

"VENETO-SARACENIC" METALWORK

Objects and History

by

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VOLUME II

Illustrations

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 - b. Florence, Museo Nazionale del Bargello, inv.no.366C.
 - c. Florence, Museo Nazionale del Bargello, inv.no.292C.
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 - c. Venice, Museo Correr, inv.no.XIII 36.
 - d. Berlin, Museum für Islamische Kunst, inv.no.I.8/71
 - e. Washington, Freer Gallery of Art, inv.no.39.58.
 - f. Hamburg, Museum für Kunst und Gewerbe, inv.no.1882-225.
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 - d. Florence, Museo Nazionale del Bargello, inv.no.292C.
 - e. Naples, Museo Capodimonte, inv.no.780.
 - f. Berlin, Museum für Islamische Kunst, inv.no.I.8/71.
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 - d. Bologna, Museo Medievale, inv.no.2114.
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 - b. ditto
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 - d. London, British Museum, inv.no.1875 12-30 705.
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 - e. Ditto.
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 - c. Ditto.
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- (25) Arabesque ground, London, Victoria and Albert Museum, inv.no.1522-1888.
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- (31) Paris, Musée des Arts Decoratifs, inv.no.20331.
- (32) a. Berlin, Museum für Islamische Kunst, inv.no.I.3611.
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 - b. München, Museum für Volkerkunde, inv.no.L.433.
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- (37) Naples, Museo Duca di Martina, inv.no.1041.
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 - b. Bologna, Museo Medievale, inv.no.2116.
 - c. London, British Museum, inv.no.1878 12-30 647, after Rice: 1957/3, pl.16.
 - d. Paris, Musée du Louvre, after Rice:1957/3, pl.13c.
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 - b. Florence, Museo Nazionale del Bargello, inv.no.299C.
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- a. Copenhagen, David Collection, inv.no.63/1979.
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- (46) Split palmette - rumi quatrelobe
 a. After Yetkin:1981, diag.40.
 b. After Yetkin:1981, diag.41.
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- (48) Split palmette quatrelobe variations
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- (51) Lotus
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 b. London, Victoria and Albert Museum, inv.no.915-1884.
 c. London, Victoria and Albert Museum, inv.no.915-1884.
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 e. London, Victoria and Albert Museum, inv.no.740-1898.
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- (58) Intersecting circles Allan:1986, Aron no.17.

- (59) Intersecting circles
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- (66) London, British Museum, inv.no.1891 6-23 3.
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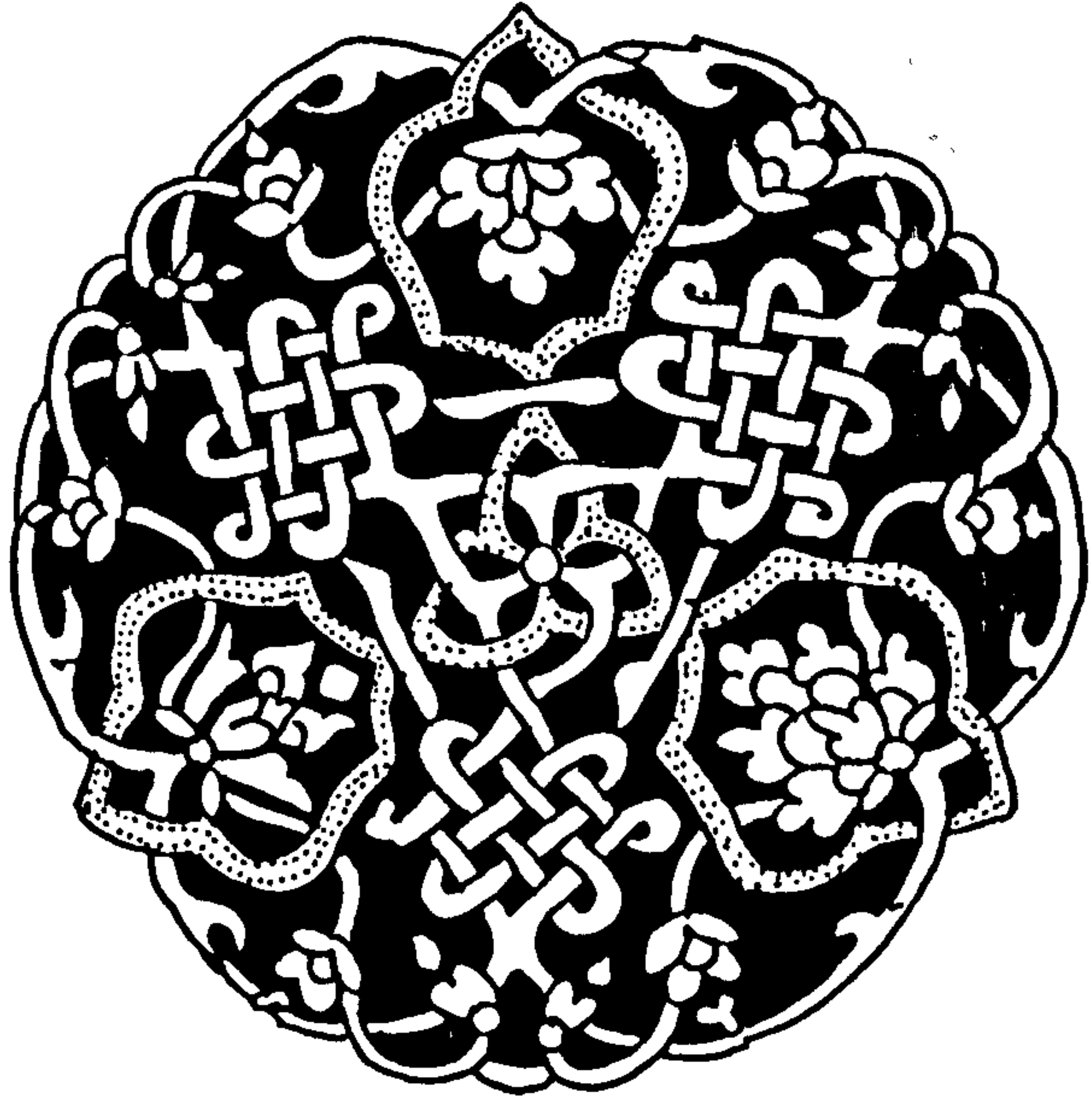
FIGURES



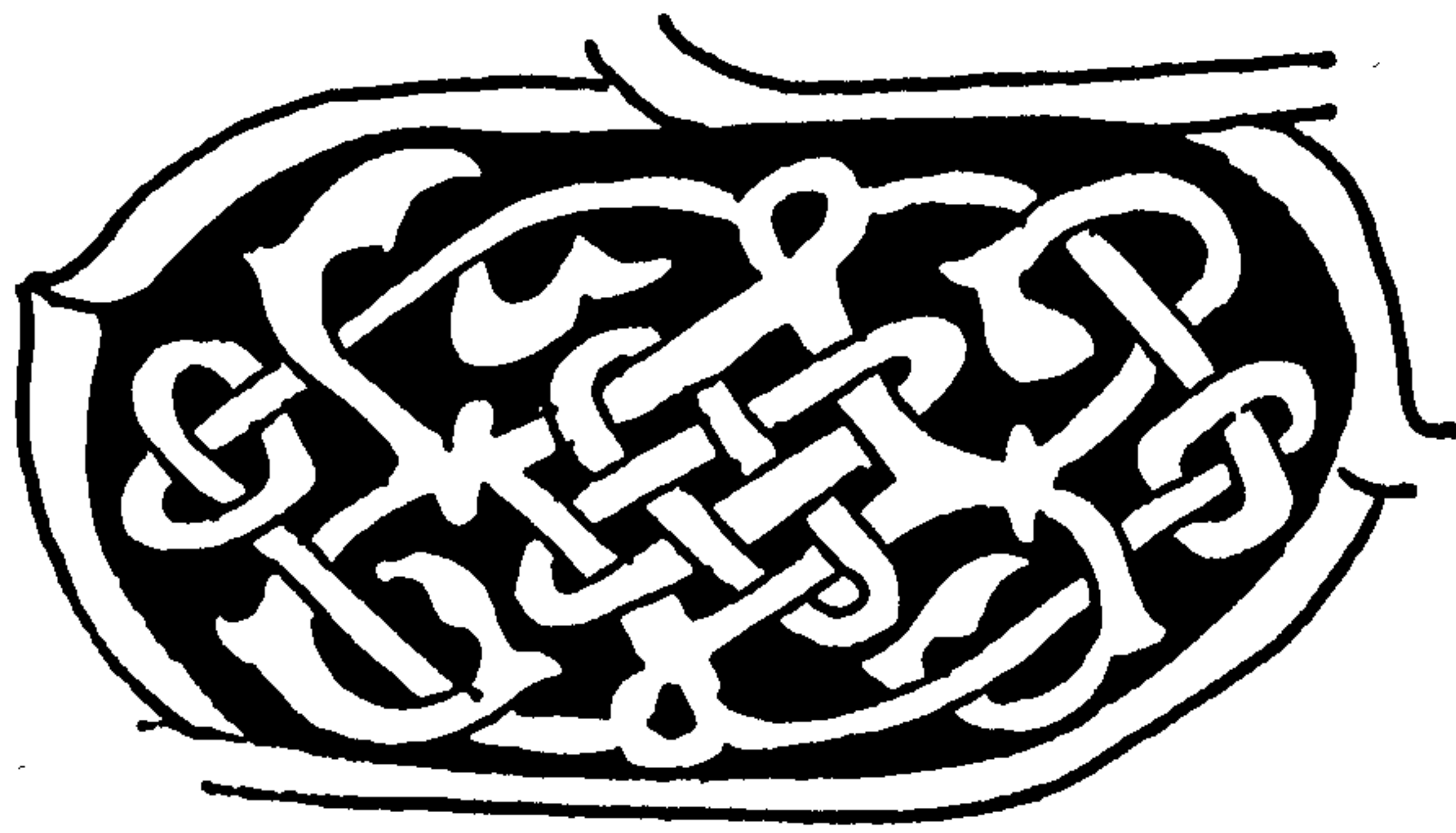
a. KIA.



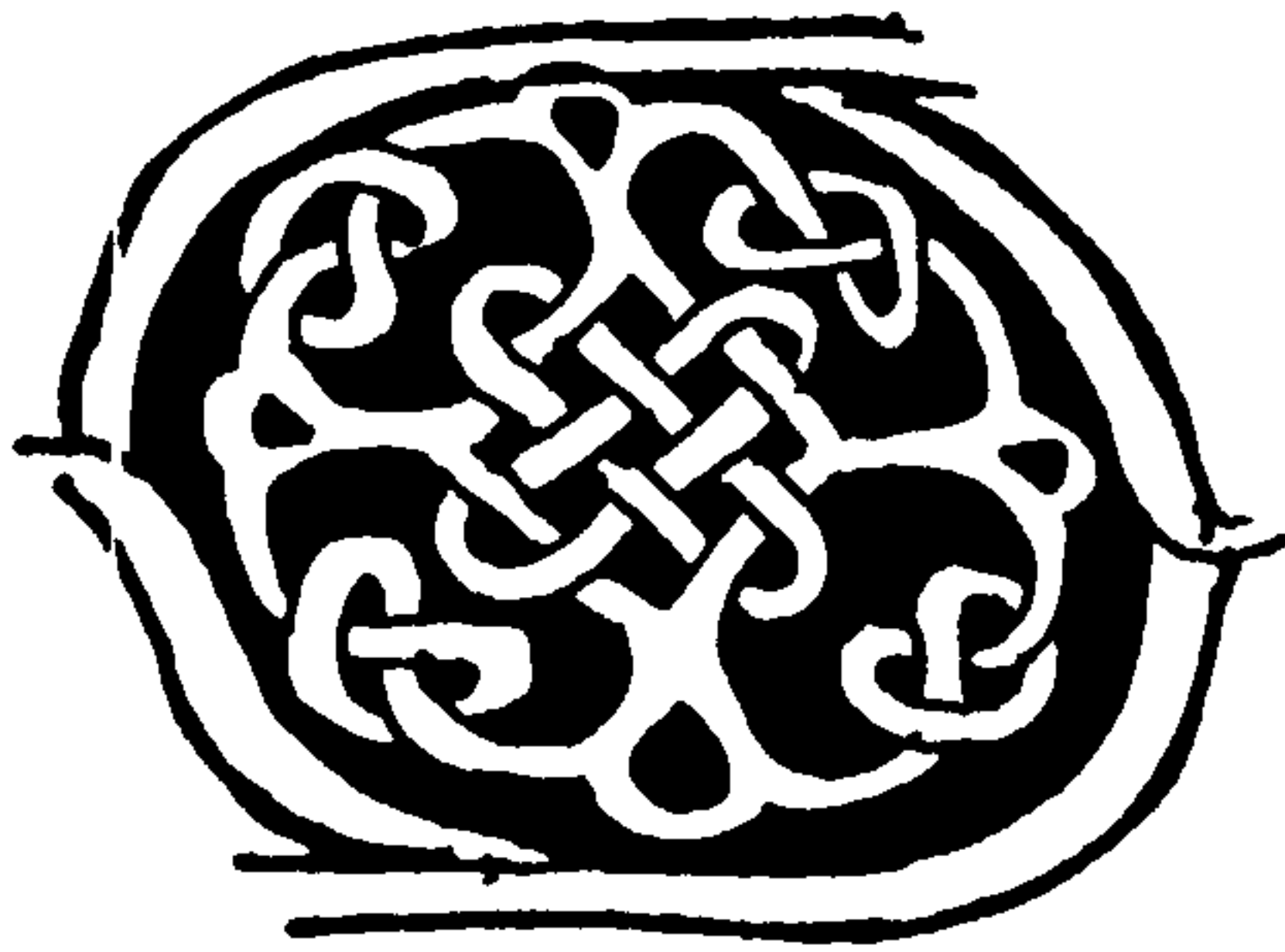
b. KIB.



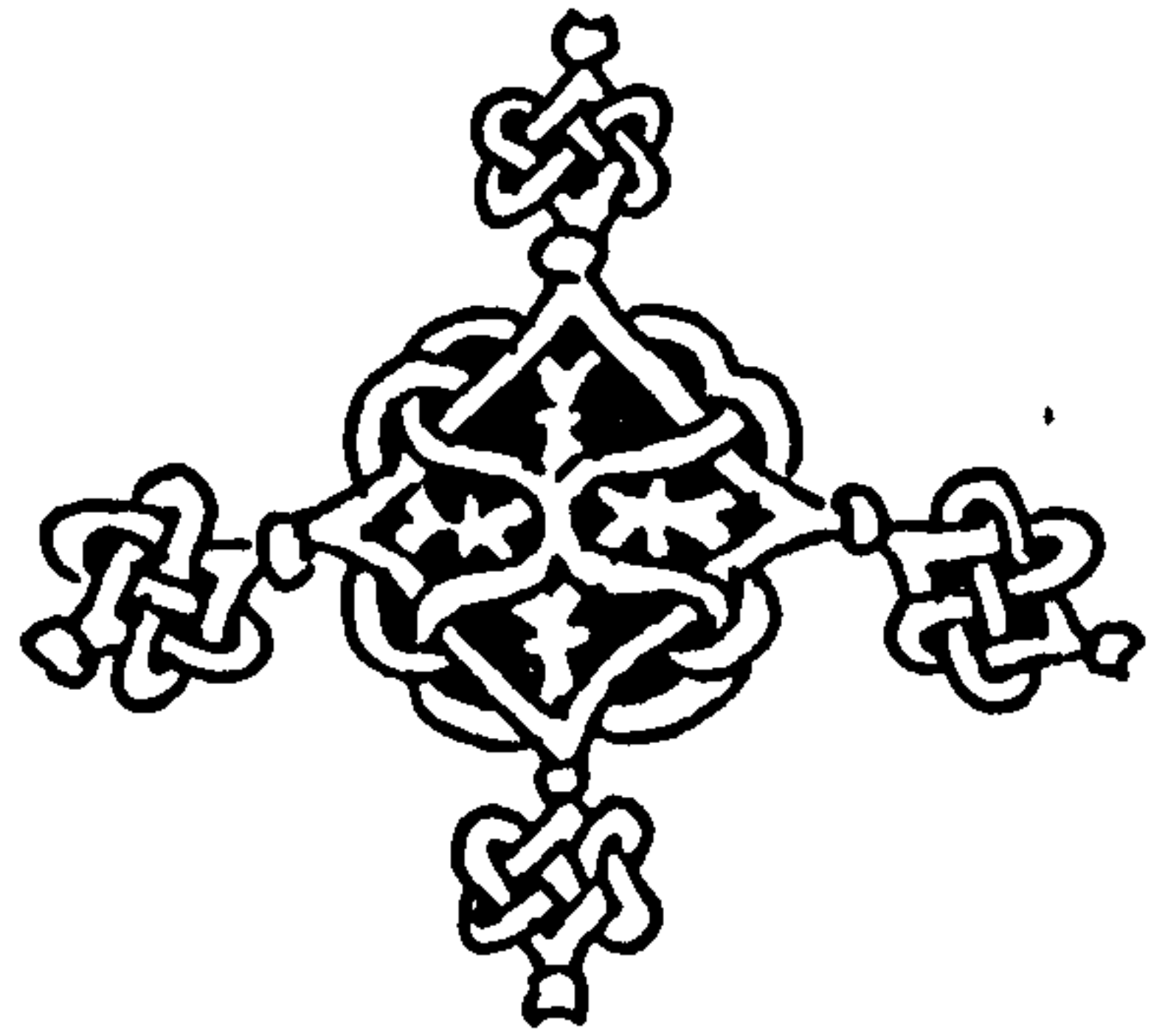
c.



d.



e.

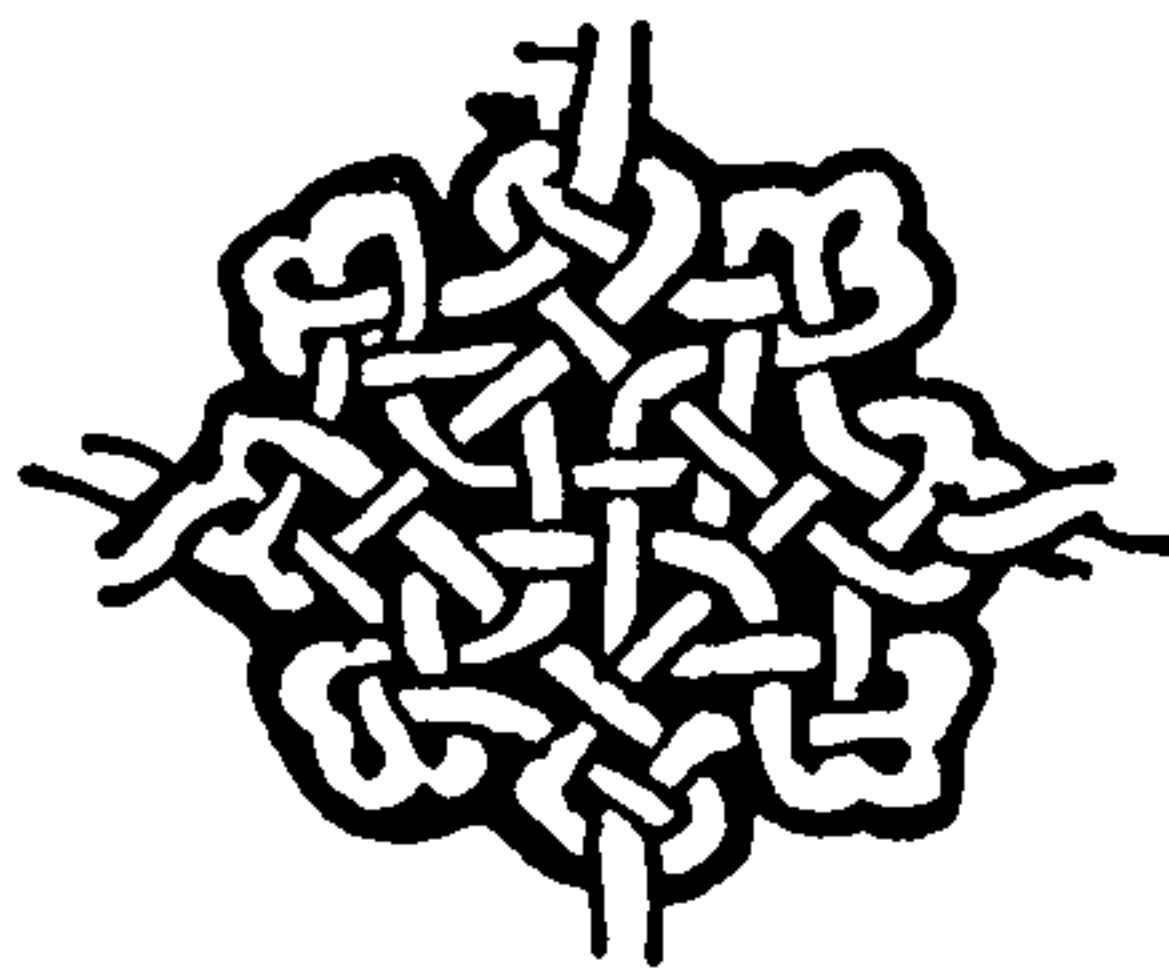


f.

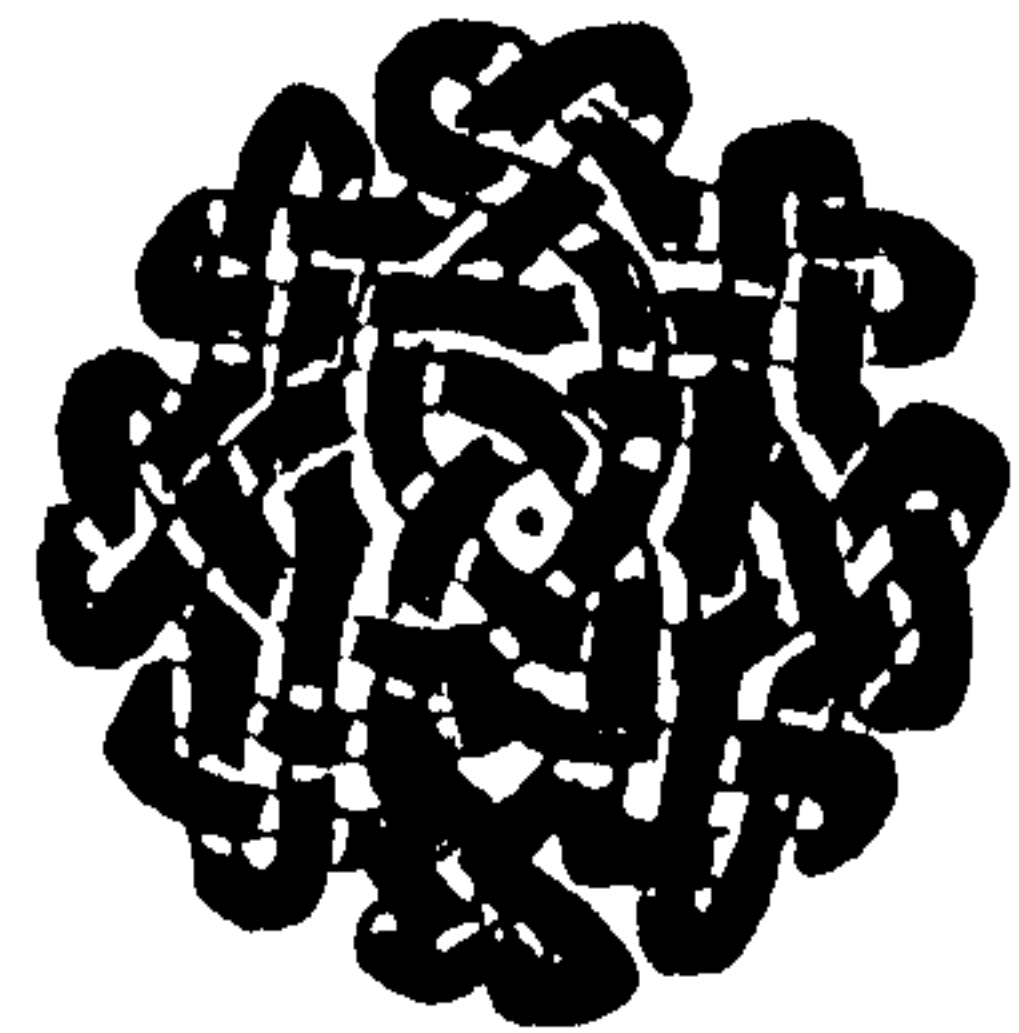
FIG 2.



a. K2A.

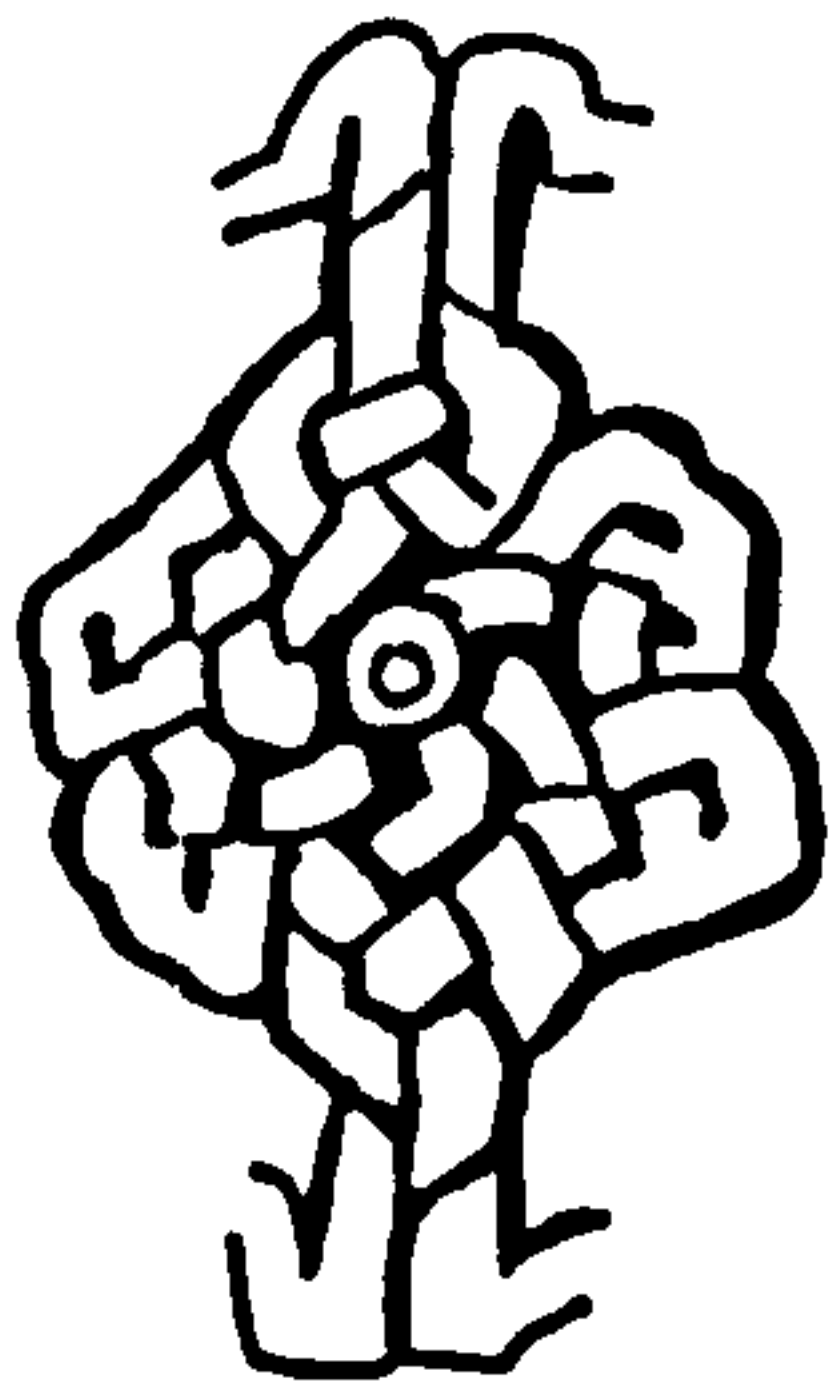


b. K2B.

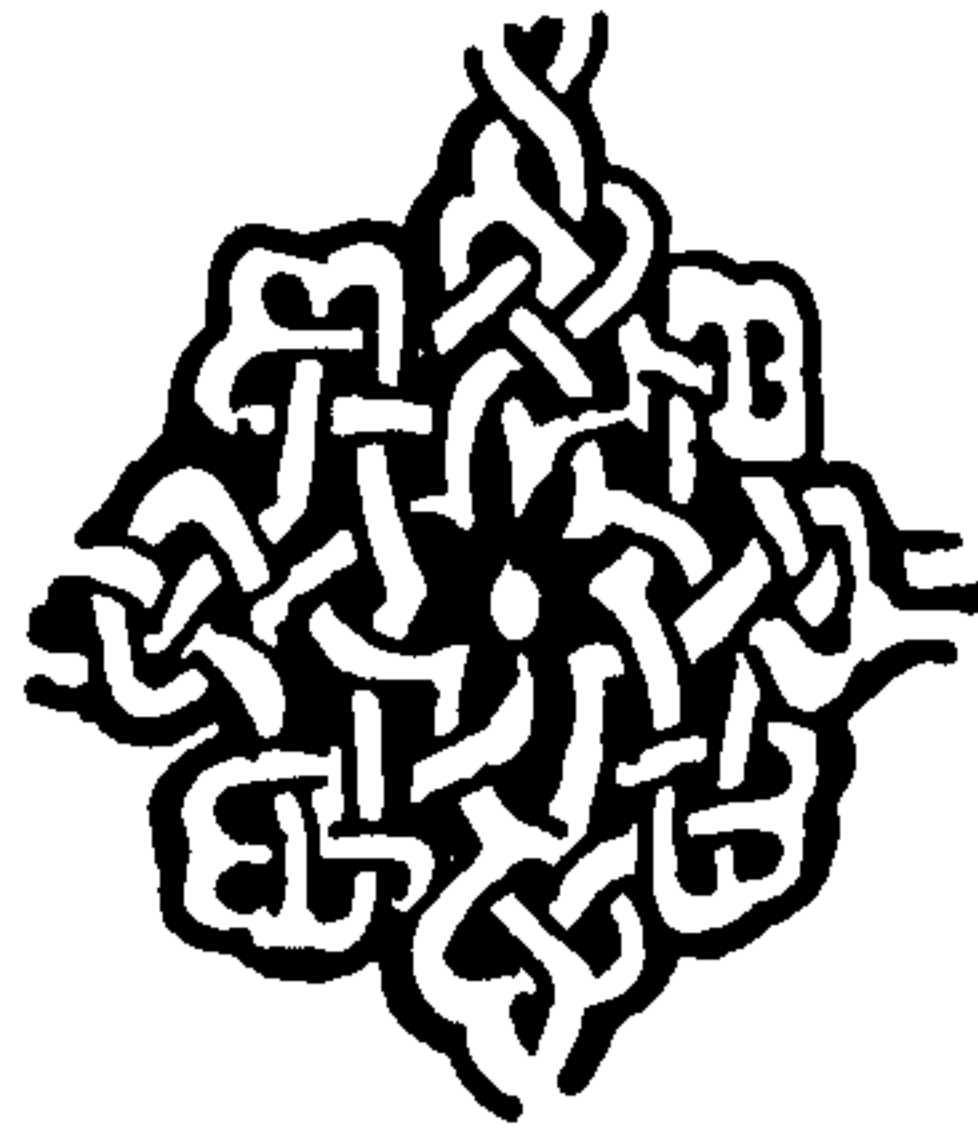


c. K2C.

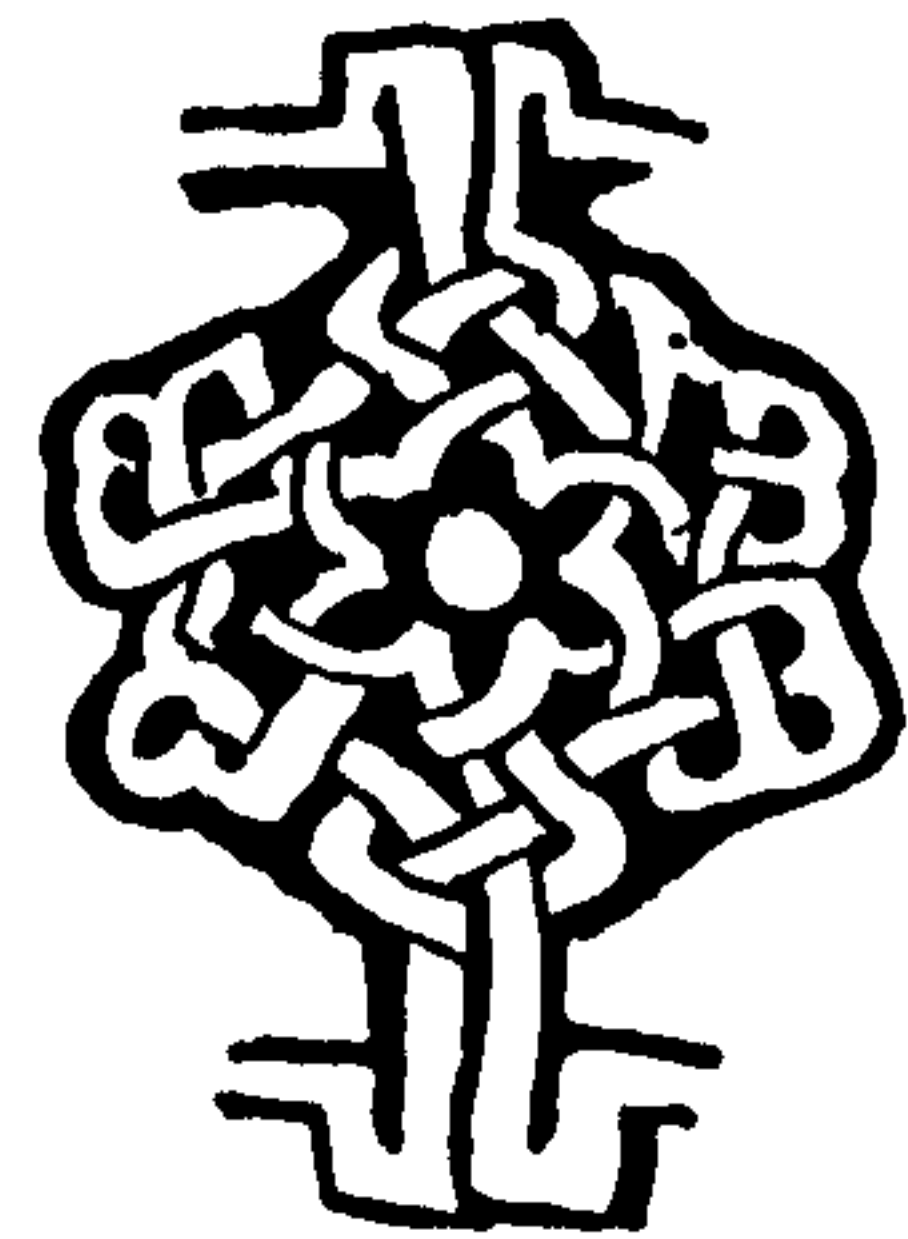
KNOTS WITH FOUR STRANDS AT CENTRE.



d. K2D.

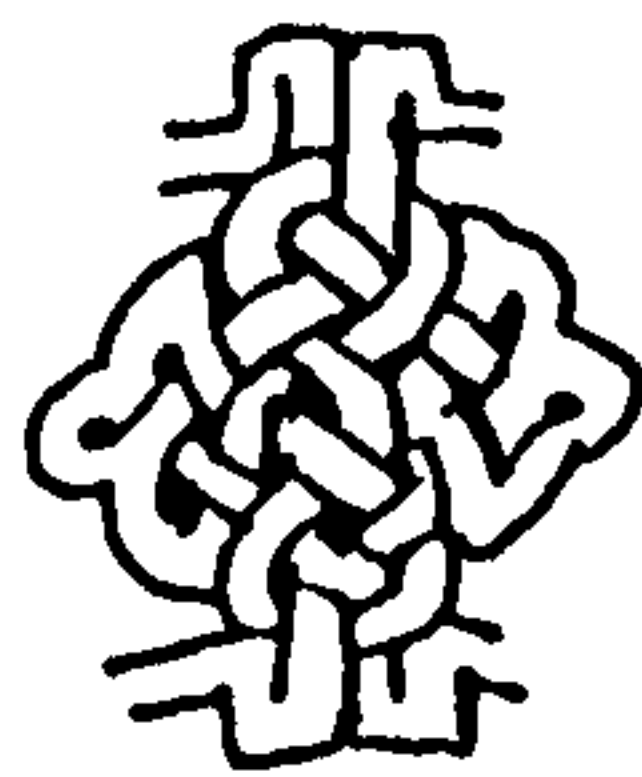


e. K2E.

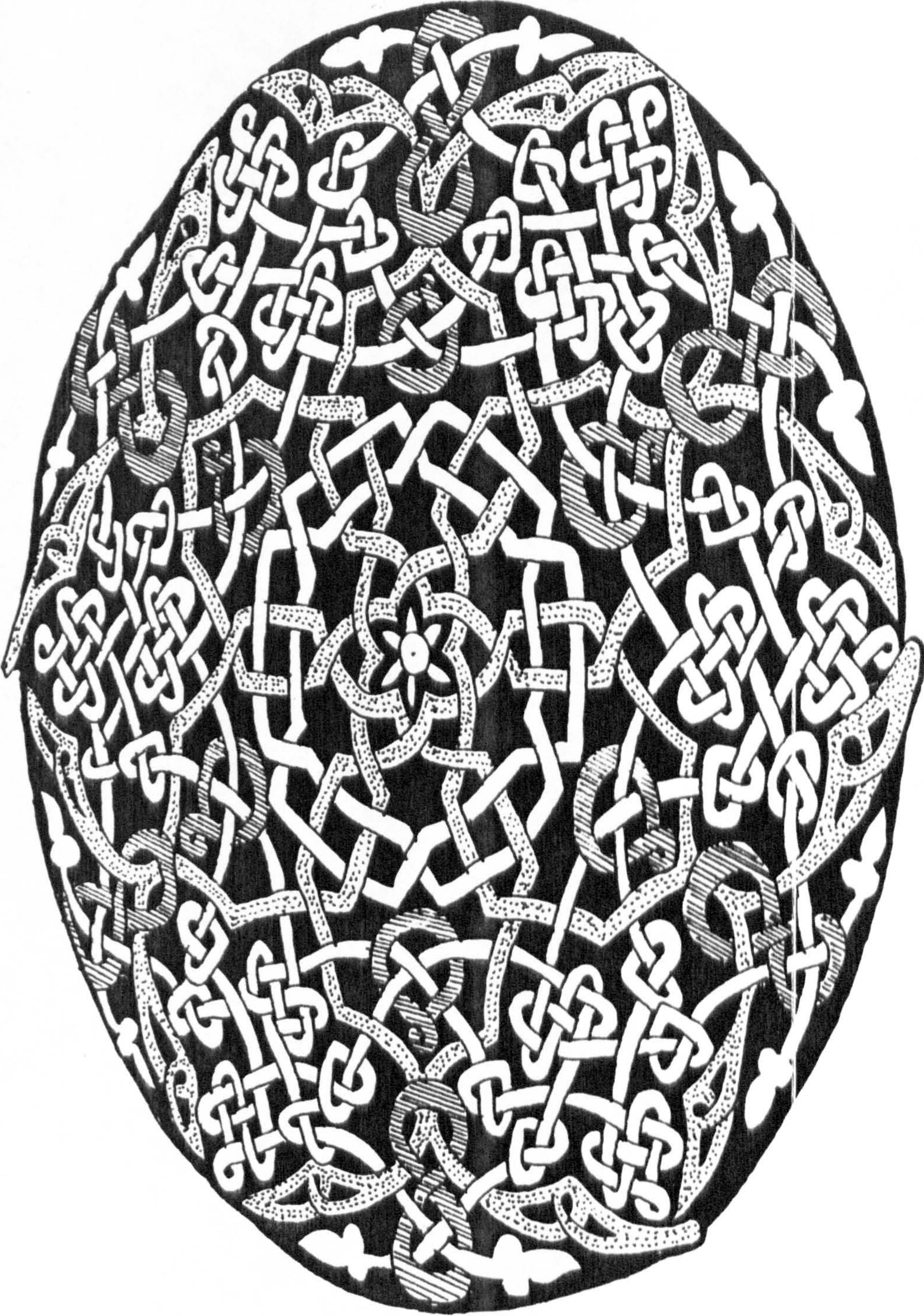


f. K2F.

KNOTS WITH STARS AT CENTRE.



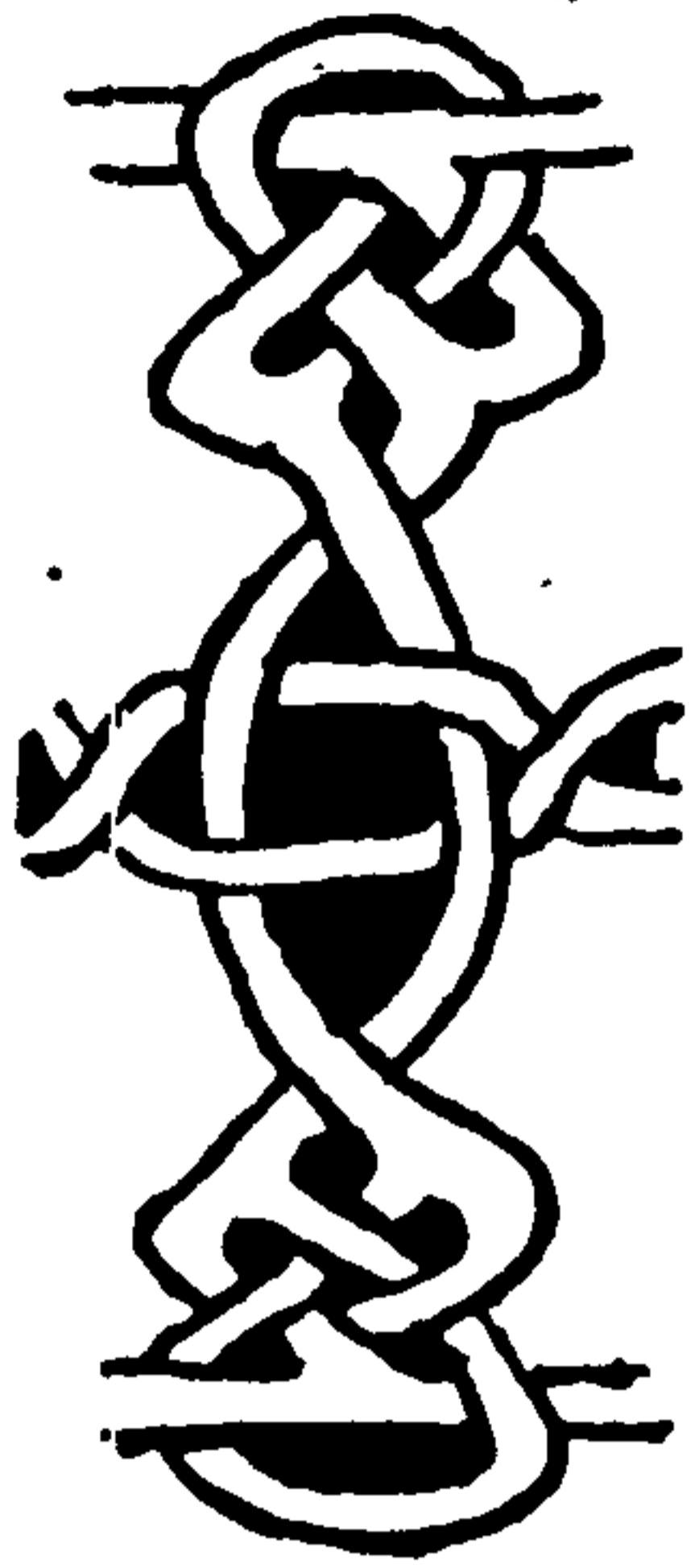
g. K2G.



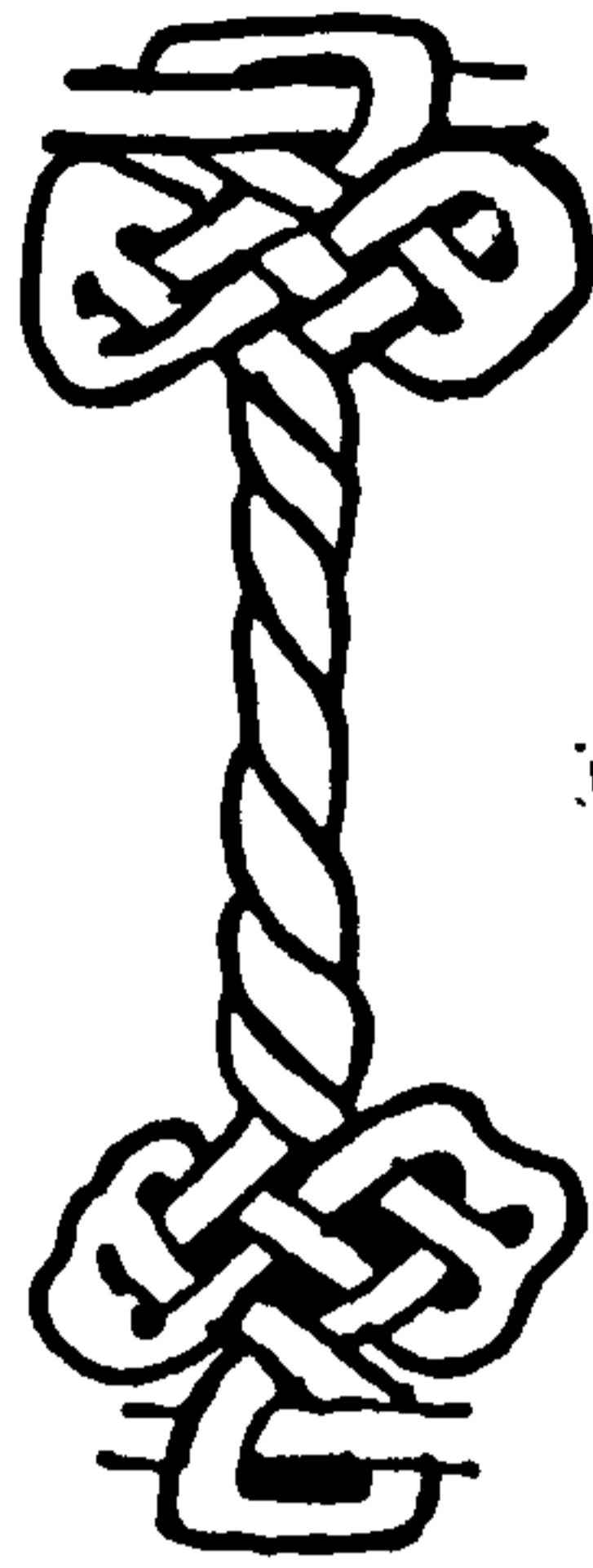
SIX PART DESIGN BASED ON A HEXAGON.

FIG. 3.

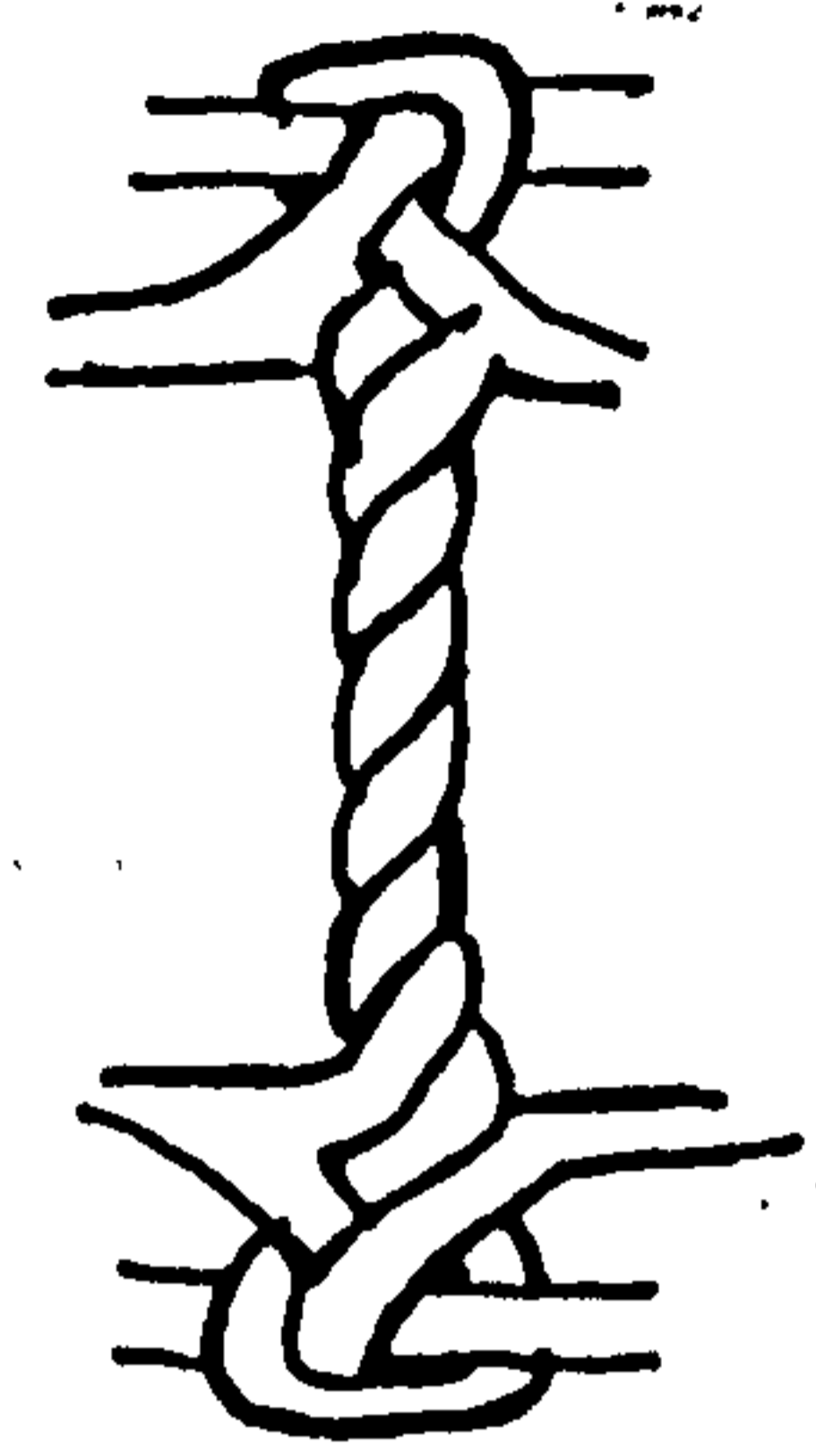
FIG 4.



a. K3A.



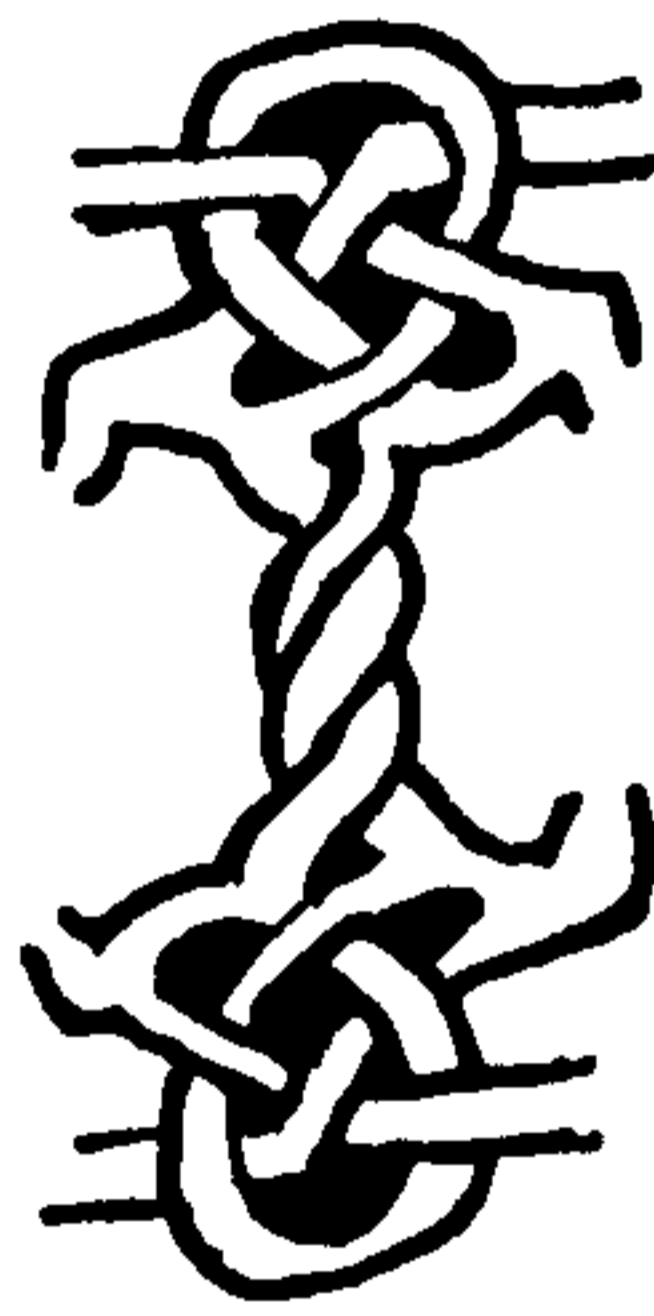
b. K3B



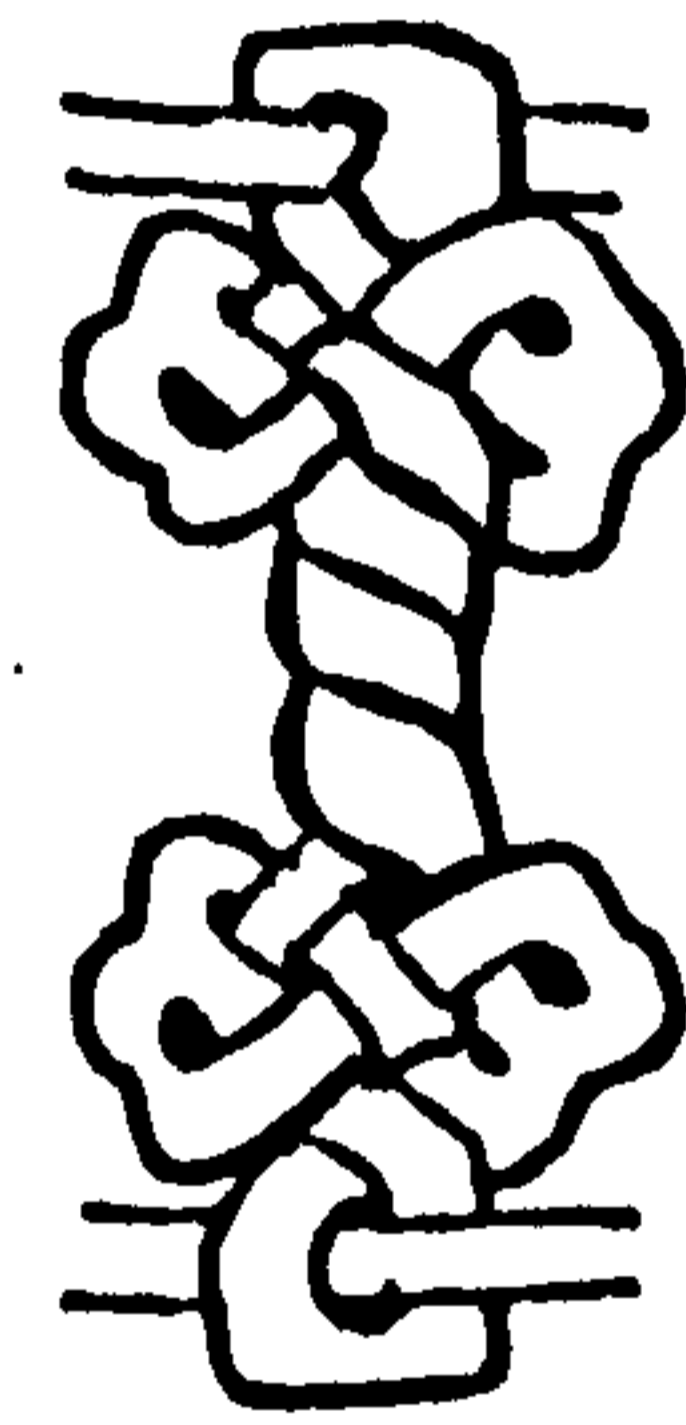
c. K3C.



d. K3D.



e. K3E.



f. K3F.



g. K4A.



h. K4B.



i. K5.

FIG 5.



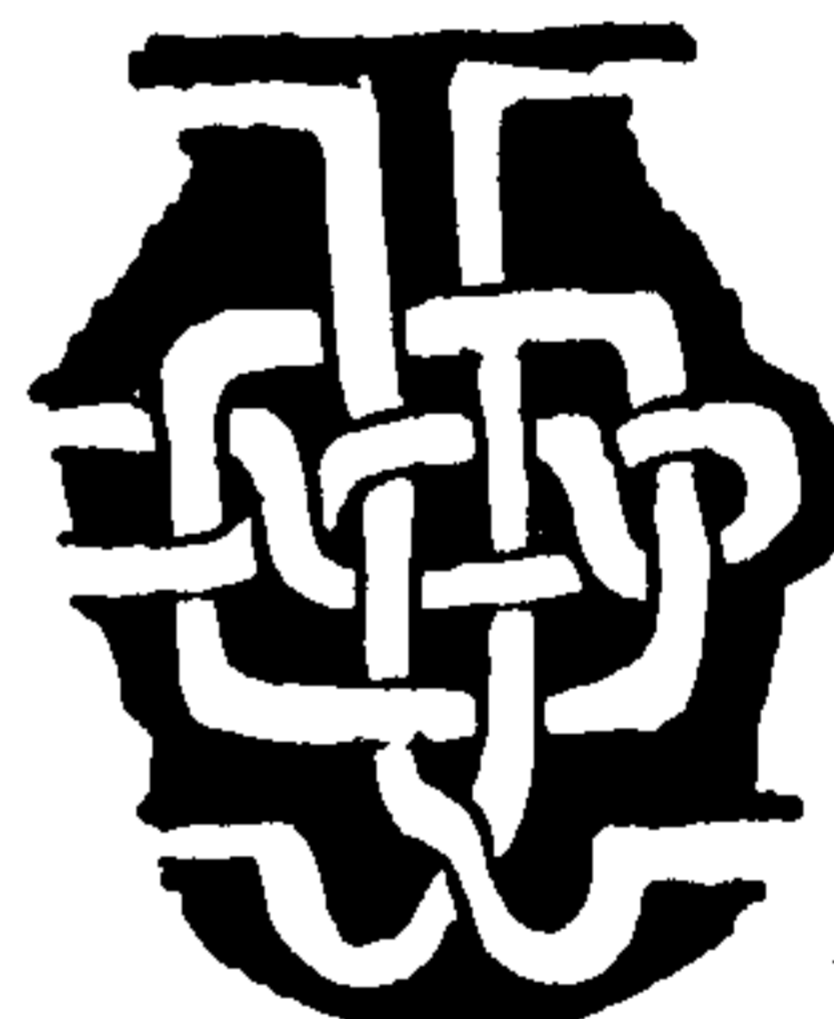
a.



b.

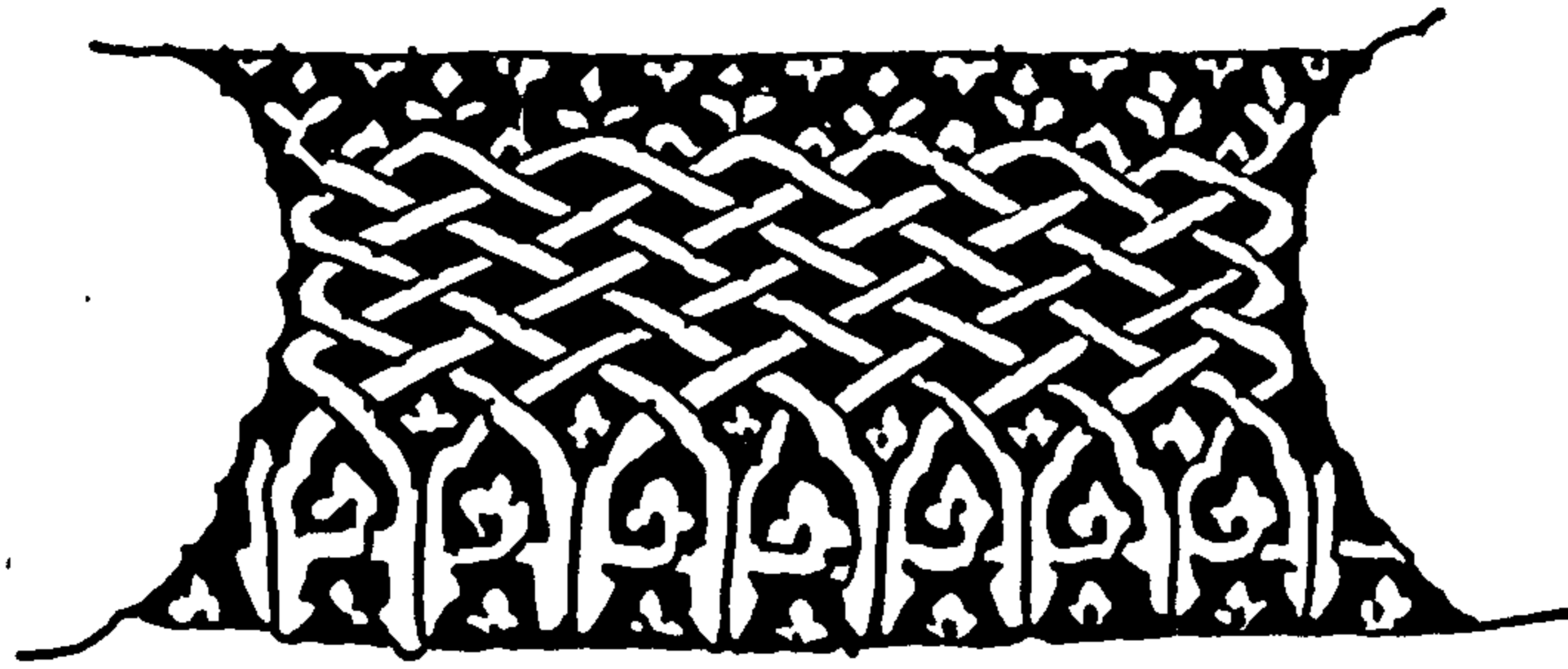


c.

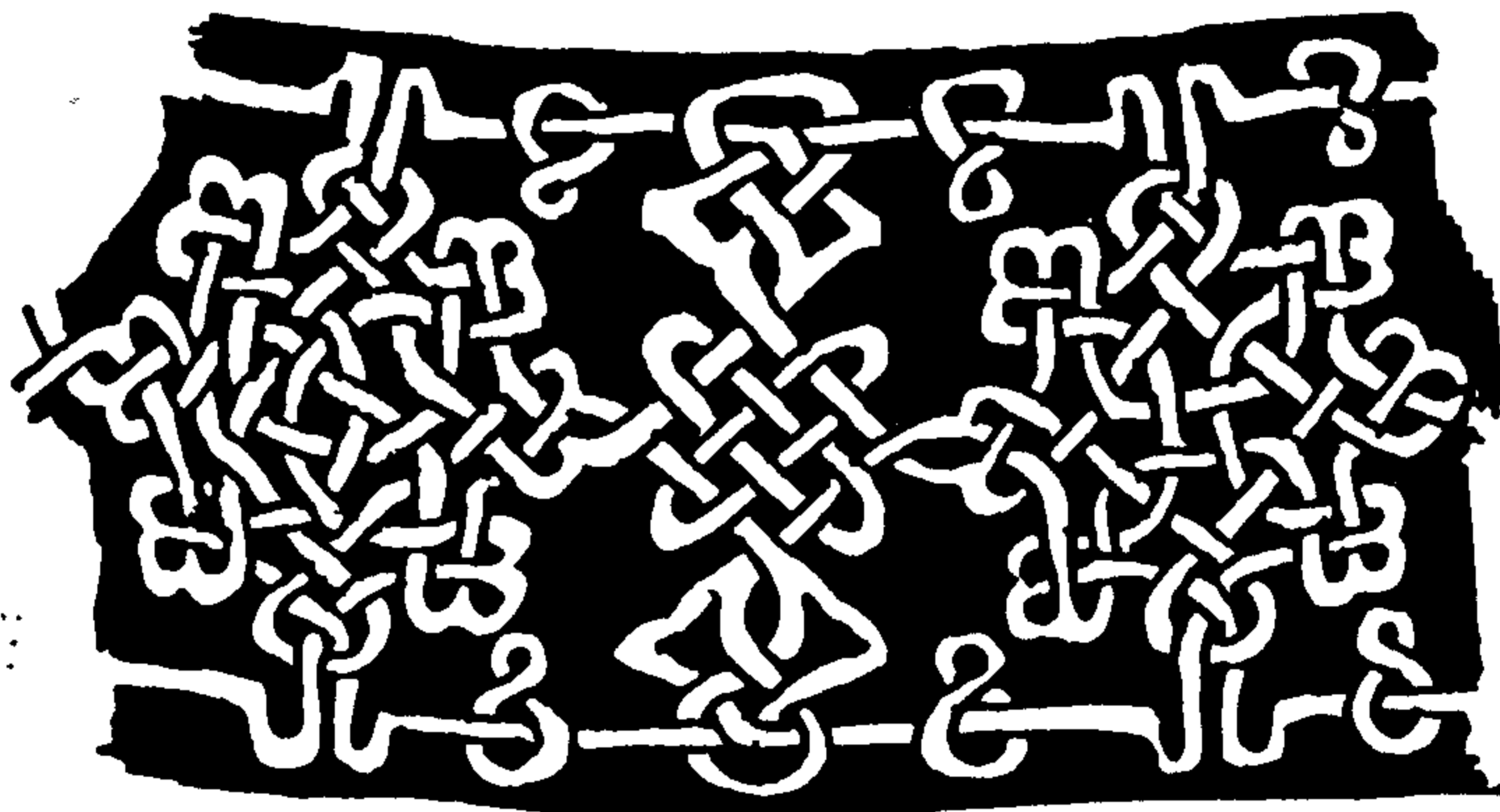


d.

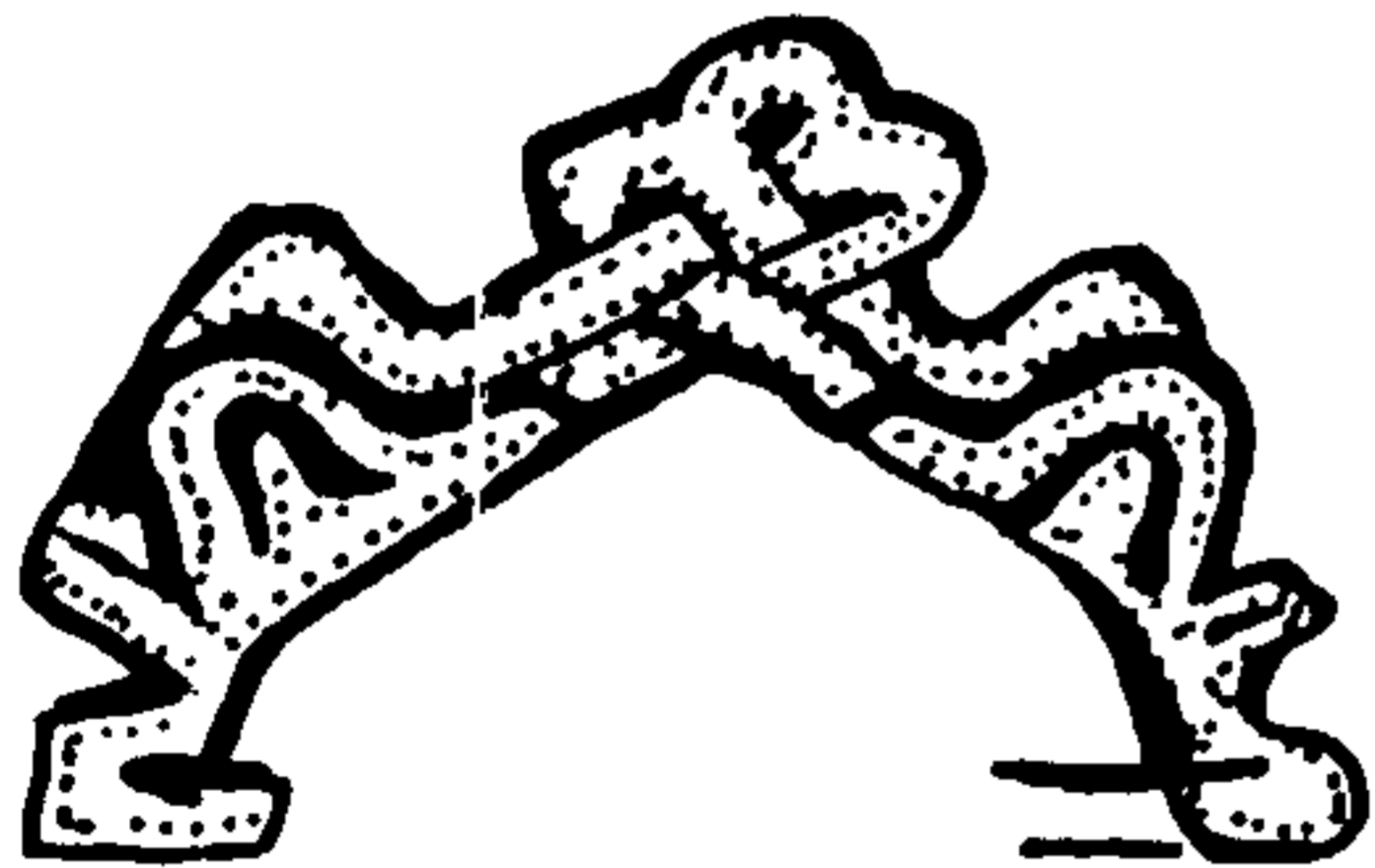
FIG 6.



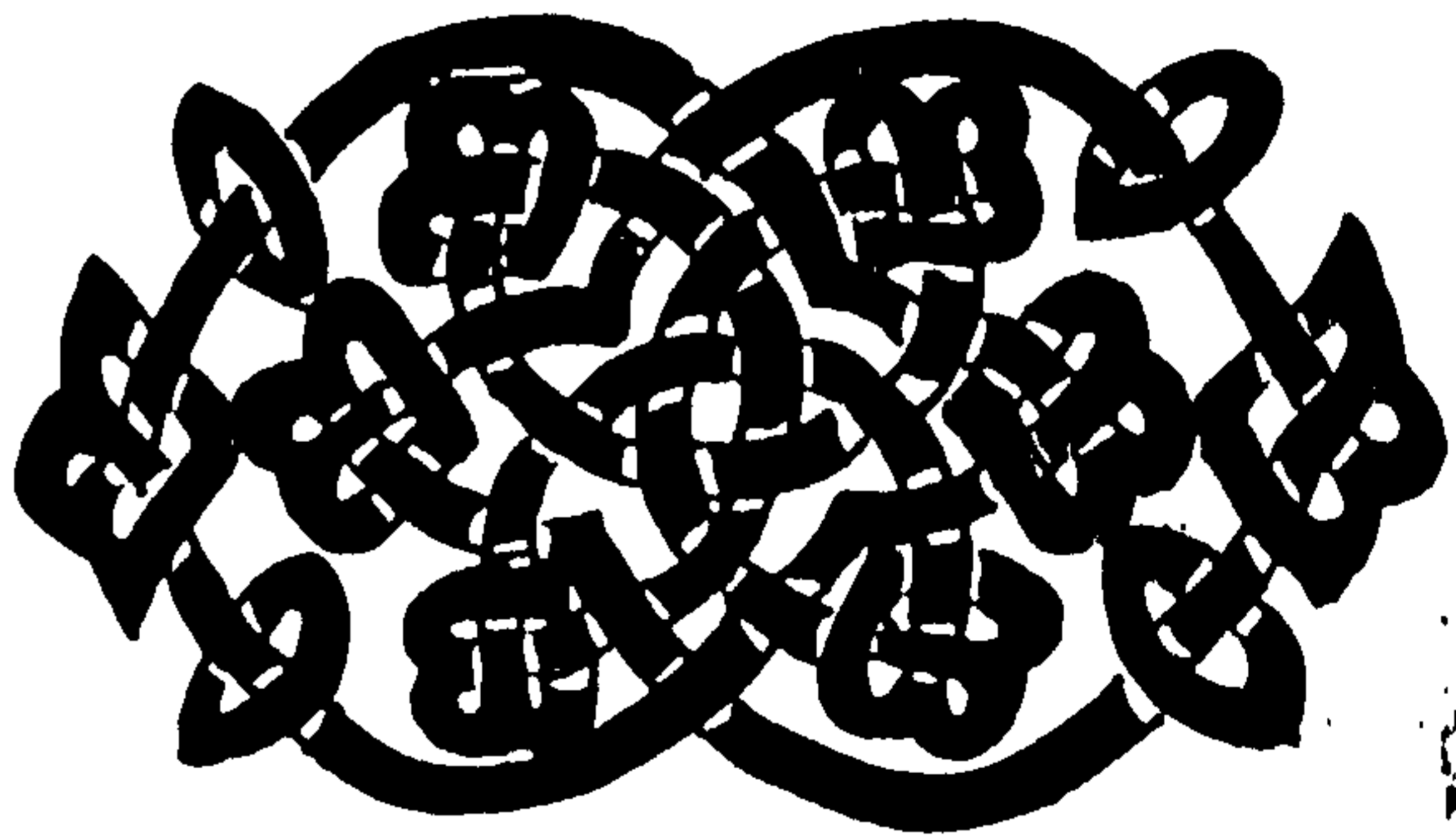
a.



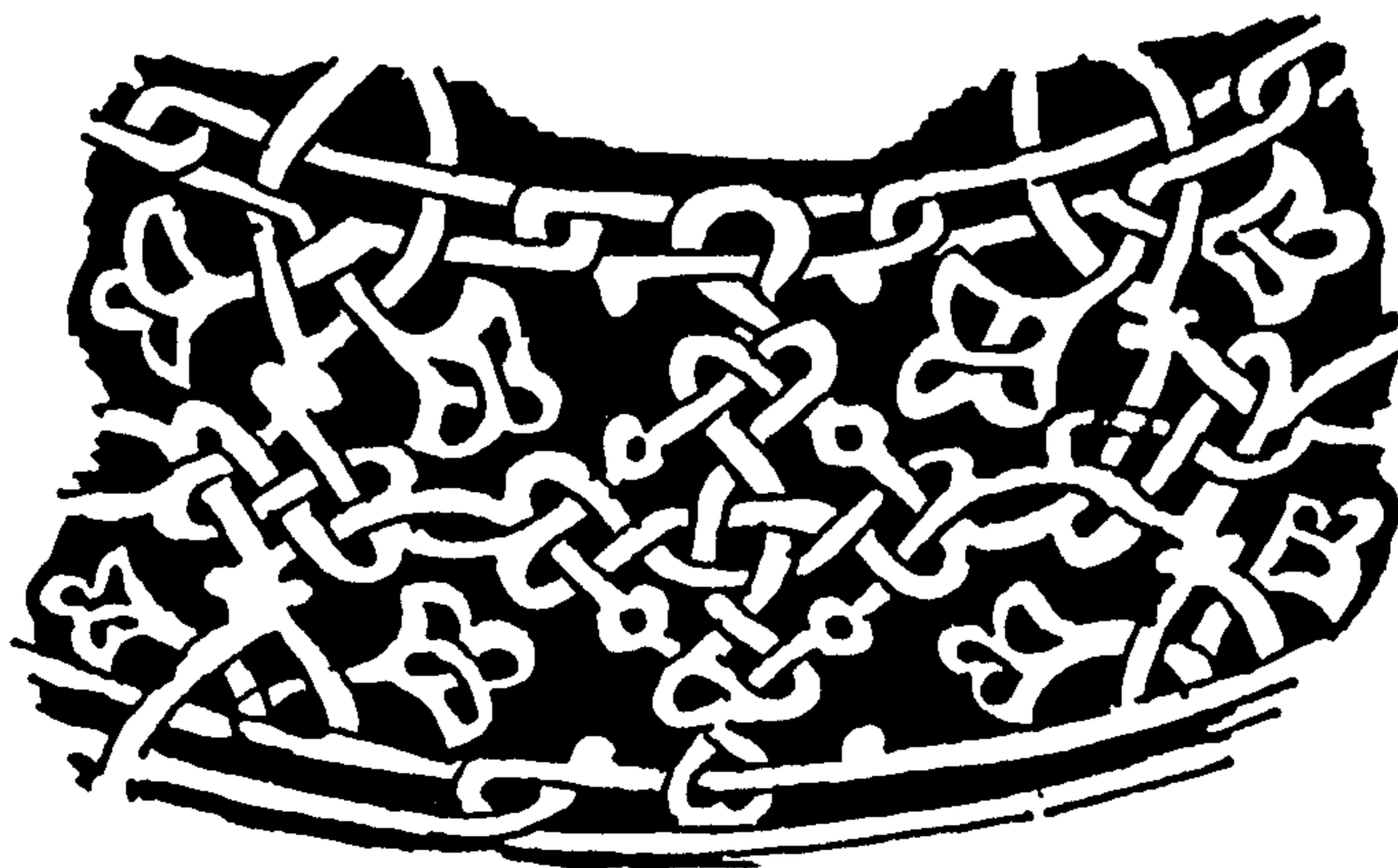
b.



c. K5B.

