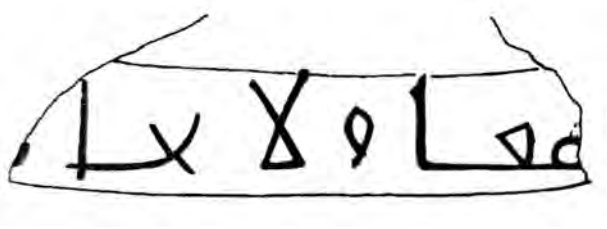
Dimensions: Height (cm): 4.5 Width (cm): 4.7

Inscription: (?) عـصـعـ/فـــة/مـ

Comments: Possibly YGF, decorated with yellow glaze with green script.

References:
Grohmann, “Misis,” p. 252, no. 17

YGF17 – Yellow Glaze Family Plate Fragment



Origin: Turkey, Misis, probably 9th Century

Excavated: Turkey, Misis

Repository: N/A

Museum number: N/A

Dimensions: Height (cm): 2.5 Length (cm): 8.2

Inscription: مـعـا و لا حـا

Comments: Possibly YGF, decorated with yellow glaze and black script.

References:
Grohmann, “Misis,” p. 253, no. 18.

YGF18 – Yellow Glaze Family Plate Fragment



Origin: Turkey, Misis, probably 9th Century

Excavated: Turkey, Misis

Repository: N/A

Museum number: N/A

Dimensions: Height (cm): 4.7 Length (cm): 10.6

Inscription: [الشيـ]ـج اشلبي بن نا[صر]

Comments: Possible YGF.

References:
Grohmann, “Misis,” p. 247, no.7.

YGF19 – Yellow Glaze Family Fragment



Origin: Syria, Tall Aswad, (late)8th–(early)9th Century

Excavated: Syria, Tall Aswad

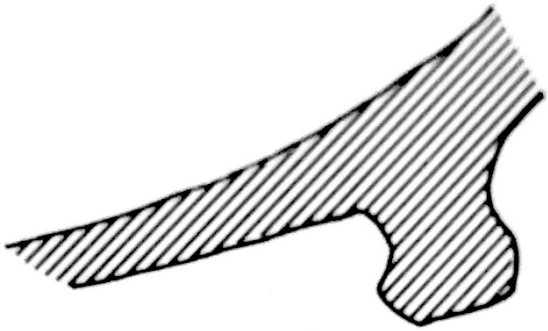
Repository: N/A

Museum number: N/A

Dimensions: Width (cm): 4

Inscription: possibly طيبة

References:
Watson, “Report,” pl. 94.



YGF20 – Yellow Glaze Family Fragment



Origin: Syria, Tall Aswad, (late)8th–(early)9th Century

Excavated: Syria, Tall Aswad

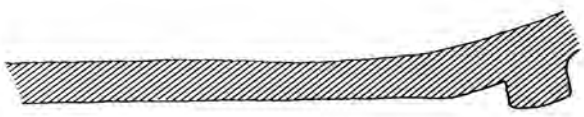
Repository: N/A

Museum number: N/A

Dimensions: Width (cm): 10.5

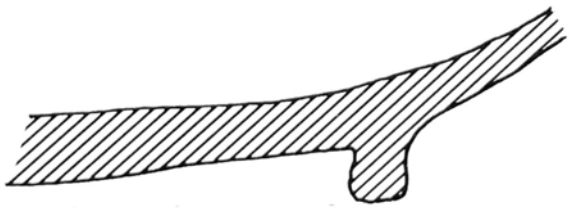
Inscription: (?) ...رط...

References:
Watson, “Report,” pl. 94.



