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Applied Art ornamented by Arabic Calligraphy in the Iberian Peninsula (10th-15th centuries)

Zeina Osmat Omran

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Dissertação realizada no âmbito do Mestrado em História de Arte, Património e
Cultura Visual orientada pela Professora Doutora Ana Cristina Sousa

Faculdade de Letras da Universidade do Porto

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Membros do Júri

Professor Doutor (escreva o nome do/a Professor/a)

Faculdade (nome da faculdade) - Universidade (nome da universidade)

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Faculdade (nome da faculdade) - Universidade (nome da universidade)

Professor Doutor (escreva o nome do/a Professor/a)

Faculdade (nome da faculdade) - Universidade (nome da universidade)

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I dedicate this work to:

- My country Syria.

- My parents who dedicated their life to give me a chance to get educated.

Contents

Declaração de honra	5
Acknowledgement:.....	6
Resumo.....	7
Abstract	8
ملخص البحث	9
INDEX OF FIGURES.....	10
INDEX OF TABLES.....	17
INDEX OF MAPS	18
Introduction:.....	19
Research questions	21
The Methodology	22
Structure of the work.....	24
State of art	25
1.The case studies:	31
1.1. The ivory objects:	33
1.1.1. Casket of the Daughter of Abd al-Rahman III:	33
1.1.2. Pyxis of Zamora:.....	34
1.1.3. Pyxis Khalaf:	37
1.1.4. pyxis of al-Mughīra:	39
1.1.5. Pyxis of Ziyad ibn Aflah:	42
1.1.6. Pamplona Casket:	44
1.1.7. Pyxis the Cathedral of Braga, Pyxis of Sayf al-Dawla:	49
1.1.8. Casket of Saint Dominic Of Silos:	53
1.1.9. Palencia Casket:	57
1.1.10. Villa Muriel Chest casket:.....	58
1.1.11. Tortosa Casket:	60
1.1.12. Andalusian Casket:.....	60
1.2. The metal objects:.....	62
1.2.1. Pisa griffin:	62
1.2.2. Brazier:.....	66
1.2.3. Nasrid Lamp:	68
1.2.4. Bucket:	70
1.2.5. Casket of Hisham II:	72

1.2.6.	Niello Andalusia casket:	75
1.2.7.	Perfume Bottle:	77
1.2.8.	Saint-Jean in Liège Box:	80
1.2.9.	Sadaqa ibn Yusuf Casket:	81
1.2.10.	Dawat inkwell:	83
1.2.11.	Mamluk Bowl:	84
1.3.	The ceramic objects:	85
1.3.1.	Al-Taifor Bowl:	85
1.3.2.	Jar Earthenware:	86
1.3.3.	Bowl from Mértola:	87
1.3.4.	Bowl in Museum of Mallorca, Palma de Mallorca, Spain:	88
1.3.5.	Alhambra Vase in Regional Gallery of Sicily, Palermo:	90
1.3.6.	Alhambra Vase in Russia's State Hermitage Museum in Saint Petersburg:	92
1.3.7.	Alhambra Vase in the National Museum of Hispanomusulman Art, Granada:	94
2.	The Conception of Arabic Calligraphy	97
2.1.	What is calligraphy?	97
2.2.	Arabic alphabet:	97
2.3.	Arabic calligraphy and Quran:	98
2.4.	Arabic calligraphy and ornamentation:	99
2.5.	The reason of spread of Arabic alphabet:	101
2.6.	The most common type of Arabic font:	103
2.6.1.	Kufic font:	103
2.6.2.	Thuluth font:	104
2.6.3.	Naskh font:	105
2.6.4.	Ruqah font:	106
2.7.	Historical overview from B.C to the present:	107
3.	The use of calligraphy in the Iberian peninsula art	111
3.1.	Islam and the iconoclasm character of the art: sources, facts and myths:	111
3.2.	The integration of Kufic inscription with Arabesque motifs:	114
3.3.	The Kufic evidence on artifacts in the Iberian peninsula between the 10th and 15th centuries:	116
3.4.	The Islamic artefacts in Christian hands in the Iberian peninsula:	117
3.5.	Muslim and Christian ivories: a detailed examination and comparison:	120
4.	Analyzing inscriptions (ivory, metal and ceramic objects)	128

4.1. Ivory	128
4.1.1. Typology:.....	128
4.1.2. The content:	136
4.1.3The original location where the pieces were made:	143
4.1.4. People involved in pieces production:	146
4.1.5. The recipient and the main function of the pieces:	152
4.2. Metal works	154
4.3. ceramic.....	163
Conclusion:	170
Bibliography.....	174

Declaração de honra

Declaro que a presente o Dissertação Applied Art ornamented by Arabic Calligraphy in the Iberian peninsula (10th-15th centuries) é da minha autoria e não foi utilizada previamente noutro curso ou unidade curricular, desta ou de outra instituição. As referências a outros autores (afirmações, ideias, pensamentos) respeitam escrupulosamente as regras da atribuição, e encontram-se devidamente indicadas no texto e nas referências

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Porto, 30 de junho de 2021

Zeina Osmat Omran

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Resumo

A Península Ibérica reúne alguns dos mais importantes legados da caligrafia árabe, considerada o único elemento usado como ornamento na produção artística do Mundo Islâmico. A presença da caligrafia árabe não se limita apenas ao edificado como palácios e mesquitas, mas também a objetos móveis executados nos mais diversos materiais.

Esta dissertação aborda os artefactos ornamentados com caligrafia árabe, nomeadamente os produzidos na Península Ibérica em marfim, cerâmica e metal, no período compreendido entre os séculos X e XV. A análise da caligrafia árabe gravada nessas peças adquire um enorme significado, uma vez que consiste num documento fundamental para a compreensão da natureza da produção artística, circulação dos objetos e contactos culturais no decurso da Idade Média. Neste sentido, este estudo proporciona a compreensão e análise de 30 artefactos a partir da leitura do conteúdo das inscrições nelas gravadas, juntamente com o tipo de fonte, função, tipologia e contexto social, económico e político que as produziu. Por outro lado, explora ainda as personalidades relacionadas com as peças, desde o Governante ou Califa aos mestres e artesãos que as produziram.

Palavras chave: Caligrafia árabe, Península Ibéria, Marfim, Cerâmica, Peças de metal, Arte de Corte.

Abstract

The Iberian Peninsula has one of the most important legacies of Arabic calligraphy, which is considered a unique element that has been used to ornament artworks in Islamic lands and beyond. The presence of Arabic calligraphy is not limited to archaeological buildings such as palaces and mosques, but also on portable objects made by different materials.

This dissertation addresses the artefacts ornamented by Arabic calligraphy, namely, ivory, ceramics, and metalwork in the Iberian Peninsula between the tenth and fifteenth centuries. The study and analysis of the Arabic calligraphy engraved on such pieces acquires great significance as it is a documentation tool that contributed to understanding the nature of artistic production, circulation of the pieces and cultural contacts in the Medieval Ages. In this context, this study provides a comprehensive analysis of thirty artefacts based on the content of the Arabic inscription engraved on them, the type of font, the function, the typology, and the socioeconomic and political situation in which the pieces were made. Furthermore, it explores what are the main personalities are related to these pieces, from the ruler or Caliph to the supervisors and craftsmen who produced these pieces.

Key-words: Arabic calligraphy, Iberian Peninsula, Ivory, Ceramics, Metalwork, Courtly art.

ملخص البحث

تمتلك شبه الجزيرة الإيبيرية احد أهم موروثات القطع الأثرية المنقوش عليها بالخط العربي ، والذي يعتبر عنصرًا فريدًا تم استخدامه لتزيين الأعمال الفنية في الأراضي الإسلامية وخارجها. لا يقتصر وجود الخط العربي على المباني الأثرية مثل القصور والمساجد ، ولكن أيضًا على الأشياء المحمولة المصنوعة من مواد مختلفة تتناول هذه الرسالة القطع الأثرية المزخرفة بالخط العربي ، أي العاج والسيراميك والمعدن في شبه الجزيرة الإيبيرية بين القرنين العاشر والخامس عشر. تكتسب دراسة وتحليل الخط العربي المحفور على هذه القطع الأثرية أهمية كبيرة لأنها أداة توثيق ساهمت في فهم طبيعة الإنتاج الفني وتداول القطع والتواصل الثقافي في العصور الوسطى. في هذا السياق ، تقدم هذه الدراسة تحليلاً شاملاً لثلاثين قطعة أثرية بناءً على محتوى النقش العربي المحفور عليها ، ونوع الخط ، والوظيفة ، والتصنيف ، والوضع الاجتماعي والاقتصادي والسياسي الذي صنعت فيه القطع. علاوة على ذلك ، تتناول الدراسة ماهية الشخصيات الرئيسية المرتبطة بهذه القطع ، من الحاكم أو الخليفة إلى المشرفين والحرفيين الذين أنتجوا هذه القطع

الكلمات المفتاحية: الخط العربي ، شبه الجزيرة الإيبيرية ، العاج ، الخزف ، الأعمال المعدنية ، فن البلاط الأندلسي.

INDEX OF FIGURES

Figure 1:Casket of the Daughter of Abd al-Rahman III, 961, ivory, Madinat al-Zahra, Victoria and Albert Museum, London	33
Figure 2:The motifs on the Casket of the Daughter of Abd al-Rahman III, 961, ivory, Madinat al-Zahra, Victoria and Albert Museum, London	34
Figure 3:Pyxis of Zamora, 964, ivory, Cordoba, National Museum of Archaeology in Madrid	35
Figure 4:The lid of Pyxis of Zamora, 964, ivory, Cordoba, National Museum of Archaeology in Madrid	36
Figure 5:Pyxis Khalaf, 966, ivory, Madinat al-Zahra, The Hispanic Society of America, New York	37
Figure 6: The motifs on Pyxis Khalaf, 966, ivory, Madinat al-Zahra, The Hispanic Society of America, New York	38
Figure 7:pyxis of al-Mughīra, 968, ivory, Madinat al-Zahra, Louvre museum Paris.....	39
Figure 8:The lid of the pyxis of al-Mughīra, 968, ivory, Madinat al-Zahra, Louvre museum Paris	40
Figure 9:Scene with falcons nests, Lion and bull combat, Date palm scene, pyxis of al-Mughīra, 968, ivory, Madinat al-Zahra, Louvre museum Paris	41
Figure 10:Pyxis of Ziyad ibn Aflah, 969, ivory, Madinat al-Zahra. Victoria and Albert Museum in London	42
Figure 11: Another side from Pyxis of Ziyad ibn Aflah, 969, ivory, Madinat al-Zahra. Victoria and Albert Museum in London	43
Figure 12:The lid of the Pyxis of Ziyad ibn Aflah, 969, ivory, Madinat al-Zahra. Victoria and Albert Museum in London	44
Figure 13:Pamplona Casket, 1004, ivory, Córdoba, Museum of Navarra, Pamplona, Spain	45
Figure 14:The lid of the Pamplona Casket, 1004, ivory, Córdoba, Museum of Navarra.....	45
Figure 15:The first face of the casket of Pamplona, 1004, ivory, Córdoba, Museum of Navarra, Pamplona, Spain.....	46
Figure 16:The hunter on the back panel, 1004, ivory, Córdoba, Museum of Navarra, Pamplona, Spain	46
Figure 17:The back panel of the Pamplona casket, 1004, ivory, Córdoba, Museum of Navarra, Pamplona, Spain.....	47
Figure 18:The side panel of the Pamplona casket, 1004, ivory, Córdoba, Museum of Navarra, Pamplona, Spain.....	47

Figure 19:The back panel of the Pamplona casket, 1004, ivory, Córdoba, Museum of Navarra.....	48
Figure 20: Pyxis of Sayf al-Dawla, 1008,ivory, Córdoba, Braga cathedral.....	50
Figure 21:The fine pivot of bronze on the Braga pyxis, 1008, ivory, Córdoba, Braga cathedral.....	50
Figure 22: Two persons collect the products of a tree on Braga pyxis, 1008, ivory, Córdoba, Braga cathedral	51
Figure 23: Braga Pyxis, 1008,ivory, Córdoba, Braga cathedral.....	52
Figure 24: Braga pyxis sides, 1008,ivory, Córdoba, Braga cathedral	52
Figure 25:Casket of Saint Dominic Of Silos, 1026, ivory, Cuenca, Burgos Museum.....	53
Figure 26:The design of the front and back of the casket of saint Dominic Of Silos, 1026, ivory, Cuenca, Burgos Museum	53
Figure 27:The front of the casket of saint Dominic Of Silos, 1026, ivory, Cuenca, Burgos Museum ..	54
Figure 28:The back of the casket of saint Dominic Of Silos, 1026, ivory, Cuenca, Burgos Museum ..	55
Figure 29:Saint Dominic flanked by angels on the Casket of Saint Dominic Of Silos, 1026, ivory, Cuenca, Burgos Museum	56
Figure 30:Palencia Casket, 1049, ivory, Cuenca, National Archaeological Museum, Madrid.....	57
Figure 31:The ornament on the Palencia casket, 1049, ivory, Cuenca, National Archaeological Museum, Madrid.....	58
Figure 32:Villa Muriel casket, late 12th century, ivory, Al-Andalus, Valencia Institute of Don Juan, Madrid.....	59
Figure 33:Tortosa Casket, late 12th-early 13th century, ivory, Al-Andalus, Treasure of La Cathedral de Tortosa, Spain.....	60
Figure 34:Andalusian Casket, late 13th century, ivory, Al-Andalus, Metropolitan Council of Zaragoza	60
Figure 35:The lid and body motifs on the Andalusian Casket, late 13th century, ivory, Al-Andalus, Metropolitan Council of Zaragoza.....	62
Figure 36:Pisa griffin, 11th century, Bronze, Al-Andalus, Museum of the Opera del Duomo, Pisa....	63
Figure 37:Pisa griffin, not original one, 11th century, Bronze, Al-Andalus, Museum of the Opera del Duomo, Pisa	64
Figure 38:The Pisa griffin shape, closer look, 11th century, Bronze, Al-Andalus, Museum of the Opera del Duomo, Pisa.....	65
Figure 39:Brazier, early 13th century, Bronze, Cordoba, Provincial Archaeological Museum of Cordoba	67

Figure 40:The motifs and inscription on Brazier, early 13th century, Bronze, Cordoba, Provincial Archaeological Museum of Cordoba.....	68
Figure 41:Lamp, 1305, Bronze, Mosque of the Alhambra, Granada, Spain, National Archaeological Museum, Madrid.....	69
Figure 42:The inscription on the Lamp, 1305, Bronze, Mosque of the Alhambra, Granada, Spain, National Archaeological Museum, Madrid	69
Figure 43:The missing part on the Lamp, 1305, Bronze, Mosque of the Alhambra, Granada, Spain, National Archaeological Museum, Madrid	70
Figure 44:14th century, Bronze, Granada, National Archaeological Museum, Madrid.....	71
Figure 45:The handle and decorative on the bucket, 14th century, Bronze, Granada, National Archaeological Museum, Madrid	72
Figure 46:Casket of Hisham II, 976, Silver, Madinat al-Zahra, Girona Cathedral Treasure, Catalonia	73
Figure 47:The lock and the decoration on the Casket of Hisham II, 976, Silver, Madinat al-Zahra, Girona Cathedral Treasure, Catalonia, Spain.....	74
Figure 48:The decoration on the Casket of Hisham II, 976, Silver, Madinat al-Zahra, Girona Cathedral Treasure, Catalonia, Spain	75
Figure 49:Niello Andalusia casket, 13th century , silver , Al-Andalus , Metropolitan Council of Zaragoza	75
Figure 50:The obverse of the bottle and the handles, before 1044, silver, Toledo, Museum of Teruel, Spain.....	78
Figure 51:The motifs on the perfume bottle, before 1044, silver, Toledo, Museum of Teruel, Spain	79
Figure 52:The inscription on the perfume bottle, before 1044, silver, Toledo, Museum of Teruel, Spain	80
Figure 53:Box from Andalusia, before 1050, Silver, Andalusia, Museum of Religious Art and Mosan Art, Liege, Belgium	80
Figure 54:Sadaqa ibn Yusuf Casket, 1044, Silver, Egypt, Royal Collegiate Church of San Isidoro, León	82
Figure 55:Dawat inkwell, 12th century, bronze, silver, Iran, aga khan museum.....	83
Figure 56:Bowl, 14th century, Brass, Egypt or Syria, Mamluk period, aga khan museum	84
Figure 57:Al-Taifor Bowl, 10th century, earthenware, Madinat al-Zahra, National Archaeological Museum, Madrid.....	85
Figure 58:Fatimid jar, 10th-11th century , Earthenware , Egypt , aga khan museum	86

Figure 59:The inscription on the body on the Fatima jar, 10th-11th century , Earthenware , Egypt , aga khan museum.....	87
Figure 60:Bowl, 12th century, ceramic, Mértola, Mértola Museum, Mértola, Beja, Portugal.....	88
Figure 61:Bowl, 12 century, earthenware, Al Andalus, Museum of Mallorca, Palma de Mallorca, Spain	89
Figure 62:Alhambra Vase, late 13th century, earthenware, Al Andalus, Regional Gallery of Sicily, Palermo	91
Figure 63:The inscription on the body of Alhambra Vase, late 13th century, earthenware, Al Andalus, Regional Gallery of Sicily, Palermo.....	92
Figure 64:Alhambra Vase, early 14th century , earthenware , Al Andalus, State Hermitage Museum, Saint Petersburg, Russia.....	93
Figure 65:The handles of Alhambra Vase, early 14th century , earthenware , Al Andalus, State Hermitage Museum, Saint Petersburg, Russia.....	94
Figure 66:Alhambra Vase, 14th or 15th century, earthenware, Al Andalus, Museo Nacional de Arte Hispano musulman, Granada.....	96
Figure 67:The handle and the neck of the Alhambra Vase, 14th or 15th century, earthenware, Al Andalus, Museo Nacional de Arte Hispano musulman, Granada	96
Figure 68:In the name of God the merciful in Kufic font	104
Figure 69:In the name of God the merciful in Thulth font.....	105
Figure 70:In the name of God the merciful in Naskh font	106
Figure 71:In the name of God the merciful in Ruqah font.....	107
Figure 72:Arabesque style, spiral waves elements similar to a leaf that is placed on the casket of Hisham II, 976, Silver, Madinat al-Zahra, Girona Cathedral Treasure, Catalonia, Spain.....	112
Figure 73:Kufic arabesque style on Niello Andalusia casket, 13th century , silver , Al-Andalus , Metropolitan Council of Zaragoza.....	113
Figure 74:Moresque arabesque motifs, Dome of the Rock (691-92), Jerusalem, Umayyad period (661-750)	113
Figure 75:Wing motifs, stucco plaque, Ctesiphon, Sâsânid period (224-642 AD), New York, Metropolitan Museum of Art.....	114
Figure 76:Scene with falcons nests, Lion and bull combat, Date palm scene, animal motifs are combined with arabesque motifs, pyxis of al-Mughîra, 968, ivory, Madinat al-Zahra, Louvre museum Paris.....	116

Figure 77:Christ between St. Peter and St. Paul on Leo Scepter, 9th century , ivory, Byzantine, Berlin State Museums.....	122
Figure 78:David Casket, Byzantine, 9th-10th Century, ivory, Roman, Rome, Palazzo Venezia	123
Figure 79:Casket of Saint Dominic Of Silos, 1026, ivory, Cuenca, Burgos Museum.....	126
Figure 80:Casket of the Daughter of Abd al-Rahman III, 961, ivory, Madinat al-Zahra, Victoria and Albert Museum, London	129
Figure 81:Casket of Saint Dominic Of Silos, 1026, ivory, Cuenca, Burgos Museum.....	129
Figure 82:pyxis of al-Mughīra, 968, ivory, Madinat al-Zahra, Louvre museum Paris.....	129
Figure 83:Villa Muriel casket, late 12th century, ivory, Al-Andalus, Valencia Institute of Don Juan, Madrid.....	130
Figure 84:Pyxis Khalaf, 966, ivory, Madinat al-Zahra, The Hispanic Society of America, New York	131
Figure 85:The front of the casket of saint Dominic Of Silos, 1026, ivory, Cuenca, Burgos Museum	132
Figure 86:Scene with falcons nests, Lion and bull combat, Date palm scene, pyxis of al-Mughīra, 968, ivory, Madinat al-Zahra, Louvre museum Paris	133
Figure 87:Figure 10:Pyxis of Ziyad ibn Aflah, 969, ivory, Madinat al-Zahra. Victoria and Albert Museum in London.....	134
Figure 88:Casket of the Daughter of Abd al-Rahman III, 961, ivory, Madinat al-Zahra, Victoria and Albert Museum, London	135
Figure 89:Pamplona Casket, 1004, ivory, Córdoba, Museum of Navarra, Pamplona, Spain	136
Figure 90: (ma amara bi-amalihi) (what he ordered made for) on Pyxis of Zamora, 964, ivory, Cordoba, National Museum of Archaeology in Madrid.....	137
Figure 91:Casket of Hisham II, 976, Silver, Madinat al-Zahra, Girona Cathedral Treasure, Catalonia, Spain.....	138
Figure 92:Pamplona Casket, 1004, ivory, Córdoba, Museum of Navarra, Pamplona, Spain	139
Figure 93: sana(year) on The lid of the pyxis of al-Mughīra, 968, ivory, Madinat al-Zahra, Louvre museum Paris.....	139
Figure 94:Casket of the Daughter of Abd al-Rahman III, 961, ivory, Madinat al-Zahra, Victoria and Albert Museum, London	140
Figure 95:Pyxis of Sayf al-Dawla, 1008,ivory, Córdoba, Braga cathedral.....	142
Figure 96:Cuenca city engraved on the inscription of the Casket of Saint Dominic Of Silos, 1026, ivory, Cuenca, Burgos Museum	144
Figure 97:Pamplona Casket, 1004, ivory, Córdoba, Museum of Navarra, Pamplona, Spain	147

Figure 98: Misbah's carver name on Pamplona Casket, 1004, ivory, Córdoba, Museum of Navarra, Pamplona, Spain.....	148
Figure 99: Palencia Casket, 1049, ivory, Cuenca, National Archaeological Museum, Madrid.....	149
Figure 100: The phrase (ala yaday) (at the hands of) on Braga pyxis, 1008, ivory, Córdoba, Braga cathedral	151
Figure 101: Sadaqa ibn Yusuf Casket, 1044, Silver, Egypt, Royal Collegiate Church of San Isidoro, León	155
Figure 102: Niello Andalusia casket, 13th century, silver, Al-Andalus, Metropolitan Council of Zaragoza	155
Figure 103: perfume bottle from Muayyid al-Dawla to his wife, before 1044, silver, Toledo, Museum of Teruel, Spain	156
Figure 104: Bobrinsky bucket made in 1163. St Petersburg, Hermitage	157
Figure 105: Lamp, 1305, Bronze, Mosque of the Alhambra, Granada, Spain, National Archaeological Museum, Madrid.....	157
Figure 106: Hisham II casket has the signatures of Badr and Tarif on the bottom of the latch, 976, Silver, Madinat al-Zahra, Girona Cathedral Treasure, Catalonia, Spain.....	159
Figure 107: Brazier has an inscription on an openwork surface, early 13th century, Bronze, Cordoba, Provincial Archaeological Museum of Cordoba	160
Figure 108: Inlaid brass pen-box made by Shadhi 1210–11 Washington DC, Freer Gallery of Art....	161
Figure 109: Casket of Hisham II, 976, Silver, Madinat al-Zahra, Girona Cathedral Treasure, Catalonia, Spain.....	161
Figure 110: Pisa griffin, 11th century, Bronze, Al-Andalus, Museum of the Opera del Duomo, Pisa	162
Figure 111: Fatimid jar has kamela, perfect inscription on it, 10th-11th century, Earthenware, Egypt, Aga Khan Museum	163
Figure 112: Almulk inscription on Al-Taifor Bowl, 10th century, earthenware, Madinat al-Zahra, National Archaeological Museum, Madrid	165
Figure 113: Alhambra Vase, late 13th century, earthenware, Al Andalus, Regional Gallery of Sicily, Palermo	166
Figure 114: Alhambra Vase, early 14th century, earthenware, Al Andalus, State Hermitage Museum, Saint Petersburg, Russia.....	166
Figure 115: Alhambra Vase, 14th or 15th century, earthenware, Al Andalus, Museo Nacional de Arte Hispano musulman, Granada.....	167

Figure 116: The handles have hand of Fatima on Alhambra Vase, early 14th century, earthenware, Al Andalus, State Hermitage Museum, Saint Petersburg, Russia..... 168

INDEX OF TABLES

Table 1: Objects information(date, original and current place, font and material used and their dimensions)	178
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INDEX OF MAPS

Map 1: The original geographical locations of the pieces.....	31
Map 2: The current geographical locations of the pieces.....	32

Introduction:

Arabic calligraphy has been described as Islam's holiest emblem, the most evocative representation of the Islamic spirit, and a fundamental achievement of Islamic culture. The Qur'an and Hadith are replete with references to its significance the sayings and traditions of the Prophet Muhammad. The merits of fine handwriting and the relevance of the written word in all parts of Islamic life have been extolled by calligraphers, scribes, poets, religious leaders, politicians, and thinkers since the ninth century. The issue has also piqued the interest of modern academics, who are working to decipher its extraordinary intricacies and intricacies. But, perhaps most crucially, Islamic calligraphy has captivated audiences for ages due to its sheer beauty, elegance, and diversity. It can take on various shapes and styles, ranging from beautiful, polished, and easily readable to ornamental, abstract, and hardly legible. Its widespread usage as a method of adornment to beautify buildings and artifacts in various media paper, parchment, pottery, stone, glass, ivory, metal, and textiles is one of its most distinguishing characteristics. The thread that unites the art of places as far west as Spain and North Africa to the as far east as the Indian subcontinent is calligraphy. As a result, the art form has expanded well beyond its original purpose as a medium for textual information.¹ Arabic calligraphy forms the main artistic base in the Islamic world in terms of artistic beauty, where calligraphy is defined as the art and design of the writing method by using connected letters distinguished by their capacity to alter into many geometric shapes by overlapping and interlacing themselves. The use of Arabic letters in ornamentation began with essential items such as plates, bowls and progressed to large structures, Mosques, and Palaces, as well as the Quran and royal manuscripts. The attempts to improve the art by employing Arabic letters expanded and they were used in many different art pieces. In addition to its stunning decoration qualities, Arabic calligraphy may be seen on carpets, paintings, sculpted works, porcelain, and ceramics. It provides vital information about the object adorned with Arabic scripts, such as the purpose of

¹ (Ekhtiar M. , 2018, p. 15)

the thing, its manufacturer, and for whom? As well as the object's manufacturing date.

² This study will help to understand why Arabic calligraphy is the most respected art form in the Islamic world and the essential characteristics that serve as the primary function for some texts and scripts found in unique artworks. It will also lead to how calligraphers use letter shapes to decorate objects and communicate information and the concept of calligraphy. Since the Middle Ages, Arabic characters have been recognized in Europe, and they were commonly employed for decorating. However, Europeans had no idea what these letters meant, and they just believed they were weird decorations³. The fifteenth-century travelogue of Breidenbach, a German nobleman, entails how German readers gained access to the Arabic alphabet in its entirety. The travelogue offered pilgrimage to the Holy Land and provided an impression of his expedition to his countryman in woodcuts, comprising the uniquely shaped Arabic alphabets.⁴ Islamic ivory workshops have developed in Spain, producing exceptional elegant ivory containers in various shapes and sizes, ranging from rectangular to cylindrical boxes embellished with Arabic writing, which have found their way into churches and museums.⁵ The Arabic calligraphy, which was applied in a new creative style on these artworks, has extended its charm to draw people's attention to it above and beyond the other embellishments on the object. Muslims value the enchantment and grandeur of their Arabic calligraphy by associating it with religion, as the Holy Qur'an was authored in Arabic script. ⁶ Artifacts encircled by an unrivalled appealing Arabic script and manufactured on the Iberian Peninsula, on the other hand, were noted for their outstanding craftsmanship, with plant and animal themes that address a variety of political, social, rebellion, aspiration, sovereignty, and fertility subjects. Many studies have focused on determining the correct significance of the motifs on those art pieces and understanding the context in which they exist; on the other hand, there has been a dearth of research into determining what the Arabic inscriptions say, where these

2 (Sood & Fitzgerald, 2012, p. 55)

3 (Annemarie, 1990, pp. 1-4)

4 (Annemarie, 1990, p. 2)

5 (Harris, Julie A., 1995, pp. 213-214)

6 (Freitas , 2017)

studies are not only critical but have been long overdue.⁷ Many of the artifacts made in the Iberian Peninsula date back to the Caliphs; most of them were crafted as gifts for their family members and retinues, with the function of these boxes serving as containers for jewelry or perfume while gave others to the ruling family's most beloved sons and daughters who had ascended to the throne. The Andalusian Caliphs set up an entire ivory art workshop network in Andalusia. They placed it under the control of the Caliph who was on the throne at the time to glorify the image of the Caliph as a political tool to demonstrate the power of the palace's industries and luxury goods, which the king uses in his personal life and or in ceremonies, and sometimes gives them as presents.⁸

There has been a lack of research on artifacts ornamented by Arabic calligraphy in the Iberian Peninsula. Hence the importance of this study is shedding light on this topic as it focuses on the role of Arabic calligraphy in enriching Islamic artistic content by studying its types and patterns and how it crosses the borders tell it arrives in Andalusia with the Islamic conquest. Furthermore, this study explores the Arabic calligraphy found on the Iberian Peninsula artifacts, which has great importance because this calligraphy represents vivid testimonies of a critical historical stage of Islamic rule at that time. The inscription of all kinds reflects the essence of governmental, family, and political relations within the royal court and documenting a range of occasions and events through the dates written on these artefacts related to specific occasions. Some of the makers and supervisors of these pieces were also mentioned because they give an image of the artistic movement, as many workshops were established to manufacture these art pieces, which contributed to the development of this type of art.

Research questions

- 1- How these pieces ornamented by Arabic calligraphy reached the Iberian Peninsula?

7 (Blair S. , 2005, pp. 75-100)

8 (Santa Cruz, 2014, pp. 103-125)

- 2- What was the meaning of the inscriptions?
- 3- What types and materials were these pieces made of?
- 4- Who made those pieces?
- 5- For whom?
- 6- What political, social, economic and cultural values did the pieces assume?

The Methodology

A qualitative research methodology with a case study approach is utilized to answer the research question. This scheme is most pertinent due to this study's nature, as this methodology includes analysis and evidence to deduce conclusions. This method has two essential parts that are utilized in this study.

First, a theoretical background that explores the development of Arabic calligraphy and its types and its importance as one of the main elements of Islamic art. Furthermore, it addresses how the artifacts ornamented by Arabic calligraphy reached the Iberian Peninsula.

Secondly, the documentary studies of thirty artifacts and their scripts and motifs with comparative analysis support by materials trying to compare the art pieces and know the changes and variables, despite their similarity and deceptive simplicity, because these comparisons raise exciting questions, based on the following criteria:

The Typology, The content, The exact location where the pieces were made, People involved in pieces production, and The recipient and the main function of the pieces.

The selection of the pieces that are ornamented by Arabic calligraphy is done based on the following aspects:

- The Geographical location, most of the selected artefacts were made in the Iberian Peninsula, the rest are selected from different Islamic lands namely from Egypt and Iran.

- Chronology, the study addresses the artefact that is manufactured between the tenth and fifteenth century.
- Typology, different shapes and sizes are selected to achieve the diversity between the pieces.
- Materials, the selected pieces are made from different materials such as ivory, bronze, ceramic, silver, etc. However, most of the selected objects are made from Ivory, due to the abundance of studies that address the pieces made of ivory compared to pieces made of ceramic and metal, in addition to its significance as precious pieces richly produced under the patronage of the court during the flourishing period of the Umayyad Caliphate in Andalusia.
- The type of Arabic font used, where all the pieces were engraved by Kufic and Naskh font.
- The study of the pieces have done based on sources and researches discussed by important scholars, The author did not see them physically and personally.