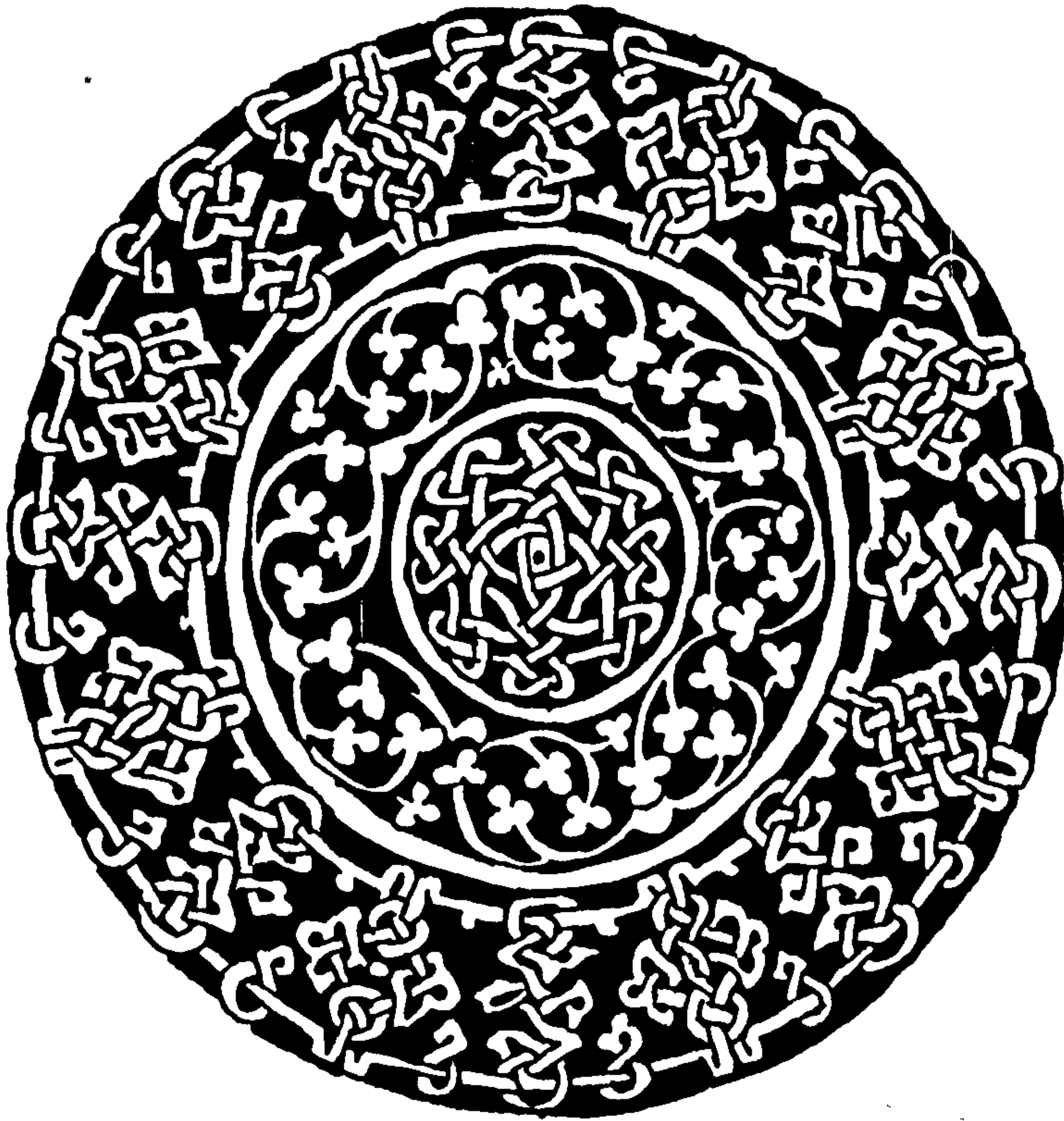


d.



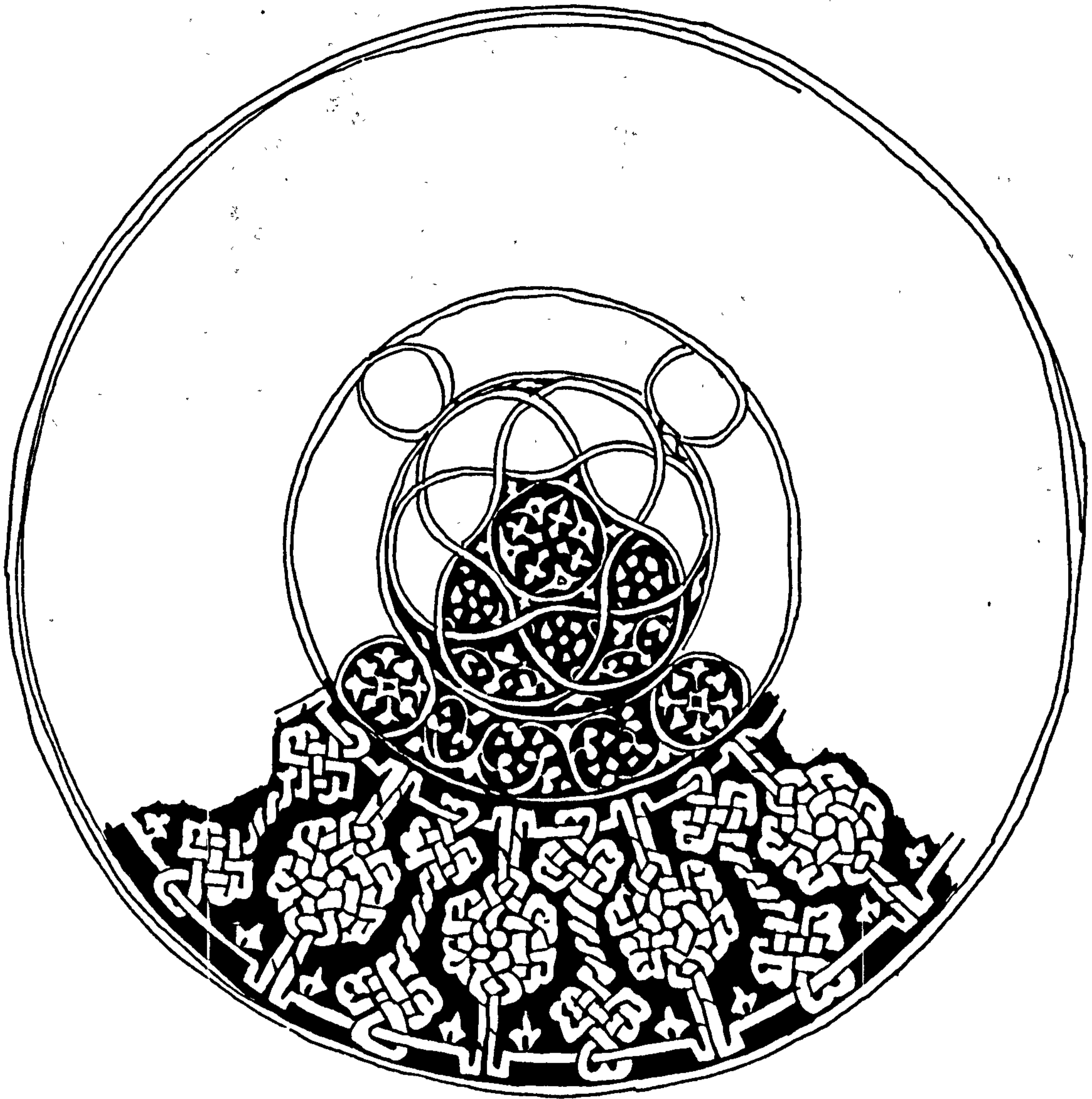
e.

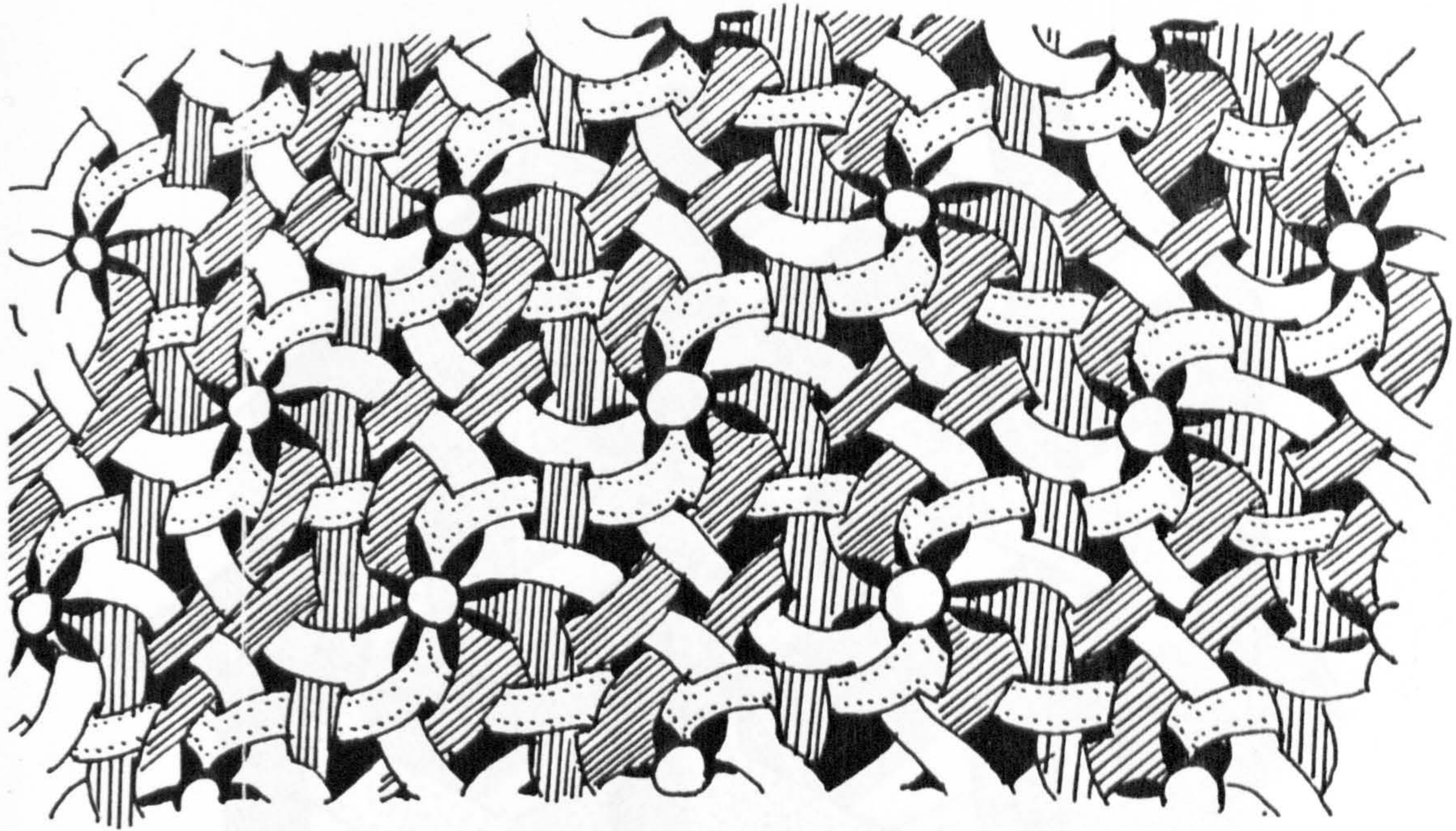
FIG 7.



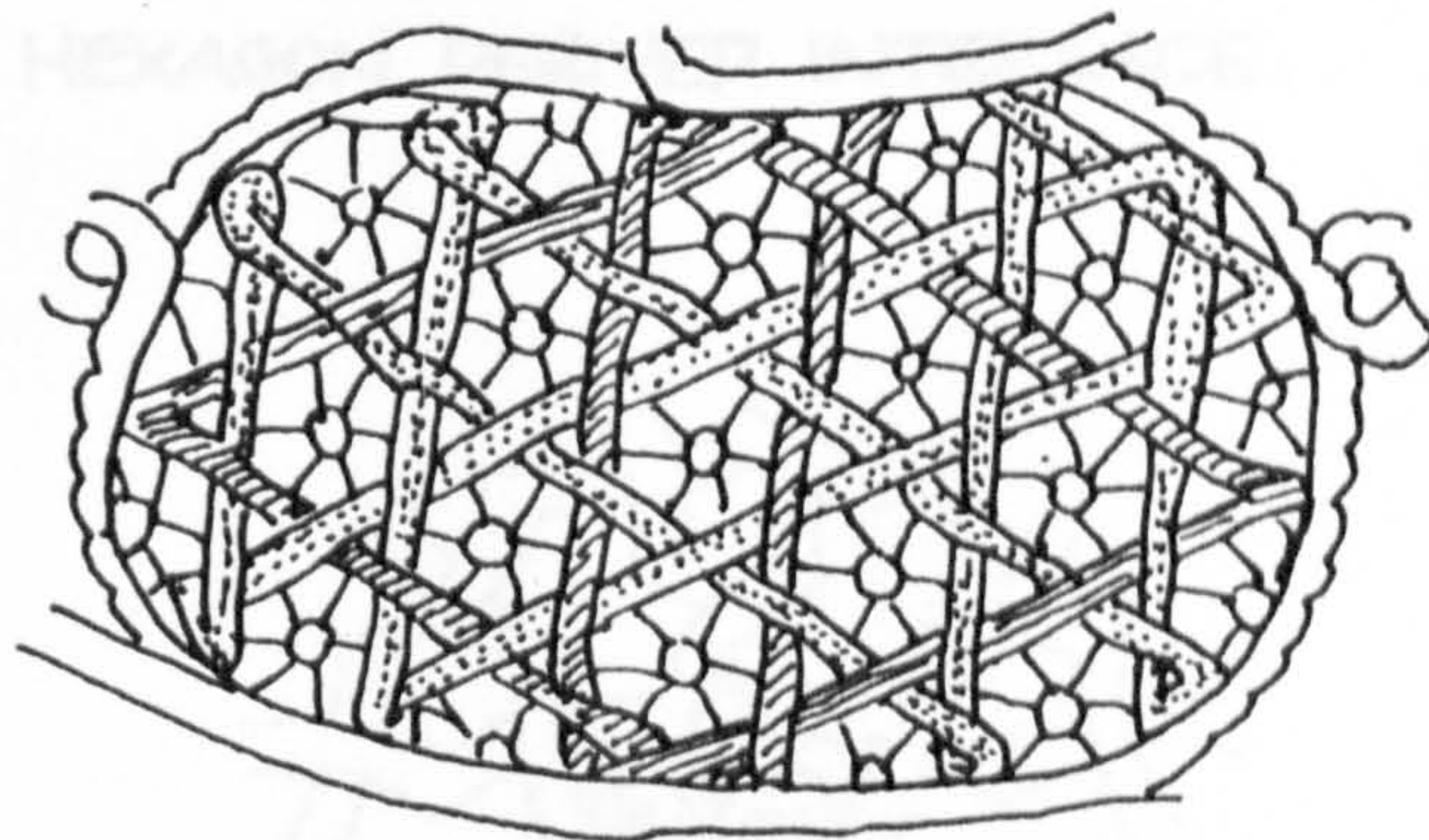
KNOTS DERIVED FROM KUFIC EPIGRAPHY.

FIG 8.





a.

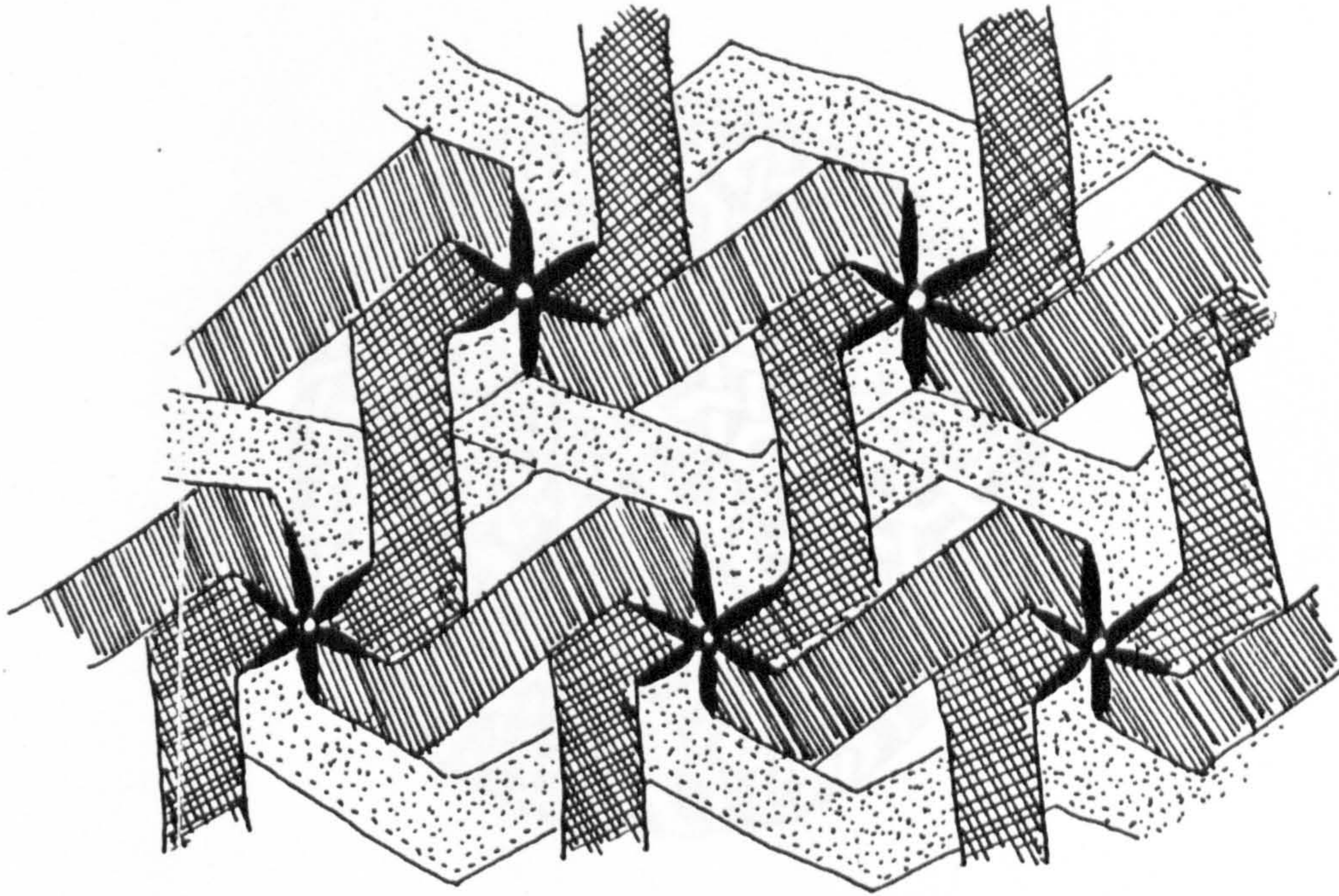


b.

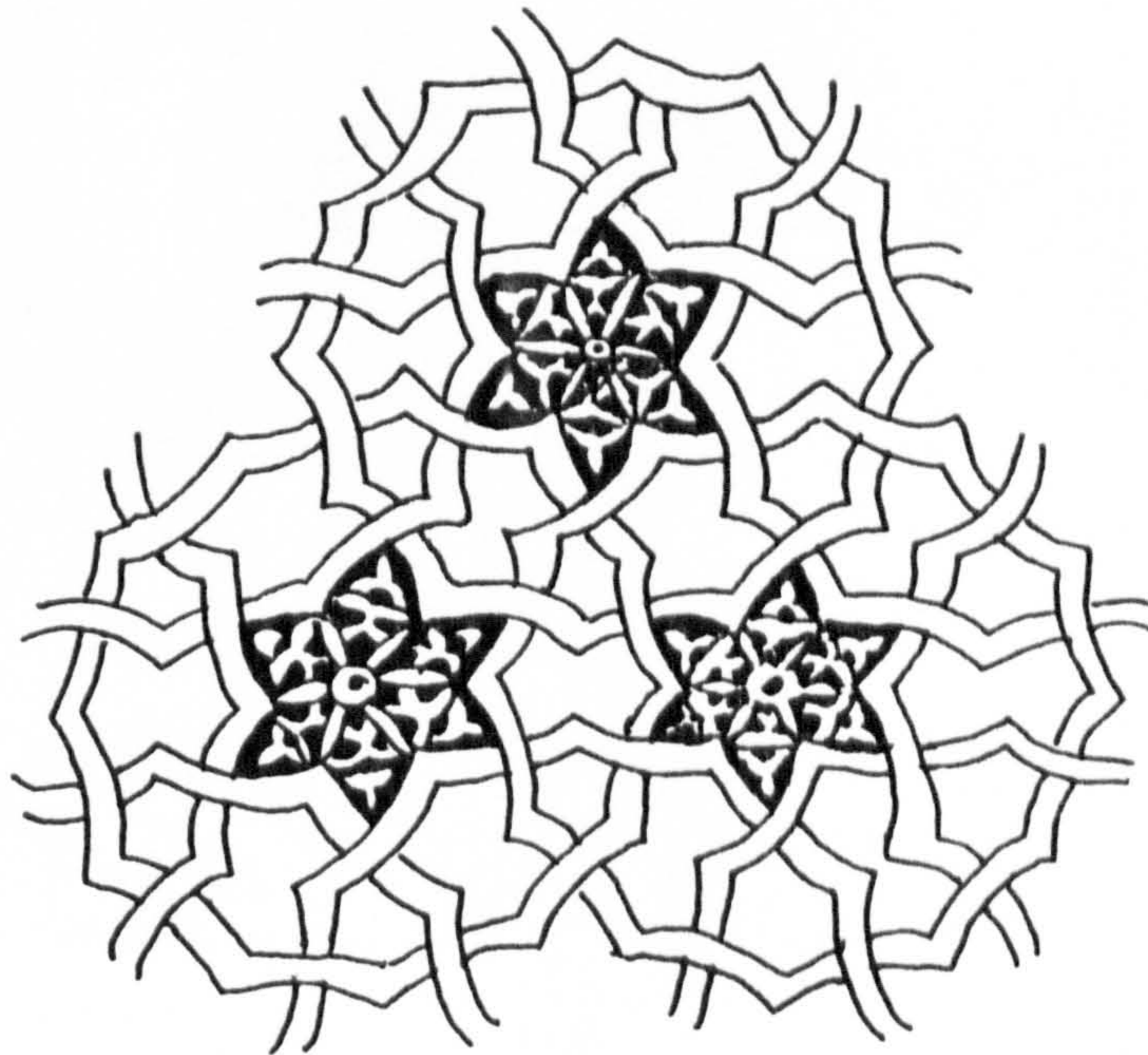


c.

FIG 10.

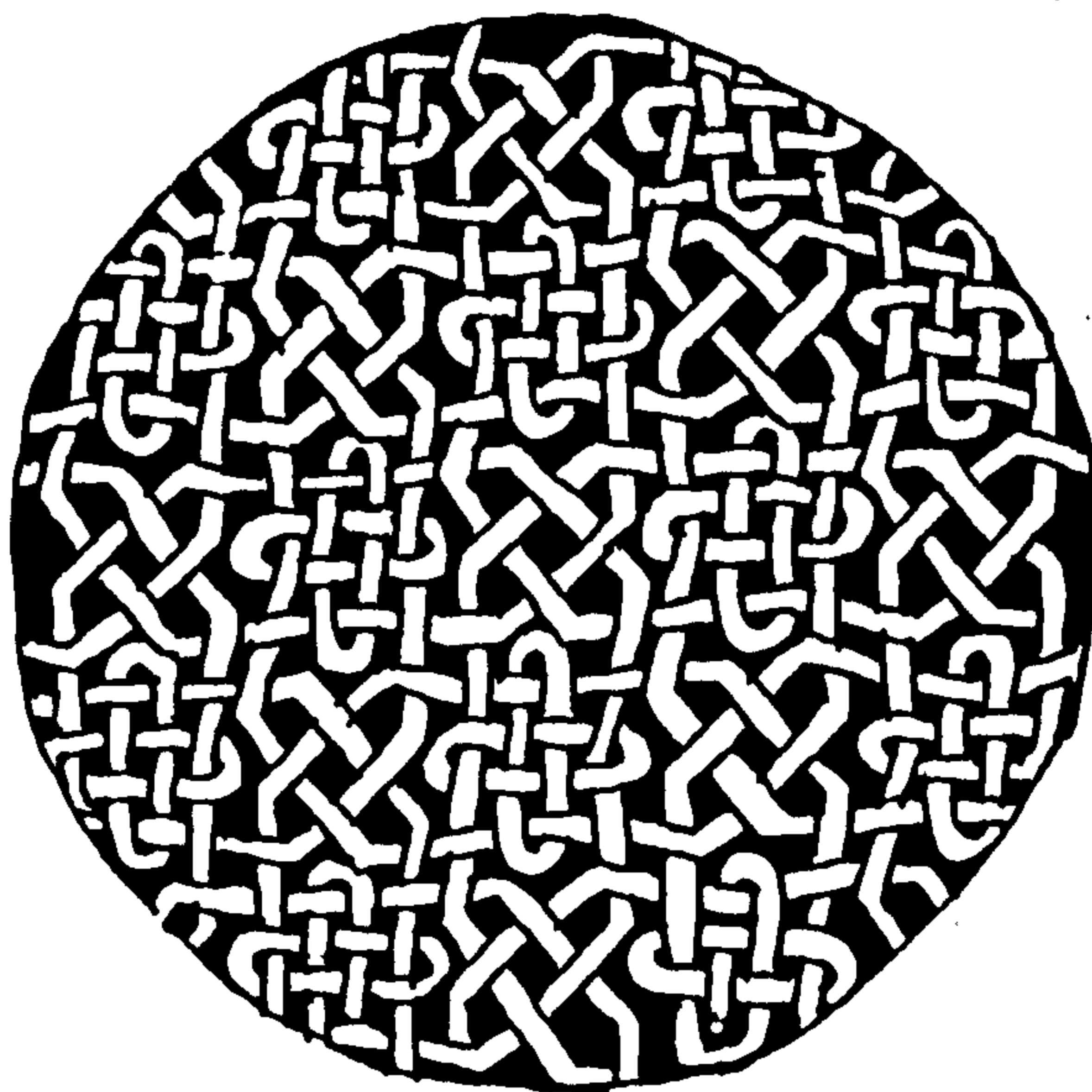


a. HEXAGON DERIVED INTERLACE.



b. DODECAGON DERIVED INTERLACE.

FIG. 11.





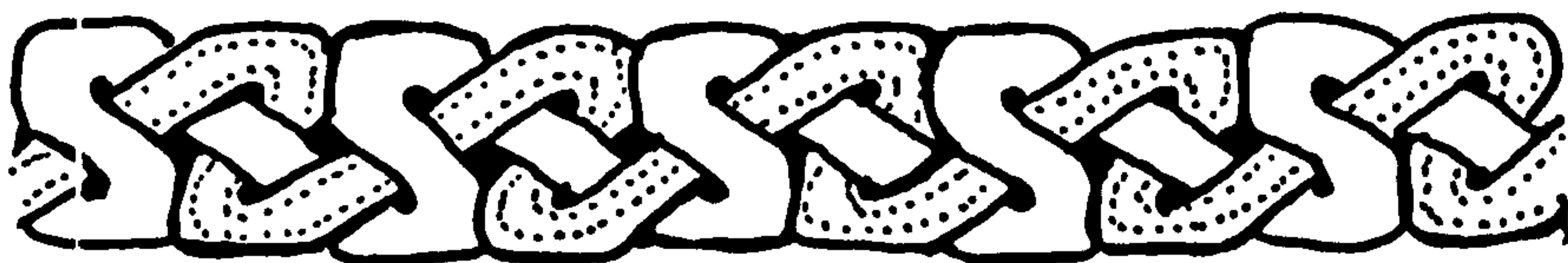
a. A1.
TWO STRAND.



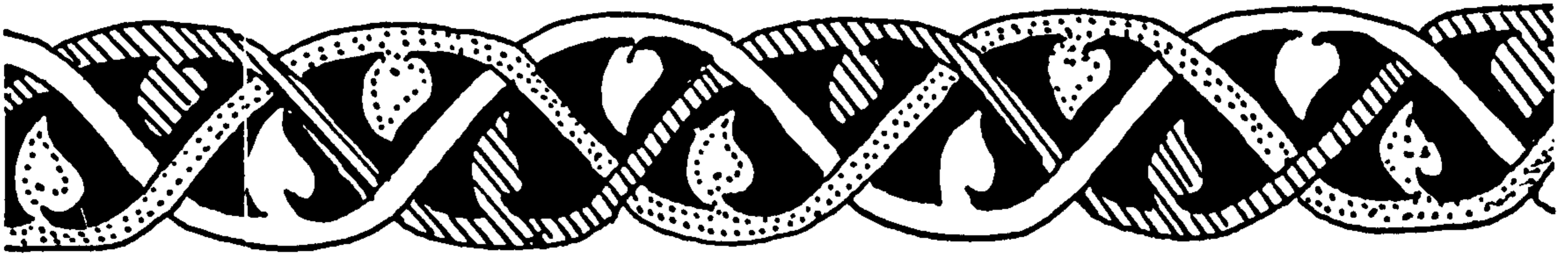
b. A2.
THREE STRAND.



c.
FOUR STRAND.



d. A1A.
TWO STRAND.



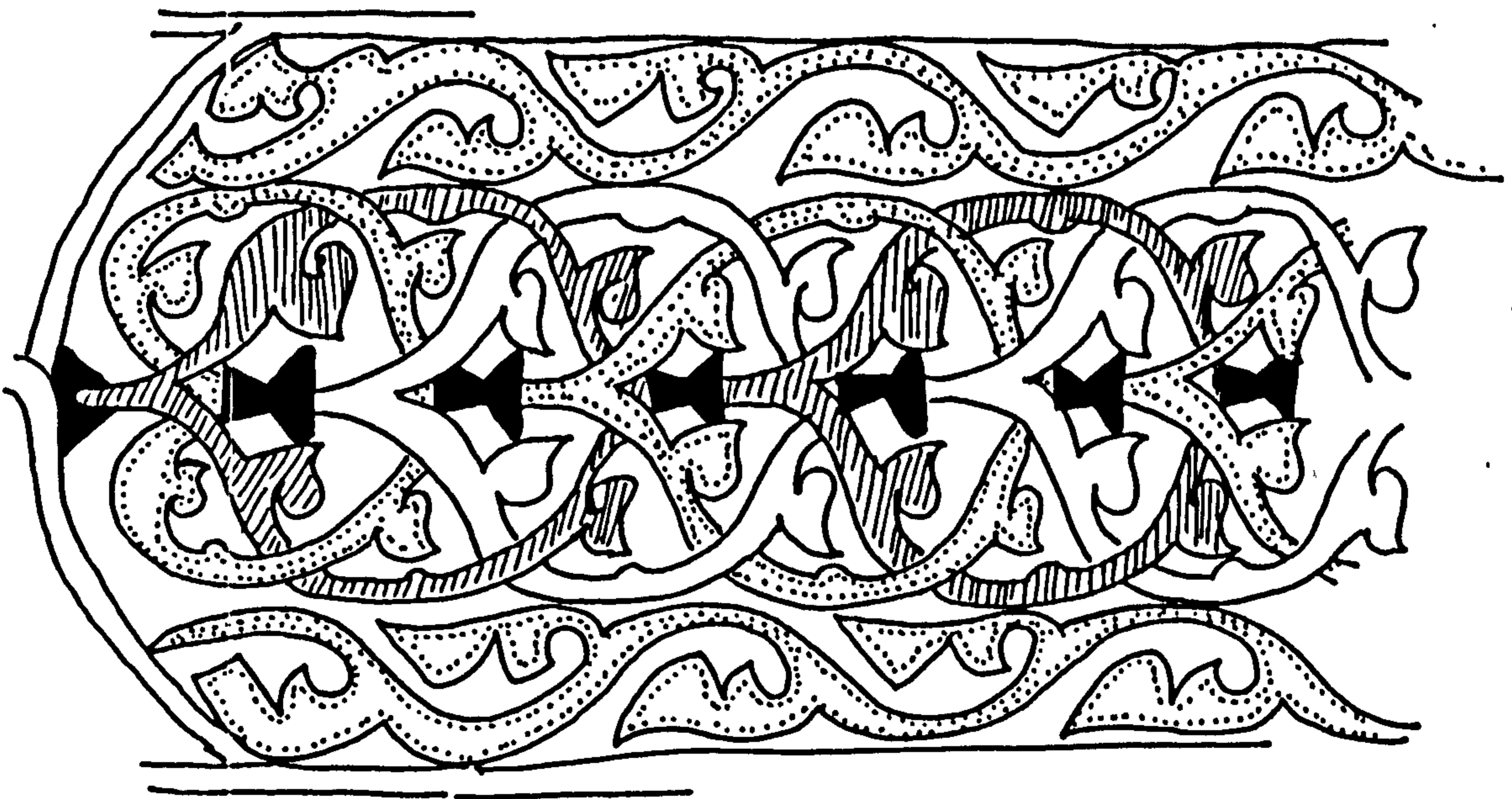
a.

AZA.



b.

AZB

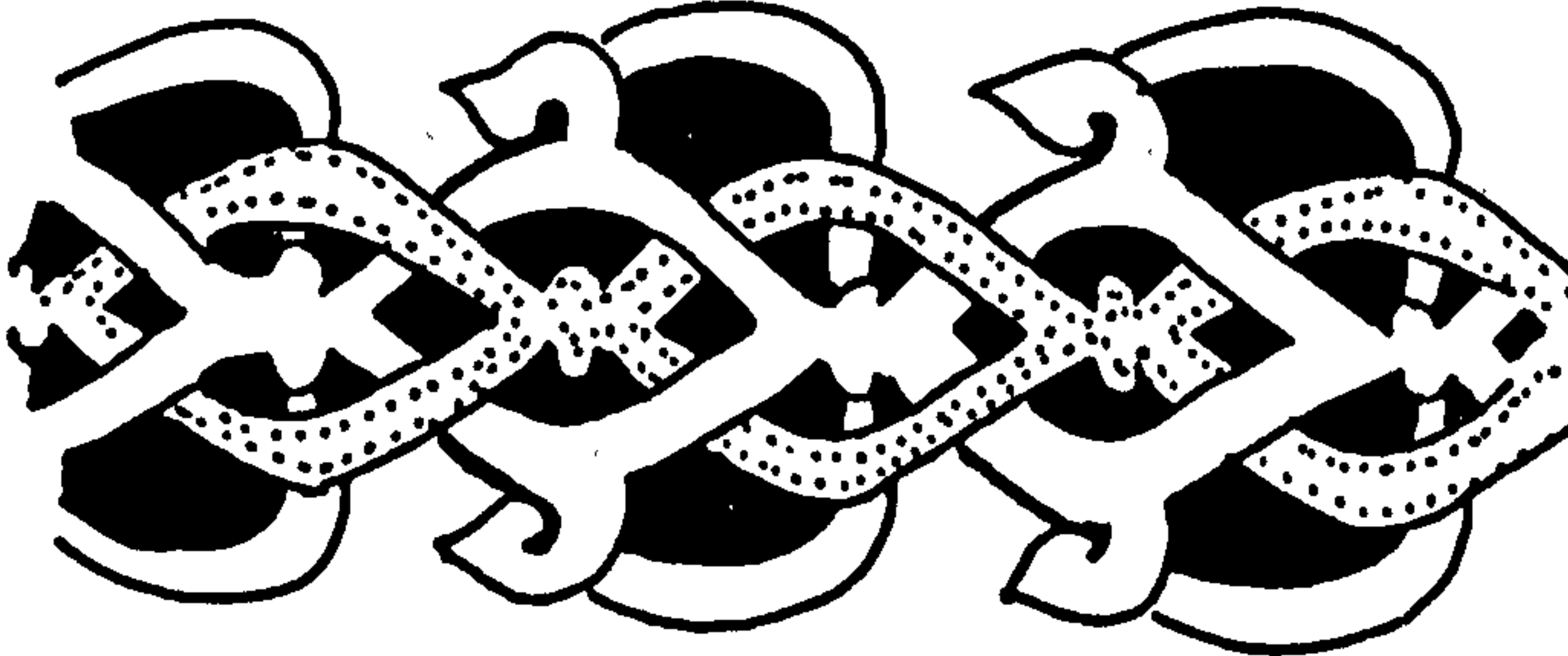


c.

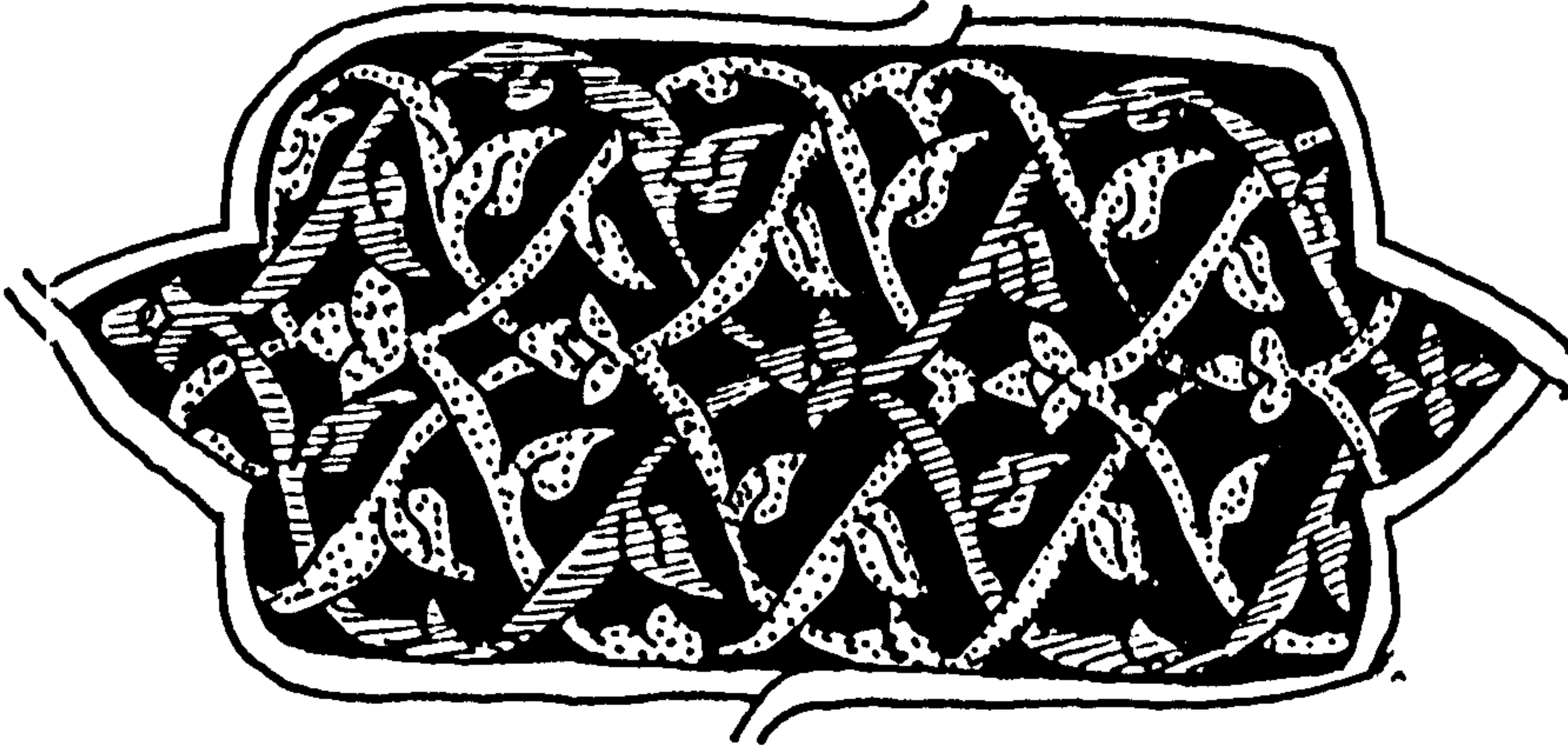
A4B.



a. A4.



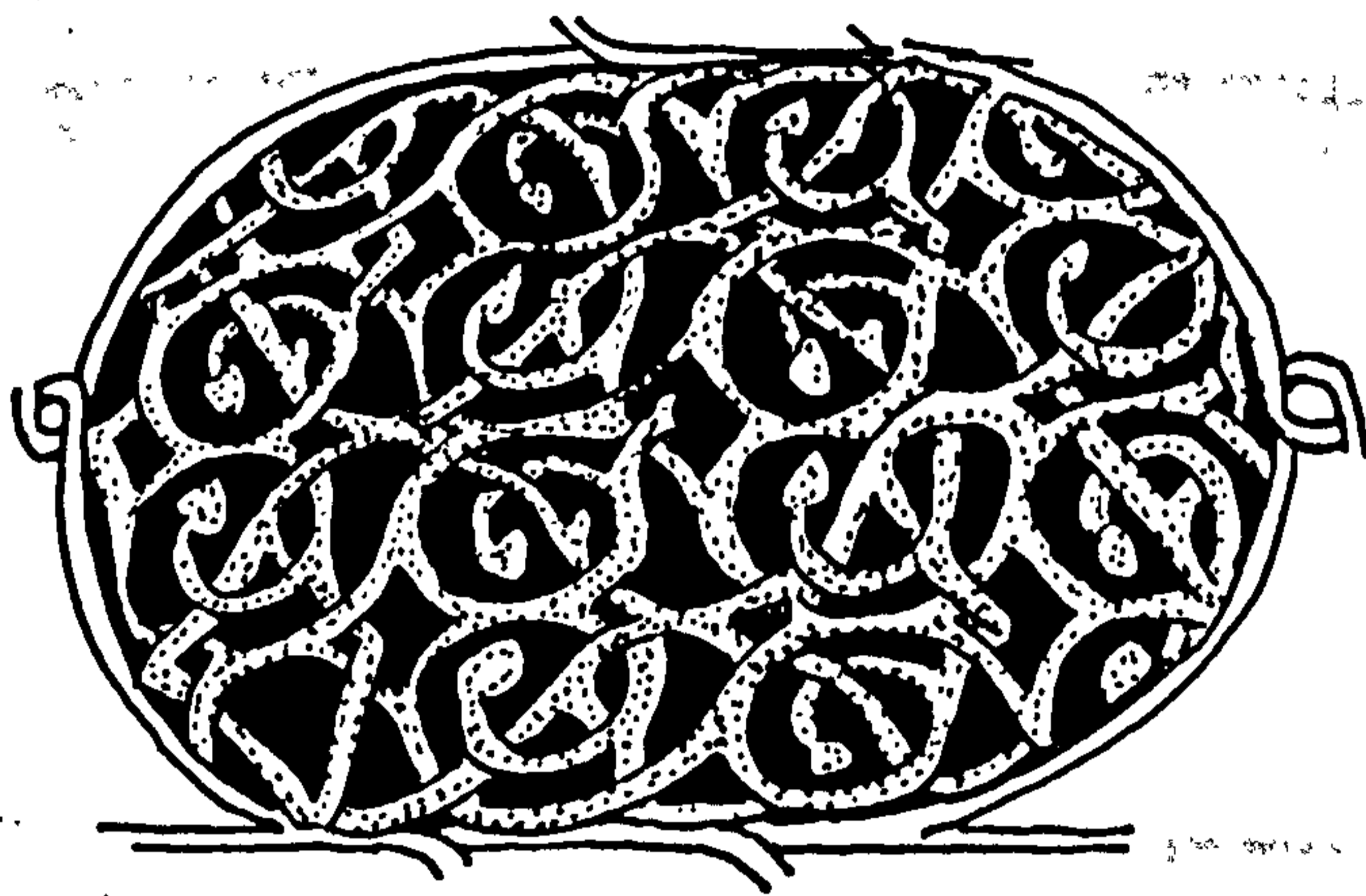
b. A4A.



c. A4B.



a. A1B.



b. A4C.



c.



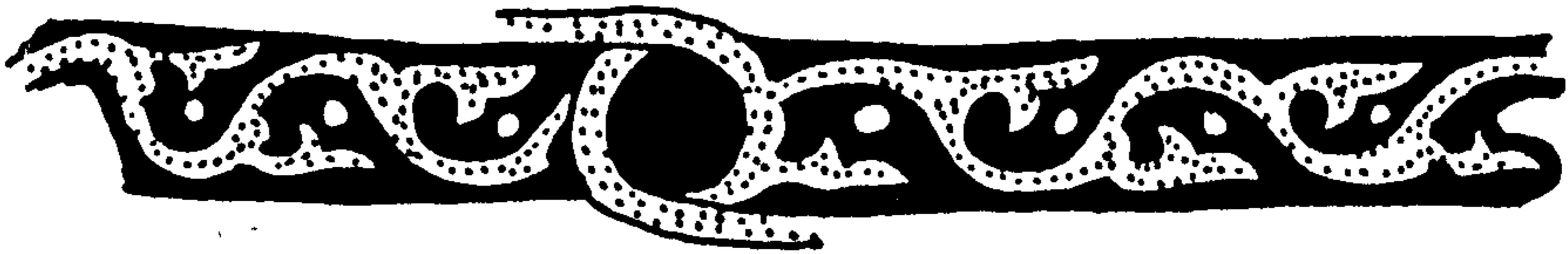
a.

FI.



b.

FIA.



c.

FZ.



d.

FZA.



e.

FZB.

BORDER: RUNNING STEMS. FIG 17.



a.



b.

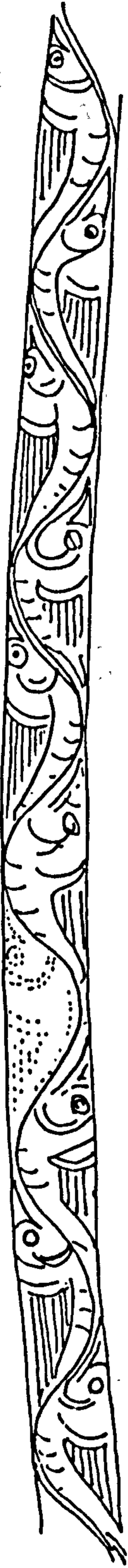


c.



d.

FIG 18.



a.

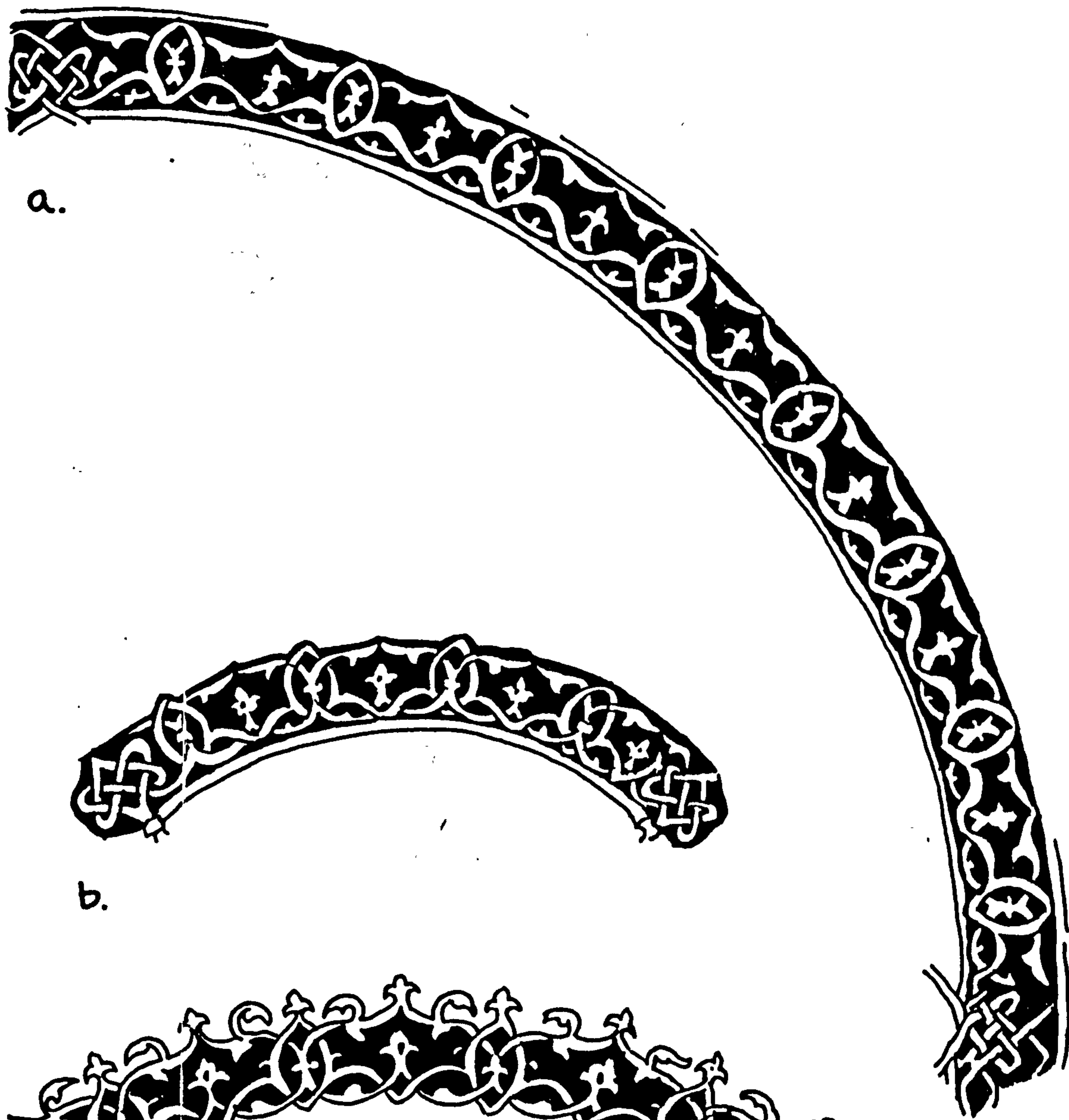


b.

BORDER: MAHMUD

FIG 19.

AL-KURDI SALVERS.



a.



b.



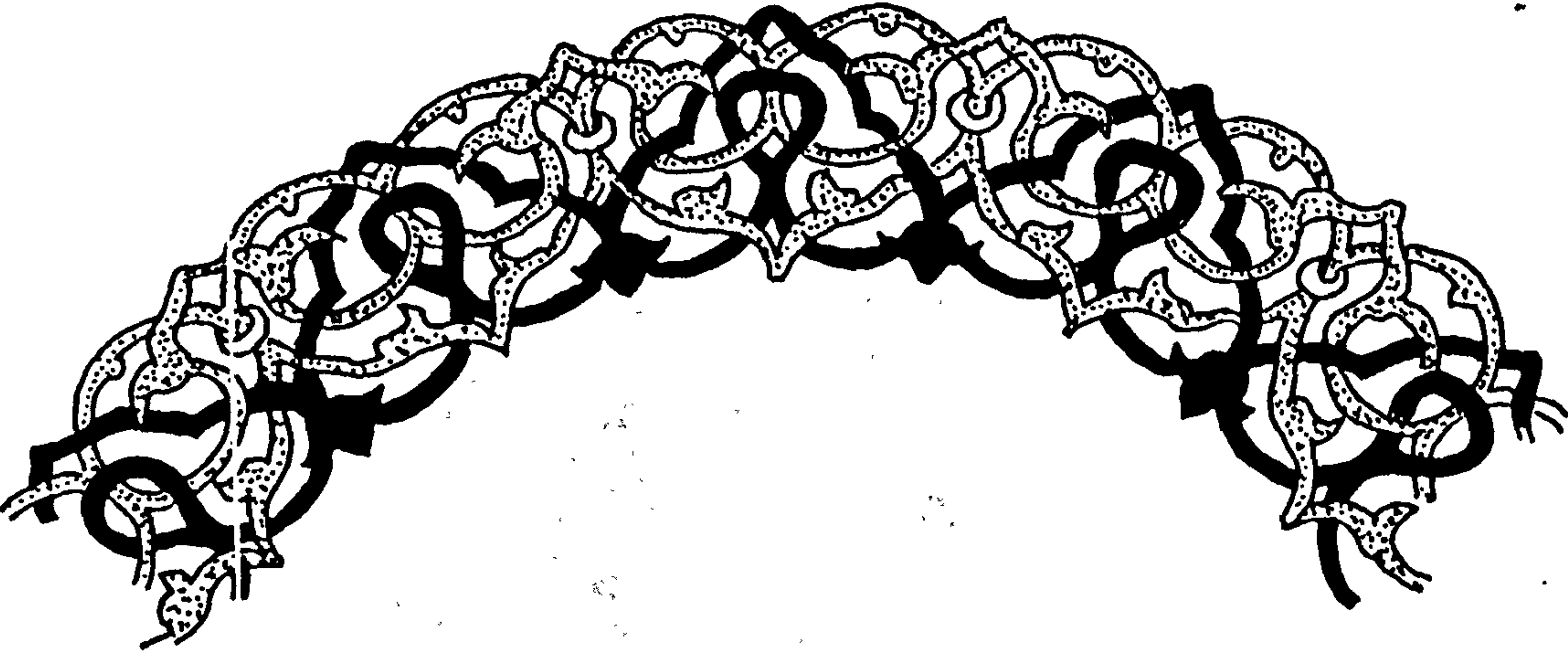
c.



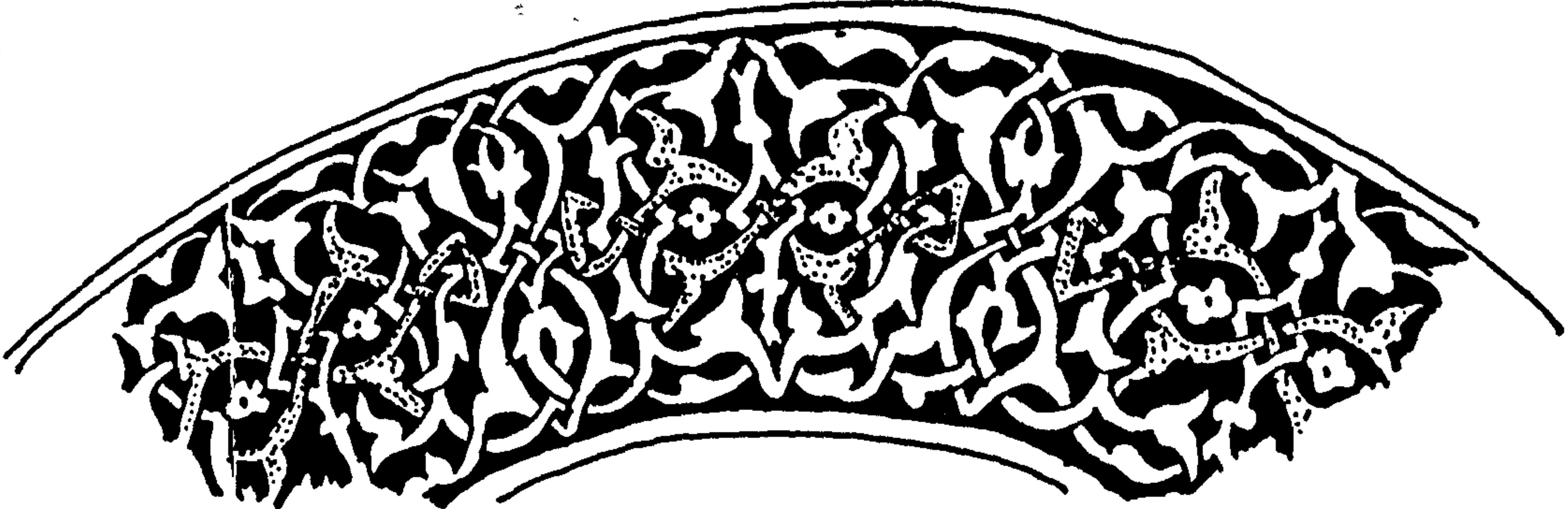
d.

BORDER: TRELLIS
INTERLACE.

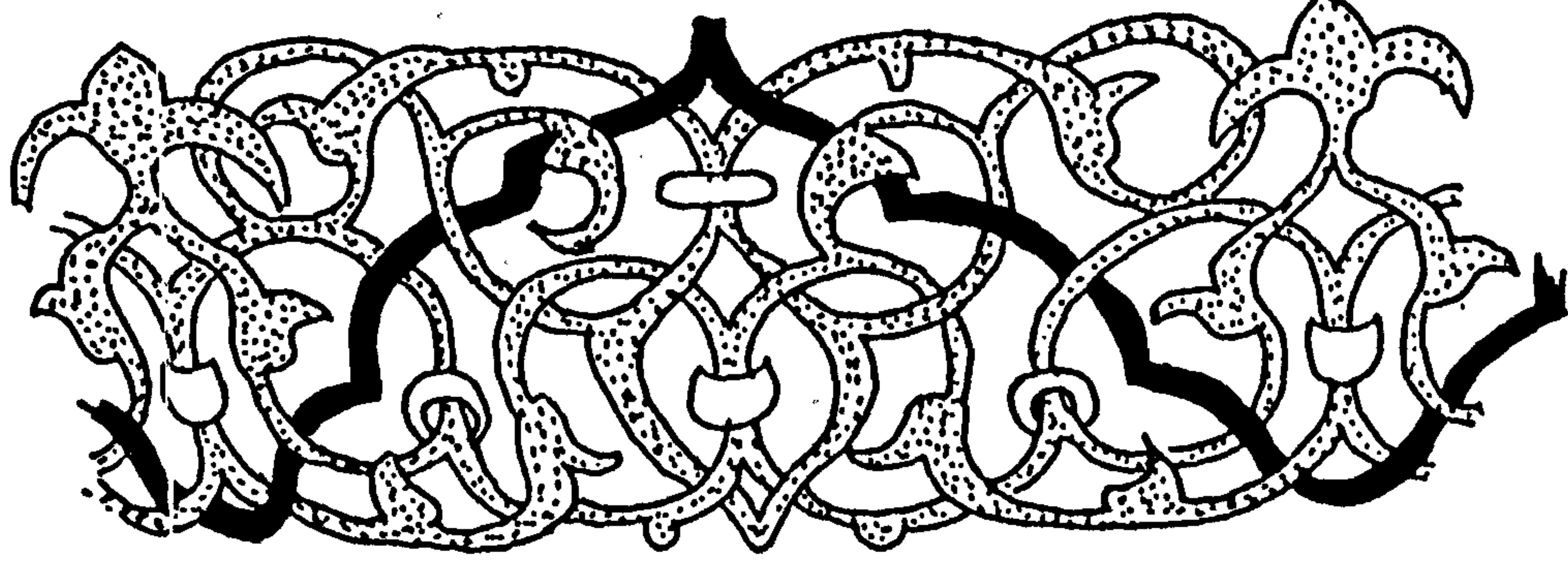
FIG 20.



a.



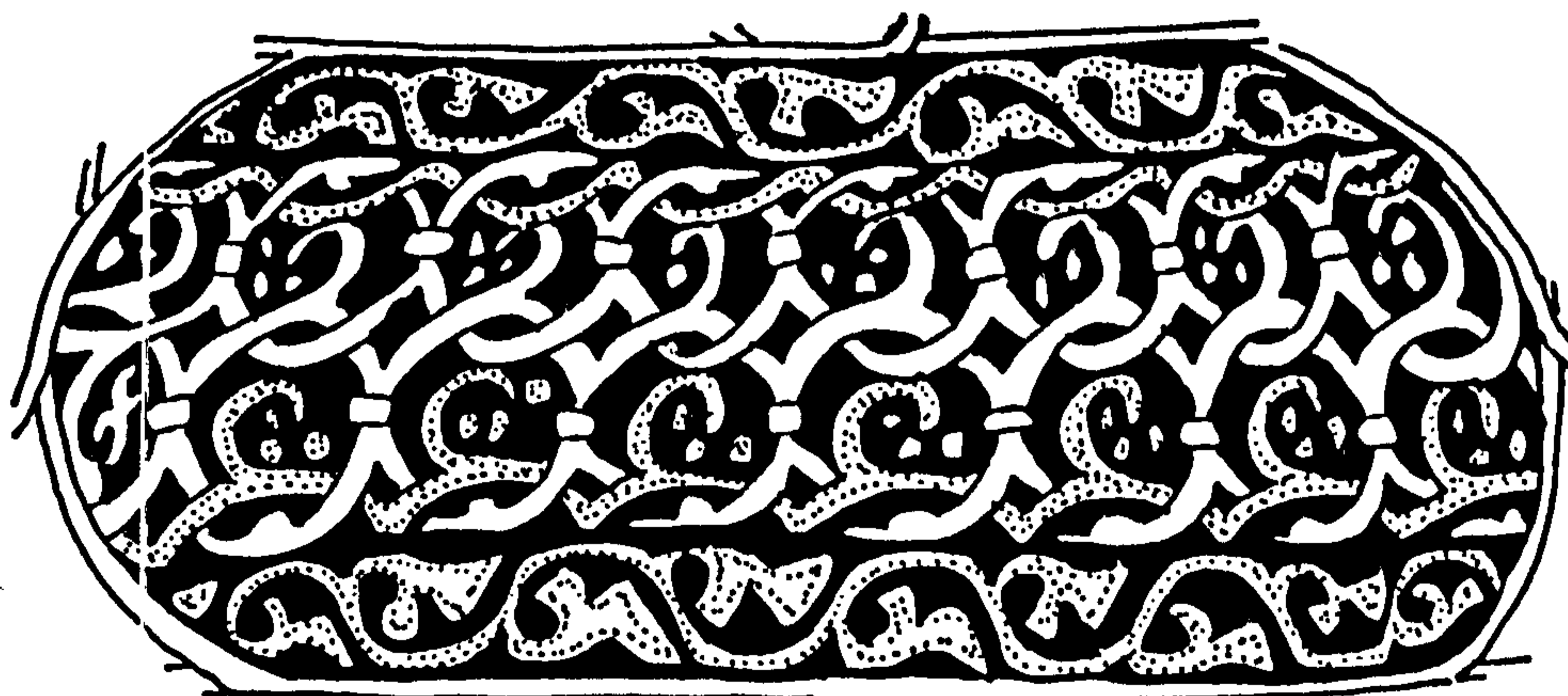
b.



c.



a. BORDER EXTENDED TO FILL
ROUNDEL.

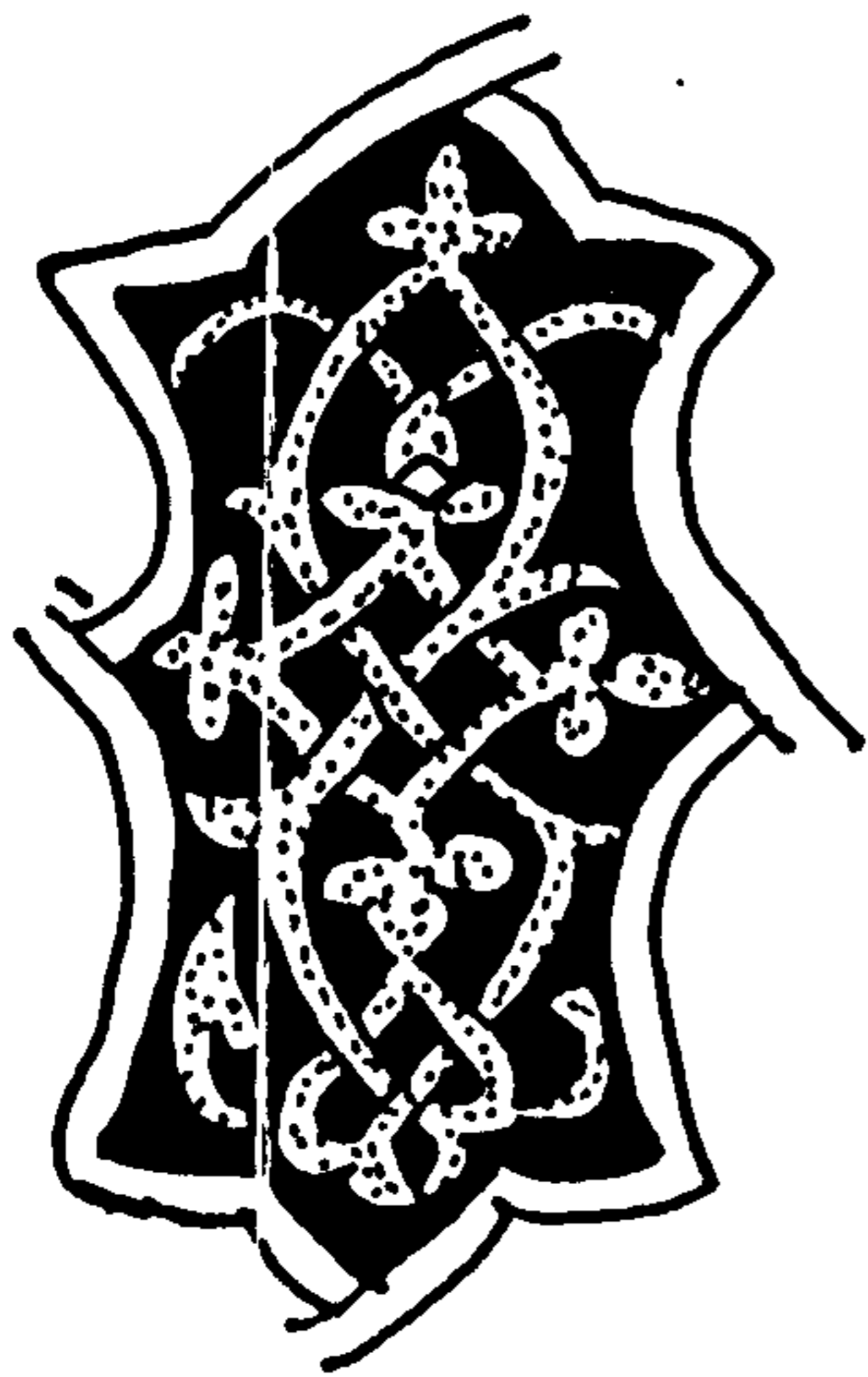


b. REPEATED BORDER MOTIF USED TO FILL
MEDALLION.

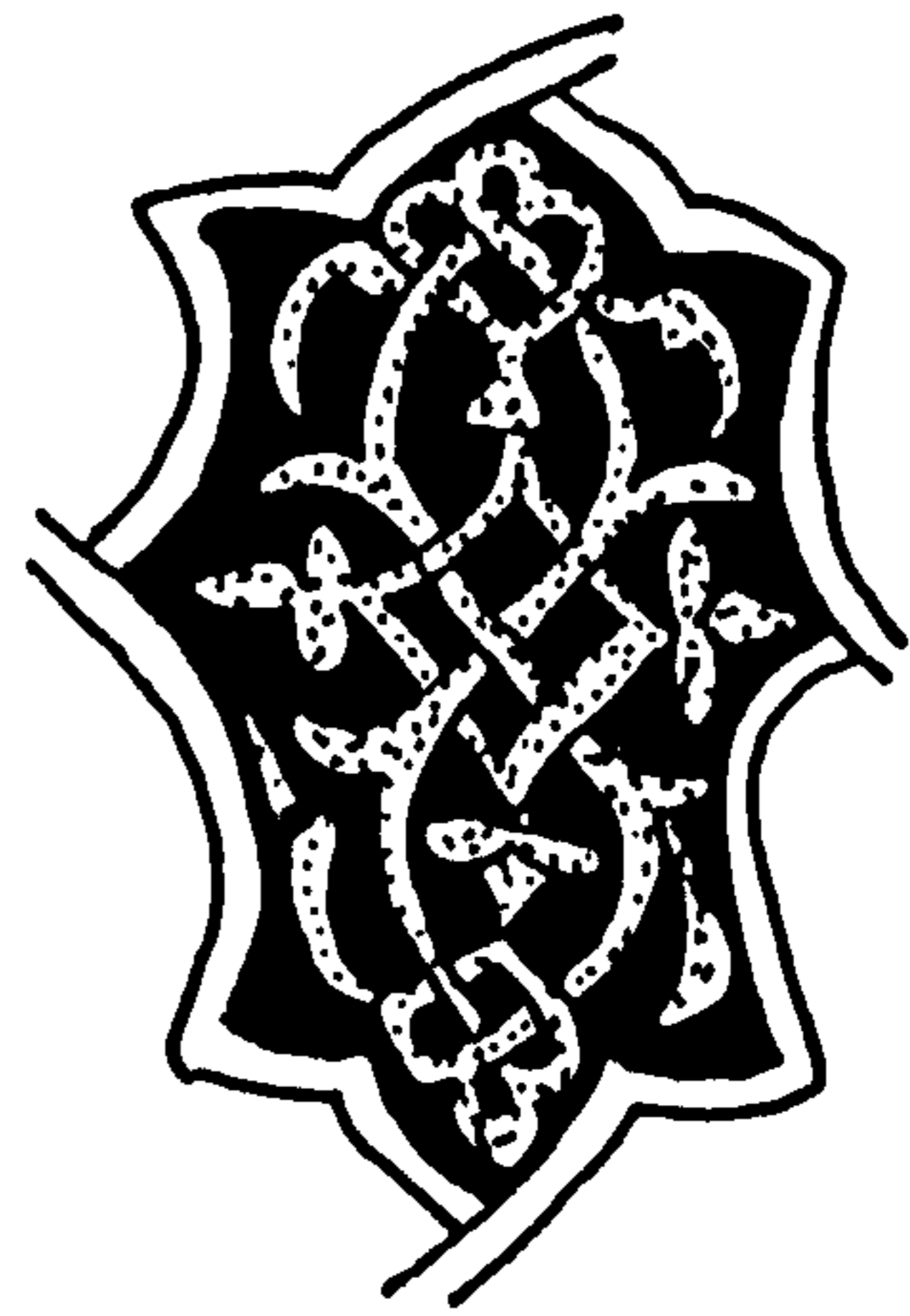
FIG 22.



a.



b.



c.



d.

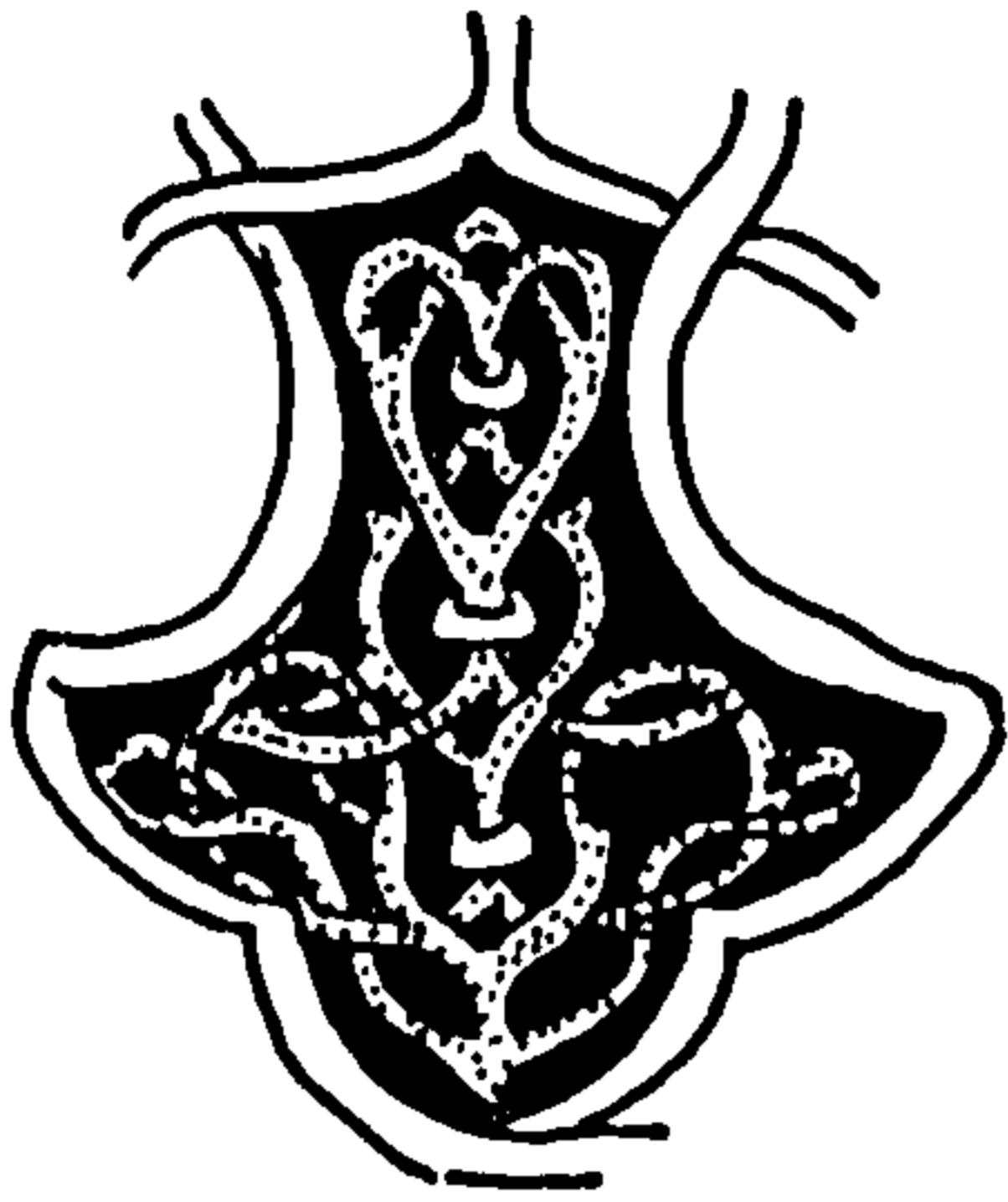


e.

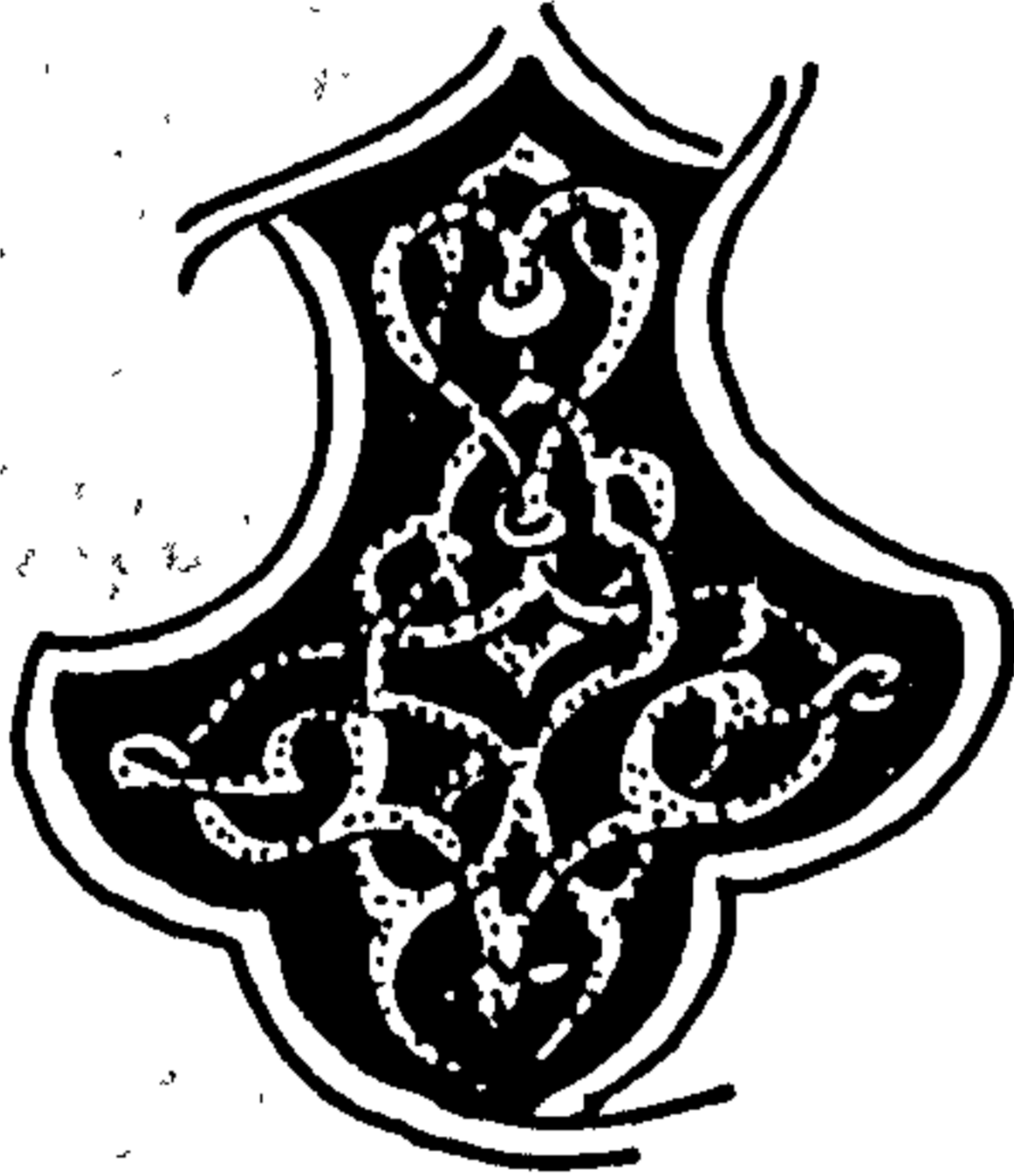


f.

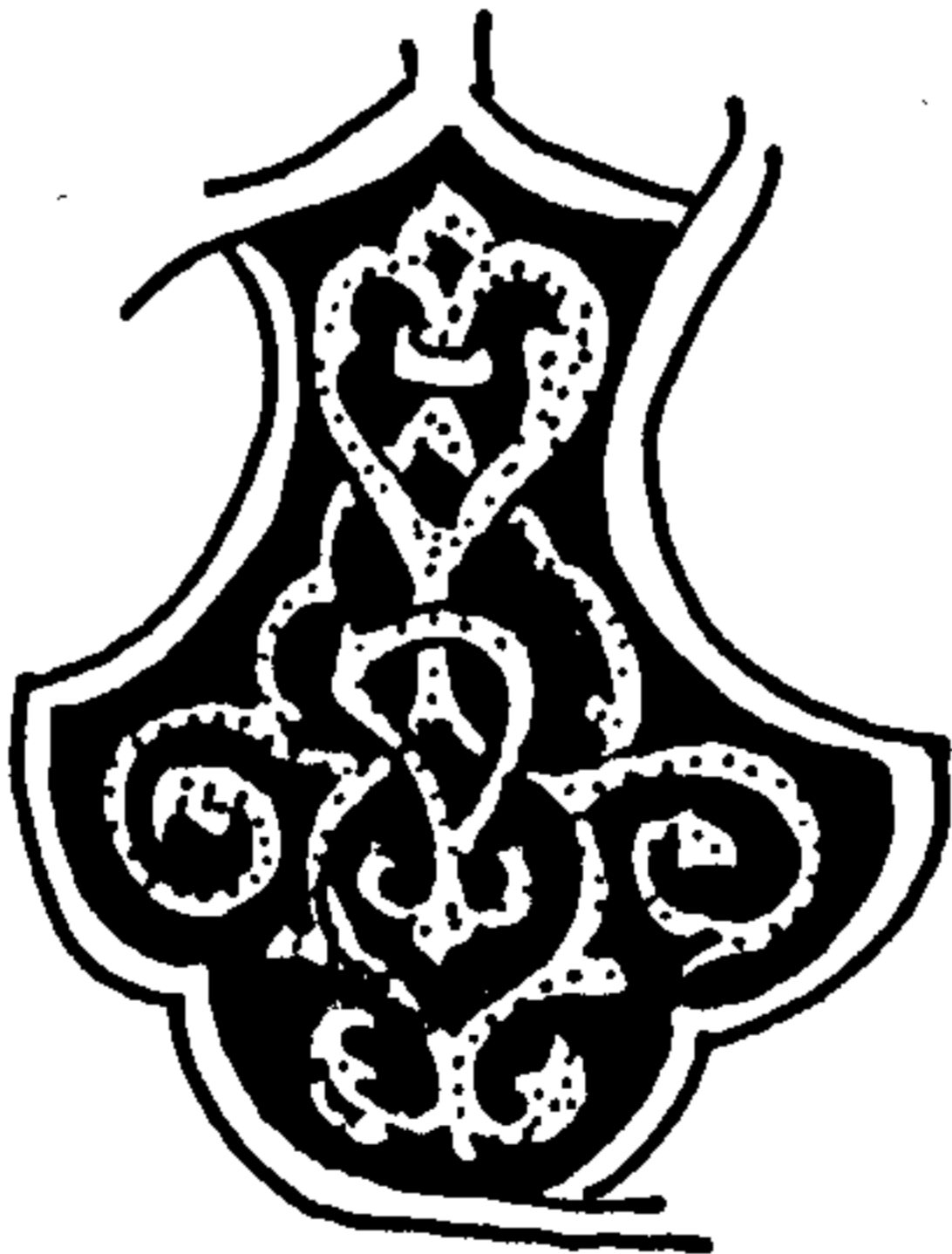
FIG 23.



a.



b.



c.

