

Paintings of Vases in Islamic Palaces and Houses through Manuscripts : Artistic and Archaeological Study

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Abstract

The idea of this research deals with one of the beautiful elements and furnishings in Islamic houses and palaces, which are aesthetic vases, their forms, their most important uses, and their places in Islamic houses and palaces through paintings of manuscripts. These vases appeared in various Islamic historical eras and were used for decoration inside Islamic houses and palaces. Islamic art has produced a large group of aesthetic vases with various decorations, perhaps the oldest of which are depicted on the walls of the Dome of the Rock. This paper discusses many important and diverse examples of paintings of vases in Islamic houses and palaces through Islamic manuscripts in the light of the various Islamic schools of painting such as: the Arab School, the Iranian-Persian School, the Indian Mongol School, and the Ottoman Turkish School. Aesthetic vases were depicted inside Islamic houses and palaces through Islamic manuscripts, as they were considered one of the most important of furniture and decoration, since housewives and ladies of palaces had luxurious tools of bottles, vases, and cups. The importance of this study lies in examining aesthetic vases of all shapes and types inside Islamic houses and palaces. This topic is also considered one of the new topics in the field of Islamic painting, which has not been covered and discussed by any previous study. The aim of this study is to focus on the most important types of aesthetic vases, whether freestanding or placed on a vase holder with jugs and cups next to them. The research also aims to focus on roses and flowers of different colors and multiple lobes that branch out from the vases. This study will be addressed in the light of the inferential historical method in terms of collecting paintings and historical evidence related to these vases, in addition to the descriptive and analytical method for all these information in order to come up with a clear vision of the archaeological, artistic, and civilizational importance of these vases.

Keywords: Vases shapes, Islamic Houses and Palaces, Islamic Paintings, Manuscripts

Introduction

The lexicon of the contemporary Arabic language stated that the word “vase” is a feminine noun attributed to flower, and a vase is a pot for flowers made of ceramic and other materials. It is used for decoration and is placed in the living room.¹ The vase holder is a high table used to hold the vase and the flowerpots.² The name of vases is given to the containers and vessels in which bouquets of flowers; whether natural or artificial, are placed. Their necks take the shape of a cylindrical, funnel, or prismatic shape, and they usually do not have a cover. Sometimes chain handles are made for them. The vases are decorated with flat or protruding flower ornaments.³ In ancient Egyptian art, the trees and plants were always depicted on the walls of temples and tombs as evidence for their importance floral patterns. The Greeks and Romans were also interesting in using the trees and plants in their building. Islamic art comprises a real treasure of floral designs, and it shows the Muslims’ interest in depicting the flowers and roses in particular.⁴

¹ Omar, A. M. A. (2008). *Muejam al-lugha al-Arabia al-Mueasir*, 2nd part, 1st ed., ‘Alam al-Kutub, Cairo, p.1004.

² Omar, A. M. A. (2008). *Muejam al-lugha al-Arabia al-Mueasir*, 1st part, 1st ed., ‘Alam al-Kutub, Cairo, p. 564.

³ Ibrahim, W. I. (2007). *Ashghal Al-Rukham fi al-Emara Al-Diyana fi Madinat Al-Qahira fi Ahd Muhammad Aly Wa kholofaaoh Dirasa Atharia Faniyia*, Master’s thesis, Cairo University, Faculty of Archaeology, Department of Islamic Archaeology, Cairo, p. 126.

⁴ Musa, A. (1948). *Tansiq Al-Zuhur*, Majalat Al-Risala (Risalat Al-Fan), Vol. 800, Cairo, p. 39.

There are many verses in the Holy Quran about parterres, which are gardens under which rivers flow. In the Almighty's saying: "*Gardens under which rivers flow.*"⁵ There is sufficient evidence in Muslim poetry that supports this, and even in their flirtations they used to quote the good texture of the branch and the color of the flowers as being features that they applied to the beloved, in recognition of the beauty and splendor of the flowers.⁶ Flowers and vases are amongst the most important artistic elements that have been used in the compositions of botanical decorative designs and for various artistic purposes.⁷ One of the most important and oldest examples is the mosaic decorations of the Dome of the Rock, which depict a group of magnificent plant branches emerging from jeweled vases.⁸ Many artistic centers produced these vases, whether metal or glass, for example Cairo, Damascus, and Aleppo in the Ayyubid and Mamluk eras.⁹

Vases were considered one of the most important units of furniture and decoration in Muslim palaces and houses in various Islamic periods.¹⁰ On choosing the flowers, Muslims cared a lot that these flowers were in a high way compatible with the color and style of their home furniture. There is a close relationship between the flower stems and the length with the vase. Flowers with short, thin stems should not be placed in a long, wide vase. As for the types of vases, they vary in color and designs, whether ancient or modern. On choosing the colors of the flowers of the vases, it should be put into consideration which one of them is in its proper place.¹¹

Gardens in the Islamic era

The urban space in Islamic societies include Islamic gardens as an essential part.¹² Gardens in Islamic societies were distinguished by their cultural and social specificity, which contributed to the emergence of many special sorts.¹³ There are several types of gardens in the Islamic world, since the Islamic Garden was originated in a hot climate. The art of the Islamic painting focused flowers and plants.¹⁴ The interest in gardens, plants, and flowers began from the first years of the emergence of Islam. During that era of the Prophet Muhammad (*PBUH*), the interest in plants and trees was increased. On various occasions, the Messenger Muhammad (*PBUH*) recommended preserving and cultivating them and not cutting them down, even in the most difficult times of war.¹⁵ During the Umayyad era (661-750 A.D.), the designs of buildings in the city of "*Wasit*" in Iraq consisted of; an open courtyard and a garden with plants and flowers in the middle, designed in a geometric style. There are rooms around the courtyard.¹⁶

⁵ Clark, E. (2011). *Fan Al-Hadaiyiq al-Islamiya*, translated by Amr Saeed Al-Ayoubi, 1st ed., Abu Dhabi Authority for Culture and Heritage (Kalima), pp. 38, 40. & Holy Quran, Surat al-Bakara (25).

⁶ Musa, *Tansiq Al-Zuhur*, p. 39.

⁷ Al-Hijazi, A. F. A. (2004). *Al-Usul Al-Faniya Lilzakhirif Al-Islamiya*, Master's thesis, Faculty of Archaeology and Anthropology, Department of Archaeology, Yarmouk University, Jordan, P. 244.

⁸ Meri, J. W. (2006). *Medieval Islamic Civilization: An Encyclopedia*, Vol. 1, Routledge, New York, p. 514.

⁹ Al-Mashali, M. B. (2023), *Al-Mawsuea Al-Thaqafiya Al-Shaamila*, Cairo, without page.

¹⁰ Durant, W. (1988). *Qisat Al-Hadara*, Vol. 13, translated by Zaki Najib Mahmoud, Dar Al-Jabal, Beirut, p. 242.

¹¹ Musa, *Tansiq Al-Zuhur*, p. 40, 41, 44.

¹² All-Qaisi, O. F. A., Khalifa, H. G. & Hasan, S. A. (2018). *Al-Ramz wa Al-Ramzia fi Tasmim Al-Hadaiyiq Al-Islamiya*, (*Jamie 'Um Al-Quraa Namwzajaan*), Journal of Applied Sciences, No. 33 (5), Egypt, p. 238.

¹³ All-Qaisi, O. F. A., Khalifa, H. G. & Hasan, S. A. (2018). *Anmat wa Ashkal Al-Hadaiyiq Al-Islamiya wa Mada Mula'amatiha Lilmutatalabat Al-Biyiya wa Al-Basharia*, Scientific Dissertation Journal, Vol. 8, p. 85.

¹⁴ Clark (2011). *Fan Al-Hadaiyiq al-Islamiya*, p. 232.

¹⁵ Baara, S. A. (2010). *Al-Hadiqa fi Al-Emara Al-Islamiya - Dirasa Tahlilia Limadluliha Al-Ramzii wa Wazifatih Al-Miemaria*, Master's thesis, Faculty of Graduate Studies, An-Najah National University, Palestine, p. 17.

¹⁶ Al-Sanafi, N. H. (2016). *Al-Hadaiyiq Bayn Al-Madi wa Al-Hadir*, Journal of Research in Specific Sciences and Arts, Vol. (5), Alexandria, p. 55.