The historical context of the study is chosen between the tenth and fifteenth centuries because this period was characterized by political and social changes that were positively reflected in the artistic movement in the Iberian Peninsula. In the tenth century, Abd al-Rahman III , who called Al-Nasir, was able to take power and consolidate the rule of the Umayyads and subjugate most of Andalusia to his authority. He reached the height of his power until he took the title of Caliph of the Muslims, where the emirate turned into a caliphate centered in Cordoba and he transferred his government to a new city near Cordoba named Madinat al-Zahra. During that period, the artistic and cultural movement flourished in the cities of Cordoba and Madinat al-Zahra, where workshops for the art pieces production were established on a large scale. Interest in the production of art pieces decorated with Arabic calligraphy increased and their spread expanded within the Iberian Peninsula. A series of political events followed the fall of the Umayyad Caliphate in the eleventh century where the Taifa kings and after them the Almohads ruled Andalusia until the fall of Islamic rule in the Iberian Peninsula in the fifteenth century. These political events affected the production of the pieces and

their geographical location, where many of them were moved to treasuries of Christian churches.⁹

Structure of the work

The study includes the introduction, four chapters and the conclusion as follows:

- Introduction: presents the introduction of the study which includes the importance of the study, the main objectives that the research based on, What questions does the research raise in addition to the methodology used to reach the main objectives and the state of art
- Chapter one: This chapter provides a descriptive and analytical study of thirty Arabic calligraphy moving artifacts made in the Iberian Peninsula and have been found in museums and churches in various geographical locations
- Chapter two: provides a theoretical framework of the Conception of Arabic Calligraphy and the origin of Arabic calligraphy and the major types of Arabic font and its aesthetics with a Historical overview of calligraphy. The chapter concentrates on the link between Arabic calligraphy and ornamentation and the importance of calligraphy for Muslims by linking calligraphy to the Qur'an
- chapter three: explores Islam and the iconoclasm character of the art: (sources, facts and myths) and the role of Kufic and Naskh fonts that used on the inscriptions of these artifacts in the Iberian Peninsula between the 10th and 15th centuries with analyzing the reason of presence these Islamic artefacts in Christian hands in the Iberian peninsula.
- Chapter four: presents the relationship between form and art. This chapter provides an analysis of these thirty pieces by studying according their material and understand what inscriptions tell us especially about when, where, and who made them and why, in addition, to know their function.

9 (Dodds, Jerrilynn D, 1992)

State of art

These aesthetically appealing revered luxury objects were accepted as a significant historical breakthrough and are worth scrutinizing and published. They are marked as exceptional works of art and therefore are popular among historians for investigation and interpretations. Along with it, they have outstanding quality and notable pedigree. Many earliest scholarly publications found on ivories that circumscribe the desire to enlist and explain all examples are catalogued in various ways. Evariste Levi-Provenal in 1931 documented their inscriptions along with ample Arabic inscriptions from Spain,¹⁰ Later, Spanish scholar Jose Ferrandis described Spanish ivories,¹¹ in his two-volume monograph. Moreover, the most detailed and thorough publication is of Ernst Kuhnel who studied and documented the Islamic ivories, *Die islamischen Elfenbeinskulpturen VII-XIII Jahrhundert*. Ernst studied a range of ivories and devoted an entire chapter to Spanish ivories, where twenty-nine ivories in medieval Spain were assigned as Muslim patronage. The objects are eloquently described in each volume with the description, translation, or transcription of the inscription and the remarkable plates showing the interior or exterior pieces in round.¹²

The Spanish ivories are splendidly connected in both space and time. It is more often used to demonstrate a historical era and its ethos. Moreover, the Arab civilization in medieval Spain is mainly used as a common theme for exhibitions. It occurred in 1960 when John Beckwith organized a show at the Victoria and Albert Museum, London.¹³ Furthermore, the 1992 Grand exhibition titled *Al-Andalus: The Art of Islamic Spain* displayed seven most delicate pieces as opening pieces at the Metropolitan Museum in New York and Alhambra Palace in Granada¹⁴

Many of the ivories were transferred into Christian treasures during the middle ages; therefore, a few pieces were also used to represent cross-cultural themes and change contexts. As an example, Julie Harris emphasized the changing view of the Pamplona

10 (Lévi-Provençal, 1931)

11 (FERRANDIS, 1935).

12 (Kühnel, 1971)

13 (Beckwith, 1960)

14 (Dodds, Jerrilynn D, 1992)

coffin under Christian support.¹⁵ A portion of the ivories must be adapted to accommodate their new part as reliquaries. Moreover, different researchers have zeroed in on the actual changes to these Islamic products in their Christian capacity. Avinoam Shalem, for instance, had followed what happened to two enormous coffins when they were changed into reliquaries. When one in Burgos was utilized in 1150 to cherish the relics of Santo Domingo, the organizer of the nunnery, an enameller there, Christianized the coffin by adding a *champlevé* which is a copper plaque with polishes. The plaque along one of the short sides of the coffin addresses Santo Domingo wearing a Benedictine mantle and flanked by two heavenly messengers. Essentially, another coffin kept in the depository of the Cathedral at Palencia and now in the Archeological Museum in Madrid was retrofitted in the twelfth century with plated copper strips with lacquers.¹⁶

In thinking about this arrangement of Middle Age Spanish ivories, different roads of examination still need to be sought after. One that merits further investigation is the specialized strategies for creation, especially the method of molding the ivory. Anthony Cutler has one for ancient Byzantine ivories, utilizing their actual nature to propose another ordered course of action.¹⁷ One contemplates whether a comparative assessment of the Islamic pieces may prompt correspondingly productive ends. Specialized assessment of the barrel-shaped box in Burgos, for instance, may show hints of beauty care products. The nearby sequential and transient associations between the ivories make them ideal for the approach spread out by Max van Berchem to contemplate corpora of Arabic engravings on structures and different landmarks: to set the engravings in ordered request and see what changes happen in both substance and paleography.¹⁸ By contemplating the writings collectively, it is feasible to extricate far more paramount importance than any single content. Such an examination not just shows who carved the ivories and where, when, and for whom they were made, yet additionally reveals insight into another significant inquiry, why such eminent

15 (Harris, Julie A., 1995)

16 (Shalem, 1995)

17 (Cutler, Anthony, 1994)

18 (Berchem, 1903)

masterpieces were created in Andalusia. The broad utilization of writing is a sign of Islamic development. Calligraphy got one of the principal strategies for creative articulation from the seventh century to the present in practically all districts from the far Maghrib, or Islamic West, to India. Arabic inscription was received for different dialects from Persian and Turkish to Kanembu and Malay. Sheila Blair's historic book *Islamic calligraphy*¹⁹ discloses this fine art to current readers and tells them the best way to recognize, know, and like its styles and modes. The book is intended to offer a normalized terminology for recognizing and portraying different styles of Islamic calligraphy and to assist Westerners with liking why calligraphy has for some time been so significant in Islamic development.

The argument is upgraded by considering more than one hundred fifty shading photos, just as over a hundred black-and-white details feature the striking highlights of the individual scripts and hands. Models are selected dated or datable models with secure provenance. The issue of frauds and duplicates in both middle age and current is wild. The examples are accompanied by particular analyses telling the reader what to search for in deciding both style and nature of the content. This amazing new book is an ideal reference for anybody with an interest in Islamic artistry. Besides, in *Islamic Inscriptions*, Sheila S. Blair shows a treasure of stunning pictures and thoughtful commentary while likewise furnishing the novice to Islamic civilization with a vital aspect for opening the secrets of Islamic epigraphy. These sections give to the primary kinds of engravings, itemizing the advancement of their substance and style, inscriptive methods, and the inspirations driving them, the book gives viable information on finding, recognizing, deciphering, investigating, and recording engravings. The assortment and lucidity of data introduced make *Islamic Inscriptions* an ideal reference for antiquarians, caretakers, archaeologists, and gatherers. This amazing delineated book clarifies the significance of Islamic engravings and spots them expertly in their authentic and social situation. It tells the best way to translate and decipher engravings and gives a norm to recording them.

19 (Blair S. , 2006)

Noelia Silva Santa-Cruz²⁰ published a significant amount of works, including book chapters and journal articles on Taifa, Caliphal, and Nasrid production of ivories from Norman Sicily and in Al Andalus. Also, she concentrates on the tenth-century Umayyad rulers' tactics in Cordoba, which the Caliph's representative exhibit by gift-giving practices as a promotional strategy and a part of the royal workshop.²¹

Noelia Article Ivory gifts for women in caliphal Córdoba discusses the female role in the creative yet luxury production in the Umayyad court in Al-Andalus. She analyzed that these high-ranking women were the primary consumers and recipients of the state's ivory workshop objects related to births and nuptial rites, as well as commissions that include romantic and passionate content. She also analyzed the variation in social strata of the people involved in these box production by scrutinizing the lost functionality of the products as well as the artistic patterns incorporated.

In addition, she also examined a collection of marquetry pieces that belonged to the private group from León. These marquetry pieces included two containers from Nasrid Era, a portable inkwell, whose categorization is discussed extensively, and an inlaid casket, which dated back to a period between the Early Modern Era and Late Middle Ages produced in an Italian workshop which guide that this technique was widely diffused in Western Europe.²²

This gift-giving practice in the Andalusian court is remarkably sophisticated, linking the royal magnificence to the structure of the state and closely correlated with the intricate universe of the caliphs' political and personal relationships. Container's iconography is demonstrated as a visual resource-limited to the sovereign. It is restricted to a limited collection of images, including zoomorphic, vegetal themes, and princely scenes adapted contingent on the addressee, which is added to the raw material, resulting in exclusivity. According to Noelia, the gifts represented a dialectic structure amongst the subjects in the context of the Andalusian court. Where the rudimentary part of this

20 Noelia Silva Santa-Cruz is Assistant Professor of Middle Ages Art History at the Completeness University of Madrid. A particularistic on Middle Ages Islamic ivories.

21 (Santa Cruz, 2014)

22 (Santa Cruz , Noelia Silva, 2015)

prestige policy incorporated by Umayyad in Al-Andalus was displayed through ostentatiousness and magnificence, like Eastern monarchs, the rulers of Al-Andalus often relied on these erotic gifts to express their power and authority; concerning this, they created a complete network of artistic workshops for the prince service. This sumptuous industry was created in Madinat al-Zahra, included the ivory workshops, which produced an extraordinary and exquisite production in Western Europe.²³

The void of figurative demonstration in Islamic art and the production of sophisticated ornaments have always inspired scholars. Oleg Grabar's Mellon Lectures in 1989 were based upon these Islamic ornaments, in which he discussed these ornaments to contemplate on more significant concerns of perceiving, utilizing, and fabricating the visual forms of the ornament rather than utilizing it for decoration alone. Ornaments are found as a part of every culture, but it is quite ubiquitous in Islamic art. Therefore, Oleg hypothesized that understanding the value of decoration everywhere can be explained concisely by the Muslim context of Ornaments on both hermeneutic and intellectual levels. He drew examples from geometry, writing, nature, and architecture. Grabar's book on the development of Islamic art was appreciated for its stimulating and dazzling work but criticized for inconsistency and carelessness in his source approach. His provocative and far-reaching book includes various subjects; the more knowledge one gets on any subject, the more questions are raised in their minds when they read it. It is no surprise the book was more reviewed by scholars outside the field of Islamic art rather than those inside the field. Nonetheless, Grabar's book astonishingly put the Islamic art back as the stage center for quite a while, where it had stood before a century ago. The study of historians of Islamic art is more preserved in American and European museums and libraries. However, the American faces difficulty accessing research permission in Islamic countries from Central and South Asia to North Africa due to the political situation.

Therefore, most American and European scholars are more inclined to work on the objects and manuscripts found in their respective collections. However, the synthesis of

23 (Santa Cruz, Noelia Silva, 2014)

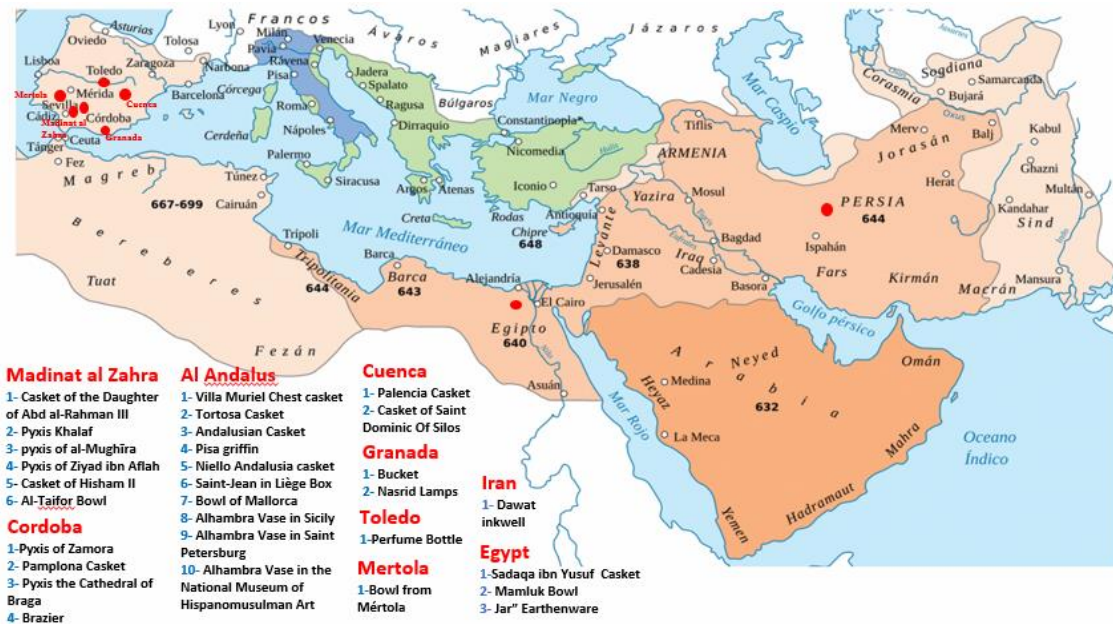
the subject remains faltering unless there is a better grasp on manuscript survival. Unfortunately, these typical challenges strengthen the Orientalist stereotypes because many scholars are bound to see the Western collection.

Being an Arabic native speaker helped the Author to read and understand the written texts correctly and to interpret the phrases within an appropriate linguistic framework.

It is worth noting that most of the research that addresses with Arabic calligraphy inscriptions on artefacts in the Iberian Peninsula focused on ivories, perhaps because of the spatial and temporal relationship between them, as they were produced during a century in a specific geographical area, and they are luxurious and striking pieces. Hence, this study explores Arabic calligraphy inscribed on a variety of items made of different materials, including ivory, ceramics, and metal. Moreover, the study analyzing a corpus of inscriptions as it contains information that is significant in documenting and giving a clear picture of the socio-economic content during the period of production of the pieces, in addition to understanding the nature of the prevailing political rule, as a group of rulers succeeded in ruling Andalusia. During their reign, a group of pieces engraved with Arabic calligraphy were produced.

1.The case studies:

This chapter provides an extended descriptive study of thirty artifacts inscribed by Arabic calligraphy, most of them made in the Iberian Peninsula (Map.1) and they have found in museums and churches in all over the world (Map.2). These pieces were organized based on the materials they are made of, namely, ivory, metal and ceramic.



Map 1: The original geographical locations of the pieces



- 1- Casket of the Daughter of Abd al-Rahman III: Victoria and Albert Museum, London
- 2- Pyxis of Zamora: National Museum of Archaeology in Madrid, Spain
- 3- Pyxis Khalaf: Hispanic Society of America, New York
- 4- Pyxis of al-Mughīra: Louvre Museum in Paris
- 5- Pyxis of Ziyad ibn Aflah: Victoria and Albert Museum in London
- 6- Casket of Hisham II: Girona Cathedral Treasure, Catalonia, Spain.
- 7- Pamplona Casket: Museum of Navarra, Pamplona, Spain
- 8- Pyxis the Cathedral of Braga: Braga cathedral, Portugal
- 9- Casket of Saint Dominic Of Silos: Burgos Museum, Spain
- 10- Palencia Casket: National Archaeological Museum, Madrid
- 11- Villa Muriel Chest casket: Valencia Institute of Don Juan, Madrid
- 12- Tortosa Casket: Treasure of La Cathedral de Tortosa, Spain
- 13- Andalusian Casket: Metropolitan Council of Zaragoza, Spain
- 14- Pisa griffin: Museum of the Opera del Duomo, Pisa
- 15- Brazier: Provincial Archaeological Museum of Cordoba
- 16- Nasrid Lamps: National Archaeological Museum, Madrid
- 17- Bucket: National Archaeological Museum, Madrid
- 18- Niello Andalusia casket: National Archaeological Museum, Madrid
- 19- Perfume Bottle: Museum of Teruel, Spain
- 20- Saint-Jean in Liège box: Museum of Religious Art and Mosan Art, Liege, Belgium
- 21- Sadaqa ibn Yusuf Casket: Royal Collegiate Church of San Isidoro, León.
- 22- Dawat inkwell: aga khan museum, Canada
- 23- Al-Taifor Bowl: National Archaeological Museum, Madrid
- 24- Mamluk Bowl: aga khan museum , Canada
- 25- Jar Earthenware: aga khan museum , Canada
- 26- Bowl from Mértola: Mértola Museum, Mértola, Beja, Portugal
- 27- Bowl of Mallorca: Museum of Mallorca, Palma de Mallorca, Spain
- 28- Alhambra Vase in Sicily: Regional Gallery of Sicily, Palermo
- 29- Alhambra Vase in Saint Petersburg: State Hermitage Museum, Saint Petersburg, Russia
- 30- Alhambra Vase in the National Museum of Hispanomusulman Art: National Museum of Hispano musulman Art, Granada

Map 2: The current geographical locations of the pieces

1.1. The ivory objects:

1.1.1. Casket of the Daughter of Abd al-Rahman III:

Figure 1: Casket of the Daughter of Abd al-Rahman III, 961, ivory, Madinat al-Zahra, Victoria and Albert Museum, London



Source: http://islamicart.museumwnf.org/database_item.php?id=object;ISL;uk;Mus02;6;en

The compact rectangular box made from Ivory, located in Victoria and Albert Museum, London, for Abd al-Rahman III's Daughter of ²⁴, the casket has silver hinges and clasp. It has a cover with pivots in its unique area. At the rim of the cover, Kufic Arabic is engraved. The blueprint of Abd al-Rahman's sobriquet shows that the engraving alludes to the late caliph, getting it conceivable to date the container to a period after his demise in 961.²⁵

²⁴ Abd al-Rahman III(891-961): the ruler of the Umayyad dynasty in Andalusia 912 to 929
²⁵ (Kühnel, 1971, pp. 32-33)

Figure 2: The motifs on the Casket of the Daughter of Abd al-Rahman III, 961, ivory, Madinat al-Zahra, Victoria and Albert Museum, London



Source: http://islamicart.museumwnf.org/database_item.php?id=object;ISL;uk;Mus02;6;en

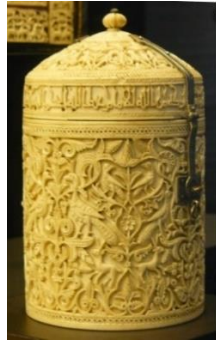
Plant-like engraving on the whole box permits us to credit the box to the workshop of Madinat al-Zahra. The sides of the casket's body and the top of the lid are decorated with relief carvings of gracefully intertwining stylized plants. A similar flower decoration style shows up on the marble divider boards of the meeting room in Abd al-Rahman's castle of Madinat al-Zahra, close to Córdoba. Luxury ivory objects like this casket are an essential feature of the arts under the Spanish Umayyad.²⁶ The inscription says “*بِسْمِ اللَّهِ هذا ما عمل للابنة السيد عبد الرحمن أمير المؤمنين رحمه الله عليه ورضوانه*” which means in English “*Bismillāh, The name of God, this is what was made for the Noble Daughter, daughter of 'Abd al-Rahman, Commander of the Faithful, may God's mercy and goodwill be upon him*”.²⁷

1.1.2. Pyxis of Zamora:

26 (Beckwith, 1960, pp. 6-7)

27 (Kühnel, 1971, pp. 32-33)

Figure 3:Pyxis of Zamora, 964, ivory, Cordoba, National Museum of Archaeology in Madrid



Source: <https://camel76.wordpress.com/tag/zamora/>

It is a casket of ivory gems made under the management of the Durie al-Saghir ²⁸. The piece was a blessing from the Umayyad caliph Al-Hakam II ²⁹ to Subh, his fancy woman and mother of Prince Abd al-Rahman and Hisham. This Pyxis, likewise called the Subh al-Bishkhanjia or Zamora, where It was at the Zamora Cathedral in northwestern Spain before moved in 1911 to the National Museum of Archeology in Madrid. Perhaps the most lavish and most seasoned jars from Andalusia was made in Cordoba in 964 AD. It is a Cylindrical box with a level cone-shaped cover, and this Pyxis is cut from elephant tusk. It is around ten centimeters in the distance across and eighteen centimeters high. It is created by using two pieces of ivory body and cover polished off with knop, and the two segments are combined by a silver hinge, made with an etcher's engraving and

28 Durie al-Saghir: He filled in as broad and head of police right off in the caliphate of Abd al-Rahman II (792-852) the fourth sovereign of the Umayyad state in Andalusia.

29 Al-Hakam II(915-976): He was the second Caliph of Umayyad Córdoba in Al-Andalus, and Abd-al Rahman III's child. He ruled from 961 to 976.

black polished, A Kufic forming commendably conspicuous on the plain line arranged around the base of the top.³⁰

Figure 4: The lid of Pyxis of Zamora, 964, ivory, Cordoba, National Museum of Archaeology in Madrid



Source: <https://collections.vam.ac.uk/item/O76562/pyxis-unknown/?carousel-image=2>

Its body is ornamented by shapes of vegetables and distributed by vertical symmetry. It proposes trees of life and contains twofold and single palms and single or different foliate leaves, just like peppers, vegetable fledglings having lettuce hearts and blossoms, and among the foliage non-violent creatures, are dispersed in their design. There are eight sets of birds confronting each other on the cover and at Pyxis. There are four sets of peacocks, grovels, and four birds group. This sort of admired nursery or heaven the vegetable shapes pivotal lines and flower themes, which can likewise be found on a portion of the palatine painting boards are loaded up with exact regal and manly iconographic plans in other more perplexing ivories, for example, the Al-Mughira Pyxis. This is an ideal picture of rarefaction that described high society and monarchs of Al-Andalus in the Córdoba Caliphate time. This is a perfect illustration of refinement that specified the civilization and monarchs of Al-Andalus during Caliphate of Córdoba.³¹ The Kufic inscription says *نعمة من الله على الامام عبد الله المستنصر الذي امر بعمله لوالدة عبد الرحمن تحت اشراف دوري الصغير في ثلاث وثلاثمائة* which means in English “a blessing from God to Imam

30 (Rosser Owen, 2012, pp. 301-311)

31 (Anderson G. , 2014, pp. 20-21)

*Abdullah Al-Mustansir, which ordered his work to the mother of Abdul Rahman by the Durri al-Saghir in the year three and three hundred".*³²

1.1.3. Pyxis Khalaf:

Figure 5:Pyxis Khalaf, 966, ivory, Madinat al-Zahra, The Hispanic Society of America, New York



Source: <https://www.mfah.org/blogs/inside-mfah/curator-close-up-glory-of-spain-ancient-pyxis>

It is an ivory pyxis nielloed silver-gilt, produced using Madinat al-Zahra, tracing back to 966. This pyxis is presently placed in the Hispanic Society of America, New York. This object is a gorgeous ivory pyxis. It is a lidded cylindrical container. The pyxis is decorated by a foliate vine scroll and a magnificently carved Kufic inscription right at the base of the lid. The Hispanic Culture pyxis is the progressions of pallid boxes and various articles created for the court of Umayyad at Madinat al-Zahra. Referring to Umayyads private circle and their imposing authorities, the lavish pieces have been made as bequests for critical events. Among the early ivory boxes, the casket is exceptional. Inscription on the casket does not mention the inheritor's name, but only the artist who made it Khalaf. It offers an independent engraving as a brief, erotic sonnet. The poem dialogues as the narrator, yet it adulates itself and portrays its power. Notwithstanding the engraving's proof, there is many textual proof that the Umayyad ivory bones were designed to carry the scents and incense. The

32 (Anderson & Rosser-Owen, 2015, p. 35)

embellishment of the Hispanic pyxis is solely in Arabesque style. Its ornamental themes convey figurative undertones as pictures of potency, wealth, and sensuality. This object and its meridian top are effectuated with a plum-formed handle, united by gold-coated silver twofold hinges, etched and carved. The top has a three-lobed handle and is engraved by a silver plate. It is sleek from the inside, and the exterior is enveloped by floral-type foliate enhancement, cut along by a profundity of four millimeters into the seven millimeters thick ivory divider. Sketched rope cuts, representing infinity, enclose the container and lid's bottom, where the engraving is outlined in Kufic script. Carved layouts, symbols of perpetuity, surround the container's top and bottom, whereupon an inscription is framed in Kufic writing.³³

Figure 6: The motifs on Pyxis Khalaf, 966, ivory, Madinat al-Zahra, The Hispanic Society of America, New York



Source: <https://www.mfah.org/blogs/inside-mfah/curator-close-up-glory-of-spain-ancient-pyxis>

Engraving on it says: “المنظر الذي أقدمه هو أجمل المناظر ، الثدي الثابت لامرأة شابة جميلة. رزقني الجمال ” [عمل خلف] ، رداء مكسو بالجواهر ، لأكون إناء للمسك والكافور والعنبر ” which means in English: “The sight I offer is the fairest of sights, The still firm breast of a lovely young woman. Beauty [Khalaf’s work] has bestowed upon me, A robe-clad with jewels, So that I am a vessel for musk, and camphor and ambergris”³⁴. The sonnet narrates as the first-person, pondering the piece's inherent attractiveness and contrasting it to a young lady's firm breasts. Also, this object warns us of its compartment’s capacity: to hold rich fragrance

33 (Keller, 2004, pp. 125-126)

34 (Anderson & Rosser-Owen, 2015, pp. 37-38)

and aromas incense. The relief engraving appears uniquely in contrast to the craftsmen mark, Khalaf, which is sculpted and placed in the cover's double hinge but does not frame either of the poems. This object was registered in 1869 in the *Composition des Expressions Appliqués* dust in Paris, acquired by Archer Huntington, and introduced in 1914 to Hispanic Culture.³⁵

1.1.4. pyxis of al-Mughīra:

Figure 7:pyxis of al-Mughīra, 968, ivory, Madinat al-Zahra, Louvre museum Paris



Source: (Dodds, Jerrilynn D, 1992, p. 193)

It is preserved in the Louvre Museum Paris, dating back to 968, the pyxis of al-Mughīra, ivory cylinder-shaped, a domed box that has been acclaimed for quite some time as a work of art of the carver's specialty. Its top has a Kufic engraving that recognizes the beneficiary of the valuable article as a child Cordoba Umayyad caliph Abd al-Rahman III. The piece is renowned not just for the excellent outcome of the cutting yet for its intricate pattern of figural enrichment as well, perhaps the most fascinating and astounding, in the entire Islamic workmanship. The design is split into four main vignettes, each outlined in unilateral cartouches contrasting a verdant foundation of engraved foliage and encompassed by additional eight modest gatherings of animal and human figures. Two of the lot primary scenes adjust to the Early Islamic princely cycle

35 (Anderson & Rosser-Owen, 2015, pp. 37-38)

whilst the rest appear to have no quick equals in early Islamic workmanship. Aside from the peculiar imagery, the inscription differs from those found on other Cordoba ivories, referring to the caliph Abd al-Rahman III only by title rather than by name.³⁶ In Andalusia, ivory objects, including Pyxis, were skilled at the regal events occasions, like weddings, birth, or transitioning. Later they were given as blessings from the caliph to the significant associates, similar to the Berbers, who are the native groups of North Africa, large numbers of whom changed to Islam and depended on their reliability to the Umayyad caliphs in Spain. The front of this piece has an Arabic engraving in Kufic script alluding to the individual who got this valuable symbol, al-Mughīra, as the child of the main caliph of the Umayyad Cordoba.³⁷

Figure 8: The lid of the pyxis of al-Mughīra, 968, ivory, Madinat al-Zahra, Louvre museum Paris



Source: <https://www.khanacademy.org/humanities/ap-art-history/early-europe-and-colonial-americas/ap-art-islamic-world-medieval/a/pyxis-of-al-mughira>

The Pyxis of the Mughīra is a barrel-shaped box, and the capacity is for storing cosmetics and scent. The Royal images that embody these cases improve the youthful ruler's depiction in recognizable royal forms such as drinking in the gardens, hunting scenes, musicians, artists. This piece is viewed as probably the most extravagant relic. Its body is adorned with engraved verdure enrichments and encompassed by eight modest gatherings of humans and creature forms and surrounded by four faces showing the political position and legitimacy of Umayyad caliphs. First face: shows three young

36 (Anderson G. D., 2015, p. 107)

37 (PRADO VILAR, 1997)

people without their beards. The conspicuous figure among them is the flute player encompassed by two men, one of them carrying an interlaced scepter and the Umayyad carafe while the other is carrying a fan. It is expected that the man with the scepter and the jar represents the Umayyad caliph and the individual with the fan represents the Abbasids. The second scene in this symbol: is a reference to the triumph, and it shows the lions assaulting two bulls, and these lions symbolize the victor for this situation, maybe, the Umayyad is the victor. The third scene: an image of two people gathering eggs from the nest of falcons, birds of prey, where that scene symbolizes the sovereignty, where the Umayyads were known as the Hawks of Quraysh and Cordoba at times resembled an egg. Fourth face: Two hunters riding horses and picking dates from palm trees, one of the previously obscure farms in the Iberian Peninsula before the Islamic conquest. ³⁸

Figure 9:Scene with falcons nests, Lion and bull combat, Date palm scene, pyxis of al-Mughīra, 968, ivory, Madinat al-Zahra, Louvre museum Paris



Source: <https://www.khanacademy.org/humanities/ap-art-history/early-europe-and-colonial-americas/ap-art-islamic-world-medieval/a/pyxis-of-al-mughira>

The inscription says “بركة من الله ونعمة وسرور وغبطة للمغيرة بين أمير المؤمنين رحمه الله مما عمل سنة “سبع وخمسين وثلاثمائة” which means in English “blessing of God and the grace and pleasure and joy of al-Mughīra the son of the prince have mercy on him, which was done in the year fifty-three and three hundred”.³⁹ The inscription didn’t tell who the carver is who made it in light of the fact the Carvers are the least un-notable individuals named in the

38 (PRADO VILAR, 1997, pp. 21-24)

39 (Nebreda Martin , 2016, p. 437)

engravings on the ivories, for their names are found in low-distinction places: either sculpted in relief toward the ending of the engraving band at the base of the cover or chiseled in an inconspicuous place. Those people are rarely if ever, mentioned in texts.⁴⁰

1.1.5. Pyxis of Ziyad ibn Aflah:

Figure 10:Pyxis of Ziyad ibn Aflah, 969, ivory, Madinat al-Zahra. Victoria and Albert Museum in London



Source: http://www.warfare.ihostfull.com/6C-11C/Pyxis-Ziyad_ibn_Aflah-VandA.htm?i=1

An ivory case in the Victoria and Albert Museum was crafted for Ziyad ibn Aflah in 969; he was a significant figure in the caliphal court and a Cordoba police representative when caliph al-Hakam II ruled. Three interlacing multilobed medallions with various depictions of authority extracted from Sasanian prototypes make up the decoration. This form of the ivory casket was made in Spain. Moreover, it was made generally for the rulers of the Umayyad empire, Arab Muslims descent who ruled from Cordoba's capital. However, it was the one Umayyad Spain ivory pyxis with a designated holder who was not a part of the royal empire, Ziad, a prominent figure in the caliphal court and a master of police in Cordoba under the caliph al-Hakam II. He was indeed rather an ambitious character.⁴¹

40 (Blair S. , 2005)

41 (PRADO VILAR, 1997, pp. 30-31)

Figure 11: Another side from Pyxis of Ziyad ibn Aflah, 969, ivory, Madinat al-Zahra. Victoria and Albert Museum in London



Source: http://www.warfare.ihostfull.com/6C-11C/Pyxis-Ziyad_ibn_Aflah-VandA.htm?i=1

The pyxis adornment comprises three entwining multiplied emblems set in a thick wilderness of carved foliage and paired animals. Its elemental composition and fancy repertory are like the famous al-Mughīra casket made for the brother of al-Hakam II inside 968. The present-day casket's style is less sensitive. The symbolism is more customary and fairly more obvious in inspiring its aristocratic supporter, advising us that its benefactor was not a regal relative but rather an amazing parvenu in the Cordoba court. The focal medallion includes a man of authority, probably Ziyad, seated on a dais between two retainers. It is a realistic picture from Umayyad and Abbasid court arts, one that John Beckwith has followed back to Sasanian models. The flanking emblems contain a falconer on the back of a horse on one side and a somewhat pompous vision of a prince travelling in-state on an elephant. Be that as it may, such movement was obscure in Spain. The figures are uncommonly monumental, projecting stubbornly from the pyxis surface, as opposed to the more reduced figures of court ivories, which will be in general more embedded and interwoven in foliage.⁴² Beckwith proposes addressing Ziyad in three unique exercises, administering justice, peddling, and travelling within the land. Assuming to be accurate, Ziyad would utilize the item to advance himself and pervade his picture with highborn and court goals. He was undoubtedly a somewhat

42 (Dodds, 1993, p. 94)

goal-oriented character. He was likewise associated with elegant interests over the progression.⁴³

Figure 12: The lid of the Pyxis of Ziyad ibn Aflah, 969, ivory, Madinat al-Zahra. Victoria and Albert Museum in London



Source: [http://www.warfare.ihostfull.com/6C-11C/Pyxis-Ziyad ibn Aflah-VandA.htm?i=1](http://www.warfare.ihostfull.com/6C-11C/Pyxis-Ziyad%20ibn%20Aflah-VandA.htm?i=1)

The inscription is “والازدهار والحظ السعيد لزياد بن أفلح أمير الشرطة. صنع سنة ثلاثمئة و تسع نعمة الله” وخمسون” which means in English “The blessing of God] and prosperity and good fortune to Ziyad ibn Aflah, Prefect of Police. Made in the year three hundred fifty nine.⁴⁴

1.1.6. Pamplona Casket:

It is an ivory rectangular box with a pyramidal cover, the areas for pivots and a padlock were cut on this, yet the first pivots and lock have not endured. Made from Córdoba in 1004 for the Hajeb Saif al-Dawla, Abd al-Malik, offspring of Al-Mansoor⁴⁵, it is in the Museum of Navarra, Pamplona.⁴⁶

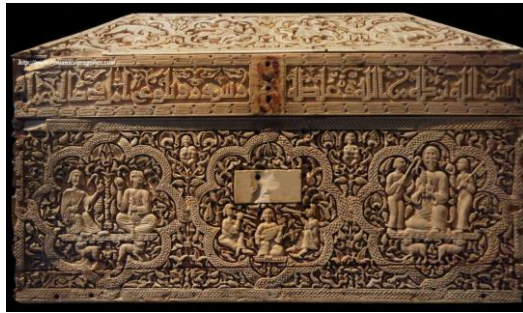
43 (Beckwith, 1960, pp. 20-21)

44 (Dodds, 1993)

45 Abd al-Malik or Sayf al-Dawla(975-1008): the second Amirid ruler of al-Andalus, ruling from 1002 until his death.

46 (Núñez, 2016)

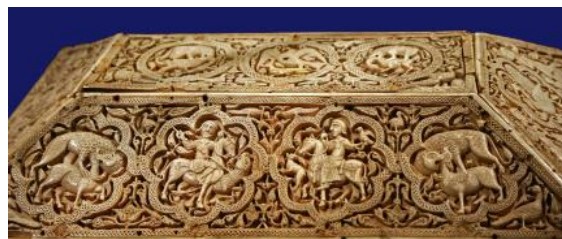
Figure 13:Pamplona Casket, 1004, ivory, Córdoba, Museum of Navarra, Pamplona, Spain



Source: (Dodds, Jerrilynn D, 1992, p. 199)

The case is made of nineteen ivory plaques, one to four cm thick, seventeen of them carved. The whole surface is covered with adornment, the vast majority of which are introduced in twenty-one, eight lobed medallions, eight located on the body and also thirteen located on the top part of the lid, and the rest of the enrichment comprises of vegetal themes scattered with birds, creatures, and two busts and all encased in the very meshed joining line that outlines and interfaces the medallions, also Kufic engraving at the base finish the arrangement. ⁴⁷

Figure 14:The lid of the Pamplona Casket, 1004, ivory, Córdoba, Museum of Navarra



Source: (Dodds, Jerrilynn D, 1992, p. 200)

The three medallions on the facade present court scenes, the first face of the case on the right side presented a whiskery, maybe the highest caliph Hisham II sitting on the seat, he sits on the correct foot, and other knee uplifted, a seal on his ring finger, holding a cluster of bloom and a natural product. Adjoining are two chaperons holding a fly whisk, a scented container, and an aerator woven. The seat or throne is bearing the

47 (Harris, Julie A., 1995, pp. 213-221)

signature of sculptor Misbah. Since focal emblem obliges a place for a component, people portrayed in it, young artists situated in simple postures, extensively more modest than the sculptures in different emblems. The emblem on the other side exhibits a branch of tree skirted by two men on the seat. ⁴⁸

Figure 15: The first face of the casket of Pamplona, 1004, ivory, Córdoba, Museum of Navarra, Pamplona, Spain



Source: (Dodds, Jerrilynn D, 1992, p. 200)

The hind board is fixated on an emblem with a tracker who is protecting himself from two lions, and the shield is engraved with blessings of the word "خير" in Arabic signifies "The good." ⁴⁹

Figure 16: The hunter on the back panel, 1004, ivory, Córdoba, Museum of Navarra, Pamplona, Spain



Source: (Dodds, Jerrilynn D, 1992, p. 201)

The arranged scenes on the lid the flanking emblems: At the privilege is two person on elephants with swords; on the opposite side are two horsemen, with a lance and a sword. The mark of the designer *MD Amir* shows up on a rump of horsemen. ⁵⁰

48 (Mezquíriz, 1964, pp. 239-246.)

