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Paintings of Metal Artifacts according to the Arabic School in Iraq and Syria

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Keywords

Painting
Decoration
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Abstract

Most of the Islamic arts rely on painting to decorate their products such as applied artifacts from metal, textile, ceramics, glass, and wood, etc. which makes them appear in a magnificent art form. The miniatures that decorated the pages of the manuscripts, or their text, have become a source for the study of applied artifacts as ewers, basins, Chandeliers, Candlestick, Incense burners, and forms of ornaments. Through the miniatures of the manuscripts, scholars have been able to learn the applied forms of artifacts in all areas of Islamic art. And the study here focuses on metal artifacts, comparing them to those on display in museums.

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Research importance:

The importance of studying the paintings of metal artifacts through the miniatures of the manuscripts to give a valuable and essential overview of the social, economic, and cultural life through the miniatures of the manuscripts of the Arabic school, it is beneficial in revealing the state of society, the style of life and identifying the layers of society and their material and technical level, identifying the artistic methods that appeared and spread in paintings and decorations, seeking aspects of innovation and creativity, knowing the artistic and industrial influence and illustrating new styles of different metal artifacts.

Research objective:

To shed light on metal artifacts in the Arabic School to elucidate the similarities and differences between the forms of metal artifacts in the miniatures of the manuscripts of the Arab school and those preserved in different museums. Demonstrate the artist's ability to show some aspects of daily life through the miniatures of the Arab School.

1. Introduction

Metal artifacts have played a great role in the lives of Muslims throughout the ages, and where they cannot be viewed as mere tools for decoration or fulfilling some practical functions, but in fact they appear as a cultural and artistic reflection that highlights the artist's knowledge of the Muslim manufacturer of metals and how to form and formulate them in different decorative artistic methods. It also played an important role in the lives of the members of the Islamic community socially, culturally and politically, and it has achieved success in this to the extent that metal artifacts have a market to which nations, whether within the Muslim world or European countries, are eager through trade, crusades, etc.

Although most of these masterpieces were specially made to meet the desires of the sultans and princes, they truly reflect the innovative capabilities of the Muslim artist, and he exerted in them the utmost of his thought, creation and creativity, which was helped by the encouragement of rulers and their patronage of arts in general and metal artifacts in particular⁽¹⁾.

As a result of the great development in the manufacture and decoration of metal artifacts in all its forms, this has had a clear impact on the interest of the Muslim painter in painting many of its forms in the paintings of manuscripts, as will be seen from the study review of the forms of metal artifacts that appeared in the miniatures of manuscripts.

The school in Painting generally means agreement in features and style, and it is possible that the artistic school will not end with the end of the political period to

which it is attributed, and also it is not necessary for a particular school to be established after the interruption of another school, but it is possible for the two different schools to live simultaneously, such as the school The Mamluk and the Mughal school in Iran, according to the difference in style between them ⁽¹⁾. It is found miniatures that represent a particular school while it dates back to different eras, such as the Arab school in Baghdad before the Mongols took over it, and in the Mamluk state in Egypt and Syria in the eighth century A.H.

Prof. Dr. Hassan Al-Pasha mentioned that the name of the Arab school was named according to the style of paintings in Arabic manuscripts, the oldest of which dates back to the 4th century A.H. / 10th century A.D. This school is considered the oldest among the Islamic painting schools known in the manuscripts and has spread in most of the Islamic world in the 7th – 9th century A.H. / 13th – 15th century A.D.

Descriptive study:

Plate No.	(1)
Name of Manuscript	The Four Blessings
Language of Manuscript	Arabic
Production Place	Egypt
Production Date	576هـ/1180م
Conservation Place	Bibliothèque Nationale de France
Inventory Number	13 Coptic

References:

Abo Al-Hamad Mahmoud Farghali, The Islamic painting originated and the attitude of Islam towards it. Fig.23 page: 415.

أبو الحمد محمود فرغلي، التصوير الإسلامي نشأته وموقف الإسلام منه لوحة 23، ص415

Description:

This painting represents crowds of Jews gathered for asking their ruler, Pilate, to put Jesus on trial, the artist could express some shapes of ewers, which is an ewer with a blown and conical body. A small, funnel-shaped base is attached to the body. The ewer has a small neck that ends with a circular spout. The ewer has handheld by the person who pours water from the ewer at the far left of the painting. It emerges from the body of the ewer, where the spout comes out in a curved manner. Moreover, the

د.حسن الباشا،التصوير الإسلامي في العصور الوسطى،1959،مكتبة نهضة مصر،القاهرة،ص124.1

size of the faucet is quite wide, compared to the many forms of metal ewers on manuscript paintings.