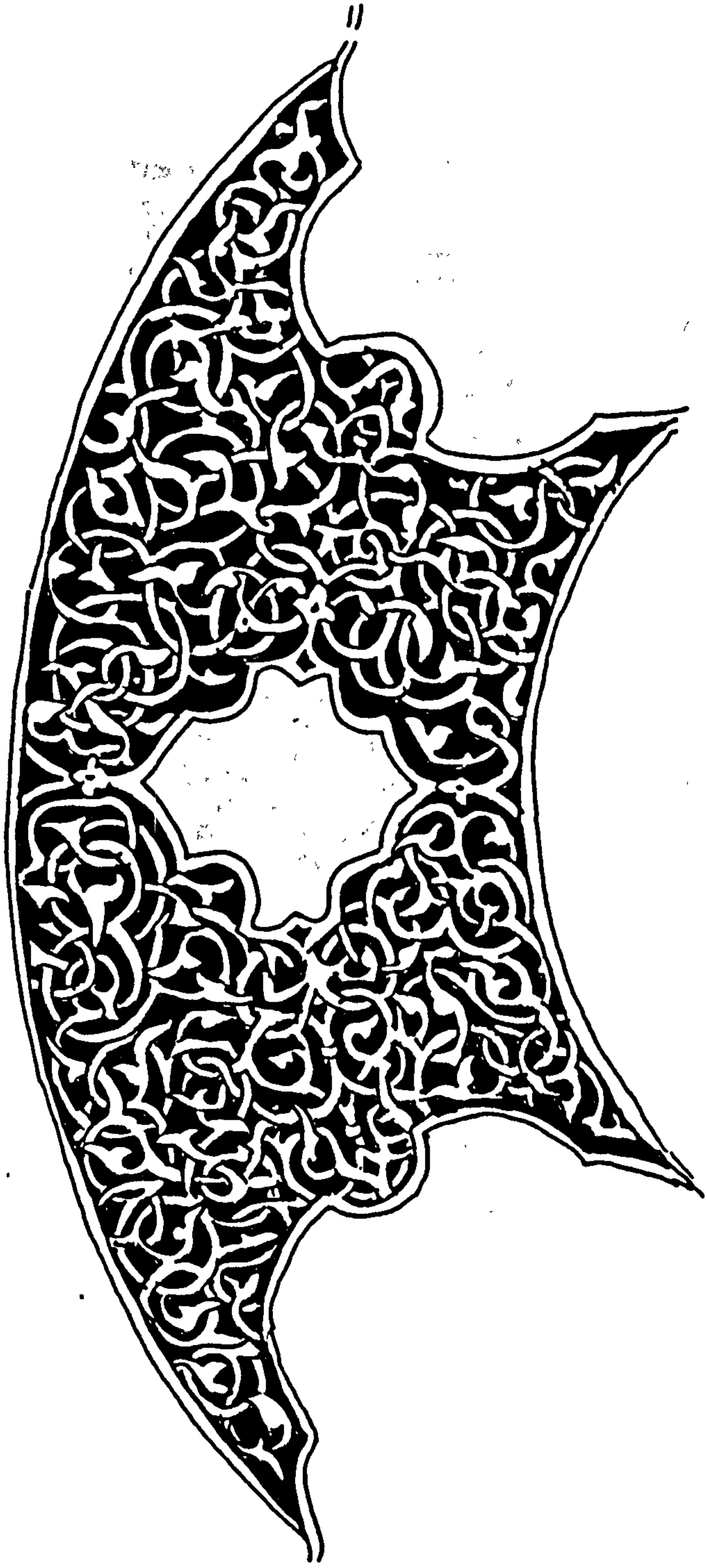


FIG 24.

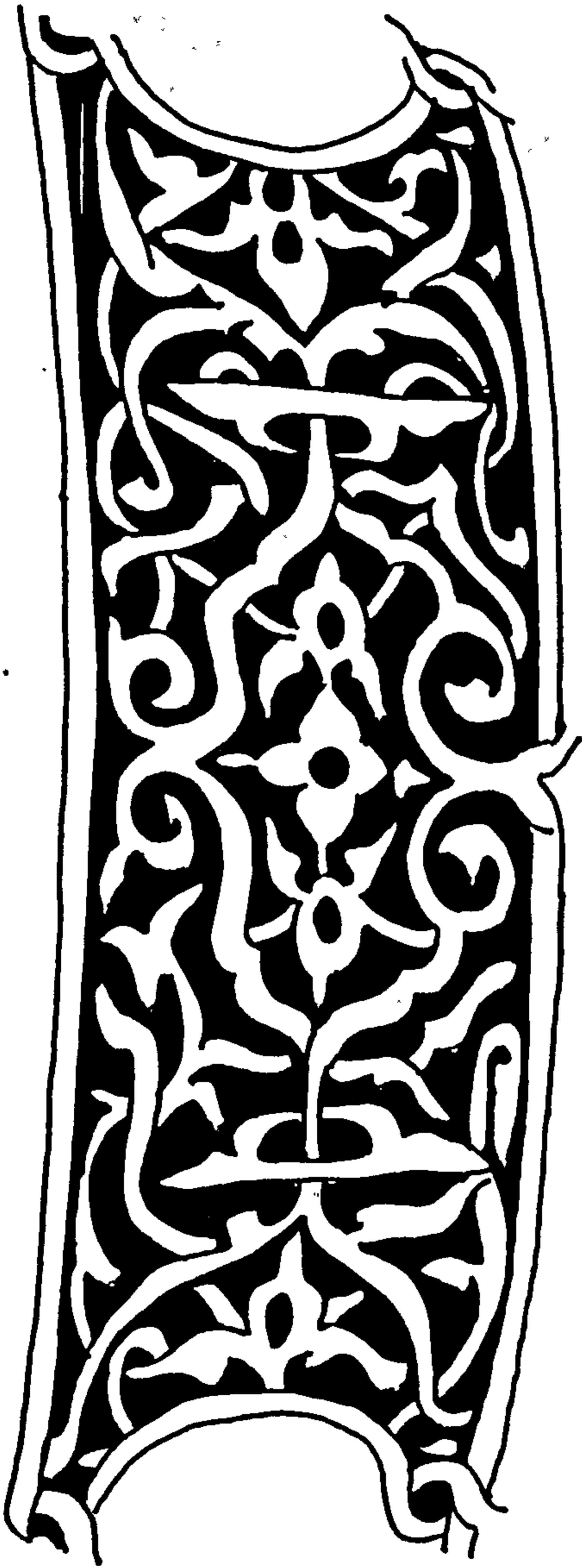


FIG. 25.

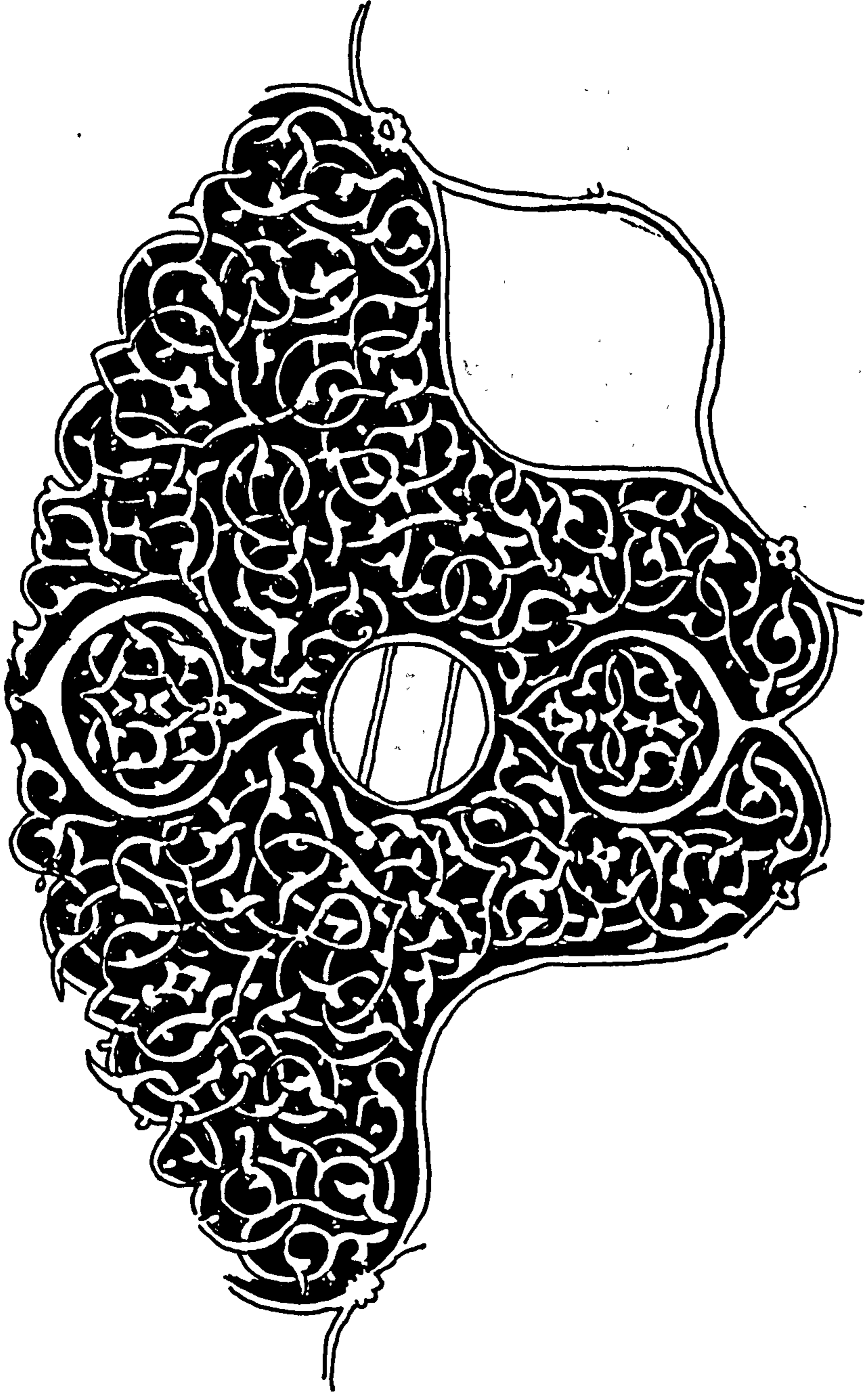
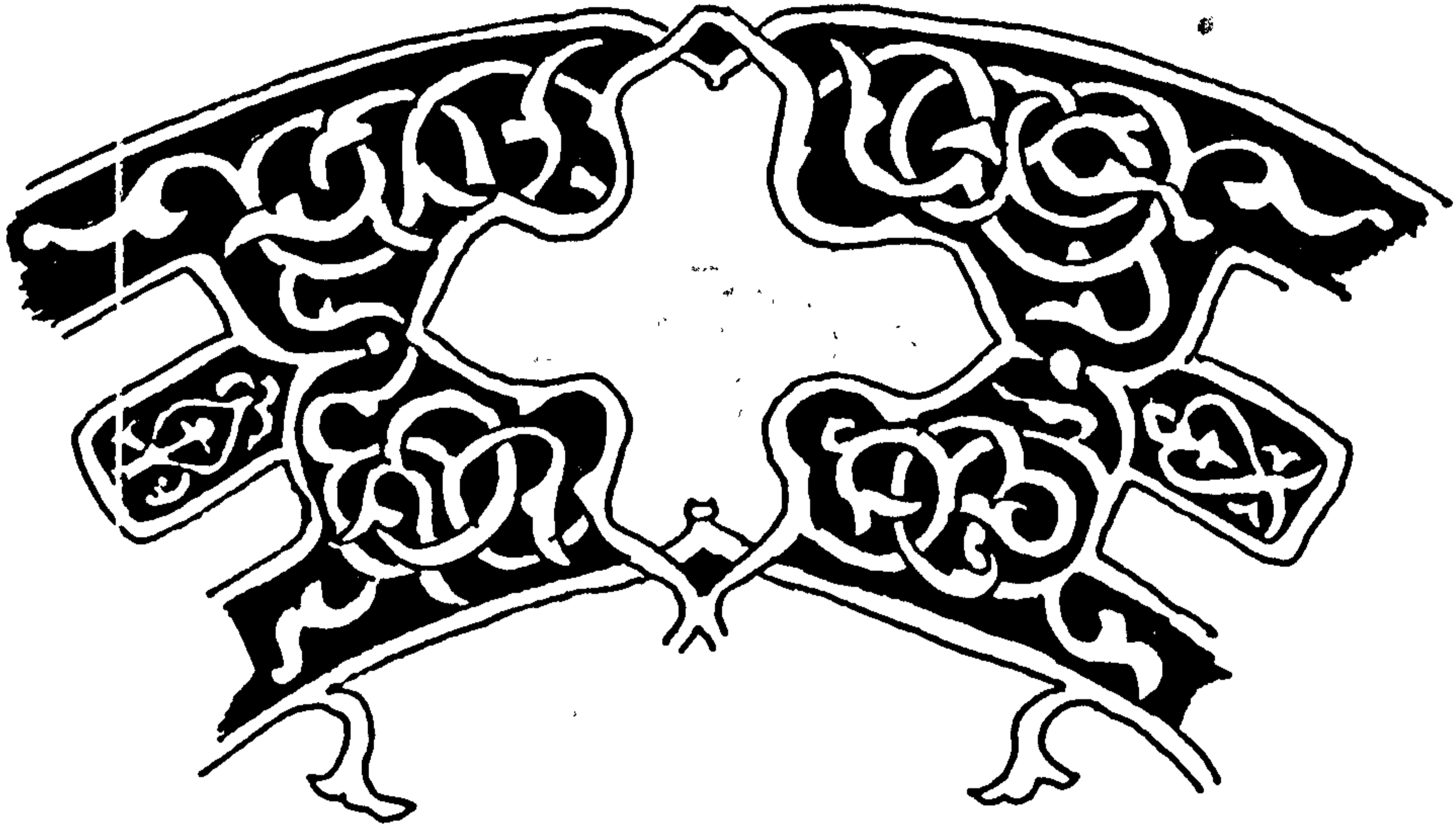


FIG. 26.

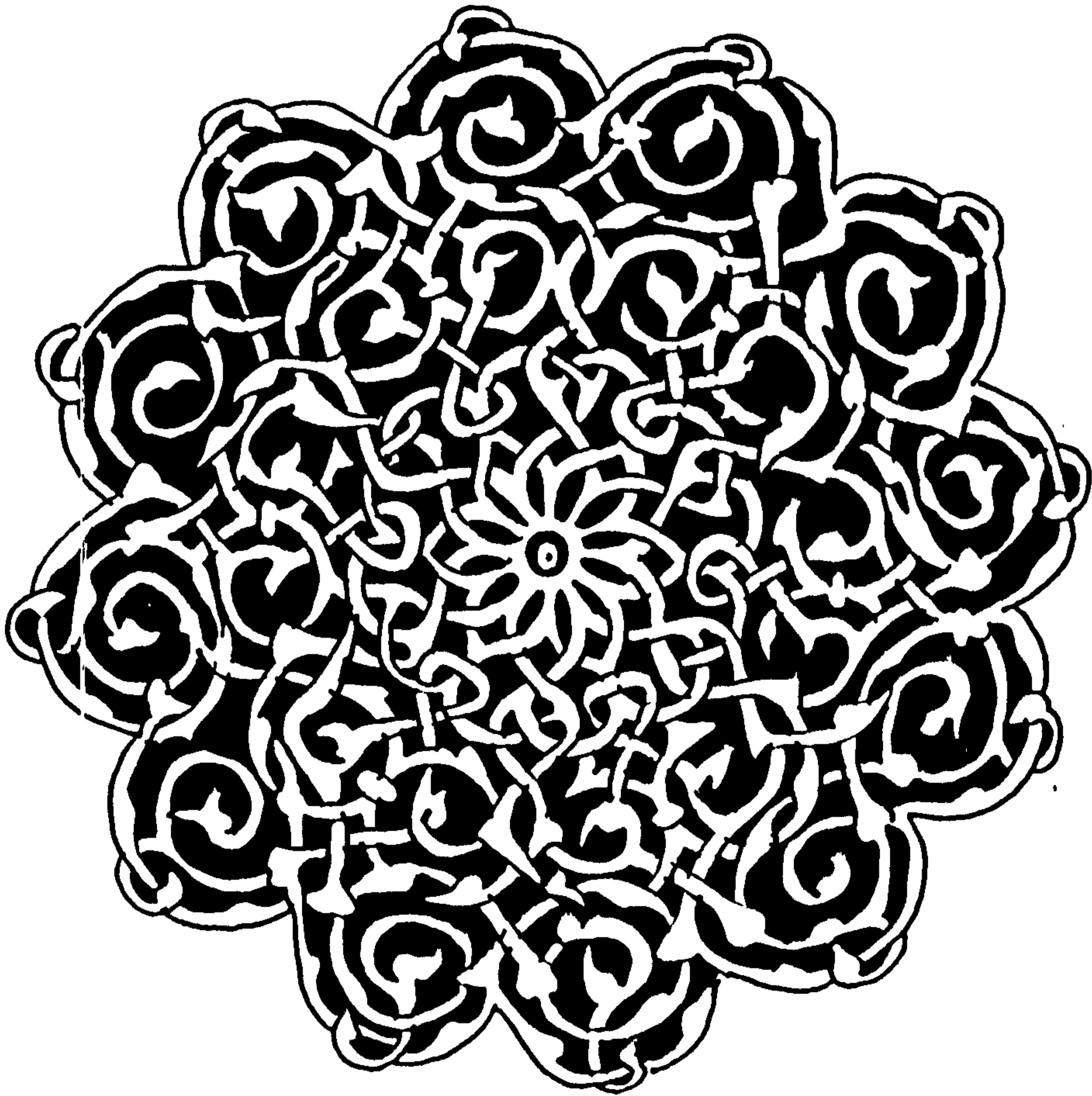
FIG 27.



FIG 28.

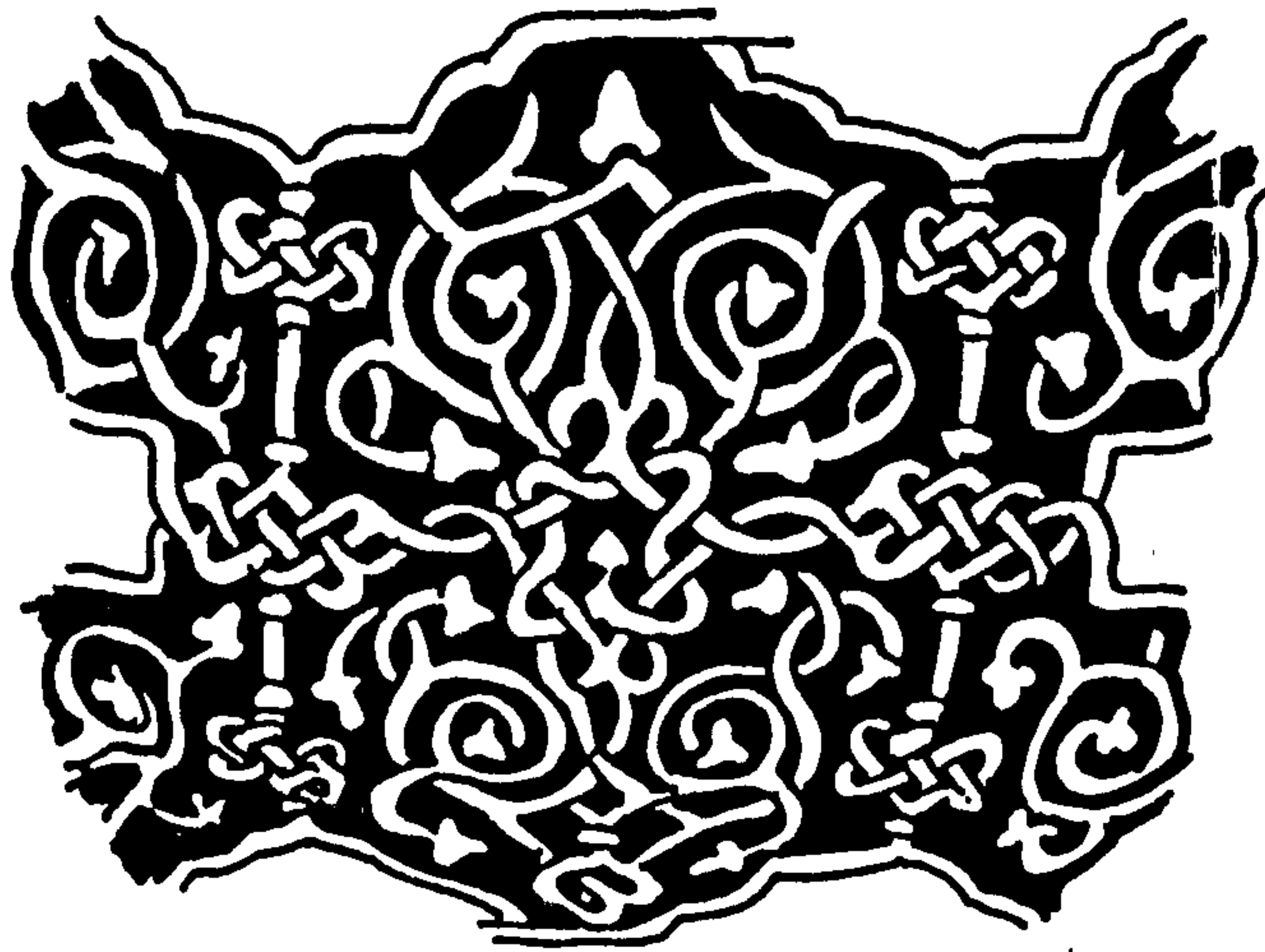


a.

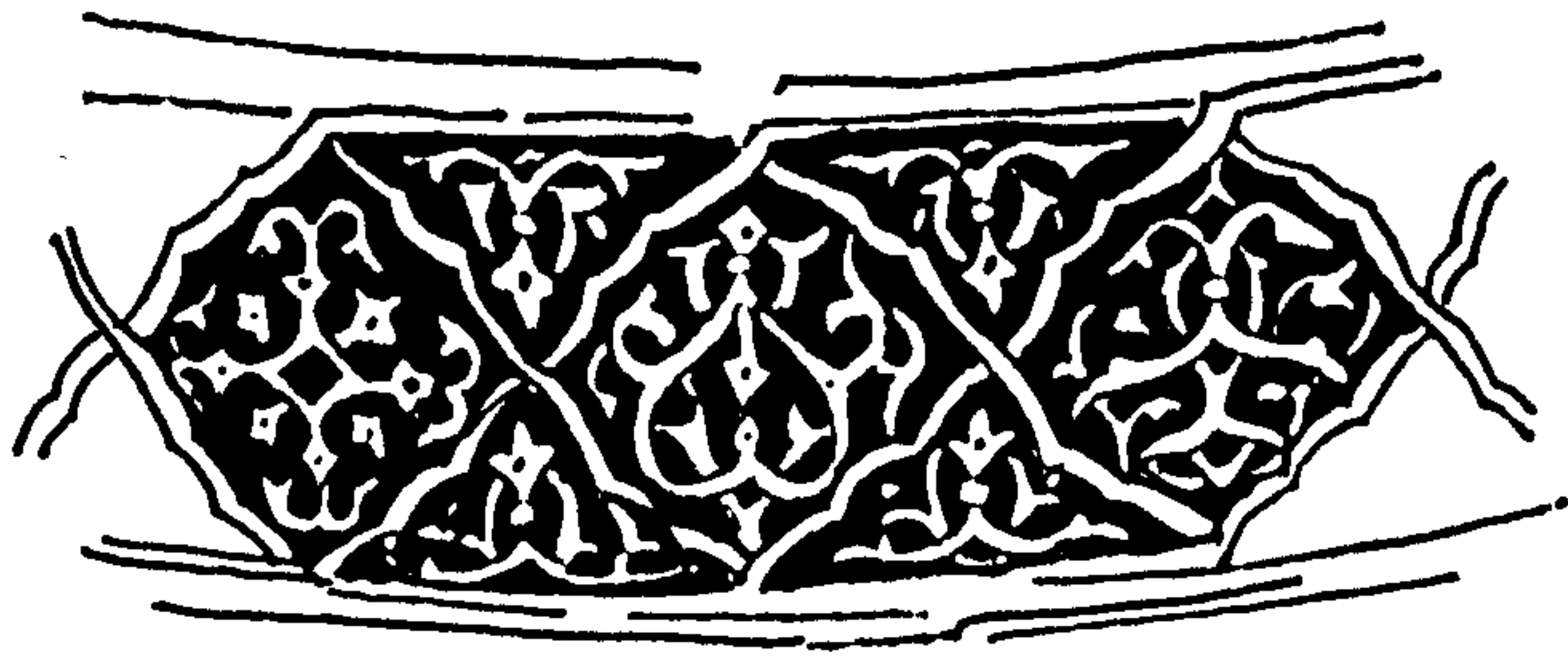


b.

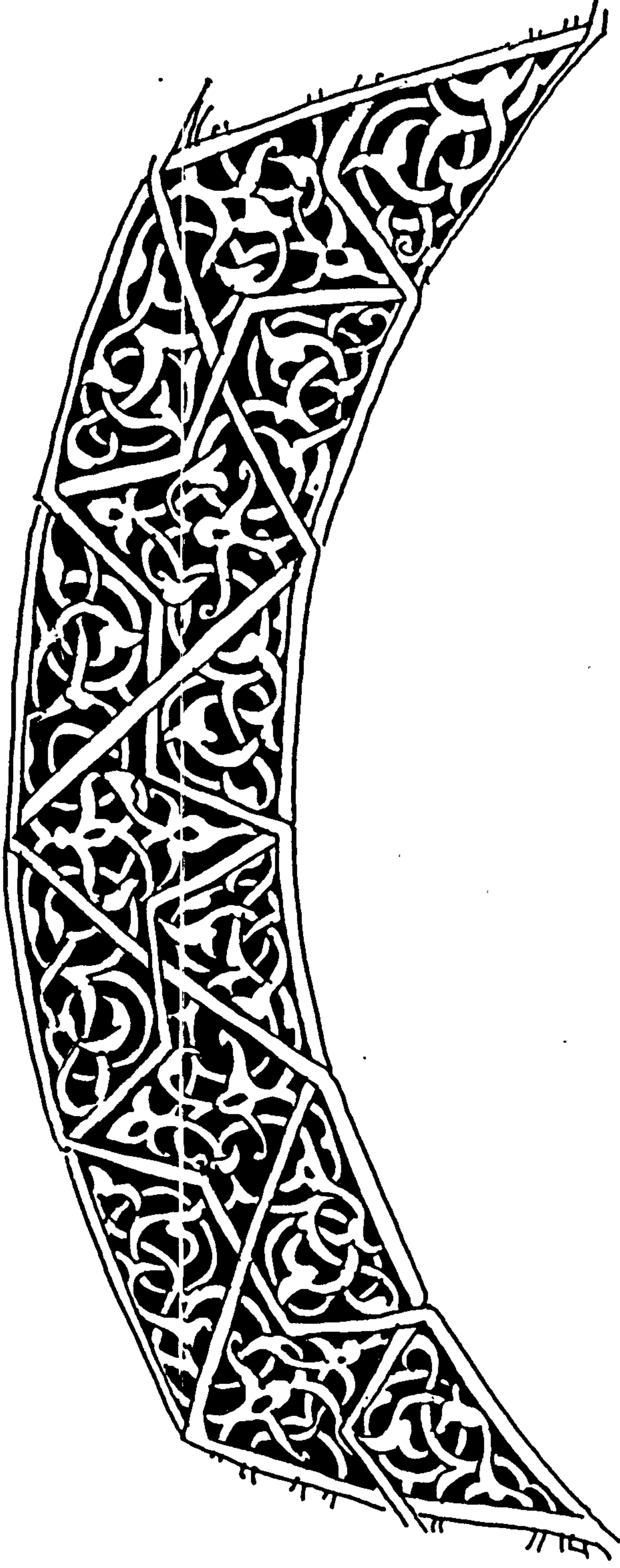
FIG 29.



a.



b.



a. GEOMETRIC GRID LAID OVER SCROLLING STEM.



b.

FIG. 30.

FIG 31.

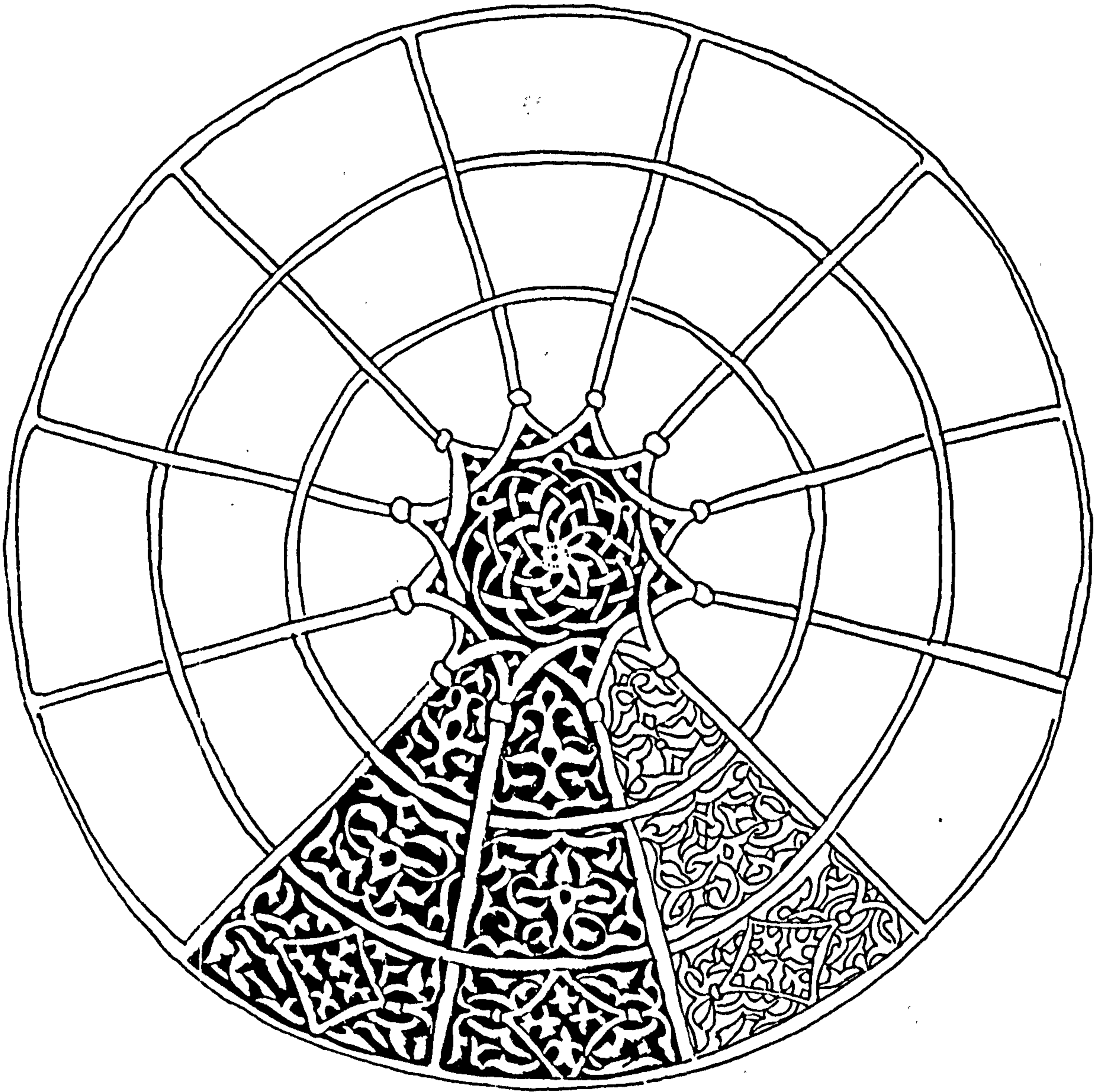
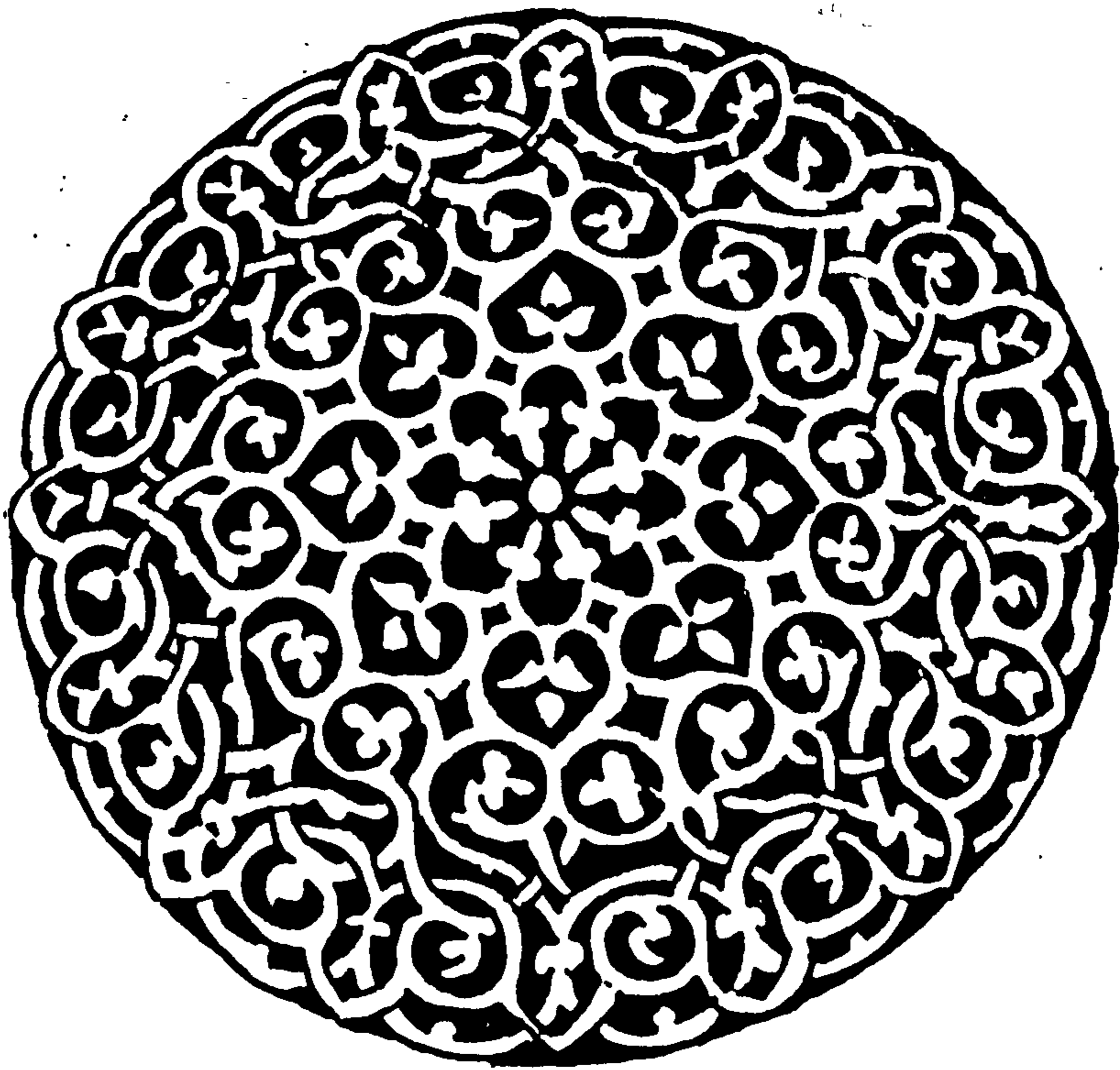


FIG 32.

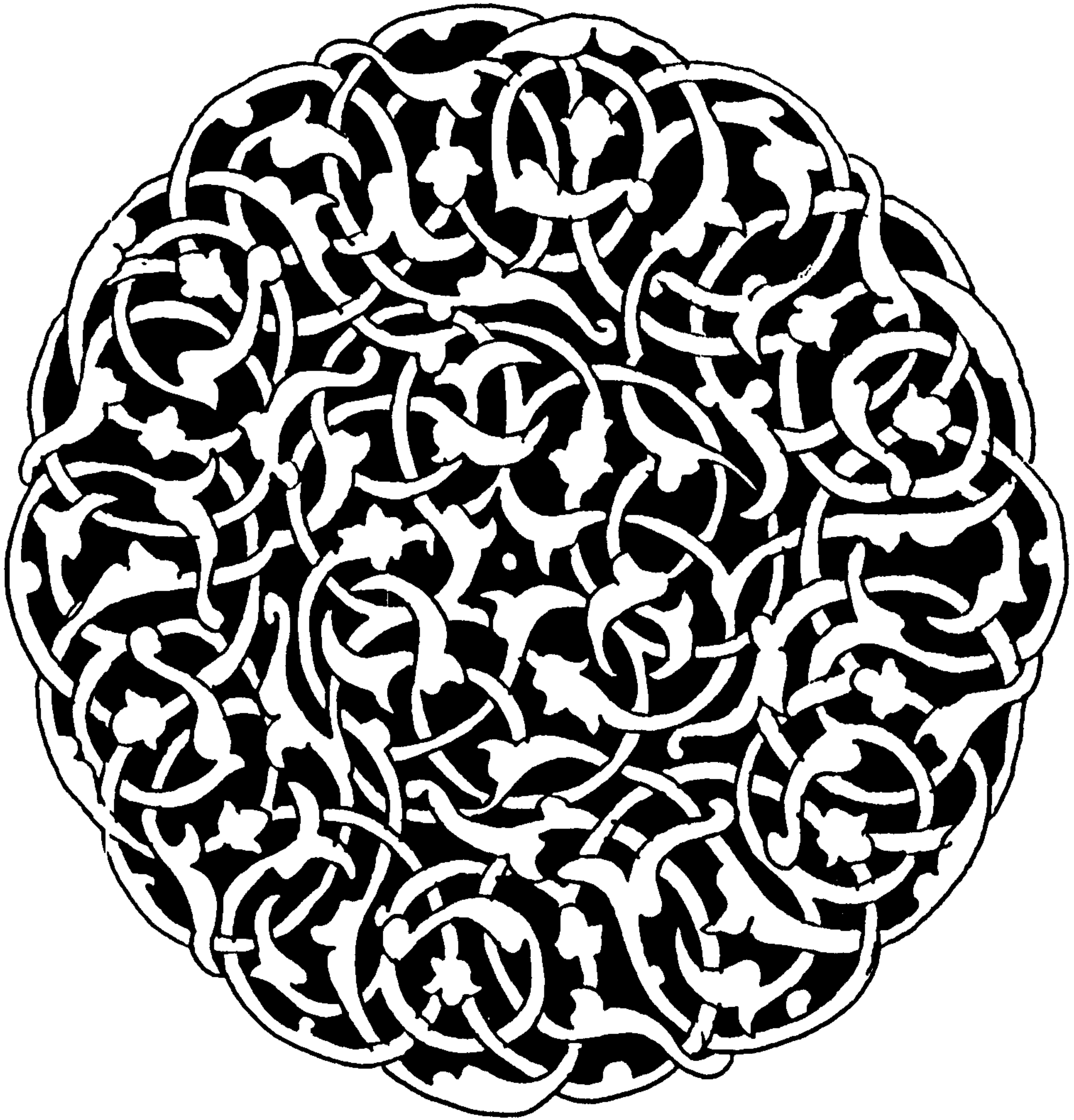


a.

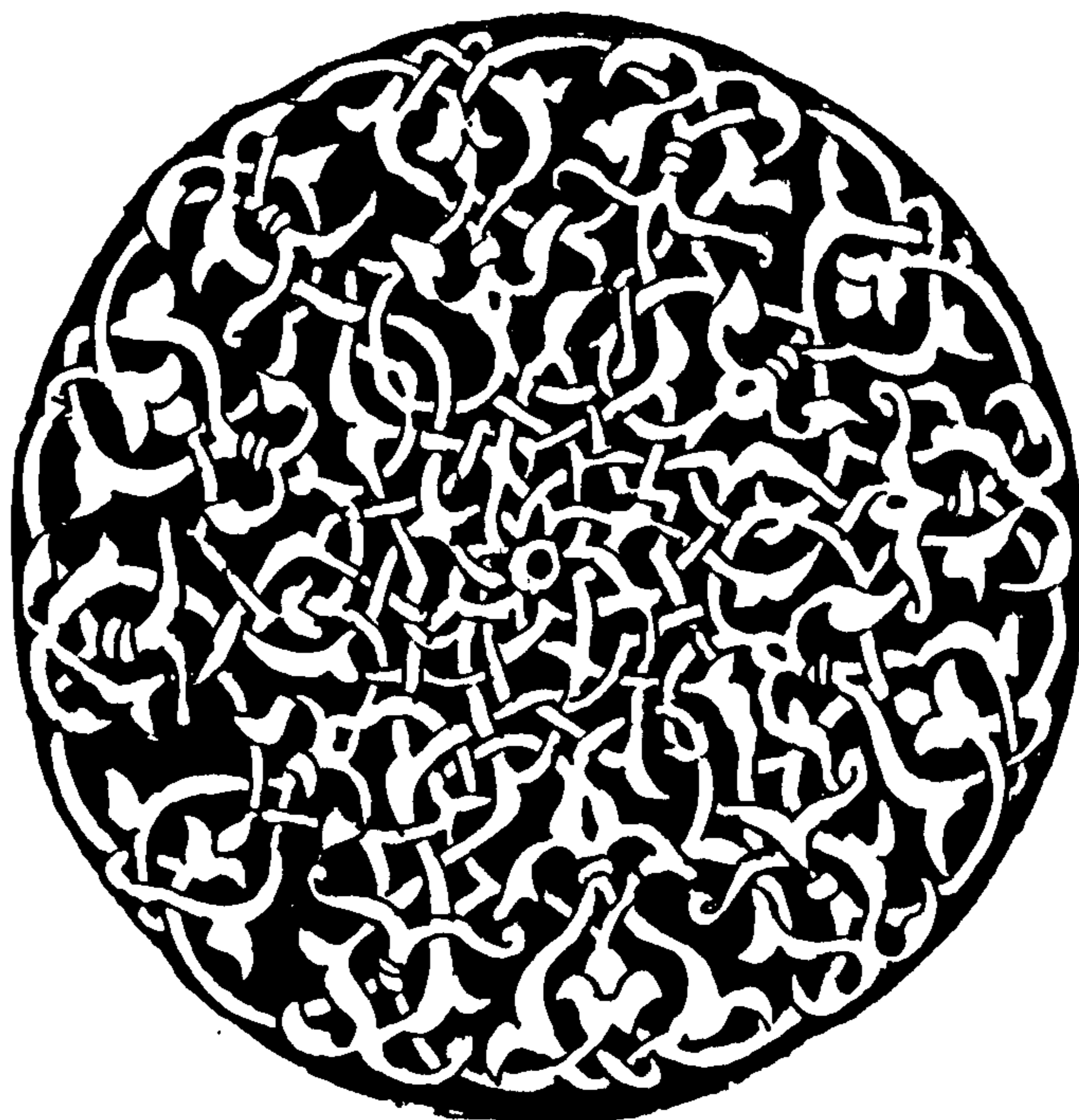


b.

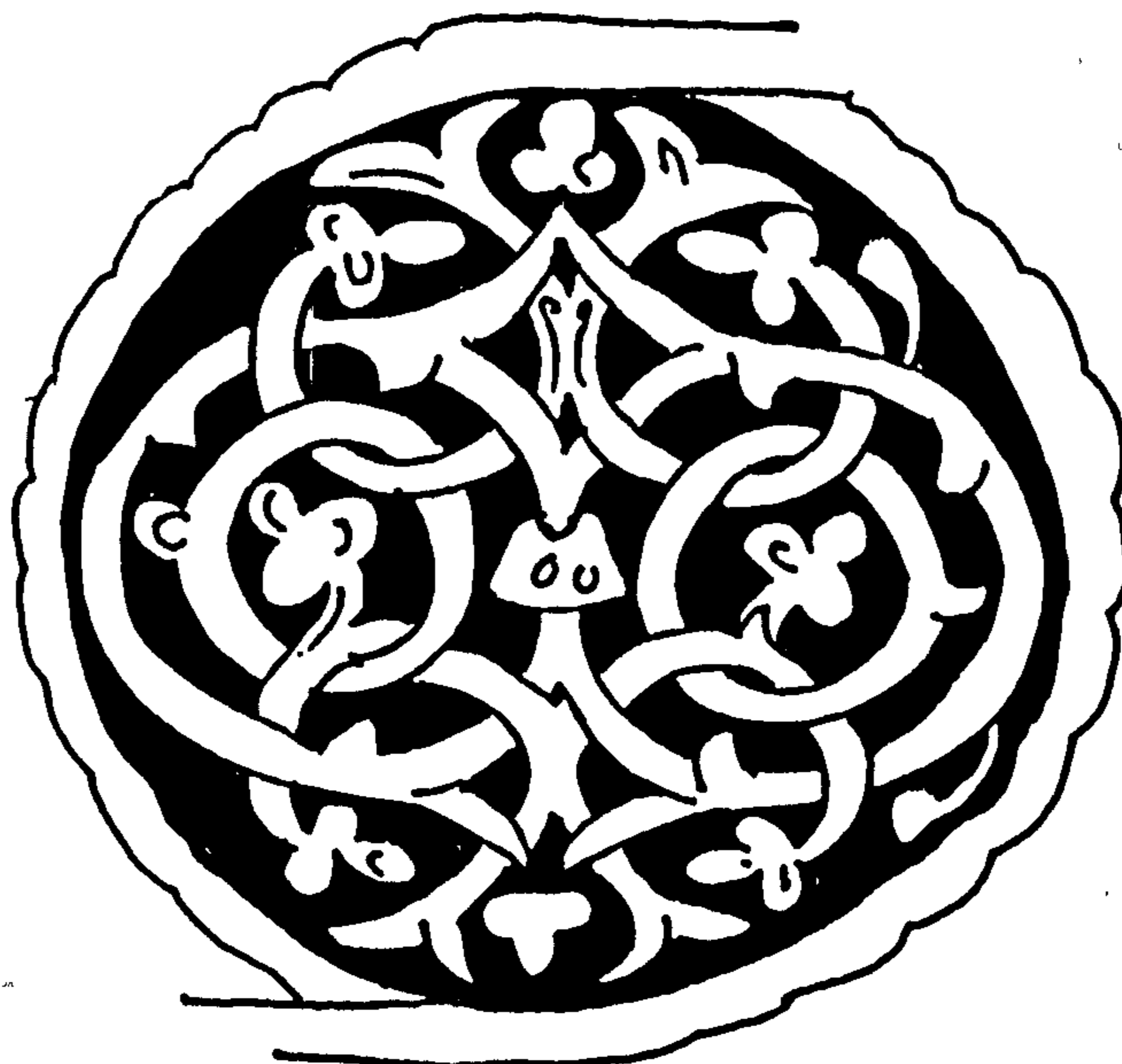
FIG 33.



ZAIN AL-PIN BUCKET INTERIOR ENGRAVED ROUNDDEL.

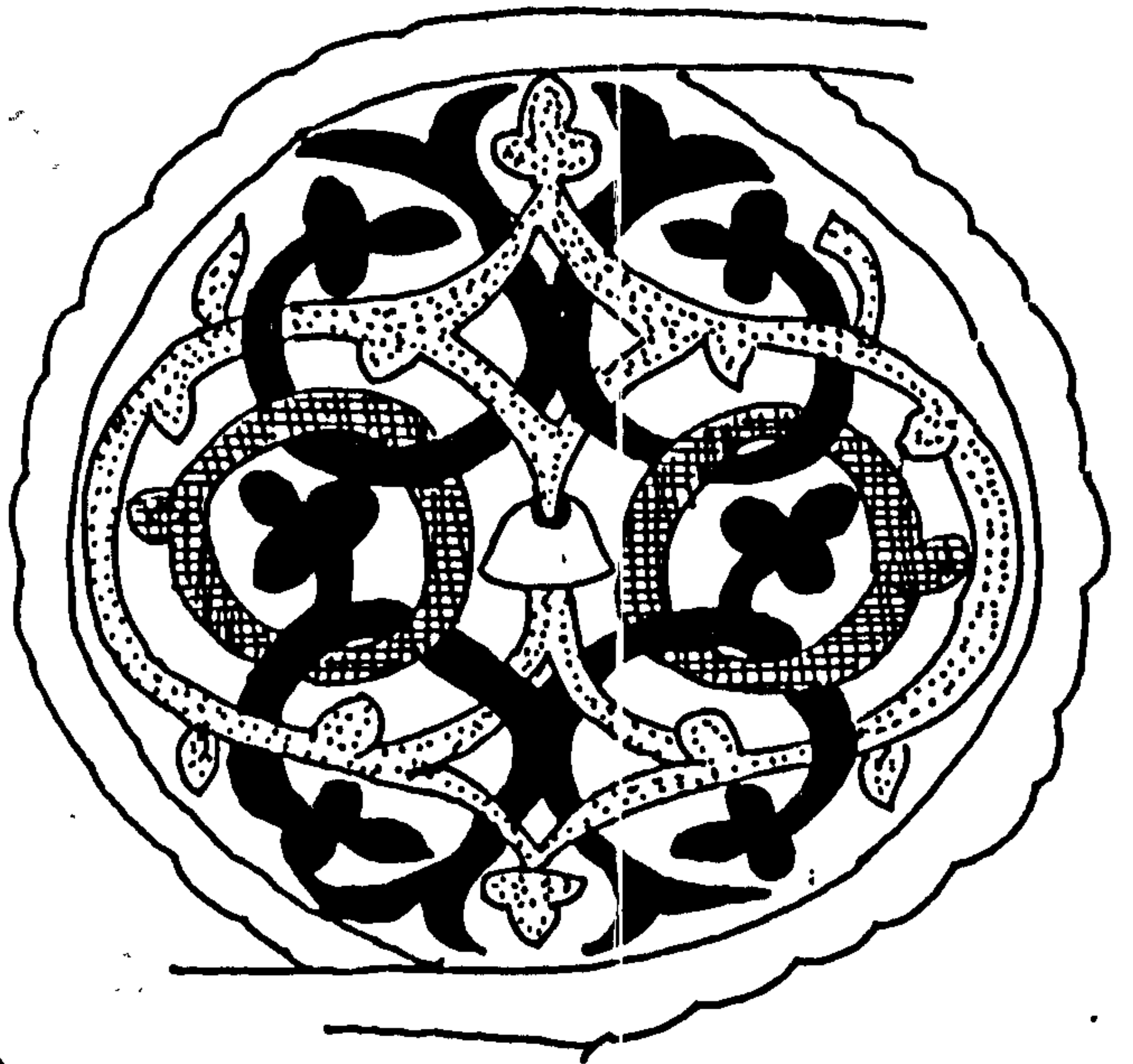


a. "DART-CHAIN" BORDER.
REPEATED TO FILL ROUNDEL.

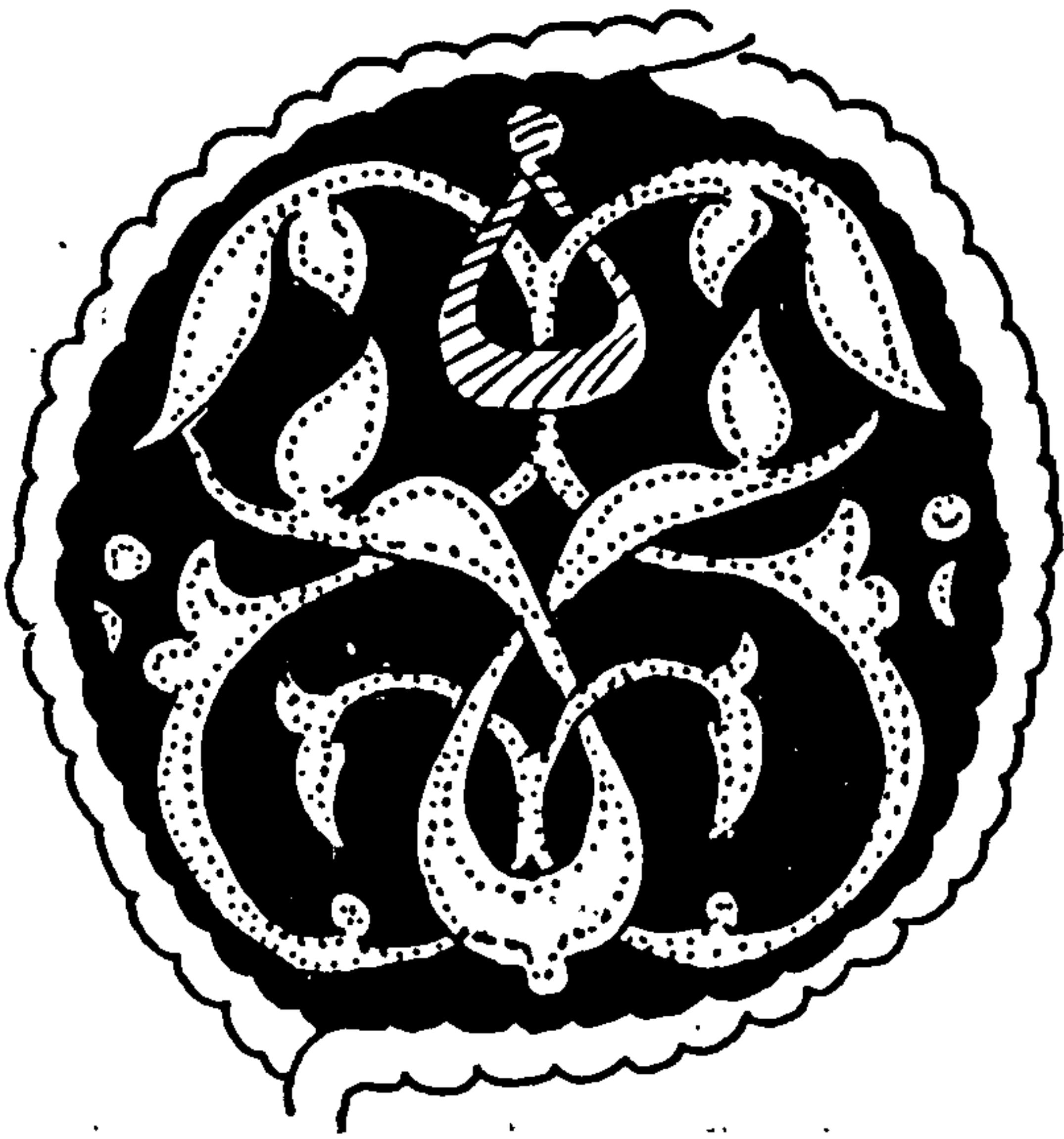


b. SPLIT PALMETTE SCROLLS
ADAPTED TO ROUNDEL.

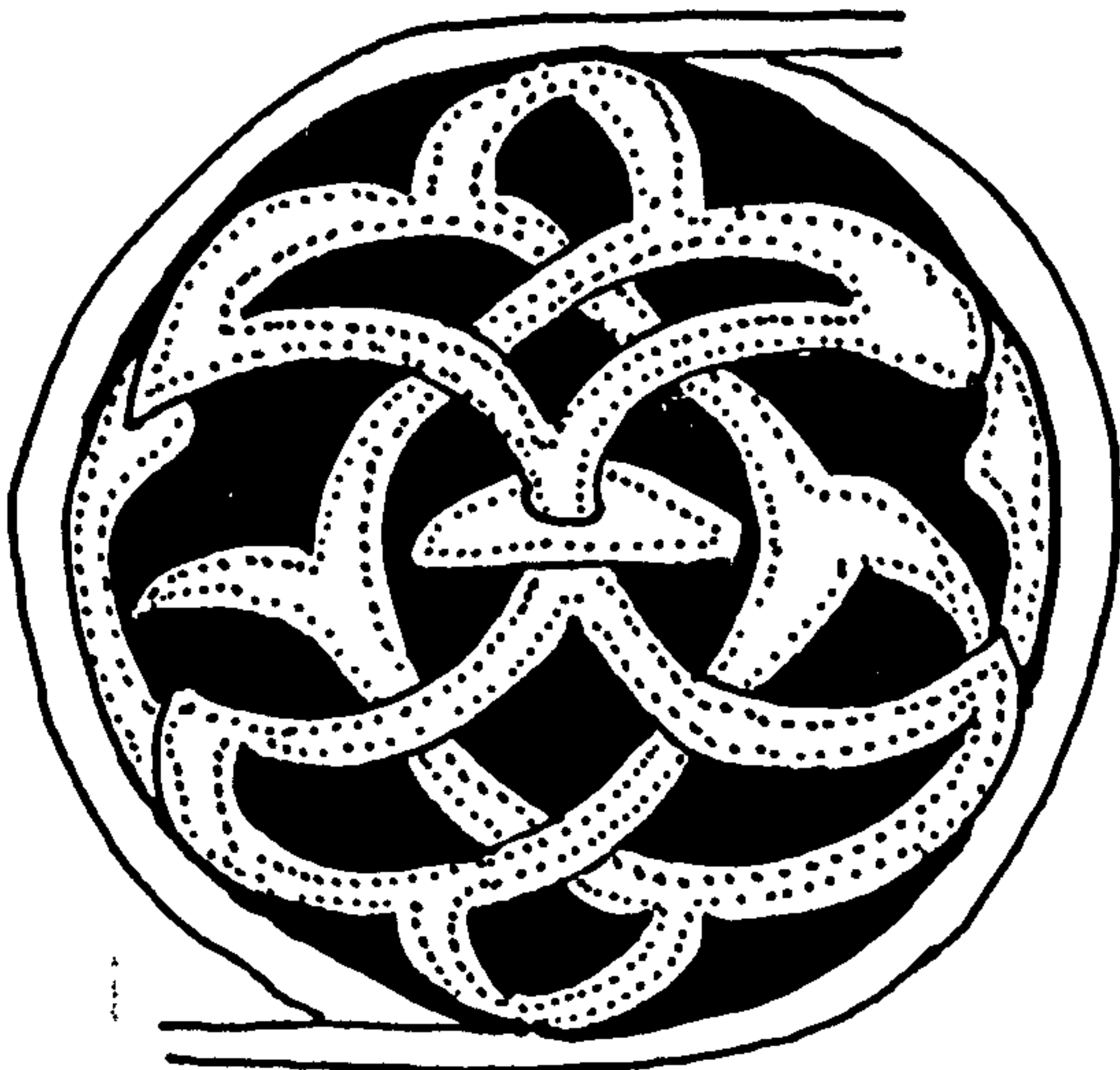
FIG 35.



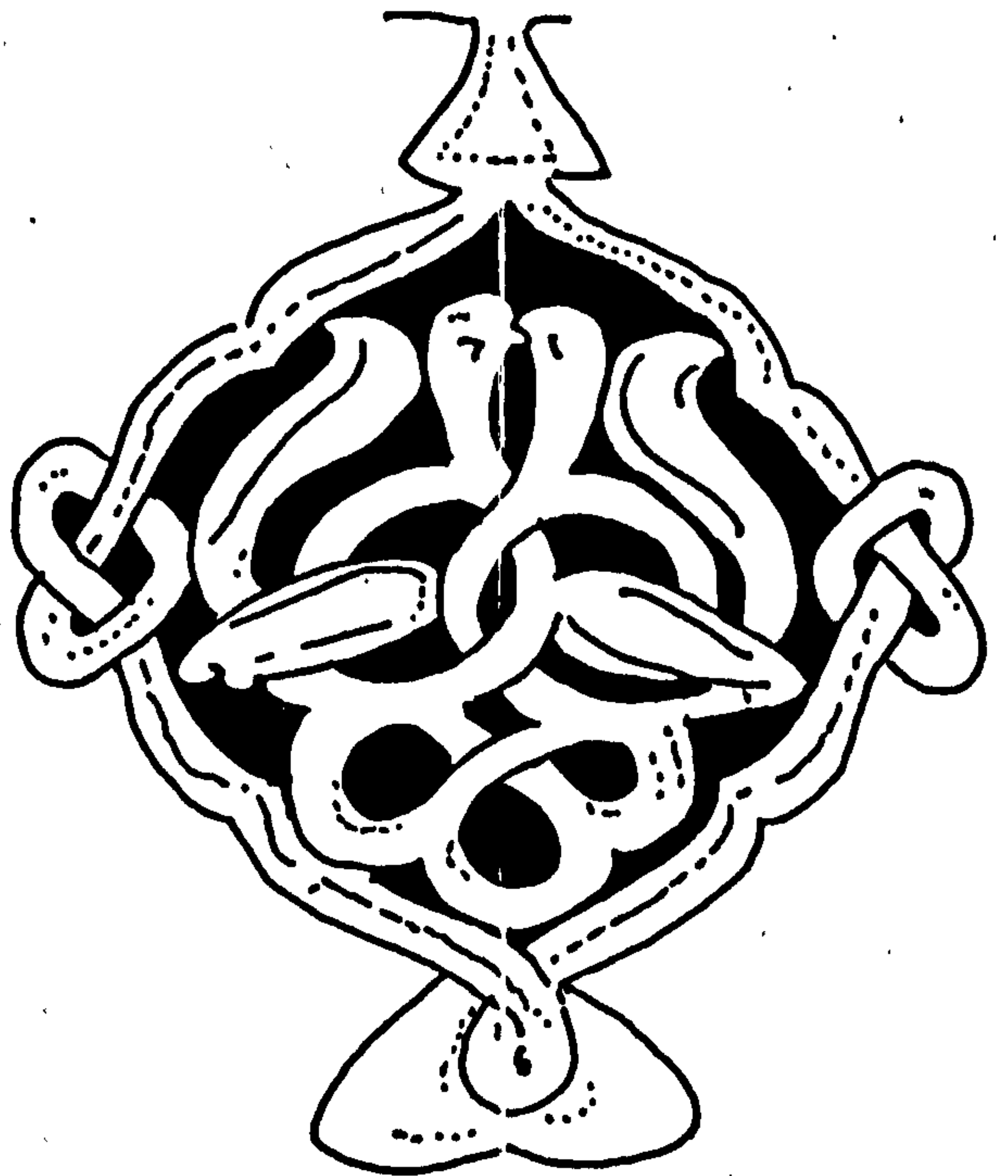
a.



b.



d. SINGLE DART WITH
KNOT TERMINALS.

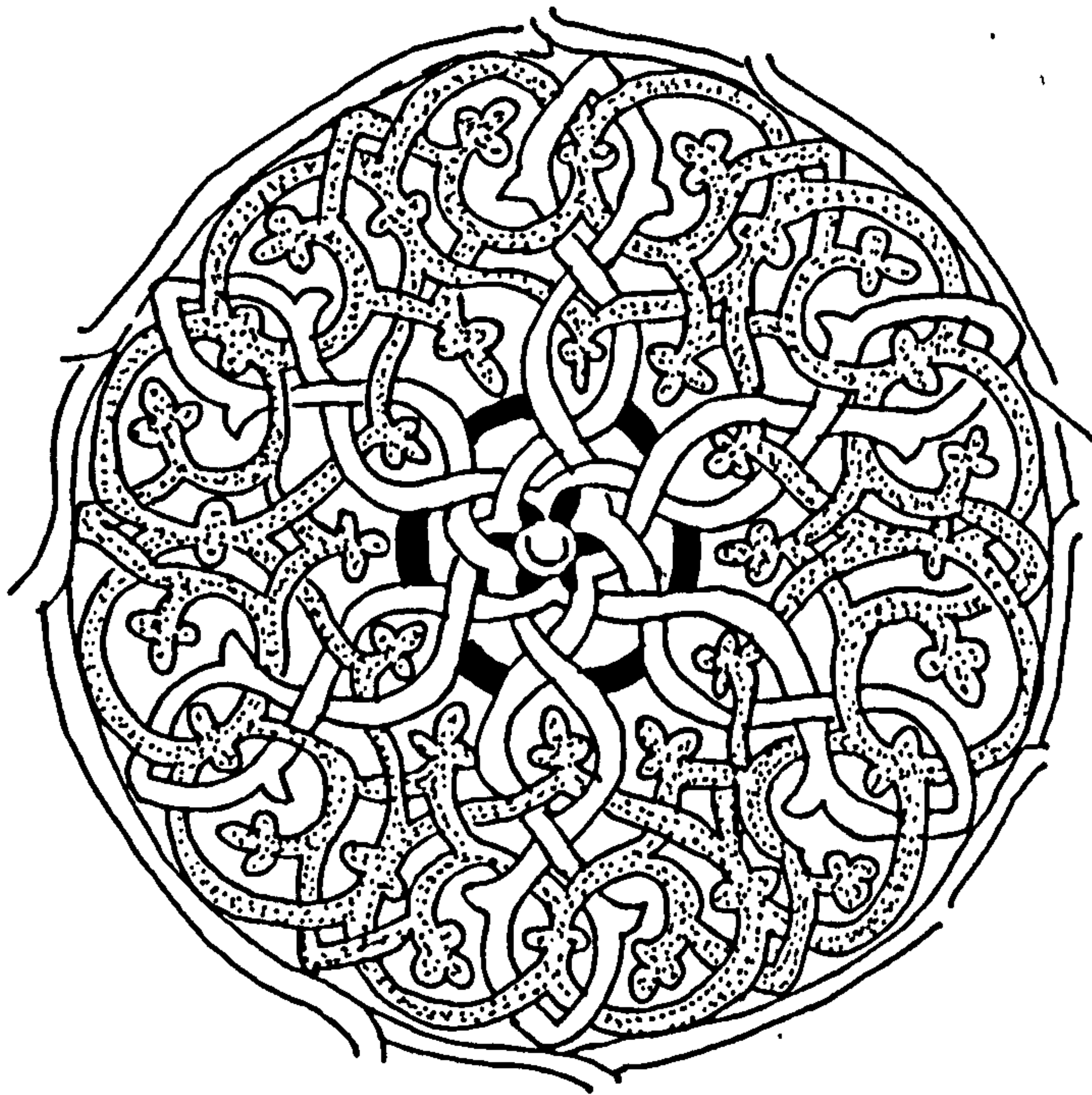


c. BIRDS WITH KNOT
TERMINAL.

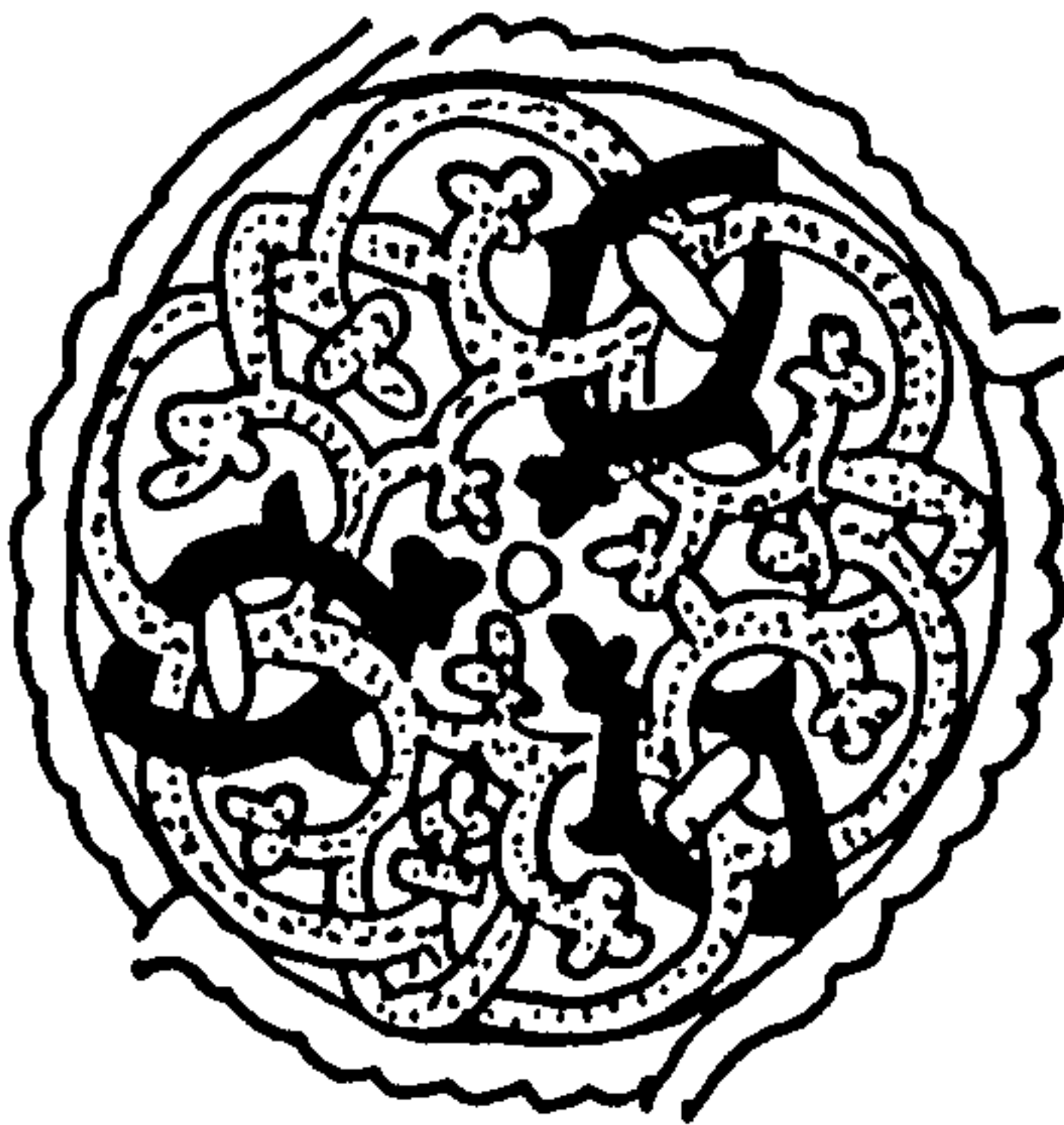
FIG 36.



a. DART AND SHIELD ALTERNATION

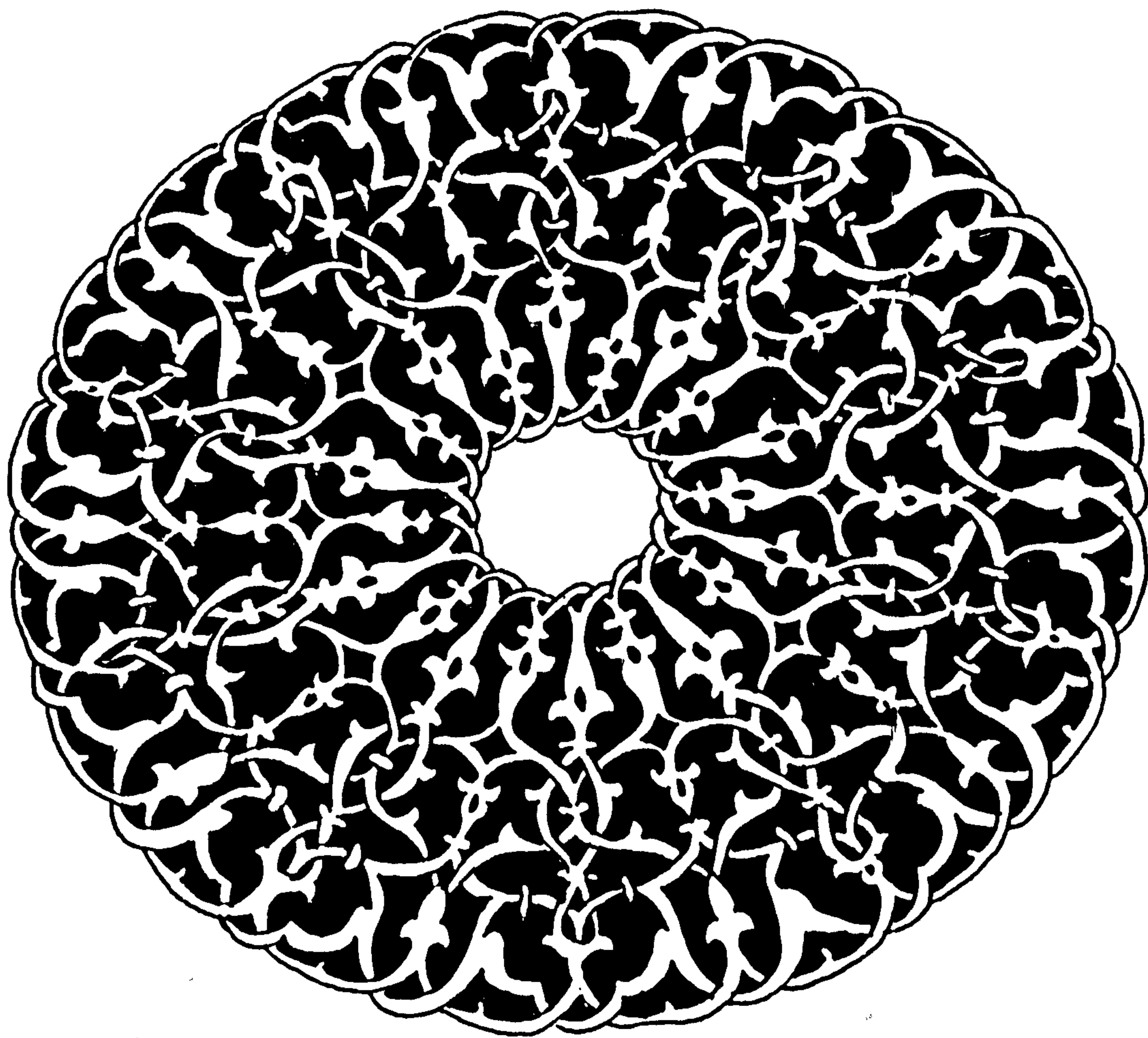


b. SIX REPEAT.



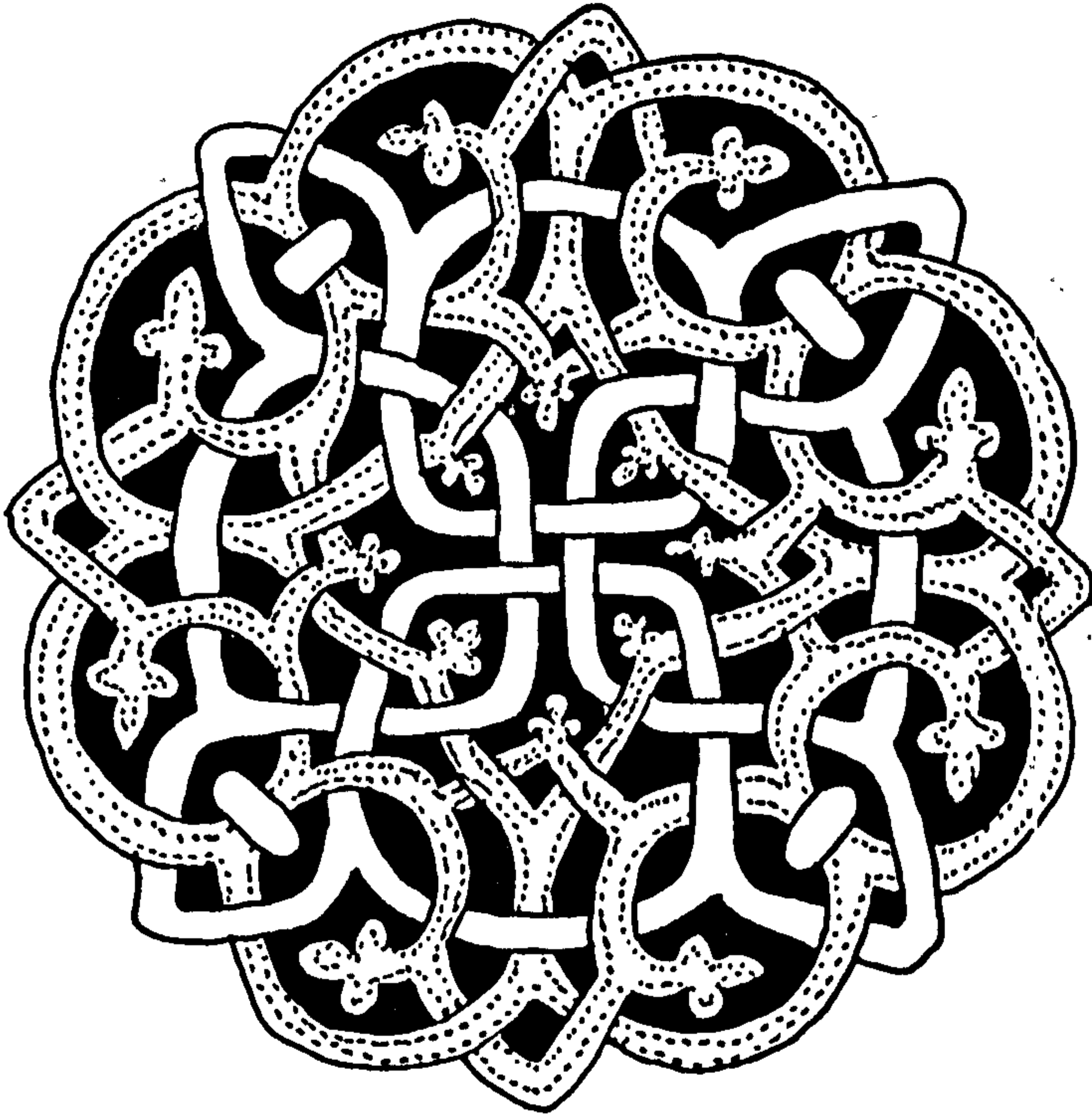
c. THREE REPEAT.

FIG 37.