49 (Núñez, 2016, pp. 23-62)

50 (Harris, Julie A., 1995, pp. 213-221)

Figure 17: The back panel of the Pamplona casket, 1004, ivory, Córdoba, Museum of Navarra, Pamplona, Spain



Source: (Dodds, Jerrilynn D, 1992)

At both sides of the case are two emblems and each echoing the other. The emblems at the rear have comparable confronting, legendary monsters, and those in the rear show defied horned quadrupeds deer, impalas, or gazelles assaulted by majestic lions. A deer has a craftsman's mark on the rump *Sa'ada* or *Sa'abadha* on one side and Rashid on the other side. The marks, as well as varieties in composition and cutting style, validate various hands. Furthermore, the board has a vignette in the openings between the medallions showing two lions assaulting a body in a tree. The other board has just vegetal themes. The ornamentation reflects that of the boards all over in a complete way. The focal emblems on every one of the lengthy sides encase people on mounts and adjoining the emblems on the two sides exhibit brute battle. On the rear of the panel, a horseman skewers the lion, and a falconer sits with his bird, and victorious lions with uniquely curved heads handle gazelles by their necks.⁵¹

Figure 18: The side panel of the Pamplona casket, 1004, ivory, Córdoba, Museum of Navarra, Pamplona, Spain



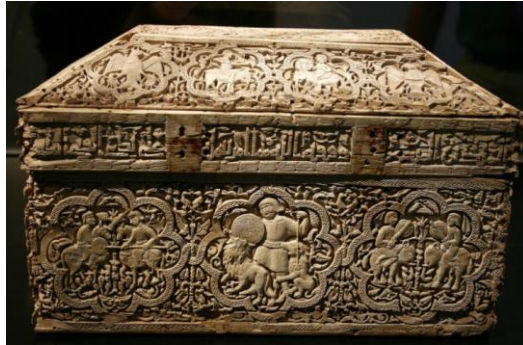
Source: (Dodds, Jerrilynn D, 1992, p. 200)

On the back part of the panel, a man on elephant back spews with a bow, the other safeguards itself by a strong shield, and in each emblem, a discard of frontal bird

51 (Harris, Julie A., 1995, pp. 213-221)

handles, two in its paws. Every one of the covering sideboards has a solitary emblem possessed by a peacock. The space at both sides is loaded up with a lion that slays.⁵²

Figure 19: The back panel of the Pamplona casket, 1004, ivory, Córdoba, Museum of Navarra



Source: (Dodds, Jerrilynn D, 1992, p. 199)

Faraj mark is situated at the hind of the lion on the right side. On the left side, the zone on the medallion is adorned by two lions assaulting a deer. The highest point on the box bears three emblems, depicting a battle between the animals: a hawk getting a hand on a rabbit in the focal emblem, a lion ripping the neck of the deer of the adjoining. The casket's principal engraving is outlined in a wandering pearl line, beautified in Foliated Kufic. There are, in any event, seven different engravings on the case six have effectively been alluded to, all of which seem, by all accounts, marks of the manufacturers who beautified them. As the case was made of multiple separate boards which were consolidated after they adorned, it is sensible to suggest it was a synergistic exertion, where there is an engraving in the interior of the cover which peruses "*crafted by Faraj and his understudies*" "عمل فرج مع تلامذته". In any case, Faraj's workshop utilized many the compositional and iconographic shows of the archetype. Look of the Pamplona case of the eight-lobed emblems and decoration which portray the casket of al-Mughīra, assembled thirty years ago, just as casket manufactured for Ziyad ibn Aflah during 967, shows some congruity of workshop convention even though no articles can safely be dated to the interceding period. Themes to a great extent to the royal symbolism of prosperity, devouring, and chasing, followed by numerous researchers to material

52 (Núñez, 2016, pp. 23-62)

examples, framed the premise of the workshops visual language; however, explicit decisions of symbolism and control of segments individualize the implications of the ornamental projects of specific articles. Consequently, for instance, this case created for Abd al-Malik seems to be produced to praise Leon's success, and that's why he is titled Saif al-Dawla by the caliph al-Hisham. Portrayal one emblem emphasizes an authority legitimacy of a current title, and scenes in different emblems interstices include fight or triumphant animals. While the ivories of older times were produced in Madinat al-Zahra and a gathering been doled out to Cordoba, the case and the pyxis of Sayf al-Dawla challenged to be known to be produced at Madinat al-Zahira, the real sovereignty of al-Mansour and his child Abd al-Malik. In any case, no evidence is there that there were such ivory craftsmen at Madinat al-Zahira.⁵³ An Arabic engraving around the cover says *بسم الله بركة من الله و غبطة و سرور و بلوغ امل في صالح عمل و انفساح اجل للحاجب امير المؤمنين سيف الدولة عبد الملك بن منصور وفقه الله، مما امر بعمله على يدي الفتى الكبير زهير بن محمد العامري مملوكه سنة خمسة و تسعين و ثلاثمائة* which means in English *"In the name of God, a blessing from God, happiness and pleasure, and the attainment of hope in favor of work and openness, a path for the Hajeb Saif al-Dawla, Khalifa Abd al-Malik, son of Almanor, may God grant him success, Which was ordered to be done at the supervision of the chief page Zuhair bin Muhammad Al-Ameri his slave in the year ninety-five and three hundred."* The case was utilized for a long time in the cloister at Leyre as a container and moved to the congregation of Santa Maria de Sangiesa, afterwards to the cathedral depository in Pamplona.⁵⁴

1.1.7. Pyxis the Cathedral of Braga, Pyxis of Sayf al-Dawla:

A small ivory box date to the Umayyad Rule's conclusion. At this point, the significant ivories were customary alms, made in Córdoba, Spain in Advertisement 1008, for Abd al-Malik, the child of al-Mansur. He had prevailed as chamberlain after the sudden death of his brother. Today, the pyxis is in the Cathedral of Braga Treasury. It is produced by using a piece of elephant's tusk holding its round and hollow structure supporting an

53 (Harris, Julie A., 1995, pp. 213-221)

54 (Mezquíriz, 1964, pp. 239-246.)

arch-formed cover. Its lid comprises a bit of drum illustrating writing in Kufic Arabic and a calotte little vault beat by a little pear-molded cap.⁵⁵

Figure 20: Pyxis of Sayf al-Dawla, 1008, ivory, Córdoba, Braga cathedral



Source: Taken by the Photographer Jaime Nuño González

The lid is gotten to the body of this holder by a fine pivot of bronze. The outside of the piece is finely created in bas alleviation in point by point etch and blade work; the beautifying work appears as an arrangement of horseshoe curves remaining on colonnades.⁵⁶

Figure 21: The fine pivot of bronze on the Braga pyxis, 1008, ivory, Córdoba, Braga cathedral



Source: Taken by the Photographer Jaime Nuño González

55 (Gómez Moreno, 1951, p. 299)

56 ibid

On top of each curve and encompassed by a similar boundary of corded cutting is a progression of a goat-like animal and birds, birds of heaven stand apart to a great extent from the many-sided plant designs that cover the entire surface. Under one of the curves, two finely molded figures collect the products of a tree in a way like portrayals of a reap in the late classical world. ⁵⁷

Figure 22: Two persons collect the products of a tree on Braga pyxis, 1008, ivory, Córdoba, Braga cathedral



Source: Taken by the Photographer Jaime Nuño González

The calotte of the cover, which is all additionally engraved, portrays a grouping of octagonal emblems containing zoomorphic plans. The appealing words in Kufic content recorded on the lower piece of the cover outlined by two columns of rope designs demonstrate that it was authorized by the hajib Abd al-Malik, son of al-Mansur. He was the remarkable military boss who empowered a few assaults in the north of the Peninsula toward the tenth century's finish. The portrayals' idea has persuaded us that it was made as some close to personal recognition like a marriage. Braga's stock of the church building proposes it filled in as a reliquary. This utilization was not uncommon for fine boxes of Islamic production when they advanced toward the northern Christian realms. The Braga item most likely went to the church depository as a blessing from a northern honorable who got it as recognition or goods. ⁵⁸

57 (Blair S. , 2005, pp. 86-91)

58 (Blair S. , 2005, pp. 86-91)

Figure 23: Braga Pyxis, 1008,ivory, Córdoba, Braga cathedral



Source: Taken by the Photographer Jaime Nuño González

It was presumably transferred to the basilica in much obliged for God's assistance in military undertakings which were progressively blessed by the congregation. The Arabic engraving says “ بسم الله بركة من الله و يمن و سعادة للحاجب سيف الدولة اعزه الله مما امر بعمله على يدي ” *الكبير زهير بن محمد العامري الفتى* which means in English “In the name of God. Blessings from God, prosperity, and happiness to the hajib Sayf al-Dawla, may God increase his glory. From among that which was ordered to be made under the supervision of the chief page [Zuhayr ibn Muhammad) al-Amiri”⁵⁹

Figure 24: Braga pyxis sides, 1008,ivory, Córdoba, Braga cathedral



Source: Taken by the Photographer Jaime Nuño González

59 ibid

1.1.8. Casket of Saint Dominic Of Silos:

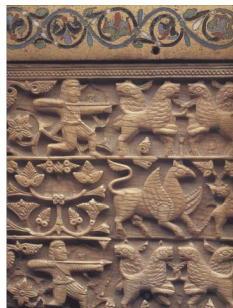
Figure 25:Casket of Saint Dominic Of Silos, 1026, ivory, Cuenca, Burgos Museum



Source: , https://www.qantara-med.org/public/show_document.php?do_id=1256&lang=es

Ivory and wood, gilt-copper enamel rectangular casket, dating back to 1026, it has a truncated pyramidal cover surmount, composed wholly of ivory boards connected to a woody center. Nonetheless, it has been harmed; the regions supporting misfortunes have been supplanted with a veneer adornment. It was made in Cuenca, and now it is in Burgos Museum. The box's front and back are laid out in three horizontal bands carved with animal and plant motifs and human figures.⁶⁰

Figure 26:The design of the front and back of the casket of saint Dominic Of Silos, 1026, ivory, Cuenca, Burgos Museum



Source: http://warfare.gq/6C-11C/Casket-Museo_De_Burgos-archers.htm

The top panel on the façade of the casket shows continuing from each corner toward the center, a vertical arabesque scroll, a running bowman, two sets of rearing lions with

60 (Álamo, 2020, p. 206)

crossed bodies the closer view pair stood up to. The foundation's pair enhanced, likewise a lion on the rear of a bull it is assaulting, and a vertical arabesque parchment. The middle is an umbrella with a rectangular space underneath it for the casket's currently missing clasp. At both of its ends, the center register has a two-layered arabesque plan in candelabrum form in its left, a pair of confronted winged griffins isolated by a tree of life abutted by a pair of small, defied quadrupeds with heads turned around. A pair of stood-up winged ibexes separated by a modest tree of existence with one quadruped to one side in its right half. Beneath the space left for the clasp in this register is a little arcade shaped of half palmettos with palmettos in the focal point of each arch. The enrichment in the base panel repeats like the top register, with the addition in the focal point of a mounted hero with a sword and shield who battles a lion assaulting from the back. The three panels were encircled by a tight guilloche border, the lower part of which is currently missing.⁶¹

Figure 27: The front of the casket of saint Dominic Of Silos, 1026, ivory, Cuenca, Burgos Museum



Source: http://warfare.gq/6C-11C/Casket-Museo_De_Burgos.htm

The carving of the rear of the casket resembles that of the front, aside from changes in spacing, size, and few themes demanded by the presence of twofold pivots: the half-palmetto-tipped tails of the lion and bull sets in the top center are here intertwined. The

61 (Monteira, 2019, pp. 457–498)

four little quadrupeds in the center panel of the front are here reduced to what in particular appear to be two modest lions.⁶²

Figure 28: The back of the casket of saint Dominic Of Silos, 1026, ivory, Cuenca, Burgos Museum



Source: http://www.museodeburgos.com/index.php?option=com_content&task=view&id=625&Itemid=155

The beautification of the right end of the casket is likewise coordinated in three horizontal panels. However, the upper and lower ones are partitioned into five segments: two smaller zones at either end or a larger central zone. Each external compartment contains a full-faced lion gnawing a gazelle from behind. In the top center, a stag seems to munch a huge leaf spray. The center section of the bottom panel contains five quadrupeds inside circular stems that sprout into arabesque scrolls at the field's highest point. The unified middle panel shows a pair of peacocks with entwined necks in the middle, abutted by two stags, each surrounded by half-palmate leaves and parchments. The lid's front and back, separated by the clasp and pivots into two and three sections, separately, are cut with an arabesque plan lined by a leaf scroll. The left side has birds dissipated through half-palmate leaves and scrolls. The right side is absent.

⁶³

Cherished for the value of the material and design, the ivory case was adjusted to utilize the Benedictine priests of the cloister of Santo Domingo de Silos of the twelfth century. Though their symbolism, for example, the pyxis conserved in Braga or the Casket of Saint

62 (Monteira, 2019, pp. 457–498)

63 *ibid*

Dominic Of Silos, was not considerably changed for Christian devote, the enlivening model tying, and Christian subjects were added. A plated brass lodge on the left side addresses a benefactor holy person of the cloister of Silos, joined by heavenly patrons. An ordinal lacquer plaque on the top portrays a Sheep of God with Alpha and the Omega encased in a round emblem, encompassed by combined phenomenal mythical serpent-like animals.⁶⁴

Figure 29: Saint Dominic flanked by angels on the Casket of Saint Dominic Of Silos, 1026, ivory, Cuenca, Burgos Museum



Source: https://www.qantara-med.org/public/show_document.php?do_id=1256&lang=es

An engraving in beautiful Kufic runs along with the highest point of both sides of the case but is absent from the hind and rear, supplanted by an enamel design. It peruses: “ثبات لصاحبه أطال الله بقاه مما عمل بمدينة كو (نكا) ... سنة سبع عشرة و اربع مائة عمل محمد بن زيان عبده اعزه الله” which means in English “enduring for its owner, may God prolong his life. From among that which was made in the city of Cu[enca]” [in the year] four hundred seventeen A.D. 1026” The work of Muhammad ibn Zayyan, his servant; may God grant him renown⁶⁵ Maybe It disposed of for Abu Bakr Ya'ish ibn Muhammad ibn Ya'ish al-Asadi, who had governed in Toledo till 1031 and was the archetype of *Isma'il al-Zafir ibn Dhu al-Nun*, Supreme of Toledo, or for the predecessor of *al-Zafir Abd al-Rahman ibn Dhu al-Nun*, the lord of Santaver, where Cuenca was award. It is not evident whether the casket was implied explicitly to house relics of Saint Dominic, who moved to the catacomb underneath the altar of the new sanctuary before the thirteenth century.⁶⁶

64 (Correa, 1982, pp. 440-543)

65 (Kühnel, 1971)

66 ibid

1.1.9. Palencia Casket:

This casket is by far the most valuable piece documented to be crafted in the ivory workshop in 1049 at Cuenca Banu Al nun's reign, the Toledo's Taifa kings. Palencia Cathedral, where it was discovered used as a reliquary, gave the casket its name. The casket is now located in the National Archaeological Museum, Madrid. On fourteen of December 1911, it was retrieved from the Bishop and Chapter of Palencia Cathedral, who donated the chest to the National Archaeological Museum. The engraving indicates that it was crafted in Cuenca, which was then a part of the Taifa of Toledo. According to the detailed inscription, it was rendered for the Taifa king al-Mamun's son, al-Hajib Hussam al-Dawla Ismail. Husām al-Dawla was the crown prince of the Taifa of Toledo. However, he never rose to prominence since he endured an early and brutal demise. The inscription's overuse of honorary titles like Qaid al-Quwwad and Hussam al-Dawla, and an extended list of mundane wishes and sincere gratitude, indicate the king's effort to maintain the validity of his child's royal title and to ensure the dynasty's continuation. Al-Mamun was seeking to idolize the dynasty by patronizing architecture that integrated the caliphal Córdoba and Saragossa, the capital of a rival Taifa state.⁶⁷

Figure 30: Palencia Casket, 1049, ivory, Cuenca, National Archaeological Museum, Madrid



Source: (Dodds, Jerrilynn D, 1992, p. 204)

The front and back panels of the Palencia casket's vegetal ornament show elements from earlier caliphal-period ivories and Toledano architectural decoration, and contemporary Saragossa. The vegetal symbolism, along with sets of addorsed and

67 (Guichard, 2002, p. 146)

confronted gazelles and birds engulfed in artistic iconography, may reflect heaven, reinforcing both the inscription's blessings for Ismail and the apotropaic attributes usually attributed to wildlife. Griffins, scavenging visuals, and lions killing deer, like those depicted on the casket's sides, are typically linked with courtly and royal art.⁶⁸

Figure 31: The ornament on the Palencia casket, 1049, ivory, Cuenca, National Archaeological Museum, Madrid



Source: (Dodds, Jerrilynn D, 1992, p. 206)

The casket has a Kufic Arabic inscription that says: “بسم الله الرحمن الرحيم بركة دائمة ونعمة شاملة وعافية باقية وغبطة بطائلة آلاء متتابعة وعز وإقبال وإنعام در أمصال و بلوغ آمال لصاحبه أطال الله بقائه عمل مدينة قونية بأمر الحوارج حسام الدولة أبو محمد إسماعيل بن المأمون في الملحدين بن الظافر ذي الرياستين { ابن محمد ”بن ذي النون أعزه الله في سنة احدى وأربعين وأربع مائة عمل) عبد الرحمان بن زيان “In the name of God, the Merciful, the Compassionate, continuous blessing, complete bounty, and lasting health and prolonged and glory, total happiness, continuous favor, and support, and the achievement of the hopes of the owner, may God prolong his life! Completed in the city of Cuenca by order of the hajib “Hussam al-Dawla abi Muhammad Ismail ibn al-Mamun fi almlhdin”, The of the glories” “ibn al-Zafir zi al riyasatayn Abu Muhammad ibn Al nun, May God bring him glory. “Completed in the year 441. Work of Abd al-Rahman ibn Ziyann”.⁶⁹

1.1.10. Villa Muriel Chest casket:

68 (Nebreda Martin , 2016, pp. 470-490)

69 (Galán , 2003, pp. 47-89)

Figure 32: Villa Muriel casket, late 12th century, ivory, Al-Andalus, Valencia Institute of Don Juan, Madrid



Source: (Dodds, Jerrilynn D, 1992, p. 264)

This rectangular casket from al-Andalus made of Ivory, wood, and gilt copper, and now it is located in Valencia Institute of Don Juan, Madrid, Its lid is shaped like a coffin, has a wooden frame draped with ivory plates, and sits on four circular props. Rivets anchor the engravings with gilded copper offcuts, two at every angle. The lid is held in place and connected to a bolt by a broad lance with latch enunciation. A designed brace with a centralized handle for grabbing is attached to the lid's top. The faces are embellished with eccentric orbits with eight-pointed stars and etched tassels with a set of trceries. The edges intersecting the ivory plates are embellished with palm trees or another vegetal iconography. A longhand "Naskhi" script runs along with all 4 corners of the ring that comprises the bottom of the lid's bottom: " *بجمال ، صنعت عجائب مشعة طوال الوقت كنت "محاطًا بالحدائق ومزخرقًا بالنباتات والزهور* which means "With beauty, I did wonders that are radiant all the while I was surrounded by gardens and embellished with plants and flowers"⁷⁰. The lower portion of the short sides bears another inscription that reads " *اليمين والسعادة* " which means "the happiness and prosperity". Similarities of its adornments with Arab garments and handicrafts from al-Andalus from that same time, investigators concur that it is from the twelfth century Almohad era. ⁷¹

70 (Nebreda Martin , 2016, p. 397)

71 ibid

1.1.11. Tortosa Casket:

Figure 33: Tortosa Casket, late 12th-early 13th century, ivory, Al-Andalus, Treasure of La Cathedral de Tortosa, Spain



Source: (Dodds, Jerrilynn D, 1992, p. 265)

An Andalusian rectangular Casket from the late twelve and early thirteenth century, this ornately crafted casket have a top shaped like a coffin. Now it is located in Tesoro Treasure of La Cathedral de Tortosa, Spain. It is made from Ivory, wood, and gilt copper. The ivory inlay on all external faces provides a striking contrast with the dark wood below. The encaustic layout is a collection of spherical decorations depicting deer, lotus plants, bulls, lions, peacocks, and a tree of life symbol in ivory across the dark context that are mounted on the frame and top. Gilt color adds relief to the portraits and draws attention to the script. In the same scheme, an engraving in Naskhi in a small log is completed. The base is decorated with ornate plasterwork. The writing, in a reliquary, originated from the Roman tabula ansata, says “*و بديع مسكني دار الخلافة*” which means “*and my house is the seat of the caliphate*”.⁷²

1.1.12. Andalusian Casket:

Figure 34: Andalusian Casket, late 13th century, ivory, Al-Andalus, Metropolitan Council of Zaragoza

72 (Dodds, Jerrilynn D, 1992, p. 265)



Source: (Dodds, Jerrilynn D, 1992, p. 267)

This late thirteenth century ivory, silver, paint, and gold leaf pyxis from Andalusia has a flat lid. It is now housed in Zaragoza's Metropolitan Cabildo. Four primary and two secondary registers are formed for its decoration. The top of the topmost register and the lower register serves as a framework for the surrounding areas. The broadest ring has an ambiguous carved decoration with a Sebka style, a traditional late thirteenth century Hispano Islamic decoration with a repeating the form. The fourth main register is a prominent scriptural texts panel with a Naskhi script, an enigmatic poem, half the breadth of the lacework area. Torus molding, bands of tiny rings, and interweave called cordon de la eternidad, or endless ribbon, a constantly repeated tangle that can be made of two till four strands, isolate and foment these broad registers. The sculpted decoration's painted backdrop is green, with symbolism to foliage and celestial light, as well as a sort of rich fabric with paradisiacal connotations. Gold leaf features also evoke richness and heaven. A silver gear exists on the piece: two silver bands bisect the pyxis from the bottom till the top, strengthening it. One ring carries a pole while the other a bolt, a widespread mechanism in Al-Andalus for this kind of pyxis.⁷³

73 (Santa Cruz , Noelia Silva, 2015, pp. 233-258)

Figure 35: The lid and body motifs on the Andalusian Casket, late 13th century, ivory, Al-Andalus, Metropolitan Council of Zaragoza



Source: (Dodds, Jerrilynn D, 1992, p. 266)

The fitting is adorned with an ornamentation of arcs and other patterns, also the engraving “المالك” “AL Mulk,” is the title of one of the Qur'an's verses, which says, "the lord." Al-Mulk may also indicate kingship or dominion. It indicates a longer-term that is a portion of the chapter's very first line: “البركات في يد صاحب القوة” means “*Blessings are in the hands of the One who has power.*” The script, the Sebeka style, and the standard flattering poetry on the frame all point to a thirteenth century and Spanish historicity for this box, inevitably in Al-Andalus, if this is a modest piece of art or a monumental structure. The poem inscription says “يا حق جن الحقيقة اسمي و اودعوني ان الامانة قسمي ولم اضع “*يا حق جن الحقيقة اسمي و اودعوني ان الامانة قسمي ولم اضع*” means “*Truth is in me like something stored in a pyxis and they say faithfulness is my share in life. Never did I betray this confidence in me*”. Thus, my name soared so I serve only the great.⁷⁴

1.2. The metal objects:

1.2.1. Pisa griffin:

74 (Migeon, 1927, pp. 358,360)

Figure 36:Pisa griffin, 11th century, Bronze, Al-Andalus, Museum of the Opera del Duomo, Pisa

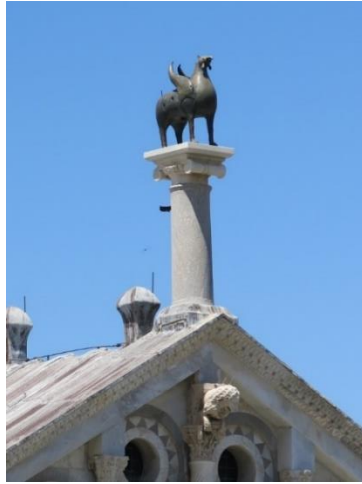


Source: (Contadini, 2018, p. 198)

The bronze Griffin Pisa, the gryphon, griffon, or griffin is a magnificent beast with the body of a lion and similar to the falcon in terms of the head and wings, and in some cases, a bird's claws as its hind feet. It is perhaps a very significant and problematic opus of the Islamic metal expressions, dating back to Al-Andalus Islamic Spain, standing more than three feet high . The Pisa griffin bewildered researchers for quite a long time due to its dimensions, remarkable character, and uncertain origin. Now it is in the Museum of the Opera del Duomo, Pisa. It is related, clearly, with Pisa and specifically, Pisa Cathedral building, where it is sitting above a short segment situated at the highest point of the apsidal region, looking east, until 1828. Later it was then dismantled and relocated to Campo Santo. It remained there till 1986 when the Opera del Duomo Museum was built, and it is there where it is located now. The griffin situated on the rooftop is a duplicate, inaugurated in 2015, to supplant the original, which was first set up in 1934, as this is the date etched today. The object is a ruin of the numerous effective wars led by the Republic of Pisa against Islamic kingdoms, and they put it on the roof of the Pisa Cathedral to celebrate their peace and victories. ⁷⁵

75 (Camber, Northover, & Contadini, 2002, pp. 65-83) .

Figure 37:Pisa griffin, not original one, 11th century, Bronze, Al-Andalus, Museum of the Opera del Duomo, Pisa



Source: (Contadini, 2018, p. 203).

The griffin has an eagle's head, horses' ears, roves of a chicken, and the figure of a lion and animal's appendages. It also has wings that are projected independently and set in place by bolts. It is generally empty inside. There are a carved embellishment and Kufic letters around the monster's front and fringes. The wings are finished with adapted plumes, the front covering partly spherical plates, and the rear with ordinary loops encased in double rings on a finished foundation. In the highest point of every limb, a more intricate, water drop sort formed area where the trinkets encompass the beast. The majestic lions are portrayed on each rear leg. Falcons are portrayed on each back one. Fitting giving various interpretations is printed on the three openings that lead inside of the statue. Also, there are openings at the mouth, the back, a bigger one below the gut. A round cup of bronze opens in the abdomen and is welded behind with refined metal.⁷⁶

76 (Camber, Northover, & Contadini, 2002, pp. 65-83) .