Plate No.	(2)
Describing the miniature	The miniature represents a sitting king on a high throne and in front of him his wife Irakht on the left side
Name of Manuscript	Kalila and Dimna
Language of Manuscript	Arabic
Miniaturist	Ibn al-Muqaffa
Production Place	Syria
Production Date	1200 - 1220 A.D. / 597 - 617 A.H.
Historical Period	Abbasid Period
Conservation Place	Bibliothèque Nationale de France
Inventory Number	Ms. Arabe 3465

References:

-أبو الحمد محمود محمد، تصاوير المخطوطات في عصر الأيوبيين دراسة أثرية فنية، ص108،107

- Abu al-Hamad Mahmoud Muhammad, *Illustrations of Manuscripts in the Age of the Ayyubids, an Artistic Archaeological Study*, pp. 107-108.

Description:

The miniature represents King Plath and his wife Irakht⁽¹⁾ In it, the king sits looking at his wife and crowning his head with the triangular crown, and the wife stands in a light curvature, and it is notable are interested in the painting to the metal ewer located in a hall next to the throne choir, which is a pitcher with a spherical body and has a triangular base and connects to the body a long neck that ends with a circular nozzle from which a group of flowers comes out and the ewer has a hand connected to the body and neck, but the tap comes out of the body to the top curve, shape, and through the painting, it can be said that the artist drew the ewer in this way to express two masterpieces at the same time, a ewer and a vase, where the artist drew a group of flowers and rosettes that emerge from the ewer's mouth, so the drawing of the masterpiece is in this way It has damaged its essence in terms of form and function, as

we have not received a masterpiece in this way, used as a ewer and a vase at the same time, and from here it can be said that the artist did not succeed in drawing the masterpiece in this way, because the shape of the vase differs somewhat from the shape of the ewer, and there are many vases that were painted in miniatures of manuscripts of Arabic school, which appeared prominently showing their usual shape, and the vases kept by many foreign and Egyptian museums have their distinctive shape which is in doubt is that this masterpiece is a form of metal ewer that confirms the general composition of the masterpiece in terms of its inclusion of all the parts that make up the ewer, namely the body, the base, the neck, the hand and the tap, while the vases do not include many of these parts and the study will include the study of a collection of vases that appeared in the paintings of the Arabic school manuscripts and compare it. Similar to the metal vases held by museums in order to clarify the difference between the shape of the ewer and the shape of the vase.

Plate No.	(3)
Miniature Name	A miniature representing the maid's basin
Name of Manuscript	the Book combining the theory and practice useful in the craft of ingenious Contrivances or Kitab al-jami bayn al-ilm wa lamal al-nafi fi sina'at al-hiyal
Language of Manuscript	Arabic
Production Date	715 A.H./1315 A.D.
Miniaturist	Badi al-Zaman ibn al-Razzaz al-Jazari.
Conservation Place	Freer Museum of Art
Inventory Number	75030

References:

Atil (E.), Renaissance of Islam (Art of the Mamluk), Washington, 1981, pl.2, p.224.

Description:

The artist drew a shape for ewer of a quite large and short one. The nozzle is the same size, although the neck is short. The difference here is in the shape of the faucet that the artist drew. It comes out of the body and bends down and ends with the nozzle, which is in the form of the head of a mythical animal resembling a dragon. It is noted that the water flows from the faucet nozzle, and perhaps the head of the faucet nozzle

in this way suggests the extent of Chinese influences that appeared in this form. Drawing mythical animals, especially the dragon, is one of the characteristics of Chinese art, and the Muslim artist derived it in many of his works. The artistry is not only in manuscript illustrations, but in many of its decorative elements on all his productions from other materials.

Plate No.	(4)
Miniature Name	A miniature representing a mechanical trick
Name of Manuscript	The Book combining the theory and practice useful in the craft of ingenious Contrivances or Kitab al-jami bayn al-ilm wa lamal al-nafi fi sina'at al-hiyal
Language of Manuscript	Arabic
Production Date	715 A.H./1315 A.D.
Conservation Place	Freer Museum of Art

References:

Hattstein (M.) and Delius (P.), Islam (Art and Architecture), 2000, P.,195.