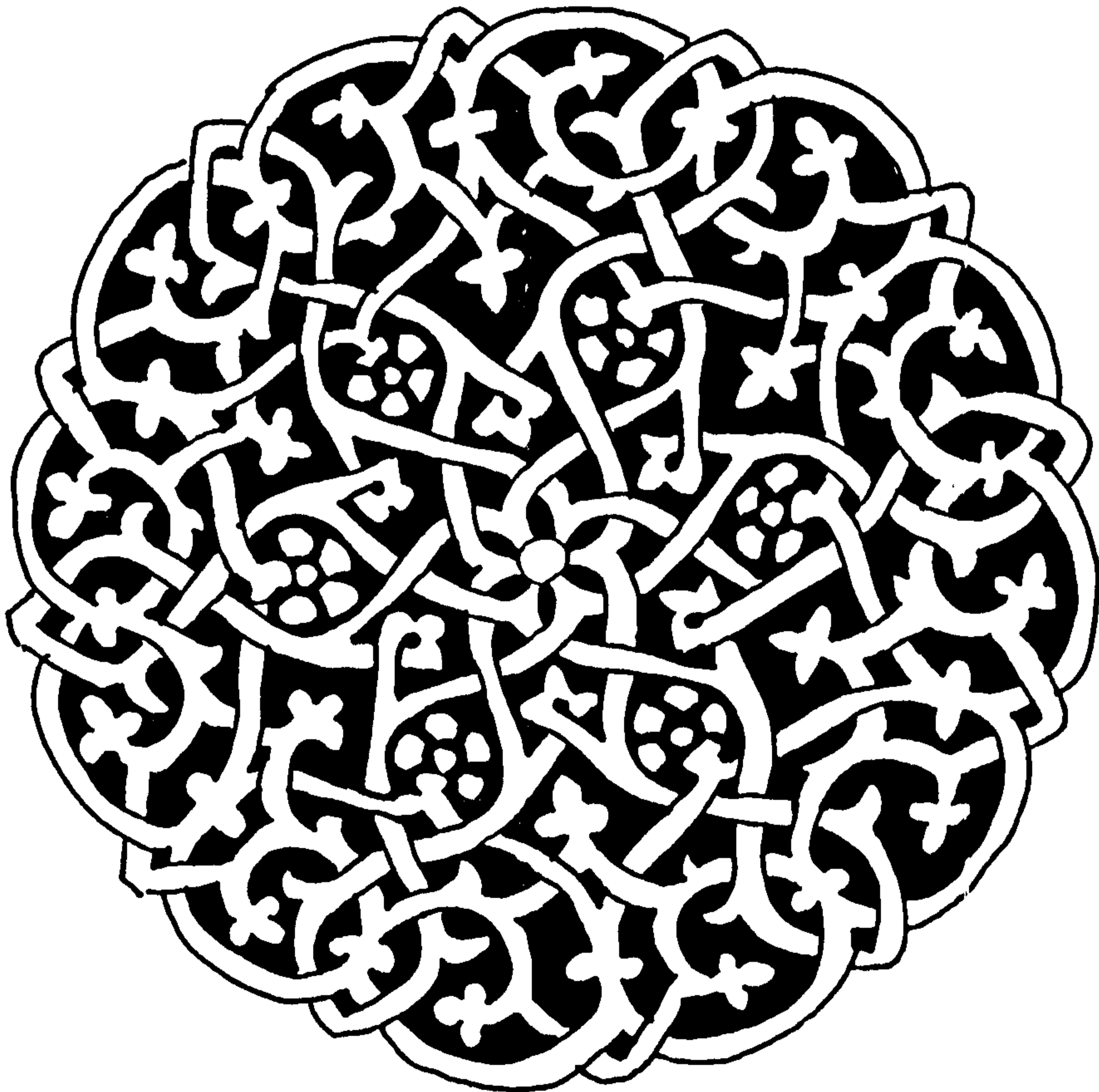
TEN REPEAT.

FIG 38.



a.

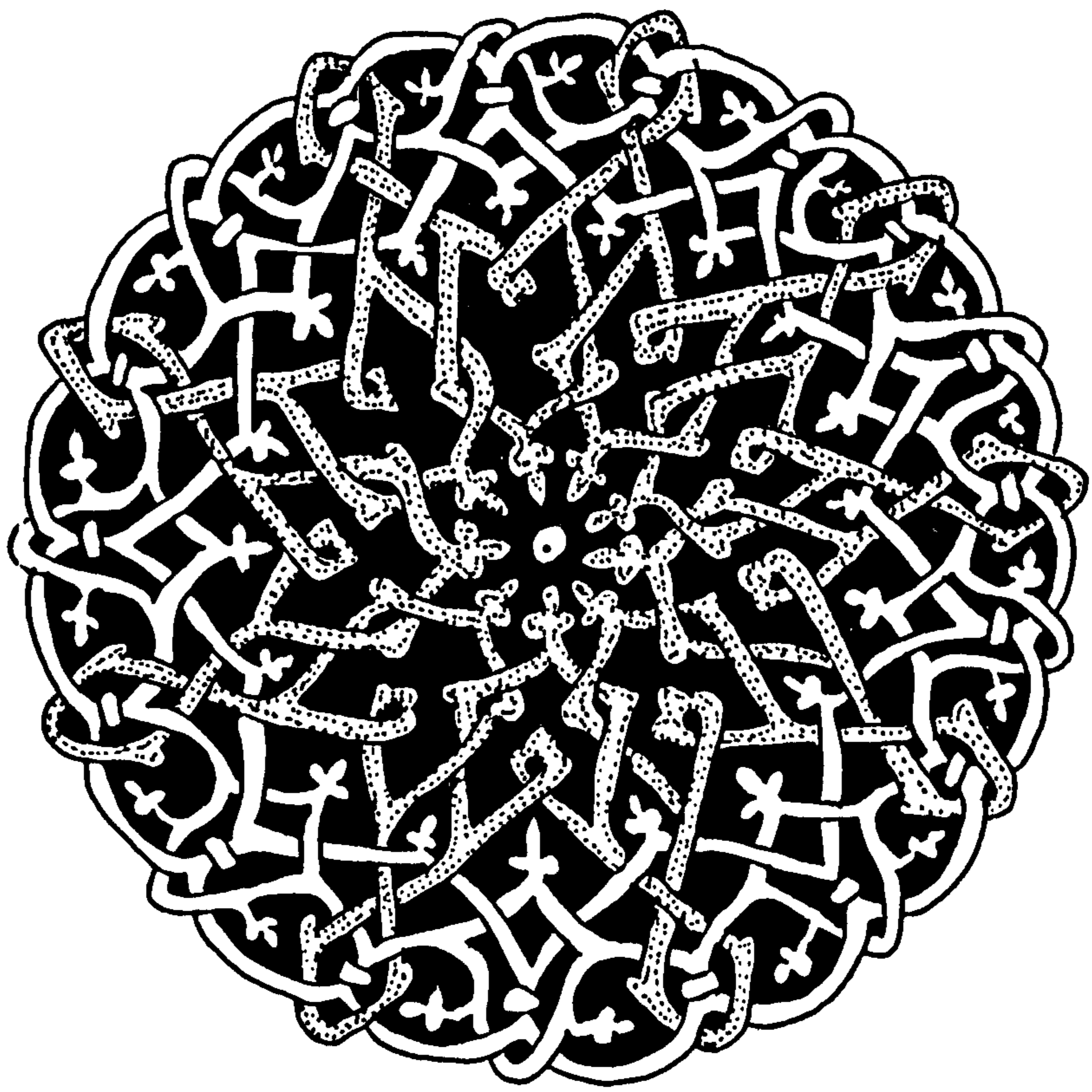
FOUR REPEAT.



b.

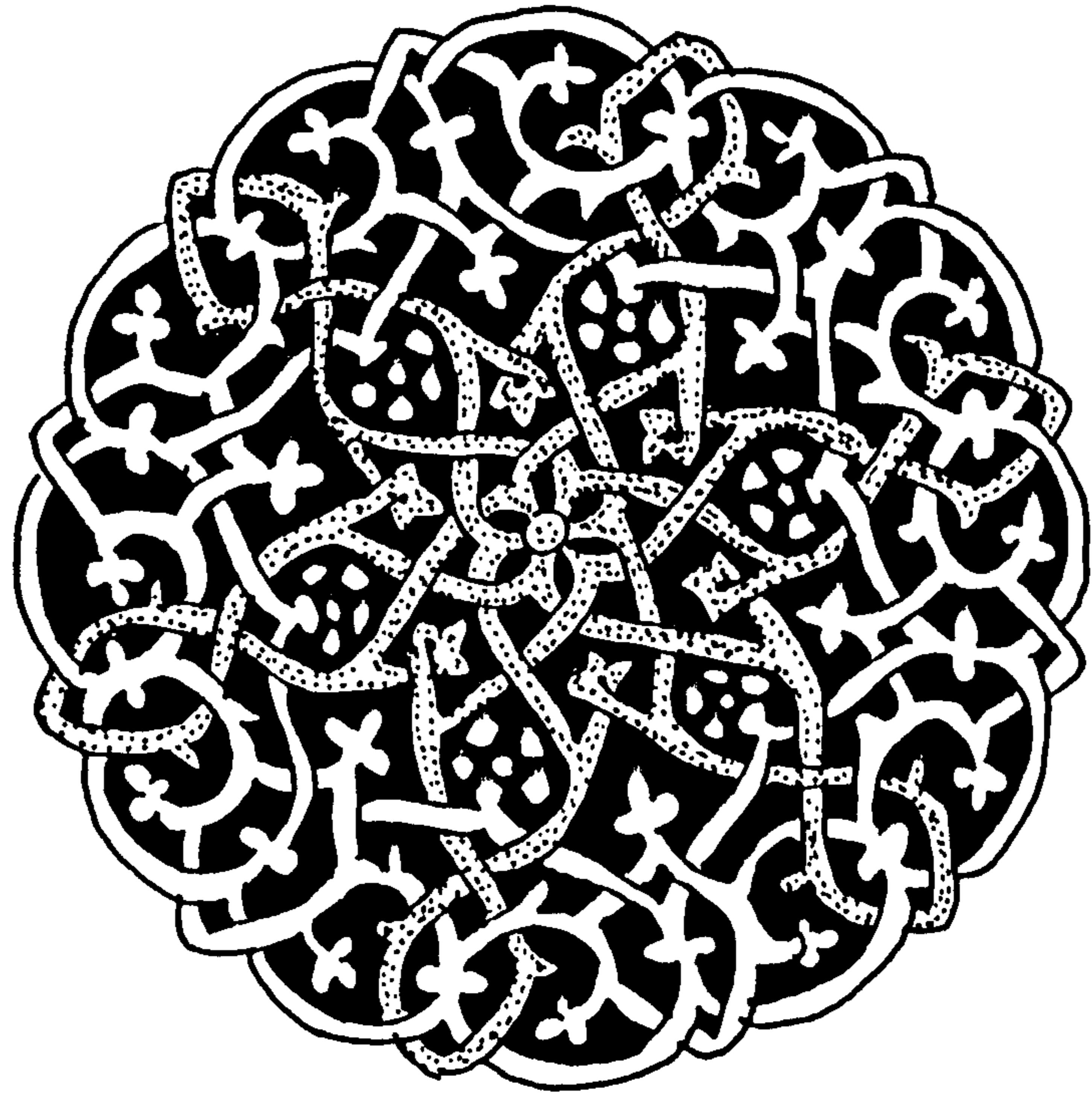
SIX REPEAT.

FIG 39.



a.

NINE REPEAT.



b.

SIX REPEAT.

FIG 40.

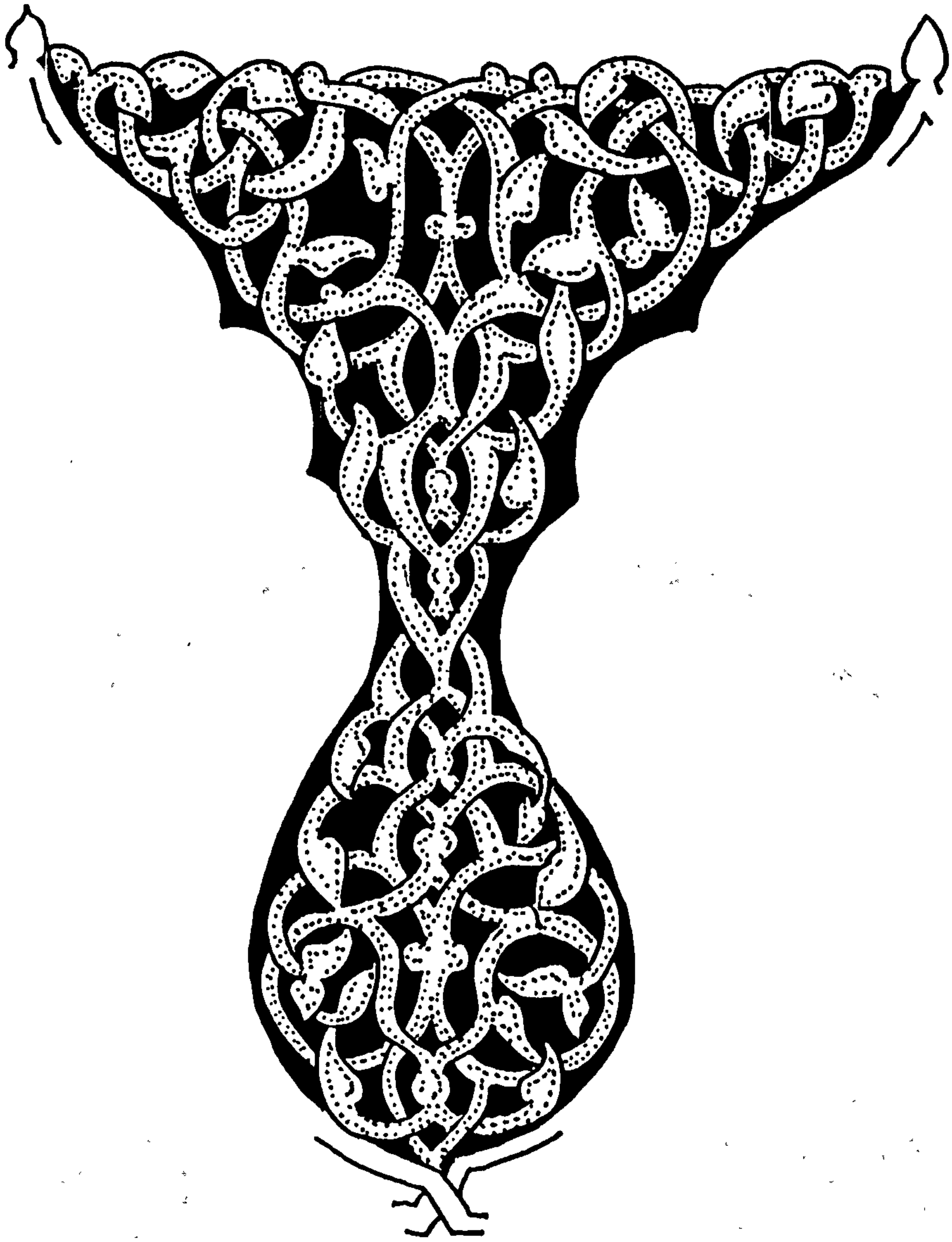
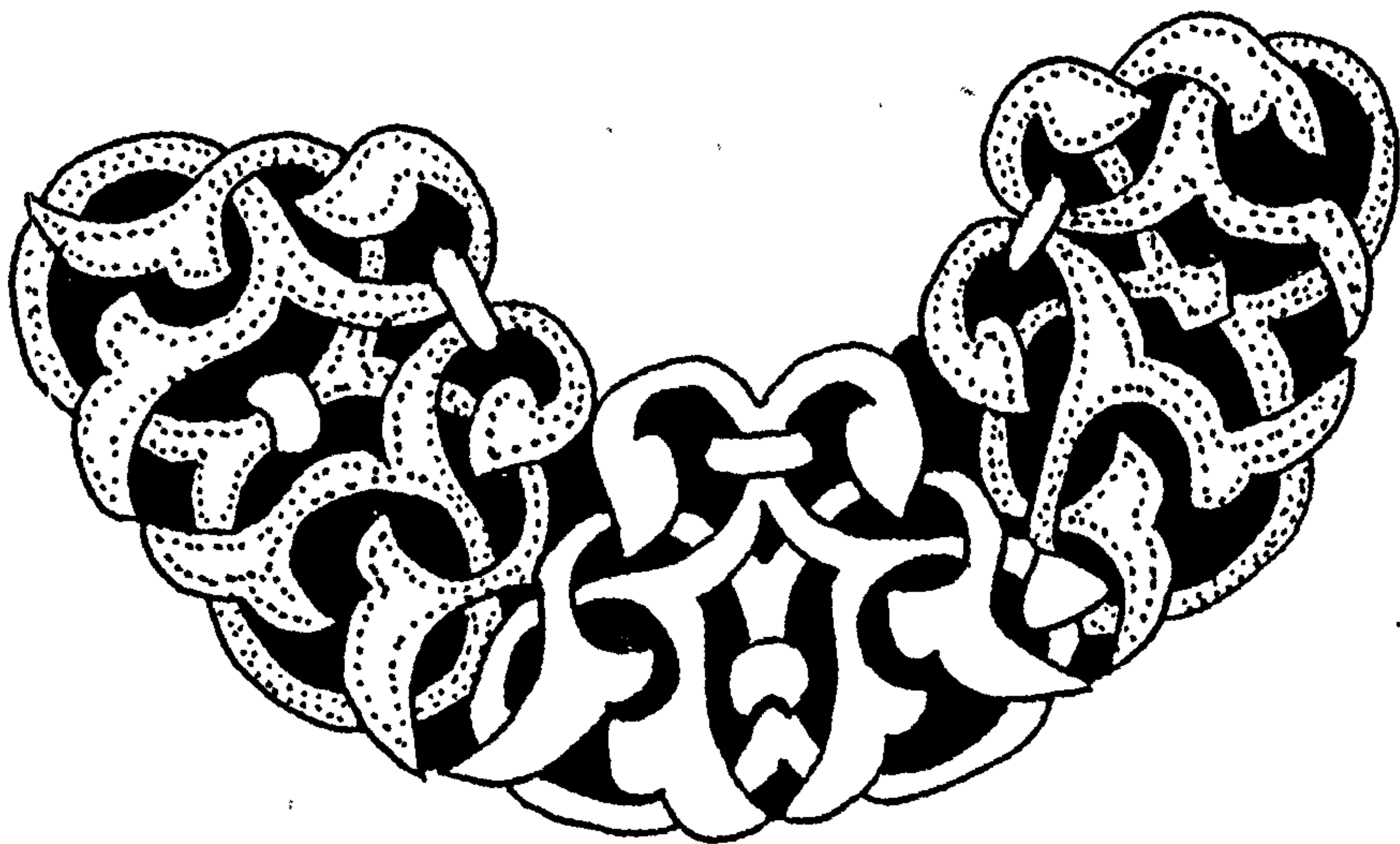
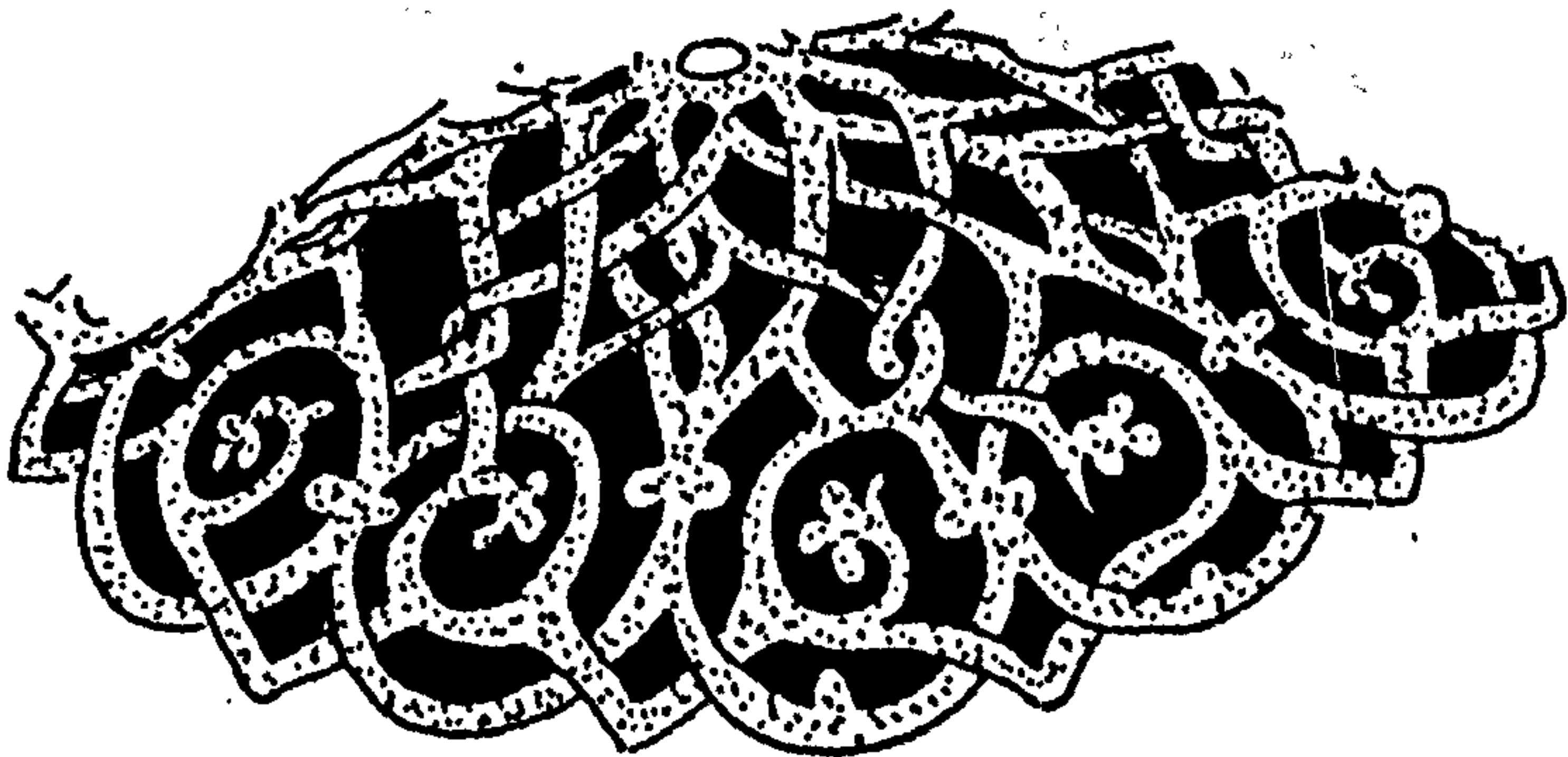


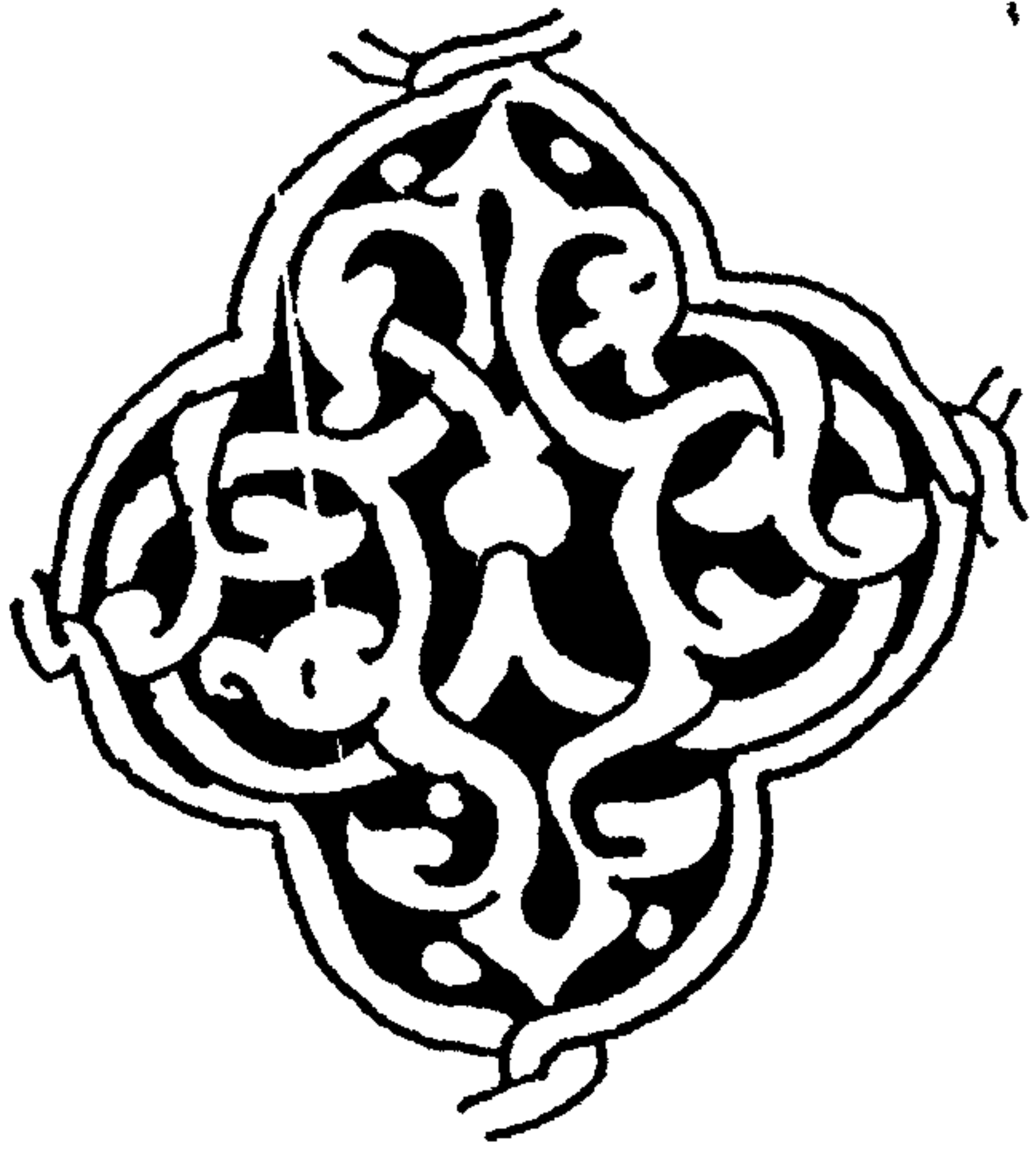
FIG 41.



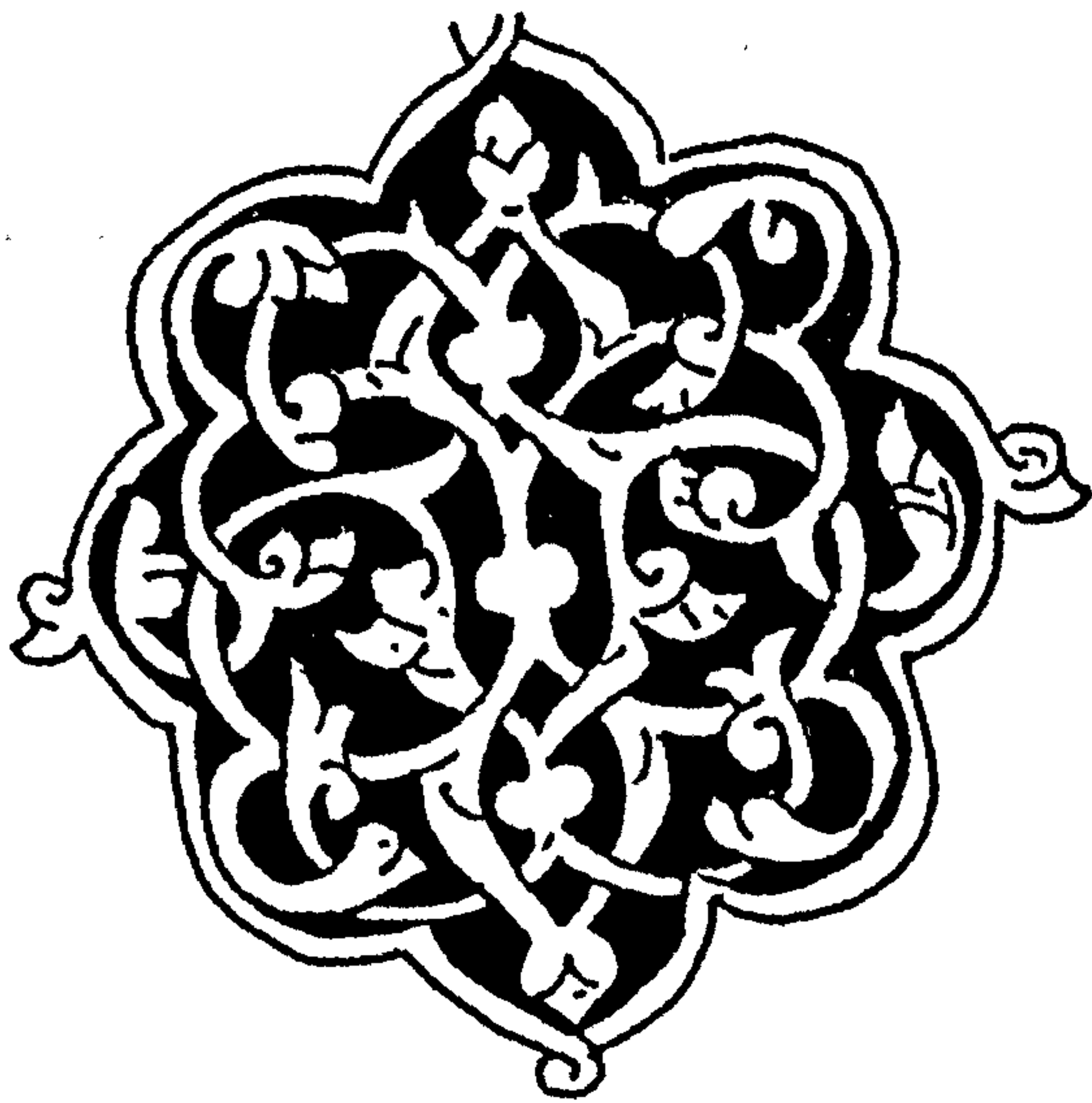
a.



b.

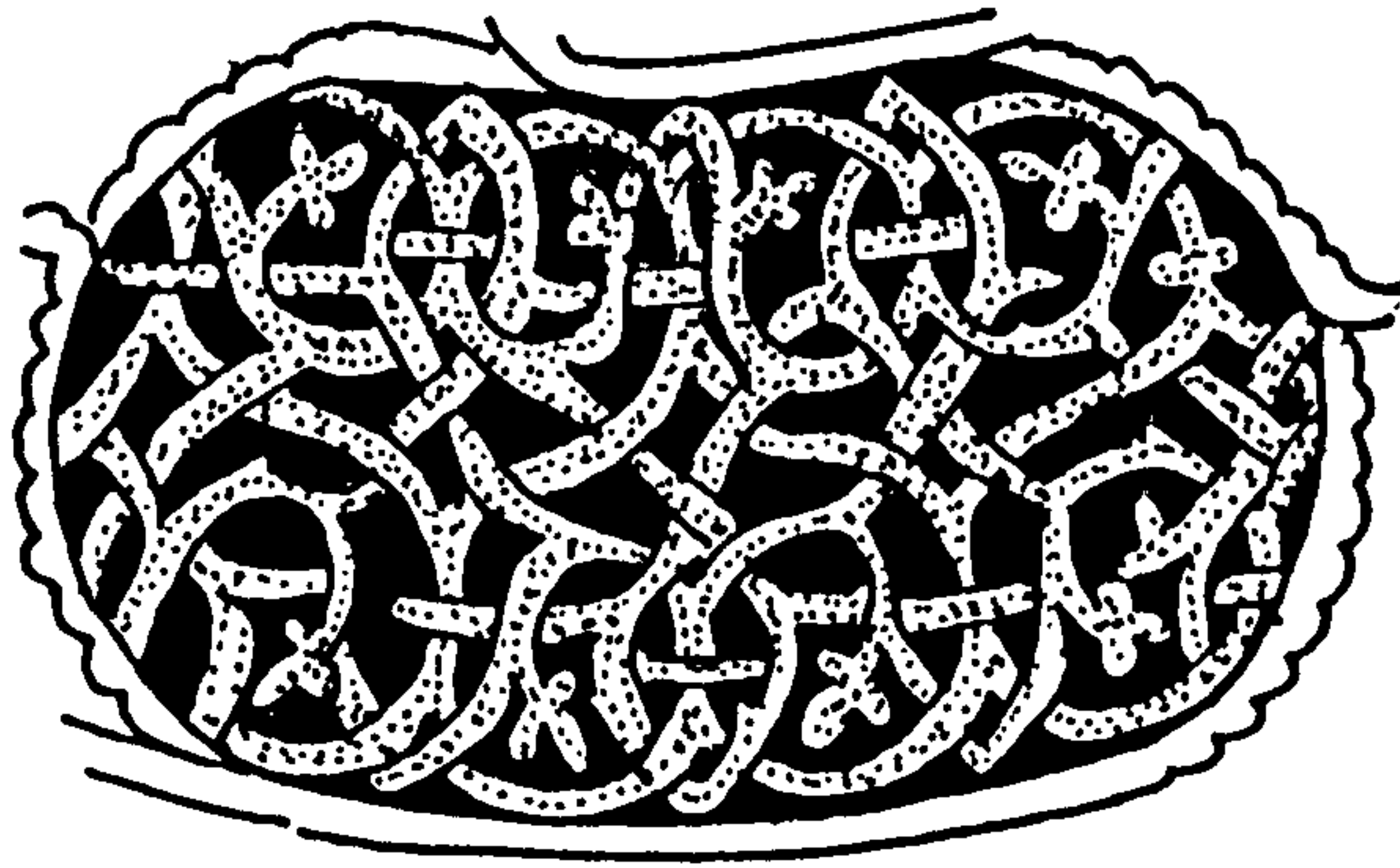


c.



d.

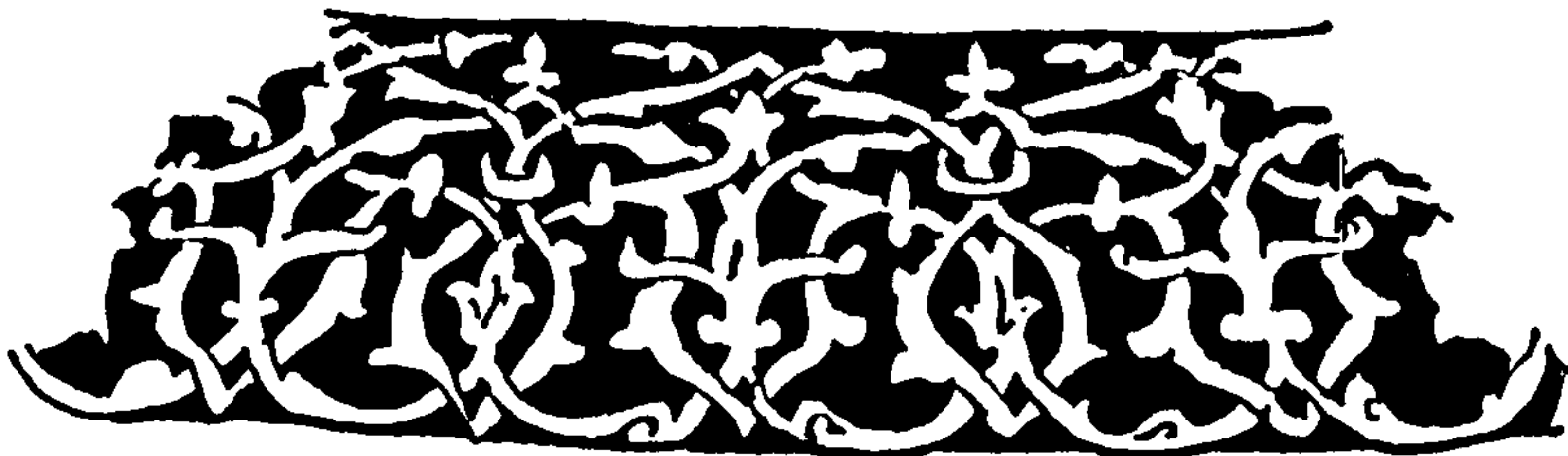
FIG 42.



a.



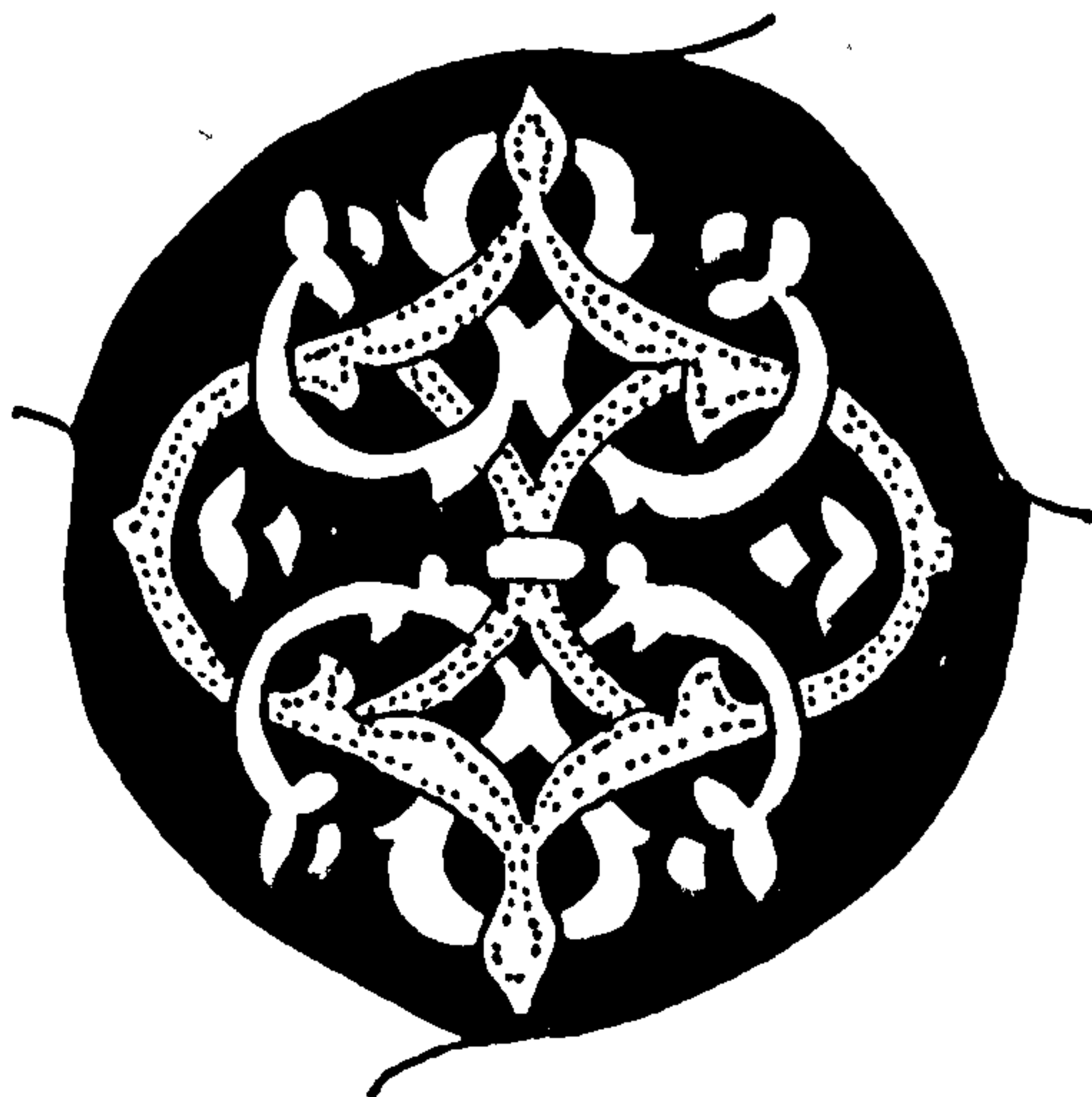
b.



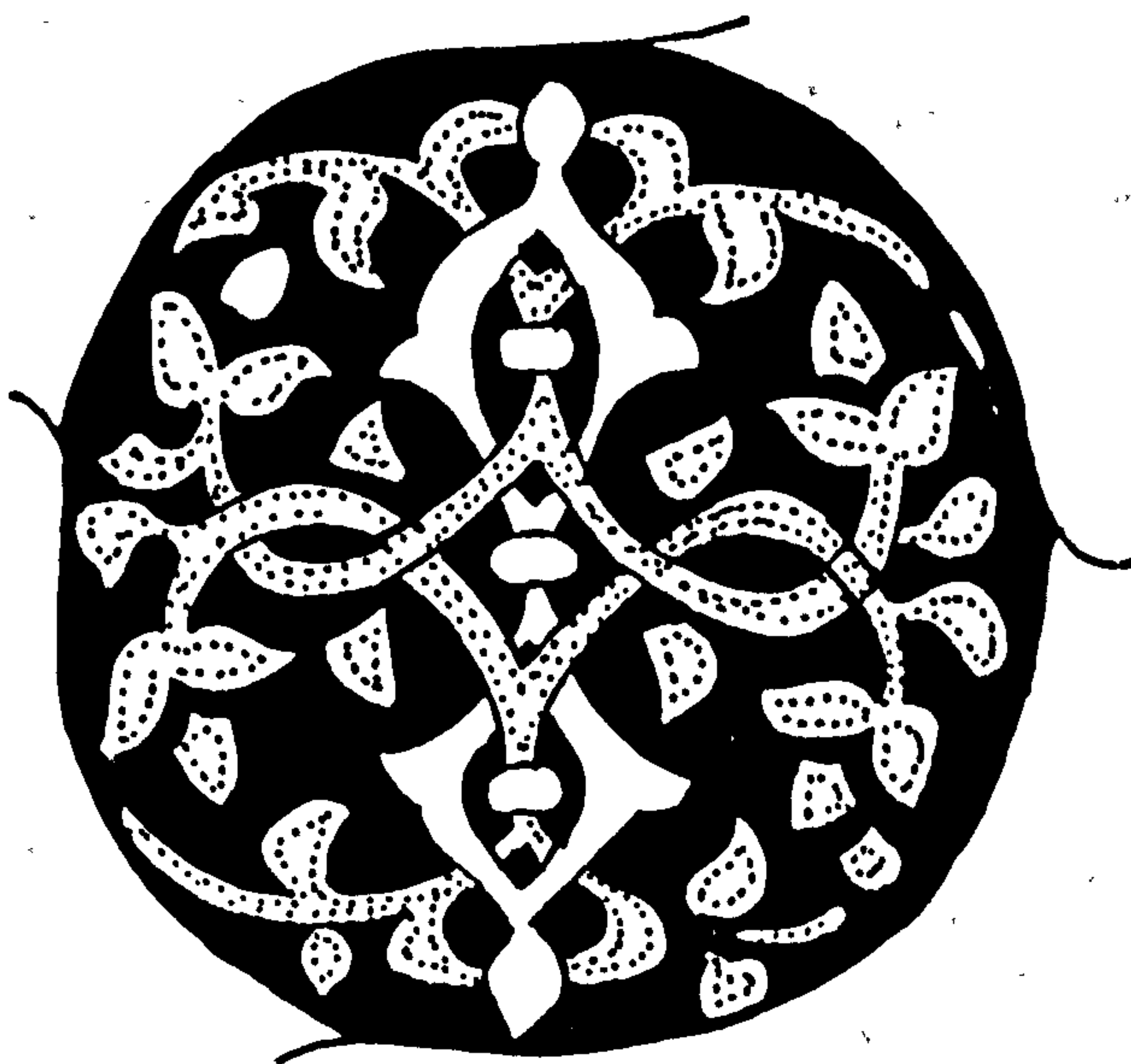
c.

SPLIT PALMETTE / RUMI
QUATRELOBE.

FIG 43.



a.



b.

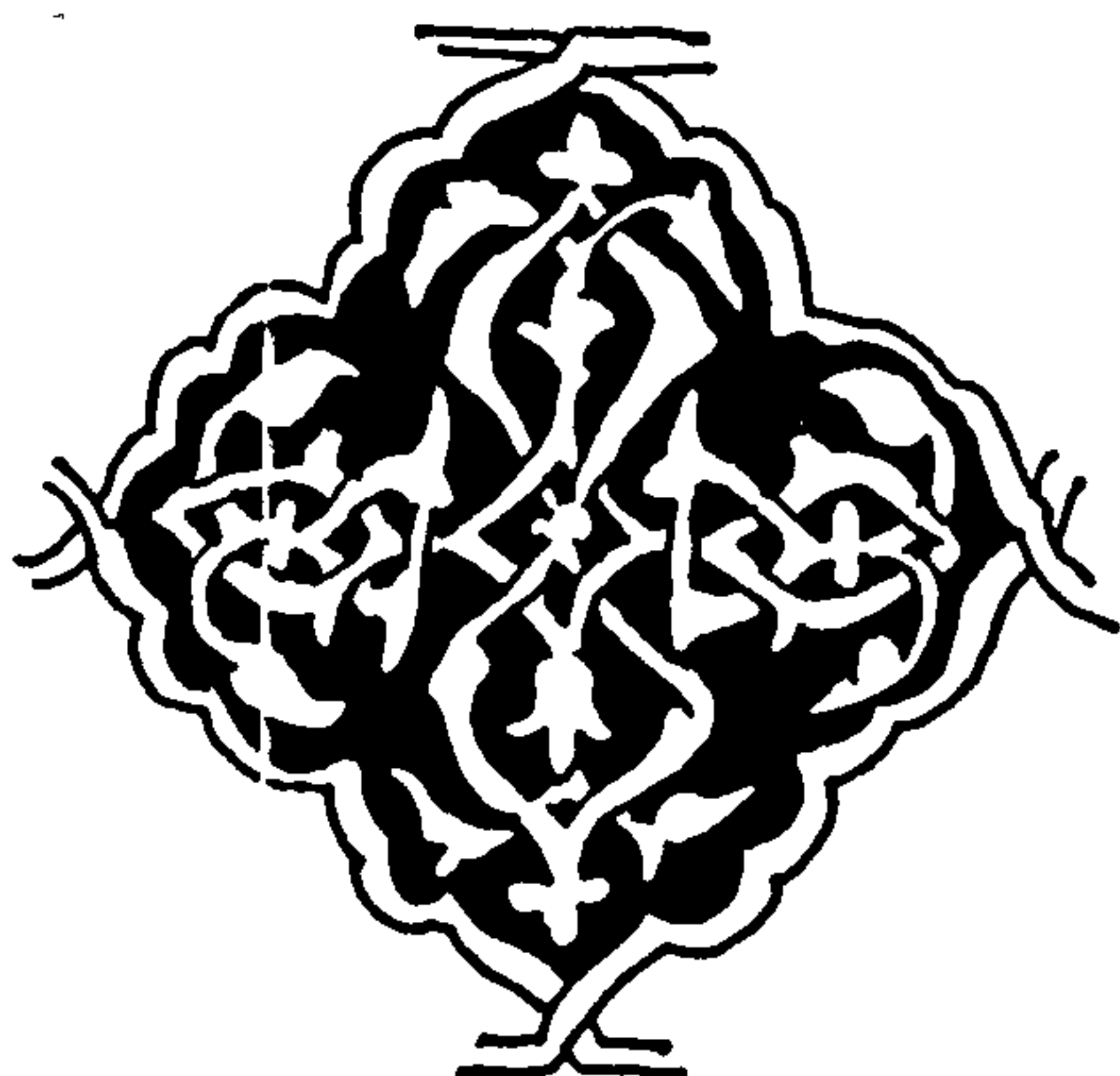
FIG 44.



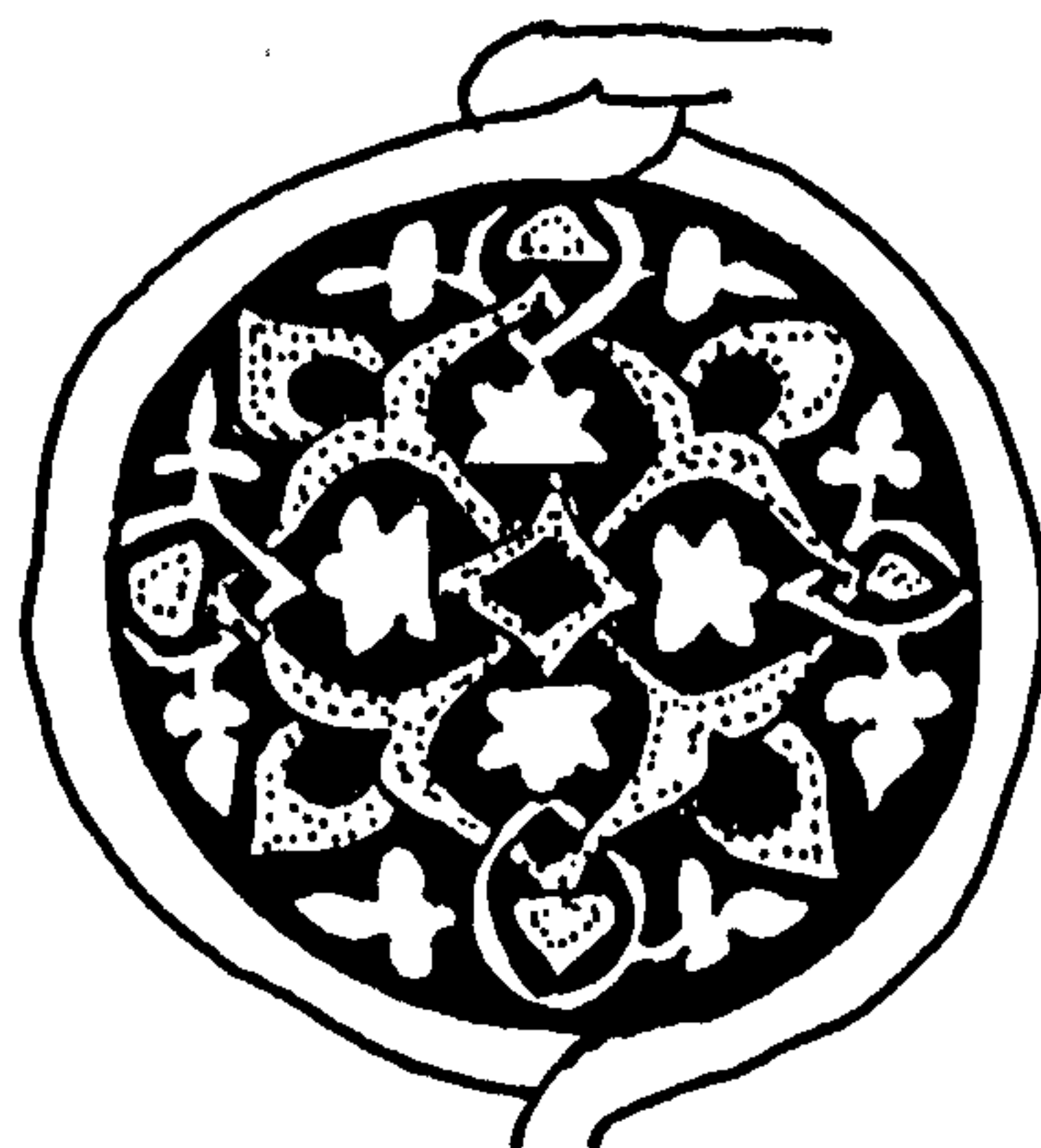
a.



b.

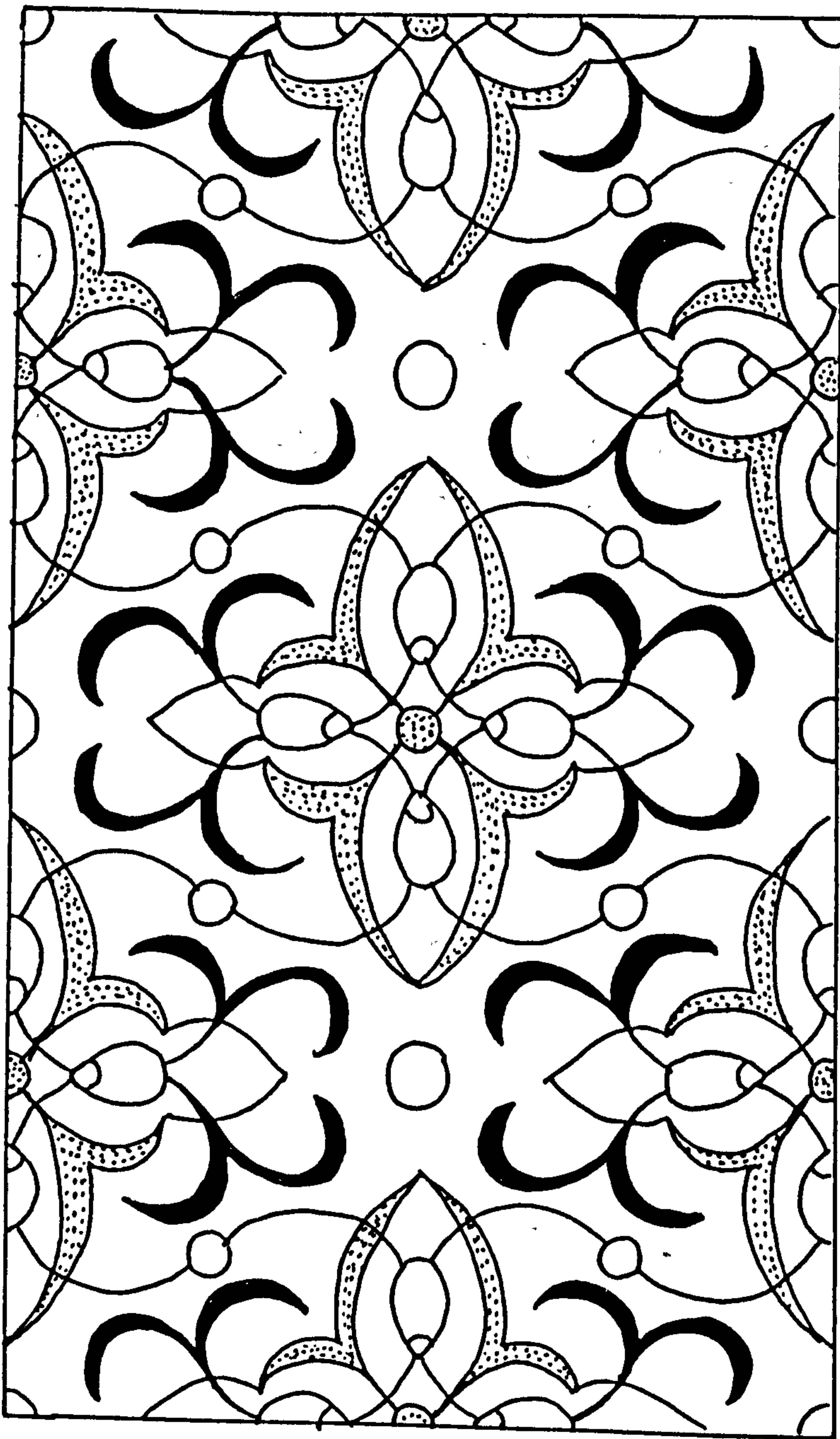


c.

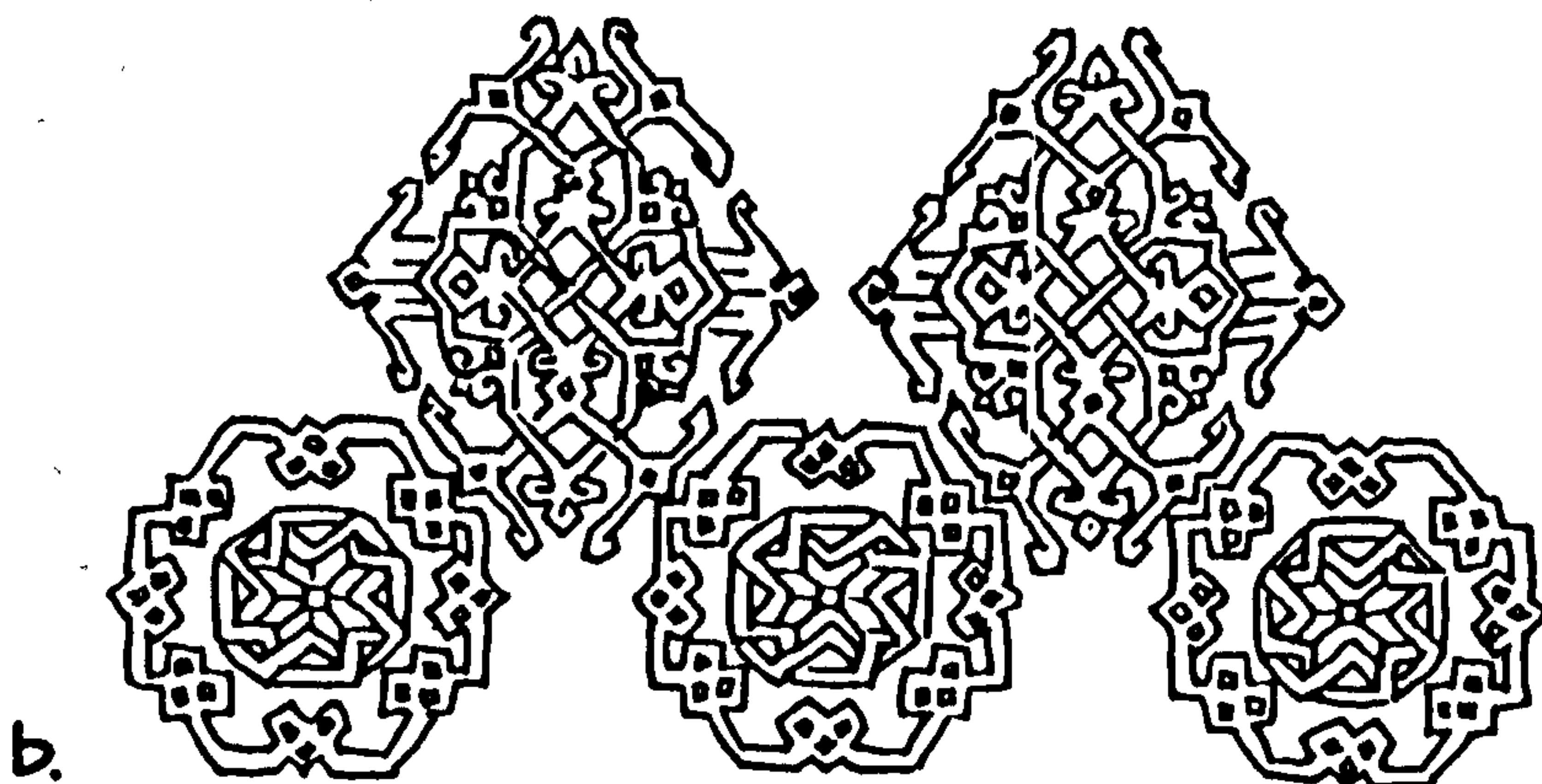


d.

FIG 45.

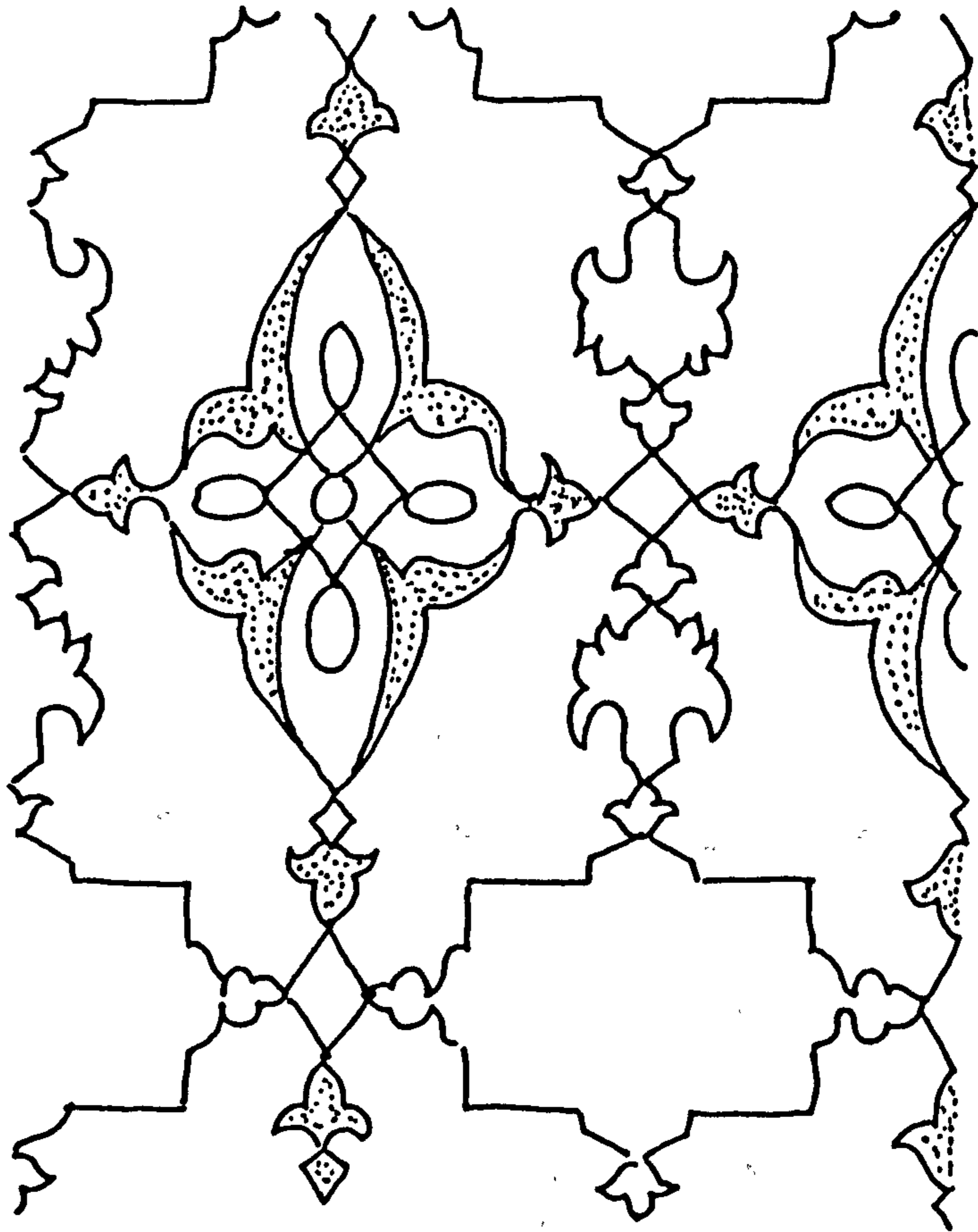


a.

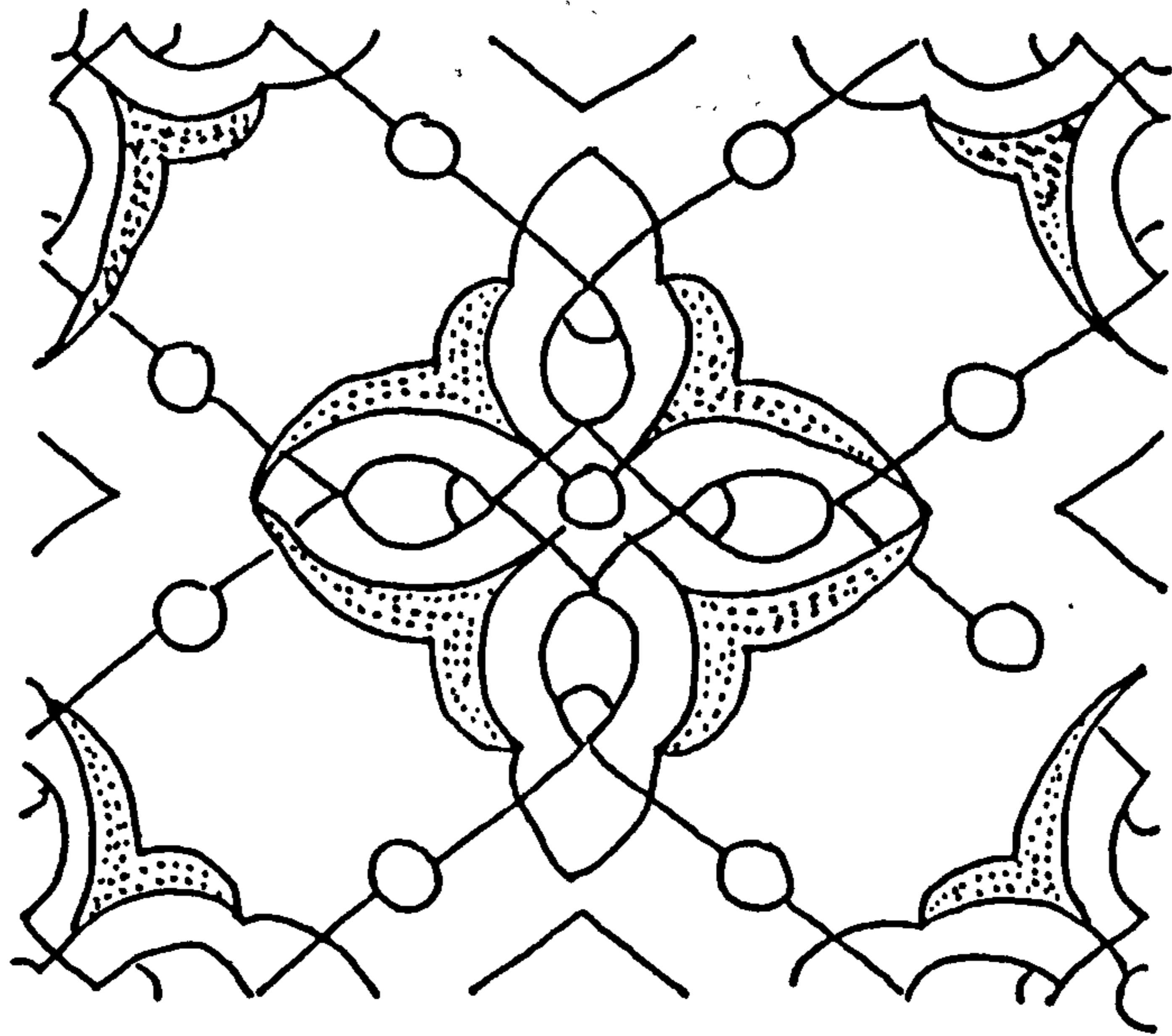


b.

FIG 46.

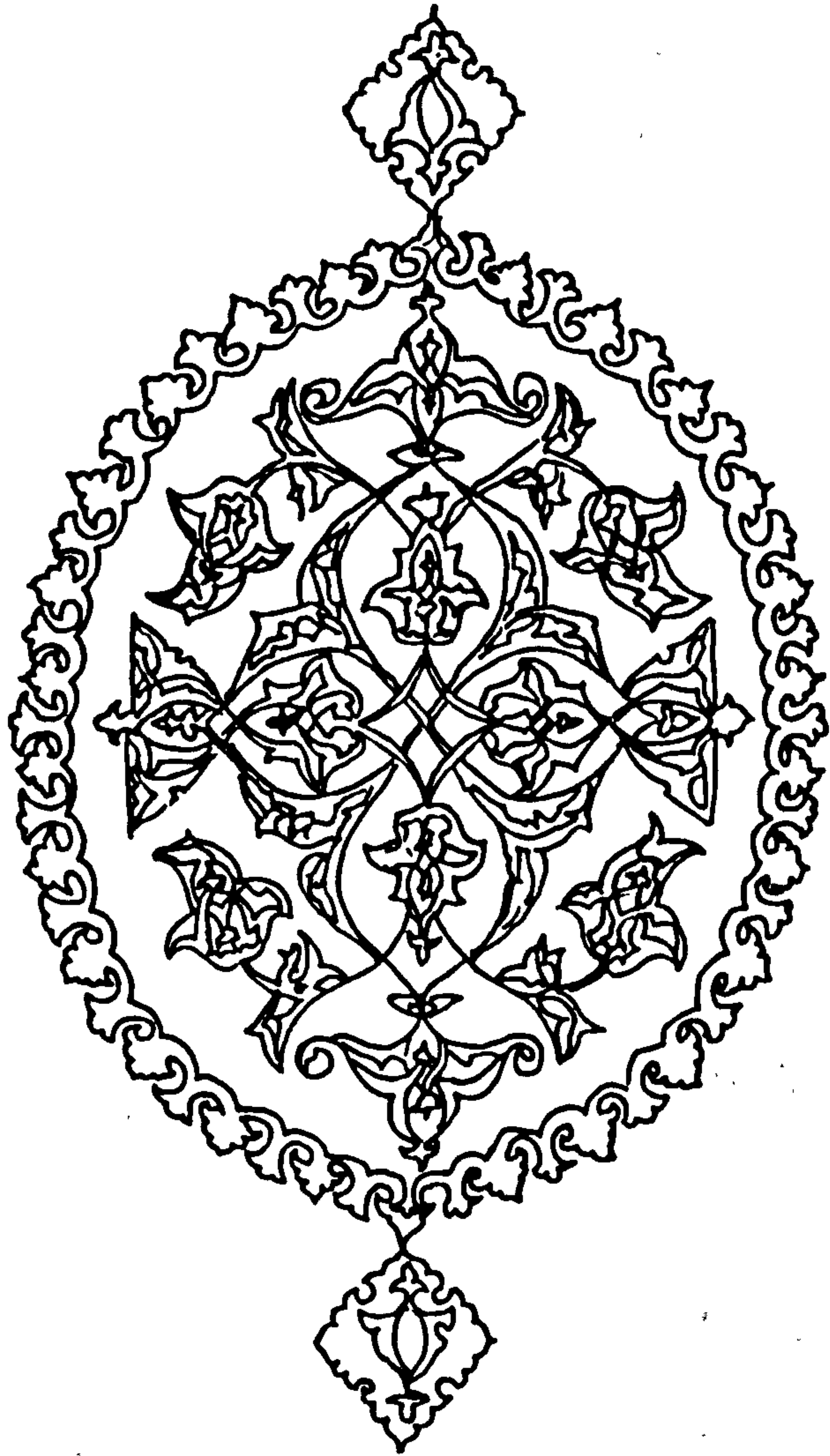


a.



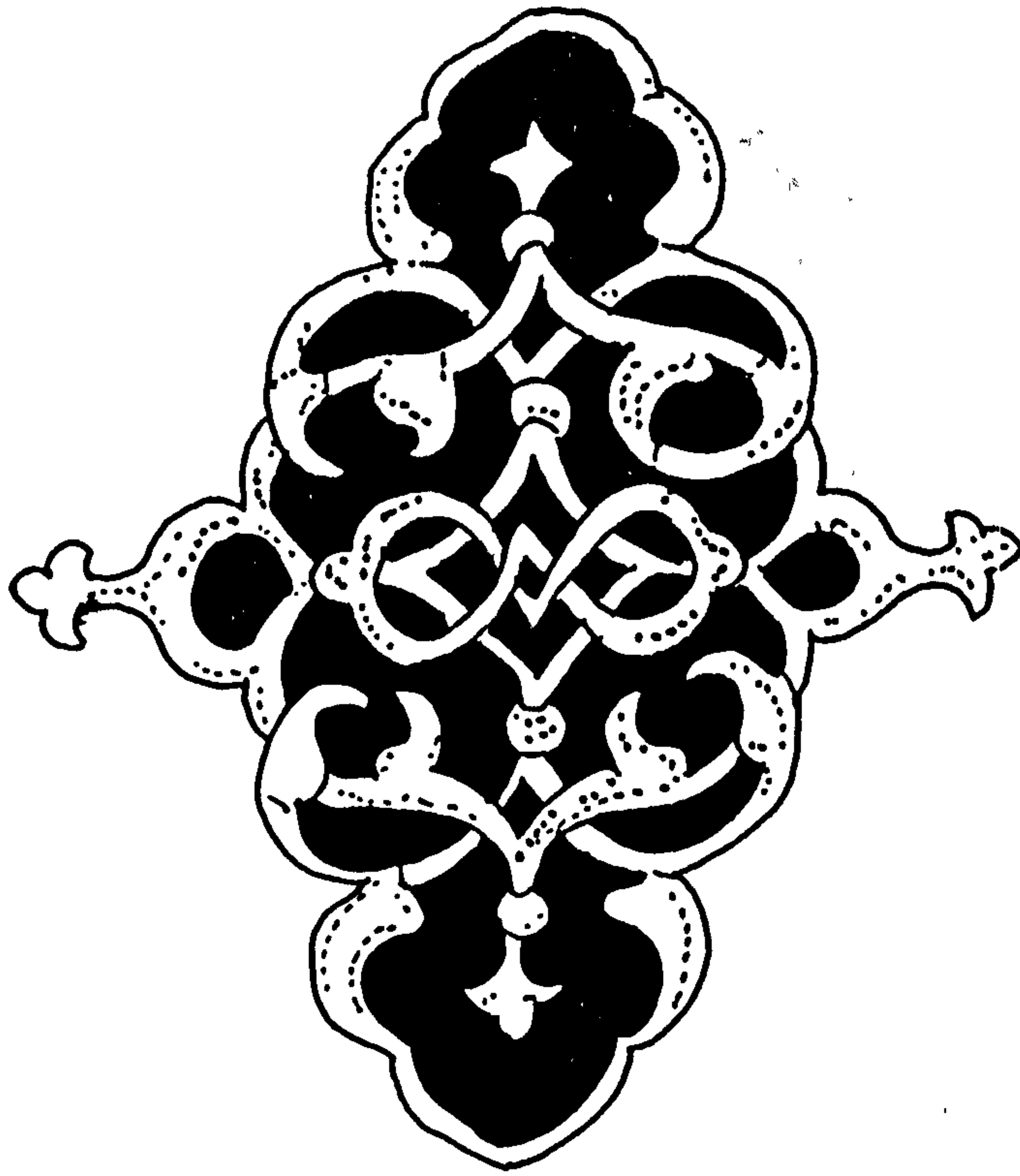
b.

FIG 47.



SPLIT PALMETTE / RUMI
QUATRELOBE VARIATIONS.

FIG 48.



a.

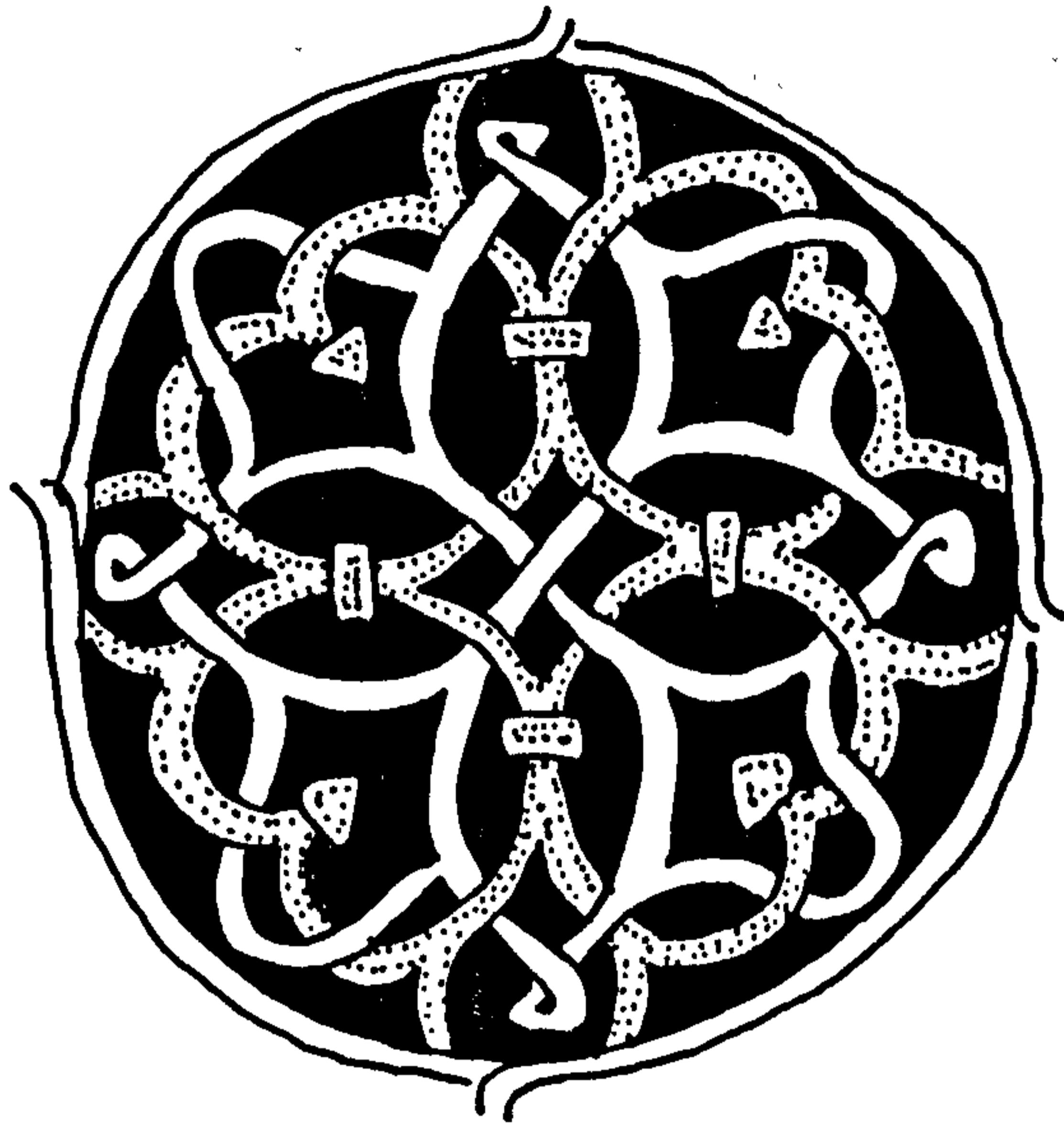


b.