Figure 38: The Pisa griffin shape, closer look, 11th century, Bronze, Al-Andalus, Museum of the Opera del Duomo, Pisa



Source: (Contadini, 2018, p. 198)

The Griffin possesses a long history of investigation that has kept on baffling western researchers, who went around aimlessly in the journey to find out its profile, ultimately to show up at yet different period attributions to the eleventh, twelfth hundred years. The perplexing model, which most likely filled in as beautification of a fountain, is credited differently to Fatimid Egypt, North Africa, and other parts of the world. Course it travelled out to arrive at the basilica's final place in Pisa is puzzling as its site of birth. The object appears from the start as a verifiable irregularity, given its modest inception and an assortment of potential uses, including an origin or instrument. Nonetheless, it is a reasonable cause and can be approximated by contrasting it with comparable models of now, specifically the carnal figures and wellsprings of Al-Andalusian settlements. Moreover, the griffin may partake a comparable method for development and origin, as the Al-Andalusian origins, dependent on the metallic substance of its bronze combination. It has been put forward that it may have been put in a wellspring with water rambling from its mouth. Be that as it may, this hypothesis has been, as of late, addressed by some historians because the griffin does not contain any leftovers of a pressure-driven framework expected to push water through its mouth. According to a more modern concept based on the griffin's architectural details, both the griffin and a smaller lion in the Metropolitan Museum of Art in New York were built to make noises with their mouths, as a type of mechanical toy common in Islamic courts, where the

thing was a noise-making mechanism: for centuries it was a sound-producing guardian figure on the top of the Pisa. The inside is empty except for a more modest bowl-molded vessel located towards the rear of the Griffin. It is blank inside, and metal outside, alongside this interior vessel, might have made the Griffin resounding. So, the griffin would have been put at the Pisa Cathedral's highest point, considering the breeze to blow through the construction and produce different melodic sounds. The inscription is not of the documentary type; it does not tell us where and when the object was made and for who was made for it; it just expresses good wishes, it says: “بركة كاملة ونعمة / و [عمدة لصاحي شاملة// غبطة كاملة وسلامة دائمة// عافية كاملة وسعادة | ” which means in English “Perfect blessing, complete well-being” (left side) “Perfect joy, perpetual peace” (chest) “Perfect health, happiness support for the owner” (right side).⁷⁷

1.2.2. Brazier:

A Brazier dating back to 1144 -1212 for heating by putting coals inside and fire it. Now it is located in Provincial Archaeological Museum of Cordoba. This six-sided bronze brazier sits on six legs was discovered in Plaza de Chirinos, Cordoba. The lower portion of the wings, which are cylindrical made of bronze, also have horizontal slots on the outside. Small spheres serve as feet, and a boss highlights the core of every leg. The brazier's bottom balances on six curved edges marked by the wings. With conspicuous bolts, the edges are sealed. Each blank edge sprouts a finial as a continuation of the leg beneath. The finials contrast with small crescents that adorn either side of the brazier.⁷⁸

77 (Contadini, 2018, pp. 197-209)

78 (Contadini, 2018, p. 248)

Figure 39: Brazier, early 13th century, Bronze, Cordoba, Provincial Archaeological Museum of Cordoba



Source: (Contadini, 2018, p. 248)

Such lateral surfaces are made up of eleven-centimeter-high and twelve-centimeter-long panels. Their design is split into three bands: The lower and the widest section has four scriptural inscriptions surrounded by acanthus floral motifs. The phrase “بركة كاملة” is repeated in the Kufic inscription, means “*total blessing*.” The cartouche is substituted by a pattern of two confronting hares on one of two layers to which half-spherical grips are connected, which is a fascinating artifact. The inscription “عافية دائمة و نعمة” signifies “*perpetual health and divine J grace*” and appears in the top section of this reliquary. The second has a cut Kufic script that reads “بركة الحميد لمالكه” means “*The blessing of the Exalted One upon the possessor*.” The top portion is adorned with a punched display of pyramid-shaped Merlons that resemble the decorations of Cordoba's Great Mosque. In contrast, the body adorned by an inlaid plant emblem. Four corners have inlaid vegetal decoration on the lower parts, and the other two have a vertical design that matches others on the lower columns “بركة كاملة” means “*total blessing*.”⁷⁹

79 (Falk, 1985, pp. 57-89)

Figure 40: The motifs and inscription on Brazier, early 13th century, Bronze, Cordoba, Provincial Archaeological Museum of Cordoba



Source: (Dodds, Jerrilynn D, 1992, p. 275)

A layer of bronze forms the inside of its brazier, fixed in place by crossing arms that arise in the oblique face seams. Provincial Archaeological Museum of Cordoba now houses this brazier and others with identical features. A set of bronzes discovered in Denia revealed the presence of polygonal trays and braziers. Its forerunners are indisputably Persian and referring to twelfth-century Iranian silver trays known as palatine pieces of miniatures.⁸⁰

1.2.3. Nasrid Lamp:

In 1305, the Nasrid court's royal workshops manufactured this bronze lamp for the Alhambra's mosque. When Granada was defeated in 1492, it was reclaimed and was included in Cardinal Cisneros' treasury, including a late fourteenth-century bucket. These artifacts, which were stated in the cardinal's will, were discovered in his palace when he died in Alcala de Henares. They arrived in Madrid in the late nineteenth century to add to the National Archaeological Museum, Madrid collection. Six components are aligned on the main shaft to form the lamp. The four supreme segments are graded balls form organized from the smallest to the biggest. Each has a broad central Naskhi inscription engraving pierced through it, enclosed by a stylized vegetal ornament. Following the spheres is a pyramidal part with eight edges plated in one assembly, two are missing.⁸¹

80 (Dodds, Jerrilynn D, 1992, p. 274)

81 (Lucena Climbing Dry, Luis, 1935, pp. 147-221)

Figure 41:Lamp, 1305, Bronze, Mosque of the Alhambra, Granada, Spain, National Archaeological Museum, Madrid



Source: (Dodds, Jerrilynn D, 1992, p. 276)

The vegetal scenery travels vertically. The most significant and stunning element of the lamp is connected to the pyramidal column: a broad prism with four-sided and fifty-five Cm height with an eighty Cm diameter at the core. With an upright vegetal pattern and dual epigraphic cartouches in the top and bottom portions of the edges that carry the title: “ لا غالب الا الله, فمجد اسمه ” means “*There is no Conqueror but God, Glorify his name*” all four faces are elaborately penetrated. ⁸²

Figure 42:The inscription on the Lamp, 1305, Bronze, Mosque of the Alhambra, Granada, Spain, National Archaeological Museum, Madrid



Source: (Dodds, Jerrilynn D, 1992, p. 277)

An inscription carved in Naskhi on the lip of the bottom rim dates the casting of this remarkable item and reads: “ بسم الله الرحمن الرحيم صلى الله على سيدنا محمد وعلى اله و سلم تسليما ”

82 (Lévi-Provençal, 1931, p. 185)

بأمر مولانا السلطان الاعلى، المؤيد، المنتصر، العادل، السيد، متعد البلاد، و حد سيرة العدل بين العباد، الأمير أبي عبد الله، ابن مولانا الغالب بالله المنصور بفضل الله أمير المسلمين أبو عبد الله اعلى الله تعالى فضله سبحانه بخالص نية و صادق يقين وكان ذلك في شهر ربيع الأول المبارك في عام خمس و سبعمائة فمجد اسمه *"In the name of God the Merciful, the Compassionate, may the peace and blessing of God be upon our master Muhammad and upon his progeny. Commanded by our lord, his majesty the Sultan, who is favored, and the victorious, the just, and noble, the conqueror of cities, and the ultimate in just conduct among God's J servants, Emir of the Muslims Abu 'Abdallah, son of our lord, Emir of the Muslims Abu Abdallah, son of our lord al-Ghiilib-Allah, the victorious by the grace of God, Emir of the Muslims Abu Abdallah, may the Almighty favor him beneath it to him whom my light illuminates with its splendor and care of its, with wholesome intent and absolute conviction. And this was in the blessed month of Rabi, the first, in the year seven hundred and five, Glorify his name"*⁸³. A heavy Seljuk impact can be seen in the vegetal detailing of this extravagant piece from the early fourteenth century; however, there is no doubt that it existed in Granada. Despite the defects that the lamp presents in its lower part, the titles that appear in the inscription on edge allow it to be attributed to Muhammad III (r.1302-1309 AD), who would have it made for the Alhambra mosque.⁸⁴

Figure 43: The missing part on the Lamp, 1305, Bronze, Mosque of the Alhambra, Granada, Spain, National Archaeological Museum, Madrid



Source: (Dodds, Jerrilynn D, 1992, p. 276)

1.2.4. Bucket:

⁸³ (Doors, 1999, pp. 74-77)

⁸⁴ ibid

A bucket from Al-Andalus from the later mid-fourteenth century, decorated with niello⁸⁵ on a shiny background. Now it is housed in the National Archaeological Museum, Madrid. This finely carved bronze niello bucket has a plain bottom, slightly congealed edge, and somewhat curved open frames. Where the grip starts, two fasteners in the rim are captivated. The grip has the usual vertical endings and reduces in the middle to shape a circle that holds a metal loop. Its form is dissimilar to Hispano-Islamic rulings, which are traditionally more broad-based and cylindrical, and broad-based.⁸⁶

Figure 44:14th century, Bronze, Granada, National Archaeological Museum, Madrid



Source: (Contadini, 2018, p. 222)

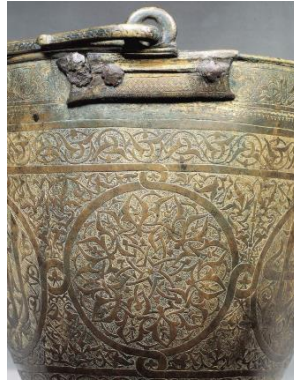
The central decorative pattern dominates the body and is outlined on the upper and lower by two thin rows of impressionistic leaf ornaments on a gilt backdrop. Two spirals with six-pointed stars lie among two wide cartouches with epigraphic detailing on the center band.⁸⁷

85 Niello: a dark compound of sulfur with silver, lead, or copper, utilized for filling in engraved plans in silver or different metals, it is also an artistic technique used in Egypt since the eighteenth dynasty to set the design it reinforces other than the bulk of the item by creating a solid contrast with the metal ground

86 (Contadini, 2018, p. 251)

87 (Ángela Franco, 2021)

Figure 45: The handle and decorative on the bucket, 14th century, Bronze, Granada, National Archaeological Museum, Madrid



Source: (Dodds, Jerrilynn D, 1992, p. 282)

The same Kufic expression appears on both cartouches, cut in half as follows: " *اليمن و* *الاقبال، وبلوغ الأمال* " means " *good fortune and prosperity, and the fulfilment of all desires.*" The bucket's ornamentation is completed with a small epigraphic band on the edge that bears the engraving: " *الغبطة المتصلة لصاحبه* " means " *continued prosperity for the owner.*"⁸⁸ Two serpents with interconnected heads are depicted on the grip's top side. About the fact that the vegetal scheme indicates clear Seljuk inspiration, the script replicating the Nasrid monarchy's seal, along with the object's delicacy, exquisite decoration, and opulence, contribute to the inference that it was designed in royal workshops.⁸⁹

1.2.5. Casket of Hisham II:

88 (Contadini, 2018, p. 251)

89 *ibid*

Figure 46: Casket of Hisham II, 976, Silver, Madinat al-Zahra, Girona Cathedral Treasure, Catalonia



Source: (Dodds, Jerrilynn D, 1992, p. 209)

This silver-covered wooden box has a vaulted lid and is decorated with silver gilt. The case is now housed in the Museum of the Cathedral of Girona and is a unique silversmithing object from the Cordoba Caliphate. It is a novel item both in terms of historical significance and aesthetic value. It was authorized by al-Hakam II as a present for his son, the following Caliph Hisham II⁹⁰ when he was less than twelve years old, and it very well may be dated to 976 or somewhat earlier. The Andalusian case placed in the Museum of the Cathedral of Girona is an extraordinary result of the works of the Caliphate of Cordoba. It answered Caliph al-Hakam II's desire to blessing his child, the future Caliph Hisham II, maybe in the event of citing him as a beneficiary. Despite the time passed, it is in excellent condition and addresses an unmatched illustration of tenth century's Umayyad Cordoba's work. It is a wooden plated box with emblazoned, nielloed, and overlaid silver plating with a vegetal embellishment. It is enormous: twenty seven centimeters in height, half of which corresponds to the box and remaining to the lid. It is thirty nine centimeters in width and twenty three centimeters in depth. The cover's borderline has a three centimeters high epigraphic band on all four sides and an Arabic engraving in Kufic script stature: two centimeters. All the letters are decorated in niello which is a dark compound of sulfur with silver, lead, or copper, utilized for filling in engraved plans in silver or different metals and featured in the dark on a light

90 Hisham II(965-1013): the third Umayyad Caliph in Al-Andalus since 976 till 1009

foundation. The casket has rectangular sides and a base, four quadrilateral shoulders that incline inward, and a rhomboid top connected with a handle. The highest point on the handle structures superficial curves, as the sides of the handle dive in the neuter curves, they bend inwards and subsequently in a circle, ending up looking like a striped oak-like seed.⁹¹

Figure 47: The lock and the decoration on the Casket of Hisham II, 976, Silver, Madinat al-Zahra, Girona Cathedral Treasure, Catalonia, Spain



Source: (Dodds, Jerrilynn D, 1992, p. 209)

When the cover meets the case, a dedicatory engraving in thick Kufic writing is displayed. The decorative scheme begins with pearl lines that form volutes that enclose double forked palms. Tiny bunches of symmetrical leaves occupy the space between the palms. Moreover, there are leaves in roses of four or eight petals next to the metal tying in conclusion. It is bogus; hammered in the actual silver, the clasp of the pivot that shuts the case has an opening that fits a secure ring that rings alongside one or the other side, shape the fixed component of the end. The mobile part is a strung bolt with a nut at all the ends. At the rear of the pivot is written: *“Work of Badr and Tarif, your servants.”* It is unknown how the casket showed up in Girona. No information has been known about it, and numerous writers proposed that it show up among the riches of war, brought in by the Catalans who scoured the Andalusian capital. Bearing no hint as to its original function, this casket is a beautiful object and an essential art-historical document even though there are various references in Umayyad, Abbasid, Fatimid writings to unusual three-dimensional items produced valuable metals being utilized by different rulers and

91 (Labarta, 2015, pp. 104-106)

individuals from their courts or given state blessings. Although uncommon, a receptacle like this aids in the verification of these claims. A receptacle such as this, though rare, helps to substantiate these descriptions.⁹²

Figure 48: The decoration on the Casket of Hisham II, 976, Silver, Madinat al-Zahra, Girona Cathedral Treasure, Catalonia, Spain



Source: (Dodds, Jerrilynn D, 1992, p. 210)

The case has an engraving that objects along the base edge of the top on each of the four sides which is “ *بسم الله بركة من الله ومن وسعادة وسرور دائم لعبد الله الحكيم أمير المؤمنين المستنصر* ” *بسم الله مما أمر بعمله لأبي الوليد هشام ولي عهد المسلمين تم على يدي جايدر بن /عمل بدر وطريف عمده* which means in English “*In the name of God. Blessing from God, prosperity, fortitude, and perpetual joy and happiness for the servant of God al-Hakam Commander of the Faithful al-Mustanşir bi-Allah. Among those things ordered for Abo al Walid Hisham, the successor to the caliphate, completed under the direction of the official Gaydar/Work of Badr and Tarif, your servants*”.⁹³

1.2.6. Niello Andalusia casket:

Figure 49: Niello Andalusia casket, 13th century, silver, Al-Andalus, Metropolitan Council of Zaragoza

92 (Dodds, Jerrilynn D, 1992, p. 209)

93 (Labarta, 2015, p. 111)



Source: (Martin Therese, 2019, p. 32)

Niello signifies a soft compound of sulfur with silver, lead, or copper, used for filling in engraved markings in silver or metals. This casket is from the primary portion of the eleventh century. Shaped like a low shortened pyramid, this rectangular silver box's lid is secured utilizing three enormous pivots, one on the front and two on the back. The pivots are presumably a later expansion since they cover portions of the engraving and the design on top of the lid. The casket is made in Andalusia. In San Isadora, León, it was given to the National Archaeological Museum, Madrid, in 1869. The casket stands on four feet. The enrichment is generally straightforward and orchestrated. On the four sides of the casket, a focal band is loaded up with an inscription in fine Kufic on a transparent background between two vegetal parchment registers. The lower sides of the lid bear a comparable parchment, while its trapezoidal sides carry a striking engraving. There are two columns of duck-like birds on the lid's highest point with small feathery peaks at the rear of their heads. In the upper line, the two sets are appeared consecutive in profile, and in the lower line, they face one another. The casket is textured all over with slight round punch marks. Just the feet and the clear zones outside the registers need texturing, and the two inscriptions seem to appear on the right side of the casket instead of on the front, as is very usual. The hinges partially cover them. The engraving on the body is: *“بركة من الله تامة وسلامة دائمة وعافية شاملة ونعمة”* which means in English *“Blessing from God is complete/Lasting safety/ Holistic wellness/ Grace”* and the inscription on the lid is the same but it is left unfinished: *“Blessing from God is complete/Lasting safety/ wellness”*⁹⁴. This casket, initially of San Isidoro, León, gave to

94 (Martin Therese, 2019, pp. 1-35)

the National Archaeological Museum, Madrid, inside 1869. This article may have been among those referenced in the rundown of donations by the Ruler Ferdinand and his better half Sancha to San Isidoro's congregation on twenty two of December, 1063. The list of donations includes caps am Burnham et al. ias duas eburnea sargen tolaboratas,, in una ex eis sedent intustres aliae capsellae, in eodemo perefactae, an ivory casket and two more in ivory and silver, one of which contains three other little boxes made in a similar fashion).⁹⁵ Angela Franco Mata recommended that one of the three small boxes inside the bigger casket may have been the current casket. This box is the same one referenced in the list; the year 1063 would address the end before its production. Regardless, a date at the start of the eleventh century, during an early period, appears to be worthy on stylistic and epigraphic grounds. The best example model in the Taifa time of a complex niello technique in which vegetal improvement is joined with animals' engravings and pictures is a scent bottle in the Teruel Museum datable to not long before 1044-45. However, the sets of confronted birds on the casket, however exceptionally stylized, find matches in earlier and practically contemporary ivories, textiles, and pottery from the tenth century to the Taifa period.⁹⁶

1.2.7. Perfume Bottle:

This small gold-washed silver perfume container is high in length. It is engraved and nielloed sulfur and silver and lead, which colors the decoration black. Today it is in Museum of Teruel, Spain. It was commissioned by Moayed al-Dawla, the second ruler of Albarracin, a present for the wife Zahr. Throughout the Taifa time frame, the hajib title connoted a fixed Calipha to the rule. As *Moayed* is known as the hajib in the engraving, it is conceivable that the container was authorized before the demise of the predecessor *Hudayl ibn Razin*,⁹⁷ during 1044/5. The place where it was manufactured is uncertain. It might be in Toledo, which implies that the scented bottle was presumably created before 1085 when militaries vanquished the metropolis. Moayed, an individual from the Berber called *Bani Razin*, who got set in Al-Andalus following when it was won,

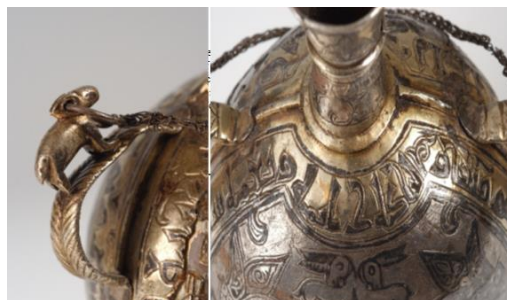
95 (Martin Therese, 2019, pp. 1-35)

96 (Franco Mata, 1991, pp. 34-68)

97 Hudhayl ben Jálaf ben Razín: a member of the Banu Razín family, was the first sovereign of the Albarracín Taifa, from approximately 1013 until his death.

both father and son followed Cordoba court and the quest for noble culture. Hudayl purchased bondsmen from an observed Cordoba foundation of music. The holder's magnificence and extraordinary craft offer some thought of Albarracin's success and improvement of the court in the eleventh century. The enhancement of the bottle recalls various Taifa models. The disposition of plants and the leaves' layouts look like components of contemporary architectural embellishment, especially of the Aljaferia royal residence at Saragossa. The deer's close to the container's neck and peacocks at the base is somewhat like creatures on the Palencia case delivered from Toledano support. Finally, the arabesques that load the plants present similarities with the eleventh-century themes earthenware production in Denia with the late tenth and eleventh-century woody adornment from the Fatimid Egypt, that exchanged within Al-Andalus during Taifa time frame. Gilt silver container, they welded two half-circle handles in the upper third of the holder, enlivened to some extent outside by a rope. On top of these, they carry two animal figures connected by a rope with a few finishes. The beautification is engraved with an etch, given solid hints of circled and barely recognizable silver and lead nickel differences obscuring the style. ⁹⁸

Figure 50: The obverse of the bottle and the handles, before 1044, silver, Toledo, Museum of Teruel, Spain



Source: (Dodds, Jerrilynn D, 1992, p. 219)

The front-side presents a design of plant themes with leaves trifoliate, lengthened the middle from which the stems start at the two sides, and the end fills the focal circle with fleur delis stylized. Two deer show up in the upper third savages confronted with their

98 (Almagro, 1967, pp. 5-14)

heads turned. On the opposite, the decoration is comparative without the animal figures. The lower part of the foot is decorated with an asymmetrical theme of two peacocks faced with their tails raised, pecking at a blossom. On the round piece, a Kufic engraving is found.⁹⁹

Figure 51: The motifs on the perfume bottle, before 1044, silver, Toledo, Museum of Teruel, Spain



Source: (Dodds, Jerrilynn D, 1992, p. 219)

The inscription says: “بركة دائمة و نعمة و غبطة باقية ودرجة صاعدة و عز و رشد و توفيق و تسديد للسيدة “*Perennial benediction, general well-being, continual prosperity, elevated position, honor, assistance, divine help, and good direction toward the good and the equity for the most excellent lady Zahr, wife of the hajib Moayed al-Dawla 'Abd AL Malik ibn Khalaf, may God assist him*”.¹⁰⁰

99 (Almagro, 1967, pp. 5-14)

100 ibid

Figure 52: The inscription on the perfume bottle, before 1044, silver, Toledo, Museum of Teruel, Spain



Source: (Dodds, Jerrilynn D, 1992, p. 219)

1.2.8. Saint-Jean in Liège Box:

Figure 53: Box from Andalusia, before 1050, Silver, Andalusia, Museum of Religious Art and Mosan Art, Liege, Belgium



Source: (Dodds, Jerrilynn D, 1992, p. 219)

This minuscule box from Andalusia, divided into four compartments on the inside, was earlier in the treasury of the church of Saint-Jean in Liège. An inhabitant of that city is thought to have brought this item back from a pilgrimage to Santiago de Compostela in the eleventh century, led by a monk from the Benedictine abbey Saint-Jean. This box was used as a reliquary at some point in the past. The sides and top of the silver case are etched by an Arabic Kufic script. Niello inlay is used to illustrate the sincerest gratitude in these scripts for an unknown owner. This alloy, which typically consists of silver, copper, lead, and sulphur, is laid into a region that is traditionally planned by etching when still in granulated or powdered form. The inlay is trimmed down to the

surrounding surface level once it has been sealed in position. The style of calligraphy and the possible use of vegetal additives in the gaps between vertical characters place this small box somewhere around the tenth- and eleventh centuries. Pinpointing the precise location of this and other Andalusian pieces crafted in valuable metals is challenging. The Museum of Religious Art and Mosan Art in Liege, Belgium, now holds this artifact. The inscription reads as follows: "بركة كاملة ونعمة شاملة و عافية و عز/بركة لصاحبه" which means in English "A complete blessing, comprehensive grace, wellness and glory//A blessing to its owner."¹⁰¹

1.2.9. Sadaqa ibn Yusuf Casket:

A Casket produced using silver, gilt, and niello in Egypt is in Royal Collegiate Church of San Isidoro, León. This small rectangular casket has a somewhat curved lid attached, utilizing three enormous pivots, and one on the front and two on the back. The box and its lid are silver, decorated in gilt and niello with a sensitive spiral pattern covering the whole surface. The spirals, estimating about a fourth of 0.65 cm in measurement, are joined together and arranged in seven horizontal rows. The regions between spirals are loaded up with stylized half-palmate themes. Accordingly, there are no clear spaces on the surface. Despite repetitive, the general pattern is of refined artistry and summons ripples on a water surface. The curved top of the lid has the same pattern, with fifteen rows of spirals, while the lid's four sides, about a large portion of 1.4 cm high, bear a niello Kufic engraving set against an adapted vegetal background. The inscription has great significance since it indirectly suggests a date and a place of the casket product. It reads as follows: "واقبال استعمال لخزانة صدقة بن يوسف شامل وعز دائم وأمن عالي ودرجة "سعادة كامل" وإقبال استعمال لخزانة صدقة بن يوسف شامل وعز دائم وأمن عالي ودرجة "سعادة كامل" which means "Work for the treasury of Sadaqa ibn Yusuf/ perfect happiness and complete good fortune and continuous glory/and perpetual power and elevated protection for high authority and high rank to the owner"¹⁰². Another inscription is found on the clear area under the securing of the front lock, and it is, in this manner, noticeable just when the box is open. The engraving comprises the artist's unique signature who made the casket and appeared to peruse: Uthman engraved. The identity

101 (George, 1988, pp. 5-21)

102 (Gabrieli & Scerrato, 1985, p. 567)

of Uthman is unknown. An artist's inscription is found in the same position on the casket made for Hisham II in 976. The principal inscription was published in 1925 for inevitable minor mistakes; notwithstanding, incubations regarding the proprietor's character were advanced.¹⁰³

Figure 54: Sadaqa ibn Yusuf Casket, 1044, Silver, Egypt, Royal Collegiate Church of San Isidoro, León



Source: (Martin Therese, 2019, p. 9)

As indicated by the accessible sources, the only possible identification for Sadaqa ibn Yusuf is found in Fatimid Egypt and not in Islamic Spain. Abu Mansur Sadaqa ibn Yusuf al-Falahi was a vizier of the caliph al-Mustansir bin Allah¹⁰⁴. He was an Iraqi Jew who converted over to Islam. He was delegated vizier by al-Mustansir in line with his could not possibly be more significant. This object is the solitary engraved by the inscription of its sort at any point ascribed to Fatimid Egypt. It raises questions about the complementary artistic impacts of Islamic Spain and Fatimid Egypt during the tenth and eleventh century, the problem argued by researchers. The overall spiral decoration on the current casket has no equals in Fatimid art, albeit the examples found on the backs of two bronze Stags in Córdoba and Florence and celebrated Griffin in Pisa are connected. The stag in Córdoba was without a doubt delivered in Spain as it was found at Madinat al-Zahra. The Florence stag is also presumably Spanish, though specialists are

103 (Gabrieli & Scerrato, 1985, p. 567)

104 The caliph al-Mustansir bin Allah(1029-1094): He reached the throne of Fatimid Caliphate in on1036, he was seven years old. His mother took over the affairs of the state until he grew up. He ruled for sixty years

unsure of the griffin's attribution to Spain or Egypt. The present casket, however its enhancement is similar just with passant to that on those renowned bronzes, may be of some assistance in explaining the issue. ¹⁰⁵

1.2.10. Dawat inkwell:

Figure 55: Dawat inkwell, 12th century, bronze, silver, Iran, aga khan museum



Source: (Junod, 2008, p. 189)

Inkwell with engraving and etched architectural, vegetal, and verdant patterns. The inkpot, also known as Mihbara or Dawat in Arabic, is the main feature of the writer and calligrapher, together with the reed nib. It was made in Iran and dates from the latter midst of the twelfth century and is preserved in the Aga Khan Museum at the time. Since calligraphy is the central ornamental theme of this piece, the elegant style and substance are in perfect harmony. There are engravings in Kufic and cursive script at the top and corners of the cover, both of which are Arabic aspirations. The corner of the cover reads, two times “*ليمن والبركة*” which means “*Good fortune and divine grace*” and “*العز والإقبال و الدولة و السعادة و السلامة، العز والإقبال و الدولة و السعادة*” which means “*Glory and prosperity and good fortune and happiness and salvation and divine grace,*” ¹⁰⁶ on the plain portion. The structure is arranged on three superimposed layers of decorative compositions in cursive and Arabic, disrupted by the dropped bands that encircle a carving with characters on the surface of the piece. The formula is repeated two times

105 (Martin Therese, 2019, pp. 8-11)

106 (Junod, 2008, p. 189)

in the warm praise. “العز والإقبال و الدولة و السعادة” means “Glory, turnout, state, and happiness.”¹⁰⁷. The container was designed to hold a container made of glass, which held the liquid ink within, most commonly, black. In the medieval Arab culture, three forms of black ink were manufactured. These remain well-known owing to the ingredients composed by copyists or calligraphers. In these inks, the first used carbon, the second used oak galls and metal as a base, and the third used a combination of these two treatments. Inks of the first type had typically referred to as Midad, while the second type is often known as Hibr.¹⁰⁸

1.2.11. Mamluk Bowl:

Figure 56: Bowl, 14th century, Brass, Egypt or Syria, Mamluk period, aga khan museum



Source: (Junod, 2008, p. 293)

This bowl comes from the old Mamluk era in Egypt or Syria. From the fourteenth century's first half. The bowl is now on display at the Ag Khan Museum. This Mamluk brass bowl has an engraved silver Kufic writing that reads: “إلى صاحب الفخامة ، الرب ، الأمير ، العظيم ، المتعلم ، العادل ، الباسل ، الداعم ، العون ، المتألي ، العون ، المنظم ، المسؤول ، [ضابط] الملك الناصر” means “For the High Excellency, the Lordly, the Great Amir, the Learned, the Just, the Valiant, the Supporter, the Succor, the Sparkling, the Help, the Orderly, the Responsible, the [officer] of al-Malik al-Nasir.”¹⁰⁹ It was a traditional script designed to offer pride and fortune to the founder during the Mamluk period. It can be seen on various artistic media, ranging from pottery to enameled glass mosque fixtures. Emblems and icons

107 (Junod, 2008, p. 189)

108 ibid

109 (Junod, 2008, p. 292)

were valuable in Mamluk culture. Six fish and a sun disc adorn the inside of the brass cup. The sun and fish would glitter while the bowl appeared full of water. The sun can be interpreted as representing the emperor and prosperity or the source of energy.¹¹⁰

1.3. The ceramic objects:

1.3.1. Al-Taifor Bowl:

Figure 57: Al-Taifor Bowl, 10th century, earthenware, Madinat al-Zahra, National Archaeological Museum, Madrid



Source: (Dodds, Jerrilynn D, 1992, p. 232)

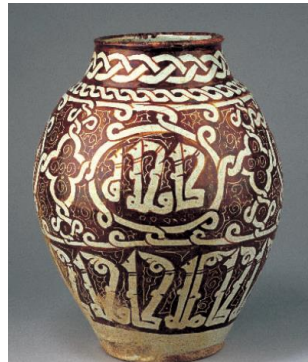
It is a ceramic plate, decorated and painted in green color and manganese. This shallow bowl is nectar shaded and decorated with green-yellow connotations. It has a raised basis, adjusted dividers, and a level rim made of ruddy earth has quartz and gneiss in trace amount. This plate was discovered in the tenth century at Madinat al-Zahra and is now preserved at the National Archaeological Museum, Madrid. The inner face has a green and manganese decoration on a white color background, forming a loop that encircles a diametrical band. The embellishing engraving in the center is the Kufic inscription. The style of the Kufic is very straightforward, as is proper to a beginning stage in the palatine earthenware creation of Madinat al-Zahra. Letters have an outline with manganese and green inner shading. In this way, they look beautiful and bright with a white base. The round part displays white decoration organized in three gatherings, that stand out from the rotating territories of dim manganese and coppery green. The use of color contrast, which was popular at the time, adds to an impression

110 (Junod, 2008, p. 292)

of the trilobate organization, which is also evident in other examples from the era. On account of the content, we may view this piece as having a place with early period, preceding the rule of Al-Hakam II between (961–76), Kufic got admiration. The way that the striking blend of white, green, and dark shows up frequently proposes that these shades represent different signs: the white color signs for the Umayyads, the green color for Islam, and the dark color for the Prophet. The term al-Mulk was intimately linked to matters of power and authority in the caliphate period. The engraving rehashes "الملك" which implies in English "*al-Mulk, kingship or dominion*".¹¹¹

1.3.2. Jar Earthenware:

Figure 58: Fatimid jar, 10th-11th century, Earthenware, Egypt, Aga Khan Museum



Source: (Junod, 2008, p. 129)

The Egyptian earthenware with a luster on a clear white coating is now located in the Aga Khan Museum. This Fatimid luster jar is unique and well-ornamented. Two horizontal indexes with prominent Kufic inscriptions blend the strapwork and exquisite inlay in the reservoir on a copper luster base. The word "كاملة" is engraved on in the chevrons on the body which means in English "*blessing or perfect or complete.*" The inscription around the base reads the same first inscription "كاملة" meaning "*perfect blessing, complete, complete, complete, complete, perfect, complete.*"¹¹²

111 (Fehérvári, 1981, pp. 115-125)

112 (Junod, 2008, p. 128)

Figure 59: The inscription on the body on the Fatima jar, 10th-11th century, Earthenware, Egypt, Aga Khan Museum



Source: (Junod, 2008, p. 126).

In a similar theme, metamorphic Kufic inscriptions can be found on fashion textiles and stone carvings. There are no radiant jars with similar script designs that have survived. In contrast, similar pieces can be explored in the Museum of Islamic Art, Cairo, and the Benaki Museum, Athens, suggesting the late of the tenth century or early eleventh-century era. The jar's design, color, and scale is identical to jar specimens retrieved from Bahnasa in Egypt by Fehérvári in 1986-87.¹¹³ The quarried pieces were discovered alongside a jar containing golden dinars in a Fatimid housing complex, carrying the initials of the Fatimid Imam-caliph al-Aziz¹¹⁴ and his successor, al-Hakim.¹¹⁵

1.3.3. Bowl from Mértola:

113 (Junod, 2008, p. 128)

114 Al-Aziz Billah (955-996): Fatimid caliph, ruled from 975 to his death in 996

115 al-Hakim bi-Amr Allāh (985-1021): Fatimid caliph, ruled 996–1021.

Figure 60: Bowl, 12th century, ceramic, Mértola, Mértola Museum, Mértola, Beja, Portugal



Source: (Sidarus, 1988, p. 93)

A glazed ceramics bowl made of compressed yellow paste, modelled very swift, baked in an oxidizing atmosphere, and finished with complete dry rope decoration. This rounded bowl has a circular opening, an inverted curved body with low carina, and a core with a diagonal ring foot, with an oral diameter of 25 cm, a base diameter of 10.3 cm, a height of 8 cm, and a circular mouth, an inverted tapered body with low carina, and a base with a diagonal ring foot. It is currently stored in the Mértola Museum in Mértola, Beja, Portugal. Outside is a luscious monochrome glaze, with a complete dry string of green, white, and honeydew colors split by hints of manganese. The core motif is the word "بركة" written in Kufic characters, which means "*baraka: blessing*,"¹¹⁶ surrounded by a scroll of palmettes running along the rim of the design Part repaired, and around the origin were created. The object was discovered in a stratigraphic setting that was very disturbed. It was estimated to the twelfth century by comparing it to other items of the same form and artistic style found in Almeria and Malaga Spain. The Museum's collection background was discovered during historical outcrops in Mértola's castle alcove by the Archaeological Field of Mértola. The scarcity of such a style of pottery in Malaga, where can find calligraphy that is quite identical, and in Almeria Spain, where stoves were discovered that produced items with this ornament, prompted researchers to believe that they were made in these areas.¹¹⁷

1.3.4. Bowl in Museum of Mallorca, Palma de Mallorca, Spain:

116 (Sidarus, 1988, p. 93)

117 *ibid*

An Andalusian Glazed and painted earthenware with luster from the late twelfth century is located now in Museum of Mallorca, Palma de Mallorca, Spain. This bowl has a broad edge and bottom and is decorated with a central disc with a diameter twenty three centimeters featuring an eight-petaled flower surrounded by concave bars. The inner sculptural Kufic ornament is perplexed by an exquisite Rinceau motif¹¹⁸ on the last band. The style is created using a combination of modeling and sgraffito idiomatic expressions. Its form dates back to the Almohad era¹¹⁹ and is well-documented.¹²⁰

Figure 61: Bowl, 12 century, earthenware, Al Andalus, Museum of Mallorca, Palma de Mallorca, Spain



Source: (Dodds, Jerrilynn D, 1992, p. 330)

The themes on display are popular in pottery from the historical period. Within its interior circular framework and on the floral core, wide paint splotches with sgraffito illustrations are used. The remaining layout is followed by a sequence of small, elegant cursive script lines, such as the accent that enhances the scriptural text. The cursive inscription is known as Naskhi, which was introduced into Andalusia in the late twelfth century. The conventional phrase “عزة الله,” is mentioned eight times, means “*Glory is God's.*”¹²¹The void across the characters is packed with a template of flowers and leaves, resulting in a network of dots, swirls, and wisps that mirrors the angled sgraffito design.