YGF21 – Yellow Glaze Family Fragment





Origin: Syria, Tall Aswad, (late)8th–(early)9th Century

Excavated: Syria, Tall Aswad

Repository: N/A

Museum number: N/A

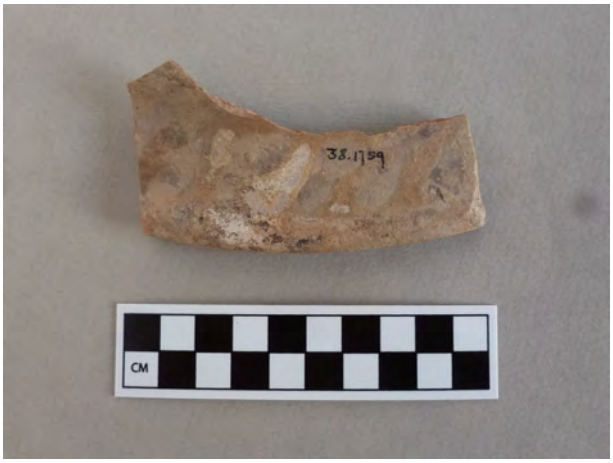
Dimensions: Width (cm): 5

Inscription: possibly طيبة

References:
Watson, “Report,” pl. 95.

YGF22 – Yellow Glaze Family Fragment





Origin: Turkey, Tarsus, 9th Century

Excavated: Turkey, Tarsus

Repository: Goldman Study Collection, Gözlükule Archaeological Project

Museum number: N/A

Dimensions: Height (cm): 2.9 Maximum Diameter (cm): 31 restored Weight: 46 g

Inscription: ...عمل موسى...

References:
Bağcı, “Coloured Ceramics,” no. 38.1759.

YGF23 – Yellow Glaze Family Dish Fragment





Origin: Turkey, Tarsus, 9th Century

Excavated: Turkey, Tarsus

Repository: Goldman Study Collection, Gözlükule Archaeological Project

Museum number: N/A

Dimensions: Height (cm): 4.3 Maximum Diameter (cm): 27 restored Diameter of foot (cm): 13 restored Weight: 211 g

Inscription: undeciphered

References:
Bağcı, “Coloured Ceramics,” no. 34.1436.

YGF24 – Yellow Glaze Family Plate Fragment





Origin: Turkey, Tarsus, 9th Century

Excavated: Turkey, Tarsus

Repository: Goldman Study Collection, Gözlükule Archaeological Project

Museum number: N/A

Dimensions: Height (cm): 4.4 Maximum Diameter (cm): 26 restored Diameter of foot (cm): 11.8 restored Weight: 207 g

Inscription: possibly حبه from لصاحبه

References:
Bağcı, “Coloured Ceramics,” no. 35.1500.

YGF25 – Yellow Glaze Family Plate Fragment





Origin: Turkey, Tarsus, 9th Century

Excavated: Turkey, Tarsus

Repository: Goldman Study Collection, Gözlükule Archaeological Project

Museum number: N/A

Dimensions: Height (cm): 3.4 Maximum Diameter (cm): 26.6 restored Diameter of foot (cm): 12.8 restored Weight: 194 g

Inscription: possibly مما

References:
Bağcı, “Coloured Ceramics,” no. 37.1089.

YGF26 – Yellow Glaze Family Plate Fragment



Origin: Turkey, Tarsus, 9th Century

Excavated: Turkey, Tarsus

Repository: Goldman Study Collection, Gözlükule Archaeological Project

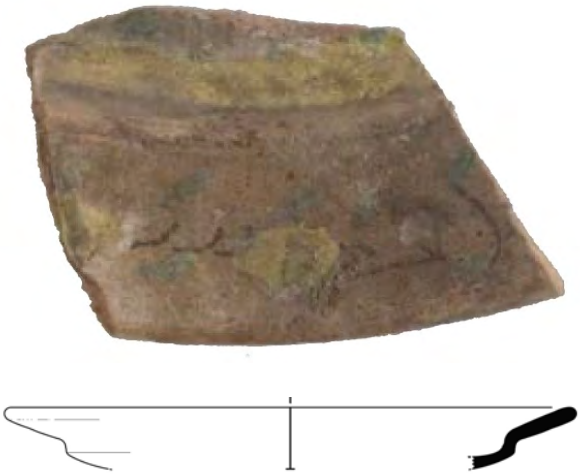
Museum number: N/A

Dimensions: Height (cm): 3.2 Maximum Diameter (cm): 39 restored Weight: 162 g

Inscription: ...[ل]عما حبها مما عمـ...

References:
Bağcı, “Coloured Ceramics,” no. 37.1096.