In the Abbasid era, from 750 to 969 A.D., the city of Samarra had many gardens that were built within the inner courtyard of the Abbasid palaces.¹⁷ During the Umayyad period, Andalusia was famous for its marvelous nature, and was distinguished by the most beautiful gardens and orchards in the Islamic world, as the Andalusians were known to go out to the parks and riverbanks for picnics, swimming, and spending leisure time, whether on holidays or festivals. The people of Andalusia also had a special reputation for planting and landscaping gardens.¹⁸

When Abdul Rahman al-Dakhel arrived in Andalusia, he built a garden according to what he saw in Damascus, and brought plants from India, Turkey, and Syria. He was the one who introduced jasmine, pomegranates, and yellow Iranian flowers to Andalusia. During the Indian Mongol era in Asia and India, Tamerlane brought architects, artists, poets, and garden designers from various regions to enrich his capital Samarkand, and gardens were created which were distinguished by pavilions and corridors bordered by trees and fountains. In the Ottoman era, the Ottomans continued to work in the gardens and farms they found in Constantinople. When they started creating their gardens, they found solutions that fit the Constantinople topography, dimensions, climate, and general conditions of the garden site.¹⁹ Sultan Ahmed III (1703-1730 A.D.) was interested in gardens and the tulip flower, and therefore his reign was known as the era of the tulip flower. This flower was one of his favorite flowers, and the Ottomans were obsessed by cultivating it extensively. Sultan Ahmed III created a special garden for this flower within the walls of Topkapi Palace.²⁰ During the Qajar era, most vase designs were executed in the Western naturalistic style, with a variety of Detail and shapes, including delicate stems, flowers, and various leaves.²¹

Depictions of Vases in Islamic Painting Schools

Vases appeared as part of the furniture of homes and palaces in various schools of Islamic painting. In the Arab school of painting, vases appeared in miniatures of many manuscripts, such as a painting of a group of people inside a tavern from *al-Wasiti's al-Hariri Mahamat* manuscript (Arab. 5847), with two vases at the bottom of the painting.²² In another copy of *al-Hariri's Maqamat* No. (Arabs 3929), the vase appeared in the middle of a picture of the manuscript.²³ Vases from which roses and flowers emerge were also found in paintings from *Kalila and Dimna* manuscript (Arab. 3465).²⁴ Another copy of the same manuscript (Arab. 680) is preserved in the John Rylands Library in England.²⁵ There is also a copy of the *Kalila and Dimna* manuscript preserved in the Bavarian State Library in Germany (Arab. 615) and contains miniatures of many beautiful vases.²⁶

¹⁷ Baara (2010). *Al-Hadiqa fi Al-Emara Al-Islamiya - Dirasa Tahlilia Limadluliha Al-Ramzii wa Wazifatih Al-Miemia*, p. 22.

¹⁸ Abdul Rahman, R. Q. A. (2022). Mutanazahat wa Hadayiq Al-Andalus Munz Al-Fath Al-Islami Hataa Suqut Dawlat Al-Muahadin (668-92 A. H./1269-711 A.D.), Sobek Journal of Historical and Civilizational Studies, Vol. (4), Egypt, p. 241.

¹⁹ Baara (2010). *Al-Hadiqa fi Al-Emara Al-Islamiya - Dirasa Tahlilia Limadluliha Al-Ramzii wa Wazifatih Al-Miemia*, pp. 27, 37, 42, 43.

²⁰ Marzouqa, M. A. (1987). *Al-Funun Al-Zukhrufia Al-Islamiya*, Al-Hayya Al-Masria Al-Aama Lilkitab, Cairo, p. 53.

²¹ Changiz, S. & Ghehi, H. B. (2018). *Manifestation of "Flower and Vase" Pattern in Iran's Islamic Tiling (with Emphasis on Razavi Holy Shrine)*, International Journal of Arts, Vol. 8 (1): p. 14.

²² The Manuscript of Maqamat of Al-Hariri in Bibliothèque Nationale de France, Paris. Arabe. 5847. (<http://gallica.bnf.fr/ark:/12148/btv1b8422965p>)

²³ The Manuscript of Maqamat of Al-Hariri in Bibliothèque Nationale de France, Paris. Arabe. 3929. (<http://gallica.bnf.fr/ark:/12148/btv1b8422962f>)

²⁴ The Manuscript of Kalila Wa Dimn in Bibliothèque Nationale de France, Paris. Arabe. 3465. (<http://gallica.bnf.fr/ark:/12148/btv1b84229611.r>)

²⁵ Grabar, O. (1984). *The Illustrations of the Maqamat*, Chicago, University of Chicago Press, p. 12.

²⁶ The Manuscript of Kalila and Dimna in Bavarian State Library, Munich, German, Cod. Arab. 615.

As for the school of Persian Iranian painting, miniatures appeared bearing different shapes of vases from which roses and flowers emerged, such as the *Shahnameh* manuscript of Baysanqar (1439 A.D.), and the manuscript of *Khamsa Nizami-Khosrau and Shirin* (1495 A.D.).²⁷ In the school of Indian Mughal painting, miniatures appeared containing various vases, such as the *Akbar Nama I* manuscript (1004-1005 A.H./1595-1596 A.D.), which is preserved in the Art Institute of Chicago in Chicago city under the name of the (Lucy Maud Buckingham Collection) No. (1919,898), and *Akbar Nama II* manuscript (1012-1014 A.H./1603-1605 A.D.) preserved in the Chester Beatty Library, No. (Ms. 3. 247 b.).²⁸ The last school of Islamic painting is the Ottoman Turkish school, where miniatures constitute vases with various shapes.

Paintings of Vases inside Houses

The painting No. (1) is from the manuscript of *Maqamat of Al-Hariri* which is preserved in Bibliothèque Nationale de France in Paris, France (*arabe* 5847). It is known as *Hariri Schefer*.²⁹ The colophon of the manuscript dates it to 3 May 1237 A.D., or the sixth day of Ramadan, 634 A.H. The name of the artist and scribe is Yahya Ibn Mahmud Ibn Yahya Ibn Abi al-Hasan al-Wasiti.³⁰ This miniature shows the amusement life and glee of the people inside a tavern which is composed of two levels. The upper storey shows two men drinking wine, while on the left side a man is shown as cupbearer. The lower storey represents the dancing and glee.³¹ At the bottom of the painting, there are two vases having a group of rosettes and flowers. Each vase is composed of a raised base, a pear-shaped body, and a neck ending on top with the mouth of the vase where rosettes and flowers emerge. The body of each vase is decorated with geometric forms that represent lozenges and circular medallions.



Pl. (1) represents a crowd of people inside a tavern (After the Manuscript of Maqamat of al-Hariri in Bibliothèque Nationale de France, Paris. Arabe. 5847)



Detail of Pl. (1) shows two vases with rosettes and flowers.

The painting No. (2) is from the manuscript of *Maqamat of Al-Hariri* which is preserved in Bibliothèque Nationale de France in Paris, France (*arabe* 3929).³² This painting represents the

²⁷ Okasha T. (1977). *Al-Taswir Al-Islami Al-Diyani wa Al-Arabi*, Al-Muasasa Al-Arabia Lildirasat Wa Al-Nashr, 1st ed., Cairo, p. 203.

²⁸ Affaq, A. F. Y. (2018). *Jawanib Al-Hadara –Al-Islamia Fi Bilad Al-Hind Fi Ahd Al-Sultan Akbar (963-1014 A.H./1556-1605 A.D.) Min Khilal Tasawir Makhtutat Akbar Nama - Dirasat Muqarana Maa Al-Masadir Al-Taarikhia Al-Mueasira*, Master's thesis, Department of History and Civilization, Faculty of the Arabic Language, Al-Azhar University, Al-Mansura. pp. 65, 66.

²⁹ Farghali A. M. (2001). *Al-Taswir Al-Islami Nashaatuh Wa Mawqif Al-Islam Minho Wa Osulih Wa Madarisuh*, Al-Daar Al-Masria Al-lubnania, 2nd ed., Cairo. P. 93. & The Manuscript of Maqamat of Al-Hariri in Bibliothèque Nationale de France, Paris. Arabe. 5847.

³⁰ Grabar, (1984). *The Illustrations of the Maqamat*, p. 10.

³¹ Okasha T. (2016). *Fan Al-Wasiti min Khilal Maqamat Al-Hariri Athar Islami Musawir*, Dar Al-Maaref, Cairo. p. 43.

³² Farghali A. M. (2001). *Al-Taswir Al-Islami Nashaatuh Wa Mawqif Al-Islam Minho Wa Osulih Wa Madarisuh*, P. 93. & The Manuscript of Maqamat of Al-Hariri in Bibliothèque Nationale de France, Paris. Arabe. 3929.

gathering of glee and drinking. It consists of a lute player accompanied by a crowd of people, and Abu Zeyd is entering. At the bottom of the painting, there is a jar between the two plates of fruit, and on the left side there is a vase containing six white rosettes. The vase consists of a raised base, a pear-shaped body and a neck ending on top with the mouth of the vase where six white rosettes emerge.



Pl. (2) represents gathering of glee and drink. (After the Manuscript of Maqamat of Al-Hariri in Bibliothèque Nationale de France, Paris. Arabe. 3929).



Detail of Pl. (2) shows a vase with six white rosettes.

The painting No. (3) is from the manuscript of Maqamat of Al-Hariri which is preserved in Bibliothèque Nationale de France in Paris, France (*arabe* 6094).³³ This miniature shows a group of people, headed by al-Harith, visiting Abu Zayd in his home during his illness. Abu Zayd invited them to eat, where he offered them bread, meat, sweets, and fruits, which are depicted at the bottom left of the picture.³⁴ In the center of the painting, there is a dish-shaped vase containing a group of flowers. The vase consists of a small base and a body with a large open mouth resembling a dish from which flowers emerge.



Pl. (3) represents al-Harith's visit, accompanied by others, to Abu Zayd's home during his illness (After the Manuscript of Maqamat of al-Hariri in Bibliothèque Nationale de France, Paris, France Arabe 6094)



Detail of Pl. (3) shows a vase with flowers.

The painting No. (4) is from the manuscript Kalila and Dimna which is preserved in Bibliothèque Nationale de France in Paris, France (*arabe* 3465).³⁵ On the left side of the miniature is a thief entering a house to steal it. He appears holding some things in his right hand, that belongs to the owner of the house, who appears to be sleeping deeply.³⁶ Above the sleeping man, there is a vase holder in addition to a jar, a vase, and a cup. The vase here consists of a small base and a pear-shaped body topped with a long neck with a narrow spout from which the flowers emerge.