Description:

The artist painted the shape of the ewer different from the previous form as it differs from the usual models, so we see him drawing the ewer with its ordinary parts, the body is blown and the base It is small when compared to the base of the previous pitcher and the neck is also long and ends with a crater with a semi-spherical cover topped with a bird shape, while the tap is similar to the faucet of the previous ewer in that it comes out of the body and bends down and also ends with a nozzle on the the shape of an animal's head is unclear.

Plate No.	(5)
Object Name	Ewer of Marwan Ibn Mohammad
Production Place	AL-Fayoum Egypt
Materials	Brass
Century	1 A.H./7 A.D.
Conservation Town	Cairo
Conservation Place	Museum of Islamic Art
Inventory Number	9281
Dimensions	Hight 41cm-Diameter28cm

References:

د.نبيل على يوسف، موسوعة التحف المعدنية الإسلامية (الجزء الثاني)، دار الفكر العربي 1431 هـ/2010م، ص-25.
Dr. Nabil Ali Youssef, Encyclopedia of Islamic Metal Artifacts (Part Two), House of Arab Thought 1431 AH / 2010 AD, p. 25.

Description:

This ewer is a great example of metal artifacts It is made of bronze and was found in the village of Abu Sir al-Malaq in Fayoum province in the ruins of a cemetery that is said to be the tomb of Marwan ibn Muhammad, the last Umayyad caliph. has the form of an inflated globular shaft with a base at its lower part. The body is decorated with several animals in different positions. Some are standing alone surrounded by floral ornaments and some others are confronted or circulating around each other. The artist skillfully expressed the crowing rooster ruffling its feathers, raising its tail and stretching its neck. Therefore, it is not surprising that we find this type of ewers in the manuscript illustrations.

Plate No.	(6)
Miniature Name	Abu Zayd sits in a drink session
Name of Manuscript	Maqamat of Al-Hariri
Language of Manuscript	Arabic
Miniature (Painter)	Yahya ibn Mahmud al-Wasiti
Production Place	Baghdad, Iraq
Production Date	3 May 1237 A.D. / 6 Ramadan 634 A.H..
Historical Period	Abbasid Period
Conservation Place	Bibliothèque Nationale de France
Inventory Number	MS. arabe 5847 (Schefer Hariri)

References:

- *The Manuscript of Maqamat of Al-Hariri in Bibliothèque Nationale de France, Paris. Arabe.* 5847.

<http://gallica.bnf.fr/ark:/12148/btv1b8422965p>

Description:

The painting represents Abu Zayed and Al Harith in a drink session, the clothes of the left person are decorated with geometric ornaments, and the most important thing in this painting is the shape of the ewer that is located in front of both people. The ewers are decorated with geometrical decorations.

Plate No.	(7)
Miniature Name	A miniature represents a young girl as a servant bringing food to Abu Zayd and al-Harith
Name of Manuscript	Maqamat of Al-Hariri
Language of Manuscript	Arabic
Miniature	Umar ibn Ali ibn al-Mubarak alMawsili
Production Place	Mosul, Iraq

Production Date	1256 A.D. / 654 A.H.
Historical Period	Mamluk Perio
Conservation Place	British Library
Inventory Number	Ms. Or. 1200

Reference: Grabar (O.), *The Illustrations of the Maqamat*, Chicago, University of Chicago Press, 1984 pp. 13, 52, 53, 54.

Description:

This miniature is painted inside a house with an arched frame where it belongs to a known man called the Shaykh. On the right side, we can see, the Shaykh sitting on the ground in the position of cross-legged for having the food with Abu Zayd. He is shown wearing a white headdress on his head and a green long and wide garment on his body. The Shaykh is represented with two eyebrows, two black eyes, a mustache and long black beard. He is depicted pointing to Abu Zayd to have food with him. His head is shown surrounding by a circle halo around it. A young girl standing in the middle of the painting holds a ewer in its form that corresponds to the previous ewers consisting of a blown body, a long neck and a small base.