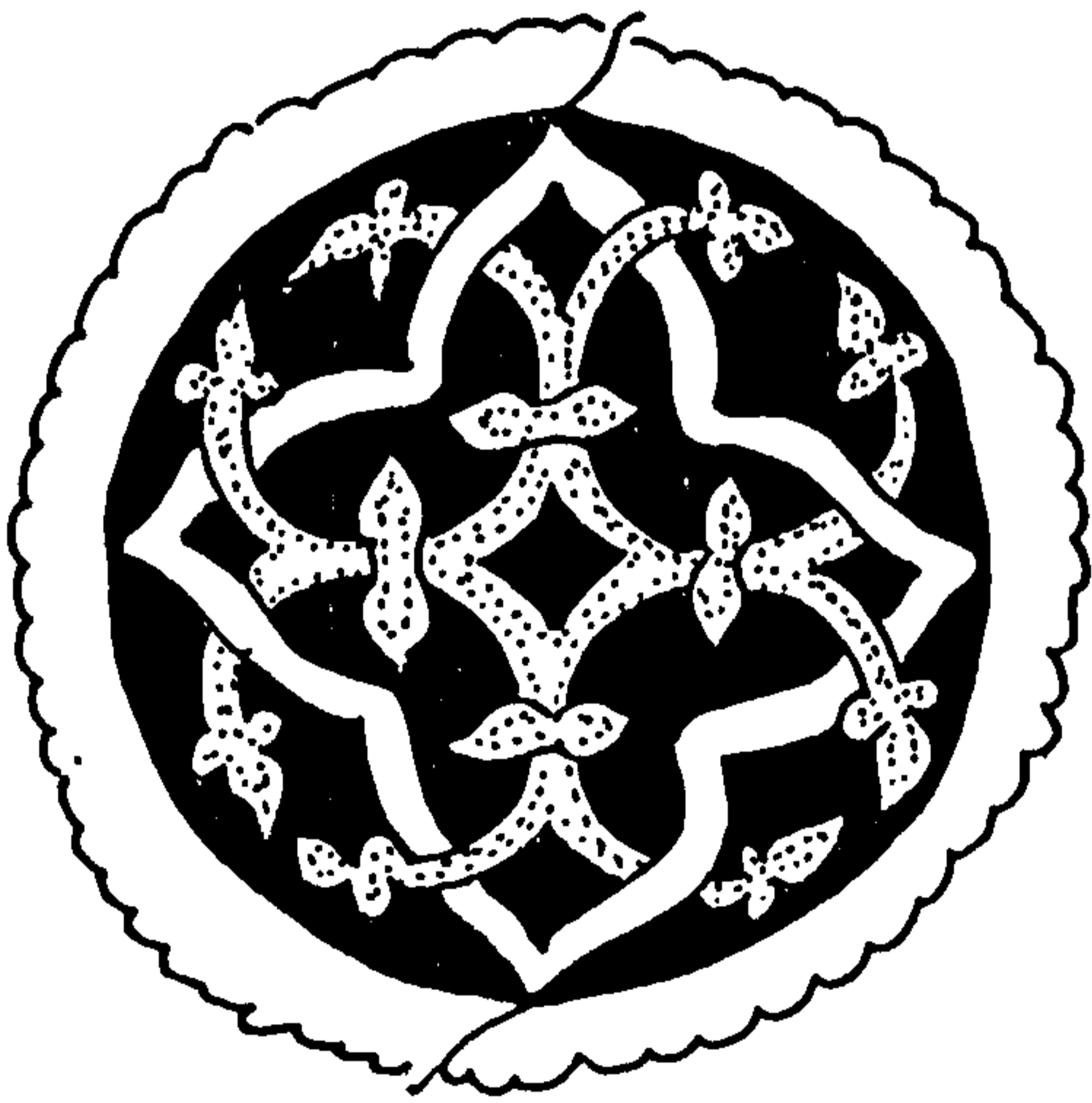


c.

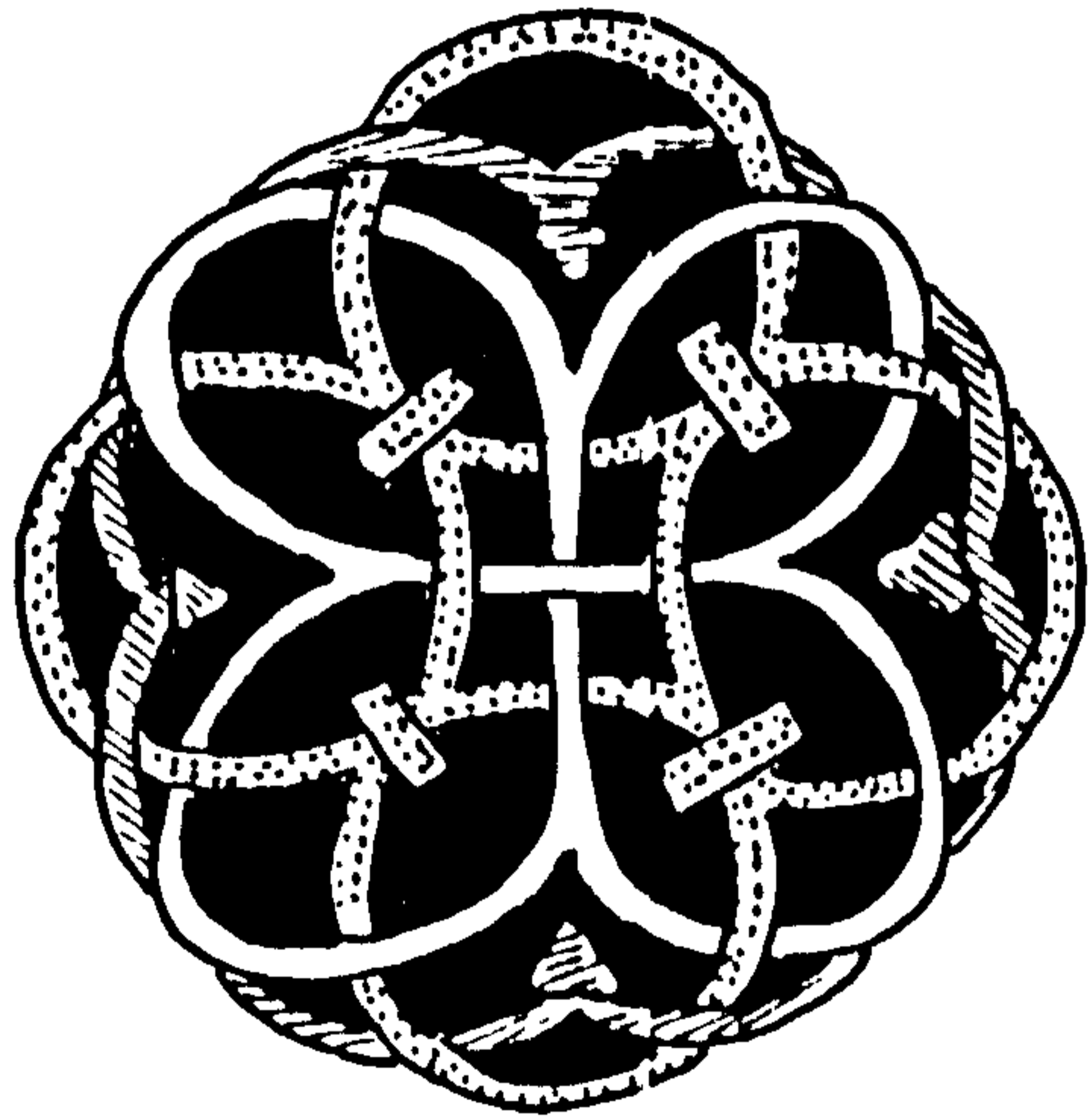
FIG 49.



a.



b.



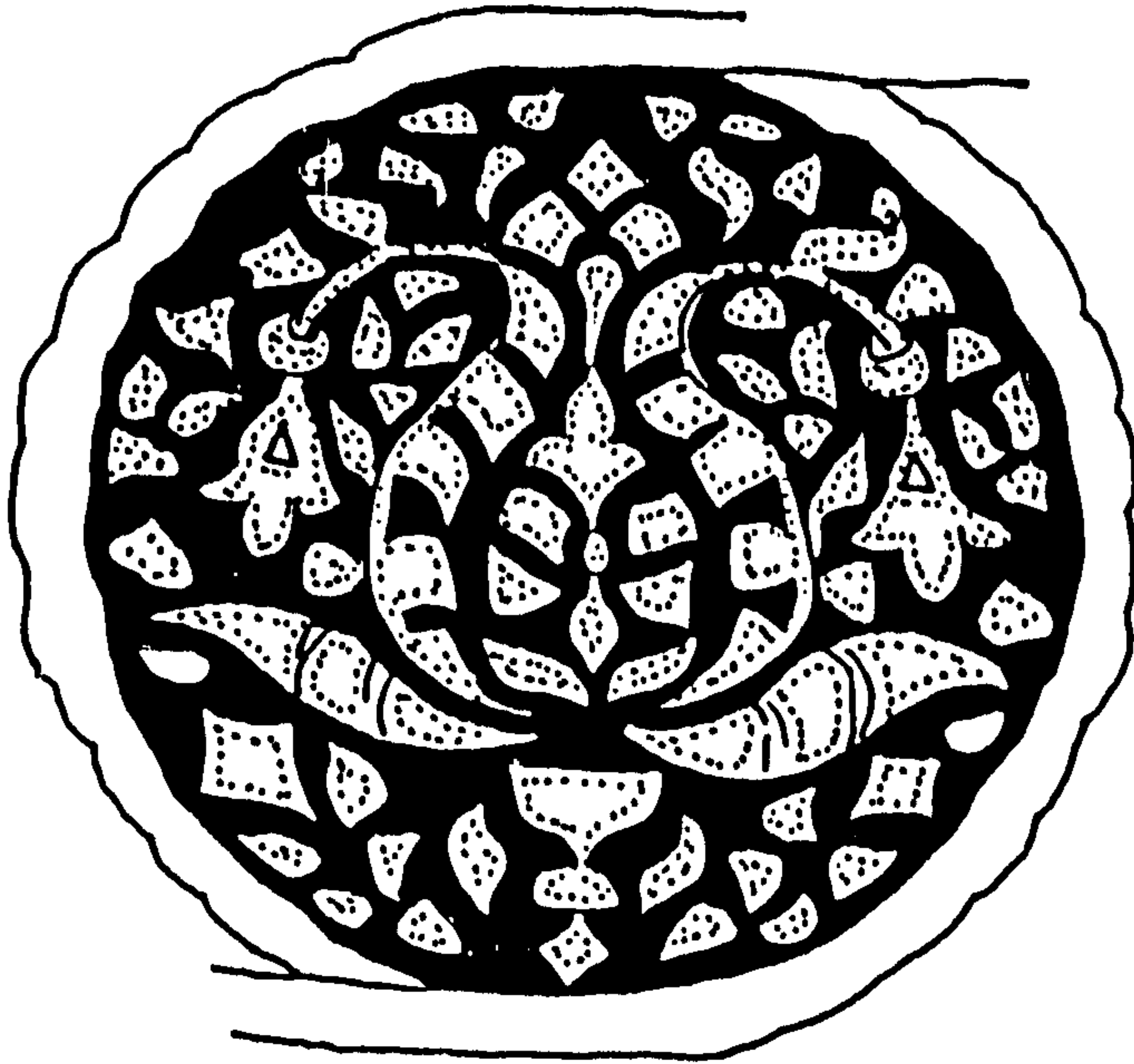
c.

LOTUS.

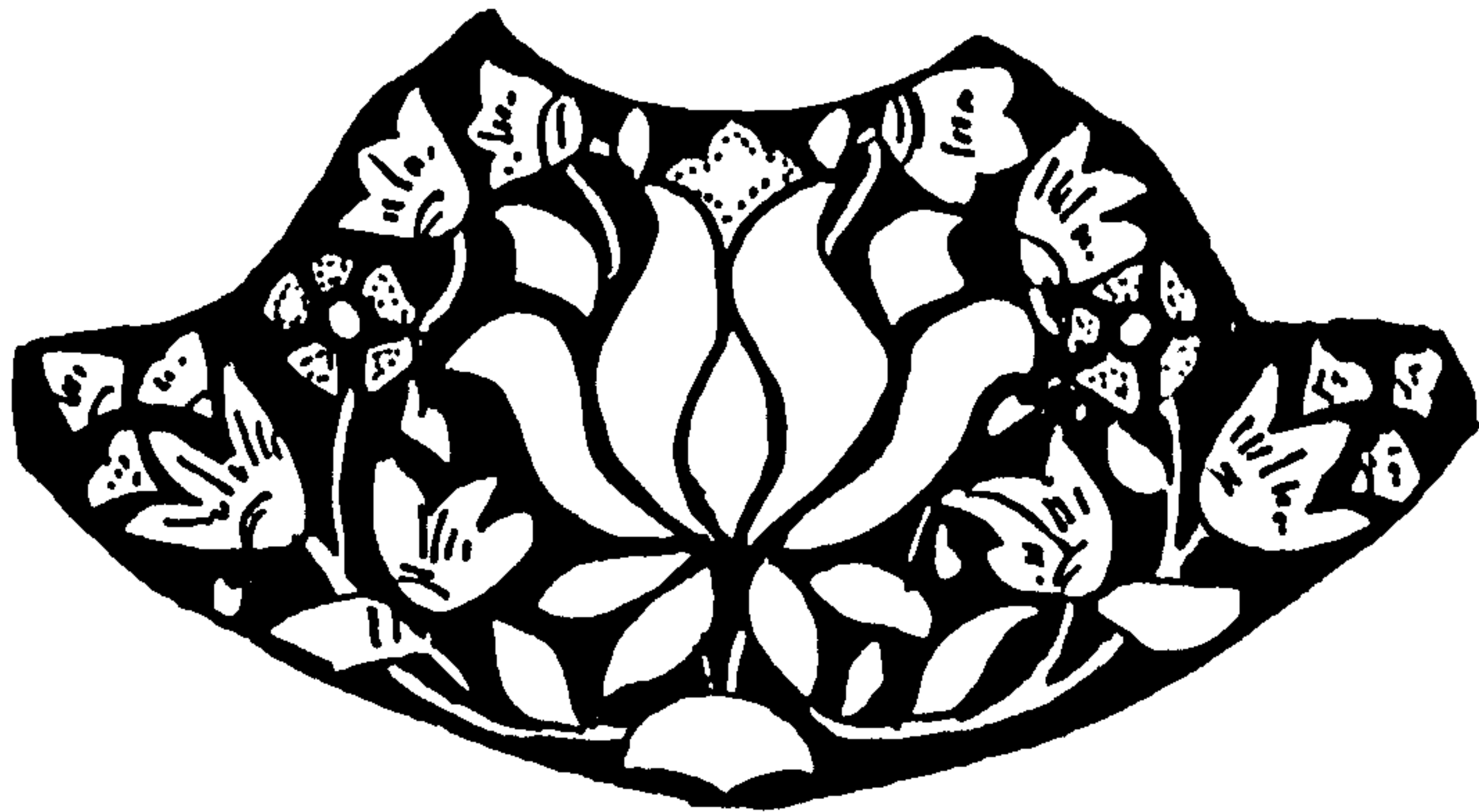
FIG- 50.



a.

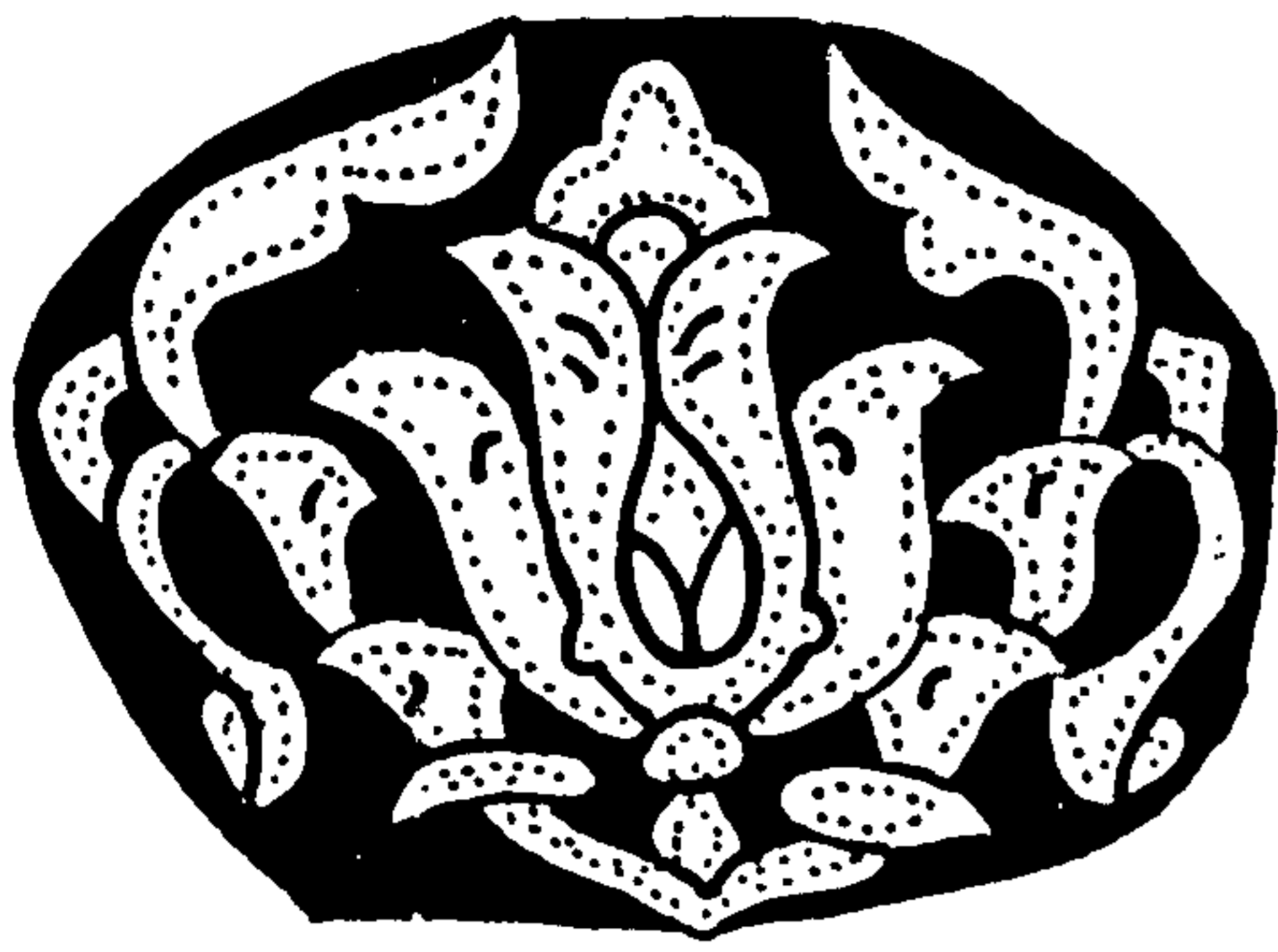


b.

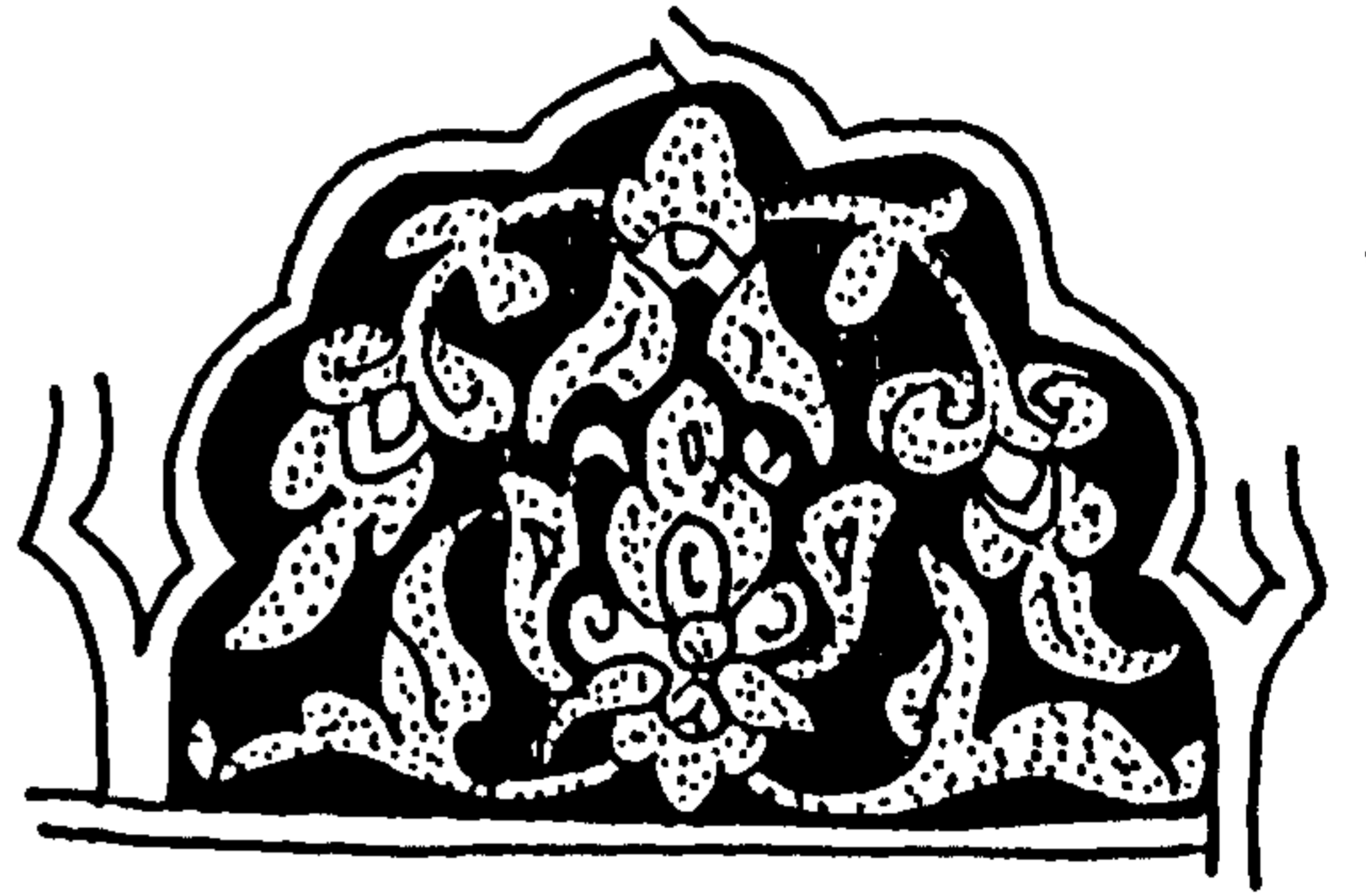


c.

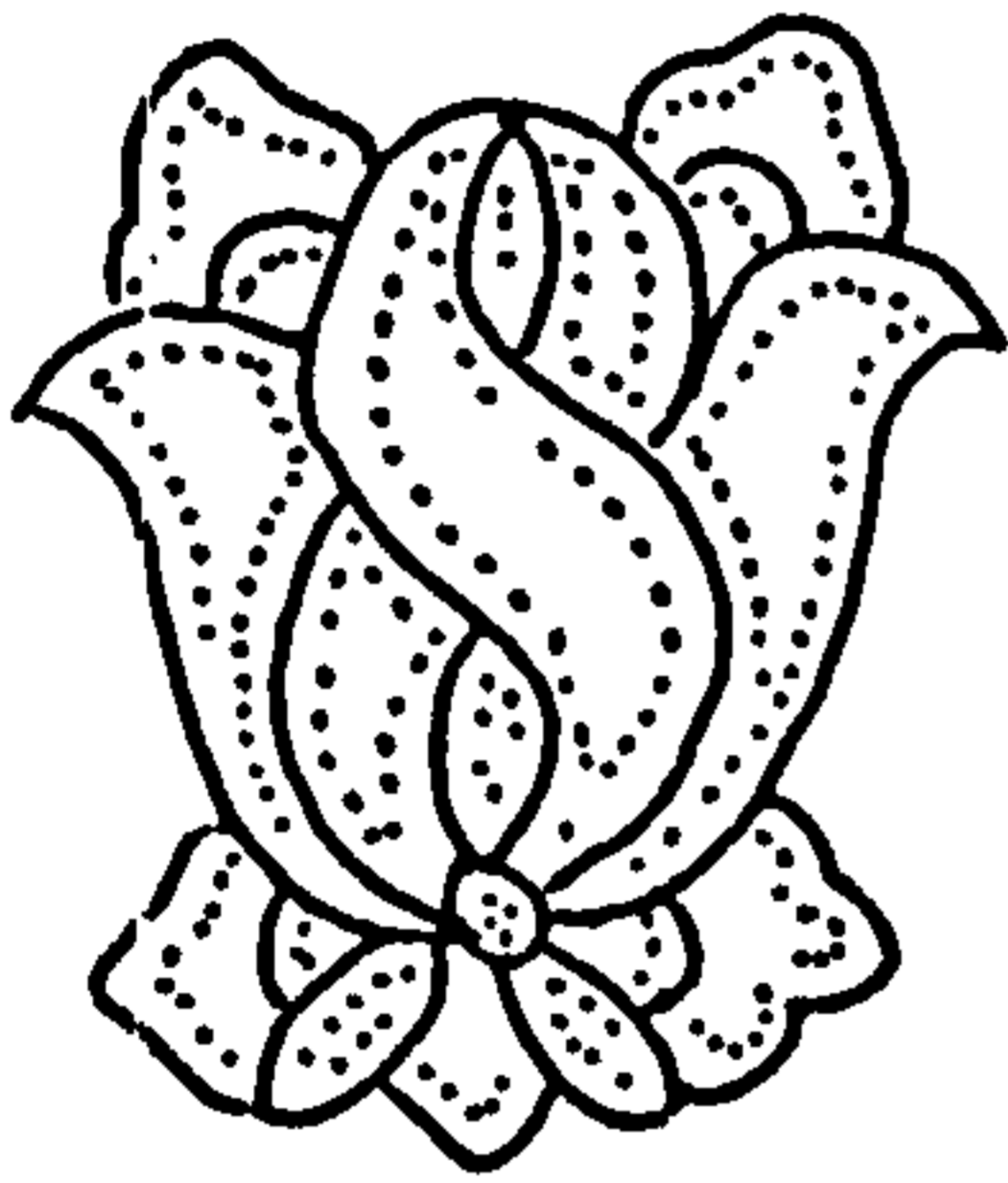
FIG 51.



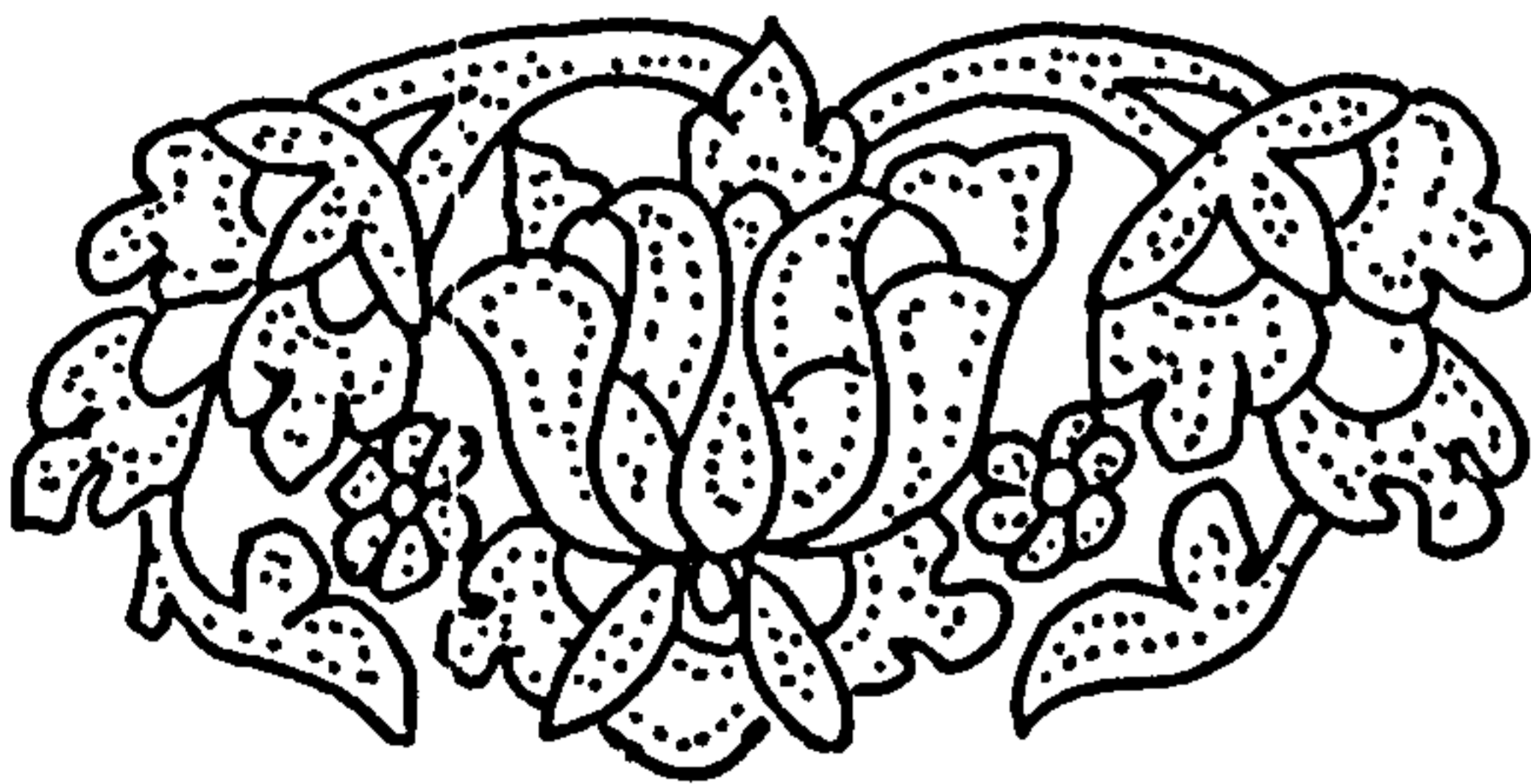
a.



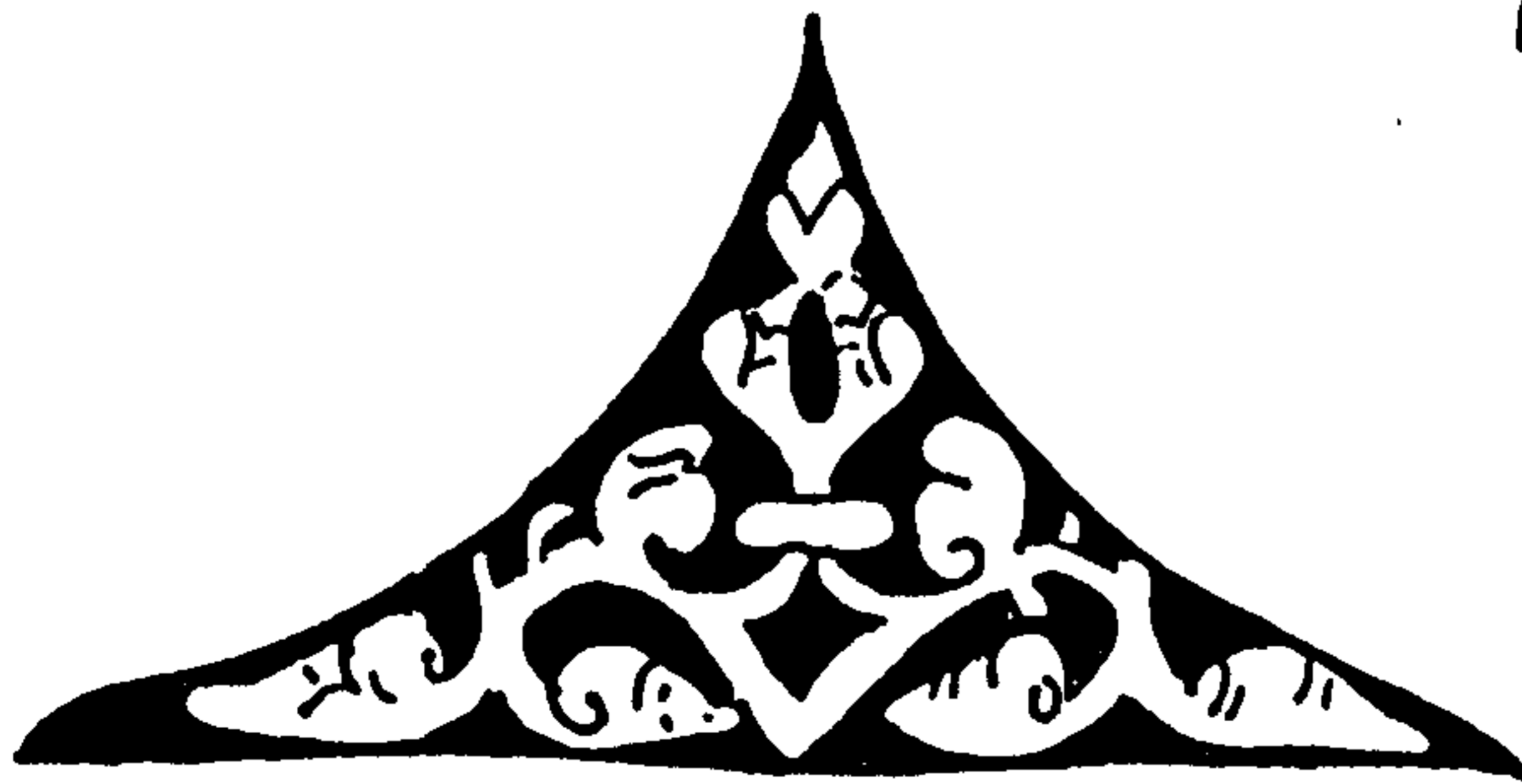
b.



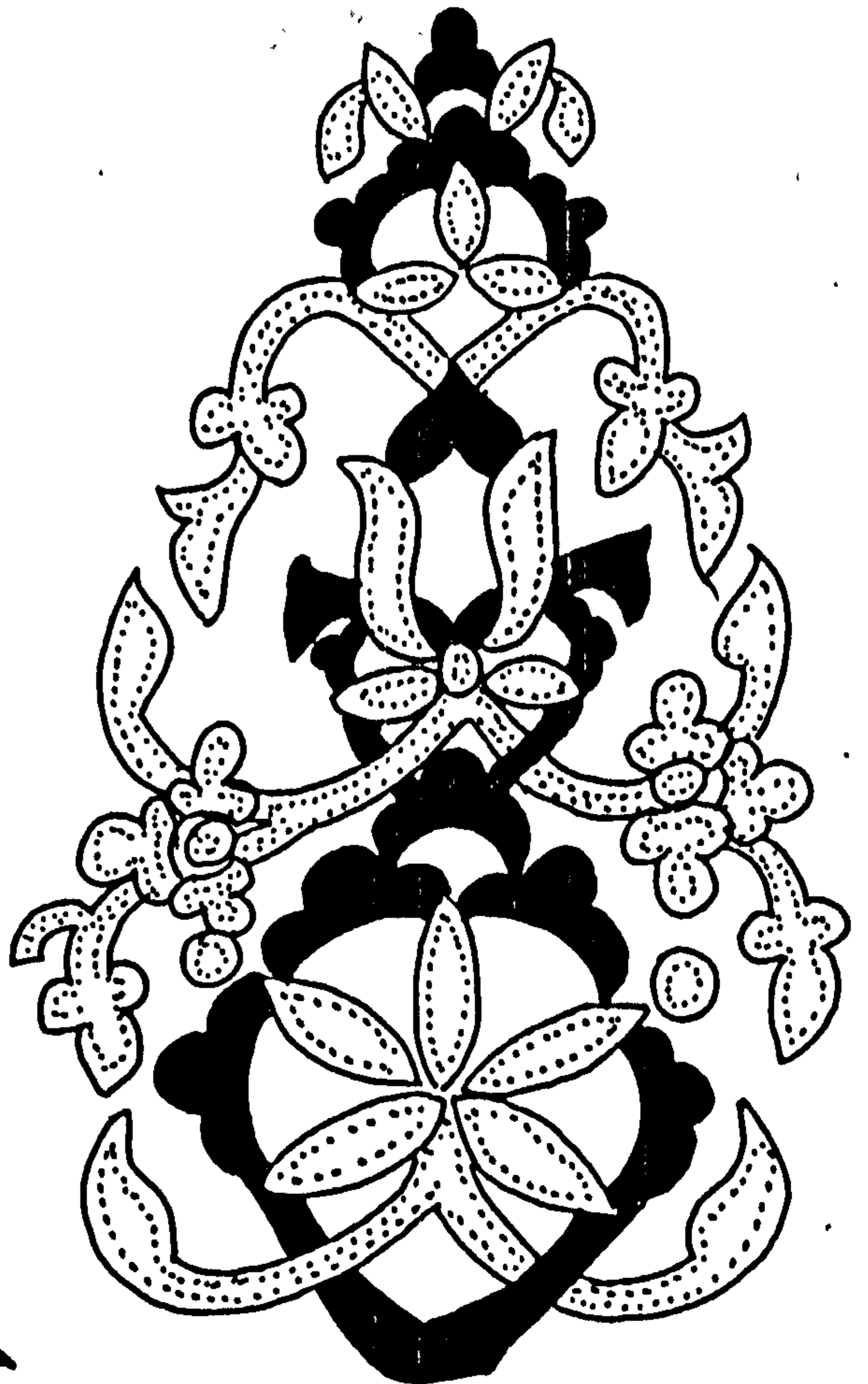
c.



d.

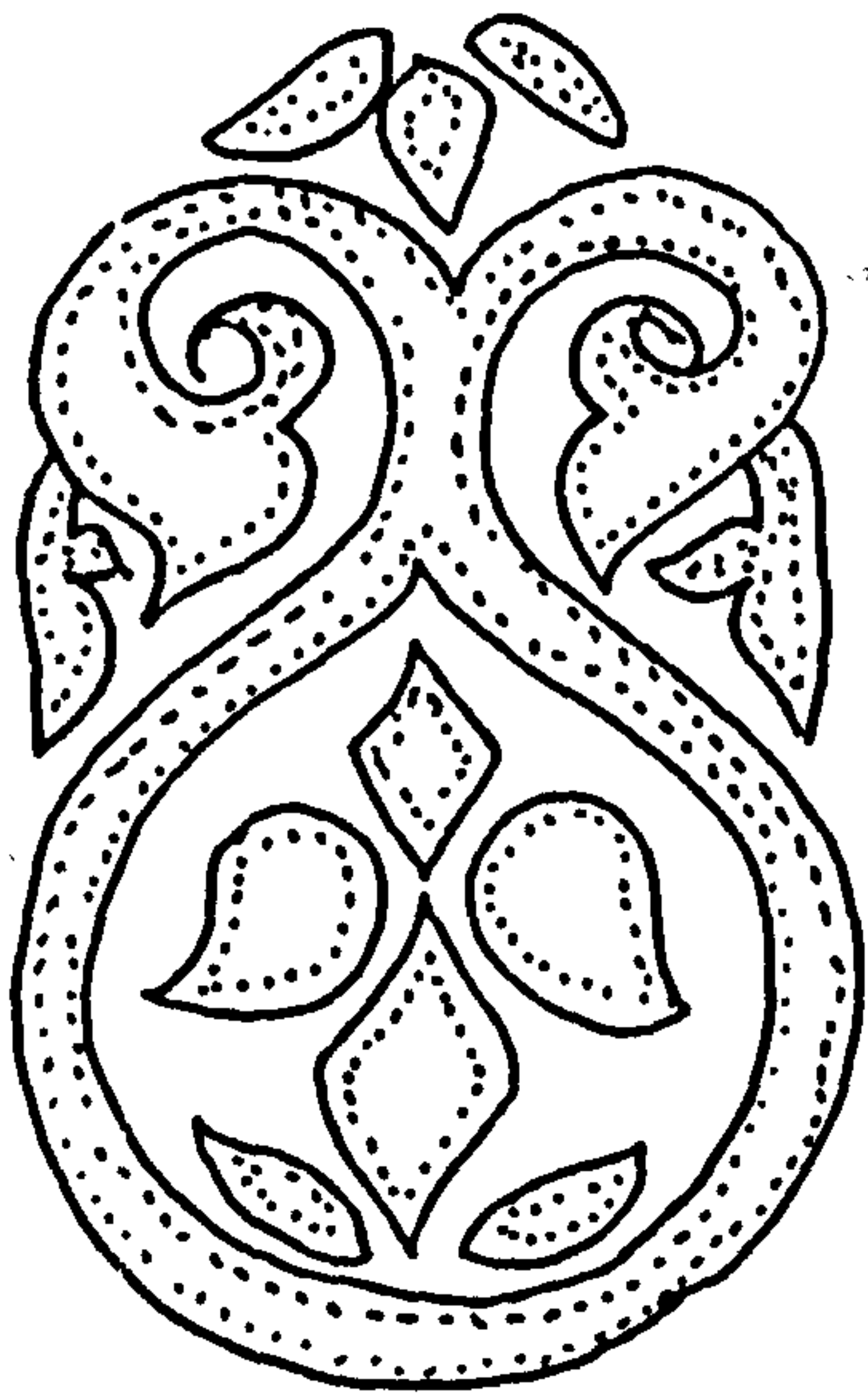


e.



f.

FIG 52.



a.



b.



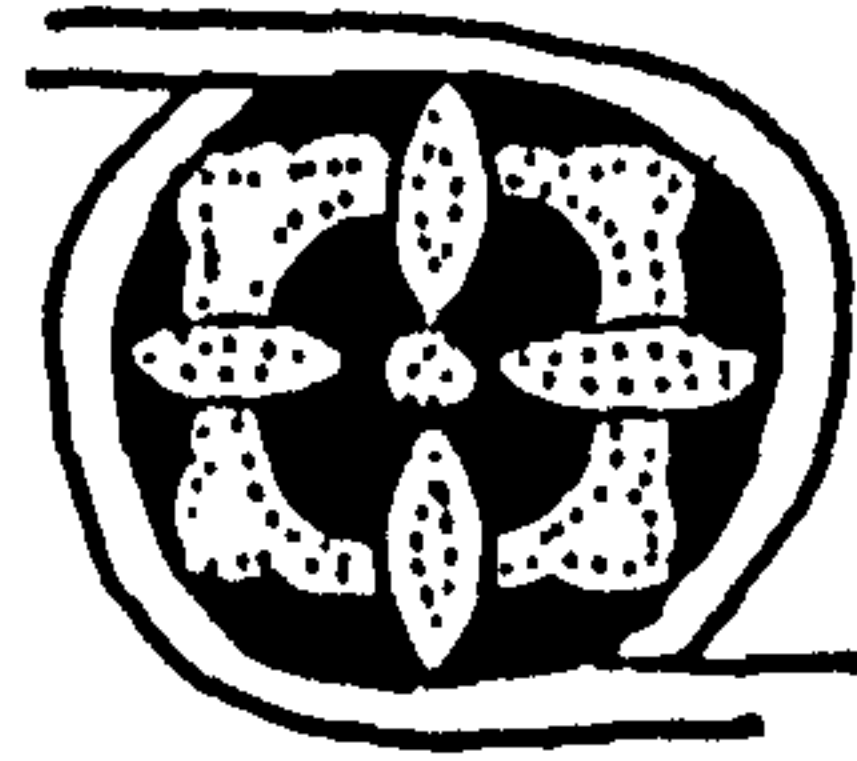
c.



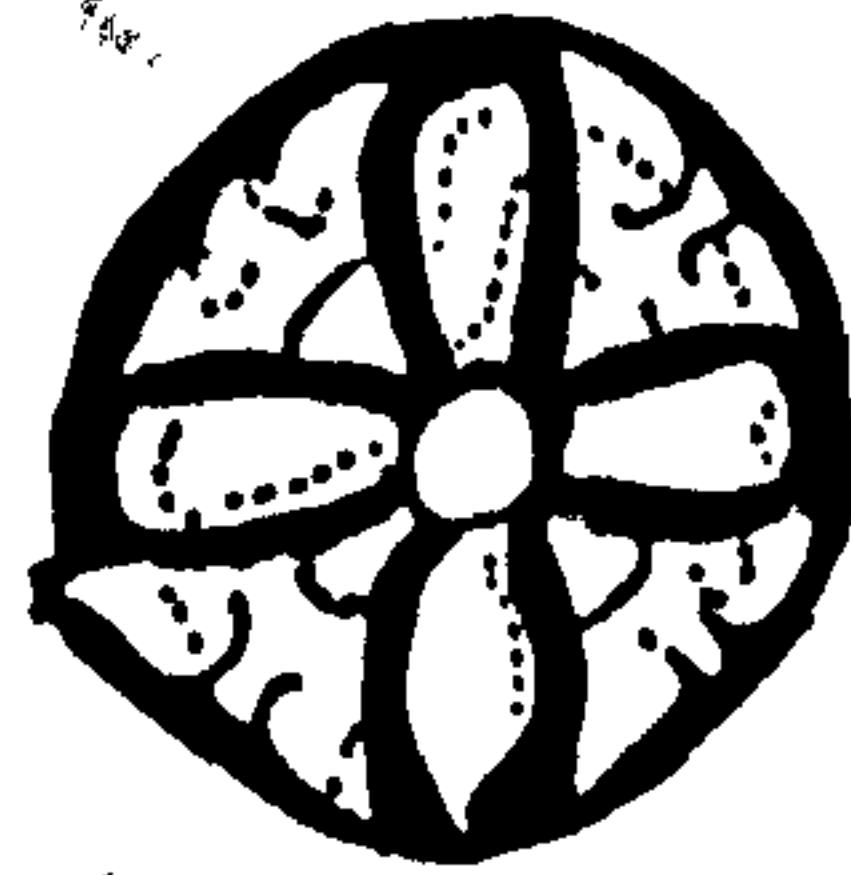
d.



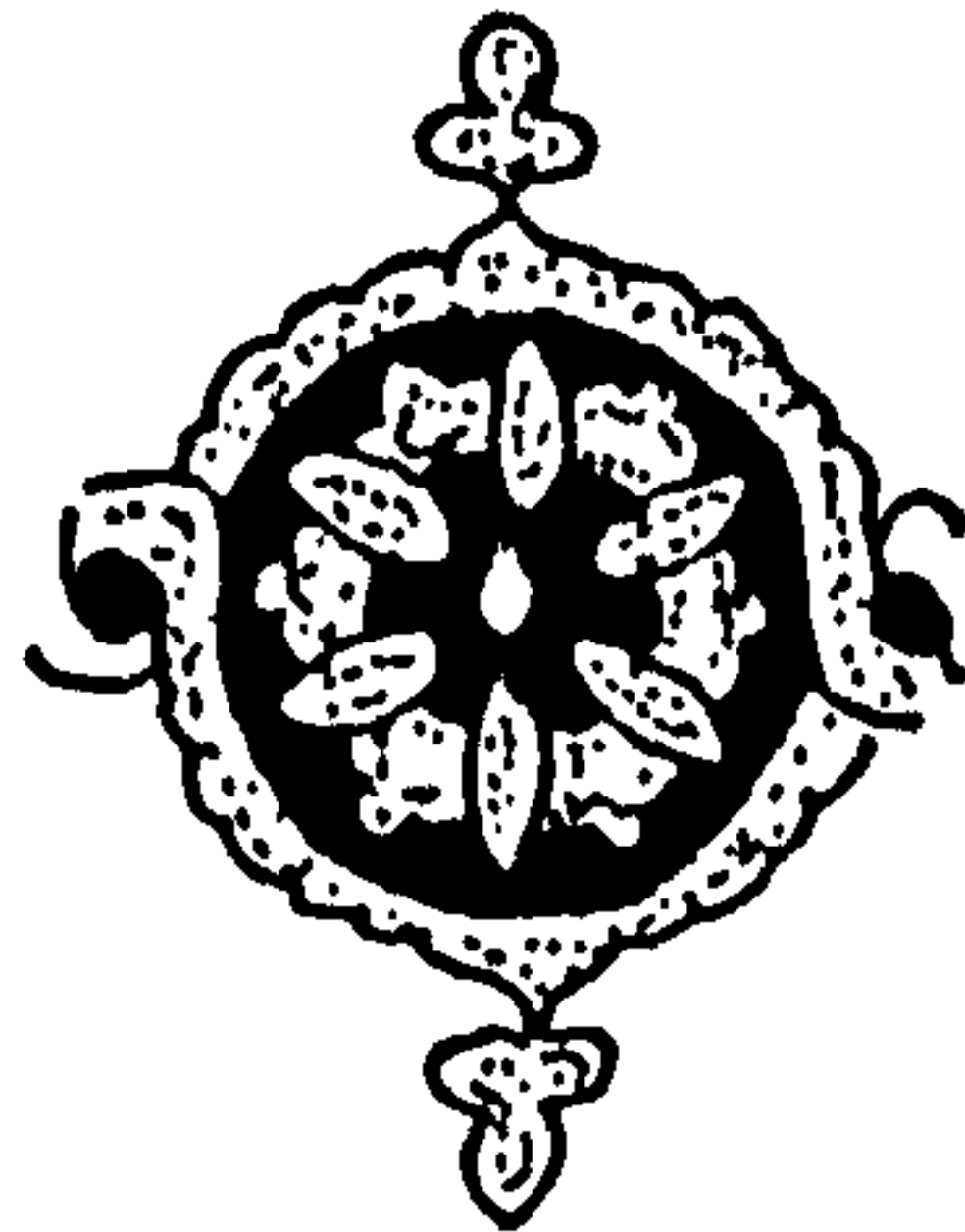
e.



f.



g.



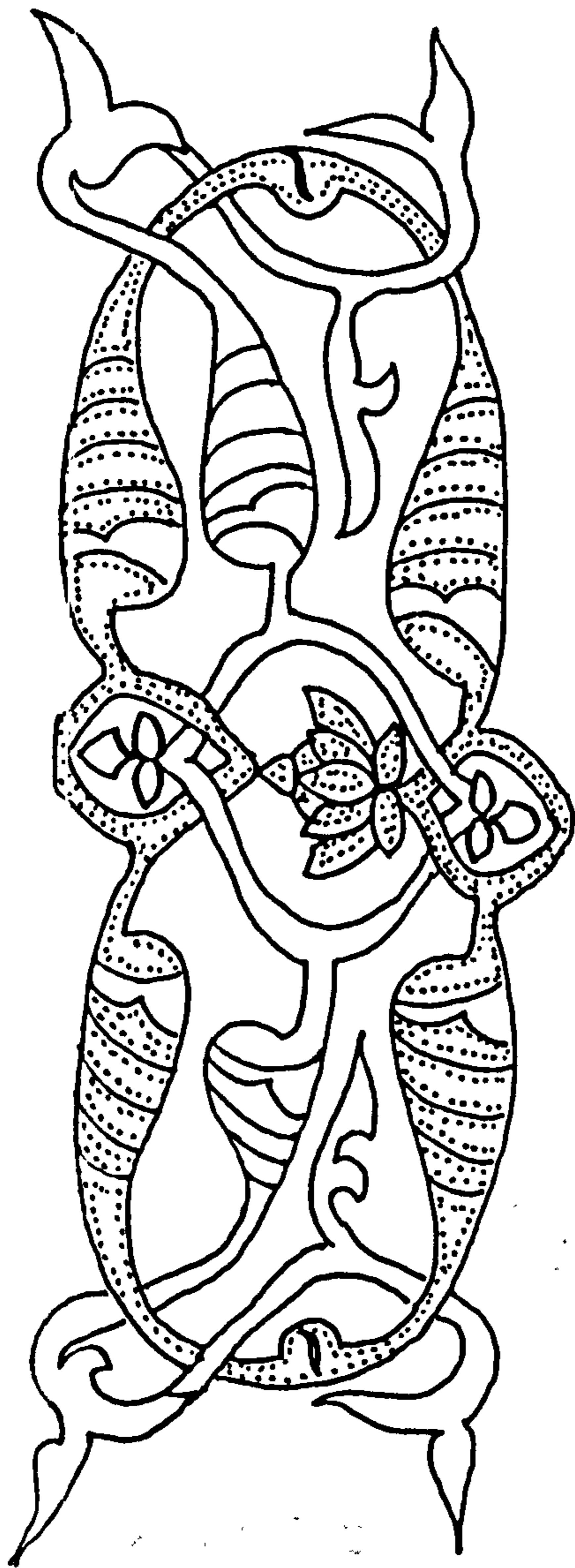
h.



i.

FIG 53.





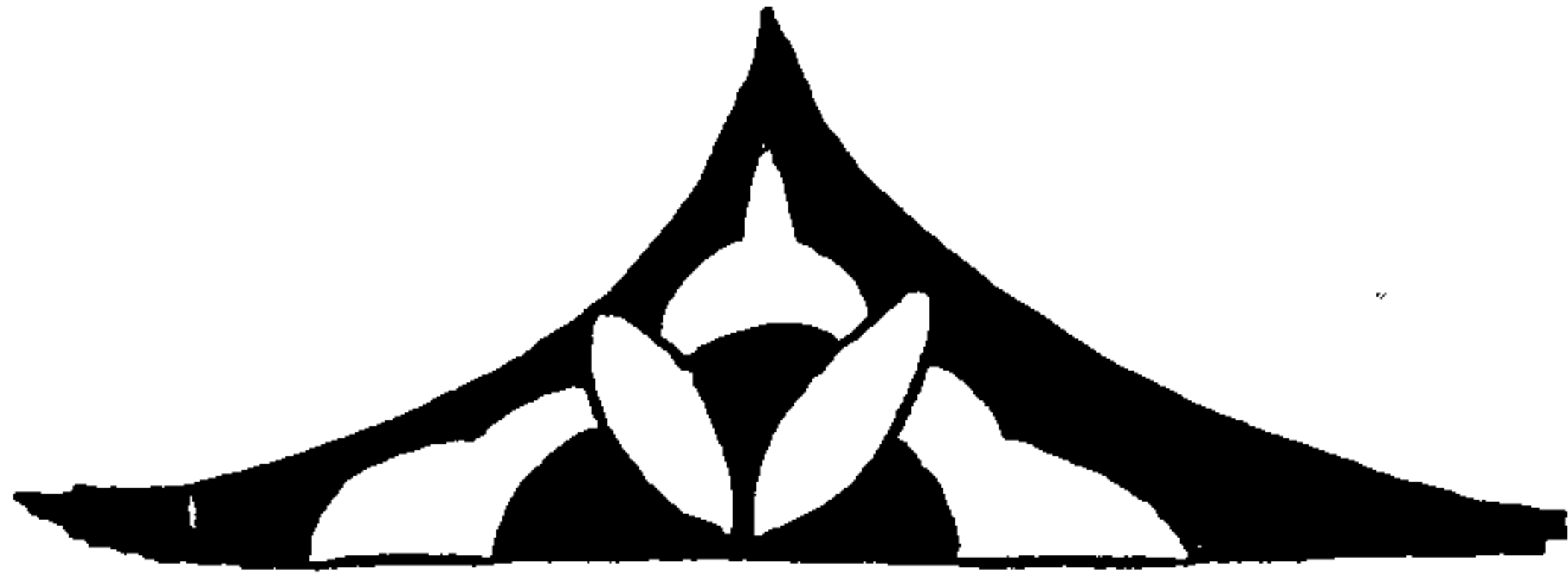
a.



b.

FIG. 54.

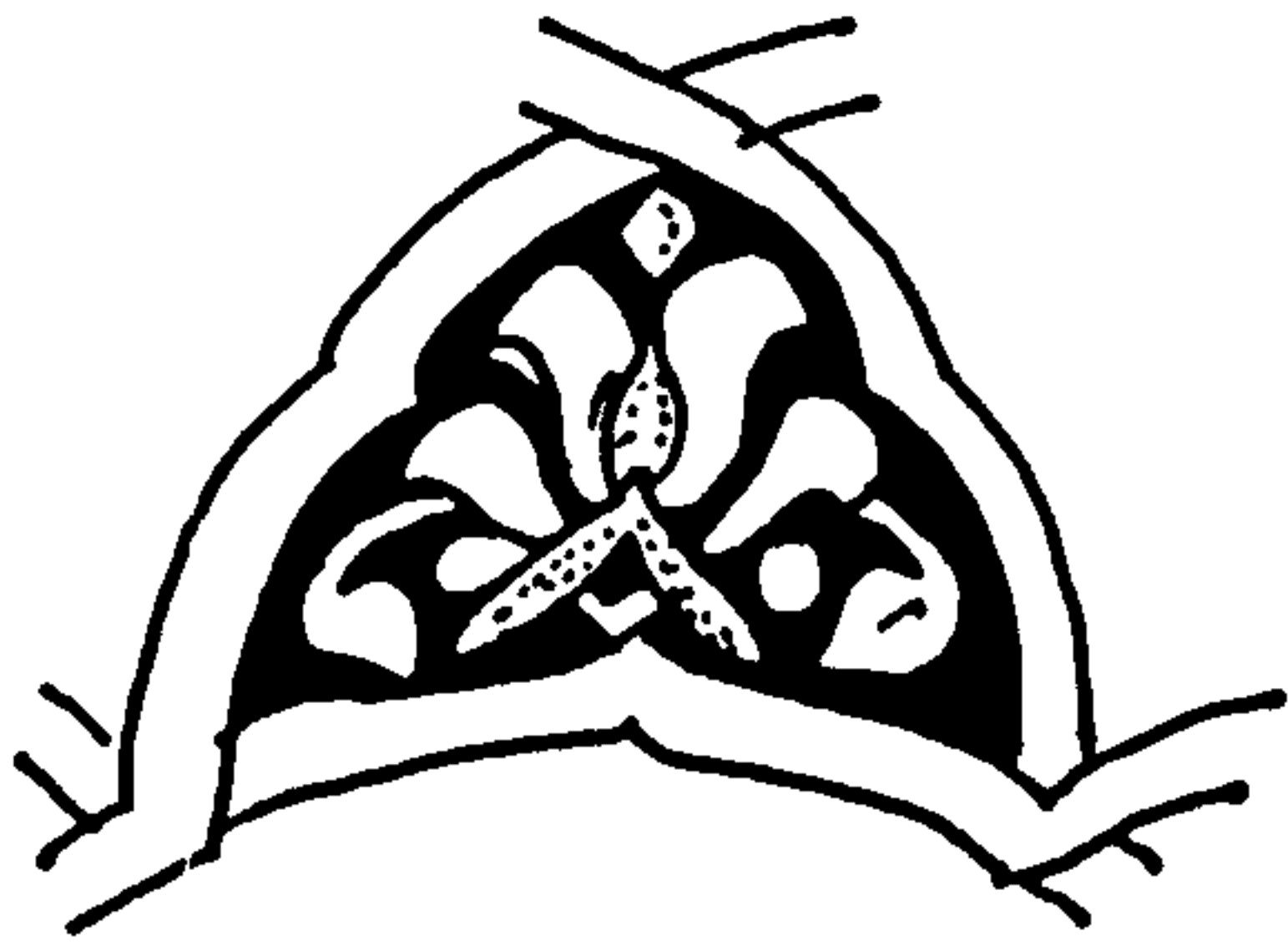
FIG 55.



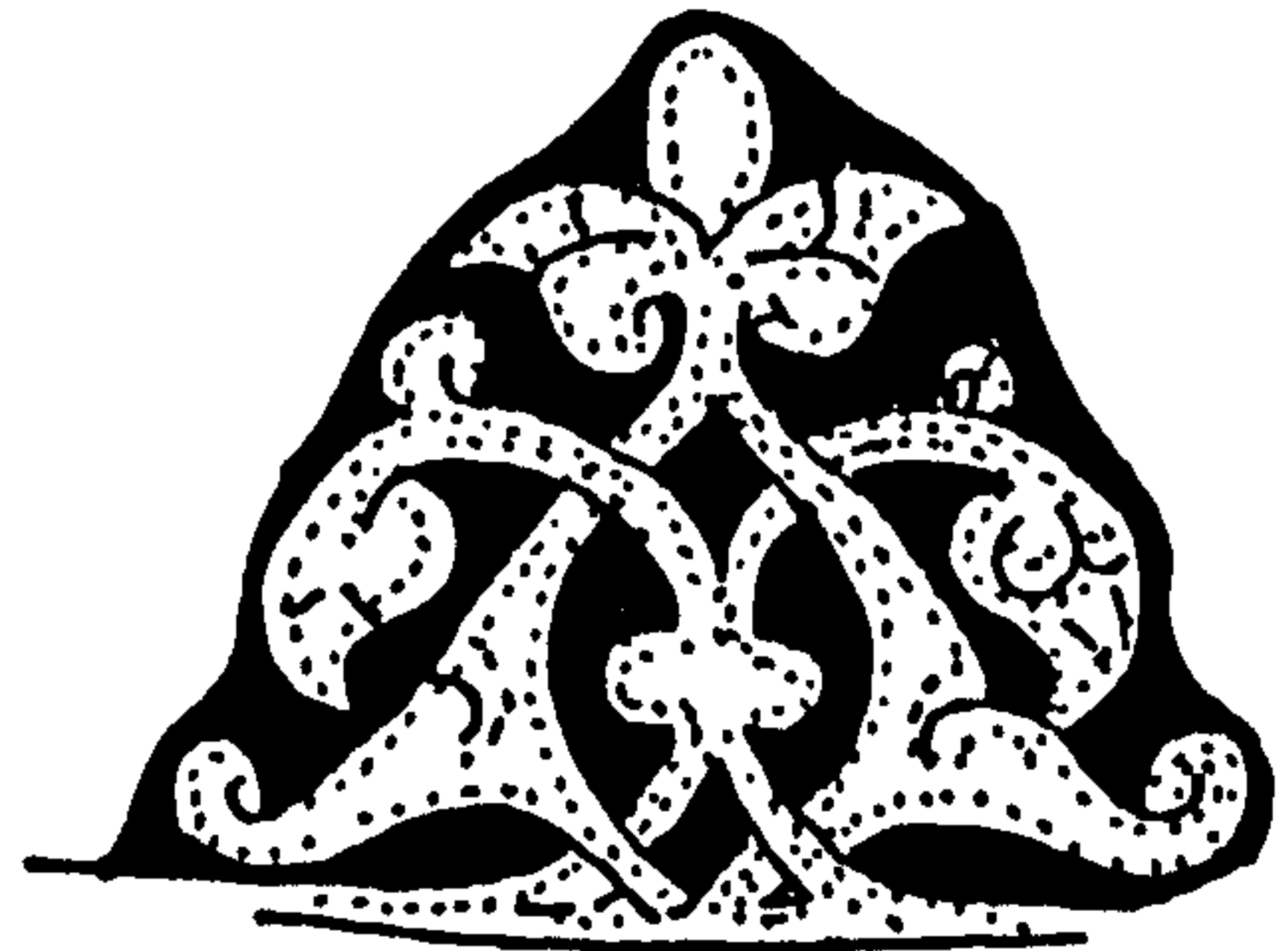
a.



b.



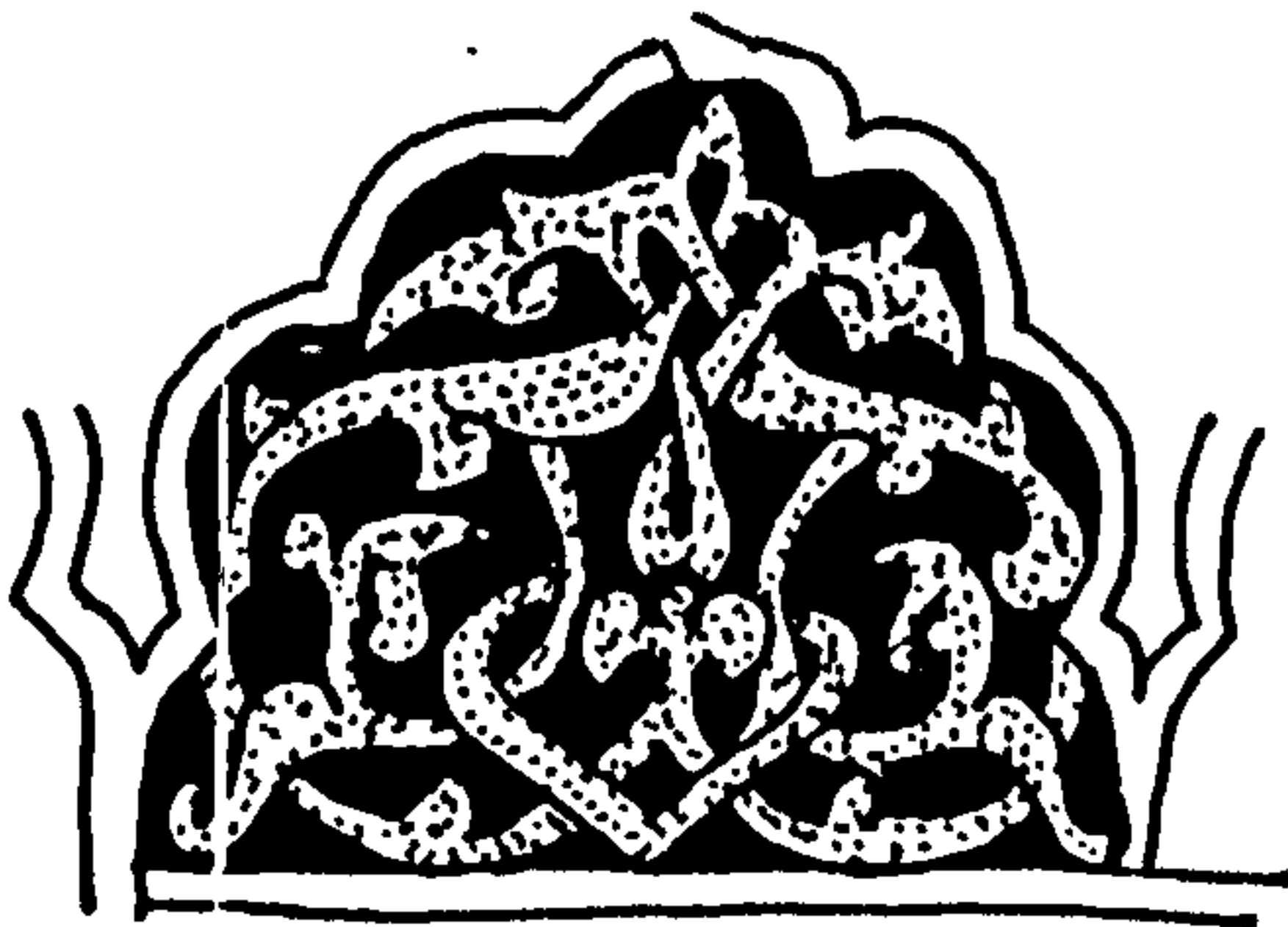
c.



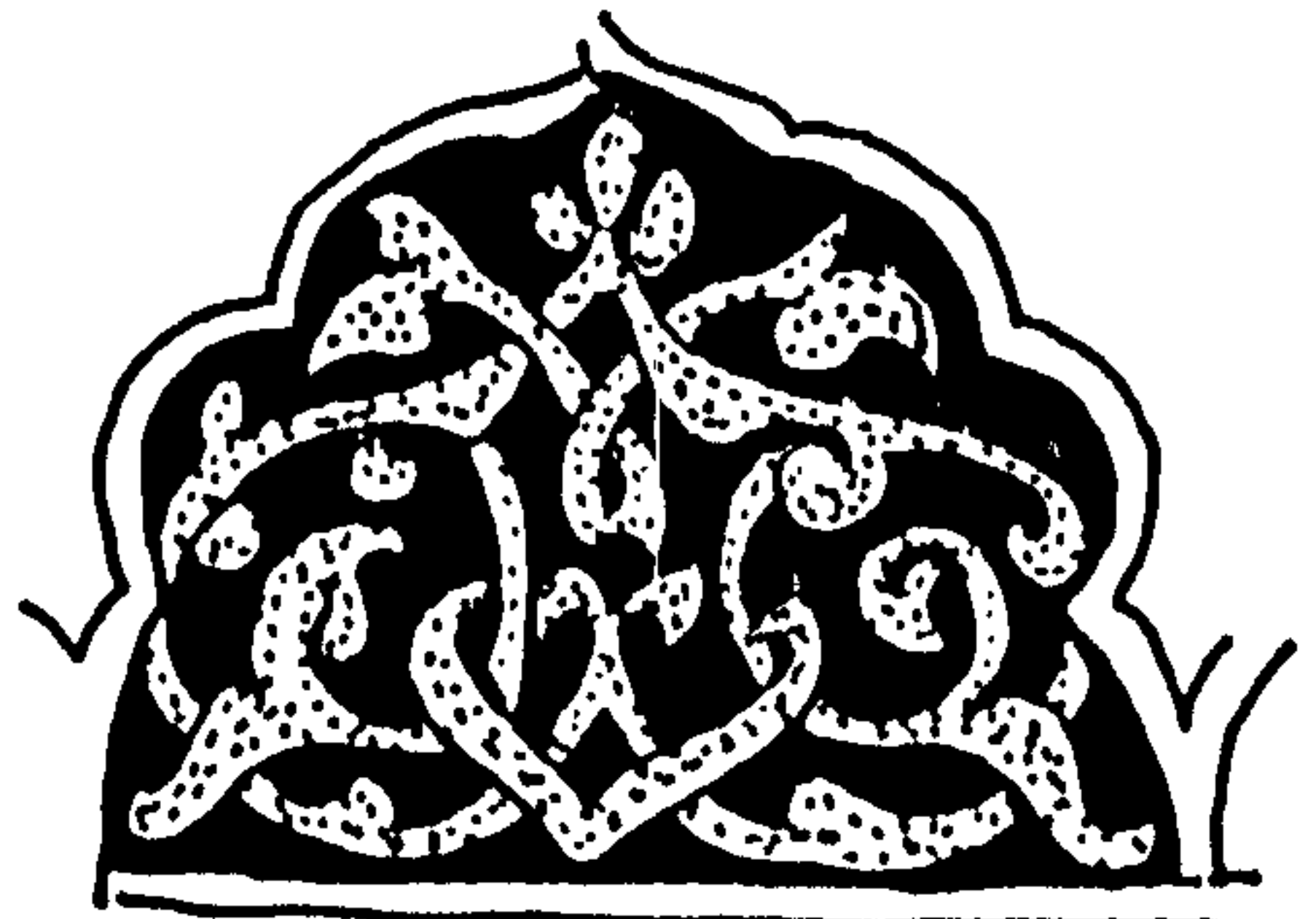
d.



e.

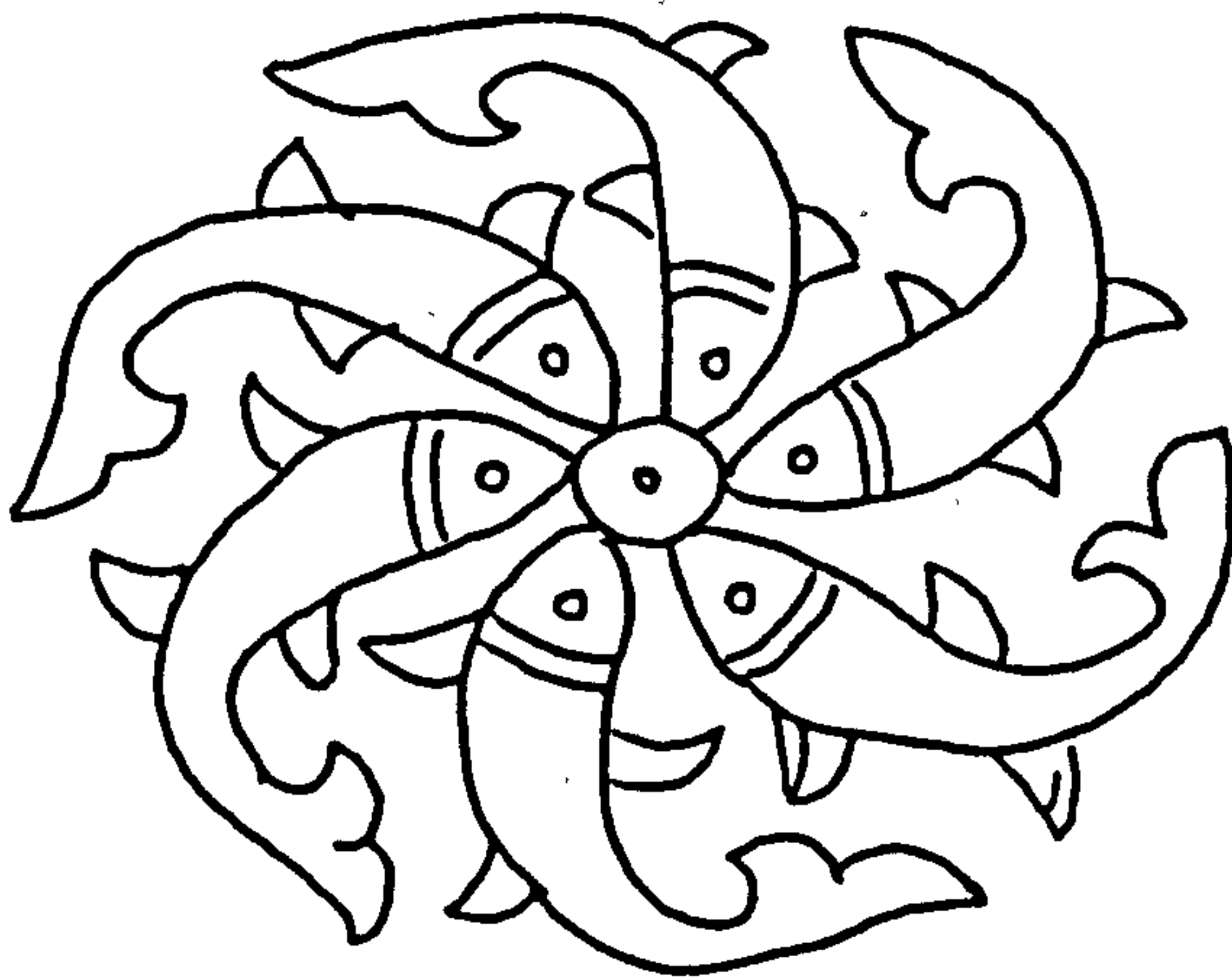


f.

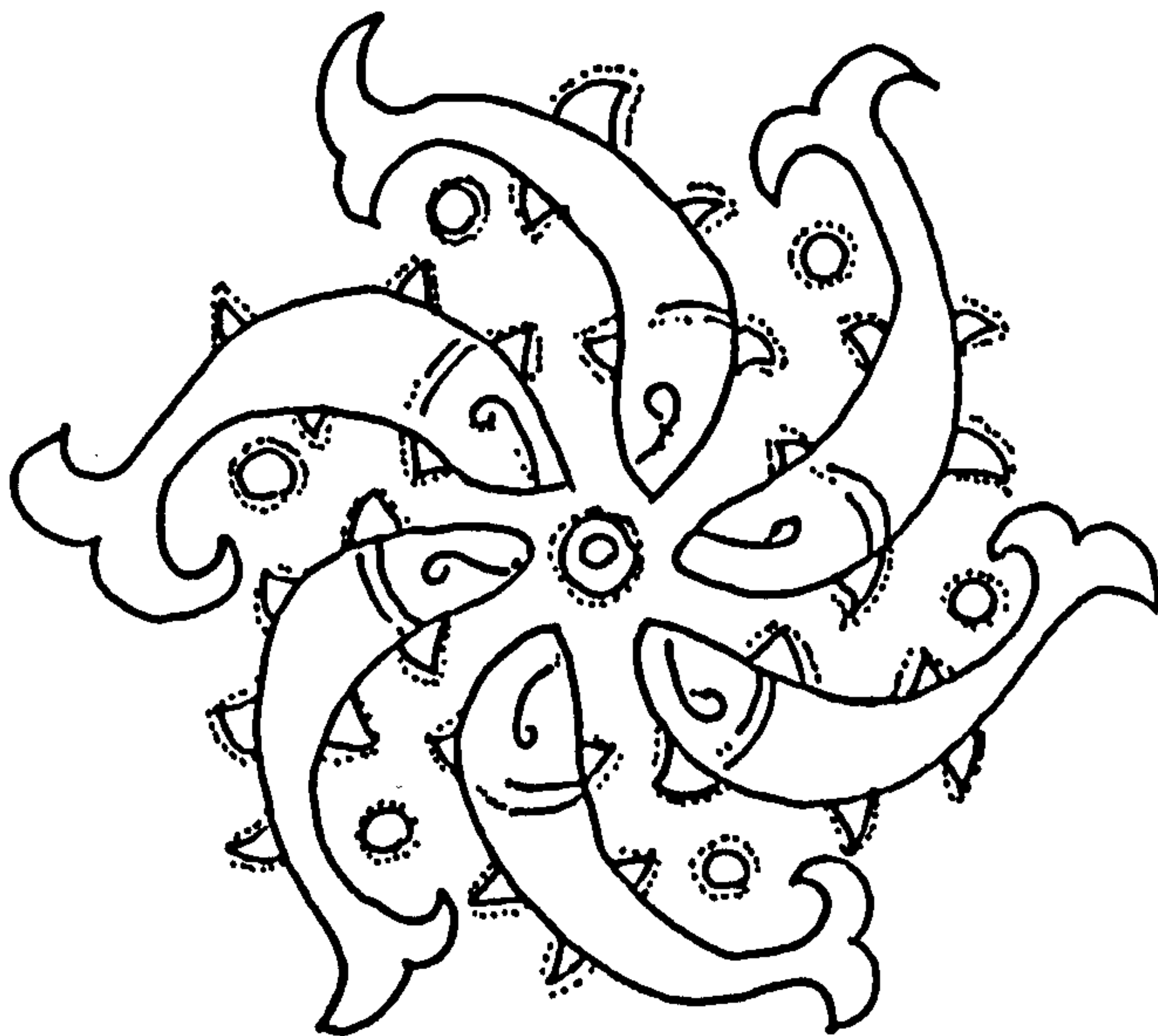


g.

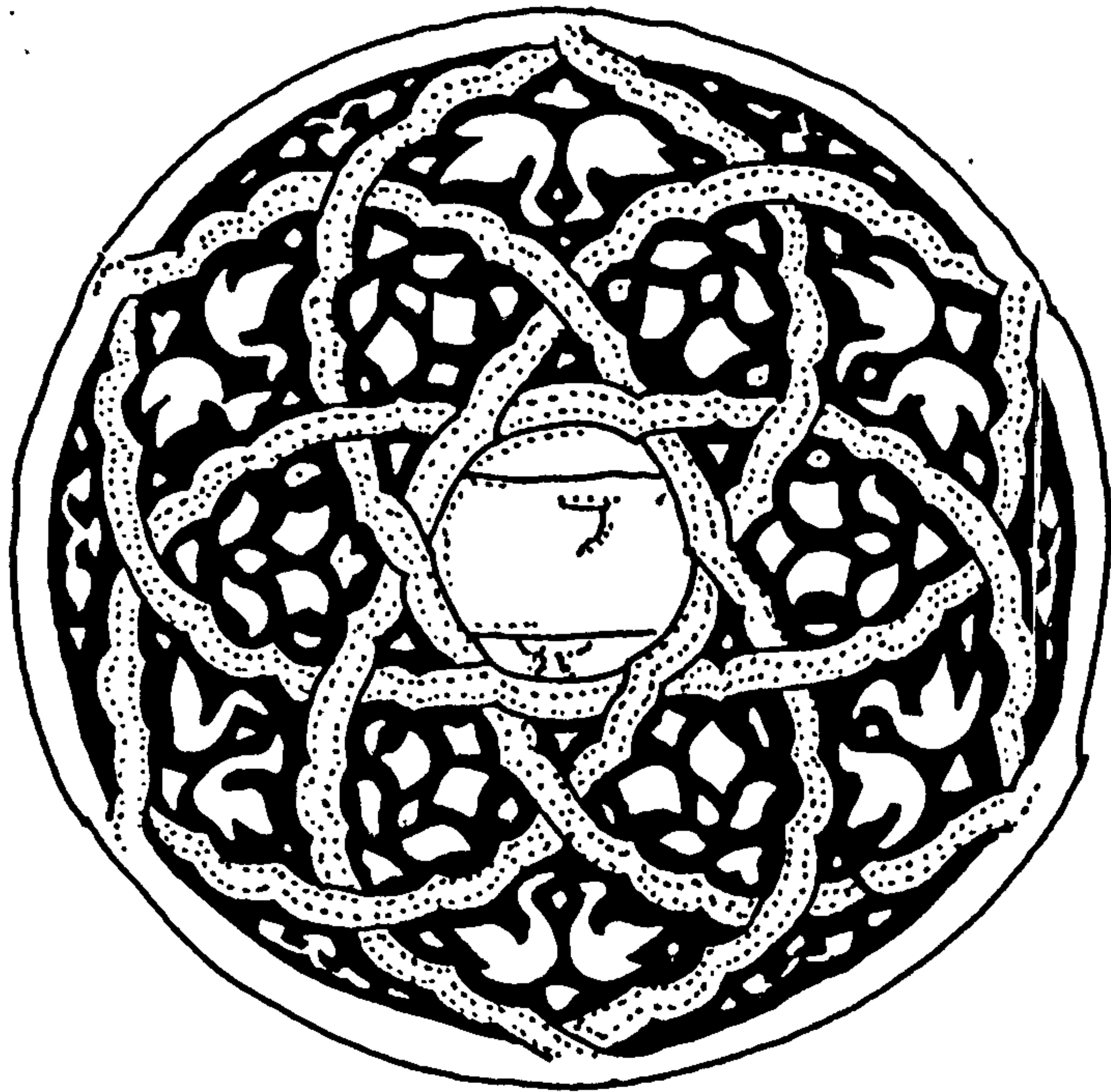
FIG 56.