³³ The Manuscript of Maqamat of Al-Hariri in Bibliothèque Nationale de France, Paris. Arabe. 6094. (<http://gallica.bnf.fr/ark:/12148/btv1b8422967h>)

³⁴ Okasha T. (2016). *Fan Al-Wasiti min Khilal Maqamat Al-Hariri Athar Islami* Musawir, p. 43.

³⁵ The Manuscript of Kalila Wa Dimn in Bibliothèque Nationale de France, Paris. Arabe. 3465.

³⁶ Ministry of Public Education (1937). *Kitab Kalila wa Dimna* (written by Bidya the Indian philosopher and translated into Arabic at the beginning of the Abbasid state by Abdullah bin Al-Muqaffa), Al-Amiriya Press in Bulaq, Cairo, p. 61.



Pl. (4) represents a thief entering a house to steal it (After the Manuscript of Kalila and Dimna in Bibliothèque Nationale de France, Paris, France Arabe 3465).



Detail of Pl. (4) shows a vase with flowers.

The painting No. (5) is from the manuscript of Kalila and Dimna which is preserved in Bibliothèque Nationale de France in Paris, France (*arabe* 3465).³⁷ On the left side of the painting is a thief carrying on his back a pot full of wheat while the merchant, the owner of the house, is lying on his back sleeping, and behind the owner of the houses there is a pot full of gold.³⁸ Above the sleeping man, the owner of the house, there is a vase from which a group of roses and blossoms emerge. The vase consists of a small pyramidal base and a circular body with a large open spout from which flowers emerge.



Pl. (5) represents a thief carrying on his back a pot (After the Manuscript of Kalila and Dimna in Bibliothèque Nationale de France, Paris, France Arabe 3465)



Detail of Pl. (5) shows a vase with flowers.

The painting No. (6) is from the manuscript of Kalila and Dimna which is preserved in Bibliothèque Nationale de France in Paris, France (*arabe* 3465).³⁹ This miniature represents the owner of the house holding a man and striking him with a stick, while the wife of the owner of the house stands behind her husband.⁴⁰ On the left side of the painting, there is a vase holder, above which there is a cup and a vase with a small circular base and an oval body surmounted by a long neck with a small spout where a group of white roses and flowers emerge.



Pl. (6) represents the owner of the house holding a man and striking him by a stick (After the Manuscript of Kalila and Dimna in Bibliothèque Nationale de France, Paris, France Arabe 3465)



Detail of Pl. (6) shows two vases with flowers.

³⁷ The Manuscript of Kalila Wa Dimn in Bibliothèque Nationale de France, Paris. Arabe. 3465.

³⁸ Ministry of Public Education (1937). *Kitab Kalila wa Dimna*, p. 69.

³⁹ The Manuscript of Kalila Wa Dimn in Bibliothèque Nationale de France, Paris. Arabe. 3465.

⁴⁰ El-Sayed, R. A. M. (2019). *Models of Women in Arabic Painting School-Artistic Study*, a thesis of PHD, Unpublished, Fayoum University, Egypt, p. 96-98.

The painting No. (7) is from the manuscript of *Kalila and Dimna* which is preserved in Bibliothèque Nationale de France in Paris, France (*arabe* 3465).⁴¹ This miniature represents three thieves who entered the house of a rich man to steal. The owner of the house woke up from the movement of their feet, grabbed one of them, and beat him with a staff while his wife was lying on her back.⁴² On the right side of the painting, there is a vase with a small pyramidal base topped with an oval body surmounted by a long neck with a small spout emerging from a group of roses and red and green flowers. On the left side there is a vase holder holding a cup and a vase. The vase consists of a small pyramidal base and a circular body topped with a long neck with a narrow, open spout from which the flowers emerge.



Pl. (7) represents the owner of the house beating one of robbers (After the Manuscript of *Kalila and Dimna* in Bibliothèque Nationale de France, Paris, France Arabe 3465)



Detail of Pl. (7) shows two vases with flowers.

The painting No. (8) is from the manuscript of *Kalila and Dimna* which is preserved in Bibliothèque Nationale de France in Paris, France (*arabe* 3465).⁴³ This miniature represents two men sitting in the courtyard of a house room. The first man on the right side represents a worker hired by the owner of the house for a specific job, while the second man on the left side represents the merchant who owns the house.⁴⁴ In the middle of the painting, between the two men, there is a vase holder with a cup and two vases above it. Each vase has a small circular base and a pear-shaped body topped with a long neck with a small nozzle where a group of red roses and flowers emerge. We notice here that the left vase has two handles.



Pl. (8) represents two men sitting inside the courtyard of the merchant's house, one of them holding a brass cymbal (After the Manuscript of *Kalila and Dimna* in Bibliothèque Nationale de France, Paris, France Arabe 3465)



Detail of Pl. (8) shows two vases with red flowers.

The painting No. (9) is from the manuscript of *Maqamat of al-Hariri* which is preserved in Istanbul in the Suleymaniye Library (Esad Efendi, 2961). The manuscript has no colophon,

⁴¹ The Manuscript of *Maqamat of Al-Hariri* in Bibliothèque Nationale de France, Paris. Arabe. 3465.

⁴² El-Sayed, R. A. M. (2019). *Models of Women in Arabic Painting School-Artistic Study*, p. 99-100. & Ministry of Public Education (1937). *Kitab Kalila wa Dimna*, pp. 78, 79.

⁴³ The Manuscript of *Kalila Wa Dimn* in Bibliothèque Nationale de France, Paris. Arabe. 3465.

⁴⁴ Knatchbull, W. (1819), *Kalila and Dimna or The Fables of Bidpai translated from the Arabic*, London, p. 75.

but an inscription on folio 204 mentions the name of the Caliph al-Musta'sim, so the manuscript can be dated to the time (1242-1258) of the last Abbasid caliph.⁴⁵ This miniature shows a crowd of people, led by Al-Harith, visiting Abu Zayd in his home during his illness. When they were about to go, Abu Zayd invited them to eat.⁴⁶ At the top of the painting on the right side, there is a vase with five branches of flowers emerging from it. The vase consists of a small base and a long body with an open spout from which flowers emerge.



Pl. (9) represents a crowd of people, led by Al-Harith, visiting Abu Zayd in his home.

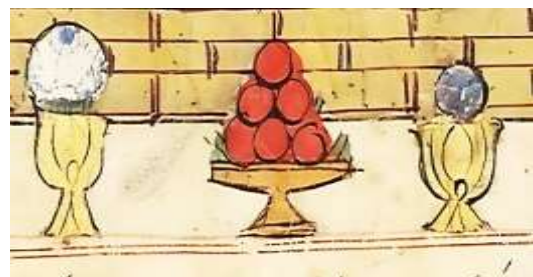


Detail of Pl. (9) shows a vase with five branches of flowers.

The painting No. (10) is from the manuscript of *Maqamat of Al-Hariri*, which is preserved in John Rylands Library in Manchester, England (*arab.* 680).⁴⁷ This painting shows Al-Harith Ibn Hammam being hosted by Abu Zayd al-Saruj in his house. They are sitting on a sofa with glasses of wine between them and a candlestick from which a candle is lit. We can see behind al-Harith, the servant of Abu Zayd, while at the bottom there is a plate of fruits.⁴⁸ On each side of the fruit plate, there are two vases, each one with a small base surmounted by a body from which the rosettes and flowers emerge.



Pl. (10) represents Al-Harith sitting in front of Abu Zayd in his home (After the Manuscript of *Maqamat of al-Hariri* in John Rylands Library- Manchester, Arab. 680)



Detail of Pl. (10) shows two vases with flowers.

The painting No. (11) is from the manuscript of *Kalila and Dimna* which is preserved in Bavarian State Library, Munich, German (Cod. Arab. 615).⁴⁹ This painting represents the wise Barzowayh sitting on the right side in front of the Indian man inside his house to inform him of the truth about his situation and what his demand is in the country of India.⁵⁰ At the top of the miniature, there is a vase holder carrying three vases of different shapes. The first vase has a base, body and a long neck, and a spout emerges from it three red three-lobed rosettes, while

⁴⁵ Grabar, O. (1984). *The Illustrations of the Maqamat*, p. 16.

⁴⁶ Okasha, T. (2016). *Fan Al-Wasiti min Khilal Maqamat Al-Hariri Athar Islami Musawir*, p. 43.

⁴⁷ Grabar, O. (1984). *The Illustrations of the Maqamat*, p. 12.

⁴⁸ Okasha, T. (2016). *Fan Al-Wasiti min Khilal Maqamat Al-Hariri Athar Islami Musawir*, p. 66.

⁴⁹ The Manuscript of *Kalila and Dimna* in Bavarian State Library, Munich, German, Cod. Arab. 615.

(<http://daten.digitalesammlungen.de/~db/0007/bsb00077202/images/>)

⁵⁰ Ministry of Public Education (1937). *Kitab Kalila wa Dimna*, p. 46.

the second has a base, a body, and a nozzle from which emerges a six-lobed flower with green plant branches, and the third vase takes the form of an ewer with a small base and a nozzle from which three red trilobed rosettes emerge.



Pl. (11) represents the wise Barzowayh sitting in front of the Indian man inside his house (After the Manuscript of Kalila and Dimna in Bavarian State Library, Munich, German. Arab. 615)



Detail of Pl. (11) shows three vases with flowers.