YGF27 – Yellow Glaze Family Plate Fragment



Origin: Turkey, Tarsus, 9th Century

Excavated: Turkey, Tarsus

Repository: Goldman Study Collection, Gözlükule Archaeological Project

Museum number: N/A

Dimensions: Height (cm): 3.8 Maximum Diameter (cm): 36 restored Weight: 77 g

Inscription: undeciphered

References:
Bağcı, “Coloured Ceramics,” no. 34.1437.

YGF28 – Yellow Glaze Family Plate Fragment



Origin: Turkey, Tarsus, 9th Century

Excavated: Turkey, Tarsus

Repository: Goldman Study Collection, Gözlükule Archaeological Project

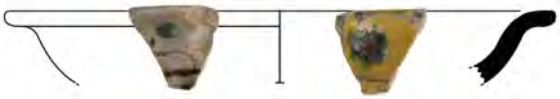
Museum number: N/A

Dimensions: Height (cm): 3.1 Maximum Diameter (cm): 26.4 restored Weight: 56 g

Inscription: undeciphered

References:
Bağcı, “Coloured Ceramics,” no. 35.1501.

YGF29 – Yellow Glaze Family Bowl Fragment



Origin: Turkey, Tarsus, 9th Century

Excavated: Turkey, Tarsus

Repository: Goldman Study Collection, Gözlükule Archaeological Project

Museum number: N/A

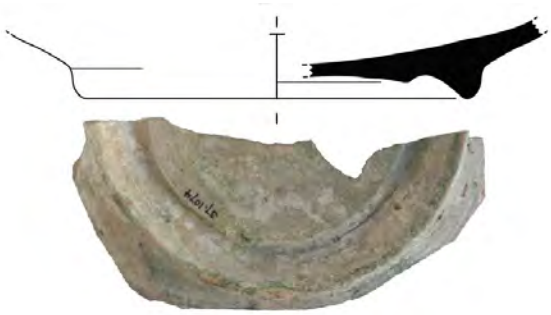
Dimensions: Height (cm): 3.7 Maximum Diameter (cm): 23 restored Weight: 33

Inscription: undeciphered

References:
Bağcı, “Coloured Ceramics,” no. 35.1581.

YGF30 – Yellow Glaze Family Fragment





Origin: Turkey, Tarsus, 9th Century

Excavated: Turkey, Tarsus

Repository: Goldman Study Collection, Gözlükule Archaeological Project

Museum number: N/A

Dimensions: Height (cm): 2.4 Diameter of foot (cm): 15 Weight: 185 g

Inscription: (?) ...كر حا... / ...د-ر-ك...

References:
Bağcı, “Coloured Ceramics,” no. 37.1074.

YGF31 – Yellow Glaze Family Fragment





Origin: Turkey, Tarsus, 9th Century

Excavated: Turkey, Tarsus

Repository: Goldman Study Collection, Gözlükule Archaeological Project

Museum number: N/A

Dimensions: Height (cm): 1.7 Diameter of foot (cm): 13 Weight: 43

Inscription: undeciphered

References:
Bağcı, “Coloured Ceramics,” no. 38.1760.

YGF32 – Yellow Glaze Family Fragment



Origin: Turkey, Tarsus, 9th Century

Excavated: Turkey, Tarsus

Repository: Goldman Study Collection, Gözlükule Archaeological Project

Museum number: N/A

Dimensions: Height (cm): 1.7 Diameter of foot (cm): 13 Weight: 88

Inscription: undeciphered

References:
Bağcı, “Coloured Ceramics,” no. 37.1099.

YGF33 – Yellow Glaze Family Fragment



Origin: Turkey, Tarsus, 9th Century

Excavated: Turkey, Tarsus

Repository: Goldman Study Collection, Gözlükule Archaeological Project

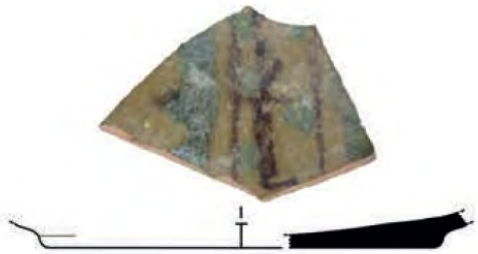
Museum number: N/A

Dimensions: Height (cm): 2 Maximum Diameter (cm): 22 restored Weight: 33

Inscription: (?)...ا-مـد-حـمـر...