118 Rinceau motif: is an ornamental shape consists of a continuous wavy trunk-like motif that has smaller foliate stems or gathered leaves

119 Almohad era: an empire established in the twelfth century. At its rise, it had controlled many parts of the Iberian Peninsula and North Africa

120 (Trias, 1981, p. 68)

121 (Navarro Palazón, Julio , 1987, pp. 225-238)

Fatimid pottery has a long history of sgraffito under the glaze. Except for a minor radial fracturing, this container is of decent quality. It was found in a cave system serving as a sanctuary until an Islamic population was challenged by Catalan intrusion from September to December in 1229, implying that it was built before this occurrence. When pottery was discovered concealed in natural caverns in the stone, the place was taken as dels Amagatalls the secret places.¹²²

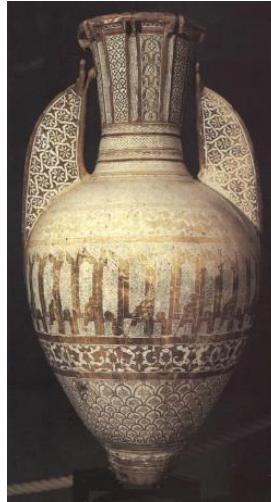
1.3.5. Alhambra Vase in Regional Gallery of Sicily, Palermo:

Wide vases known as Alhambra vases are among the top expressions of Nasrid ceramics sculpture. With some ambiguity, they could well be dated between the thirteenth and the fifteenth century. They have the form of typical storing containers in Arabic, jabia, jawabi. We would presume that such artefacts were more artistic than functional due to their scale and inelegant proportions. Alhambra Vase from Al Andalusia dating back to the thirteenth century. It is a glazed and painted earthenware with luster. Now it is located in Regional Gallery of Sicily, Palermo.¹²³

122 ibid

123 (Zárate Hernández, 2019, p. 11)

Figure 62:Alhambra Vase, late 13th century, earthenware, Al Andalus, Regional Gallery of Sicily, Palermo

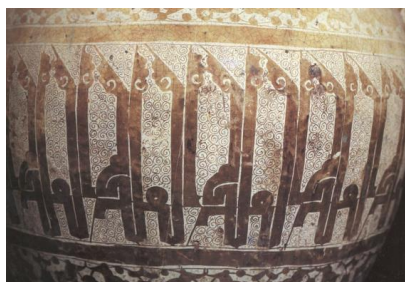


Source: (Dodds, Jerrilynn D, 1992, p. 254).

The smooth, triangular grips on the oval-shaped body may be purely decorative in its small diameter and long collar because they have no handhold. Archaeologists in Mazzara del Vallo, Sicily, yielded this vessel with a height of a hundred twenty eight centimeters. It shows the neck with columnar bands detached by ribs and the graduated rings at the switch of the neck and body and the ovoid body and holders that are distinguishing the vases of the Alhambra. such as the beautiful vase in the State Hermitage Museum in Saint Petersburg, which has kept perfectly. These vessel's motifs plan is impacted by vases at the Instituto de Valencia de Don Juan, the National Museum in Stockholm, the Carthusian monastery at J erez, and the Hermitage. It is adorned with parallel indexes of different widths, which are encircled by dense rings that conceal a wide engraving in the elegant scripts of the Grenadine Kufic inscription repeating the word “*المالك*” means “*al-Mulk, kingship or dominion.*”¹²⁴

124 (Blessing, 2018, pp. 116-141)

Figure 63: The inscription on the body of Alhambra Vase, late 13th century, earthenware, Al Andalus, Regional Gallery of Sicily, Palermo



Source: (Dodds, Jerrilynn D, 1992, p. 255)

The gold coins issued by the Hafsi dynasty in Tunis, who established strong links with rulers of Granada in the latter semi of the thirteenth century, may date from a period marked by a shift to an ancient Kufic. In the original vase's artistic pattern, the text is a crucial component. Since there is no complex attribution to overwhelm the audience, it continues to stand out distinctly against its white area of the ring. The recurring al-Mulk, transparent and legible, seemed to be an illustration of a power that was more fictitious than actual. The composition of al-Mulk, the king evoked al-caliphal Zahra's antiques at their peak when the mere eloquence of this term was essential to describe a political truth. Asymmetrical plant illustrations are set off by wide gold bars throughout the sections below and above the fundamental subject. The ring that connects the body to the neck is also embellished. A layout of contrasting scales covers a wide area located at the base. Angular structures and interlace embellish the rectangular upright panels that encircle the neck, and arabesques surround the grips.¹²⁵

1.3.6. Alhambra Vase in Russia's State Hermitage Museum in Saint Petersburg:

This early fourteenth century piece, composed of glazed and finished earthenware with luster and, can be mounted inside a set of vases designed with a framework of horizontal bands, with its most literal depiction at the bottom the Galleria Regionale Della Sicilia in Palermo. In support of epigraphical data, a chronology for the current instance could be developed. It features an uncultured Grenadine Kufic-style engraving which is the most

125 (Bloom & Blair , 1996, p. 164)

identical to the writings on the Palermo vase. The vase is currently kept in Russia's State Hermitage Museum in Saint Petersburg. Like the Palermo case, the decorative layout features the double central panel with engravings lined above and below by arabesque-adorned areas. There are no other vases like this with the double band. The topmost cincture is made up of tangent concentric circles with the term “الغبطة” means “*pleasure*” written on each one. In the rows between the rings, overlaid components in reserves appear. The rings, writings, and decorative designs that accompany them are all off-limits. The term “عافية” means “*health*” and frequently appears in Grenadine Kufic on the bottom section and without regular article, colored in gold on a white field. It provides a chromatic distinction to the above section of white on gold. The empty spaces are filled with vegetal motifs. Wide horizontal rows in gold distinguish the bands. ¹²⁶

Figure 64:Alhambra Vase, early 14th century , earthenware , Al Andalus, State Hermitage Museum, Saint Petersburg, Russia



Source: (Dodds, Jerrilynn D, 1992, p. 256)

The grips feature Fatima's hand symbol over a geometric tree of life that can be translated as a slap by which the hand is rising, with festooned sides. One grip has arabesque detailing, the other has an epigraphic pattern that can be interpreted as

126 (Dodds, Jerrilynn D, 1992, p. 356)

“بركة” meaning "*benediction*," but this reading needs further research. Arabesque and Interlace patterns alternate in upright panels on the collar. ¹²⁷

Figure 65: The handles of Alhambra Vase, early 14th century, earthenware, Al Andalus, State Hermitage Museum, Saint Petersburg, Russia



Source: (Dodds, Jerrilynn D, 1992, p. 257)

This vessel is in excellent condition, with all its hands and extremities in place. The fact that this and other huge vases of the same style have survived so long could be attributed to factors unique to the art world. In 1871, the current model was purchased by the draftsman Fortuny when it was being used as the foundation for the sacred water reservoir in the del Salar church in the province of Granada. The Russian A.P. Basilevsky bought it at an auction of Fortuny's collection in Paris in 1875. The vase was then purchased by the Russian government and reached the Hermitage in 1885 as part of Basilevsky's collection. The use of gold over a white background is prevalent in specific documented Alhambra vases. ¹²⁸

1.3.7. Alhambra Vase in the National Museum of Hispanomusulman Art, Granada:

This is one of the most advanced representations of the Alhambra vase series. It traces back to fourteenth or fifteenth centuries. Its design, like that of all Alhambra-style containers, is derived from conventional storage pots. This is currently on display at National Museum of Hispanomusulman Art, Granada. The decoration encompasses the vase's three main components: the collar, handles, and body. The structure's

127 (Zárate Hernández, 2019, p. 13)

128 (Blessing, 2018, pp. 125-128)

architecture is based on a series of horizontal bands that are broken up by diagonal features. The gold central band is enhanced by angled elements framing a sequence of rectilinear and curvilinear patterns, with a designated cursive emblem. With a height of a hundred thirty five centimeters, this instance has a lot of decorative intricacies: Two confronting strolling gazelles are displayed against the blue backdrop embellished with gold arabesques in the upper section of the vase's best-preserved hand. With their exquisite line and articulate flexibility, the animals slender elegance testifies Nasrid art at its pinnacle. A gold semicircular band surrounds the central motif and bears an assigned engraving as the central ring. Rectangular ridges with blue floral designs and gold tendrils run among this epigraph and the grips. The writing is a eulogy in Kufic Grenadine cursive "اليمن و الاقبال" which means "*fair fortune and wealth*"¹²⁹ and is perfectly legible. The frame's lower half comprises blue triangles and ovals separated by gold bars with vegetal iconography. The exact text surfaces in gold, this time in horizontal lines and with a blue outline. There are chromatic alterations on the opposite end of the vase, especially in the epigraph, repeating the engravings. A broad semicircle of gold plant patterns on a blue field is contrasted by undetailed blue deer's standing with accurately stylized arabesques in the color of blue and gold in the upper field. The lower section keeps the identical lateral triangles and central ovals as the first line and the blue arabesques on gold tendrils. Two bands cursor the point convert the neck and body. The bottom is blue with vast gold and white rings, while the upper is gold foliage with white and gold oval medallions. Vertical rows of floral designs alternate with gold and blue inlays as they scale the collar to the jar's adorned lip.¹³⁰

129 (Blessing, 2018, pp. 116-273)

130 *ibid*

Figure 66:Alhambra Vase, 14th or 15th century, earthenware, Al Andalus, Museo Nacional de Arte Hispano musulman, Granada



Source: (Dodds, Jerrilynn D, 1992, p. 258)

The identical script that resides along the rim of each part of the resulting handle frames a central triangular area packed with blue foliage accentuated by gold tendrils, like the vase's body. According to pottery pieces in the Alhambra Museum, the mixture of white, gold and blue displayed on the vase is the typical color scheme of Alhambra vases, even though most vessels listed here display only gold with a white ground.¹³¹

Figure 67:The handle and the neck of the Alhambra Vase, 14th or 15th century, earthenware, Al Andalus, Museo Nacional de Arte Hispano musulman, Granada



Source: (Dodds, Jerrilynn D, 1992, p. 259)

131 (Blessing, 2018, pp. 116-273)

2. The Conception of Arabic Calligraphy

2.1. What is calligraphy?

The term calligraphy has Greek origin, derived from the two words, Kallos and Graphos both signify attractive and writing. It implies This refers to the harmonious proportion between the letters and words and the words on one page. Whilst some early illustrations about calligraphic composing give off an impression that it is easy, every grapheme and distinctive character of it is made with great care and with different strokes. Calligraphy in Arabic is a captivating craft that merges religious interpretation of something with its artistic appearance.¹³² Calligraphy has been related to music; it has its directives of the framework, pattern, complementing, and contrasting effects that attract those who have the insight and inclination towards nature. Arabic is most certainly one of the prehistoric languages, with over 300 million individuals speaking it. Aside from a stable orthographic portrayal framework, it has a fascinating arrangement of the Holy Qur'an's diacritical. Arabic writing has a place with the Semitic sequential contents; wherein principally the consonants are addressed. Arabic calligraphy evolved rapidly, and its incessant use makes it the second most used artwork after the Roman letter set.¹³³ Calligraphy is an extensive theme of Islamic traditions as the consecrated book Qur'an revealed in the Arabic language. The Qur'an's immense divine authority inspired greater reverence for the written word, pens, calligrapher, and the Islam language in Muslim history. On the other hand, it puts significant expectations over the craft of writing and its refinement as Muslim calligraphers created Arabic content as a result of a remit of daunting commitments: to document and relay the Qur'an, the text of the highest divine, legal, and political significance in the Islamic world.¹³⁴

2.2. Arabic alphabet:

132 (Sood & Fitzgerald, 2012, p. 56)

133 (Alshahrani, 2008, pp. 2-3)

134 (Anadol, Graves, & Junod, 2010, pp. 58-64)

There are twenty eight letters in the Arabic writing-system extra letters have been added to serve non-Arabic vernacular requirements that use the Arabic content, like those of Iran and Pakistan. Moreover, every other letter may have up to four contrasting structures. Each letter in Arabic literature is a consonant except three letters, so and unlike Roman letters, it is written from right to left.¹³⁵ Letters are, perhaps, the most essential pieces of visual design in Arabic Calligraphy, explicitly; it is an artisanship that gives the letters their stylish structure. In calligraphy, letters can be extended and converted in many ways to produce various motifs as calligraphy merges geometry with a cultural vocabulary. Nonetheless, fluidity in Arabic creates endless possibilities for making calligraphic phrases, often within a single word. In Arabic, a conjoined writing style is adopted in which one letter can be written in four different ways depending upon a word position. Numerous letters change their structure contingent upon whether they show up alone, initially, center, or at the end of the word.¹³⁶ There are twenty five consonants and three vowels in the Arabic writing style. Their knots connect all the letters in a text, either entirely or moderately, except six letters. Shapes of the letters shift marginally as per their position: starting, focal, or terminating. Some distinct intimations are innovated to clear uncertainty between certain consonants and vowels. Vowels were shown by placing shaded points above or underneath the letter. This practice was changed and brought about a new exercise of writing down the vowels with marks on or under the letters.¹³⁷

2.3. Arabic calligraphy and Quran:

The entrance of Islam in the Arabian Peninsula gave matchless importance to the composed word. The Prophet Muhammad's reliable partners and assistants gathered the holy disclosures from composed and oral sources and assembled them into a composition called the Qur'an, the Holiest Islamic book. As the heavenly disclosures were delivered to the Prophet Muhammad in Arabic, Muslims consider that the Qur'an in Arabic is God's message. Emulation of content from the Qur'an is reviewed as

135 (Moustpha & Krishnamurti, 2001, pp. 294-306)

136 (Mohamed & Youssef, 2014, pp. 35-49)

137 (Anadol, Graves, & Junod, 2010, pp. 58-64)

faithfulness. The Arabic language became the common lingua, or standard language, of the Muslim world due to its organic connection to Islam.¹³⁸ Due to the Arabs, the extensive world got to know about the Islamic religion, and Arabic became the native language of North Africa and the Middle East. Where Arabic did not turn into the native language, it turned into the language of religion. Wherever people accepted Islam, it became a profession that teaching of Islam to be delivered in Arabic as Qur'an is in the Arabic language.¹³⁹ The establishment of the Islamic religion during the seventh century was the most crucial factor contributing to the enhancement of Arabic writings where the first verse delivered to the Prophet Muhammad called (read) contains an invitation to read, write and learn. Of all the artistic practices of Islam, calligraphy is the most important. Not only has calligraphy been highly aestheticized and systematized by Islamic artists over the centuries, but when used to transcribe the teachings of God in the Koran, calligraphy is charged with religious and spiritual power.¹⁴⁰

2.4. Arabic calligraphy and ornamentation:

Islamic art of all kinds is portrayed beautifully in Calligraphic illustrations, and it ranges from Construction to decorative plans. This practice has been used since old times and is still in practice. In earlier times, Arabic calligraphy was used to convey messages to others over time, and its use gained momentum in designing buildings and coins and their decoration. Various styles have been created over the long run, each with a mixture of articulations and yielding different frameworks. These incorporate a few Kufic and Cursive styles.¹⁴¹ In Arabic writing style, shapes of letters look like geometric shapes. The flexibility of Arabic letters allows undefined probabilities for planning calligraphic articulations, even inside a solo word, as letters of a word can be extended and changed from multiple perspectives to make various themes. The Qur'an allows the sketching of people or creatures in paintings or illustrations, however as Islam spread in its initial

138 (Teparic, 2014, pp. 145-161)

139 (Moustpha & Krishnamurti, 2001, pp. 294-306)

140 (Mohamed & Youssef, 2014, pp. 35-49)

141 (Brend, 1992, pp. 361-363)

years, it acquired a portion of the biases against visual artistry that had effectively proliferated in the Middle East.¹⁴²

It is not mentioned in Quran that Islam prohibits images. Oleg Grabar, a great Islamic art historian, accentuated that Islam is aniconic but not iconoclastic. At the beginning, many historical Islamic movements prohibited the pictorial depiction of divinity or divine creations. However, in A.D. 726, the Byzantine Empire formally endorsed iconoclasm, where the Islamic state opposed figurative representations and eradicated all figurative themes from the religious artwork. Though it is not intrinsically iconoclastic and particularly outside of Arabia, the lone proof of iconoclasm was found until the A.D 750 fall of the Umayyad Caliphate where Yazid II. b. Abd al-Malik 720-724 gave orders to attack the statues and images. This event is reported in Islamic and Christian sources, but it was more related to the ruler Yazid than Islam. ¹⁴³

Moreover, Muslims of the earliest times would contradict artwork representing figures and consider it as something that detracts the people from the love of God and threatening to the unitarian religion addressed by the Prophet Muhammad. In this way, each of the four law schools about Islam proscribed using pictures and announced that the painter of figures would be cursed on Judgement Day. That is why, any place where creative decoration and beautification were needed, Muslim artisans were prohibited from portraying any human or creature structure. Instead, they were asked to stick to the Arabesque plans dependent on carefully geometric shapes or examples of leaves and blossoms or, most frequently, to the calligraphy. In this way, Arabic calligraphy is utilized not only in making duplicates of Qur'an it's first and for a long time its most significant use but also in the things of aesthetic beauty like carpets and coins, etc.¹⁴⁴ Calligraphy is used to decorate both religious and non-religious objects in all mediums ranging from carpets and metalwork to jewelry and buildings. It also provides valuable details about the item it embellishes, such as the purpose, creator, patron, and date and location of creation, in addition to its decorative qualities.¹⁴⁵ Calligraphy has continued

142 (Moustpha & Krishnamurti, 2001, pp. 294-306)

143 (Grabar, 1977, pp. 45-52)

144 (Moustpha & Krishnamurti, 2001, pp. 294-306)

145 (Teparic, 2014, pp. 145-161)

to be used, not for critical documents but also for a host of other artistic uses in countries that use the Arabic script. One explanation is that the cursive nature of the Arabic script and some of its different anomalies made it complicated to shift toward printing and postponed the presentation of the print machine. Due to this, the Arab world remained dependent on penmanship for writing books specifically the Qur'an even after hundreds of years of Gutenberg. Therefore, the utilization of Arabic content was generally toward calligraphy and towards the advancement of creatively satisfying types of hand lettering. Comparably, in the West, the pattern has been toward printing and the improvement in it. Another and maybe more significant explanation was a strict one religious.¹⁴⁶ Muslim specialists have likewise applied the specialty of calligraphy as a considerable brightening component for improving an assortment of religious or non-religious structures like clothes, garments, linen, wooden pieces, elastic, and material made of glass. These things have inscriptions of the Holy Qur'an. In this way, artisans try to show their energy for the incomparable actuality and enhance their ethereal force. Another branch of Muslim art, often used in the adornment of mosques and palaces, is ornamental writing. Inside the mosques, one can track down the total parts of the Holy Qur'an, cut and decorated all over the vaults, curves, and entryways. Henceforth, presenting such sincerity like an essentially monotheistic soul, and it resembles the photos of blessed and holy people who enhance the beauty of these sacred places of Christians.¹⁴⁷

2.5. The reason of spread of Arabic alphabet:

Arabian Peninsula is a place where had Islam originated: The messenger and the Holy Book have Arabic origin. At that point, the Arabs did not make vast civilization. However, this religion carried dynamism along with it. In the seventh century, they made a realm from itinerant individuals. Islam had expanded to the entire Arabian peninsula at the time when the Prophet left this world. Following the demise of the 4th caliph Ali, the Umayyad administration ruled the Islamic government. In this time, Islam became a religious Kingdom. Religion was not only a principle of conviction for the Muslims, but

146 (Moustpha & Krishnamurti, 2001, pp. 294-306)

147 (Saeed, 2011, p. 230)

they also used to take administrative and social guidance from it. The forceful propagation of Islam resulted in a new kingdom and the rise of Arabian imperialism. Religion-political expansion of Islam was essential in Arabian culture. It allows the spread of language and Arabian culture altogether. Arabian language penetrates the neighborhood dialects of North Africa, Egypt, and Syria. In this way, even local people became Arabs. The saying credited to the Prophet turned out to be valid: "*That who communicates in Arabic is Arabian.*"¹⁴⁸ Even non-Arab countries used alphabets of Arabic language for composing books of their dialect. Iran used Arabic letters for the composition of the Persian language, along with the expansion of four letters to address phonemes that were not present there in Arabic: (p, ch, zh, and g). Besides, the Turk of Ottoman used these Arabic letters in this way till 1928. Letters that synchronized with other letters presented different phonemes in the Turkish language. Furthermore, it was established to compose supplementary Turkic dialects and vernaculars, like Tadjik, Kazak and Uzbek. A few different dialects utilized the Arabic letter set somewhat incorporating Urdu, Hausa, Malay, Swahili, and the dialects of Algerian tribes. Arabian Bedouins considered the Arabian letters as a curious development and the people of the land of Bani Lahm, located in Iraq, took it up. Along with the religious expansion, it reached a large part of the African-Asian terrains. Meanwhile, the dialects of numerous clans, who acknowledged Islam, even though they were not of Semitic birthplaces, discovered their position in the Arabian letters in order, which stopped Berber letters in North Africa. Coptic letters in Egypt, Aramaic, Surianic, and other Semitic letters in Syria, Arabia, and Iraq, and part of the way the Greek letters in Byzantine region, Pehlevi letters in Iran, Uygur letters in Central Asia moving right with the religion to Afghanistan, Baluchistan, India, Malaysia, Sumatra, Java, and China. The fundamental element in spreading the Arabic language is not only the flawlessness of the language but also the belief of people that God has selected Arabic to convey His message through the holy book Qur'an. Islam is an aggregation of absolute standards to follow. Other element includes transcendent ministry's discourses in terms of the eternity of Arabic language when traced back to the beginning of the religion. On the other hand, prayers religious

148 (Tan, 1999, p. 41)

obligation offered in this language have achieved an association of language in the new kingdom.¹⁴⁹

2.6. The most common type of Arabic font:

The Arabic calligraphy has ancient roots, and these types are still developing until now to appear new fonts that do not resemble the old ones except in the shape of letters, yet they have not separated from them. The Arabs found calligraphy as a way to express their creativity. The writing and copying of the Holy Qur'an had a strong incentive to develop the letter and take care of it.¹⁵⁰

2.6.1. Kufic font:

The geometrical character of the letter dominated what is called the root and oldest of Arabic calligraphy. Some researchers believe that this type has a little flexibility, but beautiful movement tends to consistency and integrity.¹⁵¹ The Kufic textual style is gotten from the Nabataean textual style comparative with the Nabataeans, which was available for use in the north of the Arabian Peninsula and the Horan Mountains and individuals of Al-Hirah and Anbar got it from the settlement of Iraq called Kufa, the center of Islamic lessons on early occasions. Besides, as the Kufic content made over the seventh century, it is perceived as a principal part in revealing the Muslim holy book Qur'an Kareem for five centuries.¹⁵² The Kufic text style was found in the late seventh century AD with the arrival of Islam in the city of Kufa in Iraq, and it is accepted that its application spread around one hundred years before the foundation of Kufa. In other words, it developed in Al-Hirah, which was close to Kufa because this city was set up in eighteen AH by request of Omar bin Al-Khattab.¹⁵³ Furthermore, developments and enhancements were made concordant with the ornamentation that covered it, so the Kufic content turned into a brightening component showing imagination and

149 (Tan, 1999, p. 42)

150 (Shuhan, 2001, p. 41)

151 (Al-Alousi, 2008, p. 42)

152 (Shuhan, 2001, p. 50)

153 Omar bin Al-Khattab(584-644): the most strong and influential Muslim caliphs in history, He succeeded Abu Bakr (632–634)

advancement expertise.¹⁵⁴ The Kufic script inscriptions have specific attributes like precise shapes and extended steep lines. Inscriptions in the Kufic text have distinctive traits, such as geometric forms and vertical lines. The letters were longer, making it more complicated to write lengthy content. Besides this, it was used for architectural decoration in mosques, castles, and schools. The Kufic script has remained an image of Islamic art and one of its inventions, a manifestation of beauty in communicating the word, in its originality. This font has opened the door wide for other models derived from it, so it has branches that can be considered new fonts.¹⁵⁵

Figure 68: In the name of God the merciful in Kufic font



Source: (Al-Alousi, 2008, p. 46)

2.6.2. Thuluth font:

Thuluth calligraphy is viewed as an excellent Arabic textual style and the hardest to write; it is additionally one of the contents that were regularly used to embellish mosques and various sorts of writings. It is the scale of measuring the calligrapher's creativity. A calligrapher is not considered an artist unless he has mastered the Thuluth calligraphy. Calligraphers and critics might be permissive in the standards of writing any kind of calligraphy. However, they are more responsible and more centered around the obligation to the guidelines in this textual style since it is difficult regarding the rules of calligraphy.¹⁵⁶ The word Thuluth means (one-third), which may refer to the pen size used to compose the script. They used to write by an old pen with a large thickness, and it has two types:

154 (Tan, 1999, p. 47)

155 (Al-Alousi, 2008, p. 43)

156 (Al-Alousi, 2008, p. 49)

- 1- The regular one with a thickness of three millimeters, which they used to name the books and the beginning of the Surahs of the Qur'an.
- 2- Jelly: with a thickness of eight millimeters, and is used in writing signs and advertisements.

The Thuluth content first evolved in the eleventh century during the Abbasid succession. Thuluth script is pronounced by its unmistakable design and meaningfulness, which makes it appropriate for various purposes. At present, it is readable and accessible for both names and long texts due to the cursive letters and long lines. Subsequently, it was utilized in the Holy Qur'an and compositional enhancements in numerous areas of the Islamic Empire.¹⁵⁷

Figure 69: In the name of God the merciful in Thulth font



Source: (Al-Alousi, 2008, p. 53)

2.6.3. Naskh font:

During the tenth century, another fundamental content was created, which was used to duplicate books, specifically the Holy Qur'an. It is called Naskh, which is interpreted as (copy). This textual style is known for its effectiveness readable, and the Naskh was generally utilized for long messages and engravings. It is used even today for designing Arabic books because of its modern look and the cursive letters. Naskh can be recognized by different sounds using diacritical focuses above or underneath the letter, which allows the content readable Newspapers and magazines utilize this text style in their publication, as it is the textual style of books printed today taking all things

¹⁵⁷ (Shuhan, 2001, pp. 53-54)

together in the Arab nations. Likewise, they utilize this textual style today in the keyboard of PCs Macintosh & Windows. The Naskh script developed at the beginning in Hijaz Makkah and Madinah. Words in translated text are written down by joining the letters, and these letters are molded around one another to give an ornamental aspect. Naskh content differences with Kufic content in its absence of underlying intricacies and its utilization in everyday life.¹⁵⁸

Figure 70: In the name of God the merciful in Naskh font



Source: (Al-Alousi, 2008, p. 52)

2.6.4. Ruqah font:

Ruqah (sometimes written as Ruqah) is a style developed from Naskh and Thuluth. It is prominent for its straightforwardness and its short level stems. It is clear and comprehensible and is the most accessible content for typical calligraphy all through the Arab world. The Ottomans created this font in the eighteenth century, and it was one of the most loved contents of Ottoman calligraphers.¹⁵⁹ Ruqah was amended by different calligraphers and proceeded to turn into a well-known and broadly utilized content, and it is even now in use. Ruqah signifies (a small sheet), which could be a sign of the media on which it was initially made. The mathematical types of the letters are like those of Thuluth yet are more modest with more bends. Ruqah is adjusted and thickly organized with short-level stems.¹⁶⁰

158 (Alshahrani, 2008, p. 18)

159 (Alshahrani, 2008, p. 15)

160 (Shuhan, 2001, p. 52)

Figure 71: In the name of God the merciful in Ruqah font

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

Source: (Al-Alousi, 2008)

2.7. Historical overview from B.C to the present:

Sacks produced a lineage of the letter sets from around the globe. This family tree of the alphabets record shows the starting point of the principal content, of the living dialect that might be there from 2000 BCE, from Egypt. Whereas around 1000 BCE, this language made it easier for Phoenician letters to make their way in Lebanon, and thus it spread rapidly.¹⁶¹ After two hundred years, it came to the knowledge that the letterforms of the Phoenicians had been replicated and altered for their use in Aramaic letters. In the Arabian Peninsula's northern district, these Aramaic letters served as the foundation of Nabataean alphabets.¹⁶² In the fourth century CE, Arabic contents were received from the Nabataean letters. The modification was made in them by replicating, erasing, and acquainting more up-to-date letters to form a language called Arabic. The evolution of the Arabic script over time, from its earliest version to the script used by the Holy Qur'an in the seventh century, can be tracked via four significant inscription findings:

- The first of these was the disclosure of a famous Arabic engraving. It was composed utilizing Nabataean letter sets in "Namarah" 328 AD toward the Southwest area of Damascus, which was considered as the starting point of Arabic content.

161 (Sacks , 2003)

162 (Alshahrani, 2008, p. 2)

- The Second engraving of note was trilingual (Greek, Arabic, and Syriac) traced down to 512 AD. found within "Zebed" close to "Aleppo" in 1879. It incorporated tags of individuals for the Arabic part.

- Third significant engraving dated back to Harrān 568 AD.¹⁶³

The Arabic letter set can be followed back to the seminomadic Nabataean clans living in southern Syria and Jordan, Sinai Peninsula and Northern Arabia. Nabataean calligraphy manifests some enduring engravings on stones where there were solid similitudes to advanced Arabic composing. Likewise, Arabic composed writings incorporate consonants and long vowels, with minor disparity from similar fundamental letter shapes used to address various sounds.¹⁶⁴ There is not any ambiguity that Prophet Mohammad peace be upon him made a remarkable contribution towards the growth of Arabic content through the preaching of the Qur'an and Islam, which helped in creating a new period in the migrant social orders of the Arabs. Asserted that the Prophet appointed a couple of Muslims to record the Qur'an after its divulgence in Mecca and then in Medina Around this period, two types of scripts emerged: standard scripts, used to document the everyday needs of the people in Medina's new Islamic state, and the script that was utilized while composing the Prophet's messages to various kings and sovereigns of Roman and Persian kingdom.¹⁶⁵ Although Arabic writing was there at times earlier than that when Prophet Mohammad received the message of Allah, with the growth of Islam, calligraphy in Arabic increased largely. During the Caliphate of Othman¹⁶⁶, the Qur'an was assembled in a way that devotees could exhibit their commitment towards Allah and appraise Surahs of the Holy Qur'an. Composed words of the Qur'an are transformed into artistry, which shows respect toward Allah. Consequently, calligraphy flourished through the caliphate, and in fact, the fourth caliph Ali¹⁶⁷ was a calligrapher. The evolution of Islam in the far reaches of the Middle East,

163 (Jensen, 1970)

164 (Sood & Fitzgerald, 2012, pp. 56-57)

165 (Alshahrani, 2008, p. 11)

166 Othman ibn Affan(576-656): child-in-law and the great partner of the prophet Muhammad, in addition, he is the third Rightly Guided Caliphs.