The painting No. (12) is from the manuscript of Kalila and Dimna which is preserved in Bavarian State Library, Munich, German (Cod. Arab. 615).⁵¹ This miniature represents a thief entering a house to steal it, holding some belongings in his right hand, in the presence of the owner of the house, who seems to be deep in sleep.⁵² Above the sleeping man, there is a vase holder bearing a vase, an ewer, and a jug. The vase here consists of a small base and a body topped with a long neck with a narrow spout from which three rosettes emerge, two of them with triple red lobes and the third with hexagonal lobes.



Pl. (12) represents a robber entering a house to steal it (After the Manuscript of Kalila and Dimna in Bavarian State Library, Munich, German. Arab. 615)



Detail of Pl. (12) shows a vase with rosettes with triple and hexagonal lobes.

The painting No. (13) is from the manuscript of Kalila and Dimna which is preserved in Bavarian State Library, Munich, German (Cod. Arab. 615).⁵³ This painting represents the man, the owner of the house, hitting the thief who is carrying some of the household belongings with his stick. We notice in the middle of the painting, there is a vase holder above which there are three vases without a base. The first vase on the right side has a body surmounted by a neck with a spout from which emerges a three-lobed rosette. The second vase has a neckless body from which a six-lobed rosette emerges. While the third vase has a pear-shaped body surmounted by a neck with a spout from which a three-lobed rosette emerges.

⁵¹ The Manuscript of Kalila and Dimna in Bavarian State Library, Munich, German, Cod. Arab. 615.

⁵² Ministry of Public Education, (1937). *Kitab Kalila wa Dimna*, p. 61.

⁵³ The Manuscript of Kalila and Dimna in Bavarian State Library, Munich, German, Cod. Arab. 615.



Pl. (13) represents a man hitting the thief by his staff (After the Manuscript of Kalila and Dimna in Bavarian State Library, Munich, German. Arab. 615).



Detail of Pl. (13) shows three vases with rosettes

The painting No. (14) is from the manuscript of Kalila and Dimna which is preserved in Bavarian State Library, Munich, German (Cod. Arab. 615).⁵⁴ This miniature represents three thieves entering the house of a rich man to steal. The owner of the house woke up from the movement of their feet, grabbed one of them, and beat him while his wife was lying on her back.⁵⁵ On the right side of the painting, there is a vase with a small pyramidal base surmounted by an oval body surmounted by a long neck with a small nozzle where three red six-lobed rosettes emerge.



Pl. (14) represents three thieves entering the house of a rich man to steal (After the Manuscript of Kalila and Dimna in Bavarian State Library, Munich, German. Arab. 615)



Detail of Pl. (14) shows a vase with rosettes with hexagonal lobes.

The painting No. (15) is from the manuscript of Kalila and Dimna which is preserved in Bavarian State Library, Munich, German (Cod. Arab. 615).⁵⁶ This miniature shows two men sitting in the courtyard of a house room. The first man on the right side represents a worker hired by the owner of the house for a specific job, while the second man on the left side represents the merchant who owns the house.⁵⁷ On the left side of the painting is a vase with a small base and a body surmounted by a neck with a spout from which three branches of flowers emerge, each of which has six-lobed rosettes, while the third has a five-lobed rosette.





⁵⁴ The Manuscript of Kalila and Dimna in Bavarian State Library, Munich, German, Cod. Arab. 615.



⁵⁵ El-Sayed, R. A. M. (2019). *Models of Women in Arabic Painting School-Artistic Study*, p. ٧٤. & Ministry of Public Education, (1937). *Kitab Kalila wa Dimna*, pp. 78, 79.

⁵⁶ The Manuscript of Kalila and Dimna in Bavarian State Library, Munich, German, Cod. Arab. 615.



⁵⁷ Knatchbull, W. (1819). *Kalila and Dimna or The Fables of Bidpai translated from the Arabic*, p. 75.

<p>Pl. (15)</p>  <p>represents two men sitting inside the courtyard of a house room (After the Manuscript of Kalila and Dimna in Bavarian State Library, Munich, German. Arab. 615)</p>	 <p>Detail shows a vase with rosettes and lobes.</p> <p>of Pl. (15) vase with pentagonal hexagonal</p>
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The painting No. (16) is from the manuscript of Kalila and Dimna which is preserved in Bavarian State Library, Munich, German (Cod. Arab. 615).⁵⁸ This painting represents a man in the form of a hermit, sitting in front of his house and looking at two ibexes fighting each other. On the right side of the hermit, there is a vase holder carrying a pitcher and two vases. The first vase has a base surmounted by a body with a spout from which three six-lobed red rosettes emerge, while the other vase has a three-lobed rosette.

 <p>Pl. (16) represents a man in the form of a hermit, sitting in front of his house (After the Manuscript of Kalila and Dimna in Bavarian State Library, Munich, German. Arab. 615)</p>	 <p>Detail of Pl. (16) shows a vase holder carrying a pitcher and two vases.</p>
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The painting No. (17) is from the manuscript of Kalila and Dimna which is preserved in Bavarian State Library, Munich, German (Cod. Arab. 615).⁵⁹ This miniature represents a rich man sleeping in his bed in his house, and he was bitten by a flea that woke him up and robbed him of sleep.⁶⁰ On the right side of the miniature, there is a vase with a small base surmounted by a body with a spout from which five rosettes emerge, four of which have a five-lobed rosette, while the other flower has a six-lobed rosette.

 <p>Pl. (17) represents a rich man sleeping in his bed inside his house (After the Manuscript of Kalila</p>	 <p>Detail of Pl. (17) shows a vase with five-lobed and six-lobed rosettes.</p>
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⁵⁸ The Manuscript of Kalila and Dimna in Bavarian State Library, Munich, German, Cod. Arab. 615.

⁵⁹ The Manuscript of Kalila and Dimna in Bavarian State Library, Munich, German, Cod. Arab. 615.

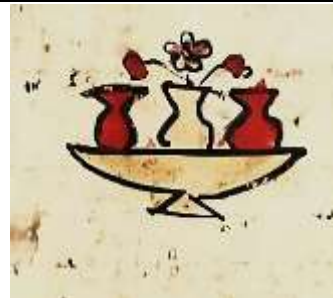
⁶⁰ Ministry of Public Education, (1937). *Kitab Kalila wa Dimna*, p. 124.

and Dimna in Bavarian State Library, Munich, German. Arab. 615)

The painting No. (18) is from the manuscript of Kalila and Dimna which is preserved in Bavarian State Library, Munich, German (Cod. Arab. 615).⁶¹ This painting represents a man lying on his bed in his house, hitting a mouse on the head with a stick.⁶² In the middle of the miniature, there is a vase holder carrying two vessels, and a baseless vase surmounted by a body with a nozzle from which three rosettes emerge, including a rosette with five lobes. On the right side of the painting is a vase with a small base topped with an oval body surmounted by a long neck with a small nozzle from which three six-lobed rosettes emerge.



Pl. (18) represents a man lying on his bed inside his house (After the Manuscript of Kalila and Dimna in Bavarian State Library, Munich, German. Arab. 615)



Detail of Pl. (18) shows a vase holder carrying a vase.

The painting No. (19) is from the manuscript of Kalila and Dimna which is preserved in Bavarian State Library, Munich, German (Cod. Arab. 615).⁶³ This painting represents a man sleeping with his wife on the bed inside his house, and a robber was trying to steal them.⁶⁴ In the middle of the miniature, there is a vase holder carrying a vessel and a jug, and two vases. Each vase has a base topped with a body with a nozzle, one of which has a six-lobed rose, and the other has a three-lobed rose.



Pl. (19) represents a man sleeping with his wife on the bed inside his house (After the Manuscript of Kalila and Dimna in Bavarian State Library, Munich, German. Arab. 615)



Detail of Pl. (19) shows a vase holder carrying two vases.

⁶¹ The Manuscript of Kalila and Dimna in Bavarian State Library, Munich, German, Cod. Arab. 615.

⁶² Ministry of Public Education, (1937). *Kitab Kalila wa Dimna*, p. 191.

⁶³ The Manuscript of Kalila and Dimna in Bavarian State Library, Munich, German, Cod. Arab. 615.

⁶⁴ Knatchbull, W. (1819). *Kalila and Dimna or The Fables of Bidpai translated from the Arabic*, p. 237

The painting No. (20) is from the manuscript of *Kalila and Dimna* which is preserved in Bavarian State Library, Munich, German (Cod. Arab. 615).⁶⁵ This painting represents a man sleeping on his bed inside his house, wearing the clothes of a hermit.⁶⁶ At the top of the miniature on the right side, there is a vase holder bearing three vases. The first and third vases take the shape of a jug with a base and a spout from which three red trilobite rosettes emerge, while the second vase, which is in the middle of the stand, has a base and body and has a long neck, and from which three roses with five lobes emerge.



Pl. (20) represents a man sleeping on his bed inside his house, wearing the clothes of a hermit (After the Manuscript of *Kalila and Dimna* in Bavarian State Library, Munich, German. Arab. 615)



Detail of Pl. (20) shows a vase holder with three vases.

The painting No. (21) is from the manuscript of *Kalila and Dimna* which is preserved in Bibliothèque Nationale de France in Paris, France (*arabe* 5881).⁶⁷ This miniature represents a man talking to his wife in their home. In the middle of the painting, on the right side of the woman, there is a vase with a base from which a plant branch containing a four-lobed flower emerges.