References:
Bağcı, “Coloured Ceramics,” no. 38.1758.

YGF34 – Yellow Glaze Family Fragment



Origin: Turkey, Tarsus, 9th Century

Excavated: Turkey, Tarsus

Repository: Goldman Study Collection, Gözlükule Archaeological Project

Museum number: N/A

Dimensions: Height (cm): 1.3 Diameter of foot (cm): 14 restored Weight: 47

Inscription: undeciphered

References:
Bağcı, “Coloured Ceramics,” no. 36. 1260.

YGF35 – Yellow Glaze Family Fragment



Origin: Turkey, Tarsus, 9th Century

Excavated: Turkey, Tarsus

Repository: Goldman Study Collection, Gözlükule Archaeological Project

Museum number: N/A

Dimensions: Maximum Diameter (cm): 26 (?) restored Weight: 31

Inscription: ...صل...

References:
Bağcı, “Coloured Ceramics,” no. 35.1502.

YGF36 – Yellow Glaze Family Fragment



Origin: Turkey, Tarsus, 9th Century

Excavated: Turkey, Tarsus

Repository: Goldman Study Collection, Gözlükule Archaeological Project

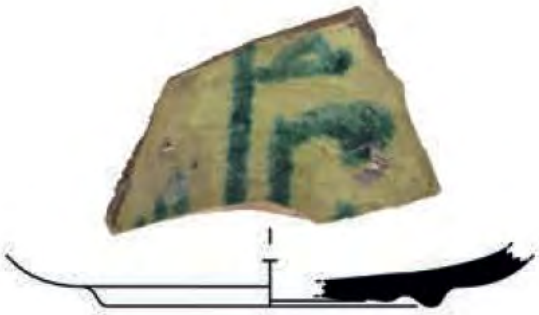
Museum number: N/A

Dimensions: Height (cm): 1.6 Diameter of foot (cm): 12 restored Weight: 86

Inscription: possibly كة of بركة

References:
Bağcı, “Coloured Ceramics,” no. 35.1503.

YGF37 – Yellow Glaze Family Fragment



Origin: Turkey, Tarsus, 9th Century

Excavated: Turkey, Tarsus

Repository: Goldman Study Collection, Gözlükule Archaeological Project

Museum number: N/A

Dimensions: Height (cm): 1.6 Diameter of foot (cm): 9 restored Weight: 43

Inscription: possibly كة of بركة

References:
Bağcı, “Coloured Ceramics,” no. 35.1504.

YGF38 – Yellow Glaze Family Fragment





Origin: Turkey, Tarsus, 9th Century

Excavated: Turkey, Tarsus

Repository: Goldman Study Collection, Gözlükule Archaeological Project

Museum number: N/A

Dimensions: Height (cm): 2.4 Diameter of foot (cm): 15 restored Weight: 95

Inscription: possibly ...بن on base

Comments: Possibly a potter's signature on base.

References:
Bağcı, “Coloured Ceramics,” no. 37.1045.

YGF39 – Yellow Glaze Family Bowl



Origin: Khurasan or Transoxiana, probably Nishapur, 9th Century

Excavated: N/A

Repository: Tareq Rajab Museum, Kuwait

Museum number: CER918TSR

Dimensions: Height (cm): 8 Maximum Diameter (cm): 18.5

Inscription: probably بـ[ر]كة

References:
Fehérvári, Ceramics, p. 42.

YGF40 – Yellow Glaze Family Bowl





Origin: Khurasan or Transoxiana, probably Nishapur, 9th Century

Excavated: N/A

Repository: The al-Sabah Collection, Kuwait National Museum, Kuwait

Museum number: LNS 548 C

Dimensions: Height (cm): 5.9 Maximum Diameter (cm): 20.8

Inscription: بـ[ـر]كة

References:
Watson, Ceramics, p. 178.