Plate No.	(8)
Miniature Name	A woman helps a pharmacist
Name of Manuscript	Dioscorides's Materia Medica
Language of Manuscript	Arabic
Miniature	Abdallah ibn al-Fadl
Production Place	Baghdad, Iraq
Production Date	July/August 1224 A.D. / Rajab 621 A.H..
Historical Period	Abbasid Period
Conservation Place	Aya Sofya, later Top Kapi Seray library
Inventory Number	3703, 2147

References:

- Florence (E. D.), *Mesopotamian Manuscripts of Dioscorides*, *The Metropolitan Museum of Art Bulletin, New Series*, Vol. 8, No. 9 (May, 1950), pp. 274-280

- Halil (T.), *Dioscorides' Materia Medica Manuscripts in Turkey*, No date, p. 1.

Description:

This miniature shows a recipe for a wine for catarrhs and other ailments by two doctors: a man and a woman preparing medicine. On the right side, we can see a human figure, known as a pharmacist. He is shown in the position of preparation of medicine. The pharmacist is painted wearing a short dress and below it trouser. He is illustrated with a black beard and a turban on his head which is surrounded by a circle halo around it. While on the left side, there is a standing woman for helping the pharmacist. She is represented wearing a long robe tight dress, the artist painted a large size of basin that may be used to prepare the medicine.

Plate No.	(9)
Name of Manuscript	Maqamat of Al-Hariri
Language of Manuscript	Arabic
Miniature (Painter)	Yahya ibn Mahmud al-Wasiti
Production Place	Baghdad, Iraq
Production Date	3 May 1237 A.D. / 6 Ramadan 634 A.H..
Historical Period	Abbasid Period
Conservation Place	Bibliothèque Nationale de France
Inventory Number	MS. arabe 5847 (Schefer Hariri)

Description:

This miniature shows a group of people in the slave market. The story of this Maqamah tells us that al-Harith, son of Hammam after his slave dies, he goes to look for a new one. In the lower part and on the right side, we can see al-Harith standing and wearing his wide clothes. He is represented with a turban on his head and a black beard. Beside al-Harith standing a man doing grape splurcation in a large basin.

Plate No.	(10)
Miniature Name	A woman sits in front of a spinning wheel
Name of Manuscript	Maqamat of Al-Hariri
Language of Manuscript	Arabic
Calligrapher	Yahya ibn Mahmud al-Wasiti
Miniature (Painter)	Yahya ibn Mahmud al-Wasiti
Production Place	Baghdad, Iraq
Production Date	3 May 1237 A.D. / 6 Ramadan 634 A.H..
Historical Period	Abbasid Period
Conservation Town	Paris, France
Conservation Place	Bibliothèque Nationale de France
Inventory Number	MS. arabe 5847 (Schefer Hariri)

References:

-- إبراهيم محمد إبراهيم العسال، المرأة في تصاوير المخطوطات الإسلامية، مخطوط رسالة ماجستير غير منشورة، جامعة حلوان، كلية السياحة والفنادق، قسم ارشاد السياحي، القاهرة، ٢٠٠٨م/١٤٢٩هـ، ص ٧٩، ٨٠، ٨١

- Ibrahim Muhammad Ibrahim Al-Assal, *Women in the Illustrations of Islamic Manuscripts*, manuscript of an unpublished master's thesis, Helwan University, Faculty of Tourism and Hotels, Department of Tourist Guidance, Cairo, 2008AD/1429AH, pp. 79, 80, 81.

ثروت عكاشة، فن الواسطي من خلال مقامات الحريري أثر إسلامي مصور، دارالمعارف، القاهرة، ٢٠١٦، ص ٣١ -

- Tharwat Okasha, *Al-Wasiti Art through Maqamat Al-Hariri, an Islamic Illustrated Antiquity*, Dar Al-Maarif, Cairo, 2016, p. 31.

Description:

This miniature represents a woman wearing a broad dress which covers all her body and appears on it the humerus bar. Also, her head is covering by a black yashmak that

coats both the head and two shoulders, and dangles a part of it on the chest and the back. The woman is represented by two beautiful eyes with expressive looks directed to Abu Zayd, to the left of the painting a candlestick. This candlestick consists of an upper disk. Below the disk there is a long neck interrupted by two metal rings at the beginning and end of the neck, and the base rests on three legs.