Pl. (21) represents a man talking to his wife (After the Manuscript of *Kalila Wa Dimna* in Bibliothèque Nationale de France, Paris. Arabe. 5881.



Detail of Pl. (21) shows a vase with a flower

The painting No. (22) is from the manuscript of *Maqamat of Al-Hariri* which is preserved in *Nationalbibliothek* in Vienna (*A.F.9*). According to a colophon, the copying process was completed in Rajab 734 A.H./March 1334 A.D.⁶⁸ In this painting, on the right-side, Abu Zaid is sitting with his son in front of him on the left side, and in the middle, we see a table filled with food. On top of the table there is a vase-shaped bowl with flowers, followed by a large plate with drinking utensils above it. On the right side of the miniature, there is a knotted

⁶⁵ The Manuscript of *Kalila and Dimna* in Bavarian State Library, Munich, German, Cod. Arab. 615.

⁶⁶ Knatchbull, W. (1819). *Kalila and Dimna or The Fables of Bidpai translated from the Arabic*, p. 237

⁶⁷ The Manuscript of *Kalila Wa Dimna* in Bibliothèque Nationale de France, Paris. Arabe. 5881.

(<https://gallica.bnf.fr/ark:/12148/btv1b84539756/f3.item.r=arabe%205881>)

⁶⁸ Grabar, O. (1984). *The Illustrations of the Maqamat*, p. 15.

curtain, while on the left side there is a drawing of a bird. The ground is gilded, and the designs are red, orange, blue and turquoise.⁶⁹



Pl. (22) represents Abu Zaid sitting with his son (After Okasha, T. (1977). *Al-Taswir Al-Islami Al-Diyani wa Al-Arabi*, Pl. 115).



Detail of Pl. (22) shows a vase-shaped bowl with flowers.

Paintings of Vases inside Palaces

The painting No. (23) is from the manuscript of Kalila and Dimna which is preserved in Bibliothèque Nationale de France in Paris, France (*arabe* 3465).⁷⁰ In the middle of the miniature is Anushirvan, the king of Persians, sitting on the throne inside his palace, and in front of him is his minister, Bozorgmehr, while the wise Barzowayh stands in front of him, where the king will send the latter to the country of India to bring a book.⁷¹ In the middle of the picture is a vase containing a group of red and green flowers. The vase consists of a small base and a circular body with a large open mouth from which flowers emerge.



Pl. (23) represents Anushirvan, the king of Persians, talking with his minister, Bozorgmehr (After the Manuscript of Kalila and Dimna in Bibliothèque Nationale de France, Arabe, 3465)



Detail of Pl. (23) shows a vase-filled with flowers

The painting No. (24) is from the manuscript of Kalila and Dimna which is preserved in Bibliothèque Nationale de France in Paris, France (*arabe* 3465).⁷² In the middle of the painting, there is the Persian king, Khosrau Anushirvan, sitting on the throne in his palace, and behind him is his minister, Bozorgmehr, while Barzowayh stands in front of him, explaining to him his journey in India, to bring a book.⁷³ On the left side of the king, we can see a vase consisting of a group of flowers and roses of different colors. The vase is composed of a pyramidal base and a flat, open body from which flowers emerge.

⁶⁹ Okasha, T. (1977). *Al-Taswir Al-Islami Al-Diyani wa Al-Arabi*, Al-Muasasa Al-Arabia Lildirasat Wa Al-Nashr, 1st ed., Cairo. p. 123.

⁷⁰ The Manuscript of Maqamat of Al-Hariri in Bibliothèque Nationale de France, Paris. Arabe. 3465.

⁷¹ Ministry of Public Education, (1937). *Kitab Kalila wa Dimna*, p. 44.

⁷² The Manuscript of Maqamat of Al-Hariri in Bibliothèque Nationale de France, Paris. Arabe. 3465.

⁷³ Ministry of Public Education, (1937). *Kitab Kalila wa Dimna*, p. 47.



Pl. (24) represents king Anushirvan sitting with his vizier Bozorgmehr (After the Manuscript of Kalila and Dimna in Bibliothèque Nationale de France, Arabe, 3465)



Detail of Pl. (24) shows a vase consist of a group of flowers

The painting No. (25) is from the manuscript of Kalila and Dimna which is preserved in Bibliothèque Nationale de France in Paris, France (*arabe* 3465).⁷⁴ On the left side of the miniature, the Persian king Khosrau Anushirvan sitting on the throne in his palace, and the wise Barzowayh is shown sitting in front of him after he returned from his journey in India, asking him to make the first chapter of this book mention his matter.⁷⁵ In front of the king, there is a vase containing a group of flowers and roses of different colors. The vase consists of a pyramidal base and a circular body with a large open mouth from which flowers emerge.



Pl. (٢٥) represents the Persian king Khosrau Anushirvan sitting on the throne and talking with the wise Barzowayh (After the Manuscript of Kalila and Dimna in Bibliothèque Nationale de France, Arabe, 3465)



Detail of Pl. (٢٥) shows a vase with flowers

The painting No. (26) is from the manuscript of Kalila and Dimna which is preserved in Bibliothèque Nationale de France in Paris, France (*arabe* 3465).⁷⁶ The miniature shows a crowned king in his palace sitting on the throne, which represents a cylindrical pillow, while his wife Irakht is represented standing in front of him in a slight bow as an expression of her greeting to the king.⁷⁷ On the left side of the painting, there is a vase in the shape of a jug at the entrance to the hall. It has a high base, pear-shaped body, and a spout from which emerges a plant branch, from which emerges three six-lobed red rosettes. Perhaps this style of drawing the jug - where flowers emerge - is due to the influence of art. Byzantine influence on Islamic art.⁷⁸



⁷⁴ The Manuscript of Maqamat of Al-Hariri in Bibliothèque Nationale de France, Paris. Arabe. 3465.

⁷⁵ Ministry of Public Education, (1937). *Kitab Kalila wa Dimna*, p. 50.



⁷⁶ The Manuscript of Maqamat of Al-Hariri in Bibliothèque Nationale de France, Paris. Arabe. 3465.

⁷⁷ El-Sayed, R. A. M. (2019). *Models of Women in Arabic Painting School-Artistic Study*, p. 368-370.

⁷⁸ Farghali, A. M. (1981). *Tasawir Al-Makhtutat Fi Asr Al-Ayubbeen Dirasa Atharia Faniya*, Master's thesis, Cairo University, Faculty of Archaeology, Department of Islamic Archaeology, Cairo, p. 107.

<p>Pl. (26) represents the king talking with his wife Irakht (After the Manuscript of Kalila and Dimna in Bibliothèque Nationale de France, Arabe, 3465)</p>		<p>Detail of Pl. (26) shows a vase in the shape of a jug</p> 
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The painting No. (27) is from the manuscript of Maqamat of Al-Hariri, which is preserved in John Rylands Library in Manchester, England (*arab.* 680).⁷⁹ The miniature is from the 39th Maqamah.⁸⁰ The miniature shows Abu Zayd al-Saruj in the palace of the Indian king, where Abu Zayd sits in front of the king and writes an amulet for him to facilitate the process of giving birth to his wife.⁸¹ In the middle of the painting from below, there are two vases, each of which has a small base topped with a pear-shaped body that ends with a nozzle from which many roses and blossoms emerge.

<p>Pl. (27) represents the miniature shows Abu Zayd al-Saruj in the palace of the Indian king (After the Manuscript of Maqamat of al-Hariri in John Rylands Library- Manchester, Arab. 680)</p>		<p>Detail of Pl. (27) shows two vases filled with flowers</p> 
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The painting No. (28) is from the manuscript of Kalila and Dimna which is preserved in Bavarian State Library, Munich, German (Cod. Arab. 615).⁸² The painting represents the king in his palace, sitting with his minister Ilyad, looking angry.⁸³ In the center of the miniature, there is a vase with a pyramidal base surmounted by a body and a wide mouth from which three rosettes emerge, two roses with six lobes and one with five lobes.

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⁷⁹ Grabar, O. (1984). *The Illustrations of the Maqamat*, p. 12.

⁸⁰ The Manuscript of Maqamat of Al-Hariri in John Rylands Library, Manchester. MS. Arabe. 680.



⁸¹ Okasha, T. (2016). *Fan Al-Wasiti min Khilal Maqamat Al-Hariri Athar Islami Musawir*, p. 83.

⁸² The Manuscript of Kalila and Dimna in Bavarian State Library, Munich, German, Cod. Arab. 615.

⁸³ Ministry of Public Education, (1937). *Kitab Kalila wa Dimna*, p. 286.

<p>Pl. (28)</p>  <p>represents the king inside his palace, sitting with his minister Ilyad (After the Manuscript of Kalila and Dimna in Bavarian State Library, Munich, German. Arab. 615)</p>	<p>Detail of shows a vase filled with three rosettes</p>  <p>Pl. (28) vase filled three</p>
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The painting No. (29) is from the manuscript of Kalila and Dimna which is preserved in Bibliothèque Nationale de France in Paris, France (*arabe* 5881).⁸⁴ The painting represents King Anushirvan, King of Persia, sitting on his throne in his palace, and standing in front of him is his wise Barzowayh, that he chose to send on a mission to India, and around the king are a group of his entourage who are shown standing.⁸⁵ Behind the courtiers and the king at the top of the miniature, there are two vases. The first one is on the right side and has a base from which plant branches and a red flower emerge, while the second vase on the left side has plant branches from which three red rosettes with multiple lobes emerge.