YsB1 – Slip-painted Bowl





Subglaze: yellow-staining black

Origin: Iran, Nishapur, 9th–10th Century

Excavated: Iran, Nishapur

Repository: Iran Bastan Museum, Tehran

Museum number: 3906

Dimensions: Height (cm): 5.2 Maximum Diameter (cm): 18.5

Inscription: probably البركة

Comments: See also cat. nos. BloW39, 40, 44, 64, 70, 82, 163, 179, 181, 195, 212, 219, 240, 248, 263, 272–3, 279, 287–89, 301, 306-8, CE4, 16, 20, 78-9, 81, 84, 86–7, 89, 90–2, 96, 100–1, 103–4, 106–7, ImLus5, YsB5, 7, 11, 14, 17–18, and 20. Script: Foliated/Floriated

References:
Bagherzadeh, Saurat, and Sato, Iran Bastan Museum, Pl. 113.
Wilkinson, Nishapur, pl. 10, p. 218.

YsB2 – Slip-painted Bowl



Subglaze: yellow-staining black

Origin: Iran, Nishapur, 9th–10th Century

Excavated: Iran, Nishapur

Repository: Iran Bastan Museum, Tehran

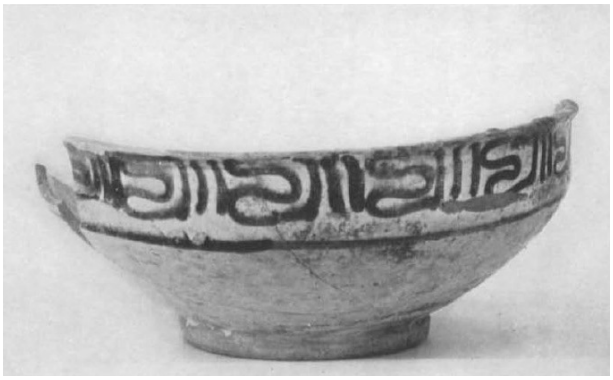
Museum number: N/A

Dimensions: Height (cm): 10.3 Maximum Diameter (cm): 25

Inscription: ...كاا...

References:
Wilkinson, Nishapur, no. 2, p 216.

YsB3 – Slip-painted Bowl



Subglaze: yellow-staining black

Origin: Iran, Nishapur, 9th–10th Century

Excavated: Iran, Nishapur

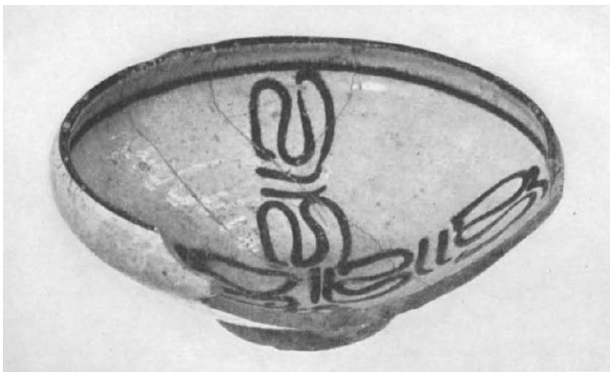
Repository: Iran Bastan Museum, Tehran

Museum number: N/A

Inscription: ...كاا...

References:
Wilkinson, Nishapur, no. 4, p 216.

YsB4 – Slip-painted Bowl



Subglaze: yellow-staining black

Origin: Iran, Nishapur, 9th–10th Century

Excavated: Iran, Nishapur

Repository: Iran Bastan Museum, Tehran

Museum number: N/A

Inscription: ...كاا...

References:
Wilkinson, Nishapur, no. 5, p 216.

YsB5 – Slip-painted Bowl



Subglaze: yellow-staining black

Origin: Iran, Nishapur, 9th–10th Century

Excavated: Iran, Nishapur

Repository: Iran Bastan Museum, Tehran

Museum number: N/A

Inscription: البركة

Comments: See also cat. nos. BloW39, 40, 44, 64, 70, 82, 163, 179, 181, 195, 212, 219, 240, 248, 263, 272–3, 279, 287–89, 301, 306-8, CE4, 16, 20, 78-9, 81, 84, 86–7, 89, 90–2, 96, 100–1, 103–4, 106–7, ImLus5, YsB1, 7, 11, 14, 17–18, and 20. Script: Foliated/Floriated

References:
Wilkinson, Nishapur, no. 11, p 219.