167 Ali ibn Abi Talib(601-661): a cousin of Prophet Muhammad ruled as the fourth caliph since 656 till his murder in 661

Africa and Spain made it compulsory to compose Arabic. Calligraphy got serious in choosing who could make the most attractive mosque, so the excellence turned into a type of estimation of the talent. Application of precise along with the cursive contents of Arabic calligraphy in construction became famous during the eighth century AD.¹⁶⁸ The Arabic language went through numerous progressions during the Umayyad (661-750 AD) and Abbasid lines (750-1258 AD), like the inception of short vowels during the rule of Umayyad. Jots were used on and underneath the Arabic letters for the first time in Abbasid rule. As the letters in calligraphy did progress in terms of their design, the papers related to judicial matters were also written in this way Abu Al Muhammad Ibn Muqlah ¹⁶⁹, who is a calligrapher of the three caliphs of the Abbasid rule; he put down styles of calligraphy as well as ideas related to a fraction. There was not any thought like this before. Ibn Muqlah made standards for Arabic calligraphy also incorporated ideas related to the tallness of letters (alef- $\dot{\text{ا}}$); it is of similar size to the breadth of a circle in Arabic letters. Moreover, a caliber was set to check the size of spots on the Arabic letters was set and chosen in this way, a uniform way of writing was ensured.¹⁷⁰ Calligraphy prospered under numerous Arab traditions. Specifically, beautifying artisanship discernibly extended during the hour of the Mamluks. Accordingly, elementary objects had calligraphy on them, and this increased the need for professional calligraphers. This calligraphy trend reached a bigger crowd, a more profound appreciation showed up for calligraphy all through the populace. In the fourth century, in Persia, in the rule of Timurid tradition, composed things were appreciated. Notably, after the rule of Safavids, broad turn of events and utilization of the Taliq and Nastaliq two Persian contents occurred. This was the time when Taj Mahal was constructed by Shah Jehan in India. Gigantic sepulcher exhibits Qur'anic maxims written in the cursive form and spread all through the structure. Arabic calligraphy was revived during the administration of the Ottoman (1444-1923 AD). Numerous styles grew, for example, Tughra & Diwani, Jali Diwani, a most complex way of calligraphy and utilized among

168 (Khatibi, 1976)

169 Abu Ali Muhammad ibn Ali ibn Muqla(885-940): He was a noted calligrapher, inventing "al-mansūb" Arabic font and "thuluth" Arabic font

170 (Shuhan, 2001, pp. 19-40)

majestic people today, it has its underlying foundations in the rule of the Ottoman Empire; it was time when calligraphy was viewed as supreme.¹⁷¹ Today, in the Middle East, Arabic calligraphy keeps making the most of its status as a prized work of art. It has kept on advancing since the Ottoman period: be that as it may, it keeps on being a combination of traditional craftsmanship and the new present-day approach. One of the attributes of Arabic content a typographer must be aware of the Arabic script's different features and laws. If an individual knows these features, he can make a good piece of art. The heading of composing Arabic composing peruses from the right side to the left, a unidirectional content. Nonetheless, Arabic numerical records utilize Latin alphabetic images, demonstrating that Arabic got bidirectional because of the blend of Arabic strings with Latin-based articulations.¹⁷² In addition to that, no difference was observed between upper and lower-case letters. In any case, states of letters, for the most part, fluctuate as per their location in a word. Accentuation specks were launched in the twentieth century. In this way, short vowels, which are portrayed assisting in pronouncing correctly. Their presence in Qur'an allows amateur readers to read it correctly.¹⁷³

171 (Shuhan, 2001, pp. 42-43)

172 (Azmi & Alsaiari, 2009, pp. 16-22)

173 (Sood & Fitzgerald, 2012, p. 57)

3. The use of calligraphy in the Iberian peninsula art

3.1. Islam and the iconoclasm character of the art: sources, facts and myths:

Early Islamic movements prohibits depicting, in particular animal and human depictions. The name of the depicter is given to God alone, who has no partner, according to the Holy Quran, and the interpretation of the verses in the Quran is that God Almighty is the one who depicted Adam where God created him with his hand. Furthermore, He is the creator of life and the mastermind of the universe, the one who gives everything to his creation and differentiates the Almighty among the creators. God gave each of the species members a rare and distinguishing portrait, in which a person cannot completely coincide with a different person in all characteristics and forms. Rather, every human being has a resemblance or congruence, a particular texture, a particular race, and unique features, which come from knowledge of the Almighty God and the grandeur of his might. God is sincere and truthful. God is the one and only creator, and there is no other God beside him. Due to this reason, instead of portraying animals and people, artists turned to Arabesque painting. In the Islamic art of all countries, arabesque is the most common motif. Muslim artists used the arabesque and created new variations from all over the world, though they still adhered to the original spirit. There are a few wrong concepts of arabesque, with nearly all forms of Islamic decoration being incorporated.¹⁷⁴

Andalusian Muslims imitated ivory pieces of Byzantine with human and animal pictures or motifs with added plant background and Arabesque patterns. This addition of ivory pieces with pictorial representation ameliorates the aesthetics and the visual logic of placing living motifs in paintings and serves as a foundation for the court's iconic program.¹⁷⁵

In addition, the intercultural movement flourished by the crusaders in the Middle Ages. The crusades became a link in the exchange of culture, trade, diplomacy, art, and

174 (Bin Abdul Khaleq, 1988, pp. 30-35)

175 (Walker, 2008), pp. 99-122)

pilgrimage. Muslims adopted many ideas from Christians, specifically concerning art and artifacts.

An arabesque is a special form of Islamic traditional vegetal ornament consisting of spiral or stylized waves and abstract elements similar to a leaf that is placed on either side of the curving scrolls. ¹⁷⁶

Figure 72:Arabesque style, spiral waves elements similar to a leaf that is placed on the casket of Hisham II, 976, Silver, Madinat al-Zahra, Girona Cathedral Treasure, Catalonia, Spain



Source: (Dodds, Jerrilynn D, 1992, p. 209)

Arabesque may also refer to Arabic calligraphy. The arabesque's classical origins are well-known. Alois Riegl, an Austrian art historian, discusses the vegetal arabesque embedded in the ancient palmetto and tendril decoration. ¹⁷⁷

176 (Riegl, 2018, p. 237)

177 (Riegl, 2018, p. 237)

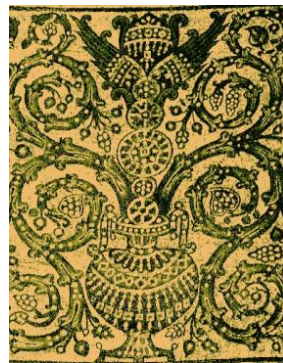
Figure 73:Kufic arabesque style on Niello Andalusia casket, 13th century , silver , Al-Andalus , Metropolitan Council of Zaragoza



Source: (Martin Therese, 2019, p. 32)

According to Ernst Herzfeld, In German, the term refers to the foliage ornament used in Muslim art; in a broader context, it was used to describe the ornament after the Baroque century of that art in general. The term Moresque, which relates to the art of Muslim Spain, is nearly identical. The term arabesque is widely used in modern use. He also says that its origin is assuredly linked to classical foliage ornaments.¹⁷⁸

Figure 74:Moresque arabesque motifs, Dome of the Rock (691-92), Jerusalem, Umayyad period (661-750)



Source: (Khazâie, 2006, p. 5)

According to Arthur Upham Pope, the Persian arabesque is derived from the anthemion palmetto, a wonderful Greek architectural ornament.¹⁷⁹ Sâsânid art is another source of early Islamic ornament. The Sâsânid wing motif is one of the likely origins of the

178 (Khazâie, 2006, pp. 3-4)

179 (Pope, Arthur Upham, 1977, p. 39)

arabesque in Persian art. The wing motif evolved and was further stylized over time, to the point that it often lost its identity.¹⁸⁰

Figure 75: Wing motifs, stucco plaque, Ctesiphon, Sâsânid period (224-642 AD), New York, Metropolitan Museum of Art



Source: (Dimand, 1937, p. 301)

3.2. The integration of Kufic inscription with Arabesque motifs:

The paired-wings or wing-palmettos pattern is one of the most significant elements commonly found in Sâsânid decorative art (figure.71- 72). In reality, the arabesque is often combined with other decorative elements, including epigraphy, geometrical interlacing, and animal and figural motifs. This association can be shown in two ways, the first is formed of patterns that are designed in the shape of arabesques, and it has a lot of styles. Specifically, the motifs have been transitioned into arabesques. The other feature shows decorative elements paired with the arabesque design or the arabesque drawn as background decoration. An attractive group of this kind of decoration is portraying Kufic inscriptions and arabesque in brownish or purplish-black on a white ground of pottery. This type of pottery is typically well-made and has a lot of decorative charm to it. The invention of the arabesque and the use of calligraphy as an iconographic ornamental device are the most important contributions of the Sâsânid era, which created an excellent preparatory ground for future ornamentation. The style in which the Kufic inscription played a prominent role in decoration, was never achieved in Islamic pottery again. One of the most popular trends during the early period was the

180 (Dimand, 1937, p. 301)

combination of an Arabesque with an animal motif. Animal motifs drawn in the style of arabesques are the most common features in combination. Birds are the most common. The bird motifs are the main decorative interest in several textiles and ceramic objects. The bird's arabesque character is enhanced by the excessive stylization, especially in the design of the wings. In terms of arabesque architecture, the empty spaces that exist on the bird's body play a significant role in achieving harmony between the shape of the wing and the shape of the body. The combination of arabesque - the real Islamic ornament - and significant inscriptions in Kufic or Naskh calligraphy became important decorative elements. The Kufic inscription is also made up of arabesques with a lot of stylization. In reality, the Kufic inscription has been transformed into arabesques. In later periods this type of design played a significant role in Persian ornamentation.¹⁸¹ All of these illustrations display various levels of stylization of wing motifs originating from the Sâsânid version, which may well have prepared the ground for the arabesque. In later centuries, these elements of decoration seem to have evolved into an increasingly stylized version of the arabesque motif, which was widely accepted and became a significant branch of decoration in Persian art. The Hellenistic influence may have been strong in the Islamic world's western regions, but the Sâsânid influence was much stronger in the central and eastern parts and is, therefore, more likely to have been the direct source of Persian arabesque styles. It's interesting to note that, although the arabesque motif's shape began to evolve in later times the original type the wing motif was fully stylized, losing its identity and details. The arabesque decoration style that emerged in the twelfth century began to evolve. The arabesque became the foundation for a new era in decorative art history that has continued until today. When Islamic artists adopted the arabesque, it was not only used abstractly, but it also played a key role in establishing an Islamic identity. Almost always, figural and animal motifs are combined with arabesque motifs. In reality, it is suggested that the presence of the arabesque is one of the features that separate Islamic figural motifs from the pre-Islamic sculpture.¹⁸²

181 (Khazâie, 2006, pp. 9-11)

182 (Khazâie, 2006, pp. 19-21)

Figure 76: Scene with falcons nests, Lion and bull combat, Date palm scene, animal motifs are combined with arabesque motifs, pyxis of al-Mughīra, 968, ivory, Madinat al-Zahra, Louvre museum Paris



Source: <https://www.khanacademy.org/humanities/ap-art-history/early-europe-and-colonial-americas/ap-art-islamic-world-medieval/a/pyxis-of-al-mughira>

3.3. The Kufic evidence on artifacts in the Iberian peninsula between the 10th and 15th centuries:

One of the first styles of written language to be documented was the Kufic script. As a calligraphy style, it had been revised and hence perfected. For many millennia, the Kufic writing style was commonly adopted, and there is evidence that the Kufic script was used in a variety of nations and societies. Even though later writing scripts evolved from Kufic calligraphy, none were as dominant or widely used as Kufic calligraphy.¹⁸³ Although many wealthy rulers adopted post-Kufic writing styles like Naskh and Thuluth scripts, it is inevitable that works from the same time were inspired by a passion and zeal that resulted from the visual features of the Kufic style of writing. For several centuries, the Kufic script was widely used and appeared on stones, coins, inscriptions, and construction work from east to west. The Kufic script was recommended not only for its social skills but also for its visual abilities. It was used to design and embellish some major cities for several decades, and there is proof that the parameters of the Kufic script evolved during that period. Previously, it was seen that several calligraphic objects such as coins, potteries, and stone inscriptions in the Iberian peninsula were created utilizing the drawing methods of Kufic writing. What's especially intriguing about this

183 (Bonner, 2017)

writing style is that it may be modified to allow for different types of use, such as writing with pens and carrying with tools. From the tenth century until the fifteenth century AD, the Kufic script was mainly used to embellish calligraphic artifacts such as coins and stone inscriptions. Particularly on the Iberian peninsula's ivories. However, much of the evidence suggests that the use of Kufic on manuscripts decreased after the tenth century, and this period is considered to be a significant era for Kufic writing on artefacts. It appears that Kufic calligraphy seen on coins, pottery, ivories and stone inscriptions could (and did) withstand the test of time even more than the Kufic script found on manuscripts of the time. Many believe that Kufic script gave artisans of the time a way to express their creativity, and there is proof that their artistic efforts persisted until the fifteenth century. While post-Kufic calligraphy types, such as the Naskh style of writing, traditionally replaced Kufic for use on manuscripts and, in some cases, artifacts such as bronze, ceramics, and ivories, Kufic scripts were still used on many other calligraphic artifacts made during the same eras. Kufic calligraphy was mainly used as a method of drawing in contrast to other writing styles, which were scribed onto the manuscripts by pen. The gradual removal of Kufic inscriptions from certain historically decorated artifacts such as coins, pottery, and stone inscriptions seems to have resulted in improvements in the use of script types used within the societies of the time. Although the development of these artifacts persisted over the years, newer objects featured Kufic inscriptions that were extremely artistic and thus difficult to read.¹⁸⁴

3.4. The Islamic artefacts in Christian hands in the Iberian peninsula:

The history of Al-Andalus architectural ornament and art is a complicated mix of intercultural impact. The aesthetic fondness of the Umayyads assisted in establishing an ornamental style that was different in comparison to other Muslim cultures as early as the eighth century after the Muslim conquer of the Iberian Peninsula. The successive North African invasions of Almoravid and Almohad Berbers brought with them a more stern technique to architectural ornament, partly aware by their alliances Abbasid. The

184 (S. M. V, S. M. H, & Leonie M, 2013, pp. 30-38)

contact with indigenous Christian artists persisted throughout this history, and the Mudejar ornamental manner that developed out of this societal convergence lasted even after the enforced deportation of the Muslims and Jews community from Spain. From the fourteen to the fifteenth century, Christian and Jewish patrons alike adopted Al-Andalus inherently Muslim ornamental form. The society of artists and master craftsmen involved in this work comprised both Muslims and Christians, and the ecumenism among these three religions encouraged artists to work for the financier of various faiths. ¹⁸⁵ A recent trend has been occurred to see the Mediterranean region as a place of cultural exchange and communication, which has led to the transparency and history of the art world in recent years. As a result, the role of goods in the transformation between Islamic regions and the Christian communities of the Mediterranean in decorative designs and iconographic motifs has gained great interest. Around 1060, the Normans started their invasion of Sicily, An area under the rule of Islamic law for approximately two hundred years (827–1061) and had been part of the Byzantine Empire before the arrival of the Aghlabids and Fatimids. The island's great ethnoreligious diversity enabled it to forge. By the time the victory was achieved, and the new state was established, a hybrid, heterogeneous society resulted from plural and complicated cultural truth in which the weight of the Islamic aspect remained quite intense. About the fact that the Hattieville dynasty took political authority, Muslims continued to live in the area and were indeed incorporated into the administration and the judiciary, creating an ethnic and deeply Islamized society. ¹⁸⁶ During Córdoba Caliphate (929-1031), Islamic Spain's ivory-carving workshops produced containers of unparalleled wealth and elegance. Although the pixies and rectangular boxes created in these centers were meant for Andalusia clients, several of them have a secondary source: a northerly, commonly Spanish, church treasure. It is possible that such things were obtained as booty from the reconquest. Battle booty was the primary motivation for all warriors, as biblically approved, accepted by Seville's Isidore, and publicly provided by Urban II. In the twelfth century, reconquest booty is a recurrent motif, and

185 (Bonner, 2017, p. 105)

186 (Cobaleda, 2021, p. 207)

seized caskets are listed as church donations. In addition to the rights of every victor, it should even be considered a reimbursement of the injuries which once were sustained by the vanquished. This is how Augustine justified Egyptian gold and silver as Israelites deceptive appropriation during the exodus. This Augustinian suggestion corresponds well with wars waged to recover land losses for Muslims and more closely with pairs paid by Muslims to fend off future conflicts, but what about Islamic artifacts that have been seized or obtained and donated to churches as holy donations? With substantial ambiguity, art annalists explained basic Islamic decorations in Christian manuscripts and architecture; where no agreement regarding if they represent Islamic culture negatively or positively. However, when it comes to the caskets transplanted, a new dispute arises when their role is considered. Ivory vessels contained the valuable jewels, cosmetics, or scents of Muslim royals in Al-Andalus. They got the Christian saints physical to remain in the north. This seems to be an improbable shift in function from Public, social and universal private, secular and personal. However, an Augustinian view flourishes our understanding here as well. Augustine not only justified the Egyptians despoliation in Exodus, however, but he also called subsequently, and in his opinion needed, the use of the booty captured. In the start, these concepts were advanced to justify how Christians could appropriate classical philosophy; moreover, those notions renewed the interest of Christians facing Islam later in Reconquest Spain. In early medieval Spain, blurring the lines between Muslims and Christians led historians of the art of the period to face problems. On one side, the early medieval society's openness to other cultures art and the good quality and material worth of Islamic artifacts do not please those who could debate the incorporation of Islamic decorations or items into the environment of Christian on an ideological basis. However, it is not easy to discover compatible interpretations for Islamic decorations in Christian art or to demonstrate that all imported pieces were triumphantly shown in their northern factors.¹⁸⁷ The boxes and ivory pixies created in the workshops of Madinat al-Zahra and Córdoba served as containers for these highly valued substances. Ivory was once considered both a rare and a richness in the region of the Mediterranean. However, in the half of the tenth

187 (Harris, Julie A., 1995, pp. 213-214)

century, it had become copious there as a product of thriving trade relations between Spain and North Africa. Even as ivory became more abundant, it was regarded as an expensive commodity, and it is clear that expertise in ivory sculpturing was extremely valued. Even if the ivory pieces were ornamented with carvings, polished, and set with jewels, they were not considered mere containers. They were the carriers of the gift's various meanings and often engraved the titles and names of the recipients and givers, including the presentation dates. The carver's signatures were displayed alongside the other names, confirming the high importance of each piece. Andalusia used luster ceramics of shards of Iraq such pottery was discovered in Madinat al-Zahra and produced their good-quality ceramics. Plates, cups, and bowls, jugs, bottles, and jars of Hispano-Islamic manufacture were wrapped in a slip of white color and embellished in green manganese with styles influenced by textiles and Ceramic of the east. Egyptian rock crystal and cut or mold-blown glass from the east of Iran or the Mediterranean showed on their graceful tables. As a result, after the mid-ninth century, a new preference for translucent vessels spread, and the making of glass arose in Almerá, Murcia, and Málaga. Madinat al-Zahra was larger than the number of the previous Umayyad estates; the Umayyad caliphs aimed to render it one of the world's major capitals. ¹⁸⁸

3.5. Muslim and Christian ivories: a detailed examination and comparison:

The crusades sparked a boom in international trade in the Mediterranean, but these networks arose from centuries of connections between the Byzantine, Islamic, and Latin Christian worlds. During the twelfth century, non-Islamic nations like Byzantium, Norman Sicily, and numerous crusader states adopted Islamic royal cycle iconography. Reception studies rely on the evaluations of the medieval viewer's vocal testimony. Art in the lack of texts must rely on tangible record evidence, including a Byzantine ivory coffin that Islamic fixtures have converted. The change of the box depicts a secular Islamic system's understanding of the ivory container's emblem being used to describe a vie

188 (Dodds, Jerrilynn D, 1992, pp. 42-43)

battle. In contrary to the generally held belief that the adjustments depicted in the Byzantine coffin are either a distortion or mutilation of the original artifact, the adjustments constitute a significant perception that elucidates the viewer's acceptance of the actual data while also appropriating the original artifact's visual framework to help advance an Islamic imperial goal. ¹⁸⁹ Many contemporary studies in various fields have increased understanding of how Middle Ages civilizations intertwined intimately and continuously through a range of mechanisms, including trade, diplomacy, combat, and pilgrimage. Visual languages moved across cultural divides in the creative realm, and works of art that participated in these exchanges typically evolved hybrid stylistic and iconographic qualities. ¹⁹⁰

The Pamplona casket, a vessel holding regalia, would meet the original role of the earliest surviving ivory from Byzantium, a single tiny piece held in the Staatliche Museum in Berlin with Leo, a Byzantine name emperor (figure.77). Only until it has been established as belonging to Leo V on stylistic and philological grounds can it be attributed to Leo VI (886-912).¹⁹¹

189 (Cutler, Anthony,, 1985)

190 (Cutler, Anthony., 2002, pp. 37-74)

191 (Corrigan, 1978, pp. 407-416)

Figure 77: Christ between St. Peter and St. Paul on Leo Scepter, 9th century , ivory, Byzantine, Berlin State Museums



Source: <https://www.alamy.com/stock-photo/leo-vi.html>

The sculpture's associations with a coronation and its conventional categorization as a scepter tip have prompted Cutler to declare that the sculpture is most likely the grip from a pitched coffin designed to retain the emperor's crown.¹⁹²

As a result, the Berlin ivory might be considered the start of the Byzantine revival of the Antique tradition of enormous pitched caskets. The only other piece of Byzantine ivory that can be dated to the ninth century is a pitched casket at Rome's Palazzo Venezia (figure.78).¹⁹³

192 (Cutler, Anthony, 1994, pp. 200-201)

193 (Cutler Anthony & Oikonomides Nicolas, 1988, pp. 77-87)

Figure 78: David Casket, Byzantine, 9th-10th Century, ivory, Roman, Rome, Palazzo Venezia



Source: http://warfare.6te.net/6-10/Rome_or_David_Casket.htm

Its sides depict episodes from David's life, earning the name David casket. The picture of Christ bestowing marriage crowns to a couple on the casket's lid has led academics to believe that it was made for one of Leo VI's marriages., perhaps in 898 or more likely in 900. The David casket includes a broad and well-spaced inscription band at the base of its lid and another inscription spanning one-third of the lid, similar to al-Andalus caskets. Although the inscription surrounding the lid was recut when the casket was reconstructed, most likely in the seventeenth century, part of the original phrasing was survived, indicating that the text comprised a poem extolling the emperor's moral traits, empress' beauty, and their union's harmony. The usage of enormous pitched caskets by the neo-Umayyads to symbolically commemorate milestones in their clients' careers while also holding regalia and other essential things linked with those occasions would be an excellent copy of a Byzantine custom. Such emulation of Byzantine court ceremonial matches the historical context, since surviving ivory vessels from the al-Andalus date from shortly after the caliph reestablished formal contact with the Byzantine emperor after a century gap since 225/840. ¹⁹⁴

As a result, though there are minor changes between Christian and Muslim ivory, they are comparable in container design, an inscription on the lid edge, and even the function of the boxes. The inscription on David Casket (Figure. 78) and the inscription on Pyxis Khalaf (Figure. 5) both feature a poem that extols the emperor's moral qualities, the empress's beauty, and their concord. The casket's epigraphic qualities originally gained

194 (Cutler Anthony & Oikonomides Nicolas, 1988, pp. 77-87)

attention due to the paucity of Byzantine caskets with long texts and the philological propensity of the late nineteenth and early twentieth-century academics.¹⁹⁵

There are no other Byzantine ivory caskets with metal fasteners like this one. They instead use an iconographic repertory of courtly and astrological indications that may be found in medieval Islamic secular art. As a result, the assemblage represents at least two stages of creation, each of which reflects a distinct medieval creative heritage. However, there is no documented record of how the box came to be in its current location, when and why it was changed, or what triggered the alteration. Throughout the Mediaeval period, ivory and bone jars were used in Byzantine, Islamic regions, and Western Christianity.¹⁹⁶

The link between the ivory box's original fittings and the metal ones has eluded scholars. They think that the fittings were added to modernize the Byzantine casket and appeal to a subsequent owner's preferences. While they acknowledge the Islamic nature of the gilded-bronze fittings, they regard them as entirely ornamental. They further mention the bronze mounts Islamic nature, claiming that they disfigure the original ivory coffin. Indeed, the metal additions detract from the original piece and impair the viewer's ability to perceive the carved program through the eyes of an artist striving artistic purity and consistency. These modifications form a purposeful mix that openly crosses the limits that traditionally divide Byzantine and Islamic art. A method that emphasizes mobility, on the other hand, looks for examples of change and liminality in the form of cross-cultural recordings of creative acceptance and connection. Metal fittings might be analyzed as positive interventions in the program of the item rather than simply decorations or hideous disfigurements. The gilded-bronze attachments, in other words, represent a creative act rather than a destructive one. Their strategic location concerning the ivory panel compositions demonstrates high intentionality in the additions selection and placement, implying that a more sophisticated dynamic drives the box's modification than simply adornment.¹⁹⁷

195 (Anderson & Rosser-Owen, 2015, pp. 37-38)

196 (Makariou, 2005)

197 (Riegl, 2018, pp. 240-266)

While there is hybridity, it is not just seen in the juxtaposition of ivory plaques and fittings; It's also visible in the delicate fusion of creative styles, such as the Byzantine container and the Islamic connections, which each feature multiple styles and motifs that demonstrate the breadth of available methods and the integration of multiple artworks, while also signaling the fusion of earlier styles of Islamic art from the tenth century and afterwards. On the other hand, the metal attachments imply various secular Islamic goods; they cannot be connected to a single source of manufacture. As a result, they can only be defined as a collection of visual codes that were widely accepted and developed by non-Islamic organizations by the twelfth century. Research has shown that there are significant similarities in visual attributes, iconographic depictions, and stylistic influences found in these two objects, and this indicates that they are from the eleventh or twelfth century, most likely dating to the Byzantine period of manufacture for the ivory box and the twelfth or thirteenth century for the metal attachments. In tandem with earlier written documentation that reflects similar iconographic and stylistic correlations, the findings of these studies corroborate earlier sources that attribute the objects to a period in which considerable cross-cultural and hybridization of artistic styles, motifs, and other artistic elements occurred throughout the medieval Mediterranean and beyond.¹⁹⁸

The Byzantine panels just served as a decorative backdrop to the Islamic embellishments. A juxtaposition of images of acrobats, music artists, and rebellious animals is seen along with metal appliqués that overlap and run together in a figure/ground way. The box is both foreground and background simultaneously, which emphasizes the more sophisticated dynamic that drives its transformation. The royal figure in medieval Islamic ruler iconography is usually accompanied by images of princely pleasures such as hunting, music-making, and dancing.¹⁹⁹ During the Middle Ages, Islamic moveable items deposited in European church coffers provide an interesting visual proof of inter-cultural creative interpretation for documentary purposes. Islamic bowls, boxes, and vases with mounts, brackets, and frames can be

198 (Dean & Leibsohn, 2003, pp. 5-35)

199 (Gabrieli & Scerrato, 1985)

used as Christian reliquaries and liturgical components. In terms of how these works of art were received in their new settings during the Middle Ages, Scholars contend that viewers understanding of the artifacts cultural roots plays a role in the precise meanings they transmit. Objects may be valued as symbols of Christian victory over the Muslim world once their Islamic origins were established.²⁰⁰

The exact alterations made to Islamic objects can help us comprehend how Western cultures have obtained new implications. For example, a piece of Islamic ivory from the Casket of Saint Dominic of Silos in the cathedral of Burgos, Spain (figure.79) is engraved with animal and hunter pictorial patterns, botanical motifs, and an engraving with the artist's name and the year of creation, 1026.²⁰¹

Figure 79:Casket of Saint Dominic Of Silos, 1026, ivory, Cuenca, Burgos Museum



Source: https://www.qantara-med.org/public/show_document.php?do_id=1256&lang=es

After arriving in a Christian atmosphere, the box received champlevé enamel appliqué depicting Saint Domingo flanked by deities on one side and the Lamb of Almighty flanked by lovely birds on the lid. This ornamentation is mainly based on Christian symbolism and is used to hold a priest's bones. The hunting scenes were moved to the enamel plaques to adhere to Christian concepts, presenting the saints and Lamb of God in a heavenly background. While they connect it to Christian liturgical and sacred items in the treasury, the enamels relate the foreign work of art to comparable works in style and media. The Burgos casket's embellishments were not made randomly. In contrast, while the mounting highlights the fine ivory carvings, it also expertly links foreign work

200 (Walker, 2008), pp. 113-114)

201 (Kühnel, 1971)

of art with domestic tastes and ideas. Things may narrate their transformations and provide at least some insight on the cultural pathways they travelled and the significance they have acquired and lose. ²⁰²

202 (Walker, 2008), p. 114)

4. Analyzing inscriptions (ivory, metal and ceramic objects)

This chapter provides a comprehensive analysis of the aforementioned pieces by studying the content of inscriptions, furthermore, when, and where, why those objects were made, and who was involved in the production process. In addition, the analysis contextualize the socioeconomic, political and cultural aspects led to the production of these pieces. Thus, the symbolism and the message that the pieces deliver can be better understood.

Studies objects are categorized base on the materials which they are made of.

4.1. Ivory

4.1.1. Typology:

All of the containers, except for a handful, have a large inscription carved in relief across the lid base. An inscription band of this kind can be seen on various sizes, including large containers – known as caskets – and smaller containers. These smaller containers are divided into two types: cylindrical containers with domed lids, known as pyxis, and rectangular containers, known as boxes, with flat or pitched lids.

This type of inscription is also typical on a variety of containers. Some ivories, like the pyxis and small boxes (figure.80), are monolithic, crafted from a single block of the tusk, while others (figure.81) are made up of four walls or headstones of ivory that are bound together. ²⁰³

203 (Rosser-Owen, 1999, pp. 16-30)

Figure 80:Casket of the Daughter of Abd al-Rahman III, 961, ivory, Madinat al-Zahra, Victoria and Albert Museum, London



Source: http://islamicart.museumwnf.org/database_item.php?id=object;ISL;uk;Mus02;6;en

Figure 81:Casket of Saint Dominic Of Silos, 1026, ivory, Cuenca, Burgos Museum



Source: https://www.qantara-med.org/public/show_document.php?do_id=1256&lang=es

Containers with various types of decoration, such as vegetal or pictorial, must have an inscription band. The standard inscription can also be found on ivories of varying quality, ranging from the excellent and well-known pyxis for al-Mughira (figure.82) with its high quality of decoration to pieces with less elaborate decoration, such as the small box in the Valencia Institute of Don Juan, Madrid (figure.83).