Plate No.	(11)
Miniature Name	The hour of childbirth of a woman
Name of Manuscript	Maqamat of Al-Hariri
Language of Manuscript	Arabic
Miniature	Yahya ibn Mahmud al-Wasiti
Production Place	Baghdad, Iraq
Production Date	3 May 1237 A.D. / 6 Ramadan 634 A.H..
Century	The 13th Century A.D. / the 7th Century A.H.
Historical Period	Abbasid Period
Conservation Town	Paris, France
Conservation Place	Bibliothèque Nationale de France
Inventory Number	MS. arabe 5847 (Schefer Hariri)

References:

إبراهيم محمد إبراهيم العسال، المرأة في تصاوير المخطوطات الإسلامية، مخطوط رسالة ماجستير غير منشورة، جامعة حلوان، كلية السياحة والفنادق، قسم الإرشاد السياحي، القاهرة، ٢٠٠٨م/٢٩/٤هـ، ص٨٢-٨٦.

-Ettinghausen (R.)، *Arab Painting*, Geneva: Skira, 1962, pp. 120-123.

- Grabar (O.), *The Illustrations of the Maqamat*, Chicago, University of Chicago Press, 1984, pp. 87- 89.

Description:

The miniature represents the difficult hour of birth for the lady of the palace and the wife of the king, where we see in the miniature six women each performing a different job to help the lady during childbirth, to the right side of the lady of the palace wearing a long brown dress, long white trousers and a blue cover that covered

her head completely and showed off some of her hair underneath, holding Incense burner (2).

Plate No.	(12)
Miniature Name	A miniature represents a sitting queen in the center and surrounding by a group of the human feminine figures.
Name of Manuscript	The Kitab al-diryaq (The Book of the Theriac, often called The Book of Antidotes) of Pseudo-Galen
Language of Manuscript	Arabic
Miniature	Muhammad Abu al-Fath Abd alWahid
Production Place	Probably northern Iraq
Production Date	December 1198 - January 1199 A.D. /Rabi al-Awwal 1 595 A.H.
Conservation Town	Paris, France
Conservation Place	Bibliothèque Nationale de France
Inventory Number	MS. arabe 2964

References:

- *Ettinghausen (R.), Arab Painting, Op. cit., p.92*

Description:

This miniature depicting a woman in the center of the miniature is surrounded by two on the left and right side within a circular frame wearing an ornament around the good, surrounded by four women. It is notable that the women in the manuscript wear decorated and trimmed clothes and each wears an ornament around their neck.

(3) د. محمد عبدالعزيز عمرو اللباس والزينة في الشريعة الإسلامية، الطبعة الثانية مؤسسة الرسالة دار الفرقان، بيروت، 1405 هـ/1985 م، ص 231

Dr. Muhammad Abdelaziz Amr, *Dress and Decoration in Islamic Law, second edition, Al-Resala Foundation, Dar Al-Furqan, Beirut, 1405 AH / 1985 AD, p. 231.*

Plate No.	(13)
Miniature Name	A miniature represents a sitting queen in the centre and surrounding by a group of the human feminine figures
Name of Manuscript	The Kitab al-diryaq (The Book of the Theriac, often called The Book of Antidotes) of Pseudo-Galen
Language of Manuscript	Arabic
Miniature	Muhammad Abu al-Fath Abd alWahid
Production Place	Probably northern Iraq
Production Date	December 1198 - January 1199 A.D. /Rabi al-Awwal 1 595 A.H.
Historical Period	Abbasid Period
Conservation Place	Bibliothèque Nationale de France
Inventory Number	MS. arabe 2964

References:

- *Ettinghausen (R.), Arab Painting, Op. cit., p.92*

Description:

In the center of the miniature, a seated human feminine figure enclosed by two dragons, their two tails in the bottom and their two heads in the top, and with accompany of an attendant on either side in the shape of a women. She is depicted seating as a queen on her throne in the position of the squatting, wearing a long and tight green garb with a golden stripe in its edge, bands in two sleeves and armbands. and each wears an ornament around their neck.

Plate No.	(14)
Miniature Name	A miniature shows an elegant woman
Name of Manuscript	Maqamat of Al-Hariri
Language of Manuscript	Arabic
Miniature (Painter)	Unknown
Production Place	Baghdad , Iraq
Production Date	1225-1235 A.D. / 634-644 A.H.
Historical Period	Abbasid Period
Conservation Place	Bibliothèque Nationale de France
Dimensions	32 x 21.5 cm.
Inventory Number	Ms arabe 3929

References :-

- Grabar (O.), *The Illustrations of the Maqamat*, Op. Cit., pp. 57-59.