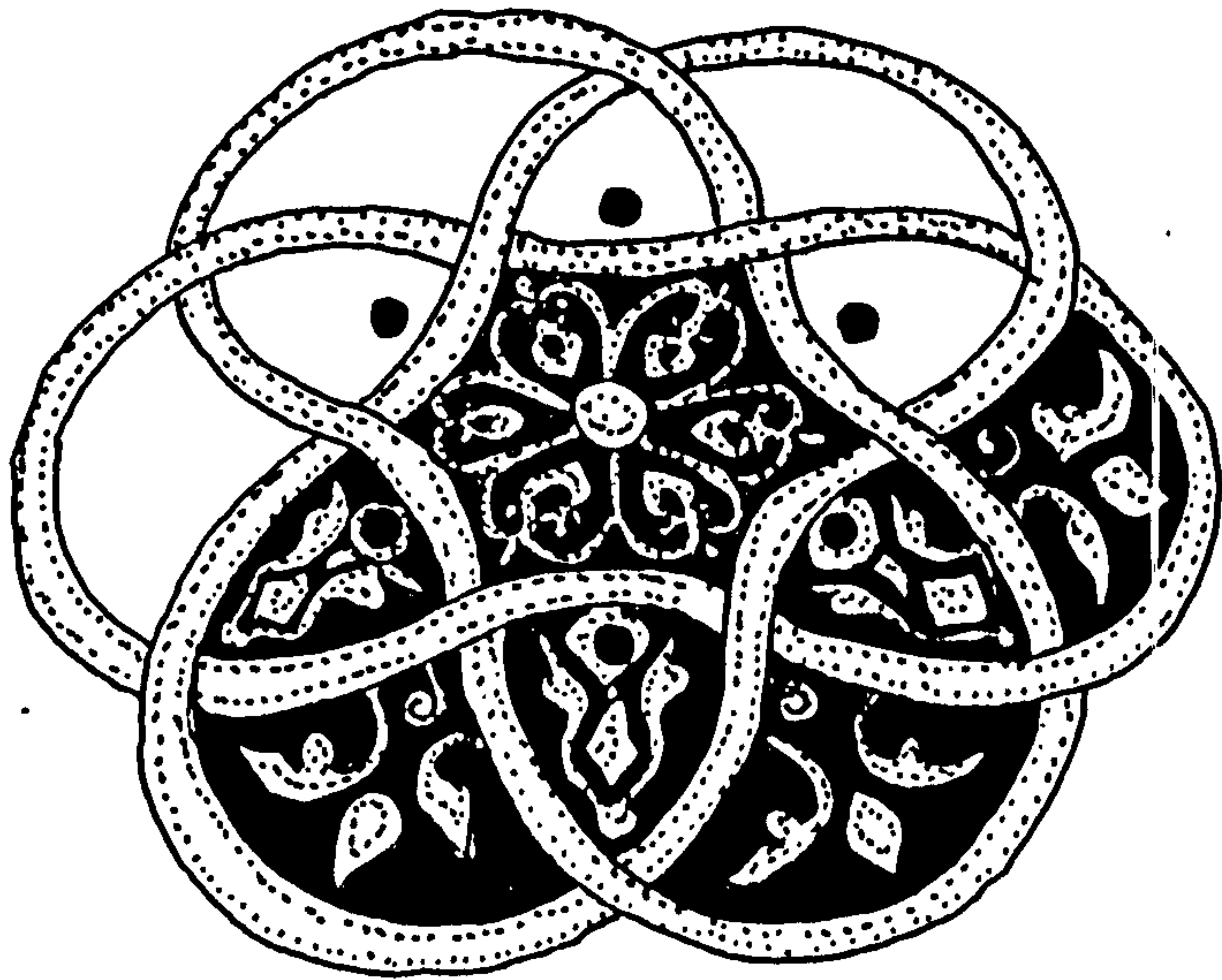
a.



b.

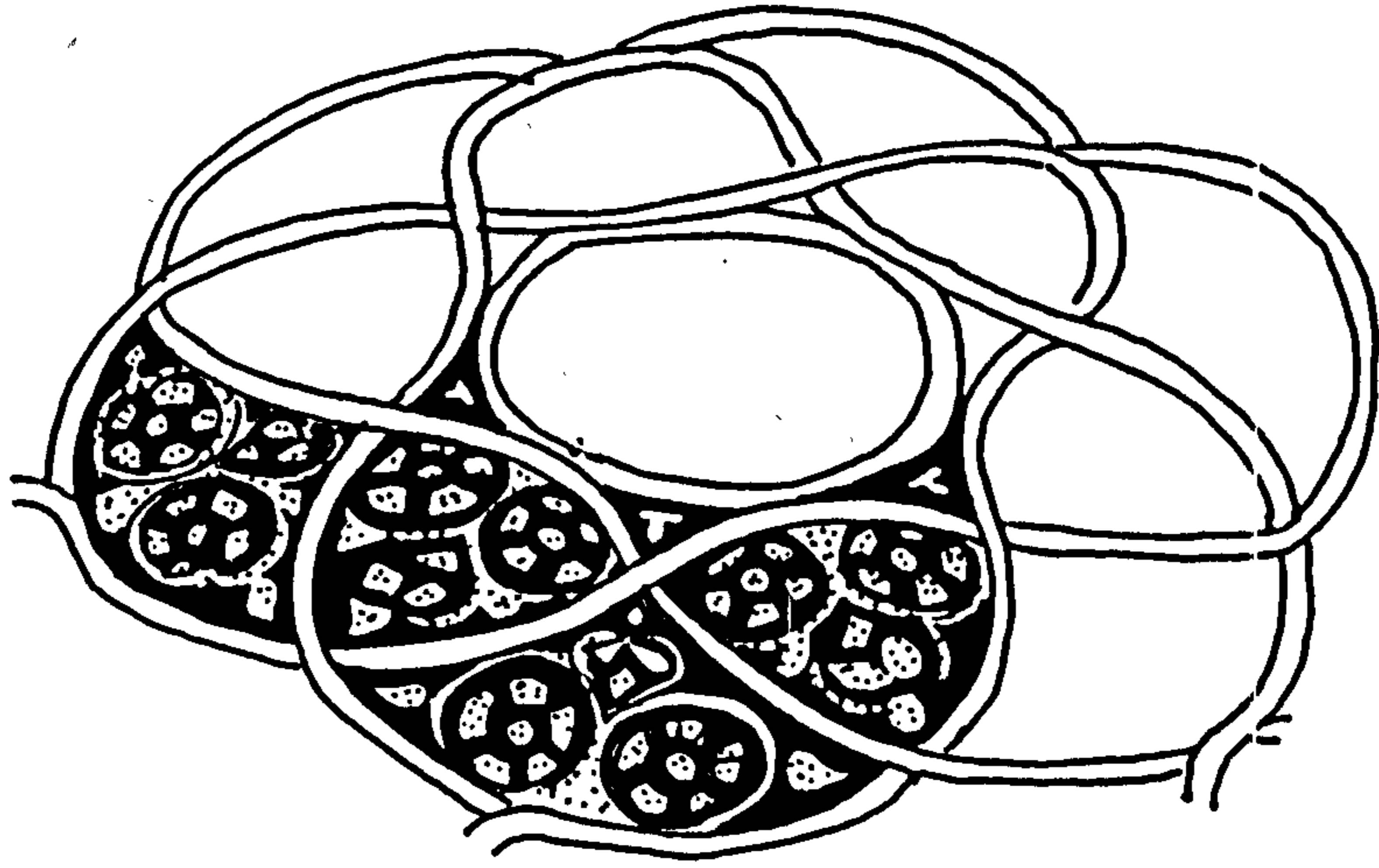


a. SIX CIRCLES.



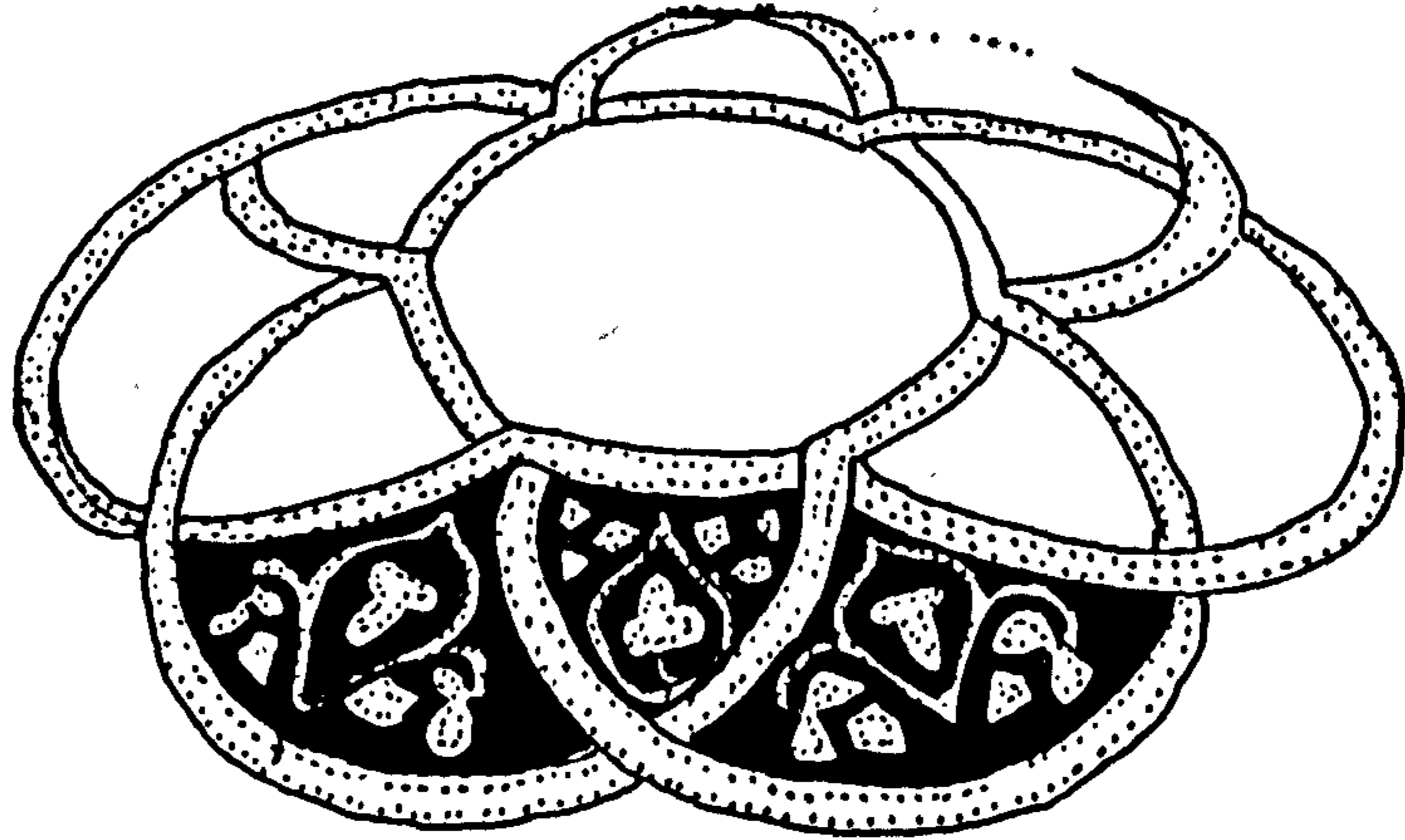
b. SIX CIRCLES.

FIG 58.



SIX CIRCLES.

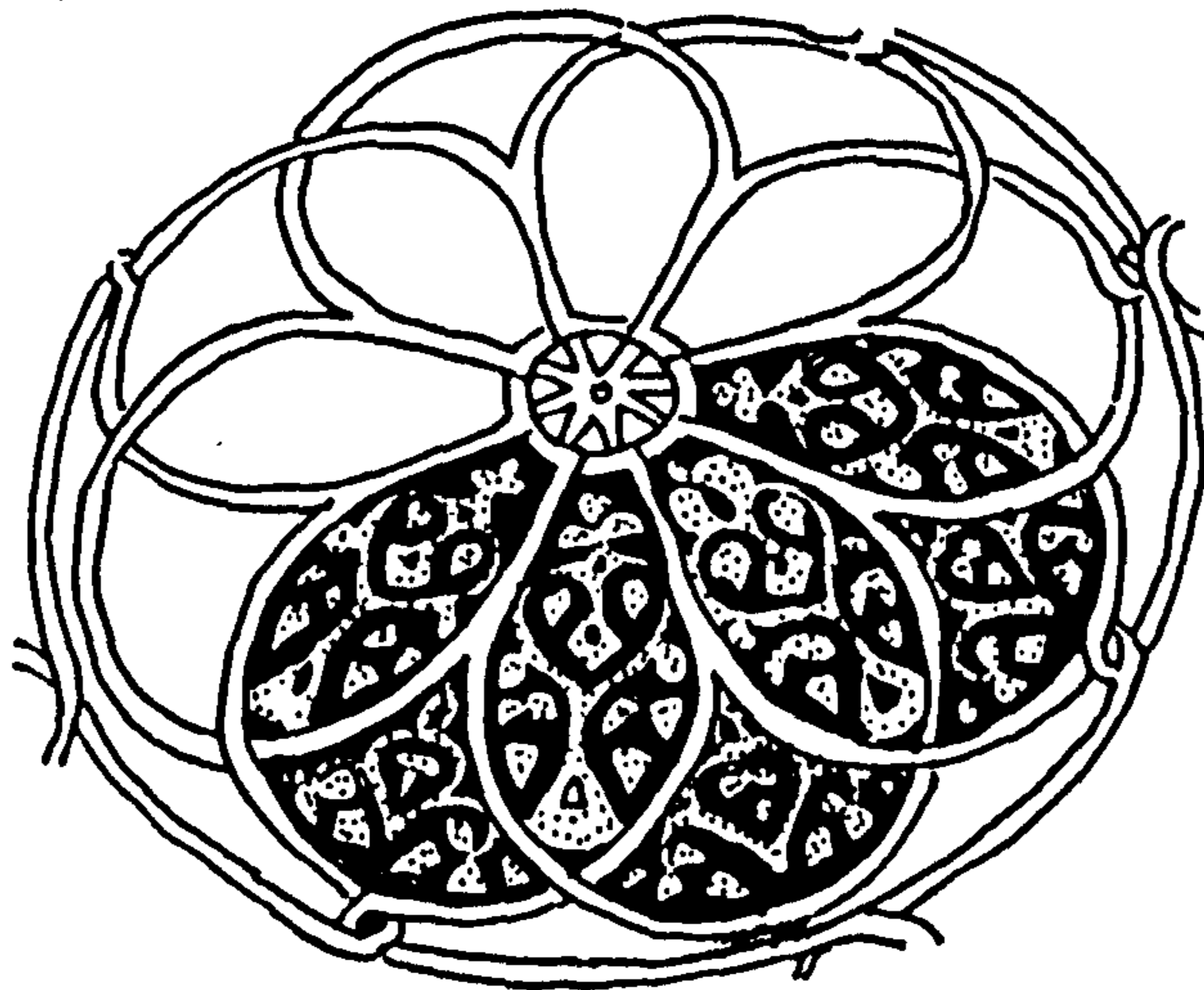
FIG 59.



a. SIX CIRCLES.

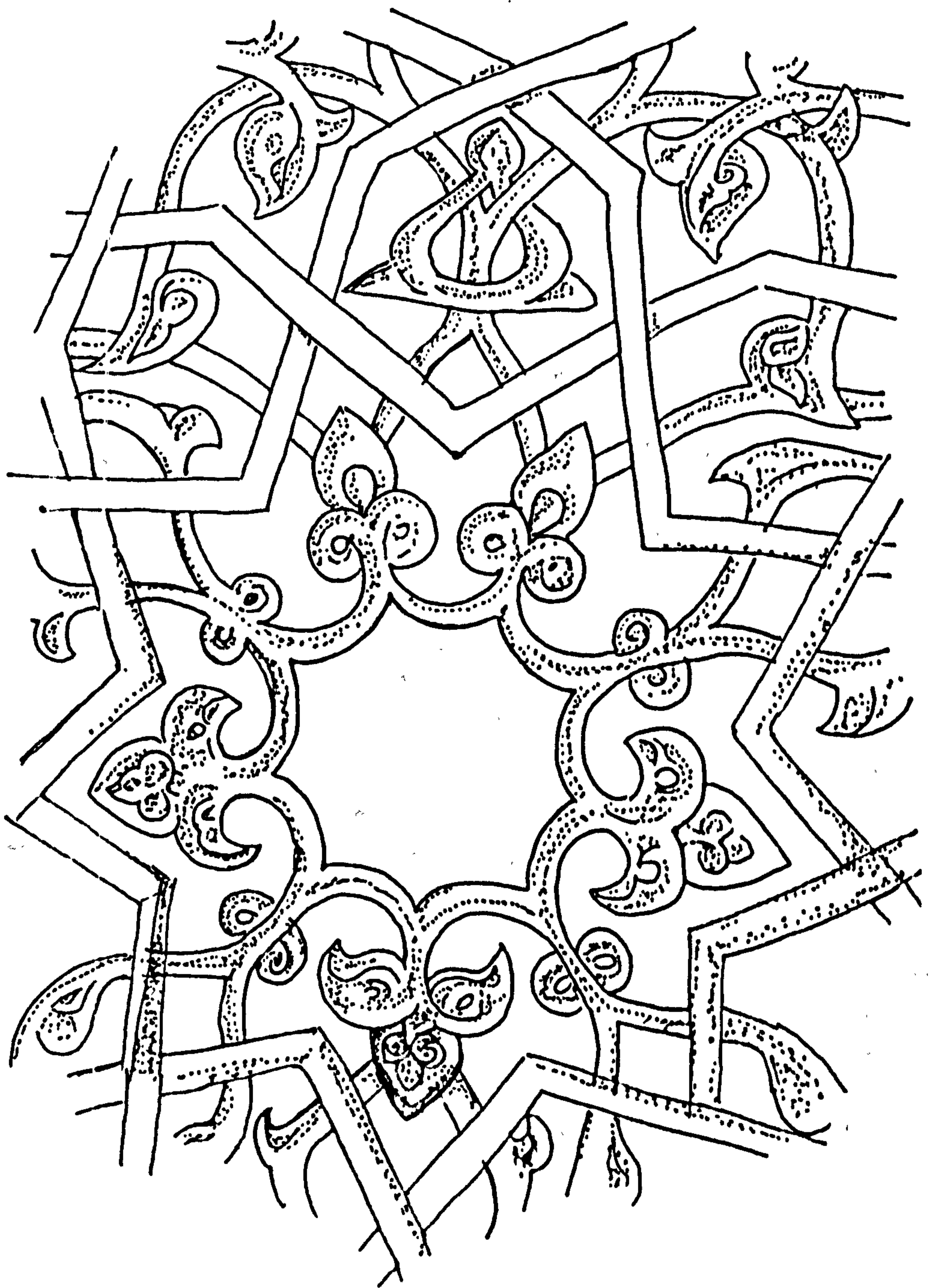


b. FOUR CIRCLES.



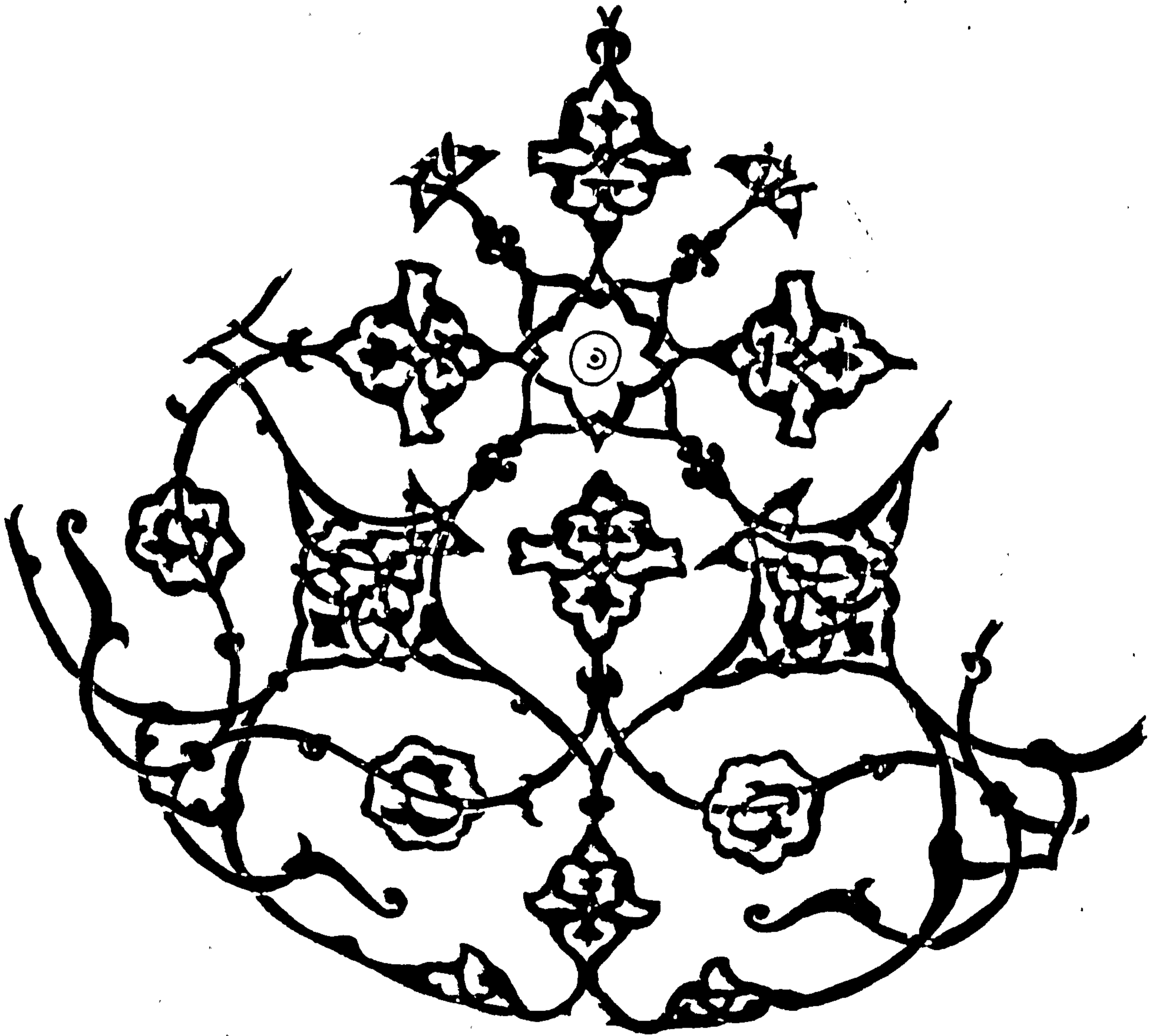
c. EIGHT CIRCLES.

FIG 60.



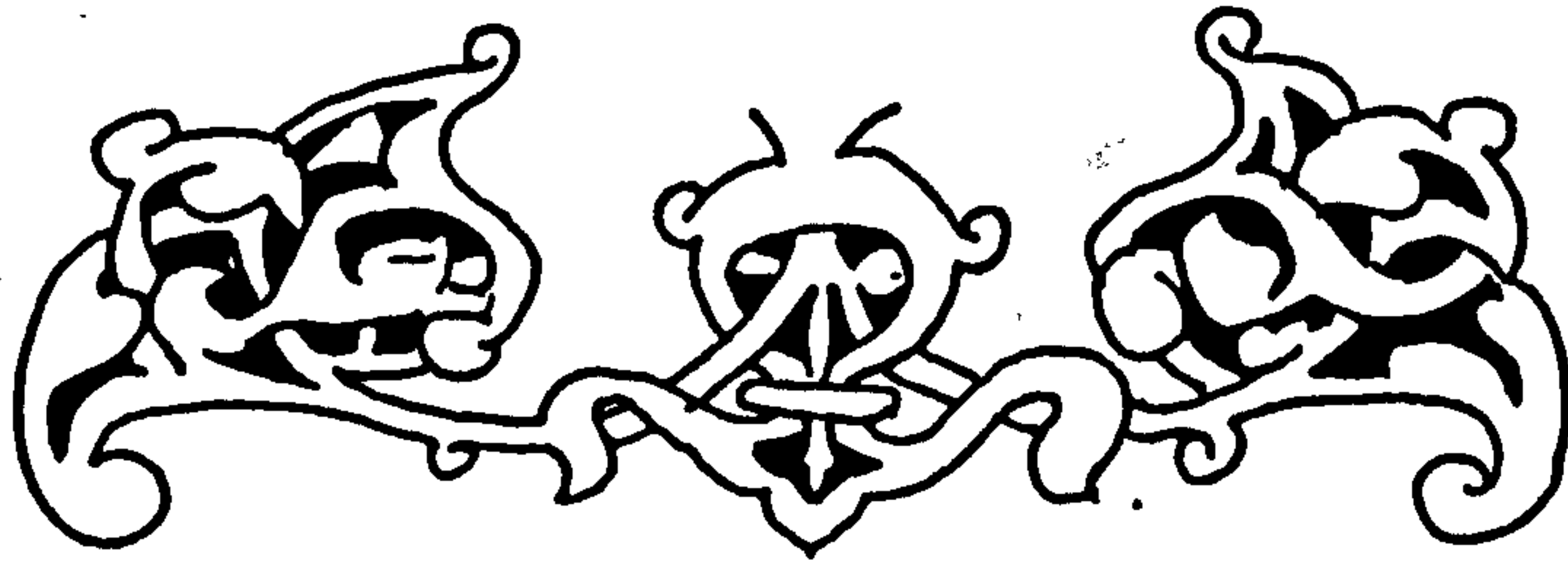
EIGHT CIRCLES.

FIG. 61.

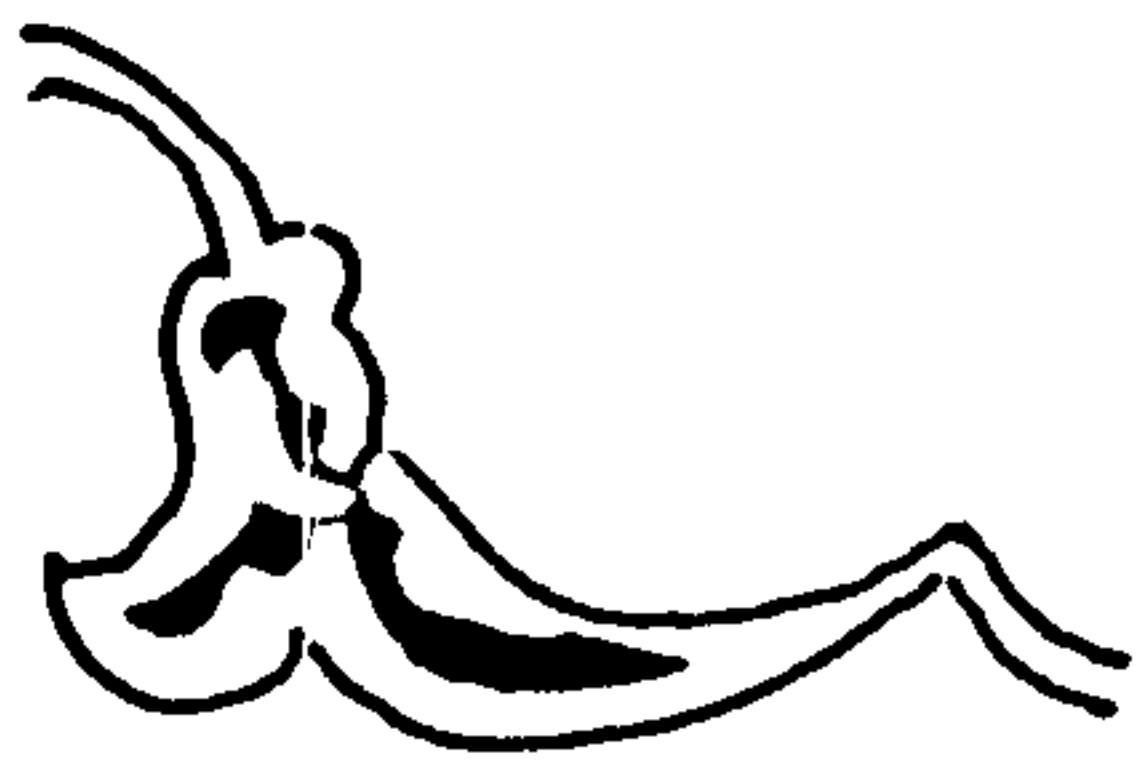




a.



b.



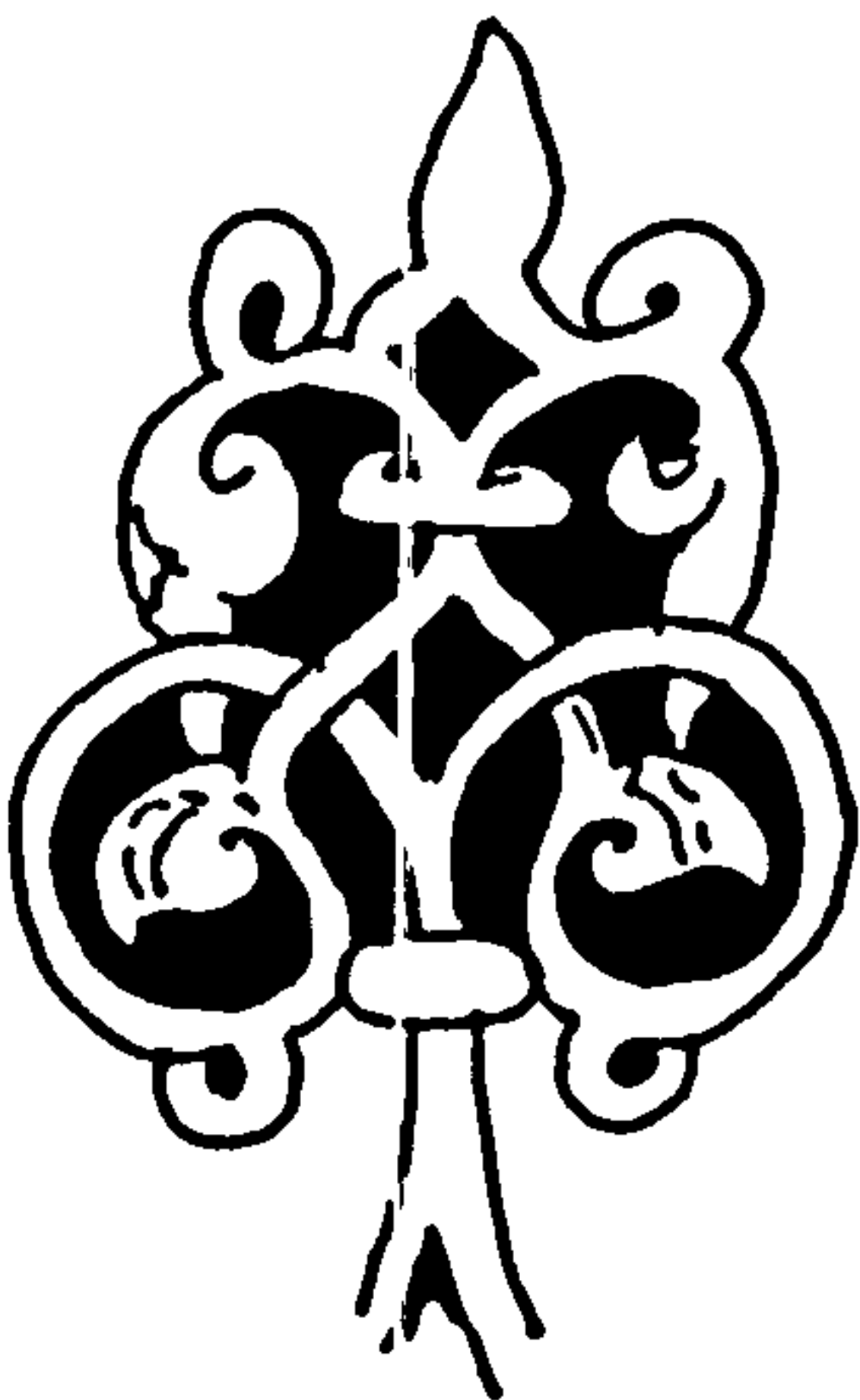
c.



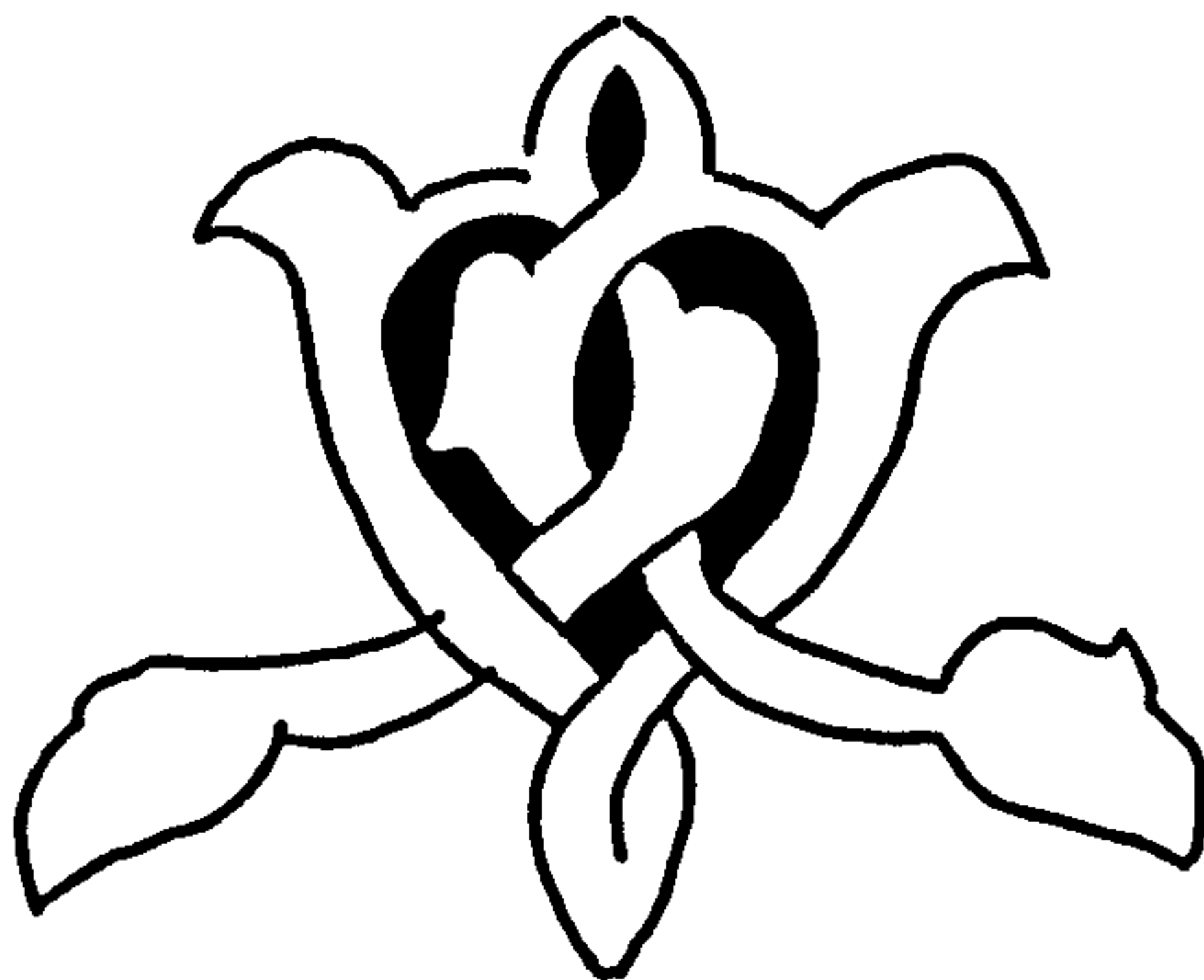
d.



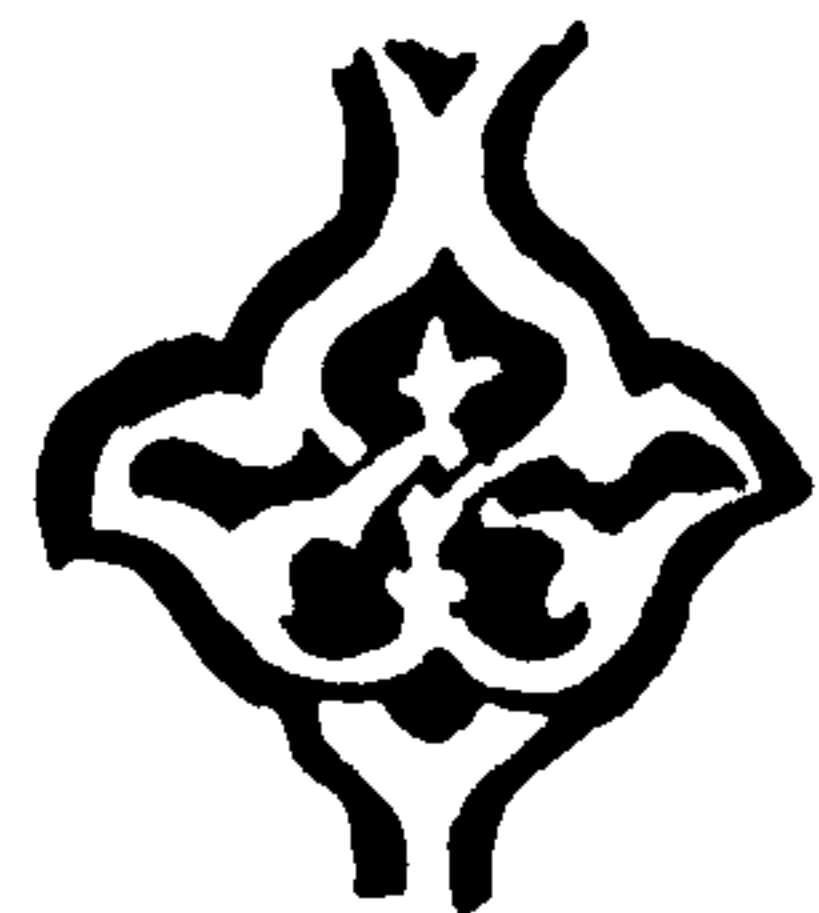
e.



f.



g.



h.

FIG 63.

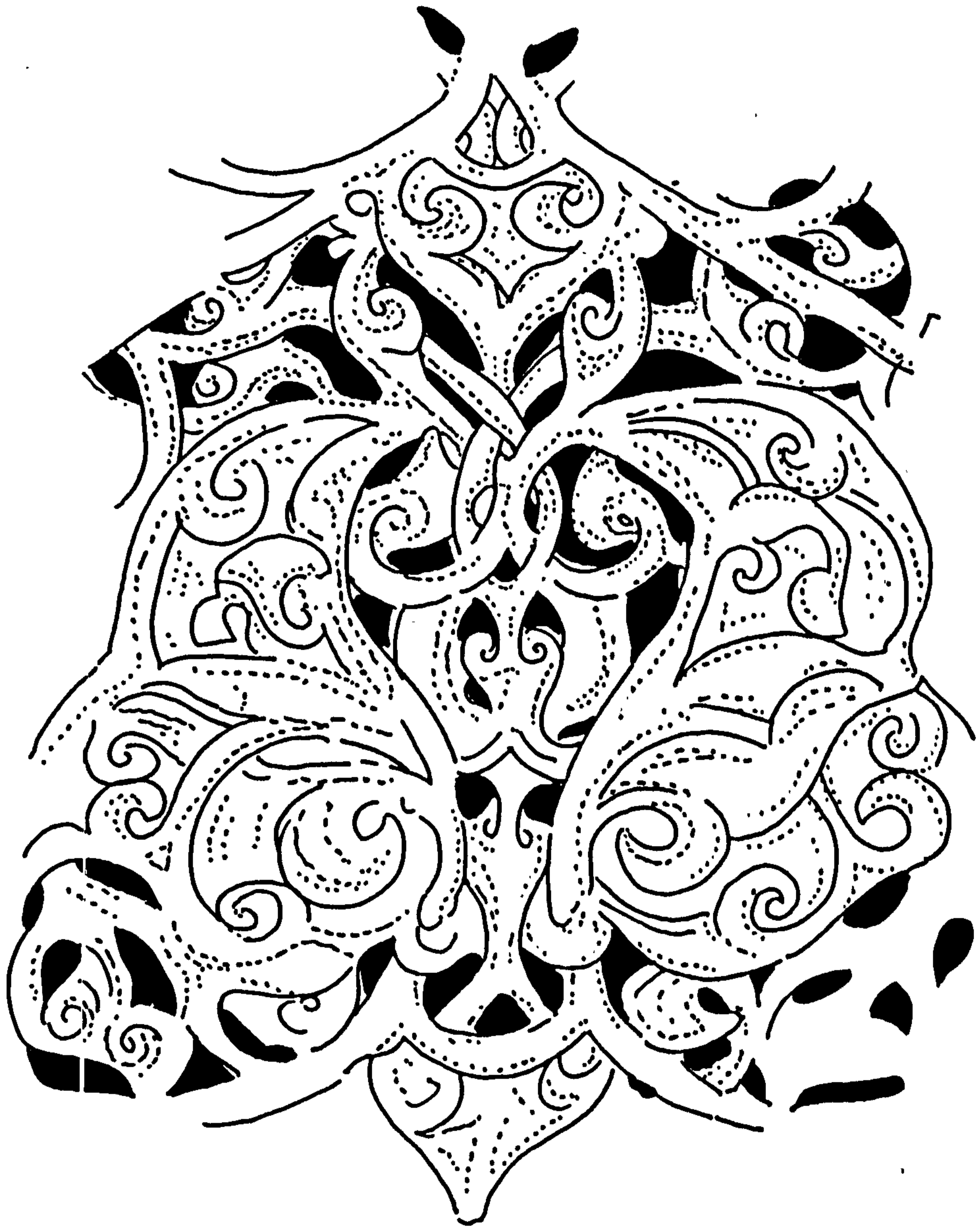


FIG 64.

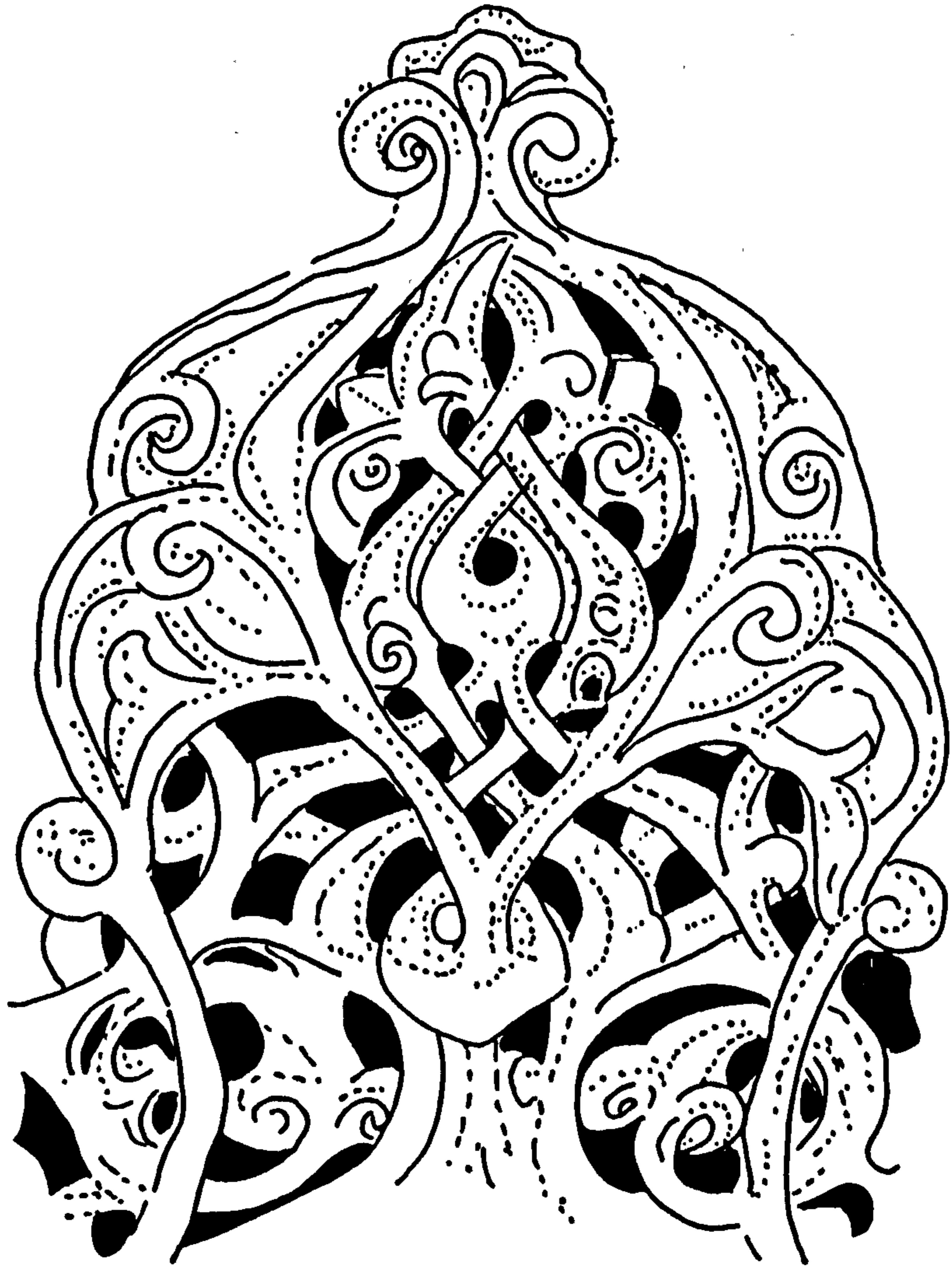


FIG 65.

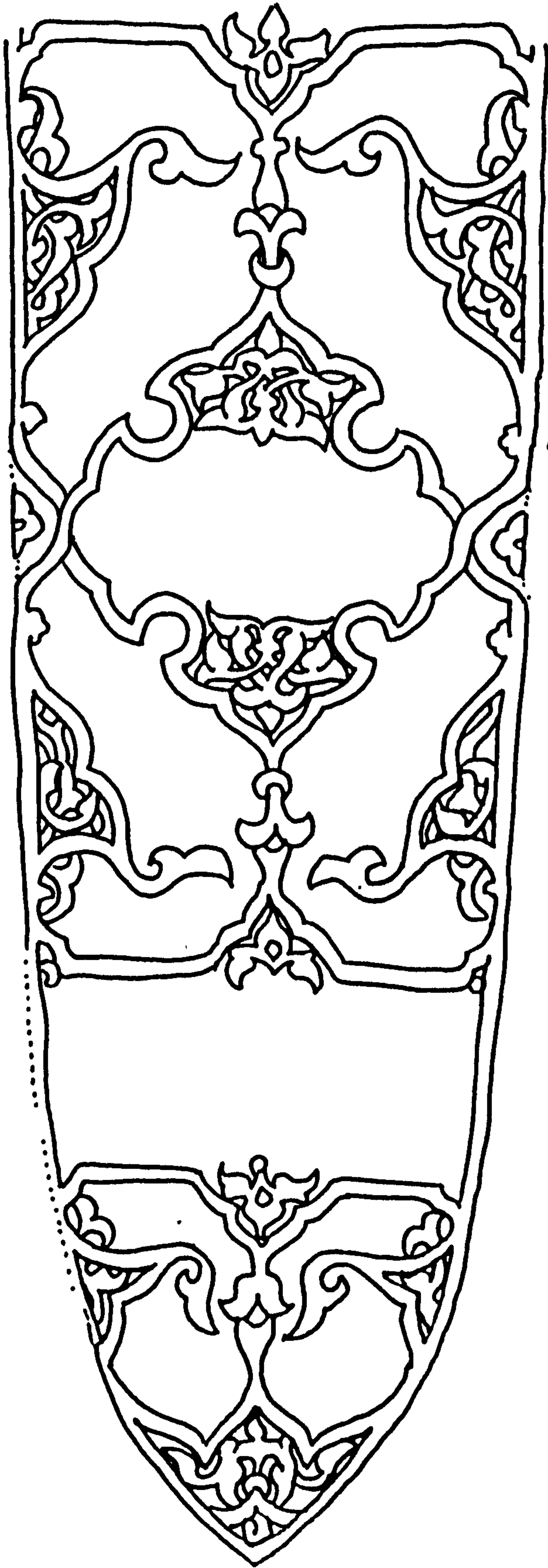


FIG 66.

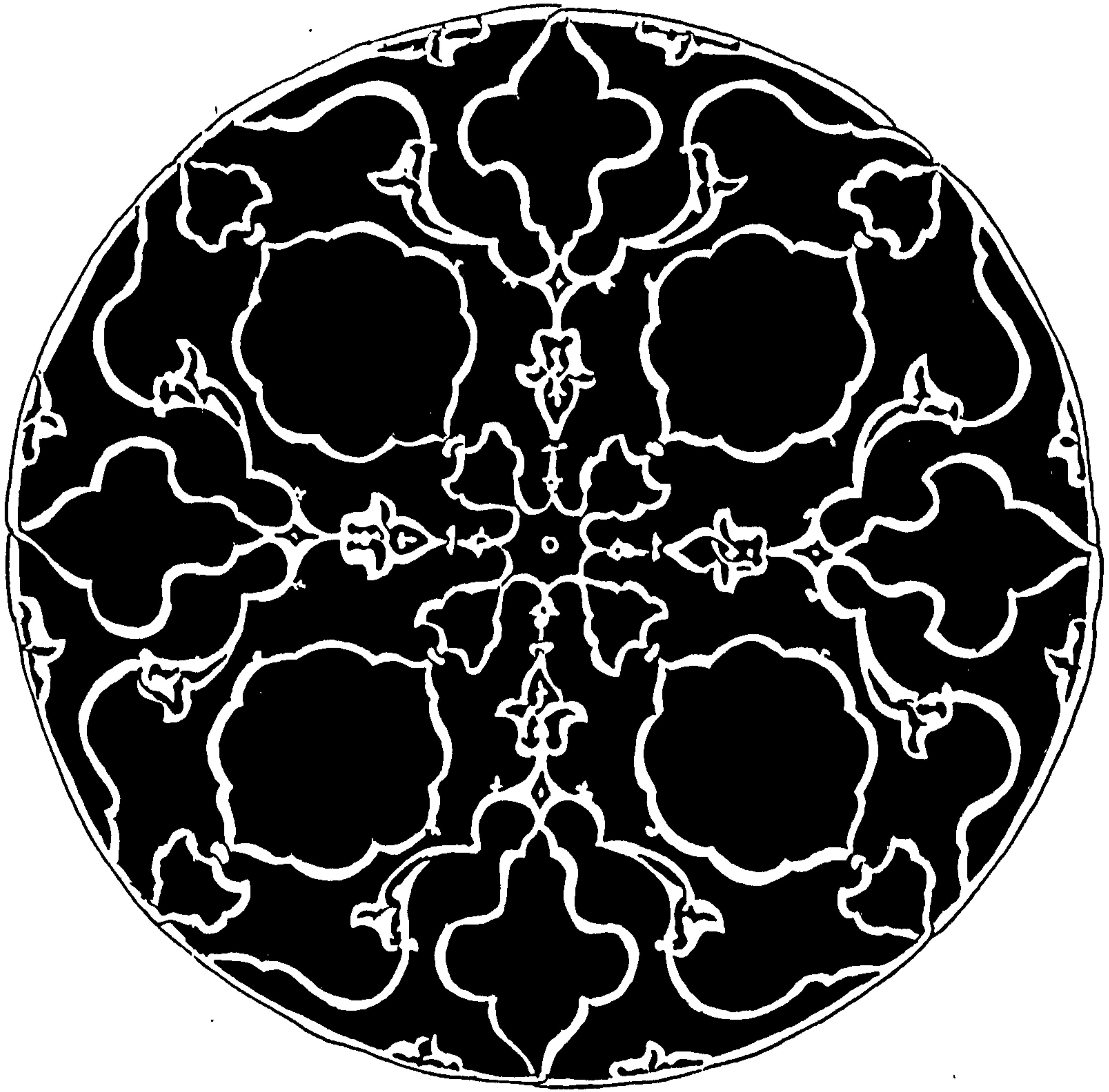


FIG 67.

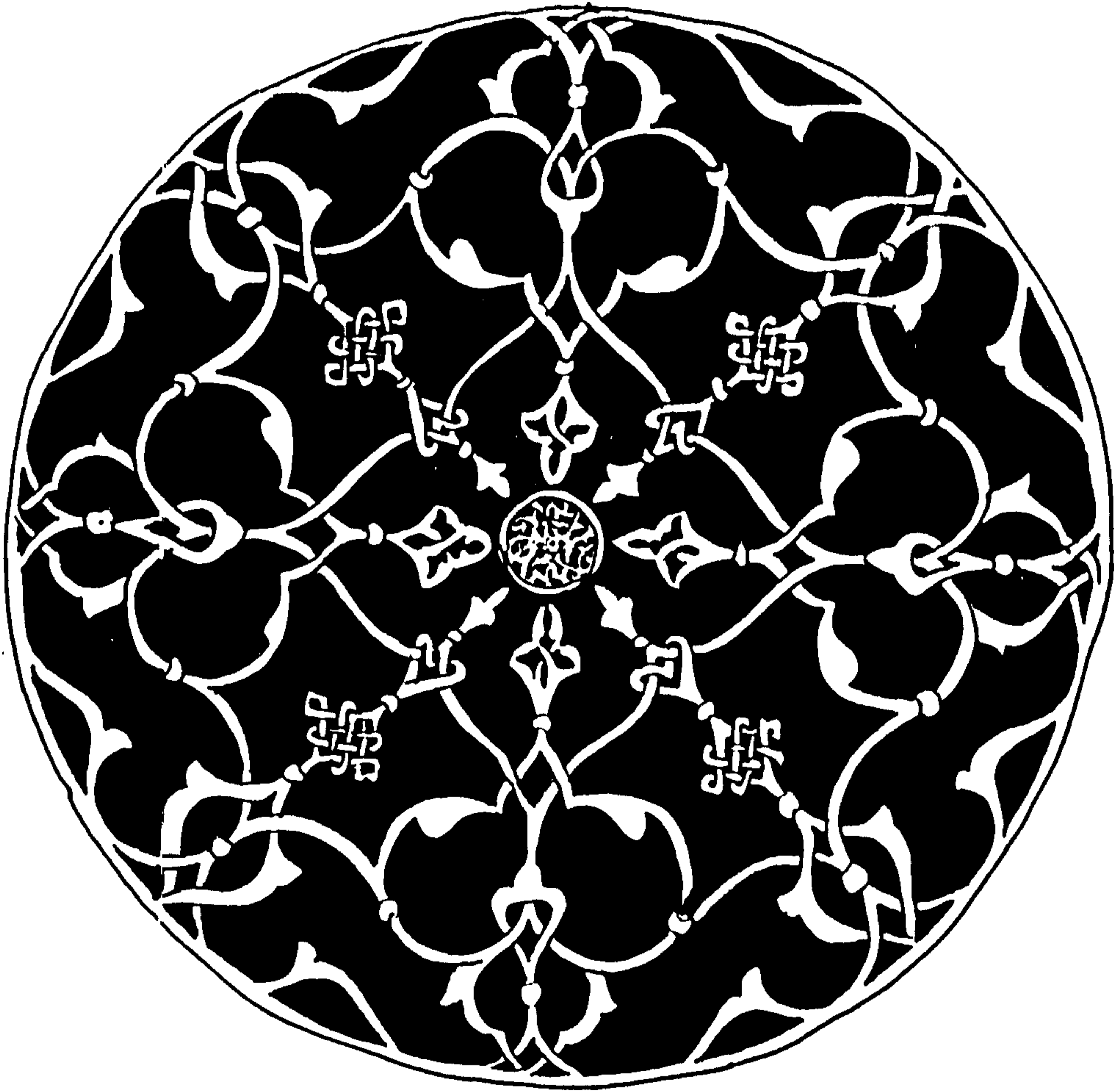
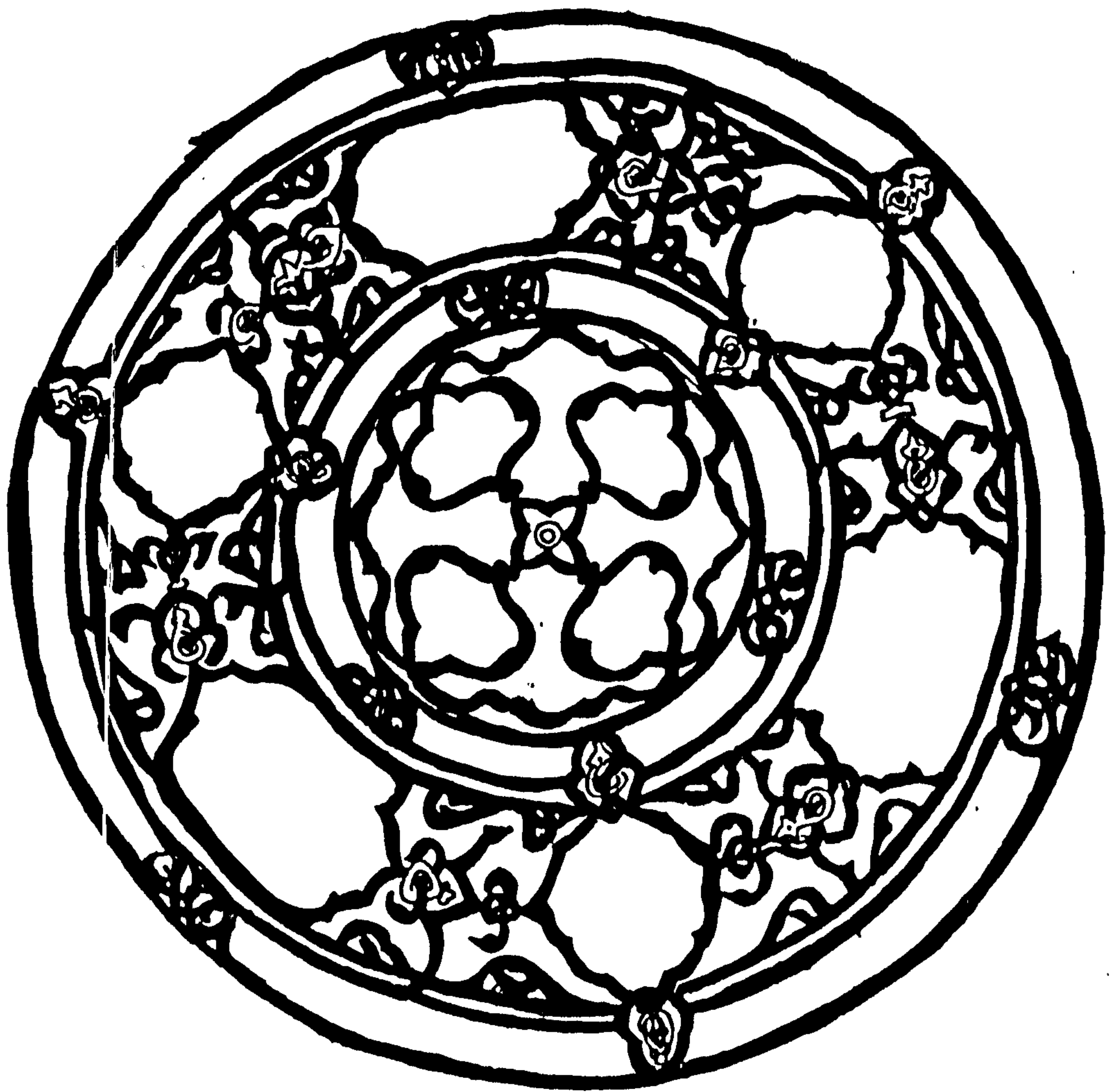
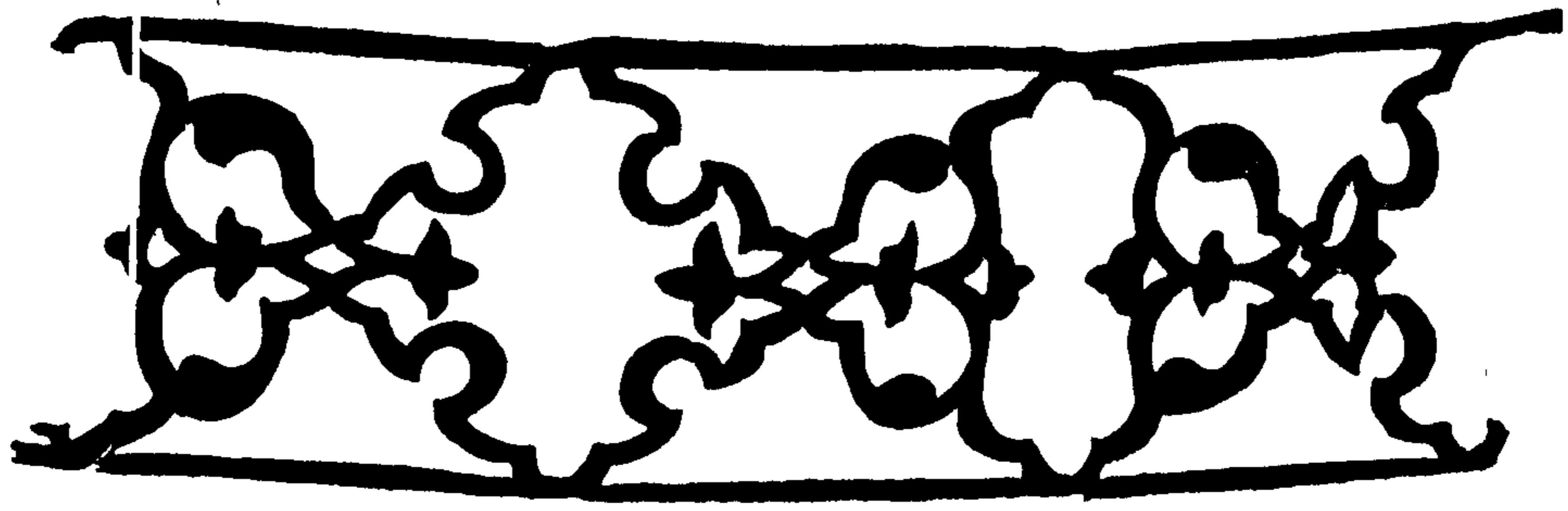


FIG- 68.



FLEUR DE LYS
ELEMENTS.

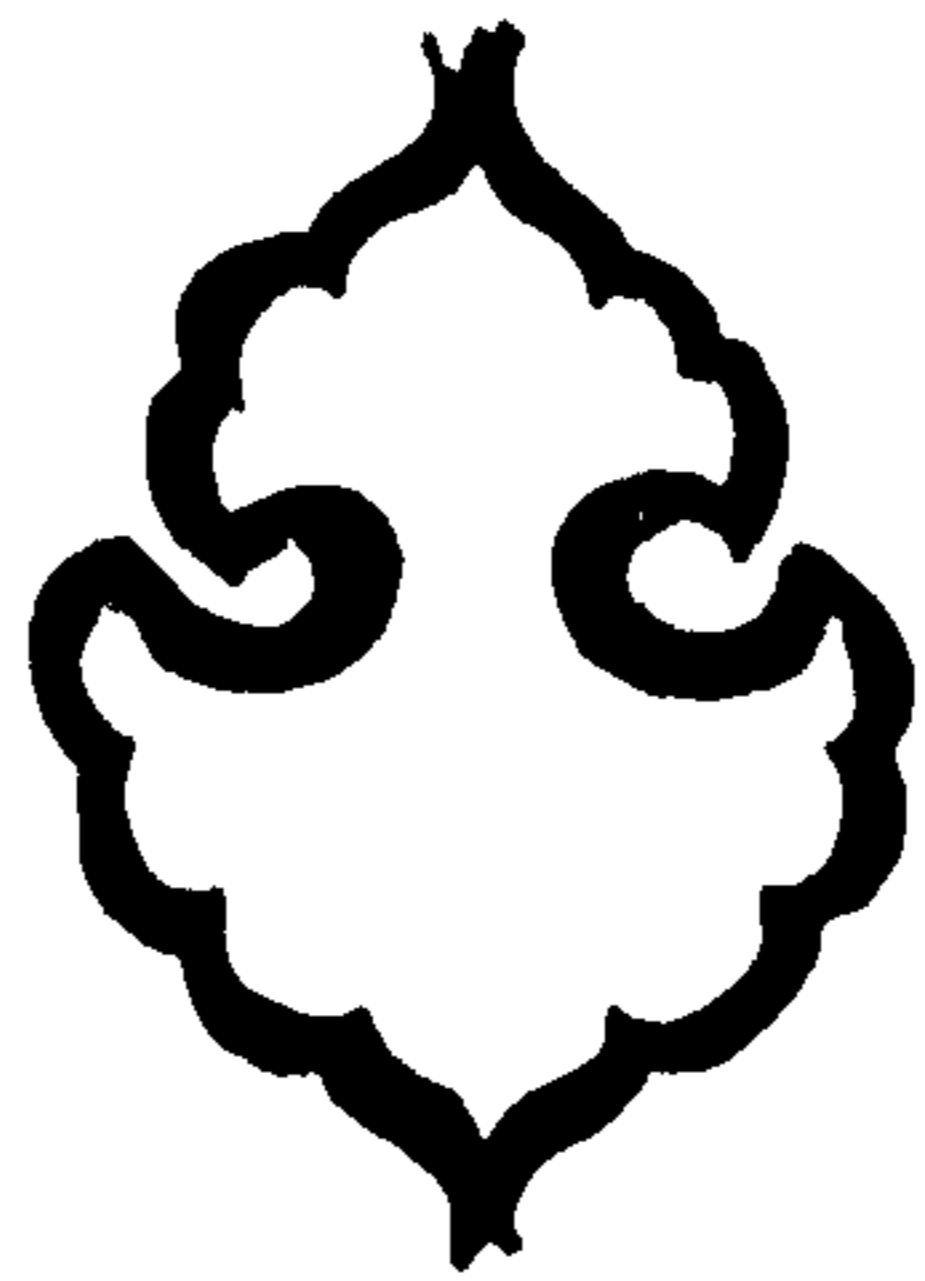
FIG 69.



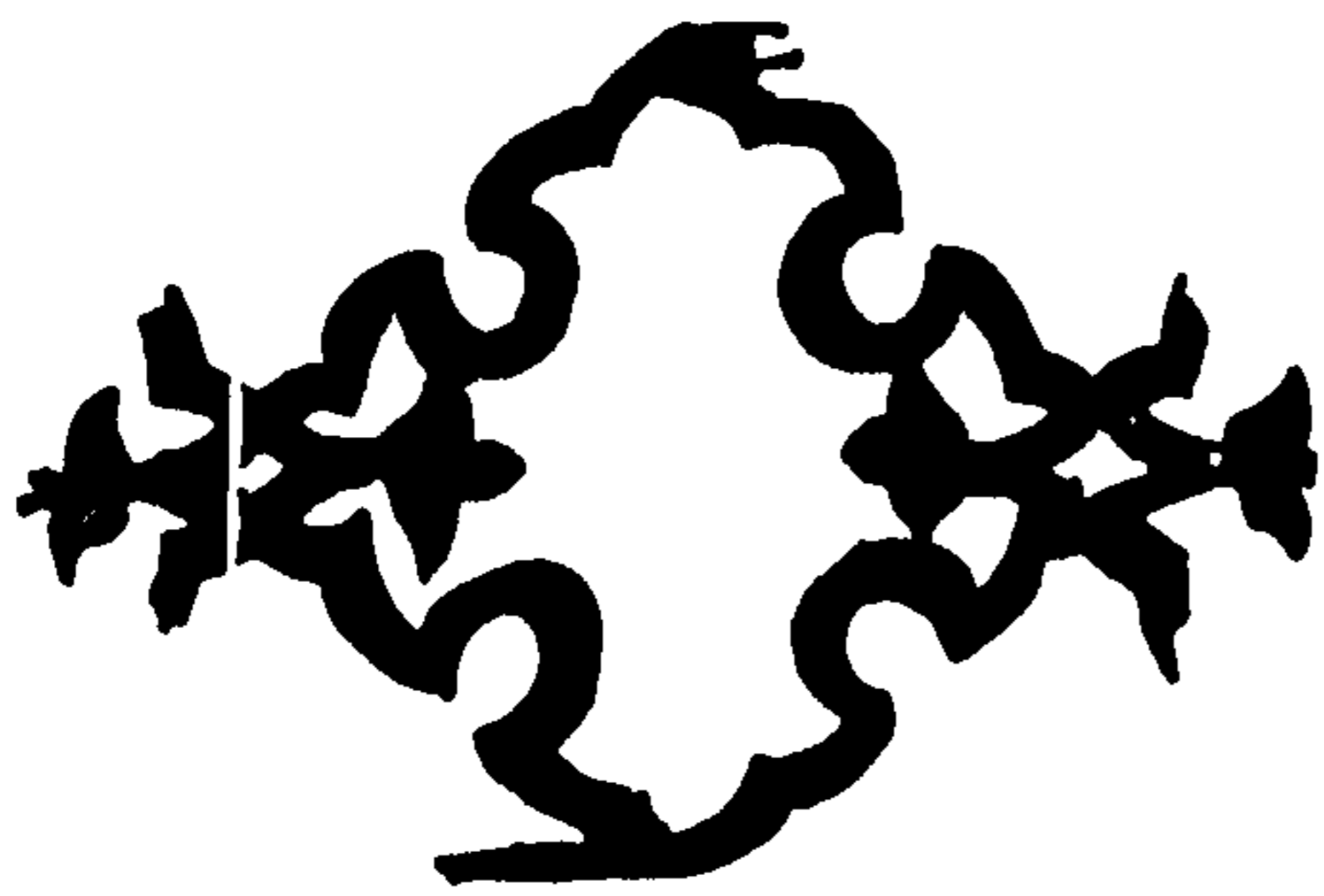
a.



b. E1.



c. E2.

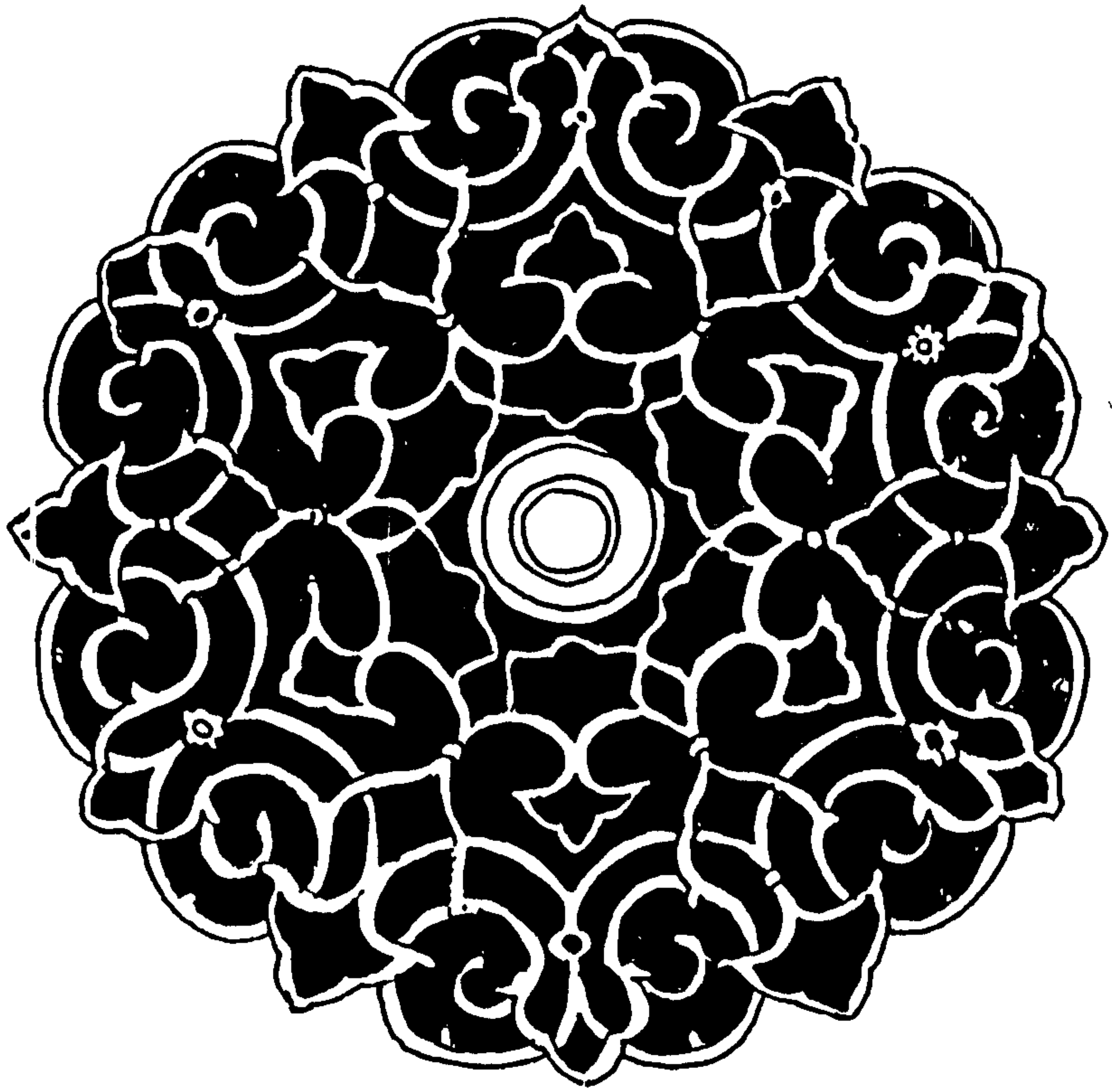


d. E3.

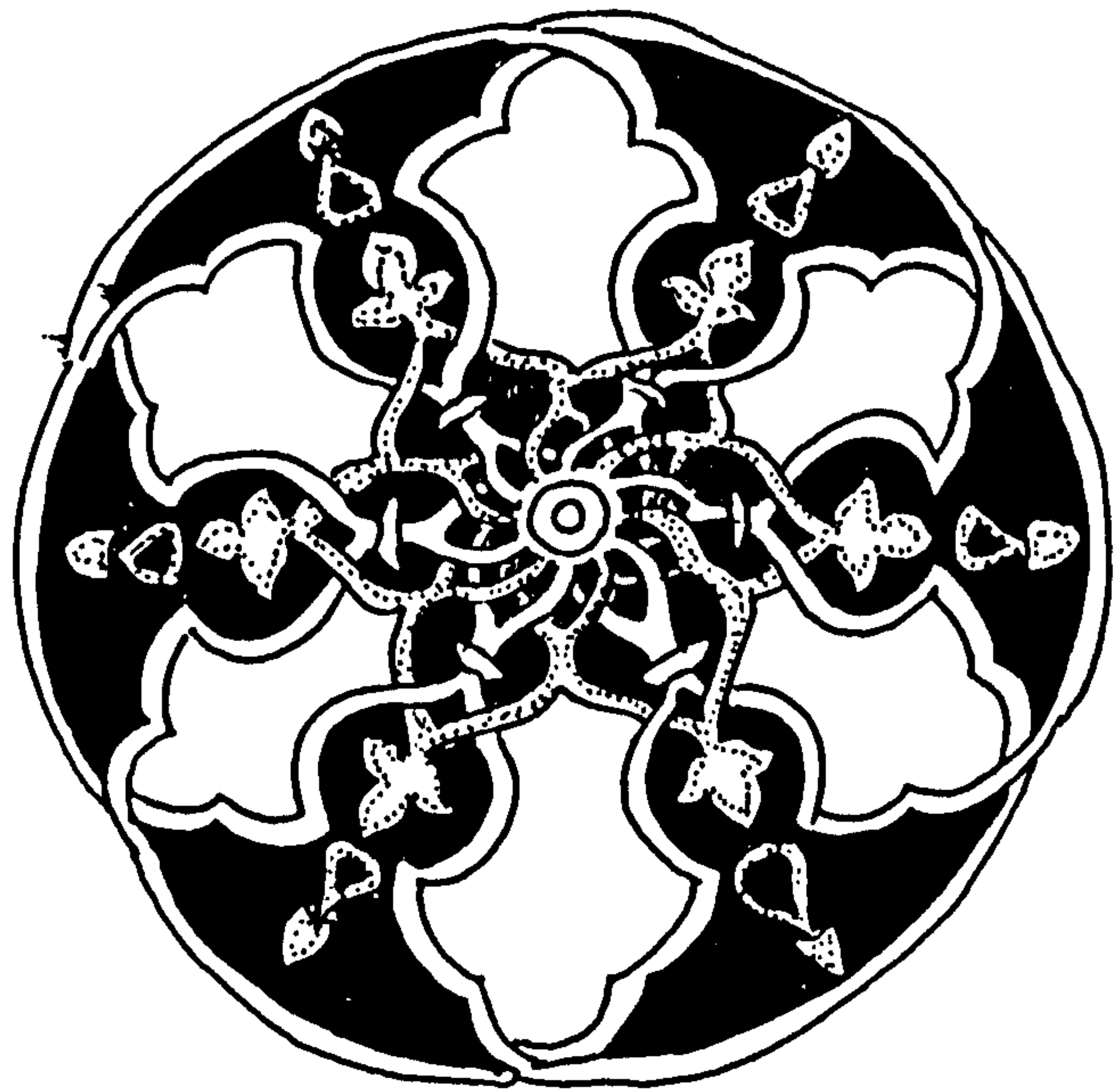


e. E4.

FIG 70.