Figure 82:pyxis of al-Mughīra, 968, ivory, Madinat al-Zahra, Louvre museum Paris



Source: (Dodds, Jerrilynn D, 1992, p. 193)

Figure 83: Villa Muriel casket, late 12th century, ivory, Al-Andalus, Valencia Institute of Don Juan, Madrid



Source: (Dodds, Jerrilynn D, 1992, p. 264)

A standard inscription band is used on all ivory containers made in Al-Andalus, regardless of scale, shape, construction technique, subject of decoration, or carving quality. To use a mathematical example, the inscription band is a constant, while all of the other features are variations. On the front, the inscription band at the bottom edge of the lid starts in a regular position. The text on rectangular headstones and boxes starts in the far right corner. To the left of the clasp on the cylindrical pyxis, the text starts.²⁰⁴

This is also true with a unique text: the pyxis in the Hispanic Society of America (figure 84), which has a poem inscribed on it. While most ivory items are rectangular or cylindrical, the artefacts did not have to be.²⁰⁵

204 (Rosser-Owen, 1999, pp. 16-30)

205 (Prado-Vilar, 2005, pp. 138-163)

Figure 84:Pyxis Khalaf, 966, ivory, Madinat al-Zahra, The Hispanic Society of America, New York



Source: <https://www.mfah.org/blogs/inside-mfah/curator-close-up-glory-of-spain-ancient-pyxis>

In any case, the Arabic text reads from right to left, allowing the reader to transform the container clockwise. The high-relief carving emphasizes the three-dimensionality of the pieces, particularly on more delicate pieces such as the pyxis rendered for al-Mughira (figure.82), where certain surfaces, such as the animals' hindquarters, are rounded. As a result, the spectator is encouraged to interact with the figures that protrude obliquely from the frame. The carving demonstrates that the containers, especially the pyxis, were intended to be seen in the round, as shown by the inscription. As a result, we can infer that the decoration was intended to be interpreted in the same manner. While it should be clear that the imagery should be read in the direction of the text, this has not always been the case. The figures on the boxes and caskets usually switch from front to back before revealing the sides and roof. The figures on the pyxis begin at the clasp. When carving the ivory, the carver left space for the inscription band at the base of the lid and layout the band, making room for the latch and hinge (s). The carver applied the same organizing philosophy to the animal and vegetable decoration as he had to the inscription. When the metal fittings on the ivories are cut, such as on the casket of Saint Dominic of Silos (figure.85); the motifs do not run constantly but skip over flat areas left uncarved to connect the metal

fittings. The scenes on the body of the pyxis were symmetrically arranged around a central stem placed below the clasp space by the carver.²⁰⁶

Figure 85: The front of the casket of saint Dominic Of Silos, 1026, ivory, Cuenca, Burgos Museum



Source: http://warfare.gq/6C-11C/Casket-Museo_De_Burgos.htm

The inscription band will therefore assist us in understanding how to interpret other decoration on the ivories, as epigraphy is an essential aspect of the decorative curriculum. Understanding the standard reveals variations, and one ivory stands out in terms of epigraphic band layout: the pyxis made for Al Mughira in 968 (figure.82). It is the only ivory with a continuous inscription band that wraps around the entire container, allowing no room for metal fittings. Part of the text is obscured by the metal clasp and hinge that now connects the lid to the base, so maybe they must have been inserted. They differ from the other ivories in terms of form and technique, and their style indicates a date in the fifteenth century when the Arabic inscription was probably no longer readable or essential. According to the positioning and content, the latch and hinge maybe were added in the wrong positions on this pyxis for Al-Mughira, with the clasp in place of the hinge and vice versa. Thus, This draws in important conclusion that the inscriptions could help the researchers to better understand the transformations of the pieces over time. ²⁰⁷

206 (Prado-Vilar, 2005, pp. 138-163)

207 ibid

The inscription on the pyxis made for Al Mughira specifies the beginning of the document and the proper order in which it should be learning read the cartouches: the text starts above the cartouche depicting young people robbing eggs from an eagle's nest (figure.86). The second cartouche depicts sitting figures on a lion-borne frame, the third cartouche depicts lions fighting bulls, and the fourth cartouche depicts riders selecting dates. ²⁰⁸

Figure 86:Scene with falcons nests, Lion and bull combat, Date palm scene, pyxis of al-Mughīra, 968, ivory, Madinat al-Zahra, Louvre museum Paris



Source: <https://www.khanacademy.org/humanities/ap-art-history/early-europe-and-colonial-americas/ap-art-islamic-world-mediev>

The majority of scholars were unaware of the change in latch and hinge, but they photographed the piece and misread the iconography by starting in the wrong position, reading in the opposite direction, or doing both. Reading the images in this context does not imply that they show a plot that is unlikely, but it does imply preparation and hierarchy, with the first picture of young people stealing eggs from an eagle's nest gaining priority due to its location. The spaces set aside for the clasp and hinge hampered the placement of the other embellishments. In the case of the pyxis, the cylindrical area was sometimes divided into cartouches by the artist. The most basic design consisted of an even number of cartouches, which could be symmetrically placed around the clasp and hinge and packed with imagery that complimented the fittings. Two cartouches with paired animals flank the area left for the hinge on a pyxis in the Louvre (figure.82), one on the right with confronted lions and the other on the left with addorsed antelopes. Two more cartouches of figural imagery surround the area left for

208 (Anderson G. D., 2015, pp. 107-109)

the clasp: one to the left, underneath the spot where the inscription may have started, depicts a pair of sitting musicians; the other to the right, underneath the bottom of the inscription, depicts a rider looking clasp inwards. ²⁰⁹

Pyxis, with an unusual number of cartouches, was more challenging to work with. Since the cartouches were symmetrically arranged around the back hinge, the knot dropped in the center of the front cartouche, forcing the artist to change the layout or risk seeing part of it blurred. The artist symmetrically arranged two cartouches around the hinge at the back of the pyxis created for Ziyad ibn Aflah in 970 (Figure 87). The clasp was placed in the center of the third cartouche on the front, protecting the pate of the small figure sitting on a throne-like chair. The other two cartouches are packed with figures that face inward toward the seated figure: the cartouche to the left, which falls below the beginning of the inscription, depicts a youthful horse, and the cartouche to the right, which falls below the end of the inscription with the word *Sahib al-shurta* (chief of police), depicts an elephant carrying a howdah with another small seated figure. The placement of the clasp on the pyxis with an odd number of cartouches suggests that the cartouche in the middle front has a prime place. ²¹⁰

Figure 87:Figure 10:Pyxis of Ziyad ibn Aflah, 969, ivory, Madinat al-Zahra. Victoria and Albert Museum in London



Source: http://www.warfare.ihostfull.com/6C-11C/Pyxis-Ziyad_ibn_Aflah-VandA.htm?i=1

209 (Ekhtiar M. , 2011)

210 (Lévi-Provençal, 1931, pp. 190-195)

When it came to decorating the front and back of rectangular boxes and caskets, the carver ran into a similar challenge. The asymmetrical arrangement of the decoration inside a single area was one solution. The vine scroll on the front of the box for the daughter of Abd AL Rahman (figure.88), for example, is symmetrically set along a central axis, while two smaller ones on the rear surround the main section between the joints. The clasp and hinges were often used to separate the front and back fields into three sections, with the clasp occupying most or the entire center portion on the front and the two hinges occupying much or all of the side sections on the back. The front's central medallion, which one would consider to be the focal point of the decoration, was often blurred partly or completely.²¹¹

Figure 88:Casket of the Daughter of Abd al-Rahman III, 961, ivory, Madinat al-Zahra, Victoria and Albert Museum, London



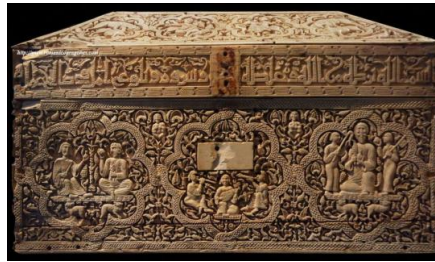
Source: http://islamicart.museumwnf.org/database_item.php?id=object;ISL;uk;Mus02;6;en

The carver also exploited the design constraints imposed by the physical requirements of securing the lid to the foundation by carving various subjects, such as smaller figures, in the central roundel, as seen on the majestic casket from Pamplona (Figure.89). The two roundels flanking the clasp on the front are packed with roughly equal-sized figures, but the inscription favors the one on the right because it lies underneath the text's beginning.²¹²

211 (Dodds, Jerrilynn D, 1992, pp. 41-47)

212 *ibid*

Figure 89:Pamplona Casket, 1004, ivory, Córdoba, Museum of Navarra, Pamplona, Spain



Source: (Dodds, Jerrilynn D, 1992, p. 199)

It becomes the most significant picture on the casket as a result of its placement. As a result of this realistic study of the arrangement, it is possible to view this scene on the front right of the casket of Pamplona as a precise depiction. The three medallions on the facade depict court scenes, with the first face of the case on the right side representing a whiskery, maybe the highest caliph Hisham II sit down on the throne, one leg uplifted, a seal on his ring finger, and a cluster of bloom and a natural product in his hand. Two chaperons keep a fly whisk, a scented jar, and a woven aerator next to each other.

In Al-Andalus, the Art of Islamic Spain book, Renata Holod in her article speculated that the portrait depicted Hisham II, the caliph. He was asserting caliphal power, she claimed, by wielding the braided scepter and seal shield, all of which are symbols of neo-Umayyad authority. ²¹³

4.1.2. The content:

4.1.2.1. The Textual meaning:

The standard text on each inscription contains two parts:

1. the first: express well wishes (dua)
2. the second section: contains details about how the piece was created.

The first clause (offers good wishes) usually begins with blessings, such as baraka (blessing) and ni'ma (grace) ,ghibta (prosperity), surur (happiness).

213 (Dodds, Jerrilynn D, 1992, pp. 41-47)

The second clause of the traditional formula (which includes details about the piece's creation) begins with one of two phrases: (ma amara bi-amalihi) (what he ordered made) or (ma tma amalh) (what he ordered made) (what was made).²¹⁴

The second clause's opening is determined by the position of the individual who is blessed in the first. If the first clause bestows blessings on the king, the second clause begins with (ma amara bi-amalihi) in the former form (what he ordered made). On the other hand, if the first clause invokes favors on someone other than the king, such as a member of the reigning family or entourage or an unnamed owner. The inscription's second reason begins with the latter form of (ma tma amalh) (what was made). The ivory made for al-consort Hakam's Subh named Zamora pyxis (figure.90) dated 964 and produced under the oversight of the supervisor Durri clearly demonstrates this difference. The text begins with prayers for al-Hakam, the caliph, and the second clause begins with (ma amara bi-amalihi) (what he ordered made for).²¹⁵

Figure 90: (ma amara bi-amalihi) (what he ordered made for) on Pyxis of Zamora, 964, ivory, Cordoba, National Museum of Archaeology in Madrid



Source: <https://camel76.wordpress.com/tag/zamora/>

To put it in another way, the regular inscription on Andalusian ivory will take one of two forms: the regnal version, which uses the term form (what he ordered made), or the non-regnal variant, which uses the form (what was made).²¹⁶

The ruler's name is used in the opening clause with God's permission, so the form used is dictated not by the rank of the object's receiver, but by the presence of the ruler's

214 (Rosser-Owen, 1999, pp. 16-30)

215 (Blair, Sheila S, 1998)

216 ibid

name in the opening clause. The difference between the two versions may seem minor at first glance, but it is significant: only the king had the authority to command (*amara*). Architectural inscriptions that name the Spanish Umayyad caliph use the same verb (*amara*) (order). For example, Abd al-Rahman or al-Hakam ordered works in the Great Mosque of Córdoba between 958 -969, which were then carried out by the chamberlain Abdallah ibn Badr or Ja'far. On all objects that invoke God's blessings on the caliph, the regnal form of *amara* is also used. The exact shape is used on many other artefacts naming al-Hakam, including the silver casket made at his order for his son and successor, Hisham II (figure.91), in the same year, in addition to the pyxis made for Subh (figure.90).²¹⁷

Figure 91: Casket of Hisham II, 976, Silver, Madinat al-Zahra, Girona Cathedral Treasure, Catalonia, Spain



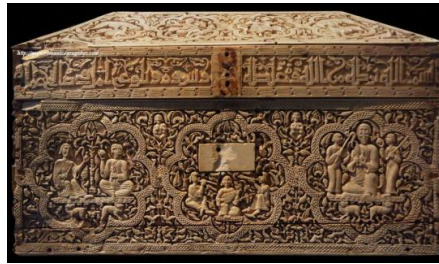
Source: (Dodds, Jerrilynn D, 1992, p. 209)

Although the inscription on the Pamplona casket (Figure 92) refers to the chamberlain as 'Abd al-Malik ibn Mansur and uses the regnal style, the chamberlain is probably represented on the casket that he requested. The evolving essence of authority under the Umayyads of Spain is reflected in the style of inscriptions found on ivories and other official items. The rest of the text in the inscriptions around the edge of the lid of some Al-Andalus carved ivories provides additional detail about who, where, under whom and by whom the item was made.²¹⁸

217 (Lévi-Provençal, 1931, pp. 9-14-215)

218 (Lévi-Provençal, 1931, pp. 17-18)

Figure 92:Pamplona Casket, 1004, ivory, Córdoba, Museum of Navarra, Pamplona, Spain



Source: (Dodds, Jerrilynn D, 1992, p. 199)

Since they contain certain titles and other elements common in royal foundation texts at the time, the inscriptions were official documents drawn up in the chancery. Furthermore, the various elements all begin with the same word or phrase and all appear in the same order:

- The preposition li (for) precedes the name of the receiver
- The word ala yaday (at the hands of) is used to refer to the supervisor's name
- The preposition fi (in) designates a particular location
- The year is indicated by the word sana (year)(figure.93), which is often followed by the preposition fi (in)
- The noun amal (work of) denotes a professional craftsman. ²¹⁹

Figure 93: sana(year) on The lid of the pyxis of al-Mughīra, 968, ivory, Madinat al-Zahra, Louvre museum Paris



219 (Bloom & Blair , 1996, pp. 65-69)

Source: <https://www.khanacademy.org/humanities/ap-art-history/early-europe-and-colonial-americas/ap-art-islamic-world-medieval/a/pyxis-of-al-mughira>

4.1.2.2. The mistakes on the inscriptions:

The text fits a traditional formula, much like the typography. There are a few errors in the inscription of some of the bits. However, just a few years after manufacturing, this standard was developed for the inscriptions on the first pieces produced for Abd al-Rahman III's daughters, where all three pieces had the same inscription. The small box made after his death is one of those things (figure.94). The text on this ivory box was initially carved in more giant letters around the base of the rectangular box's cover. It can be read as " *بِسْمِ اللَّهِ هَذَا مَا عَمِلَ لِلابْنَةِ السَّيِّدِ عَبْدِ الرَّحْمَنِ أَمِيرِ الْمُؤْمِنِينَ رَحِمَهُ اللَّهُ عَلَيْهِ وَرِضْوَانَهُ* " *"Bismillāh The name of God), this is what was made for the Noble Daughter, daughter of Abd al-Rahman, Commander of the Faithful, may God's mercy and goodwill be upon him"*²²⁰. The file, on the other hand, is incorrectly written in all three pieces. ²²¹

Figure 94:Casket of the Daughter of Abd al-Rahman III, 961, ivory, Madinat al-Zahra, Victoria and Albert Museum, London



Source: http://islamicart.museumwnf.org/database_item.php?id=object;ISL;uk;Mus02;6;en

The term daughters is written in Arabic as (l'il-ibnat) on the band of the rectangular boxes, which is more comprehensive and therefore easier to see. As a result, instead of l'il-ibnat, they carved alibnat in these pieces. The carver maybe had attempted to carve the exact wrong text at the cylindrical tube's corners but had omitted certain letters and made an error in copying them. Those are not the only grammatical errors that can be found in Arabic; for example, on the light, flat-lidded box in the Victoria and Albert

220 (Kühnel, 1971, pp. 32-33)

221 (Lévi-Provençal, 1931, pp. 190-195)

Museum (figure.94). The word amir, which means khalifa, is misspelt in the sentence amir almu'minin. This inscription was copied here, and the carver perhaps accidentally replaced the letters in this name. The inscriptions on the first Al-Andalus ivories that have survived show that maybe the carvers were copying from a written text. The misspelling of the word amir as amiw on the box for Abd al-Rahman's daughter (figure.94), with a final waw instead of ra', is a visual, rather than an oral, error, and one made in copying rather than listening. Furthermore, perhaps the sculptors who carved the first surviving pieces were illiterate, but it cannot be exactly assumed that. The ivory carver had to be operating from a text written on another support, most likely parchment or paper. That means maybe the text of the inscription was drafted in the chancery and passed on to the carvers. Additionally, the contemporary marble carvers at Al-Andalus caliphal court.²²²

4.1.2.3. Pieces with a particular date engraved on them:

The amount of space available influences the amount of material that can be used. For example, the bands on caskets, are roughly five times the length of bands on pyxis and small boxes and therefore provide more detail. These pieces are in regular order, even though they are optional. That will look at each of these types of data one at a time, beginning with the date and going on to the location and then the individuals. This is the shortest and most productive order. More than a third of the pieces in this analysis especially those carved during the rule of the caliph al-Hakam II is dated at the end of the main inscription around the base of the lid. Several others can be dated using the names of the persons on them. As the inscriptions are arranged in chronological order, it becomes clear that the ivories are divided into sections and distinguished by generational differences. These chronological groups may be the coincidence of its existence alive since ivory carving was impossible to be too erratic. In addition, a much larger number of pieces would have been carved. Nonetheless, the groups help illustrate improvements that could have occurred over the course of nearly a century more incrementally.

222 (Bloom & Blair, 1997, pp. 66-67)

Five dated ivories from the 960s form the first batch (figure.94-90-84-82-87).

Additionally, five ivories can be dated epigraphically based on other factors:

- about the time of Abd al-death Rahman's in 961, three containers made for his daughter (figure.94) can be found.
- The Subh pyxis (figure.90) which can be dated to 964
- the pyxis (figure 84) from the Hispanic Society of America, which dates from 966.

The accuracy of these pieces that are dated or datable on epigraphic grounds varies. They differ in compositional design as well, ranging from the overall decoration of the boxes made for Abd al-Rahman's daughter and Subh (figure.94- 90) to the cartouches on the pyxis made for al-Mughira (figure.82) and Ziyad (figure.87).

- The second community was formed around the turn of the century, between the tenth and eleventh centuries. The Pamplona casket (Figure.89) and the Braga pyxis (Figure.95), both made for the chamberlain Abd al-Malk ibn Mansur in the first period of the eleventh century, are examples of this group.

Figure 95:Pyxis of Sayf al-Dawla, 1008,ivory, Córdoba, Braga cathedral



Source: Taken by the Photographer Jaime Nuño González

First, the engravings on the ivories reveal that these high-end items were frequently manufactured for a special event since many of them are dated. A date on a piece of art indicates that it was created for a specific occasion, while most works of art are undated.

Furthermore, rather than being placed in an inconspicuous area, the date is included towards the conclusion of the primary inscription, emphasizing its significance. Second, the inscriptions reveal that many – but not all – of these pricey artifacts were manufactured for a select clientele associated with the court whether Spanish Umayyad, Amirid, or Dhu 'l-Nunid.²²³

The titles on these court ivories can assist us in a variety of ways. On the one hand, the presence or absence of a specific tag can occasionally help us date an object. According to the engraving on the Gerona casket, Hisham II is known as wali ahd al-muslimin successor to the caliphate of Muslims. (Figure 91). Hisham II was given this title on February 5, 976, and he held it until his father, al-Hakam, died on October 1, 976. As a result of retaining this title, the silver casket may be dated to a particular eight-month period. The blessing on the Braga pyxis (Figure 95) helps us to reduce the range even further: it is more eloquent than the one on the Pamplona coffin, asking God not only to grant but also to grant abundantly (Abd al-Malik ibn Mansur success but also to increase his glory). As a result, the pyxis was most likely carved immediately after the Pamplona casket.²²⁴

4.1.3. The original location where the pieces were made:

Since two manufacturing sites are called in the inscriptions, we can localize these parts using the inscriptions.

- The palace city of Madinat al-Zahra.
- Cuenca, a city in Castile, located 300 kilometers northeast of Córdoba and near Toledo, is named after parts created in the eleventh century (figure.96-30).
- Córdoba, None of the inscriptions directly reference Córdoba, the region most frequently identified with these ivories

223 (Dodds, Jerrilynn D, 1992)

224 (Lévi-Provençal, 1931)

Figure 96: Cuenca city engraved on the inscription of the Casket of Saint Dominic Of Silos, 1026, ivory, Cuenca, Burgos Museum



Source: https://www.qantara-med.org/public/show_document.php?do_id=1256&lang=es

Earlier authors like Beckwith and Kuhnel grouped the categories into categories, but their classifications were based on stylistic rather than chronological standards.

Beckwith concluded that there were four manufacturing sites based on the two named sites and qualitative differences. He proposed the fourth school at Córdoba that created ivories for the open market, such as the pyxis for Ziyad (figure.87) and court schools first at Madinat al-Zahra and then at Madinat al-Zahira, as well as a later regional school at Cuenca.²²⁵

Kuhnel divided the artefacts into three groups based on their location Madinat al-Zahra, Córdoba, and Cuenca but differentiated the first group by motifs and structure rather than quality or the recipient's level. Many of the items in his first category from Madinat al-Zahra (figure 94-90-84) have thick vegetal decoration, consisting of full and half palmettes, quatrefoils, and berries on a continuous stem symmetrically disposed along a vertical axis. The detailed decoration of the serrations and the veining of the leaves are both defining characteristics of his first party. The decoration on Kuhnel's second Córdoba party (figure.82-87-89) is organized into cartouches, which typically have eight lobes and interlace with each other and the framing bands. Feasting, music-making, hunting, jousting, and battling animals or birds are depicted within the cartouches, while the interspaces are packed with plant decoration. The pyxis rendered for al-Mughira was the main difference between the classes identified by Beckwith and Kuhnel (figure.82). Beckwith transferred it to his first court school at Madinat al-Zahra because of its

²²⁵ (Beckwith, 1960, pp. 16-34)

excellent performance and high-ranking receiver. Kuhnel assigned it to his second party from Córdoba because of its theme and structure.²²⁶

Rather than splitting the ivories into groups based on content or style, it's more efficient to link the three chronological groups to different sites. These locations, particularly the first, Madinat al-Zahra, can be related to current events as recorded in numismatic history. According to coins and documents, Abd al-Rahman III transferred the mint to Madinat al-Zahra in 947-948.²²⁷

Madinat al-Zahra remained the only mint in Muslim parts of the Iberian Peninsula for the next twenty-nine years. This time frame 947-976 coincides with the carving of the first community of ivories. The mint at Madinat al-Zahra was closed in 975-976, and the old mint at Al-Andalus took its place. Miles noted that chroniclers did not explain this change. Still, he speculated that it was related to the chamberlain al-growing Mansur's independence and departure from the caliph's company. This shift in mint location corresponds to the development of a particular set of ivories in the past. Miles tried to decipher the various interpretations of this mint name, which was often, but not always, associated with Córdoba's capital city.²²⁸ Ivory carvers, like the mint, could have relocated there, but they may also have relocated to al-Madinat al-Zahira, the chamberlain al-residential Mansur's capital built-in 978-979. Since certain ivories, such as the Pamplona casket (figure.89) and the Braga pyxis (figure.95), were carved for al-sons, Mansur's ivory carvers may have lived on his farm. However, this palace city is not known for having a mint. After Madinat al-Zahra, the nearby capital city of Córdoba is a more likely location for the development of ivories. Identifying individual development sites is less critical in terms of geography all three sites - Madinat al-Zahra, Córdoba, and Cuenca - are, after all, relatively close together in southern Andalusia than it is in terms of the expectations and meanings that such categorizations carry. Beckwith and Kuhnel's division of the ivories into sites dependent on consistency or form included the presumption that each site could only produce one style of carving. The fact that the

226 (Kühnel, 1971, pp. 37-40)

227 (MILES, 1950, pp. 43-46)

228 (MILES, 1950, pp. 33-42)

ivories were divided into three sites based on chronological order implies that the same group of carvers could produce ivories of varying quality for a variety of users ranging from individual high-ranking receivers to an unidentified owner adorned in a variety of motifs and compositional styles, a functioning approach that Anthony Cutler has suggested was used for contemporary Byzantine ivories. This chronological and geographical structure also corresponds to the three categories of people listed in the inscriptions: carvers, bosses, and receivers.²²⁹

4.1.4. People involved in pieces production:

The carvers or craftsmen and the supervisors are two groups of specialists who have been involved in the production of works. Carvers autographed several ivory pieces such as Palencia Casket, Braga Pyxis, Pamplona casket and Pyxis Khalaf , including items from all three groups. Because the term amal (work of) introduces craftsmen's names, they are easily distinguishable from managers or receivers. Their autographs on ivory are identical to signatures seen on official artifacts like marble capitals and buildings. Carvers are the least significant persons mentioned in the inscriptions on the ivories since their names are carved in relief at the end of the inscription band at the base of the lid or imprinted in a low-profile location. Craftsmen's lower standing can be demonstrated only by their technique. Because such persons are seldom if ever, referenced in texts, works of art are essential in tracking the history of artisans and the organization of crafts. The other persons listed on the ivories, both the administrators and notably the receivers, are, on the other hand, well-known from contemporary accounts. As a result, one of the only ways we can recognize artists and recreate their careers is through their signatures. Signatures also distinguish al-Andalus ivories from contemporary ivory carving traditions, particularly in Byzantium, and propose models that may have been useful in understanding the skill elsewhere.²³⁰

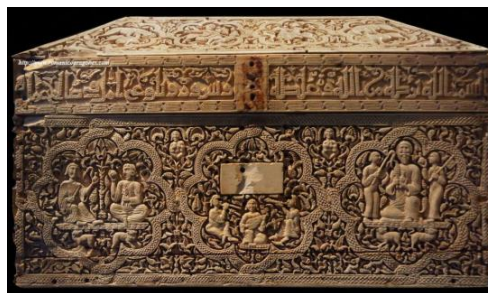
Khalaf, his name means successor or scion is the artisan involved with some group of ivories, and his name appears on two tiny containers Khalaf pyxis (figure.84) and the

229 (Cutler, Anthony, 1994)

230 (Blair & Bloom, 1999)

Fitero casket constructed for al-spouse Hakam's Subh. On the lid of the Fitero casket made for al-consort Hakam's Subh in 966, the term *amal khalaf* (work of Khalaf) is etched in relief after the main inscription. The signature is embossed between the two spokes of the hinge at the back in the middle of the more extraordinary poetic text carved in relief on a pyxis in the Hispanic Society of America (figure.84), but there the sign is etched between the two spokes of the hinge at the back in the middle of the more extensive poetic text carved in relief.²³¹ This was a common practice for artisans to conceal their signatures. Unlike the lone artisan responsible for the little boxes and pyxis, Faraj led a workshop that produced the largest and most successful item the Pamplona casket in 1004-1005. (figure.97). It was the creation of Faraj and his students, according to a significant inscription engraved in the interior of the lid. Five signatures of independent artisans are etched in inconspicuous locations in the numerous figural scenes on the several plaques constituting the lid and base of the casket, each followed by the word *amal* (work of).²³²

Figure 97:Pamplona Casket, 1004, ivory, Córdoba, Museum of Navarra, Pamplona, Spain



Source: (Dodds, Jerrilynn D, 1992, p. 199)

- Faraj's (*Amal Faraj*) trademark work is embossed on the right lion slayer's calf on the near corner of the lid.
- In the right medallion on the front, underneath the big bearded figure holding sceptre and seal, Misbah's trademark work is etched underneath the lion-borne platform (figure. 98)

231 (Dodds, Jerrilynn D, 1992)

232 (Kühnel, 1971)

- In the central medallion on the back, Khayr's distinctive work is etched in the middle of the shield held by a hunter protecting himself against two lions.
- On the hind legs of the right deer in the left medallion on the left side, Rashid's trademark work is carved.
- On the right side of the right medallion, Sa'ad's trademark work is etched on the hind legs of the left deer.²³³

Figure 98: Misbah's carver name on Pamplona Casket, 1004, ivory, Córdoba, Museum of Navarra, Pamplona, Spain



Source: (Dodds, Jerrilynn D, 1992, p. 199)

The placement of these signs on the Pamplona coffin (figure.97) is crucial and can help us better understand how the workshop worked while producing massive and ornate caskets. The master craftsman Faraj is named in the signature carved on the lion Slayer on the lid. Misbah on the front, Khayr on the rear, Rashid on the left side, and Sa'ada on the right side - these must be his apprentices inscribed on the four plaques that make up the foundation. That can piece together a component of the workshop's operating method based on the signature placement. Faraj, the master carver, was most likely in charge of the overall arrangement and design of the coffin. He carved the lid personally while assigning the base's numerous plaques to the numerous craftspeople in his workshop. A team of carvers was required to cut a vast and complicated sculpture like this one, but an individual artisan like Khalaf could carve a pyxis or little box. The signatures on the Pamplona casket, similar to the sign of Khalaf between the spokes of

233 (Kühnel, 1971)

the hinge on the Hispanic Society of America pyxis (figure.84).²³⁴ Were selected to symbolize the craftsmen's humble status. Misbah's signature was etched underneath the lion bone platform on the front of the Pamplona coffin, and at least one was meant to be a visual joke. It is shown in the medallion, which takes priority due to its placement at the inscription's commencement and whose principal figure is presumably that of the supporter, the Amirid chamberlain Abd al-Malik ibn Mansur. The signature is not engraved exactly in the center of either the platform or its scalloped design, as one might assume if formal concerns were the only factor in determining the placement. Moreover, the signature is offset to the right, such that it falls immediately underneath the barefoot of the main figure. The position of ivory carvers altered once the caliphate fell, and by the second quarter of the eleventh century, at least one family of ivory carvers had relocated to Cuenca, as evidenced by two works signed by members of the Ibn al-Zayyan family. On the Silos casket dated 1026 (figure.85), Muhammad ibn Zayyan is carved in relief after the main inscription, while on the Palencia casket dated 1049, the name Abd al-Rahman ibn Zayyan is inscribed in the same position (figure.99). If the inscriptions are taken literally, and both artisans are sons of Zayyan, Muhammad and Abd al-Rahman would be siblings, despite the twenty-four-year difference between the two dates. ²³⁵

Figure 99:Palencia Casket, 1049, ivory, Cuenca, National Archaeological Museum, Madrid



Source: (Dodds, Jerrilynn D, 1992, p. 204)

Alternatively, *ibn*, which means son in Arabic, may be interpreted metaphorically as descendant, making the second artisan the son of the first: literally, Abd al-Rahman ibn

234 (Blair & Bloom, 1999, pp. 61-63)

235 (Blair & Bloom, 1999, pp. 54-55)

Muhammad ibn Zayyan. Regardless of which reading is accepted, the names indicate that ivory carving in Cuenca in the second of the eleventh century was a family-owned business, a custom well demonstrated in other luxury Crafts such as Alep pan woodworking in the twelfth century and Persian luster pottery in the thirteenth century. A group of five carvers had carved the exquisite Pamplona coffin.²³⁶

For both the Silos (figure.85) and Palencia (figure.99) caskets, a single member of the Zayyan family was responsible. The various cartouches fill with friezes or repeating patterns, even though they are the same size and have more superficial ornamentation. The carving on the two later caskets is shallower and lacks depth and texture in terms of style. The carvers operating in Cuenca in the middle of the eleventh century, judging by technique and style, were not as talented as their forefathers. The best craftsmen must have resided in the vicinity of Córdoba.²³⁷

The supervisor, whose name is sculpted in relief in the inscriptions that utilize the regnal form in which the caliph ordered the work, is the second sort of person listed on the ivories from al-Andalus (figure.90-95-97). The phrase (ala yaday) (at the hands of)(figure.100) is always used to introduce supervisors' names, as it is in other inscriptions identifying work requested by the caliph or chamberlain in the Great Mosque of Córdoba, on capitals and other architectural fragments from Madinat al-Zahra, and the marble basin made for al-Mansur in 987-988.²³⁸

236 (Blair & Bloom, 1999, pp. 54-55)

237 (Bloom J. , 1998, pp. 48-49)

238 (Lévi-Provençal, 1931)

Figure 100: The phrase (ala yaday) (at the hands of) on Braga pyxis, 1008, ivory, Córdoba, Braga cathedral



Source: Taken by the Photographer Jaime Nuño González

In other words, the regnal formula was the only type of inscription that included the name of the supervisor. Like the carvers, the supervisors named on the ivories fit the chronological groups.

Two supervisors have been identified:

- Durri al-Saghir, who oversaw the creation of two pyxis for al-concubine Hakam's Subh (figure.90).
- Zuhayr ibn Muhammad al-Amiri, who oversaw the construction of the Pamplona casket (figure.97) and the Braga pyxis in the eleventh century for the chamberlain Abd al-Malik ibn Mansur (figure.95).²³⁹

Both men were significant workers in the caliphal household, similar to the supervisors identified on other items manufactured in al-Andalus in the tenth century. Both supervisors listed on the ivories were given the title of al-fata al-kabir literally, great youth/slave, which denoted the official in command of the palace slaves.

Zuhayr (the name of a great pre-Islamic poet) was the superintendent of the second set of ivories, and he was an even more critical slave. In the inscriptions, he is designated by his formal title al-fata al-kabir, which is the same rank as Durri. Zuhayr was also known as al-Amiri, indicating that he was a member of the Amirid chamberlain's retinue Abd al-Malik ibn Mansur. The supervisor's epithet highlights the relationship of this exquisite ivory casket with its sponsor, the Amirid chamberlain, much as the brands carved on the

239 (Lévi-Provençal, 1931, pp. 129-130)

horses' rumps on the Pamplona casket (figure.97) do. Zuhayr is also referred to as Abd al-Malik ibn Mansur's mamluk on the Pamplona casket (freed slave). The number of emancipated slaves, mostly Christians from non-Muslim parts of Europe, had risen dramatically under the new administration Abd al-Rahman III. These eunuchs were frequently emancipated after the death of their owners and, with the designation of khalifa, played a significant political role. While the inscription on the Palencia casket (Figure.99) employs the regnal method of ordering, no supervisor is listed on any of the ivories created in Cuenca. Together with the ivory-carving business's family organization, this omission shows that the complicated household, with its slave hierarchy, did not survive the caliphate's demise in the early eleventh century and the establishment of the different Party Kings. Like the other sorts of persons described in the inscriptions, the different status of the beneficiaries reflects these changes as well.

240

4.1.5. The recipient and the main function of the pieces:

According to historical sources, the receiver is the third and most well-known sort of individually listed in the engravings on the ivories. The majority of the better or bigger ivories from Al-Andalus were custom-made for three distinct lines. The majority of them were sculpted for members of the family or entourage of the Spanish Umayyad caliph.

- The first three datable pieces were constructed for Abd al-Rahman III's daughters (figure.94).
- The very significant pyxis was made for Abd al-son Rahman's al-Mughira, the younger brother of Abd al-successor Rahman's as caliph, al-Hakam II (figure.82).
- Some items, such as (figure.90), were created for Subh, al-spouse Hakam's, mother of his son and heir, Hisham II, who was the recipient of the mock ivory silver casket at Gerona (Figure 91).

- Other ivories were produced for key officials at al-Hakam's court, such as Ziyad ibn Aflah, al-Hakam's chief of police (sahib al- shurta), who is listed on the pyxis dated 970. (Figure.87).

The other group was made for members of the Amirid family of chamberlains, who were the driving force behind the caliph Hisham II's throne Abd al-Malik, al-elder Mansur's son and successor as chamberlain is named on the Pamplona casket dated 1005 (Figure 89) and the Braga pyxis made a year or two later (Figure 95).²⁴¹

Following the civil war and dissolution of the neo-Umayyad caliphate in the eleventh century, power and authority in the peninsula passed to various Party Kings muluk al-tawaif, and members of one of these kingdoms, the Berber family ruling Toledo known as the Dhu 'l-Nunids, are linked to some ivories made at Cuenca (Figure 99).