Description:

This miniature represents a beautiful woman wearing two bracelets around her wrists, and it seems that they were made of gold, they take the circular shape in their design.

Analytical study:

The applied artifacts in all their forms were the most prominent of manuscript paintings, and the artist's use of these objects was more than meaningful: the first was to indicate where the events of miniature took place. The second meaningful: referring to the function of the masterpiece. The third meaningful: the decorative aspect, as it was an urgent desire among the artists of the Islamic era. The decorative aspect was one of the first concerns of the Muslim artist.

The ewer ⁽³⁾is one of the most prominent metal artifacts that were used during the various Islamic eras. The ewers are considered one of the most important and most used kitchen tools on dining tables. They were used to pour water for the purposes of washing hands and also for ablution, as they were among the gifts offered to sultans

and princes, and some ewers were only for decorative purposes⁽³⁾

The shapes of the ewers varied, and this diversity, in turn, was reflected in the depictions of the manuscripts of the Arabic school. These depictions provided us with multiple shapes of the ewer that differed from one illustration to another, in the form of the whole ewer or in some of its parts, such as the body, the base, the neck, the hand, or even the spout. More sophisticated in its form than those that appeared in the depictions of previous manuscripts.

Basins⁽⁴⁾ are a vessel of great size that continued to be manufactured throughout Islamic times: in general form, they are a rect-flanked vessel with an outward flank, sometimes with a crooked shape; they are used either as hand-washing or as ablutions, as well as to wash fabrics and carry food and beverages in festivities, but have also acquired a religious status, such as the ruthless baptism of St. Louis, shown in the Louvre Museum in Paris, in addition to their function as a masterpiece.⁽⁵⁾

Candlestick is one of the types of metal artifacts and was often made of copper enough silver or gold, and the artists continued to lead the art of antiques and metal works in Egypt, and the body of traditional candlesticks with cone hull, short neck and hanger in addition to candlesticks with a long neck with spherical rings similar to minarets and found another pattern in which the base looks like a triple pyramid connected to three legs resembling claws and above its body or a graceful column interspersed with a set of spherical rings and ends from the top with a disc that is decorated with some inscriptions⁽⁶⁾.

The incense burner is a device in which a stick is burned to sustain, moisten and flow with steam (also called a combustor), and incense is the input that comes from the burning of some Indian cuds. The incense burner was used in the Islamic eras of Egypt and had a great importance due to its different objectives. Three important aspects of the use of the incense burner were indicated: the religious, social, and economic aspects. It was used for fumigating religious places in the Mamluk era, such as schools and mosques, and the name of the person who assumed this function was (incense man) and it continued This tradition until the Ottoman era⁽⁷⁾

(2) Nabil Ali Youssef, Encyclopedia of Islamic Metal Artifacts, p. 253.

(1) In the Mamluk era, the common people predominated in the use of the term (Al-Tasht) in their lexicon, and this term is still used until the present time.

(1) نabil علي يوسف، موسوعة التحف المعدنية، ص 251
Nabil Ali Youssef, Encyclopedia of Metal Artifacts, p. 251 (1)

The study showed that the Arabic miniatures had Byzantine influences such as: clothes' folds and elements of architecture, the high throne with a curtain at the back, , is considered from a Byzantine origin, and halos which appeared around women's heads(pl.14).

The study concluded that the Arabic miniatures had Sasanian influences such as: the headband.

Some miniatures show floral decorations in its background (pl.8) which appeared two trees decorated the right and left side of the miniature form the background. The garment of Irakht(pl.2) is decorated with floral decorations that are interwoven plant branches, the curtain (pl.10) is also decorated with floral decoration. Also, some geometrical decorations appeared in the bands of clothes of Abu Zayd and Al Hairith (pl.6), the ewers were also decorated with geometrical decorations.

The miniature (pl.8) shows the participation of the women in the helping of the men during preparing an antidote. This refers to that Arabic women had a great role besides men in the renaissance and development of the Islamic civilization and women are always men's partners inside the society.

The paintings of the study included different themes such as: the daily life, which illustrated and gave a good idea about the life in the Islamic community in general.

CONCLUSION:

The forms of metal artifacts that appeared in the |paintings of the manuscripts of the Arabic school varied and this appeared through the collection of ewers drawn in the miniatures of manuscripts attributed to the Arabic School can be said that there is a similarity in drawing the ewer in general, i.e., the obvious similarity here is the general form of the ewer such as drawing the base, body or neck and the hand of the ewer.