<p>Pl. (29)</p>  <p>Pl. (29) represents the king inside his palace, sitting with his minister Ilyad (After the Manuscript of Kalila Wa Dimna in Bibliothèque Nationale de France, Paris. Arabe. 5881).</p>	<p>Detail of Pl. (29) shows two vases with flowers and plant branches</p> 
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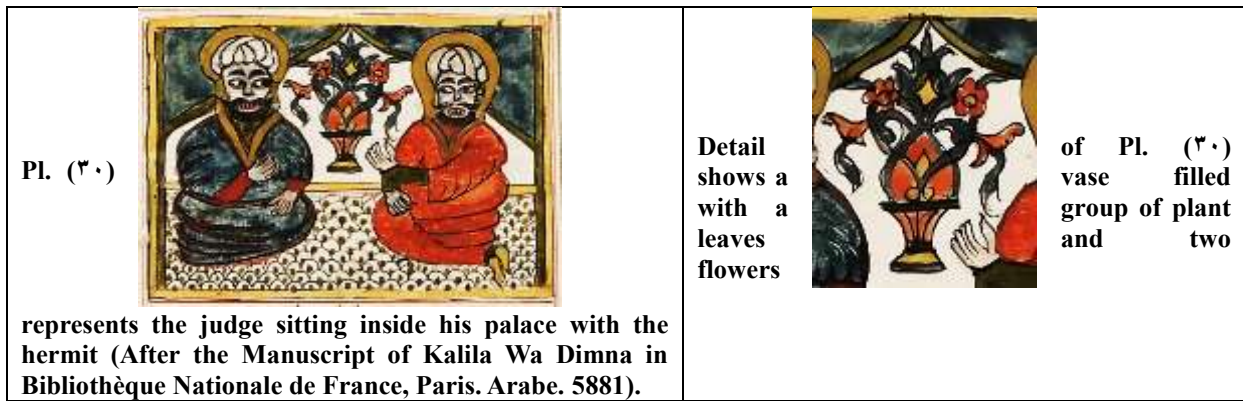
The painting No. (30) is from the manuscript of Kalila and Dimna which is preserved in Bibliothèque Nationale de France in Paris, France (*arabe* 5881).⁸⁶ The painting represents the judge sitting in his palace, with the hermit sitting in front of him, and the judge listened to him while he presented his case. In the middle of the painting, between the judge and the hermit, there is a vase with a base from which a group of plant leaves and two flowers with pentagonal and hexagonal lobes emerges. We notice here that the artist was creative in drawing it, as he made the flower branches symmetrically to the right and left.

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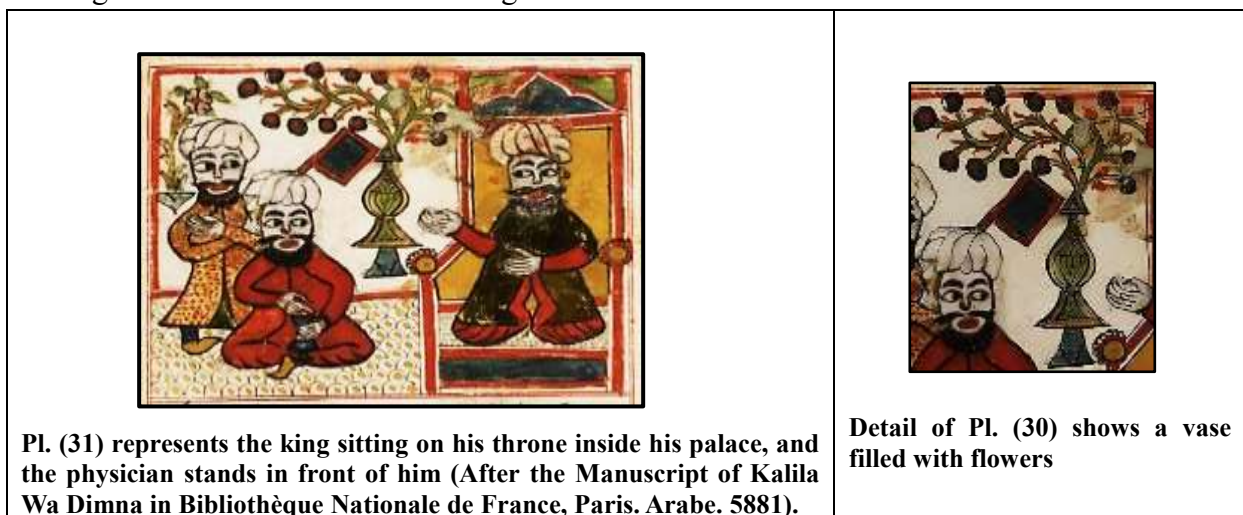
⁸⁴ The Manuscript of Kalila Wa Dimna in Bibliothèque Nationale de France, Paris. Arabe. 5881.

⁸⁵ Ministry of Public Education, (1937). *Kitab Kalila wa Dimna*, p. 44.

⁸⁶ The Manuscript of Kalila Wa Dimna in Bibliothèque Nationale de France, Paris. Arabe. 5881.



The painting No. (31) is from the manuscript of Kalila and Dimna which is preserved in Bibliothèque Nationale de France in Paris, France (*arabe* 5881).⁸⁷ The painting represents the king sitting on his throne in his palace, and the physician stands in front of him, offering him medicines and drugs from which he chooses what he wants to heal his sick daughter, and behind the physician stands the king's servant. In the middle of the miniature, on the left side of the king, there is a vase carrying upon a vase holder. The vase here has a pyramidal base topped with an oval-shaped body that ends with a nozzle from which emerges a plant branch containing a group of red roses. On the left side of the picture is a vase from which a plant ending with a four-lobed flower emerges.



The painting No. (32) is from the manuscript of Kalila and Dimna which is preserved in Bibliothèque Nationale de France in Paris, France (*arabe* 5881).⁸⁸ The painting shows the king sitting in his palace with his wife, Elad, talking to him. In the middle of the painting, between the king and his wife, there is a vase with a base from which emerges a group of plant branches that end with seven roses with pentagonal and hexagonal lobes. The artist was creative in drawing this vase.

⁸⁷ The Manuscript of Kalila Wa Dimna in Bibliothèque Nationale de France, Paris. Arabe. 5881.

⁸⁸ The Manuscript of Kalila Wa Dimna in Bibliothèque Nationale de France, Paris. Arabe. 5881.



Pl. (32) represents the king sitting inside his palace with his wife, Elad (After the Manuscript of Kalila Wa Dimna in Bibliothèque Nationale de France, Paris. Arabe. 5881).



Detail of Pl. (32) shows a vase filled with a group of flowers

The painting No. (٣٣) is from the manuscript of Kalila and Dimna which is preserved in Bibliothèque Nationale de France in Paris, France (*arabe* 5881).⁸⁹ The painting represents the king in his palace, sitting on his throne, and his wife Elad entered him in the presence of three of his courtiers and servants. In the center of the painting, there is a vase holder with a conical vase from which a group of plant branches ending with a group of roses emerges. The artist excelled in drawing the vase.



Pl. (33) represents the king with his wife in the presence of three of his courtiers (After the Manuscript of Kalila Wa Dimna in Bibliothèque Nationale de France, Paris. Arabe. 5881).



Detail of Pl. (33) shows a vase filled with a group of rosettes

The painting No. (٣٤) is from the manuscript of the *Kitab al-diryaq* (the Book of the Theriac, often called the Book of Antidotes) of Pseudo-Galen, which is preserved in Österreichische Nationalbibliothek, Vienna (MS. A.F. 10). It is attributed to Mosul at most (northern Iraq) in the middle of the thirteenth century A.D. The painting represents the king sitting on his throne inside the palace and having a drink. The king is surrounded by a group of his entourage.⁹⁰ In the center of the miniature on the right side of the king, there is a vase holder with two vases and a jug in the middle. The first vase on the right side has a base topped with a pear-shaped body that ends with a spout from which two flower branches emerge, while the second vase also has a base and a pear-shaped body from which three flower branches look like a lotus flower emerge.

⁸⁹ The Manuscript of Kalila Wa Dimna in Bibliothèque Nationale de France, Paris. Arabe. 5881.

⁹⁰ Ettinghausen, R. (1962). *Arab Painting*, Geneva: Skira, pp. 91,92.

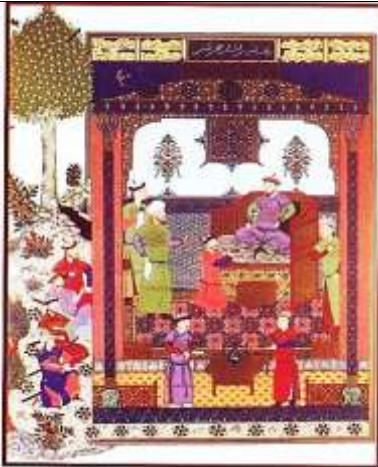


Pl. (34) represents the king sitting on his throne inside the palace and having a drink (After Okasha, T. (1977). *Al-Taswir Al-Islami Al-Diyani wa Al-Arabi*, Pl. 86).