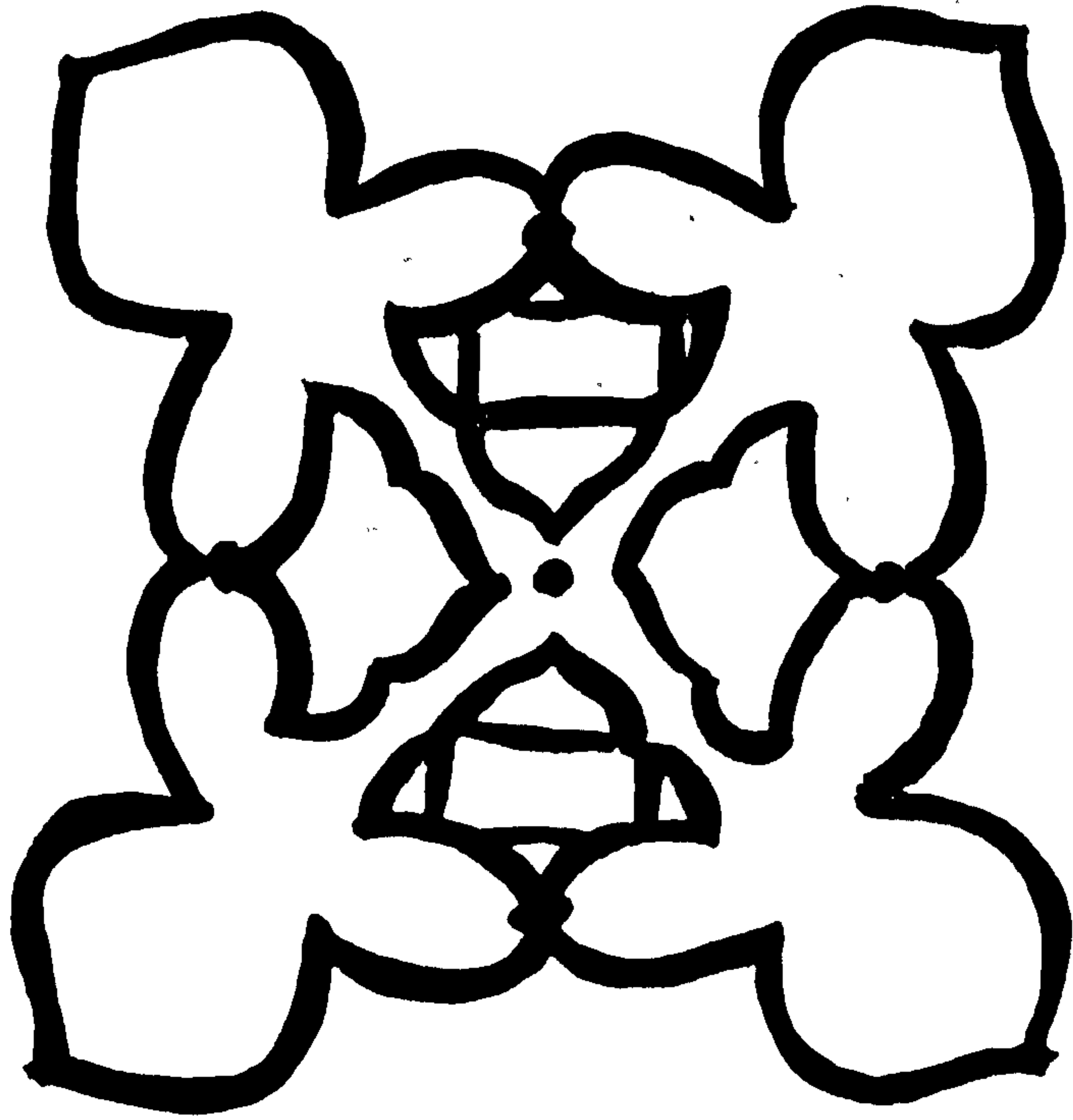


a.

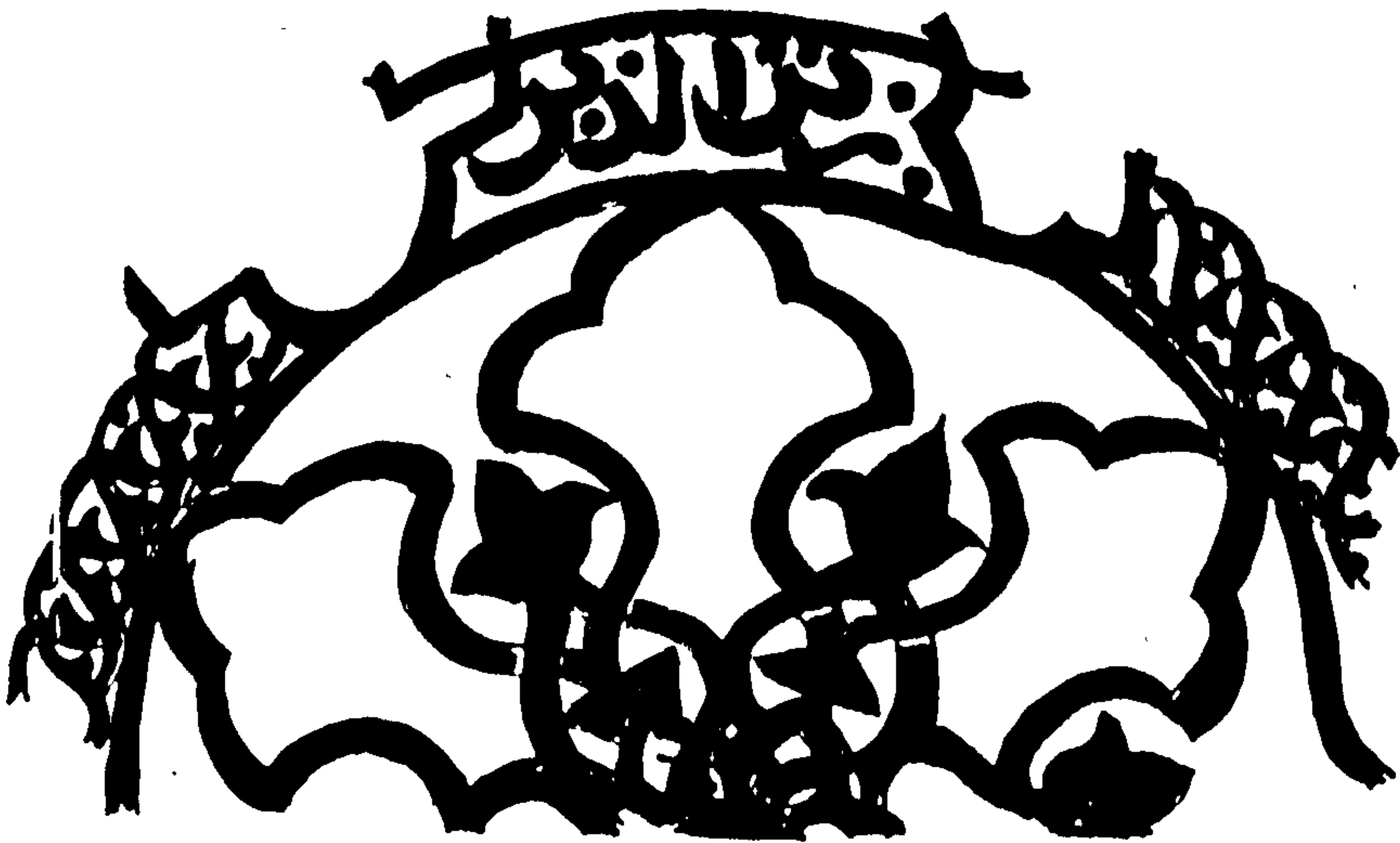


b.

FIG 71.



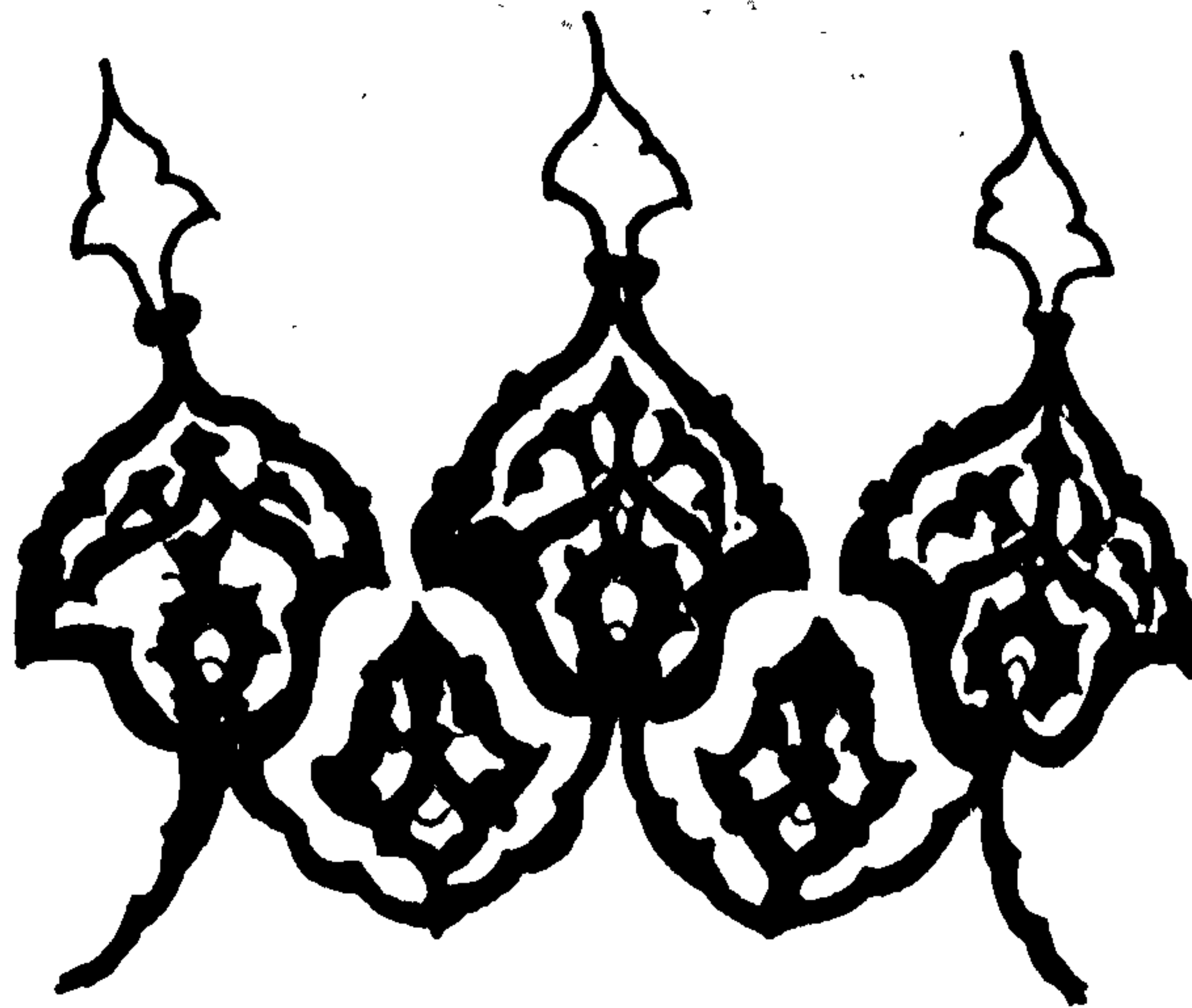
a.



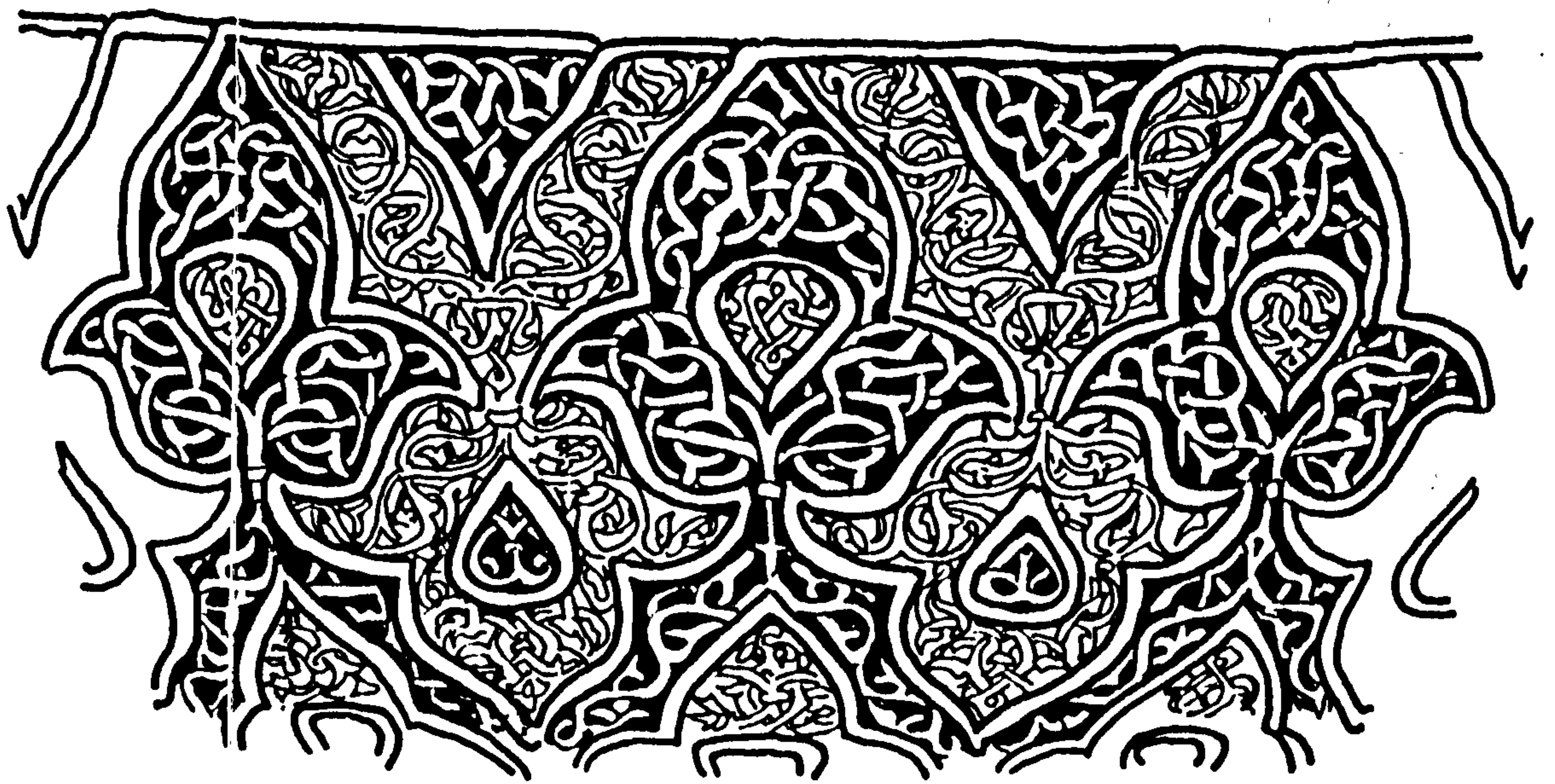
b.

COUNTER - CHANGE
MOTIFS.

FIG 72.

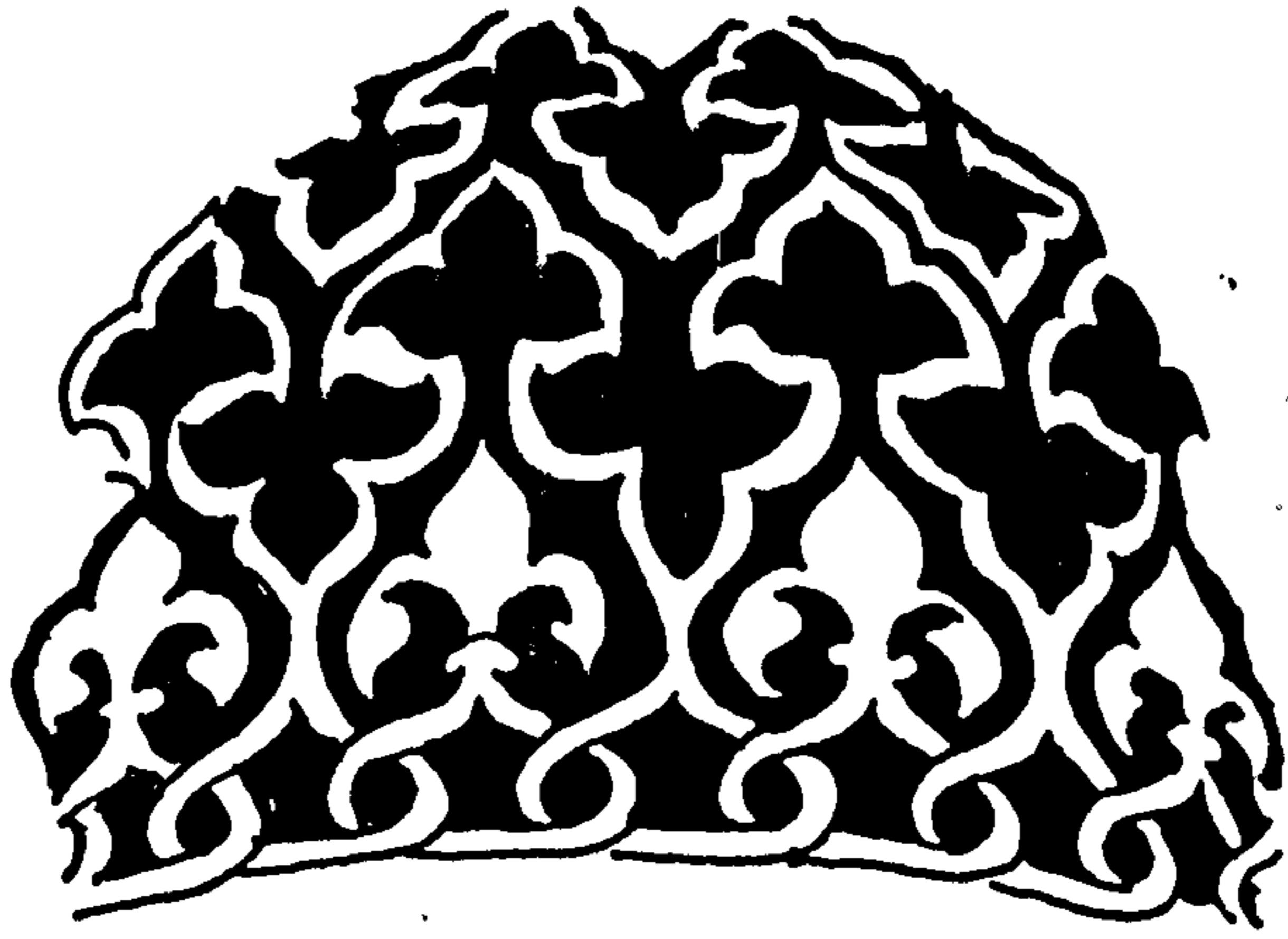


a.

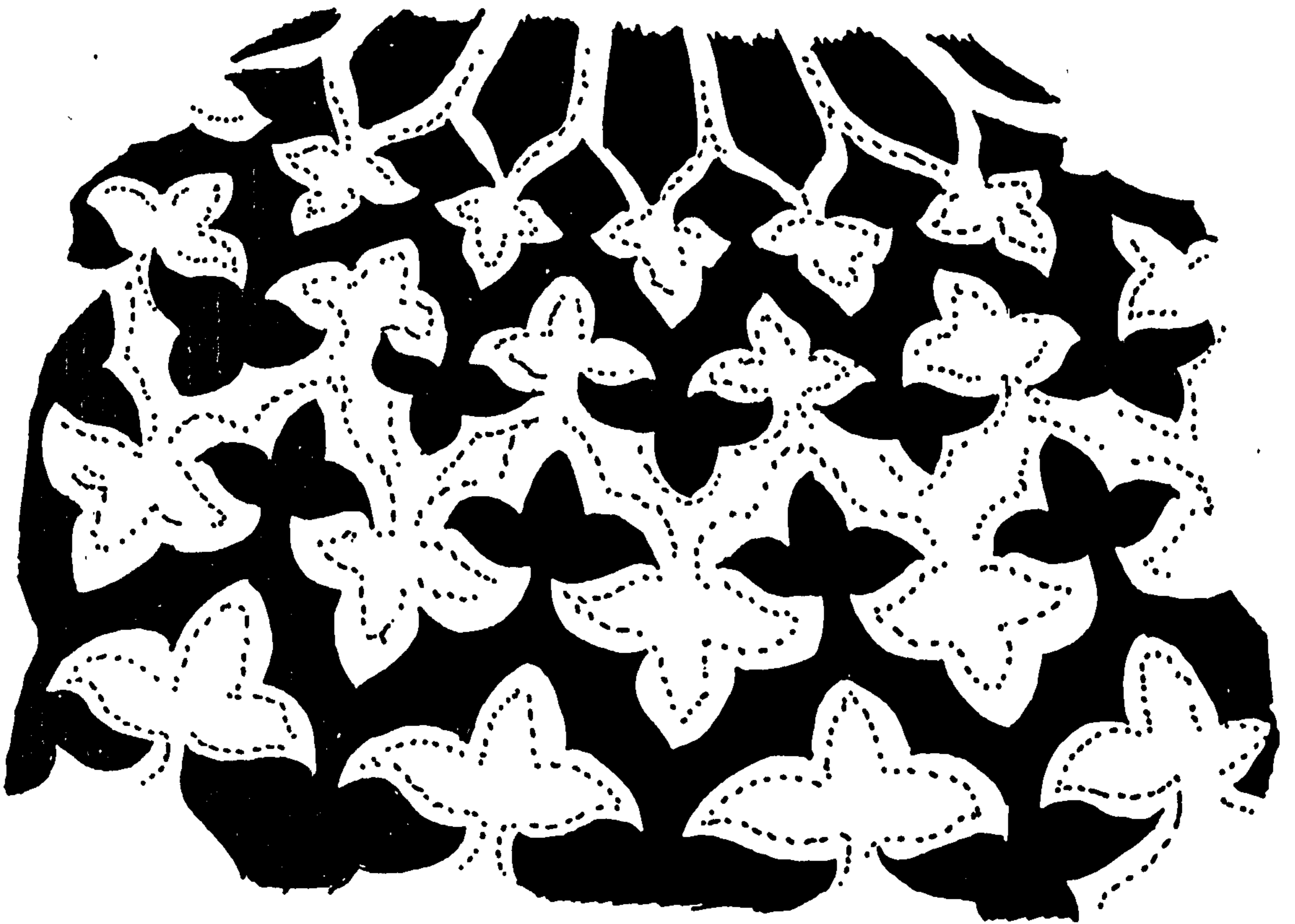


b.

FIG 73.



a.



b.

FIG 74.

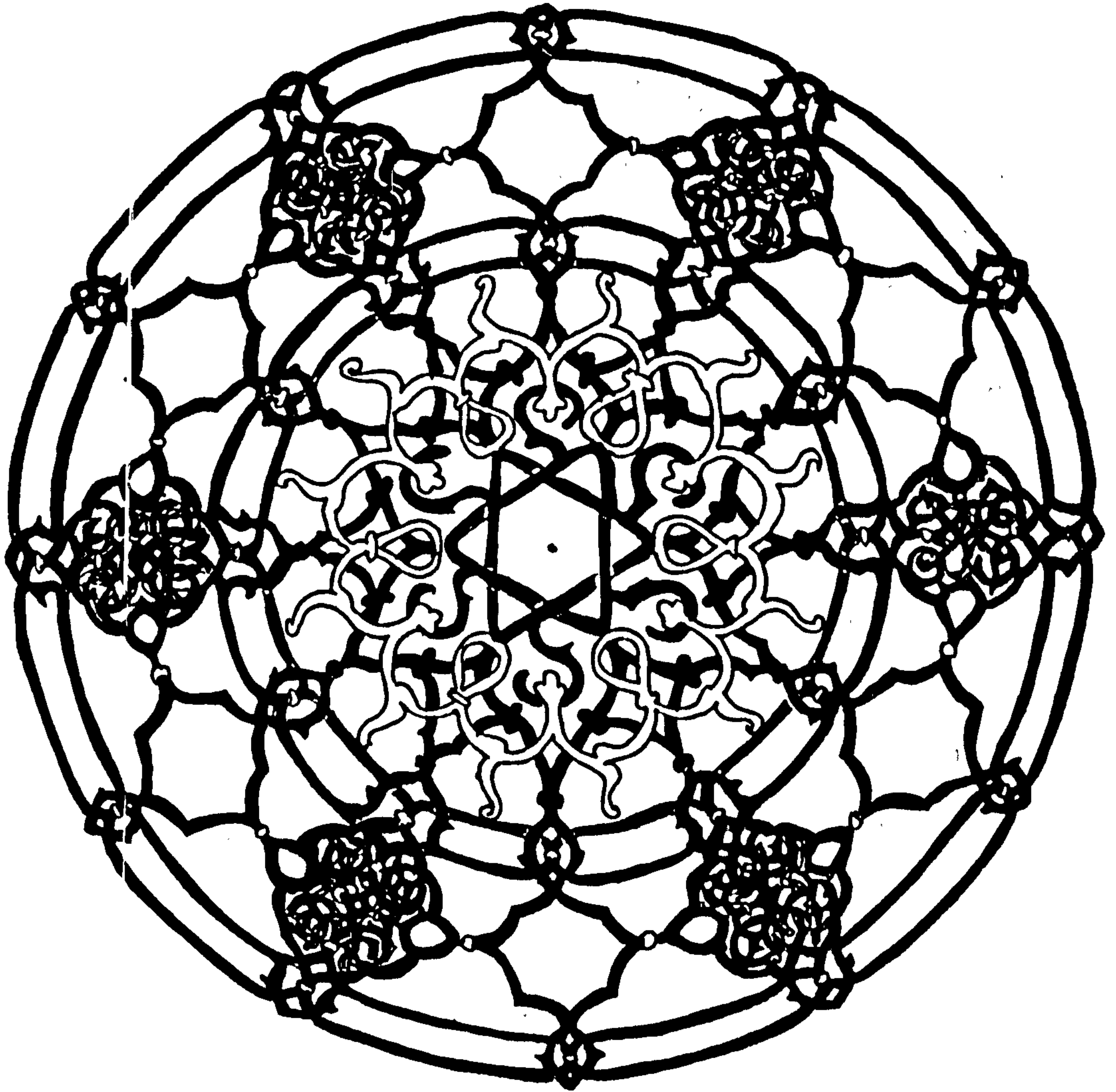


FIG 75.

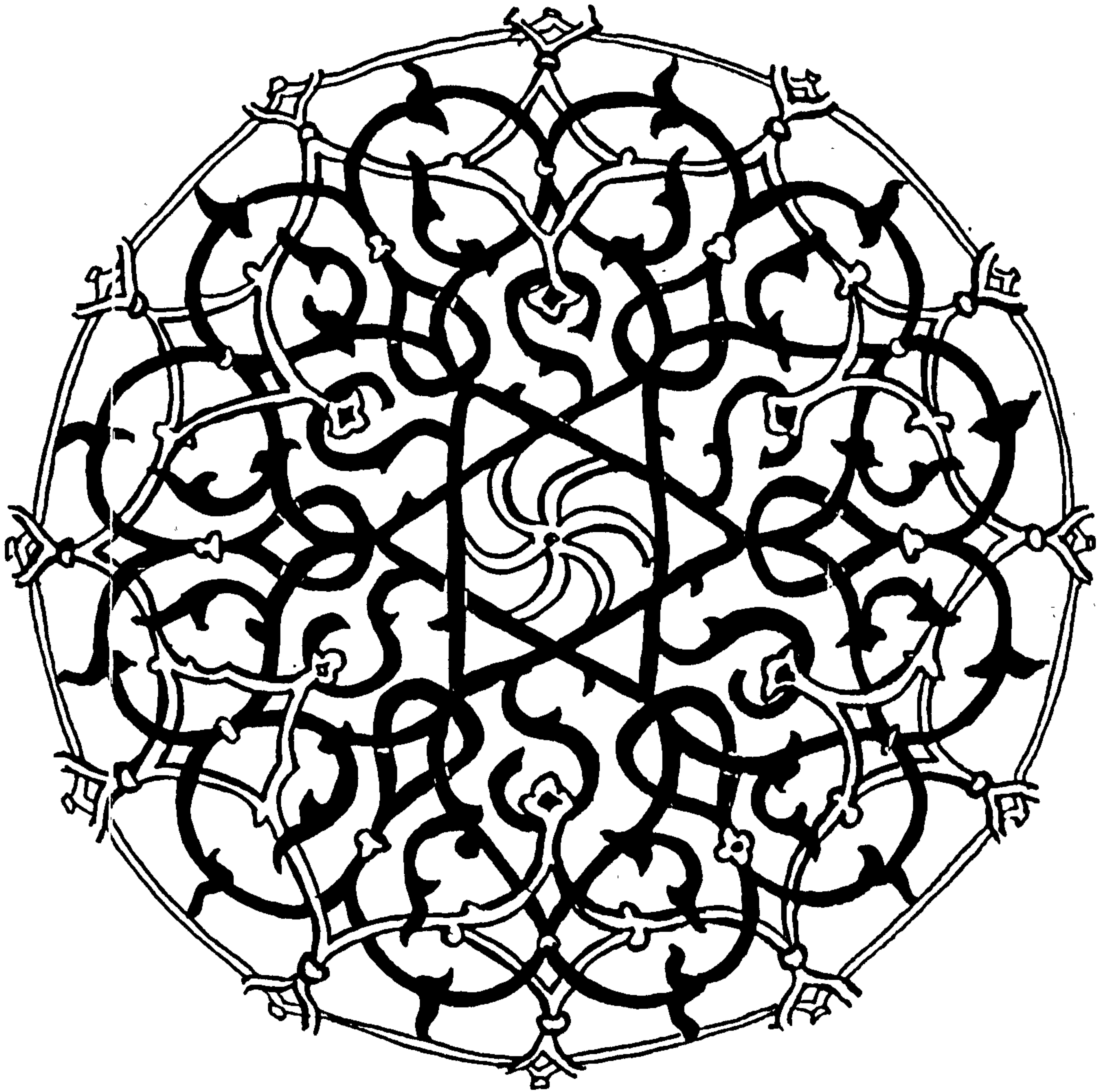


FIG 76.

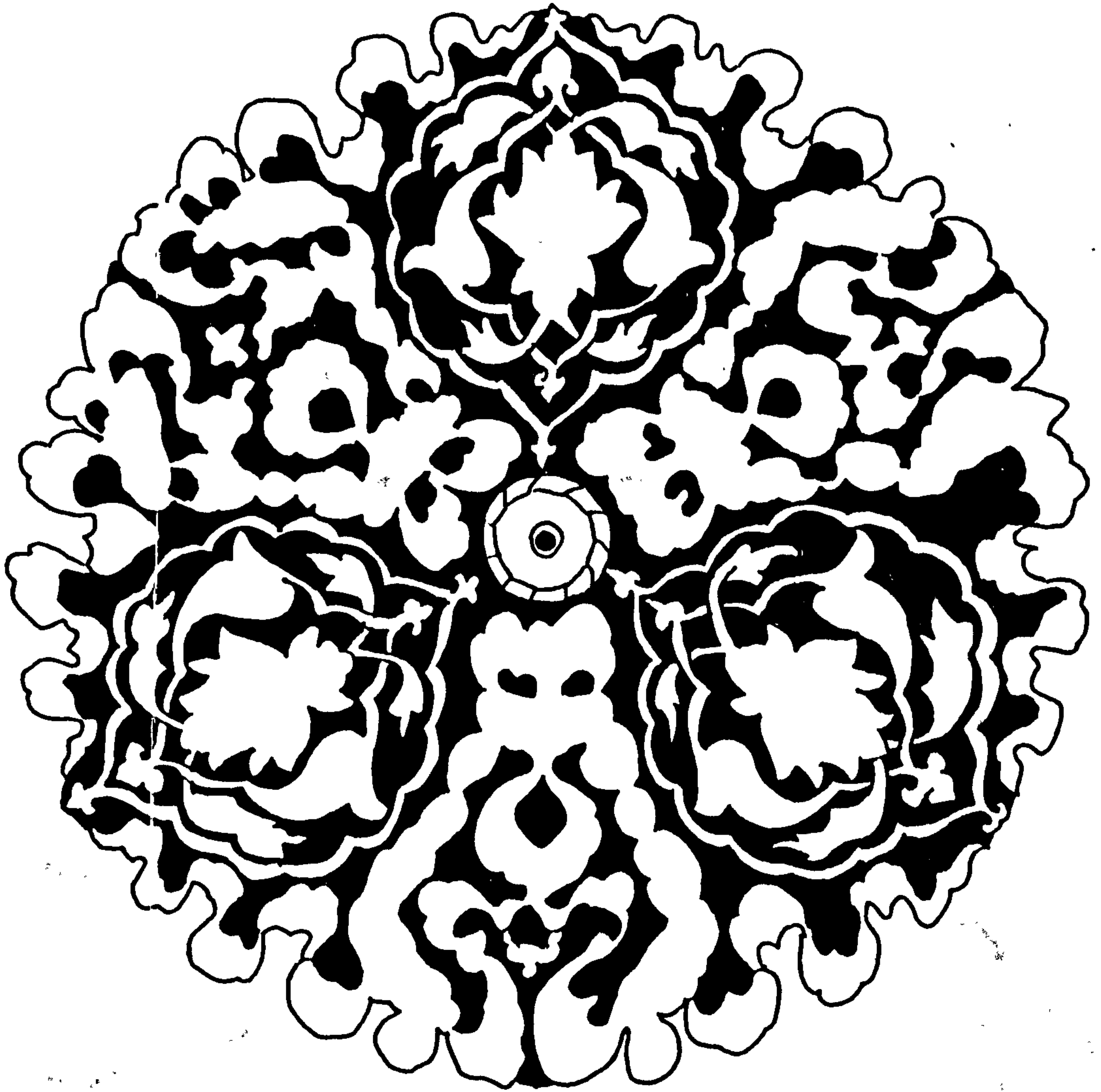


FIG 77.

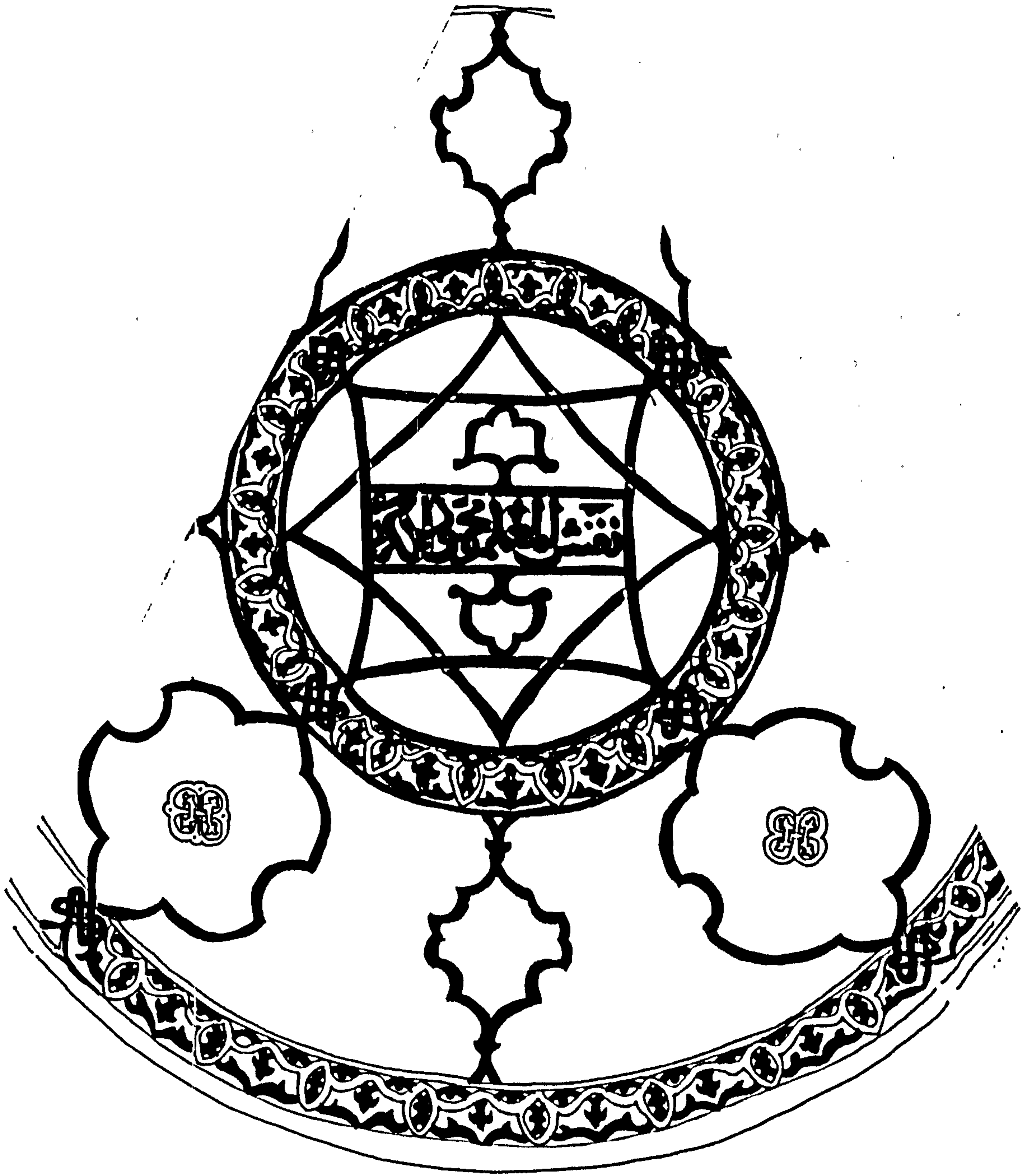
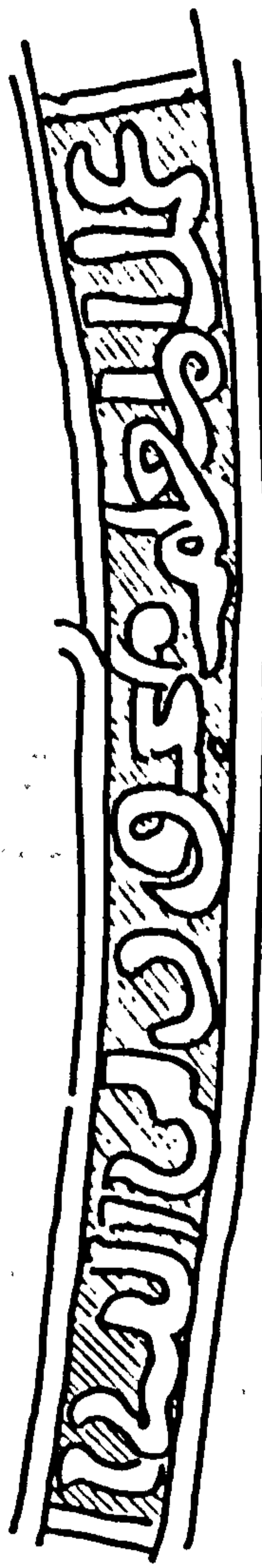


FIG 78.





a.

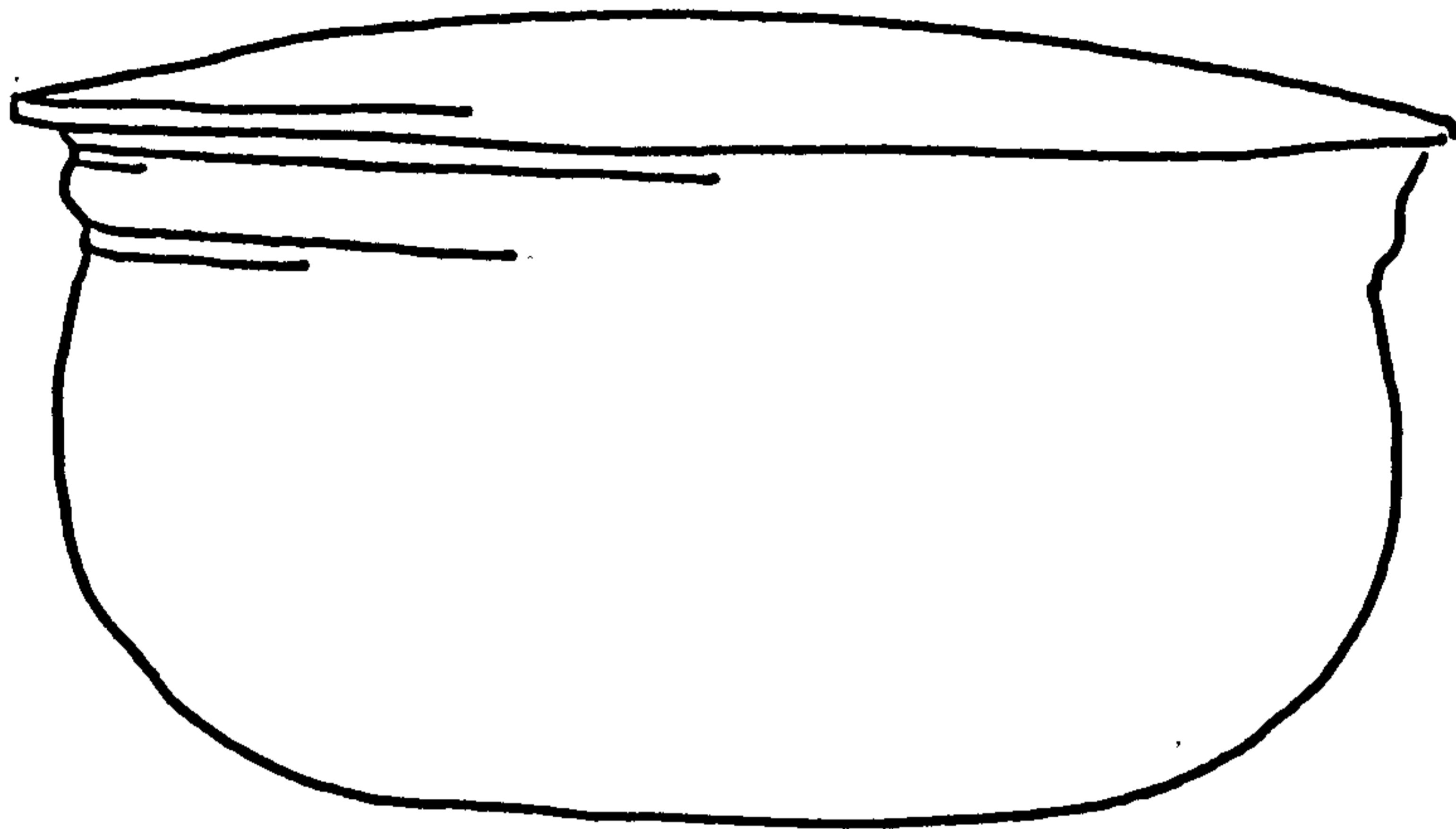


b.

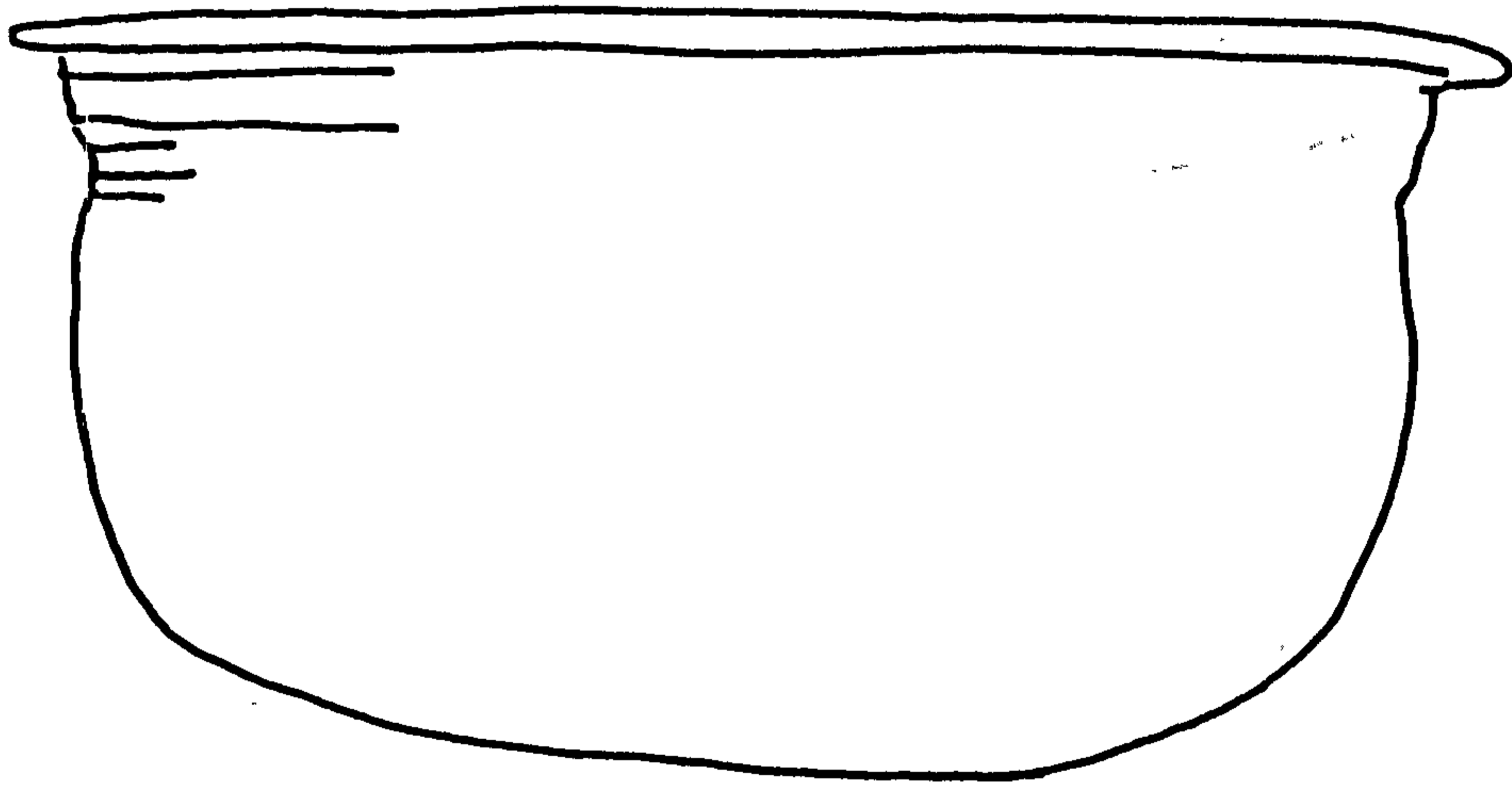
FIG 79.

TYPE A.

FIG 80.



a.

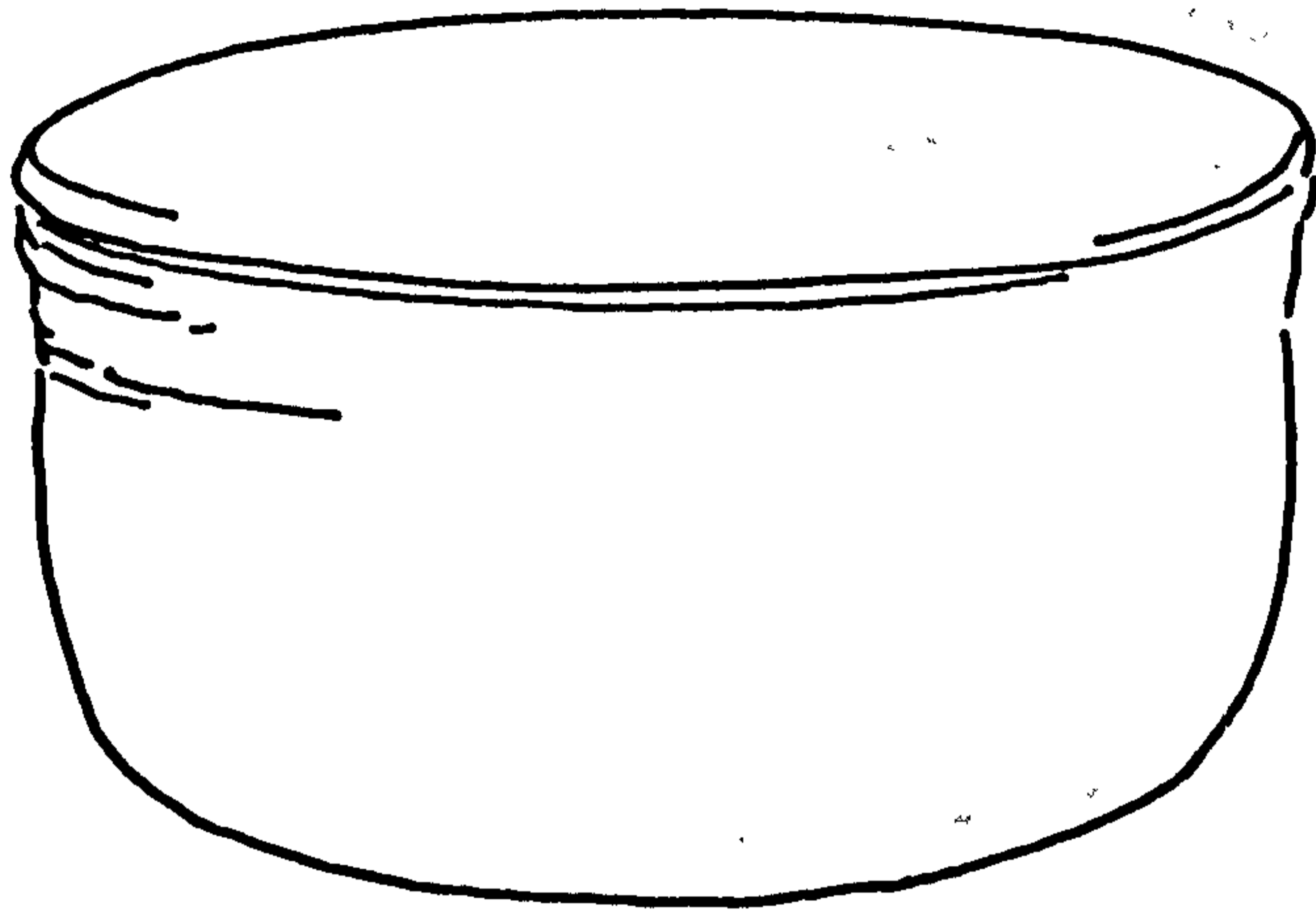


b.

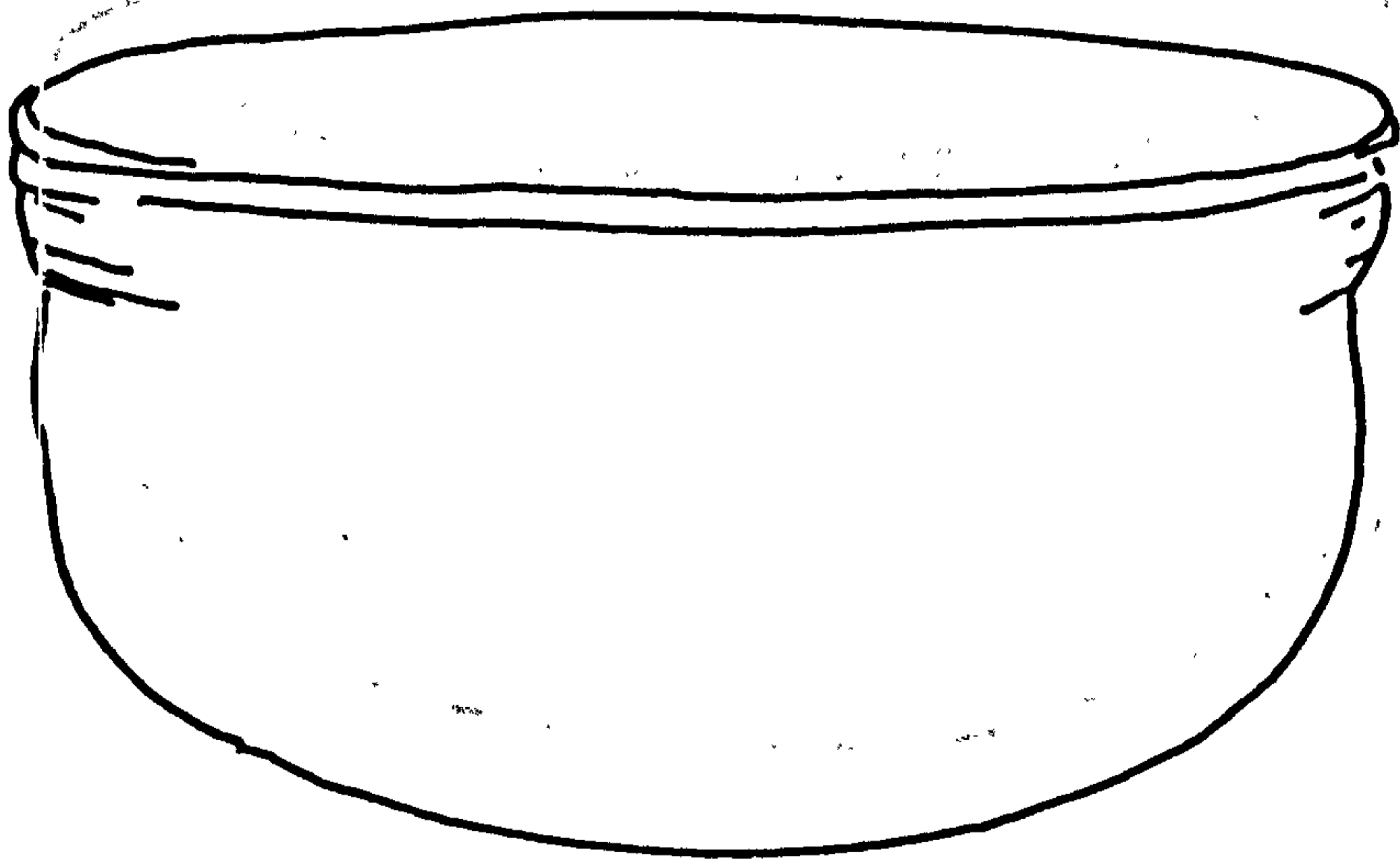
NOT TO SCALE.

TYPE A.

FIG 81.



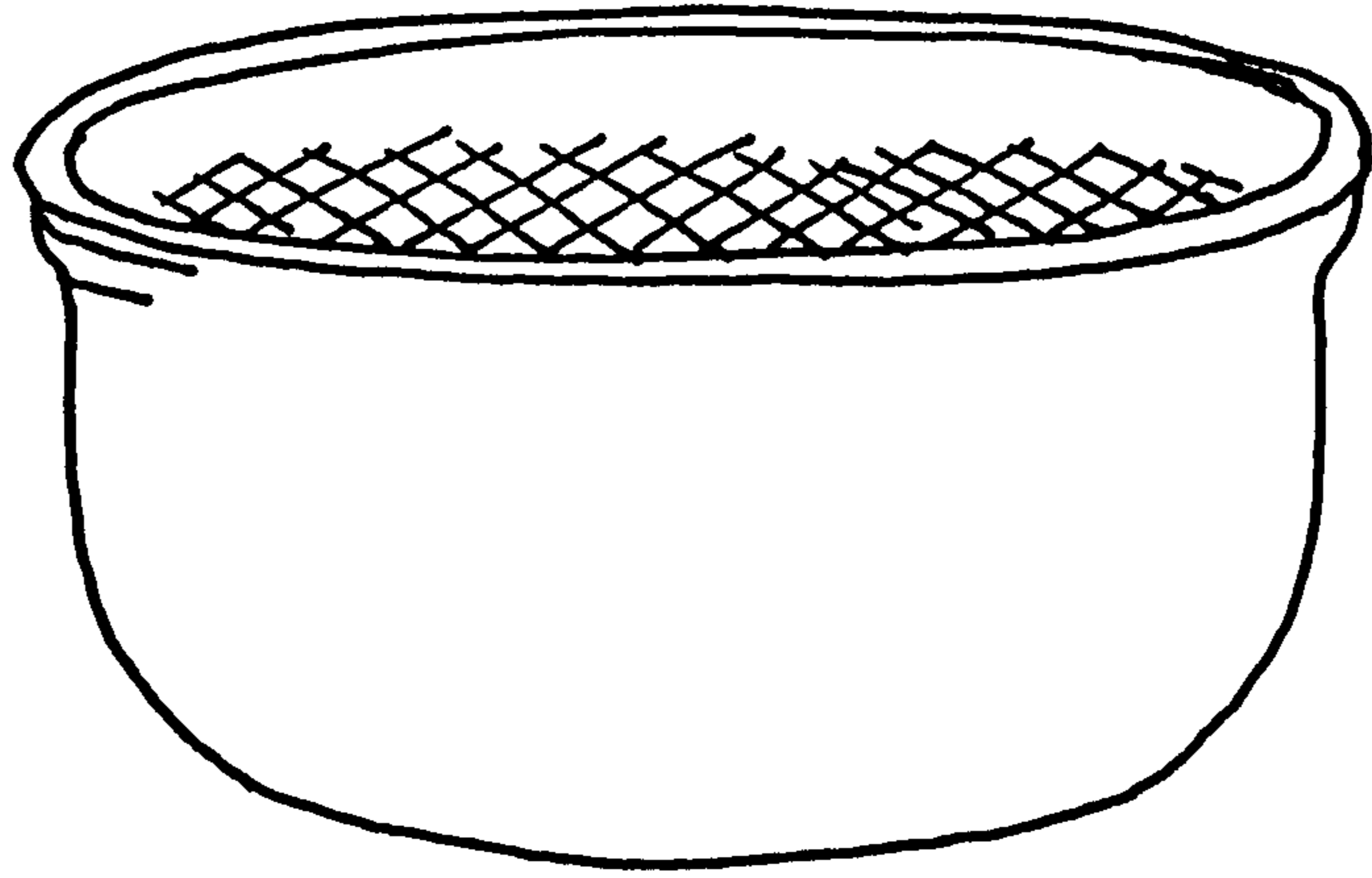
a.



b.

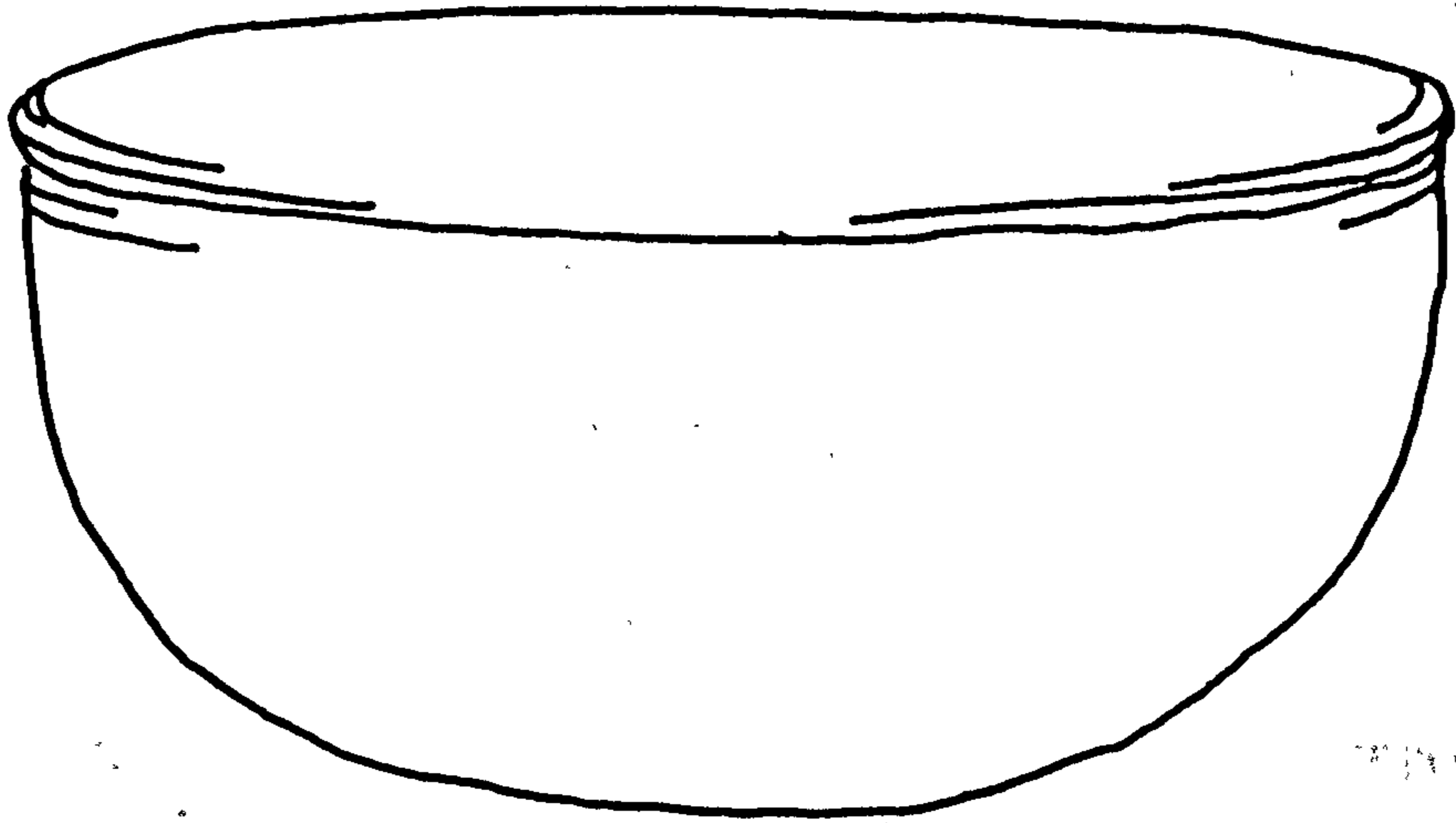
NOT TO SCALE.

FIG 82.



a.

TYPE A.



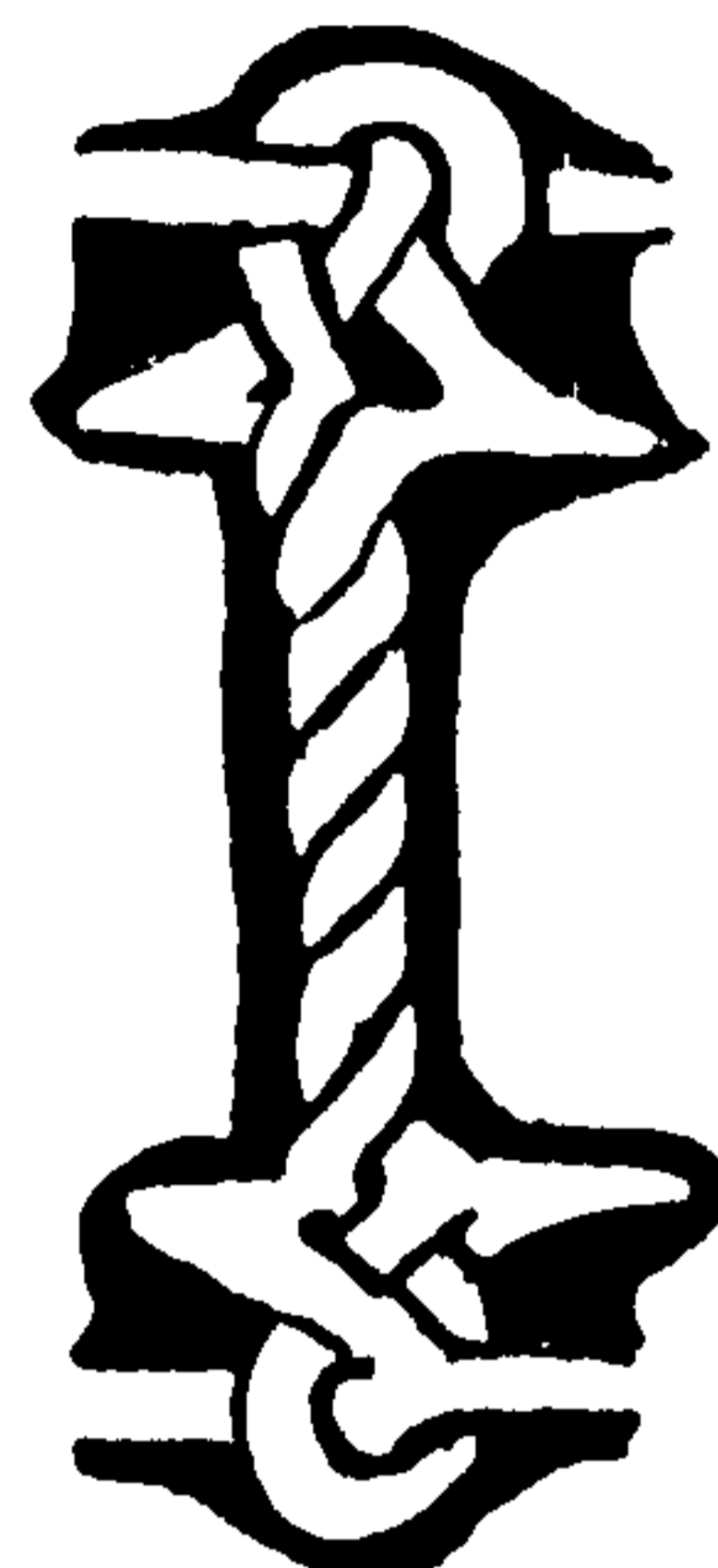
b.

TYPE B.

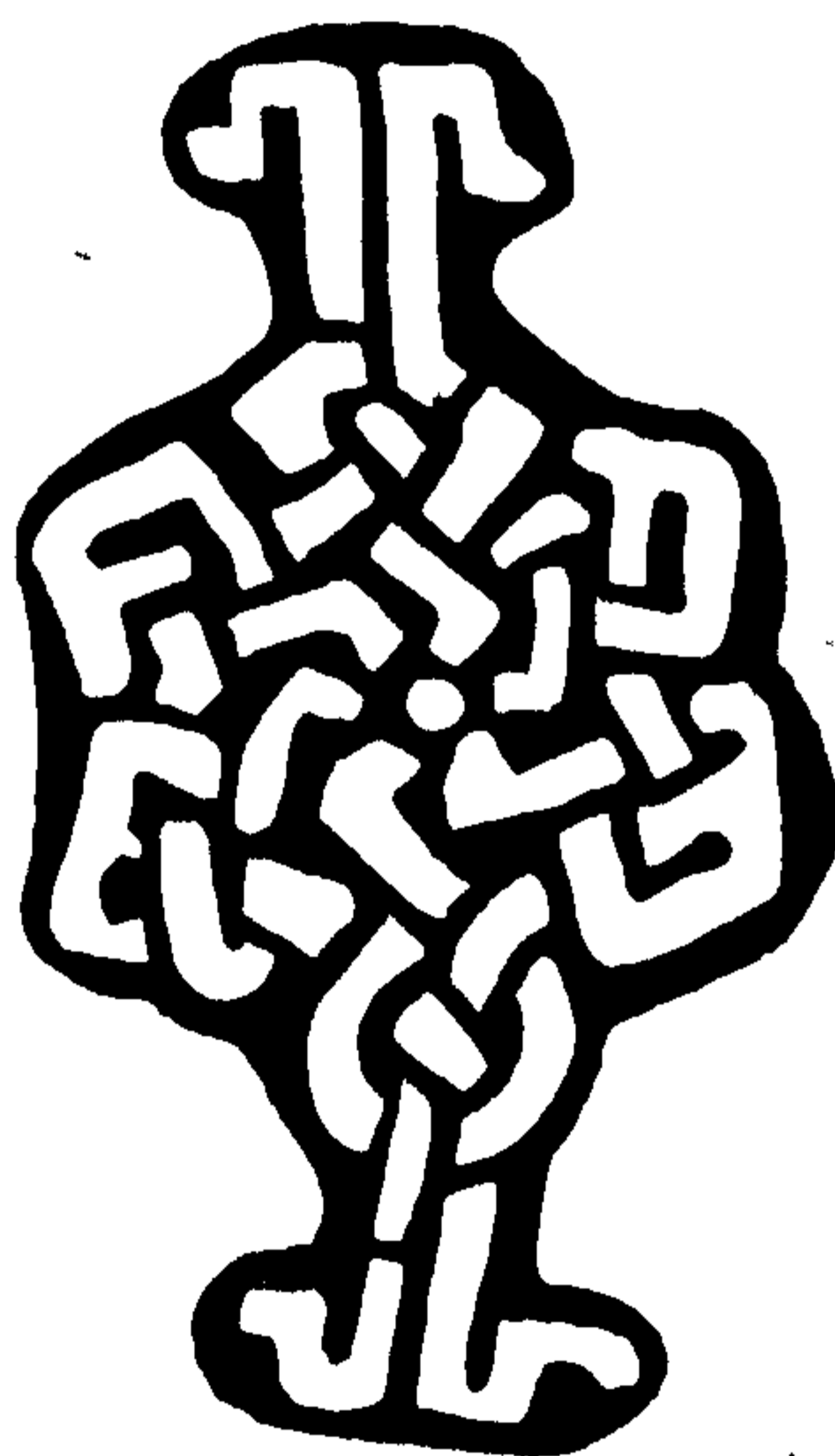
NOT TO SCALE.



TK1



TK3



TK2

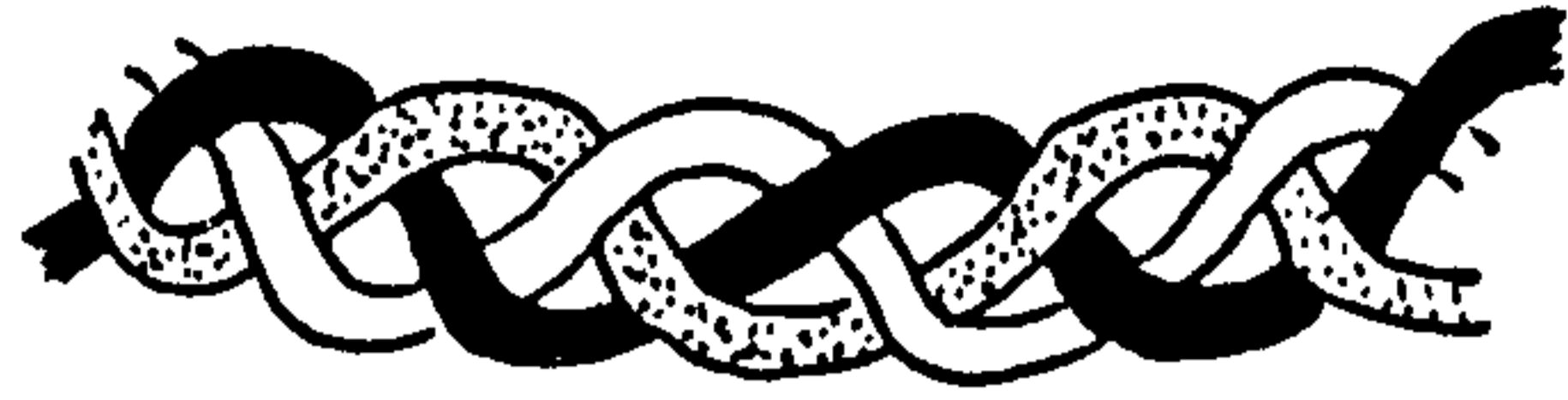


TK4



TK5

TIMURID BORDERS FIG. T2.



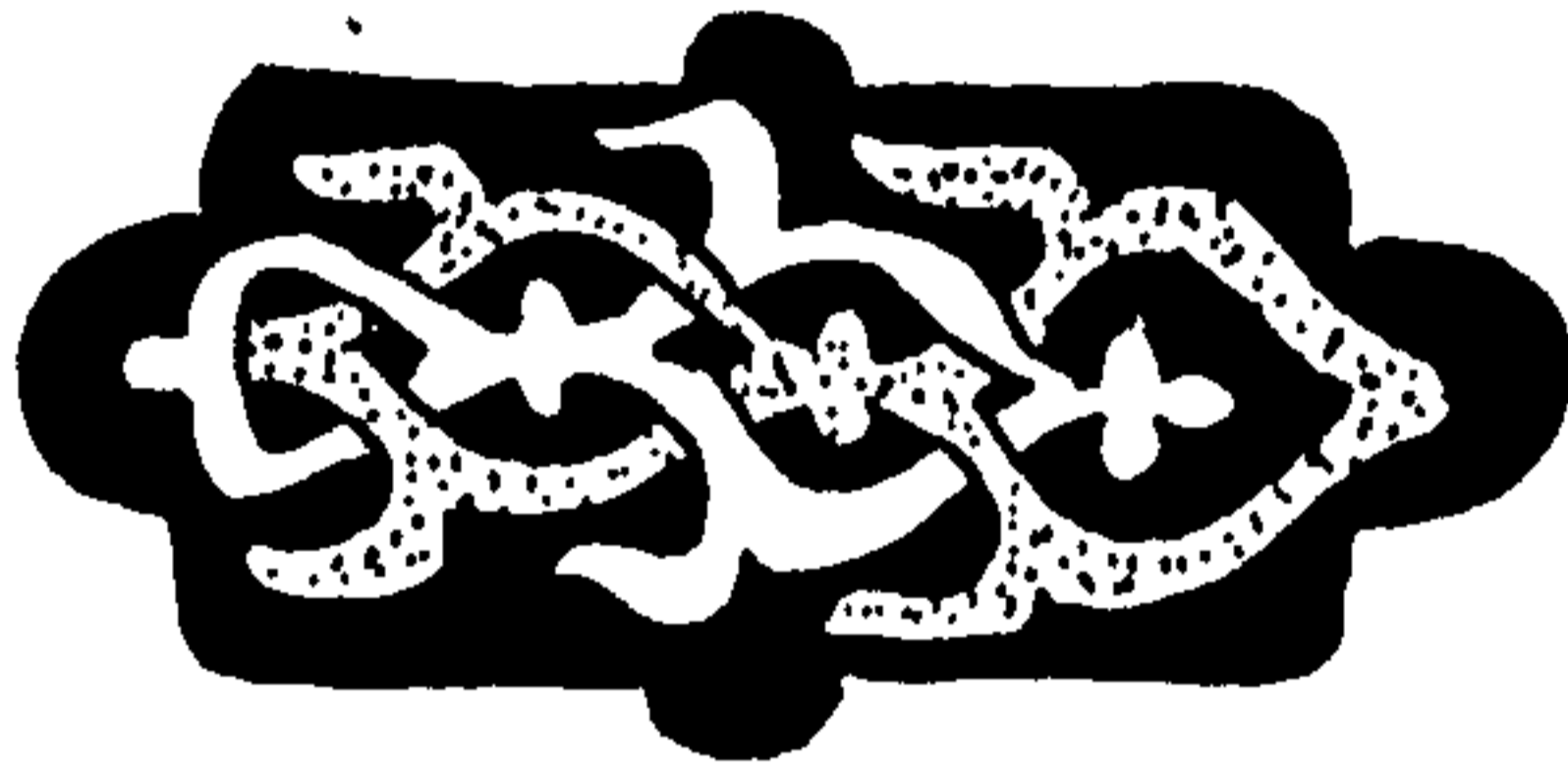
a. TA 1



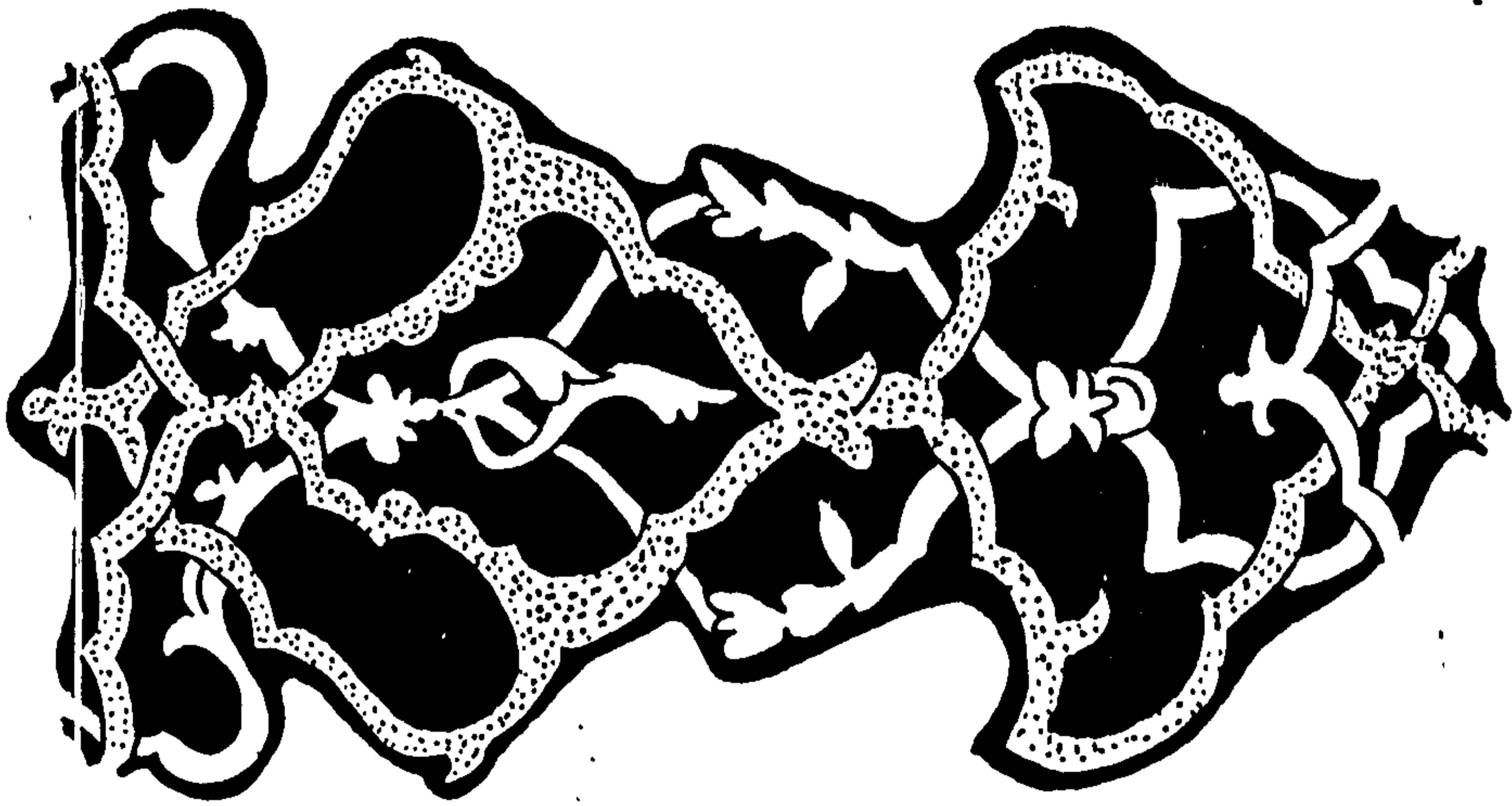
b. TA 2



c. TA 3

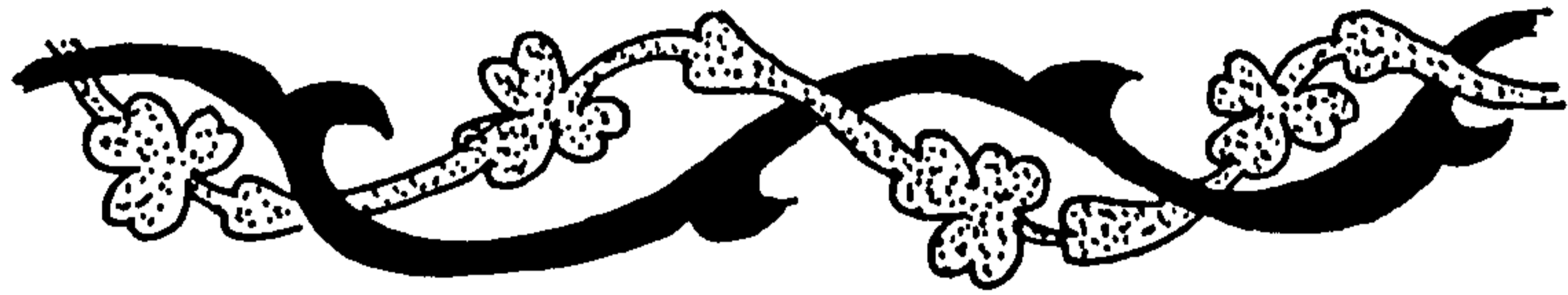


d. TA 2a

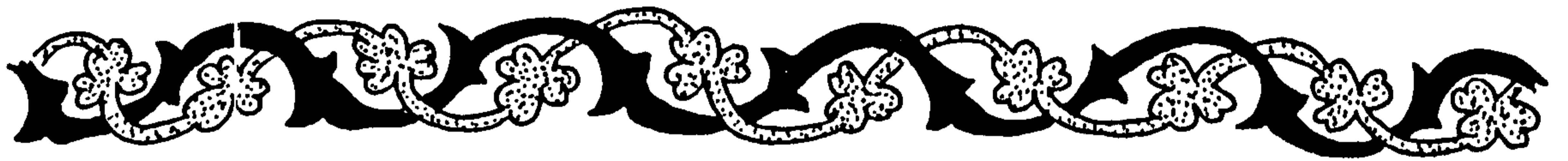


e. TA 4
OTTOMAN SUPERIMPOSED "CHAIN" BORDER

FLORAL GUILLOCHE FIG. T3.