The difference was in the form of a tap that varied more in the images of manuscripts, but the artist is calculated to be able to draw various forms of pitchers, unlike the pitchers that reached us, which were all the same, are one version where there's no difference.

The study concluded that the forms of the basins differed in the illustrations of the manuscripts due to the nature of their use within the image, and according to what was stated in the text of the manuscript, but they were completely identical in their shapes, technique of manufacture and methods of decoration. The study revealed that candlestick in this way is a completely realistic painting of the candlestick shapes that

(2)د.نبيل على يوسف،موسوعة التحف المعدنية،ص346.

.Dr. Nabil Ali Youssef, Encyclopedia of Metal Artifacts, p. 346 (2)

were made in Iraq. It is certain that what was made in Egypt or Syria is similar to this shape, even if it is few. Despite the different shapes of incense burners, the method of their manufacture is almost the same, as it usually consists of a cylindrical body loaded with legs of various shapes, and this body is.

The study concluded that woman worn jewelry through the Arabic School's paintings such as: necklaces, earrings, bracelets, anklets, and rings. Which was expressing a fertile creative imagination of the Muslim artist

The study concluded that the Arabic miniatures had Sasanian influences such as: the pleasures of the court and the headband.

The study showed that the Arabic school miniatures had Byzantine influences such as: clothes' folds and elements of architecture, the high throne with a curtain at the back, which carries a judge on it inside a court, is considered from a Byzantine origin.

The study confirmed that the Arabic woman participated men in the social life during the Abbasid period in Iraq and Mamluk era in Egypt and Syria.

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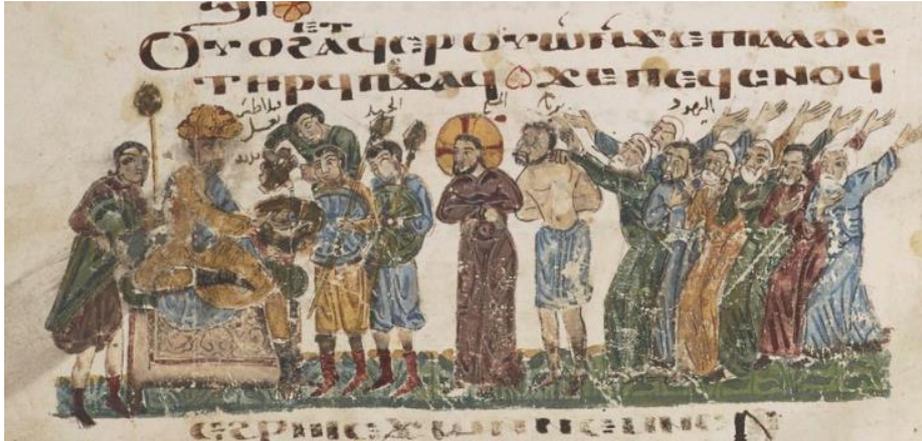
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Pl.1 A miniature represents crowds of Jews gathered for asking their ruler, Pilate, to put Jesus on trial, Egypt,576 A.H./1180 A.D.,The Manuscript of Al Arba Bashair, preserved in Bibliothèque Nationale de France.

أبو الحمد محمود فرغلي،التصوير الإسلامي نشأته وموقف الإسلام منه،لوحة 23،ص415.



Pl.2 A miniature represents a sitting king on a throne and in front of him his wife Irakht on the left side,Syria,1200_1220A.D./597_617A.H.(13th century A.D./7th century A.H.),Pairs, Bibliothèque Nationale de France ,Ms.arabe 3465,fol.132v(28x20,5cm)(After The Manuscript of Kalila and Dimna in Bibliothèque Nationale Bibliothèque de France)

[.http://gallica.bnf.fr/ark:/12148/btv1b84229611.r](http://gallica.bnf.fr/ark:/12148/btv1b84229611.r)



Pl.3 A miniature represents group of applied arts such as ewer and bast 715 A.H./1365 A.D.,The manuscript of *Kitab al-jami bayn al-ilm wa lamal al-nafi fi sina'at al-hiyal*, preserved in the Freer Museum of Art in Washington.