YsB6 – Slip-painted Bowl Fragment



Subglaze: yellow-staining black

Origin: Iran, Nishapur, 9th–10th Century

Excavated: Iran, Nishapur

Repository: Iran Bastan Museum, Tehran

Museum number: N/A

Inscription: ...لا سة...

Comments: Script: New Style

References:
Wilkinson, Nishapur, no. 33, p 222.

YsB7 – Slip-painted Bowl





Subglaze: yellow-staining black

Origin: Iran, Nishapur, 9th–10th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 39.40.11

Dimensions: Height (cm): 11 Maximum Diameter (cm): 18.5

Inscription: و و و يمن و و بمن و و يمن و

Comments: See also cat. nos. BloW39, 40, 44, 64, 70, 82,163, 179, 181, 195, 212, 219, 240, 248, 263, 272–3, 279, 287–89, 301, 306-8, CE4, 16, 20, 78-9, 81, 84, 86–7, 89, 90–2, 96, 100–1, 103–4, 106–7, ImLus5, YsB1, 5, 11, 14, 17–18, and 20. Script: Foliated/Floriated

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/449548?searchField=All&sortBy=Relevance&ft=39.40.11&offset=0&rpp=20&pos=1)
Wilkinson, Nishapur, no. 9, p 218.

YsB8 – Slip-painted Bowl Fragment



Subglaze: yellow-staining black

Origin: Iran, Nishapur, 9th–10th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 40.170.105

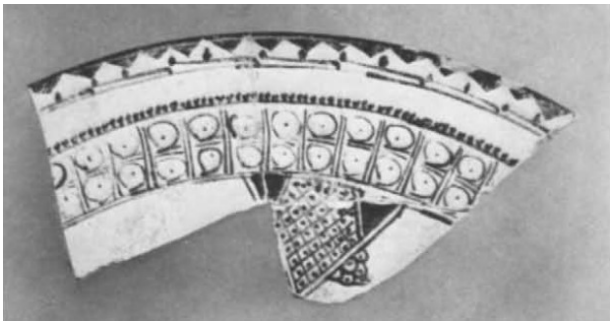
Dimensions: Width (cm): 9.4

Inscription: undeciphered

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/450177?searchField=All&sortBy=Relevance&ft=40.170.105&offset=0&rpp=20&pos=2)
Wilkinson, Nishapur, no. 31, p 222.

YsB9 – Slip-painted Bowl Fragment





Subglaze: yellow-staining black

Origin: Iran, Nishapur, 9th–10th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

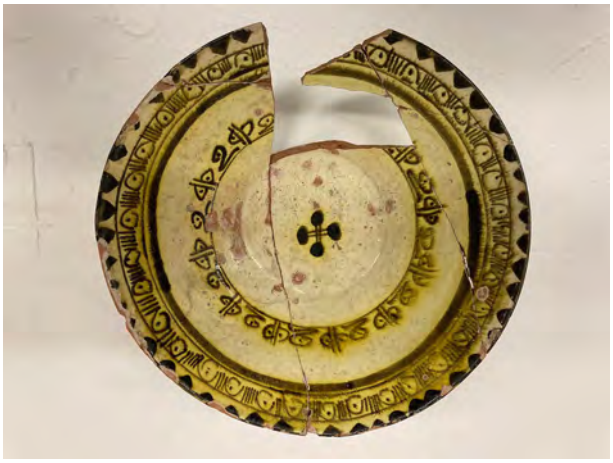
Museum number: 40.170.511

Dimensions: Height (cm): 10.2 (MMA) Width (cm): 15.8 (MMA); 20 (whole)

Inscription: undeciphered

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/450181?searchField=All&sortBy=Relevance&ft=40.170.511&offset=0&rpp=20&pos=1)
Wilkinson, Nishapur, no. 32, p 222.