Detail of Pl. (34) shows a vase holder with two vases and a jug in the middle

The painting No. (35) is from the manuscript of the Shahnama of Baysunghurm (Herat), which dates to the year 1439 A.D., and is preserved in the library of Golestan Palace in Tehran. The miniature depicts King Lohrasb when he ascended his throne after Kay Khosrow abdicated to him. It appears that this throne is Chinese in style, as it is shaded by a pavilion whose surface dimensions are not visible, in the middle of which is a square-shaped window on either side of which is wall decorations in the form of two flower vases.⁹¹ The artist was creative in drawing two vases, where flowers emerge, above the king in the form of wall paintings, where each vase has a base topped with a pear-shaped body that ends with a nozzle from which a group of multi-colored flowers and rosettes branch out.



Pl. (35) represents Lohrasb when he ascended his throne after Kay Khosrow abdicated to him (After Okasha, T. (1977). *Al-Taswir Al-Islami Al-Diyani wa Al-Arabi*, Pl. 176).



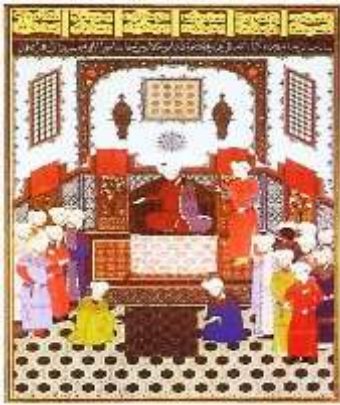
Detail of Pl. (34) shows two vases of flowers

The painting No. (36) is from the manuscript of the Shahnama of Baysunghurm (Herat), which dates to the year 1439 A.D., and is preserved in the library of Golestan Palace in Tehran. The painting shows the Sassanian king Khosrow Anushirvan (531-579) listening to Bozorgmehr explain the game of chess to him.⁹² The artist was creative in drawing two vases with flowers above the king in the form of wall paintings, where each vase has a base topped

⁹¹ Okasha, T. (1977). *Al-Taswir Al-Islami Al-Diyani wa Al-Arabi*, p. 176.

⁹² Okasha, T. (1977). *Al-Taswir Al-Islami Al-Diyani wa Al-Arabi*, p. 180.

with a pear-shaped body that ends with a nozzle from which a group of multi-colored flowers and rosettes branch out.



Pl. (36) represents Khosrow Anushirvan listening to Bozorgmehr explain the game of chess to him (After Okasha, T. (1977). *Al-Taswir Al-Islami Al-Diyani wa Al-Arabi*, Pl. 182).



Detail of Pl. (36) shows two vases of flowers

The painting No. (37) is from the manuscript of Khamsa Nizami, Khusraw and Shirin, which dates to the year 1494/1495 A.D., and is preserved in The British Museum in England. The miniature represents the Sassanid king Khosrow going to Shirin's palace and asking her to travel with him to his palace.⁹³ The artist excelled in drawing two Chinese porcelain vases at the bottom center of the painting. The first vase is located on the right side, as the artist painted it in green, with a circular base topped with a huge body with a wide mouth from which flowers and plants emerge. On the left side is the second white vase with a small base topped with a body bearing blue floral decorations that ends with a narrow nozzle from which rosettes and flowers emerge.



Pl. (37) represents Khosrow going to Shirin's palace and asking her to travel with him to his palace (After Okasha, T. (1977). *Al-Taswir Al-Islami Al-Diyani wa Al-Arabi*, Pl. 236).



Detail of Pl. (37) shows two vases with flowers

The painting No. (38) is from the manuscript of Khamsa Nizami, Khusraw and Shirin, which dates to the year 1495 A.D., and is preserved in The British Museum in England. The miniature depicts the moment when Khosrow's image reached Shirin. The miniature combines

⁹³ Okasha, T. (1977). *Al-Taswir Al-Islami Al-Diyani wa Al-Arabi*, p. 196.

a photorealistic plane tree, spongy rocks, flowers, and roses that represent the palace garden. Shirin, who sat in the middle of the painting in a state of pomp and pride, a crown adorning her forehead, and around her were female slaves and maids who gathered around a Chinese porcelain vase containing flowers and a table with three bottles of drink on it.⁹⁴ The artist was creative in drawing a white Chinese porcelain vase with a base topped by a huge body with a wide mouth from which flowers emerge.



Pl. (38) represents the moment when Khosrow's image reached Shirin (After Okasha, T. (1977). *Al-Taswir Al-Islami Al-Diyani wa Al-Arabi*, Pl. 255).



Detail of Pl. (38) shows a vase with flowers

The painting No. (39) is from the manuscript of the first Akbar Nameh (1004-1005 A.H./ 1595-1596 A.D.), preserved in the Art Institute of Chicago, Chicago under the name of the Lucy Maud Buckingham Collection, No. (1919,898). The miniature depicts the royal camp established near the town of Kalanaur, where Akbar held his meeting with his senior statesmen. In the middle of the painting is Akbar sitting on his throne under the royal canopy placed on top of a wooden platform furnished with patterned carpets. To his left - where the king is seen - standing Bayram Khan as he begins to arrest Shah Abi Al-Maali.⁹⁵ We notice to the left of Bayram Khan there is a porcelain vase, which the artist painted with a small pyramidal base surmounted by a pear-shaped body with longitudinal lines that end with a long neck with a nozzle from which flowers emerge.



Pl. (39) represents the royal camp established near the town of Kalanaur, where Akbar held his meeting with his senior statesmen



Detail of Pl. (39) shows a vase with flowers

⁹⁴ Okasha, T. (1977). *Al-Taswir Al-Islami Al-Diyani wa Al-Arabi*, p. 203.

⁹⁵ Affaq, A. F. Y. (2018). *Jawanib Al-Hadara Al-Islamia Fi Bilad Al-Hind Fi Ahd Al-Sultan Akbar (963-1014 A.H./1556-1605 A.D.) Min Khilal Tasawir Makhtutat Akbar Nama - Dirasat Muqarana Maa Al-Masadir Al-Taarihia Al-Mueasira*, Master's Thesis, Department of History and Civilization, Faculty of the Arabic Language, Al-Azhar University, Al-Mansura. pp. 65, 66.

(After Affaq, A. F. Y. (2018). *Jawanib Al-Hadara Al-Islamia Fi Bilad Al-Hind Fi Ahd Al-Sultan Akbar (963-1014 A.H./1556-1605 A.D.) Min Khilal Tasawir Makhtutat Akbar Nama, Pl. 2).*

The painting No. (40) is from the manuscript of the second Akbar Nama (1012-1014 A.H./1603-1605 A.D.) preserved in the Chester Beatty Library, England, No. (Ms. 3. 247 b.). The miniature shows the royal tent with its cloth fence surrounding it, and the heads of some of the tents of the royal camp - that were set up in Amber - appear from behind its fence in the background of the painting.⁹⁶ The artist was creative in drawing the cloth fence surrounding the tent, as he painted them in the form of rectangular portraits, inside each of which a beautiful vase was drawn, each vase different from the others, and each vase has a base topped with a decorated body that ends with a spout from which roses and flowers emerge.



Pl. (40) represents the royal tent with its spacious courtyard and the cloth fence surrounding it (After Affaq, A. F. Y. (2018). *Jawanib Al-Hadara Al-Islamia Fi Bilad Al-Hind Fi Ahd Al-Sultan Akbar (963-1014 A.H./1556-1605 A.D.) Min Khilal Tasawir Makhtutat Akbar Nama, Pl. 207).*