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Pl.4 A miniature represents a shape of ewer, 715 A.H./1365 A.D.,The manuscript of *Kitab al-jami bayn al-ilm wa lamal al-nafi fi sina'at al-hiyal*, preserved in the Freer Museum of Art.

Hattstein(M.) and Delius(P.),Islam(Art and Architecture),2000,p.125.



Pl.5 Ewer of Marwan bin Muhammad , It was made of bronze and was found in the village of Abu Sir. Al-Malaq in Fayoum, It is preserved in the Museum of Islamic Art in Cairo.

د. نبيل على يوسف، موسوعة المتحف المعدنية الإسلامية (الجزء الثاني)، دار الفكر العربي 1431 هـ/ 2010م، ص 25.



Pl.6 Two men sit in drink session and in front of them two ewers, 1237 A.D./634 A.H. (13th Century A.D./7th Century A.H) copied and illustrated by al-Wasiti, Paris, Bibliotheque Nationale de France, Ms. arabe 5847, fol. 13v (37x28cm) (After the Manuscript of Maqamat of al-Hariri in , Bibliotheque Nationale de France).

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PL.7.A miniature represents a young girl as a servant bringing food to Abu Zayed and al Harith (The 15th Maqamah),Moussl,Iraq,1256a.d./645a.h.(13th century A.D./7th century A.H.),London,Britich Library,Ms.Or.1200 fol.40v(page size 24.5x17cm,with restoration,Originally 24,5x15,5cm)(After Grabar(o).*the illustrations of the Maqamat Chicago:press,1984,pp.13,52,53,54*)



PL.8. A woman helps a pharmacist during preparing the medicine,Baghdad,Iraq,1224 A.D./621A.H.,(13th Century/7th A.H.),New Yourk,Metropolitan,Museum of Art,W.675,page size33,5x24.9cm. Manuscript of Dioscoridess Materia Medica.



Pl. 9. Abu Zayed and al-Hairth during a meeting of glee inside a tavern in the presence of men and a dancer girl (The 12 th Maqamah), 1237A.D./634A.H. ., (13th Century/7th A.H.),) copied and illustrated by al-Wasiti, Paris, Bibliotheque Nationale de France, Ms. arabe 5847, fol. 13v (37x28cm) (After the Manuscript of Maqamat of al-Hariri in , Bibliotheque Nationale de France).



PL. 10. A woman sits in front of a spinning wheel, (The 5th Maqamah), 1237A.D./634A.H. ., (13th Century/7th A.H.),) copied and illustrated by al-Wasiti, Paris, Bibliotheque Nationale de France, Ms. arabe 5847, fol. 139v (37x28cm) (After the Manuscript of Maqamat of al-Hariri in , Bibliotheque Nationale de France).



PL.11.The hour of childbirth of a woman, (The 39th Maqamah), 1237A.D./634A.H. .,(13th Century/7th A.H.),) copied and illustrated by al-Wasiti,Paris, Bibliotheque Nationale de France,Ms.arabe 5847,fol.139v(37x28cm)(After the Manuscript of Maqamat of al-Hariri in , Bibliotheque Nationale de France).



PL.12.A miniature represents a sitting queen in the center and surrounding by a group of the winged figures,probably northern Iraq,December 1198-January 1199A.D./Rabi Al-Awwal | 595 A.H.(12th Century A.D./6th Century A.H.),pairs, Bibliotheque Nationale de France,Ms arabe2964,Old page37(36,5x27,5 cm)(After The Manuscript of The book of Antidotes(Kitab ad-Diryaq) in , Bibliotheque Nationale de France).

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PL.13.A miniature represents a sitting queen in the center and surrounding by a group of the human feminine figures,propably northern Iraq,December 1198-January 1199A.D./Rabi Al-Awwal | 595 A.H.(12th Century A.D./6th Century A.H.),pairs, Bibliotheque Nationale de France,Ms arabe2964,Old page37(36,5x27,5 cm)(After *The Manuscript of The book of Antidotes(Kitab ad-Diryaq) in , de France).*

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PL.14.A miniature shows an elegant woman(The 18th Maqamah),1225-1235A.D./634-644A.H.(13th CenturyA.D./7th CenturyA.H.), pairs, Bibliotheque Nationale de France,Ms arabe3929FOL.151R(32x21,5 cm))(After *the Manuscript of Maqamat of al-Hariri in , Bibliotheque Nationale de France).*
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