YsB10 – Slip-painted Bowl





Subglaze: yellow-staining black

Origin: Iran, Nishapur, 9th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 38.40.113

Dimensions: Height (cm): 6.6 Maximum Diameter (cm): 21

Inscription: (?) ةـكـــة

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/449325?searchField=All&sortBy=Relevance&ft=38.40.113&offset=0&rpp=20&pos=1)
Wilkinson, Nishapur, no. 6, p 217.

YsB11 – Slip-painted Bowl





Subglaze: yellow-staining black

Origin: Iran, Nishapur, 10th Century

Excavated: Iran, Nishapur

Repository: Metropolitan Museum of Art, New York

Museum number: 40.170.10

Dimensions: Height (cm): 6.3 Maximum Diameter (cm): 24.7 Diameter of foot (cm): 11.8

Inscription: (?) الـلـو-هـم

Comments: See also cat. nos. BloW39, 40, 44, 64, 70, 82, 163, 179, 181, 195, 212, 219, 240, 248, 263, 272–3, 279, 287–89, 301, 306-8, CE4, 16, 20, 78-9, 81, 84, 86–7, 89, 90–2, 96, 100–1, 103–4, 106–7, ImLus5, YsB1, 5, 7, 14, 17–18, and 20. Script: Foliated/Floriated

References:
Metropolitan Museum of Art collection online. (https://www.metmuseum.org/art/collection/search/449706?searchField=All&sortBy=Relevance&ft=40.170.10&offset=0&rpp=20&pos=1)
Wilkinson, Nishapur, no. 12, p 219.

YsB12 – Slip-painted Bowl



Subglaze: yellow-staining black

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Repository: Abgineh va Soffalineh Museum, Tehran

Museum number: S-13

Dimensions: Maximum Diameter (cm): 28

Inscription: بركة

Comments: Overall decoration is atypical, vessel is thus suspect. Script: Foliated/Floriated

References:
Ghouchani, Inscriptions, Pl. 17.

YsB13 – Slip-painted Bowl





Subglaze: yellow-staining black

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: Ashmolean Museum, Oxford

Museum number: EA1956.91

Dimensions: Height (cm): 7.2 Maximum Diameter (cm): 25.6

Inscription: interior undeciphered / exterior بـ[ر]كة

References:
Ashmolean Museum online collection. (http://jameelcentre.ashmolean.org/object/EA1956.91)

YsB14 – Slip-painted Bowl



Subglaze: yellow-staining black

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: British Museum, London

Museum number: 1951,1009.4

Dimensions: Height (cm): 8 Maximum Diameter (cm): 19

Inscription: probably based on بركة

Comments: See also cat. nos. BloW39, 40, 44, 64, 70, 82, 163, 179, 181, 195, 212, 219, 240, 248, 263, 272–3, 279, 287–89, 301, 306-8, CE4, 16, 20, 78-9, 81, 84, 86–7, 89, 90–2, 96, 100–1, 103–4, 106–7, ImLus5, YsB1, 5, 7, 11, 17–18, and 20. Script: Foliated/Floriated

References:
British Museum collection online. (https://www.britishmuseum.org/collection/object/W_1951-1009-4)

YsB15 – Slip-painted Bowl





Subglaze: yellow-staining black

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Repository: Bumiller Collection

Museum number: BC 111

Dimensions: Width (cm): Maximum Diameter (cm):

Inscription: undeciphered

References:
Pierre, Ordinary to Luxury, Pl. 58.

YsB16 – Slip-painted Bowl



Subglaze: yellow-staining black

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: Harvey B. Plotnick Collection

Museum number: cat. no. 27

Dimensions: Height (cm): 7.5 Maximum Diameter (cm): 21.7

Inscription: possibly البركة

Comments: This is an unusual rendering, making the vessel suspect. Script: New Style

References:
Pancaroğlu, Perpetual Glory, p. 69.

YsB17 – Slip-painted Bowl





Subglaze: yellow-staining black

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Repository: Los Angeles County Museum

Museum number: M.68.37.3

Dimensions: Height (cm): 10.8 Maximum Diameter (cm): 26.67

Inscription: البركة

Comments: See also cat. nos. BloW39, 40, 44, 64, 70, 82, 163, 179, 181, 195, 212, 219, 240, 248, 263, 272–3, 279, 287–89, 301, 306-8, CE4, 16, 20, 78-9, 81, 84, 86–7, 89, 90–2, 96, 100–1, 103–4, 106–7, ImLus5, YsB1, 5, 7, 11, 14, 18, and 20.