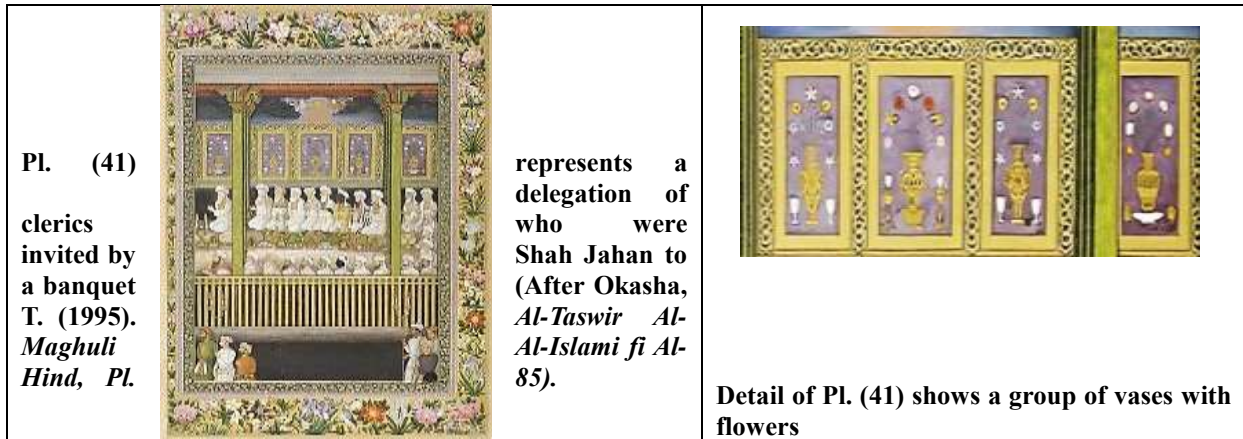


Detail of Pl. (40) shows two vases with flowers

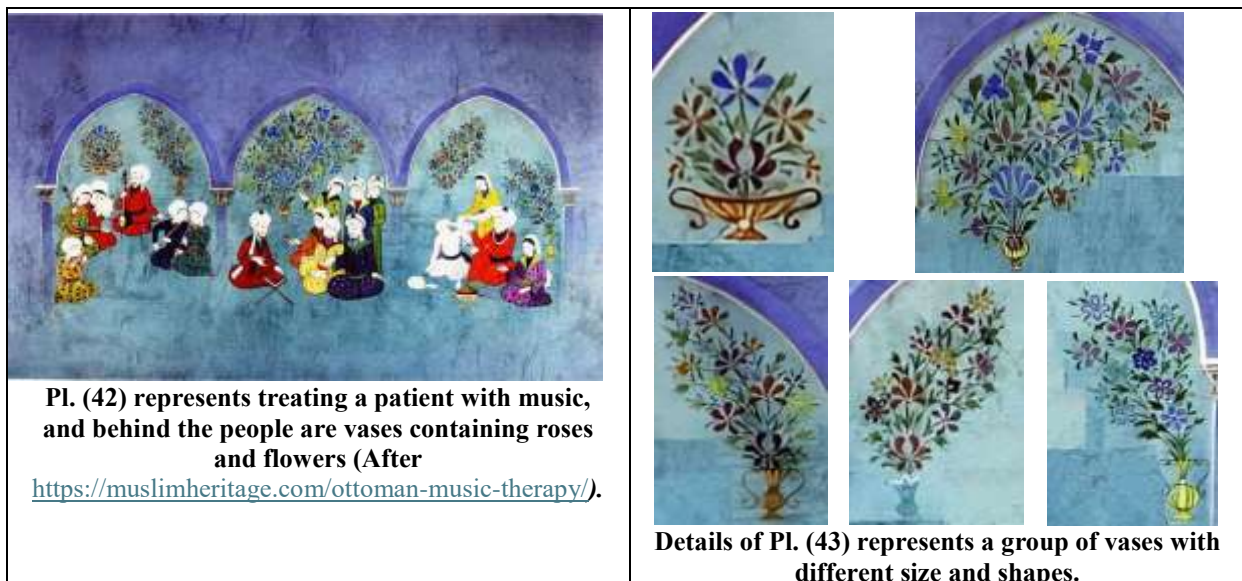
The painting No. (41) is from the manuscript of the Shah Jahan Nama (1656-1657 A.D.) preserved in the Freer Gallery in Washington. The miniature depicts a delegation of clerics who were invited by Shah Jahan to a banquet on the occasion of the marriage of his eldest and most beloved son and his crown prince, Prince Dara Shikoh. We note here that the photographer is Murad, a student of the photographer Nader al-Zaman.⁹⁷ He created a mural inside Shah Jahan's palace, divided into five portraits, each one of them contains a vase with a base topped with a body decorated with various designs, ending with a nozzle from which roses and flowers of white and red colors emerge.

⁹⁶ Affaq, A. F. Y. (2018). *Jawanib Al-Hadara –Al-Islamia Fi Bilad Al-Hind Fi Ahd Al-Sultan Akbar (963-1014 A.H./1556-1605 A.D.) Min Khilal Tasawir Makhtutat Akbar Nama - Dirasat Muqarana Maa Al-Masadir Al-Taarikhia Al-Mueasira*, pp. 353, 354.

⁹⁷ Okasha, T. (1995). *Al-Taswir Al-Maghuli Al-Islami fi Al-Hind, Vol. 13.*, Al-Hayaa Al-Masria Al-Aama Lilkitab, Cairo. pp. 151, 152.



The painting No. (42) is from the Dar al-Shifa of Anbar bin Abdullah during the Seljuk rule in Turkey. This miniature depicts the gate and the music therapy by the physicians.⁹⁸ This scene is divided into three sections; the first section shows four people, including a patient, and behind them there are two vases filled with roses and blossoms. The second section depicts the physician with his assistants, and behind them there is a large vase containing roses and flowers. The last one represents musicians with their musical instruments to treat the patient behind them there are two vases filled with roses and flowers.



The painting No. (43) was originally part of a Shahnama prepared for the Safavid ruler Ismail II (reigned 1576–77), the son and successor of Shah Tahmasp.⁹⁹ In the middle of the painting on a table is a vase with five lobed roses. The vase is made of white ceramic and ornamented with floral decorations. It is designed with a base topped by a small body ending in a mouth from which flowers emerge. The vase is drawn with two handles.

⁹⁸ <https://muslimheritage.com/ottoman-music-therapy/> (accessed on 23/5/2024 – 1:14 AM.)

⁹⁹ Robinson, B. W. (1976). Ismā'īl II's Copy of the Shāhnāma. Iran, 14(1), p. 2.
<https://doi.org/10.1080/05786967.1976.11834204>



Pl. (43) represents the enthroned king sitting on his throne. (After Robinson, B. W. (1976). *Ismā'il II's Copy of the Shāhnāma*, Plate 11b).



Detail of Pl. (43) represents a vase on table.

The painting No. (44) is from "*Kitab Jami' al-Tawarikh*" ascribed to Rashid al-Din Hamadani. The miniature shows Jamshid, who encouraged the invention of weapons and the development of crafts, according to Persian Mythology. He is shown sitting on a silver cushion, with a figure holding a bow standing to his right. Another figure, who is holding two weapons, can be seen to the left of the image, about to pass them to the first individual.¹⁰⁰ Between the two men on the left of the image is a vase with a base and a wide body ending with a mouth where flowers emerge.



Pl. (44) represents king Jamshid sitting on his throne and surrounded by his courtiers. (After Hillenbrand, R. (March 2011). *Propaganda in the Mongol 'World History'*, Fig. 7.).

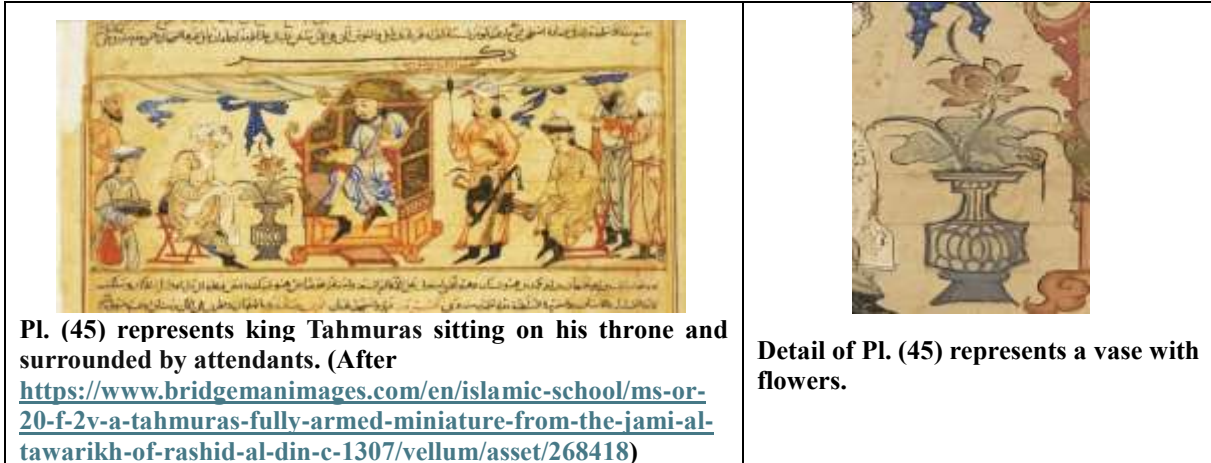


Detail of Pl. (44) represents a vase with roses and flowers.

The painting No. (45) is from "*Kitab Jami' al-Tawarikh*" ascribed to Rashid al-Din Hamadani. This miniature depicts Tahmuras, the third king of the world according to Persian mythology, surrounded by attendants. It looks like there is a scribe writing while a second person is holding an arrow, bow, and quiver.¹⁰¹ Between the king and the scribe is a vase with a wide base and a wide body surmounted by a neck with a spout from which flowers emerge.

¹⁰⁰ Hillenbrand, R. (March 2011). *Propaganda in the Mongol 'World History'*, *British Academy Review*, issue 17, p. 36.

¹⁰¹ <https://www.bridgemanimages.com/en/islamic-school/ms-or-20-f-2v-a-tahmuras-fully-armed-miniature-from-the-jami-al-tawarikh-of-rashid-al-din-c-1307/vellum/asset/268418> (accessed on 24/5/2024 - 10:15 PM).



Conclusion

This research deals with paintings of vases in Islamic palaces and houses through manuscripts. This paper revealed historical evidence and information throughout collecting some illustrated paintings spread among the Arabic and Islamic manuscripts, in various schools of paintings; the Arab School, the Iranian-Persian School, the Indian Mongol School, and the Ottoman Turkish School. The most important of which are:

- The Islamic civilization is interested in gardens and orchards and the diversity of their design, and the types of flowers, roses, and vases in various the Islamic schools of paintings.
- The illustrated paintings declared that vases were one of the most important decorative furniture units in the rooms and halls of Islamic homes and palaces in various countries during the historical Islamic periods.
- The shapes, colors, and sizes of the flowers and roses, that decorate these different vases, varied in all the different schools of Islamic painting.
- The shapes of the vases also varied greatly in terms of their size or general shape, such as: the base, the shape of the body, the length and the neck's width, the spout, or even the decorations of these vases.
- The places where these vases were placed also differ, whether in the halls of the houses, palaces, or even in the throne rooms in front of the sultans.