There were also several Andalusian ivories produced for two women:

- The three earliest dateable ivories the hinged cylindrical box and two boxes in the V&A (figure.94) were given to an unknown daughter of Abd al-Rahman III
- Subh, Al-consort, Hakam's received several pieces as well (figure.90).²⁴²

Many of those artifacts made in the Iberian Peninsula date back to the Caliphs; most were designed as gifts for family members and retainers. The function of these boxes was containers to put pieces of jewelry or perfume and gave the others to the ruling family's favorite sons and daughters who had reached the throne. The Andalusian Caliphs established a perfect network of ivory art workshops in Andalusia. Under the Caliph's control, they made it possible to glorify the Caliph image as a political means of showing the strength of the industries and luxury products manufactured by the palace that the king uses in his private life and ceremonies, sometimes as gifts.²⁴³ Even as ivory grew increasingly available, it was considered a costly item, and it is apparent that highly appreciated ivory sculpture skills. In Andalusia, ivory artifacts, including Pyxis, were created at royal occasions, such as marriages, births, or transitions, and occasionally

241 (Rosser-Owen, 1999)

242 (Wasserstein, 1993, pp. 134-135)

243 (Santa Cruz, 2014, pp. 103-125)

these items were manufactured for prominent monarch court officials as a homage to them (Figure.90).²⁴⁴

A peculiarity of the inscriptions carved for the court on these ivories is the incorporation of honorifics and genealogy that ties these named persons, whether female or male, linearly to the reigning line. Instead, the receiver of the first three ivories for the daughter of Abd al-Rahman (figure.94) is described as the daughter, the lady, the daughter of Abd al-Rahman and al-consort Hakam's Subh as the mother of Abd al-Rahman, al-first-born Hakam's child (figure.90). Similarly, on the Louvre pyxis (figure.82), al-Mughira is described not as the brother of the reigning caliph, al-Hakam, but as the late caliph Abd al-Rahman III's son, the ruling caliph's brother, al-Hakam, but as the child of the deceased caliph; Abd al-Rahman III.²⁴⁵

4.2. Metal works

Blessings, well wishes, and prayers, generally addressed to an unknown owner (li-sahibihi), are the most common form of writing found on metalware from Islamic nations, such as the Sadaqa ibn Yusuf Casket (figure.101). Although analyzing the shifting words could potentially assist us to differentiate metalwares from different places or times, there are very few surveys of these writings.²⁴⁶

244 (Santa Cruz, 2014)

245 (Lévi-Provençal, 1931)

246 (Baer, 1983)

Figure 101:Sadaqa ibn Yusuf Casket, 1044, Silver, Egypt, Royal Collegiate Church of San Isidoro, León



Source: (Martin Therese, 2019, p. 9)

Baraka ('blessed'), which occurs on the oldest pieces, was the most prevalent term. Al-yumn, which means "great luck," and "izz wa iqbal," which means "glory and fortune," were other prominent words in the medieval era. For example, the Kufic writing on the Niello Andalusia casket (figure.102) features baraka.²⁴⁷

Figure 102:Niello Andalusia casket, 13th century , silver , Al-Andalus , Metropolitan Council of Zaragoza



Source: (Martin Therese, 2019, p. 32)

Metal items, especially those made of rare metals or with inlay, were valuable and valued belongings, and the owner's name was frequently added after the work was completed. Therefore, the owner's name is separate from the rest of the design. However, patrons' names began to appear as part of the benedictory script in the late tenth century, some of the blessings engraved on metalwares were bestowed upon

247 (Baer, 1983)

particular persons. A perfume bottle(Figure 103) from Muayyid al-Dawla ²⁴⁸ which dates from the eleventh century. His wife Zahr received it as a gift, with her name engraved on it .²⁴⁹

Figure 103:perfume bottle from Muayyid al-Dawla to his wife, before 1044, silver, Toledo, Museum of Teruel, Spain



Source: (Dodds, Jerrilynn D, 1992, p. 219)

Identifying these persons can aid in the dating of metalware groupings. They are frequently the most opulent things, made of valuable elaborate inlay, and were custom-crafted, as opposed to the bulk of nameless pieces manufactured for the market. The first patrons of good metalwares were generally kings or court officials. However, by the twelfth century, merchants, religious leaders, and people in business had joined the ranks of those who ordered beautiful metalwares. ²⁵⁰

The inclination to have one's name engraved on a metal object peaked during the reign of the Mamluks. They ruled Egypt and Syria from 1250 to 1517, when the engraving of the customer's names and titles, typically located in alternating artifacts and roundels or radiating bands, was the main, if not the only, form of decoration. Having one's name engraved in dazzling letters on ornately adorned metalwares became a symbol of status, and these ostentatious artifacts were frequently presented to the court as gifts. ²⁵¹

248 Muayyid al-Dawla :the second independent ruler of Albarracin

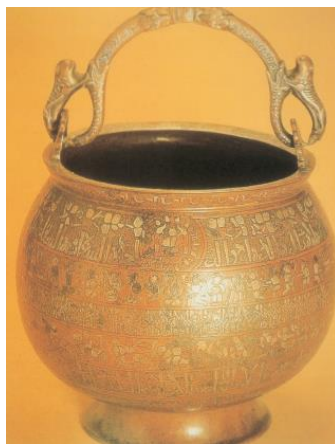
249 (Blair , Sheila S, 1998)

250 (Parrot, 1973)

251 (Blair , Sheila S, 1998)

During the twelfth century, the inscriptions on metalwares identify not only the person who commissioned the piece but also the person or location for whom it was meant. As with many other breakthroughs, this is a crucial component. For example, the Hermitage's Bobrinsky bucket is a beautiful inlaid metal bucket (figure.104). We can deduce more about the persons involved and the object's function thanks to the long inscriptions. For example, the individual who placed the order for the bucket appeared to be working for the person who received it.²⁵²

Figure 104:Bobrinsky bucket made in1163. St Petersburg, Hermitage



Source: (Blair , Sheila S, 1998)

According to inscriptions, one of the traditional acts of piety for monarchs and courtiers from the fourteenth century forward was to gift massive metalwares to important mosques and temples. Similarly, This tradition can also be observed in the Christian world. The inscriptions mentioning the giver are an essential adornment for these patrons who wanted their generosity remembered. Many of these items, such as the Nasrid Lamp, were light fixtures (figure. 105) .²⁵³

Figure 105:Lamp, 1305, Bronze, Mosque of the Alhambra, Granada, Spain, National Archaeological Museum, Madrid

252 (Jones, 1976)

253 (Bloom & Blair , 1996)



Source: (Dodds, Jerrilynn D, 1992, p. 276)

Many of these metalwares with engravings named by the patron were special commissions meant as presents or as part of a personal collection. The inscriptions sometimes contain specific dates such as the Nasrid lamb (figure.105). It is generally inscribed in words, either after the text designating the receiver or in an unclear spot, such as under a box or a jug or bucket handle. Although exceptional, dated pieces are extremely significant to art historians, dating provides the key to attribution. People immediately check for the date, but it's worth noting that numbered items are an exception rather than the rule, and adding the date suggests the piece is unusual.²⁵⁴

The artist's signature is another source of data given on Islamic metalwares. The most popular word for introducing signature by the carver is Amal ('work of'). However, it has the widest meaning too. For example, another word ('produced by') was more limited. The signature of the artisans Badr and Tarif, placed on the bottom of the clasp on the silver casket built for Hisham II (figure.106), may also be found in this inconspicuous spot. Anyone opening the Gerona coffin should place their thumb on the signatures of Badr and Tarif on the bottom of the latch.²⁵⁵

254 (L.A Maye, 1959)

255 (Blair & Bloom, 1999, pp. 54-55)

Figure 106: Hisham II casket has the signatures of Badr and Tarif on the bottom of the latch, 976, Silver, Madinat al-Zahra, Girona Cathedral Treasure, Catalonia, Spain



Source: (Dodds, Jerrilynn D, 1992, p. 210)

Inscriptions on metalware are presented in various styles and scripts, and the technique and style of the writing impact the content. The text may be sculpted, which is the most straightforward method. This method gives you the most remarkable creative freedom when it comes to layout and content. The inscription is harder to inlay, but it benefits from emphasizing the words since the colored inlay may be set against the ground. A few repeating inscriptions are cast in relief on a collection of medieval bronze ewers with a high spout. The inscriptions on these artifacts are typically limited to brief blessings to an unidentified owner because they were produced from molds. Similar brief inscriptions might be perforated on lamps, incense burners, and other openwork devices like Brazier, which dates from 1144 to 1212. (figure.107).²⁵⁶

256 (Blair , Sheila S, 1998)

Figure 107: Brazier has an inscription on an openwork surface, early 13th century, Bronze, Cordoba, Provincial Archaeological Museum of Cordoba

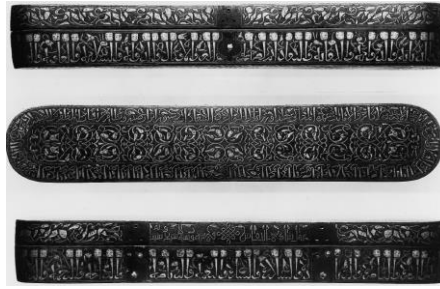


Source: (Contadini, 2018, p. 248)

The Freer Gallery's inlaid brass pen-box (figure.108) demonstrates how metalworkers in eastern Iran in the late twelfth and early thirteenth centuries could blend intelligibility with ornamentation in dynamic and straightforward writing. The historical information is conveyed through the inscription surrounding the lid, which is written in intelligible Naskh and includes the names and details of the owner, Majd al-Mulk, grand vizier to the penultimate Khwarazm shah Alaa al-Din Muhammad. Long blessings to an unnamed owner may be found in the colossal inscription encircling the base, which is likewise in Naskh but with human heads. Although smaller and thinner, the inscription on the rear between the hinges is a remarkably balanced and polished human-headed Kufic: it records the artist's name, Shadhi, and the period 1210–11.²⁵⁷

257 (Blair , Sheila S, 1998)

Figure 108:Inlaid brass pen-box made by Shadhi 1210–11 Washington DC, Freer Gallery of Art



Source: (Blair , Sheila S, 1998)

Inscriptions began to play a more significant part in the ornamentation of Islamic metalwork in the tenth and eleventh centuries. Several regional groupings of metalwares from these ages may be distinguished by inscriptions asking blessings and well wishes on a particular patron. The Gerona casket (figure.109), whose construction inscription dates to the eighth month of the year 976, is a significant artifact for locating early Spanish metalwares. Spain continued to produce silver caskets for keeping valuables until the eleventh century. They are frequently engraved with gratitude to an unknown owner.²⁵⁸

Figure 109:Casket of Hisham II, 976, Silver, Madinat al-Zahra, Girona Cathedral Treasure, Catalonia, Spain



Source: (Dodds, Jerrilynn D, 1992, p. 209)

Inscribed names can also help identify a set of cast-bronze lions that were most likely used as fountain heads. One of the largest pieces of Islamic metalware to survive, the

258 (Dodds, Jerrilynn D, 1992)

Pisa gryphon (figure.110), was fitted upwards on the cathedral in Pisa during the late eleventh century and remained there until 1828, demonstrating the reliance on a recognizable name in an engraving for attributing metalware from the early era to a particular locale. A massive cast bronze figure with textile-like patterns etched across virtually the whole surface. The body is encircled by a ring of floriated Kufic that requests benefits for an unnamed owner. While an eleventh-century date is generally agreed upon, attributions span from Iran to Sicily, Egypt, North Africa, and Spain. The generic blessing and incorporation of the inscription into the overall design support the date, but additional examination of the script style and the specific phrases used in the blessing might provide further insight on the piece's provenance.²⁵⁹

Figure 110:Pisa griffin, 11th century, Bronze, Al-Andalus, Museum of the Opera del Duomo, Pisa



Source: (Contadini, 2018, p. 198)

Inscriptions on metalwares from the twelfth to the fifteenth centuries indicate times and places of production and provide valuable insights into broader social issues such as the status of artists, patron types, and the purposes and uses of the artifacts.²⁶⁰

Inscriptions are a prominent characteristic of metalwares manufactured in the Maghrib during this period. The dynastic motto was *la ghalib ilaallah* ('there is no victor but only God') was frequently written on pieces created for the Nasrids, who ruled Spain from

259 (Camber, Northover, & Contadini, 2002)

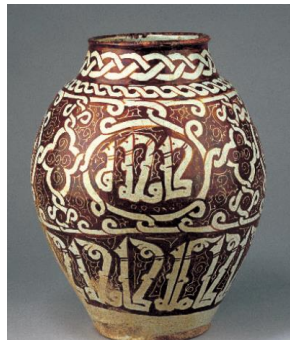
260 (Blair, Sheila S, 1998)

1230 until 1492. This may be seen, for example, on the massive bronze chandelier created in 1305 for Nasrid Sultan Muhammad III (figure.105).²⁶¹

4.3. ceramic

In 969–1171, the Fatimids created some of the most renowned ceramics and pottery in Islamic art, notably lusterwares, adorned with inscriptions that eventually became lengthier and more ornate design as the letters developed leaves and flowers. The inscriptions are generally benedictions inscribed in a band over the face or around the rim or flared edge of a dish or bowl, such as *nasr* ('victory'), *yumn* ('good fortune, '), *suror* ('joy'), *kamela* (perfect), and so on. Imported Fatimid lustrewares to Spain served as a model for the indigenous form of lustreware manufactured in Spain, some of which include identical strips of markings around the lid.²⁶²

Figure 111: Fatimid jar has kamela, perfect inscription on it, 10th-11th century, Earthenware, Egypt, Aga Khan Museum



Source: (Junod, 2008, p. 129)

The forms and methods of production of glazed ceramic utensils for household use evolved in the Iberian peninsula during the Middle Ages, when the Visigoths and then the Byzantine communities, who controlled politically the Iberian Peninsula and thus impacted its diversity, brought about significant variations in the forms and methods of production. The Arab-Berber culture arose in Spain around the first of the eighth

261 (Dodds, Jerrilynn D, 1992)

262 (Porter, 1981)

century, resulting in a peculiar fusion of native and Roman methods with eastern and North African ideas. This interaction gave art new dimensions. ²⁶³

When al-Andalus reached its political and cultural peak in the middle of the tenth century, the pottery created in the palatine city of Madinat al-Zahra 'near Córdoba shows fantastic progress in al-Andalus' ceramics output as a whole. The inclusion of white tin and lead lacquer for sealing the surface and copper and manganese oxides for ornamentation resulted in a unique form of dinnerware whose manufacture quickly expanded across the country. ²⁶⁴This spread was aided by political cohesion and caliphal grandeur, and the spread of Kufic literature of the time. According to Manuel Ocaa Jiménez, the Kufic style was unmistakably consistent across Muslim Spain²⁶⁵

The most prevalent epigraphic expression on this period's pottery is (al-mulk). It appears in abundance, and its message is unmistakable: the Umayyads symbolize power.²⁶⁶ Good wishes are the most prevalent writings on Islamic ceramics, with single phrases or bands requesting blessings, happiness, prosperity, and other such sentiments. One explanation for the lack of research of these statements of good intentions might be the inability to understand them since many obscure them, if not wholly illegible. The later emergence of Foliated Kufic in decorated al-Andalus epigraphy shows an obvious separation with the several phases of production of the court workshops; nonetheless, this issue has not extensively investigated. A bowl from Madinat al-Zahra (figure.112) originating from the caliphal period in the 10th century, for example, contains the phrase al-mulk painted over the open face in strong letters with triangular tips, similar to the markings on Abbasid polychrome goods. ²⁶⁷

263 (Dodds, Jerrilynn D, 1992)

264 (Bazzana, Lemoine, & Picon, 1981)

265 (Jimenez, 1945)

266 (Jiménez, 1970)

267 (Blair , Sheila S, 1998)

Figure 112: Almulk inscription on Al-Taifor Bowl, 10th century, earthenware, Madinat al-Zahra, National Archaeological Museum, Madrid



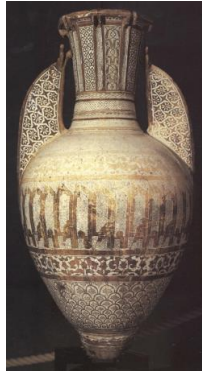
Source: (Dodds, Jerrilynn D, 1992, p. 232)

These good wishes were reiterated so often that the words on some pieces became unreadable patterns. These inscriptions are inscribed in a stylized Kufic used for encouraging words that eventually turns into repetitious sequences of meaningless letters.²⁶⁸

The Nasrids (r. 1230–1492) created lustrewares at the opposite end of the Islamic territories, in Spain, during this period. The broad surfaces of these massive pieces allowed for long inscriptions, generally repeated expressions of good wishes. The Alhambra Vases (figure.113) are the most well-known lustrewares from Nasrid Spain, so named because several were discovered at the Alhambra Palace in Granada. Shape, technique, and epigraphic style are used to split them into two chronological groupings.²⁶⁹

268 ibid
269 (Ettinghausen, 1954)

Figure 113::Alhambra Vase, late 13th century, earthenware, Al Andalus, Regional Gallery of Sicily, Palermo



Source: (Dodds, Jerrilynn D, 1992, p. 254)

The older form has a bulbous shape and short neck, as seen in Palermo and St Petersburg vases (figure.114) that dated to the late thirteenth or early fourteenth century, and is painted in monochromatic luster with a broad central register engraved in strong Kufic.²⁷⁰

Figure 114:Alhambra Vase, early 14th century , earthenware , Al Andalus, State Hermitage Museum, Saint Petersburg, Russia



Source: (Dodds, Jerrilynn D, 1992, p. 256)

The latter form has a more beautiful shape and extra ornamentation in cobalt blue or gilding, with a short band of Kufic letters, and is typically estimated to the late

270 (Nykl, 1957)

fourteenth or early fifteenth century such as, a vase in the Museo Hispanomusulmán, Granada(figure.115).²⁷¹

Figure 115:Alhambra Vase, 14th or 15th century, earthenware, Al Andalus, Museo Nacional de Arte Hispano musulman, Granada



Source: (Dodds, Jerrilynn D, 1992, p. 258)

The words are generally recurring phrases of good wishes; Nasrid's work in numerous mediums, including tiles, was characterized by repeating sentiments of good intentions.²⁷²

The preserved plates, jugs are characterized by their careful artistry and the implementation of a motley and small adornment of figurative themes: birds, gazelles, symbolic motifs such as Fatima's hand(figure.116), the six-pointed star, Kufic inscriptions, phrases allegorical to Allah, and remembrances of prosperity and happiness, scrolls of plant designs, rosettes and geometric spirals, polygonal grids. ²⁷³

271 (Nykl, 1957)

272 (Blair , Sheila S, 1998)

273 (Frothingham, 1951)

Figure 116: The handles have hand of Fatima on Alhambra Vase, early 14th century, earthenware, Al Andalus, State Hermitage Museum, Saint Petersburg, Russia



Source: (Dodds, Jerrilynn D, 1992, p. 257)

Most earthenware and ceramic items had the purpose of filling water in jars, and plates for kitchen use. These artifacts were found in plenty at Córdoba court to represent wealth and refined taste and provide the ruler's legitimacy to imitate good taste. This suggests that these pieces were also utilized decoratively. The inscription on these items is essential, generally only one or two phrases like king and baraka, or words to honor God. Moreover, it has not complex background shapes and embellishments. The engraving on the ceramic pieces did not specify persons or a year or a carver's name, unlike ivory pieces. This suggests that they were created in the court of Córdoba for ornamental purposes and not delivered to specific people.²⁷⁴

The age of political turmoil that followed the caliphate and gave birth to the Taifa, kingdoms resulted in a huge range of pottery pieces, each with its own unique form and ornamental scheme,²⁷⁵ prompts us to wonder when the expansion of potters started and when regional variations began to emerge.²⁷⁶

For the local potteries in cities like Zaragoza, Valencia, Toledo, Murcia, and Majorca, the period of the early Taifa kingdom, which lasted mostly the eleventh century, was one of the most profitable. These workshops not only made green-and-manganese pottery but also dabbled with cuerda seca²⁷⁷ and lusterware. However, the landscape altered

274 (Blair, Sheila S, 1998)

275 (Velasco, 1986)

276 (Villalba, 1986)

277 cuerda seca: it is a technique used when applying colored glazes to ceramic

under the control of the Almohads, a political-religious organization that sought to achieve a Qur'anic perfection even harsher than that imposed by the Almoravids. Notwithstanding the Almohads' fundamentalist objectives, a previously unseen decorative and plastic splendor emerged.²⁷⁸

Geometric, botanical, and floral themes were integrated into the newly enriched ornament, including archaeological patterns in cursive and Kufic lettering. For example, figural motifs, such as the human figure, may be seen in Valencia and Murcia. Because the realm of al-Andalus was steadily diminishing, along with Muslim domains of dominance, as the Christians progressed, it was relatively straightforward to recreate ordinary Almohad pottery and pinpoint the main sites of manufacture. Nasrid pottery, as we know them today, first emerged in the middle of the thirteenth century.²⁷⁹

278 (Casamar, 1981)

279 (Navarro Palazón, 1986)

Conclusion:

Arabic Inscriptions have been used as one of the most important motifs in decorating Islamic artworks, along with arabesques and geometric forms. The use of inscriptions was common among cultures in the classical world, where they appear on many monuments and portable items. Similarly, to what happened in the Christian world, Islamic inscriptions spread in time and place, as they were used in many artistic and architectural products in all Islamic lands and beyond at different period, similarly happened to Christian inscriptions. These Arabic inscriptions can be seen on the simplest elements such as ceramics and lamps, to precious elements such as crystals and precious stones.

Studies indicate that there were kind of hybridization between cultures and artistic styles in areas of the Mediterranean during the Middle Ages. This can be traced back to Islamic art in the Iberian Peninsula, which was influenced by neighboring cultures. For instance, Islamic ivory is very similar to Byzantine ivory in terms of form and decoration. Moreover, the ceramic industry in Andalusia was influenced by the Fatimid ceramics, which flourished in Egypt and moved across North Africa to Andalusia. This cultural interaction enriched the art content as different kind of typologies influenced each other.

Andalusian Islamic art is characterized by its richness and diversity, as it included a material culture that lasted for more than seven hundred years, during which it produced artworks issued under different rulers and traditions. The courtly arts occupied great importance, and its products have remained preserved to the present time. These products are considered a means through which the story of Andalusia is told. Many of the Andalusian artistic products that survive to the present day were made under the courtly art. These works of art not only help us understand the aesthetic, visual and technical aspects, but they can also help us visualize the influence of the ruling class on Andalusian art in the Iberian Peninsula, where the concept of court patronage of artistic production emerged to show power and pride in it.

Moreover, this helps us to understand the social, economic and political dynamics in Andalusia, where these artistic products often reflect the economic situation prevailing at the time of the production of these pieces, for example, many workshops were established to produce luxurious ivory pieces under the auspices of the Umayyad court. Madinat al-Zahra, where many of these workshops were established, is the most important evidence of the wealth of the Umayyads. On the other hand, it reflects the political and family relations within the court, as some of these pieces are decorated with Arabic inscriptions that contain information that tells us about the nature of these relations and the importance of the people of the court. In this regard, Epigraphy is considered as an essential element in the study and analysis of art pieces that were produced on Islamic lands in general and Andalusia in particular.

Ivory containers are among the most highlighted items that have been investigated, as they made an expression of the high power and prestige of the members of the Andalusian Umayyad court from the middle of the tenth century to the middle of the eleventh century. For example, the name of the *Caliph Abd al-Malik ibn al-Mansur* was mentioned on the Pamplona Casket in glorification of his position in the court.

Moreover, the position of the gift in the court was of great importance as it was closely linked to the political and social community of the royal court. Some pieces were presented to the important court men of the Caliph, such as the police chief Ziyad bin Aflah, whose name appeared on one of the pyxis presented to him by the Caliph in honors of his work. The Caliph was also presenting these luxurious pieces not only to the politicians of the court, but also to members of his entourage, such as sons and wives, like the coffin presented to the daughter of Abd al-Rahman III.

The ivory pieces were not the only ones that reflected the richness of the Andalusian royal court, but also the ceramic pieces ornamented by Arabic calligraphy, where the function of most of the pieces, such as jars, was to fill water, and others, such as dishes and jugs, were for kitchen purposes, where they were placed on the king's table to express his luxurious taste. The most common word "Almulk", that is, power or sovereignty, is repeated. Luxurious artifacts from the royal workshops. The engraving

on the ceramic pieces did not specify persons or a year or a carver's name, unlike ivory pieces.

There is another element on which the Arabic calligraphy was engraved, it is the metalware that became very important in Andalusian Islamic art, where the most common writings on these pieces were blessings and prayers that were initially for an unknown owner. Later, the manufacture of these pieces was adopted in the royal court, and the inscriptions referred to people specific as rulers, supervisors, and sculptors. The production of these pieces was limited to court officials, and in the twelfth century kings, clergy and merchants joined these patrons. After the fourteenth century, kings and clergymen gave some pieces as gifts to mosques, such as lamps, as a reminder of their generosity and piety. Inscriptions on metal objects from the 12th-15th century indicate places of production and provide valuable insights into broader social issues such as the condition of artists, types of recipients, and the uses of those objects.

It can be observed that artifacts made of ceramic and metalworks have many similarities with ivory objects in different respects. In this context, most of the pieces of different typologies and the material they are made of share that they were made in a courtly setting to serve and consolidate the ruler's sovereignty and patronage of the court. Besides, the content of the inscription inscribed on them includes blessings, happiness, prosperity, and other such sentiments, in addition, the craftsmen who made the pieces, were the least important people mentioned in the inscriptions, as the sculptor was referred to in the inscription by the phrase *Amal* which means work of, that preceded his name on the text. Often the names of the carvers are not mentioned in the inscriptions, and if it is mentioned, their names are often carved in unclear places on the pieces or at the end of the inscription.

The Andalusian court adopted secular Islam based on the idea that the prohibition of figurative representation in the Quran is not explicitly mentioned, and this was reflected on the art context. In other words, the Andalusian rulers did not prohibit figurative representation but there were restrictions in its use. The iconography of artistic products was a visual expression of the supremacy and power of the court, as it was

confined to a group of images containing floral and animal motifs and princely scenes that were designed according to the person for whom the piece was produced.

It is worth mentioning that the Kufic script is one of the first forms of written language that has been documented, as it has been widely used within Islamic artistic content, where it can be seen on many items and artworks in Islamic lands from east to west. The use of Kufic script was dominant in many works of art and architecture in the Iberian Peninsula, perhaps because of its flexibility and modifiability, in addition to the availability of tools and pens for writing methods. This is evident in this study, as most of the pieces are ornamented by Kufic.

Perhaps, The Islamic objects found in the treasuries of Christian churches of Iberian Peninsula in the Middle Ages were perceived as war booty. Thus, many of the pieces in the Caliphate court were transferred to the Christian treasury churches because they were easily brought together from the palace vaults after victories in the battles. Furthermore, one of the assumptions indicates that these objects became a form of payment as *Parias* which Muslims paid to the Christian kingdoms as a tribute in order to keep the peace. Many Islamic pieces have survived due to their reuse within the Christian ecclesiastical, where they were used as a container of the relics of Christian saints, for example, the Casket of saint Dominic of Silos. It is worth noting that most of the Islamic objects that have survived and are now in international museums had a previous presence in churches. Nevertheless, these artistic products play a major role in understanding the Andalusian heritage, a legacy that survives to this day, as these elements were integrated into the current societies in the Iberian Peninsula and were absorbed as vocabulary expressing the history of this region and not limited to a particular religion or race.

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Table 1: Objects information(date, original and current place, font and material used and their dimensions)

Icon Name	Date	The Origin	The Current Place	For whom	Font	Material	Dimensions
Casket of the Daughter of Abd al-Rahman III	961 AD	Madinat al-Zahra	Victoria and Albert Museum, London	The Daughter of Abd al-Rahman III	Kufic	Ivory and Silver	4.5 X 9.5 X 7 cm
Pyxis of Zamora	964 AD	Cordoba	National Museum of Archaeology in Madrid	Subh, the mother of the princes Abd al-Rahman and Hisham	Kufic	Ivory and silver	18 cm height & 10 cm Diameter
Pyxis Khalaf	966 AD	Madinat al-Zahra	Hispanic Society of America, New York		Kufic	Ivory and silver	16 cm height & 10.1 cm Diameter
pyxis of al-Mughīra	968 AD	Madinat al-Zahra	Louvre in Paris	Mughira the son of "Abd al-Rahman"	Kufic	ivory	15 cm height & 8 cm Diameter
Pyxis of Ziyad ibn Aflah	969 AD	Madinat al-Zahra	Victoria and Albert Museum in London	Ziyad ibn Aflah	Kufic	Ivory and silver	19.4 cm height & 12.2 cm Diameter
Casket of Hisham II	976 AD	Madinat al-Zahra	Girona Cathedral Treasure, Catalonia, Spain.	Hisham II	Kufic	Silver, wood, and niello	38.5 X 23.5 X 27 cm
Pamplona Casket	1004 AD	Córdoba	Museum of Navarra, Pamplona, Spain	Hajeb Saif al-Dawla, Abd al-Malik, son of Al-Mansoor	Kufic	ivory	23 X 38.50 X 23.50 cm
Pyxis the Cathedral of Braga	1008 AD	Córdoba	Braga cathedral	Hajeb Saif al-Dawla, Abd al-Malik, son of Al-Mansoor	Kufic	ivory and silver gilt	20 X10 cm

Casket of Saint Dominic Of Silos	1026 AD	Cuenca	Burgos Museum		Kufic	Ivory and wood, with gilt-copper	19x 34 x 21 cm
Palencia Casket	1049 AD	Cuenca	National Archaeological Museum, Madrid	al-Hajib Husām al-Dawla Ismail, son of the Taifa king al-Mamun	Kufic	Wood, ivory, copper enamel, deep carvings	23 x 34 x 23.5 cm
Villa Muriel Chest casket	late 12th century	Al-Andalus	Valencia Institute of Don Juan, Madrid		Naskhi	Ivory, wood, and gilt copper	41 X 38 X 14 cm
Tortosa Casket	late 12th-early 13th century	Al-Andalus	Treasure of La Cathedral de Tortosa, Spain		Naskhi	Ivory, wood, and gilt copper	24 X 36 X 24 cm
Andalusian Casket	late 13th century	Al-Andalus	Metropolitan Council of Zaragoza		Naskhi	Ivory, silver, paint, and gold leaf	11.5 cm in diameter
Pisa griffin	11th century	Al-Andalus	Museum of the Opera del Duomo, Pisa		Kufic	Bronze	107 X 87 X 43 cm.
Brazier	early 13th century	Cordoba	Provincial Archaeological Museum of Cordoba		Kufic	Bronze	25X32 cm
Nasrid Lamps	1305 AD	Mosque of the Alhambra, Granada, Spain	National Archaeological Museum, Madrid	for the Alhambra's mosque	Naskhi	Bronze	230 X55X80 cm

Bucket	2nd half of 14th century	Granada	National Archaeological Museum, Madrid		Kufic	Gilt bronze and niello	18 X18 X9.75 cm
Niello Andalusia casket	11th century	Andalusia	National Archaeological Museum, Madrid		Kufic	silver, niello	8x 17.7 x 11 cm
Perfume Bottle	before 1044	Toledo	Museum of Teruel, Spain	From "Moayed al-Dawla," the second ruler of Albarracin, a present for the wife" Zahr."	Kufic	gold-washed silver	high in length 15.6 cm
Saint-Jean in Liège Box	before 1050	Andalusia	Museum of Religious Art and Mosan Art, Liege, Belgium		Kufic	Silver	1.5x3.8 x 1.8cm
Sadaqa ibn Yusuf Casket	1044-47 AD	Egypt	Royal Collegiate Church of San Isidoro, León.		Kufic	Silver, gilt, and niello	7.5x 12.4 x 7.9 cm
Dawat inkwell	second half of 12th century	Iran	aga khan museum		Kufic	bronze, silver-inlaid	10.4 X 8.5 cm
Mamluk Bowl	first half of the 14th century	Egypt or Syria, Mamluk period	aga khan museum		Kufic	Brass, inlaid with silver	
Al-Taifor Bowl	10th century	Madinat al-Zahra	National Archaeological Museum, Madrid		Kufic	Glazed and painted green and manganese	7 X26cm

						earthenware	
Jar” Earthenware	10th-11th century	Egypt	aga khan museum		Kufic	Earthenware, painted in luster on an opaque white glaze	H: 29 cm
Bowl from Mértola	the 12th century	Mértola	Mértola Museum, Mértola, Beja, Portugal		Kufic	Glazed ceramics	25X10.3X8 cm
Bowl of Mallorca	late 12th century	Al Andalus	Museum of Mallorca, Palma de Mallorca, Spain		Naskhi	Glazed and painted earthenware with luster	23.2 cm diameter
Alhambra Vase in Sicily	late 13th century	Al Andalus	Regional Gallery of Sicily, Palermo		Kufic	Glazed and painted earthenware with luster	H 128 cm
Alhambra Vase in Saint Petersburg	early 14th century	Al Andalus	State Hermitage Museum, Saint Petersburg, Russia		Kufic	Glazed and painted earthenware with luster	H 117 cm
Alhambra Vase in the National Museum of Hispanomusulman Art	14th or 15th century	Al Andalus	National Museum of Hispanomusulman Art, Granada		Kufic	Glazed and painted earthenware with cobalt and luster	H 135 cm