The overall decoration is atypical, especially with the mixing of the foliate *baraka* type with the patterned YsB type. The horse-like animal at the centre is likewise oddly rendered. Vessel is thus suspect. Script: Foliated/Floriated

References:
Chevedden, “Sāmānid Tombstone,” p.169.
Los Angeles County Museum collection online. (https://collections.lacma.org/node/236327)

YsB18 – Slip-painted Bowl



Subglaze: yellow-staining black

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: Los Angeles County Museum of Art

Museum number: M.68.37.7

Dimensions: Height (cm): 6.67 Maximum Diameter (cm): 22.86

Inscription: probably بركة

Comments: Compare with cat. no. BloW39. Script: Foliated/Floriated

References:
Los Angeles County Museum of Art collection online. (https://collections.lacma.org/node/236329)

YsB19 – Slip-painted Bowl



Subglaze: yellow-staining black

Origin: Khurasan or Transoxiana, 9th–11th Century

Excavated: N/A

Repository: Musée du Louvre, Paris

Museum number: MAO 49

Inscription: based on البركة

References:
Louvre Museum gallery label.

YsB20 – Slip-painted Bowl



Subglaze: yellow-staining black

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: Tareq Rajab Museum, Kuwait

Museum number: CER886TSR

Dimensions: Height (cm): 9 Maximum Diameter (cm): 21.1

Inscription: probably based on بركة

Comments: See also cat. nos. BloW39, 40, 44, 64, 70, 82, 163, 179, 181, 195, 212, 219, 240, 248, 263, 272–3, 279, 287–89, 301, 306-8, CE4, 16, 20, 78-9, 81, 84, 86–7, 89, 90–2, 96, 100–1, 103–4, 106–7, ImLus5, YsB1, 5, 7, 11, 14, and 17–18. Script: Foliated/Floriated

References:
Fehérvári, Ceramics, p. 61.

YsB21 – Slip-painted Bowl



Subglaze: yellow-staining black

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: Tareq Rajab Museum, Kuwait

Museum number: CER130TSR

Dimensions: Height (cm): 12 Maximum Diameter (cm): 34

Inscription: possibly البركة in centre / rim undeciphered

Comments: The style of the encircling inscription is unusual amongst YsB ware, making the vessel rather suspect. Script: New Style; Foliated/Floriated

References:
Fehérvári, Ceramics, p. 61.

YsB22 – Slip-painted Dish





Subglaze: yellow-staining black

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: The al-Sabah Collection, Kuwait National Museum, Kuwait

Museum number: LNS 751 C

Dimensions: Height (cm): 5 Maximum Diameter (cm):

27 **Inscription:** undeciphered

References:
Watson, Ceramics, p. 238.

YsB23 – Slip-painted Bowl



Subglaze: yellow-staining black

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: The Khalili Collections, London

Museum number: POT479

Dimensions: Height (cm): 8.8 Maximum Diameter (cm): 28.3 Diameter of foot (cm): 12

Inscription: undeciphered

References:
Grube, Cobalt and Lustre, p. 64.

YsB24 – Slip-painted Bowl



Subglaze: yellow-staining black

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: The Khalili Collections, London

Museum number: POT1380

Dimensions: Height (cm): 9.2 Maximum Diameter (cm): 27.6 Diameter of foot (cm): 12

Inscription: undeciphered

References:
Grube, Cobalt and Lustre, p. 65.

YsB25 – Slip-painted Bowl



Subglaze: yellow-staining black

Origin: Khurasan or Transoxiana, 10th Century

Excavated: N/A

Repository: The Khalili Collections, London

Museum number: POT308

Dimensions: Height (cm): 7 Maximum Diameter (cm): 23 Diameter of foot (cm): 11.3

Inscription: بركة

Comments: Script: Foliated/Floriated

References:
Grube, Cobalt and Lustre, p. 65.