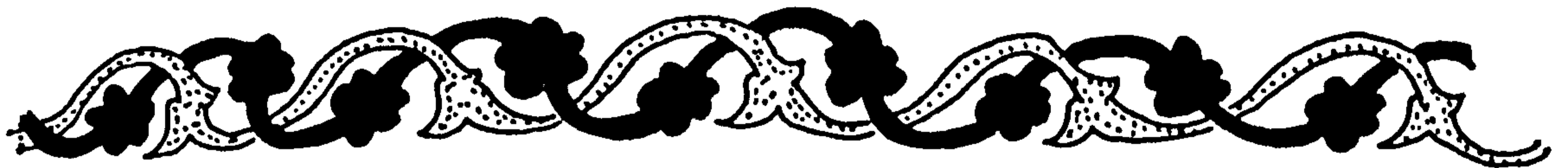
a.TF1



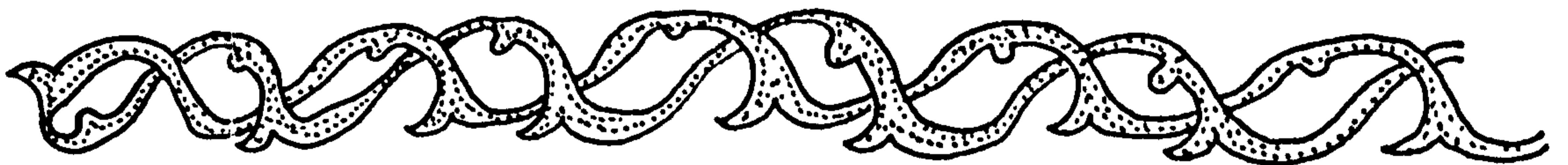
b.TF2



c.TF 2a

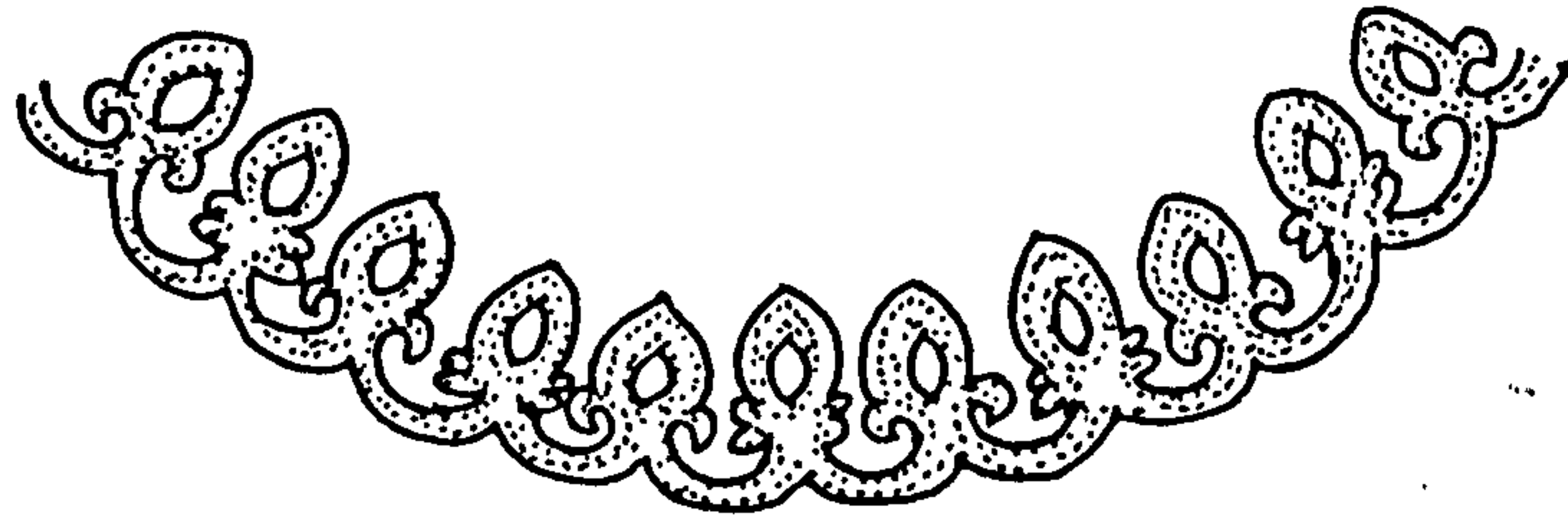


d.TF 2b



e.TF 2c

SINGLE STEM BORDERS FIG. T4.



a. TG-1



b. TG-2

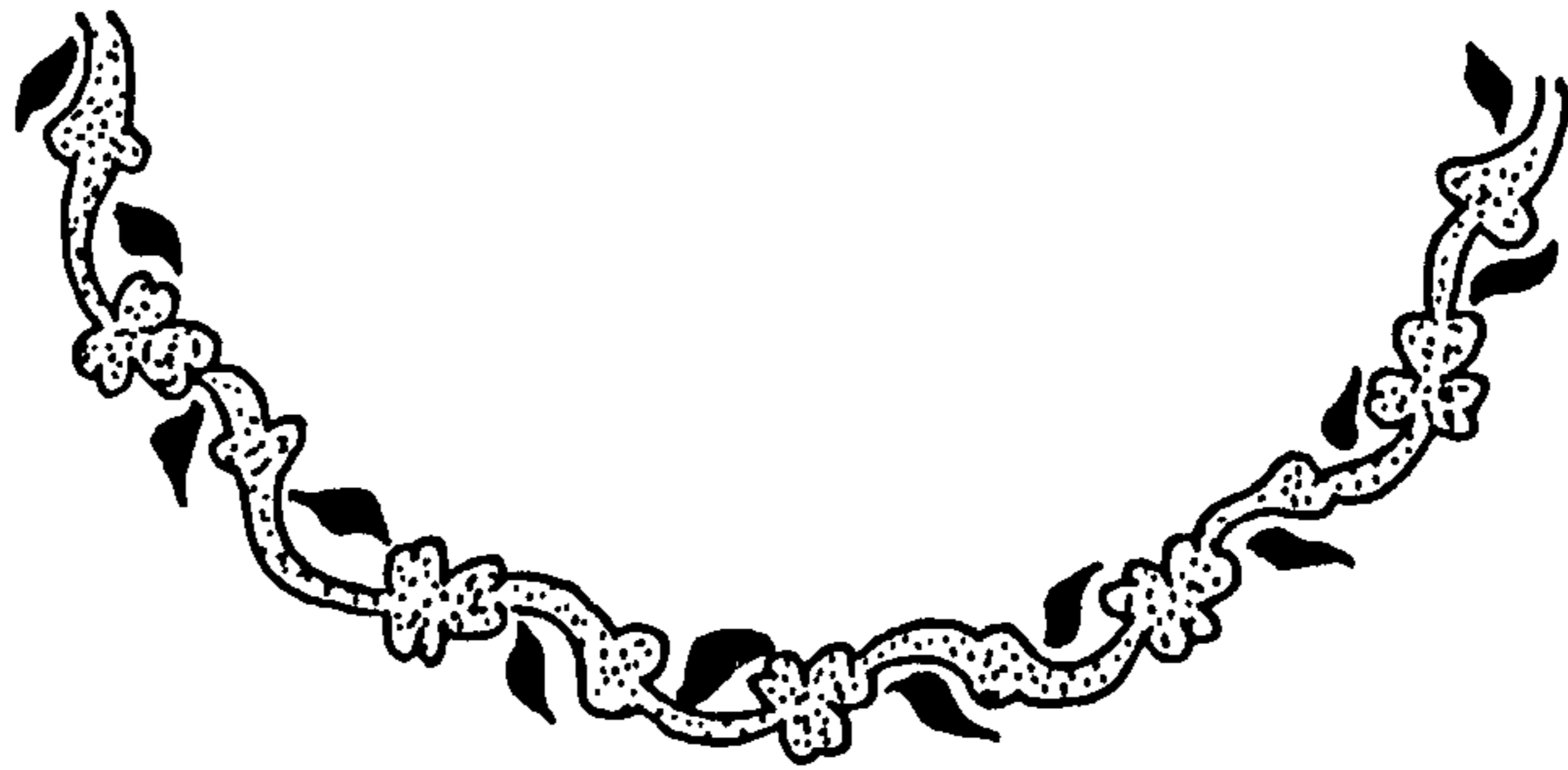


c. TG-3

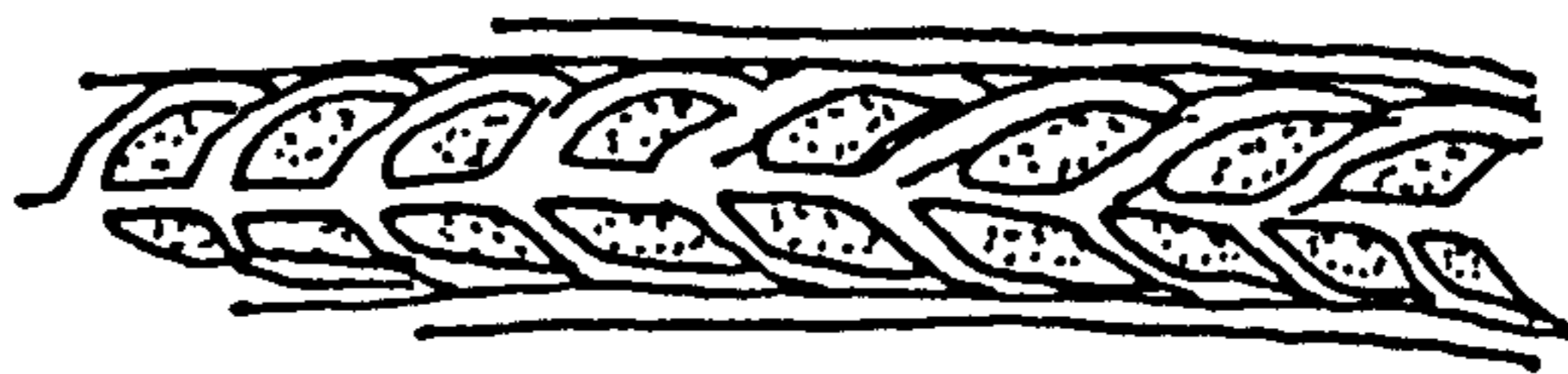


d. TG-4

FIG T5.



a. TG4a



b. TG5



c. TG4

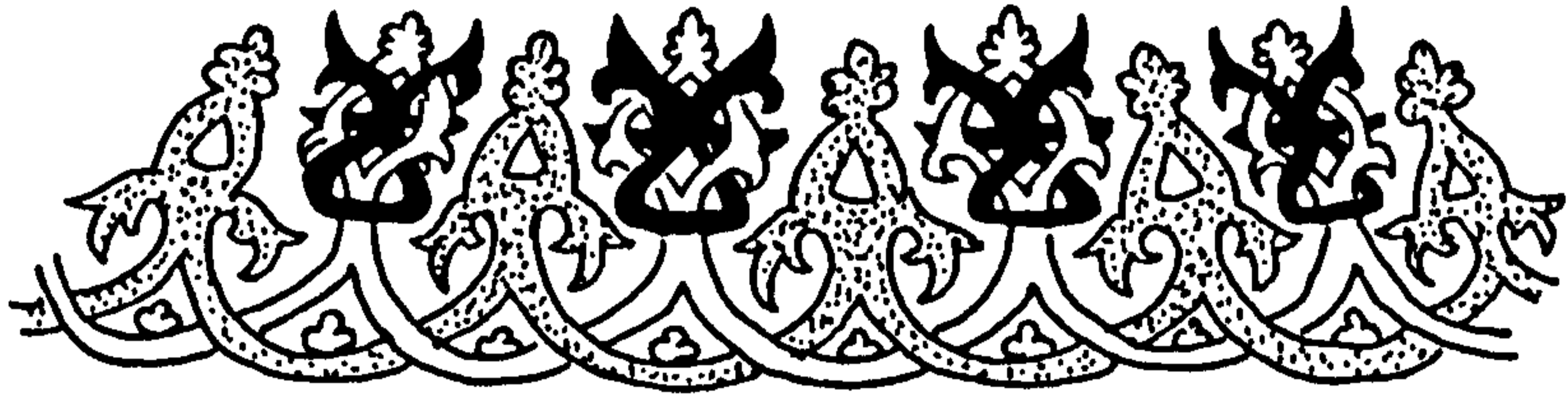


d. TG6

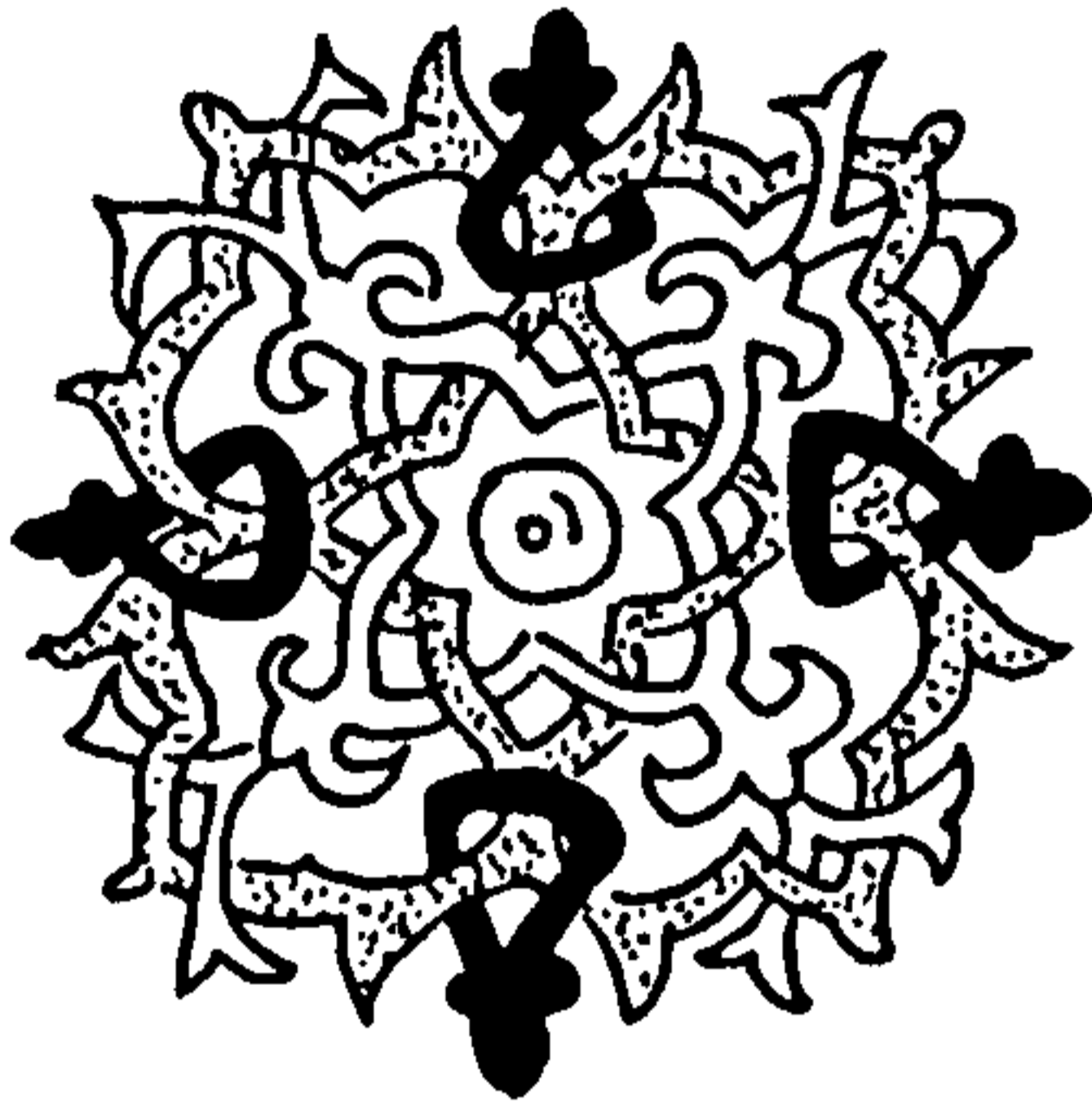
FIG 76.



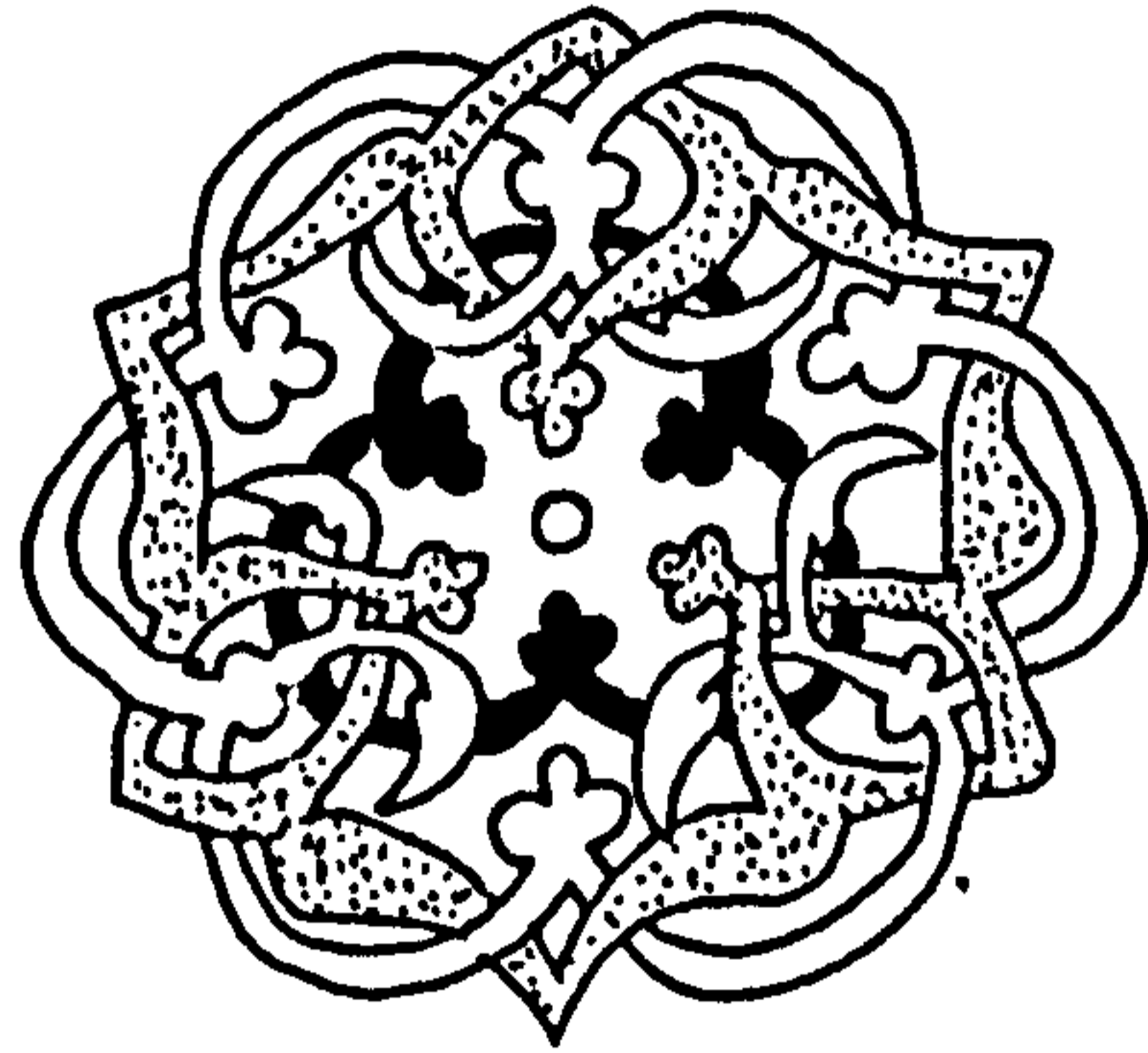
a.TB1



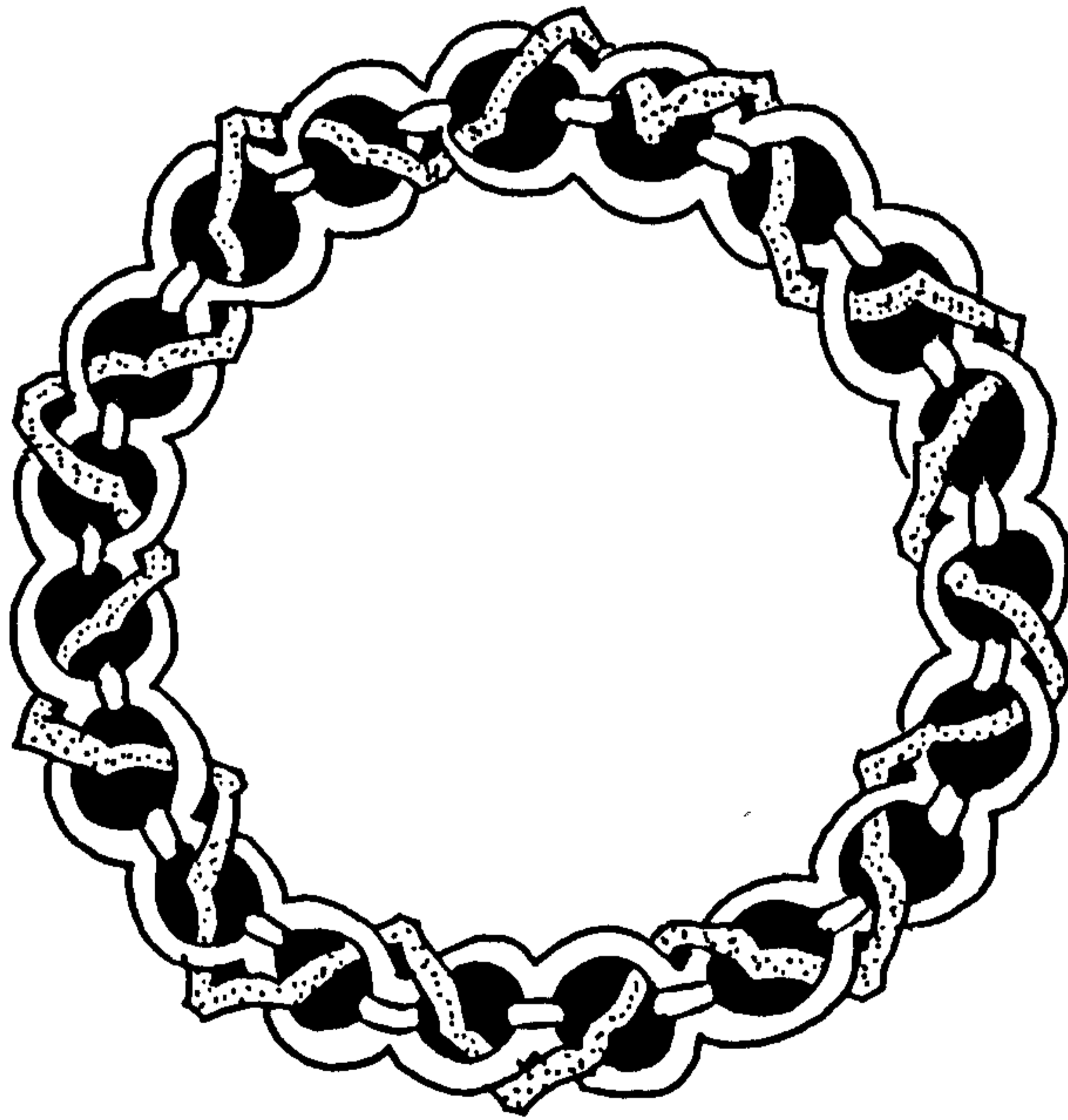
b.TB1a



c.TB2

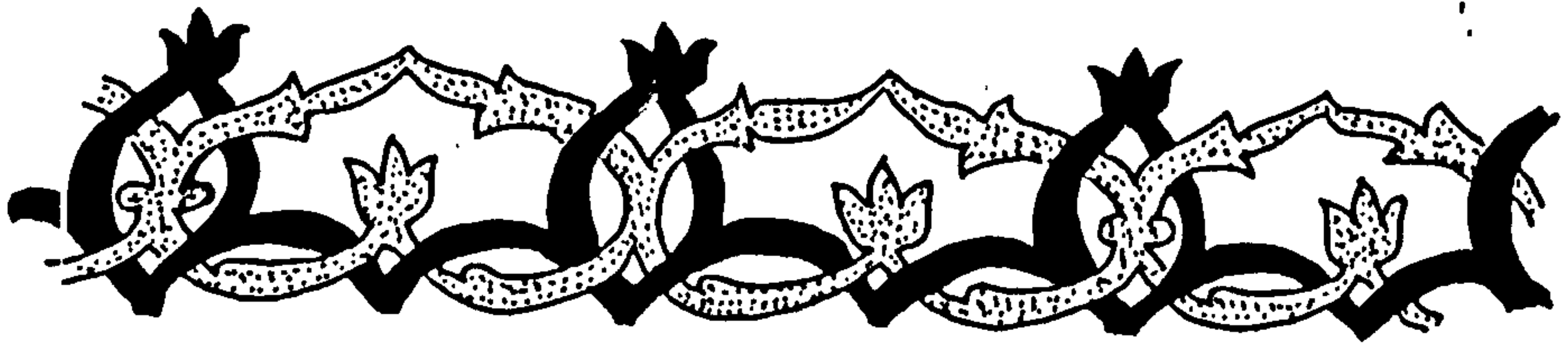


d.TB4a

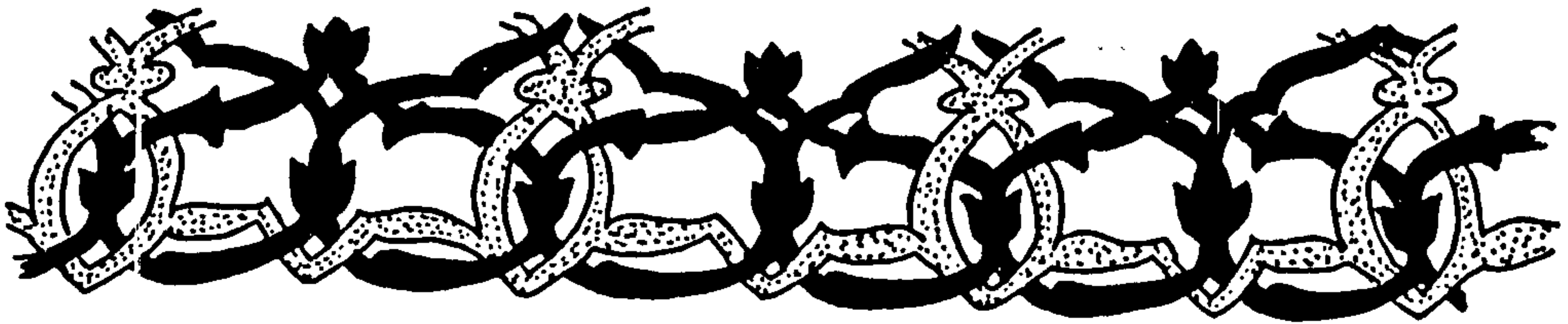


e.TB3

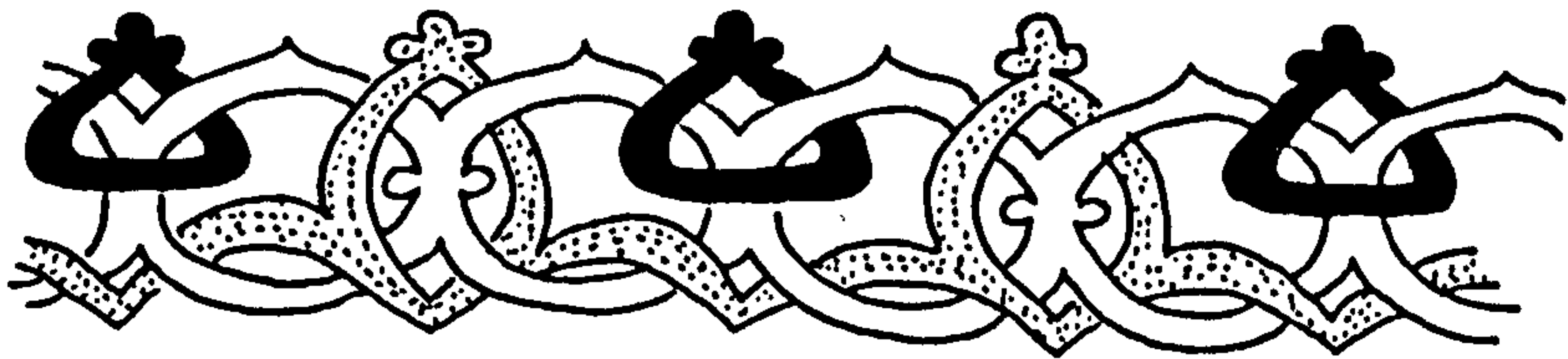
FIG T7.



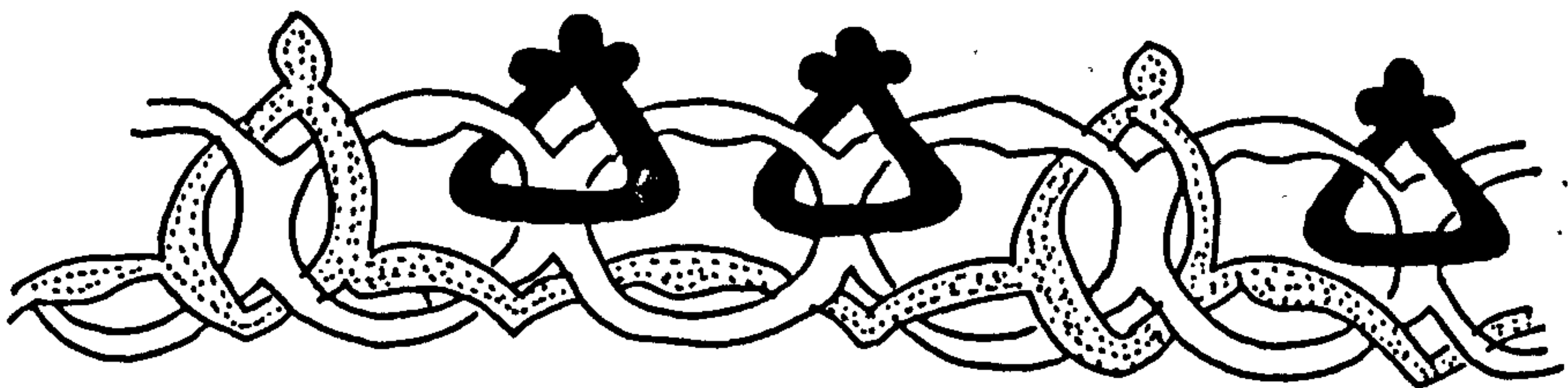
a.TB4



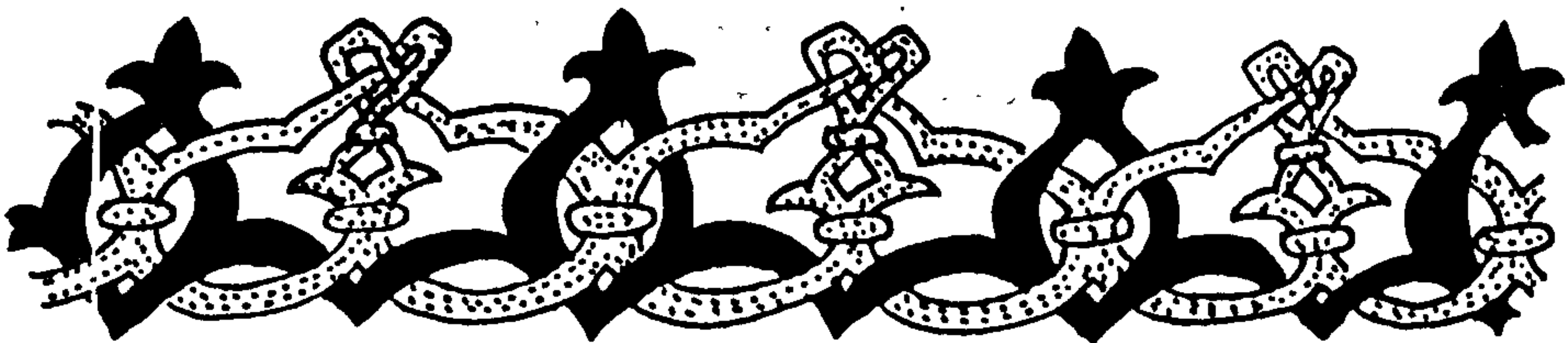
b.TB5



c.TB6



d.TB7

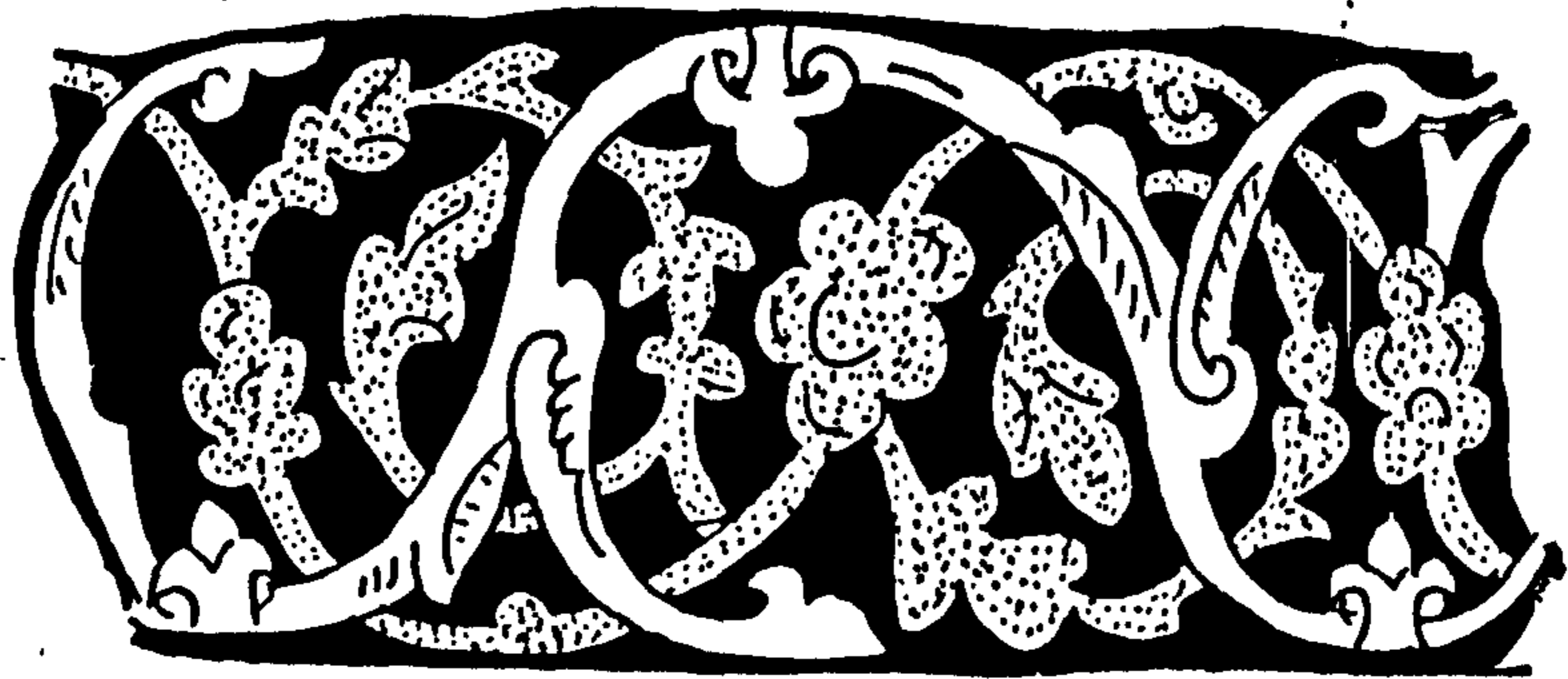


e.TB8

FIG 78.



a.TF 5a



b.TF5b



c.TF5c

FIG T9.



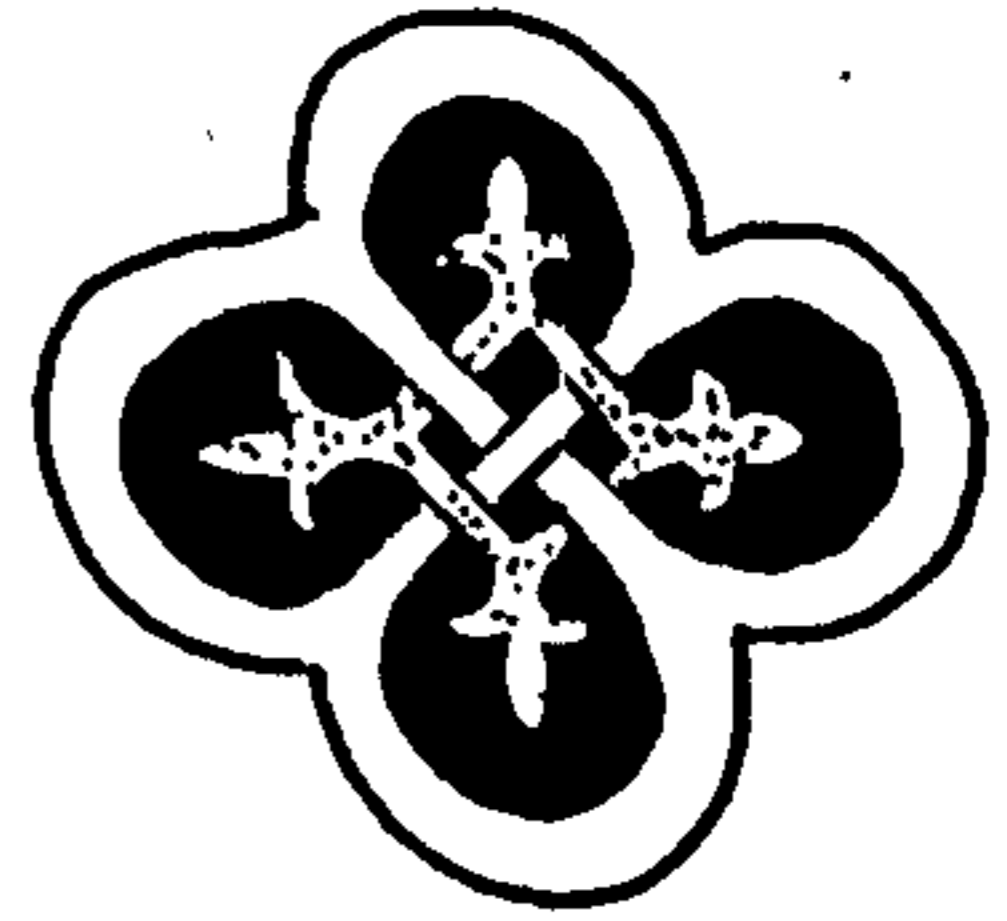
TH 1a



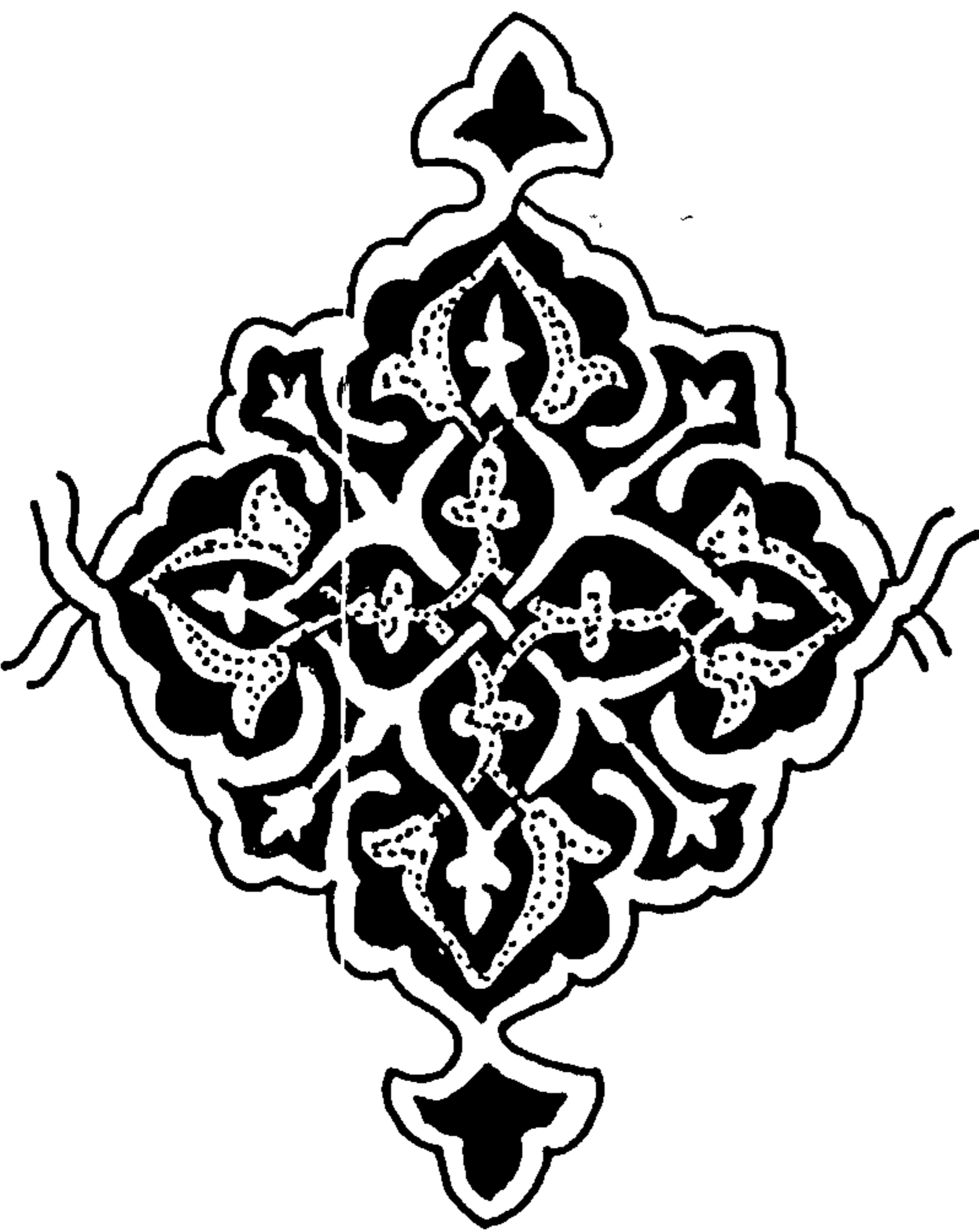
TH 1b



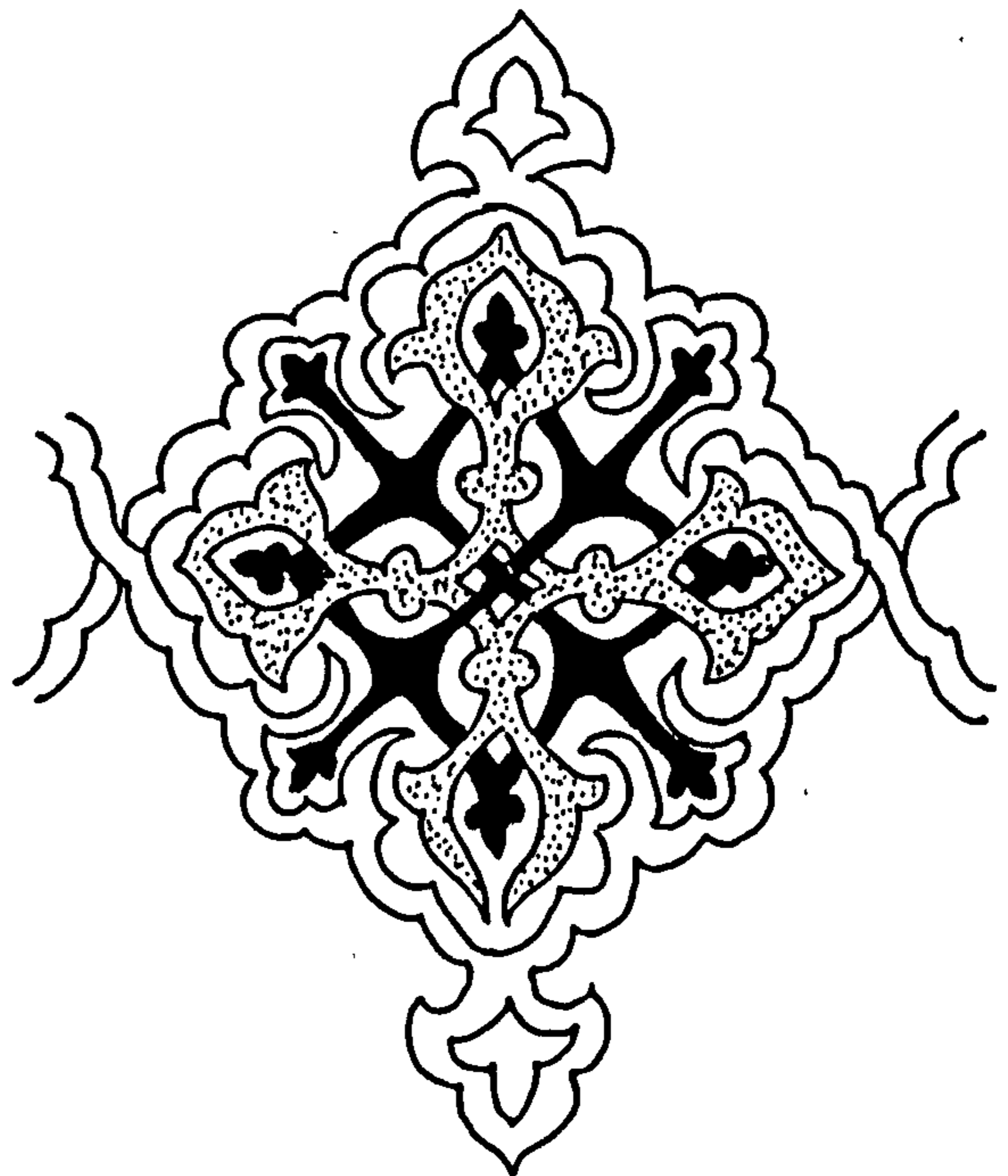
TH 1c



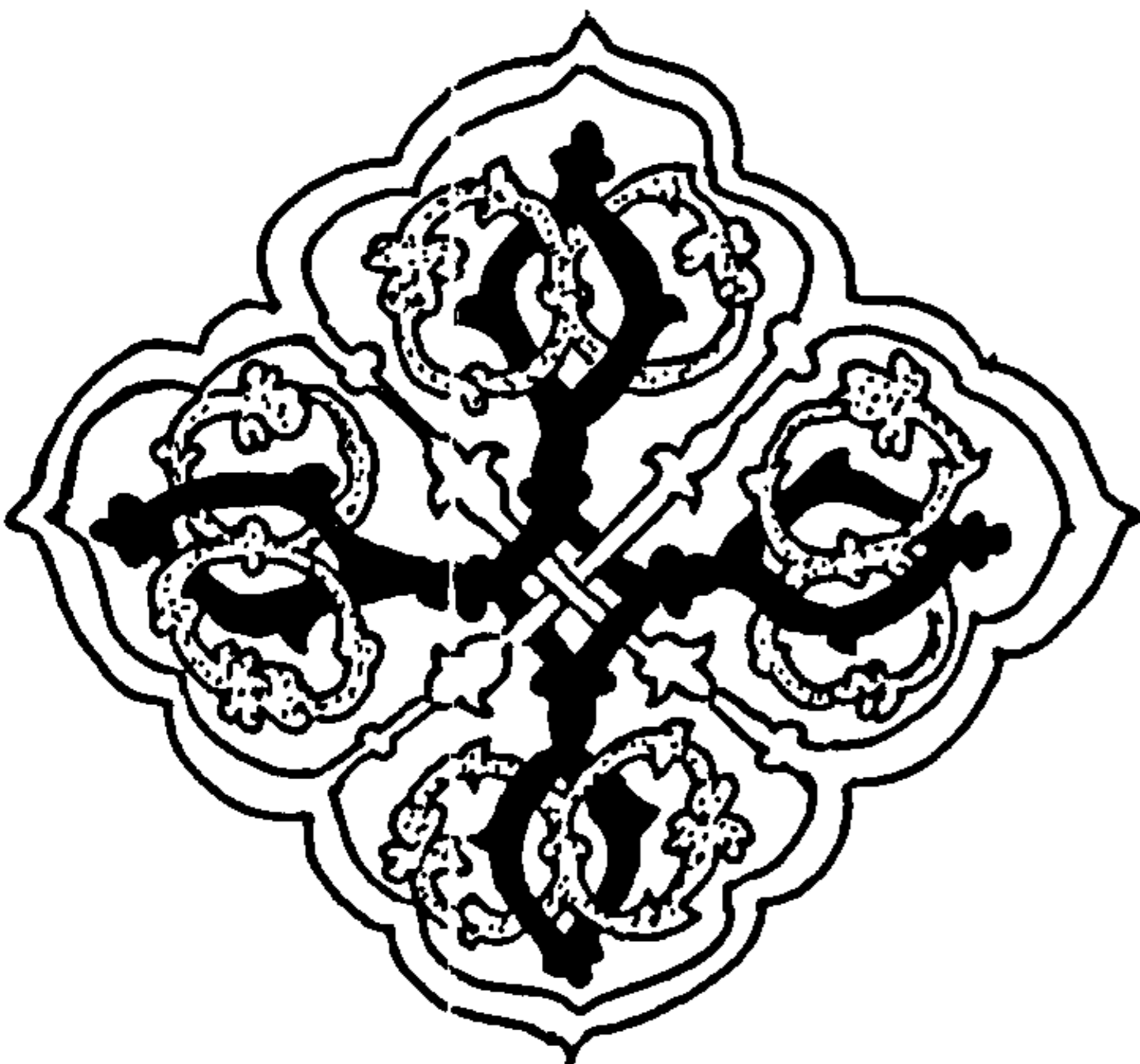
TH 1d



TH 2

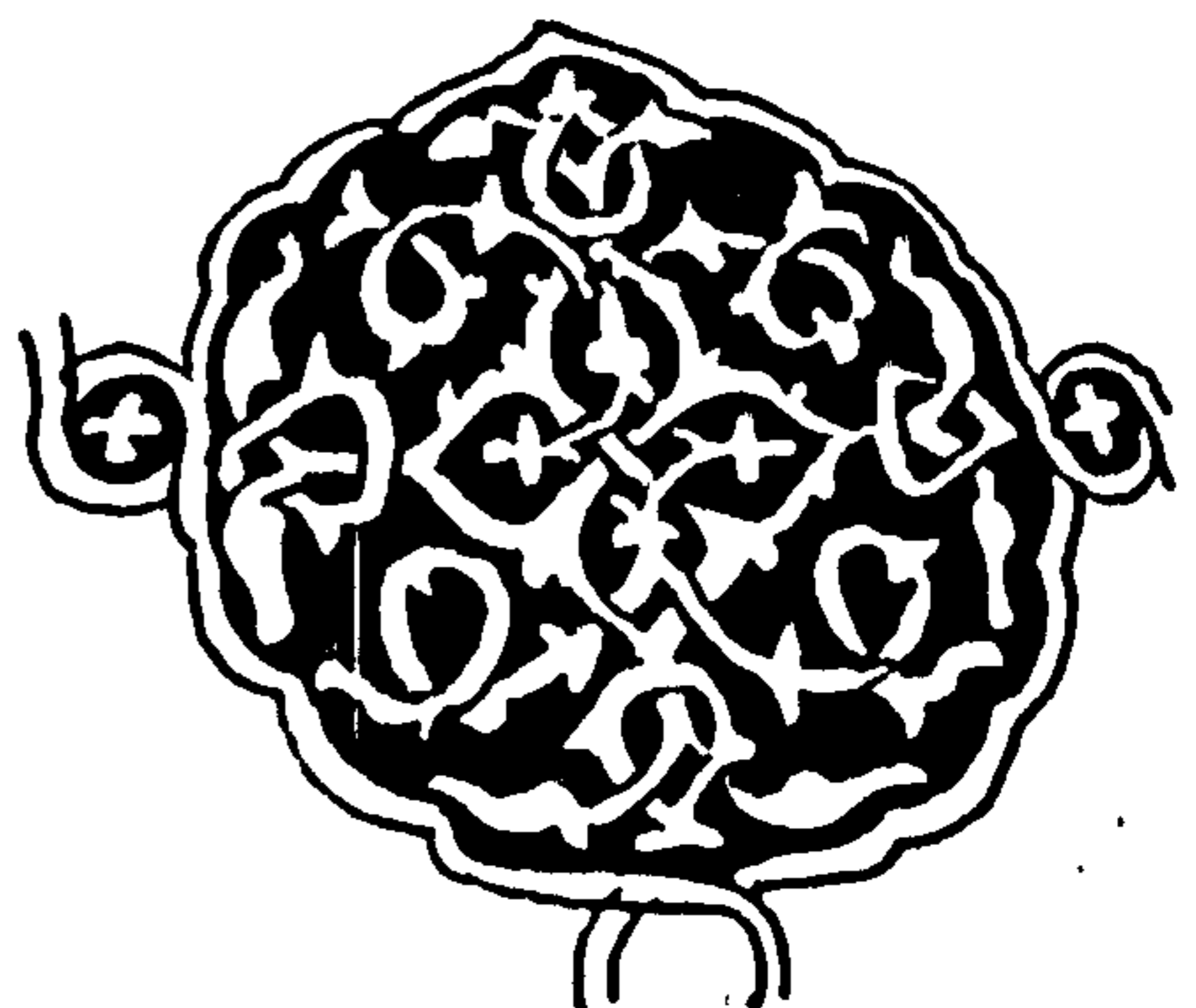


TH 2



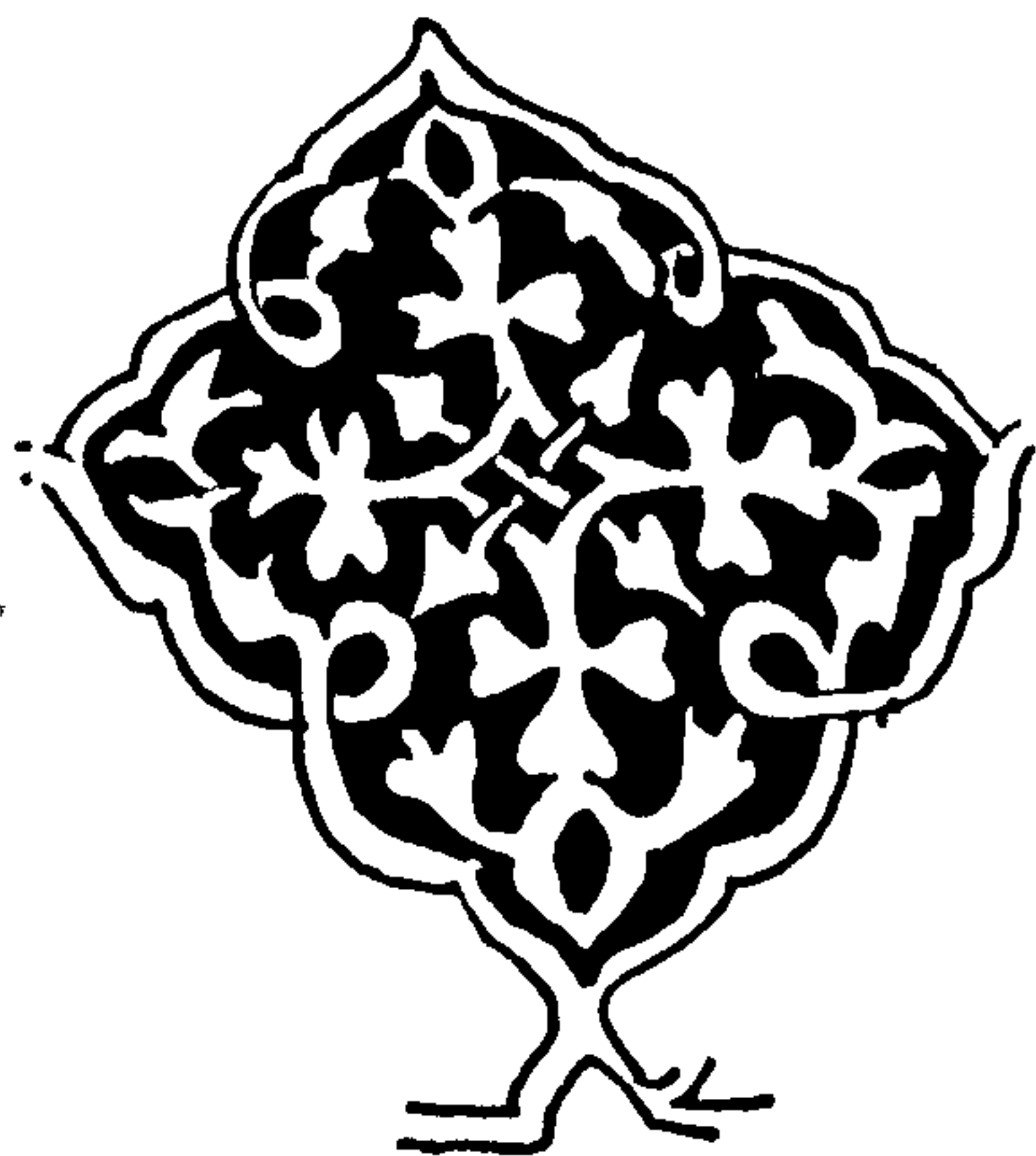
TH 2a

TH 2c

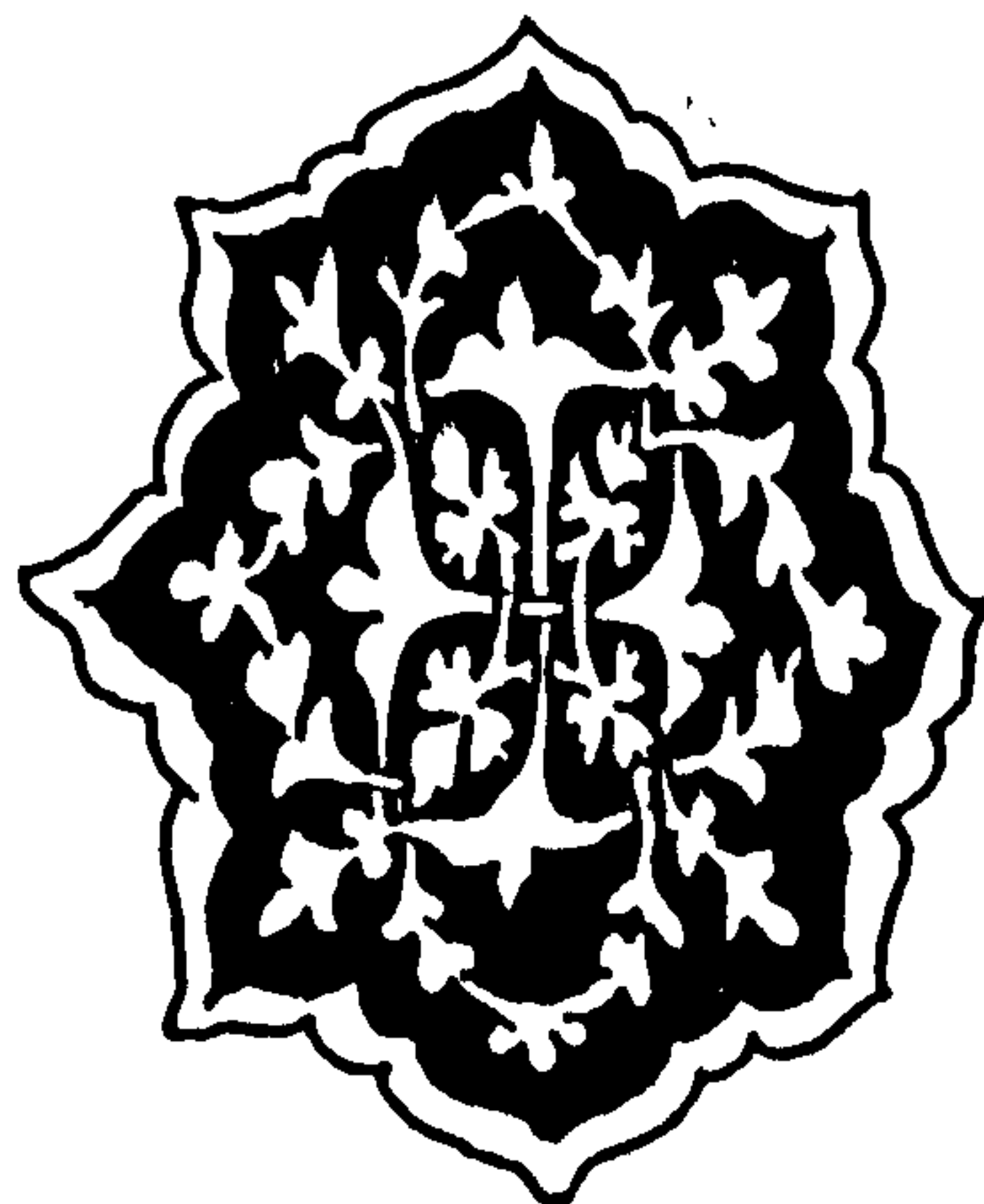


TH 2b

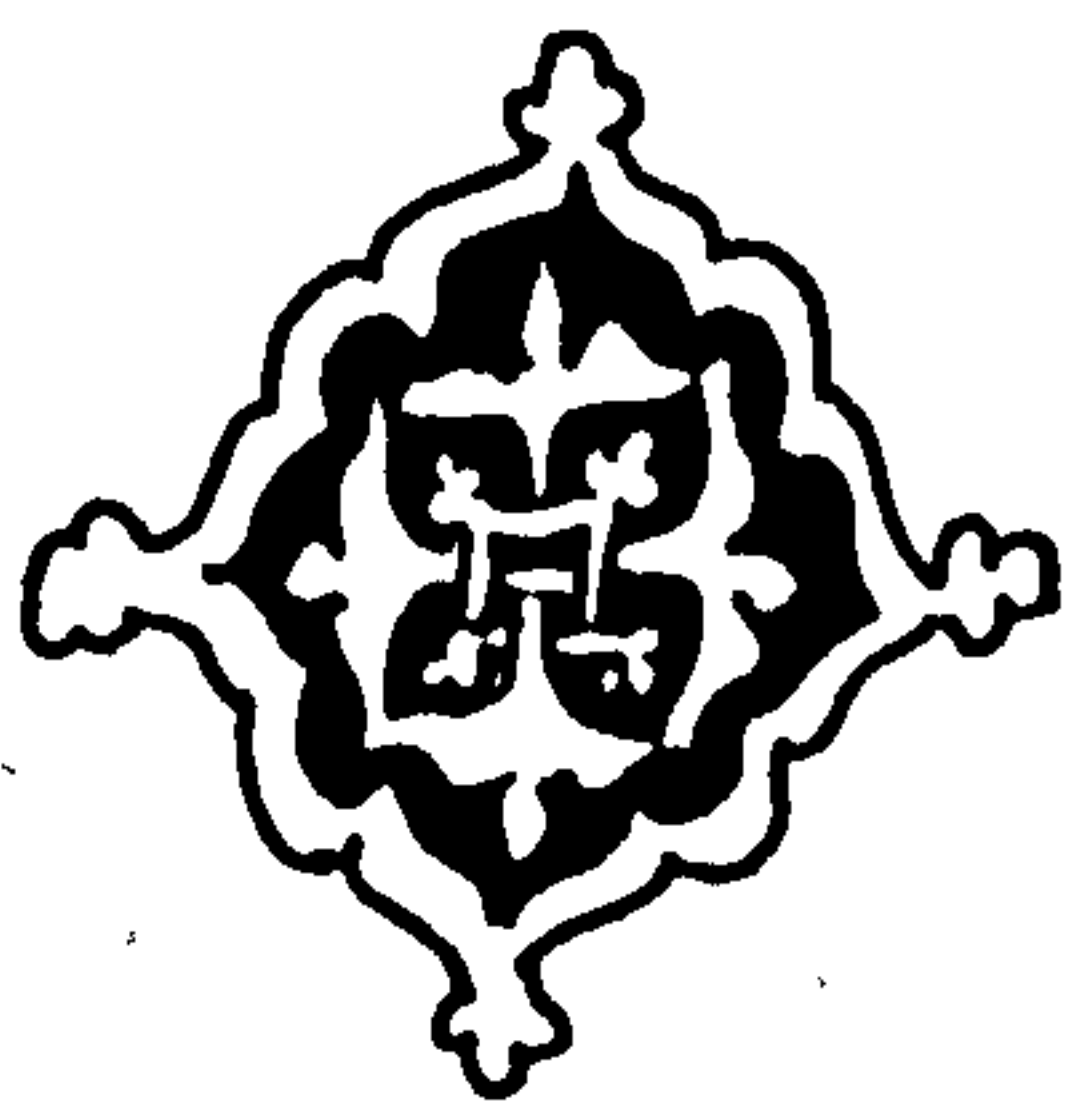
FIG. 110.



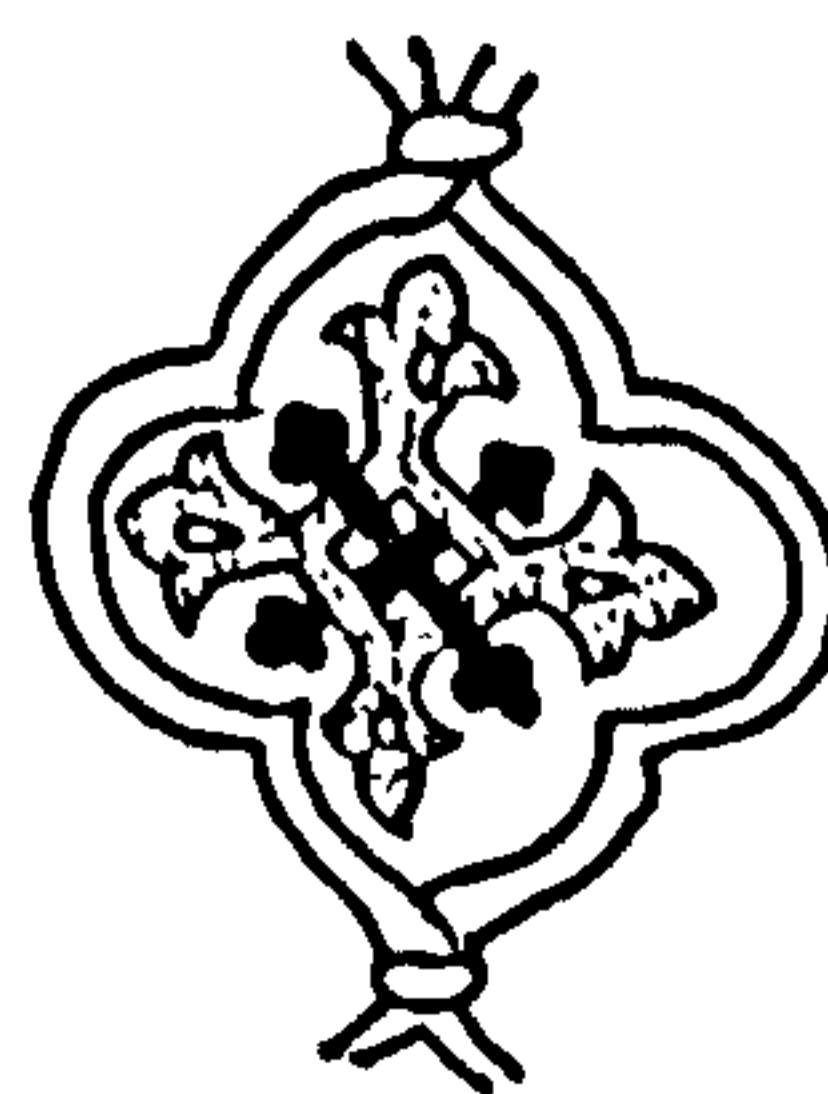
a. TH Zd



b. TH Ze



c. TH Zf



TH Zg

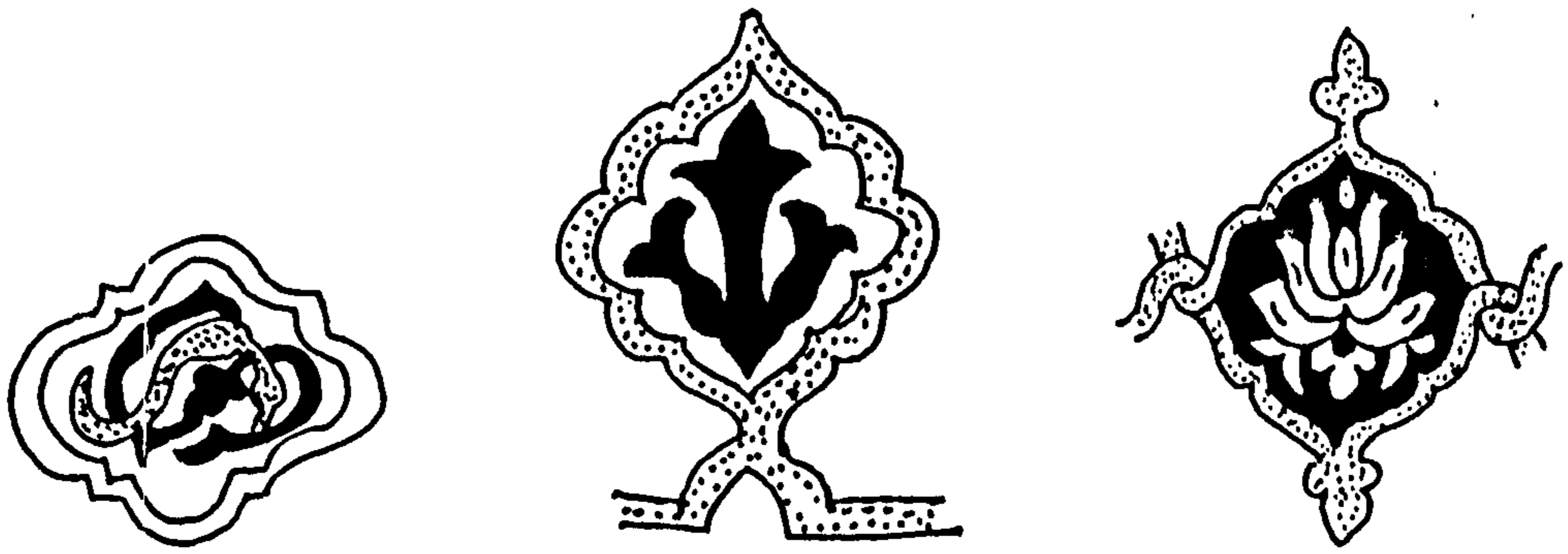


TH Zh



TH Zi

FIG. VII.



a.

b.

c.



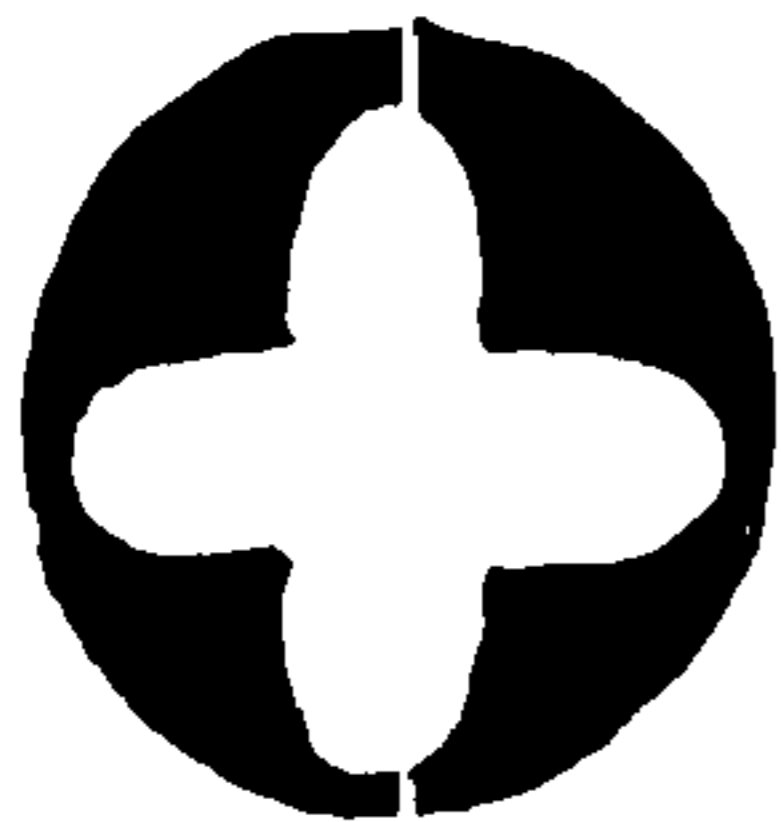
d.



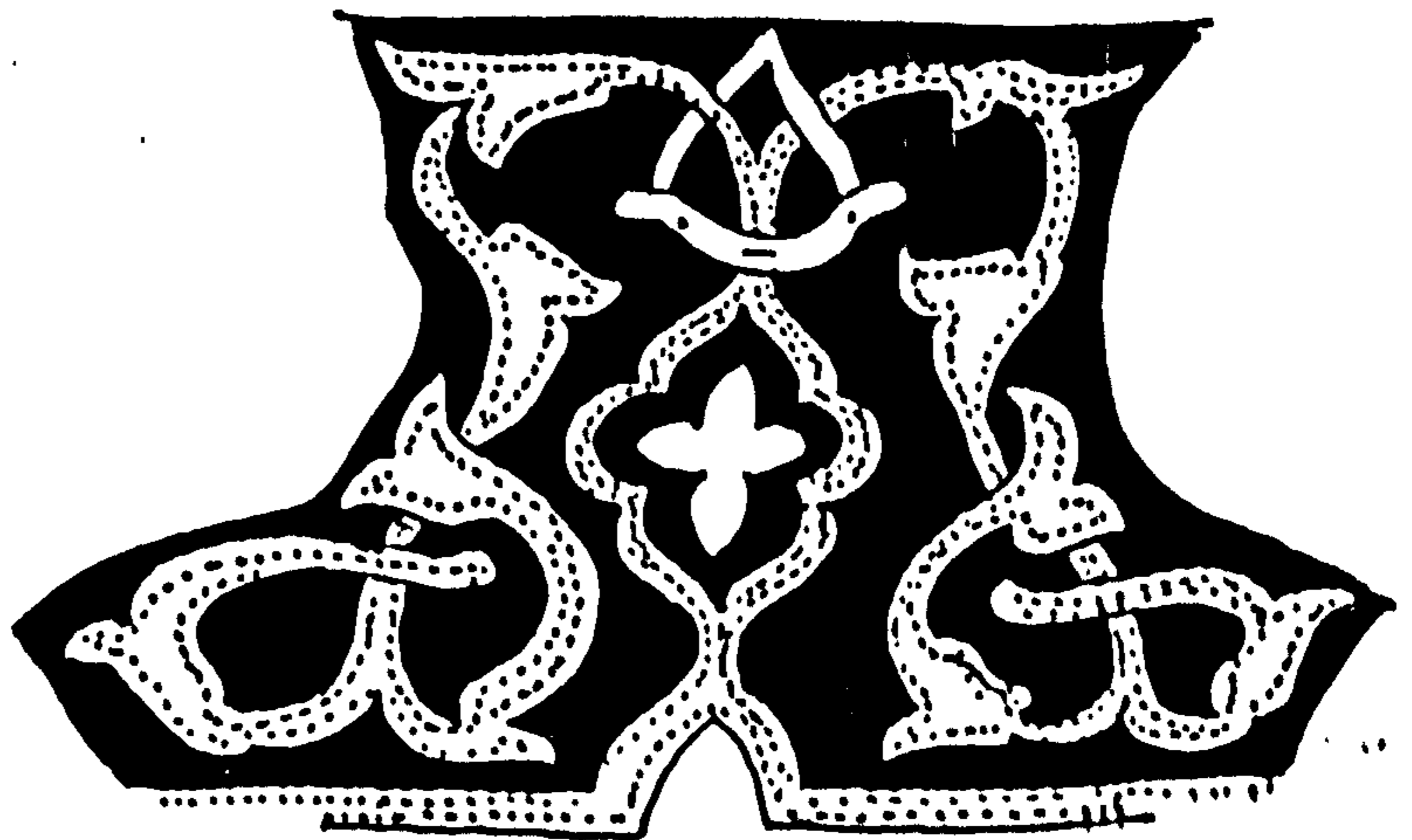
e.



f.



g.



h.

PLATES



1. Box signed by Mahmud al-Kurdi.
London, Courtauld Institute,
inv.no.76, cat.no.65.



2. Lid to box signed by Mahmud al-Kurdi. London, Courtauld Institute, inv.no.76, cat.no. 65.



3. Detail of signature in Arabic
script on rim of box.
London, Courtauld Institute,
inv.no.76, cat.no.65.



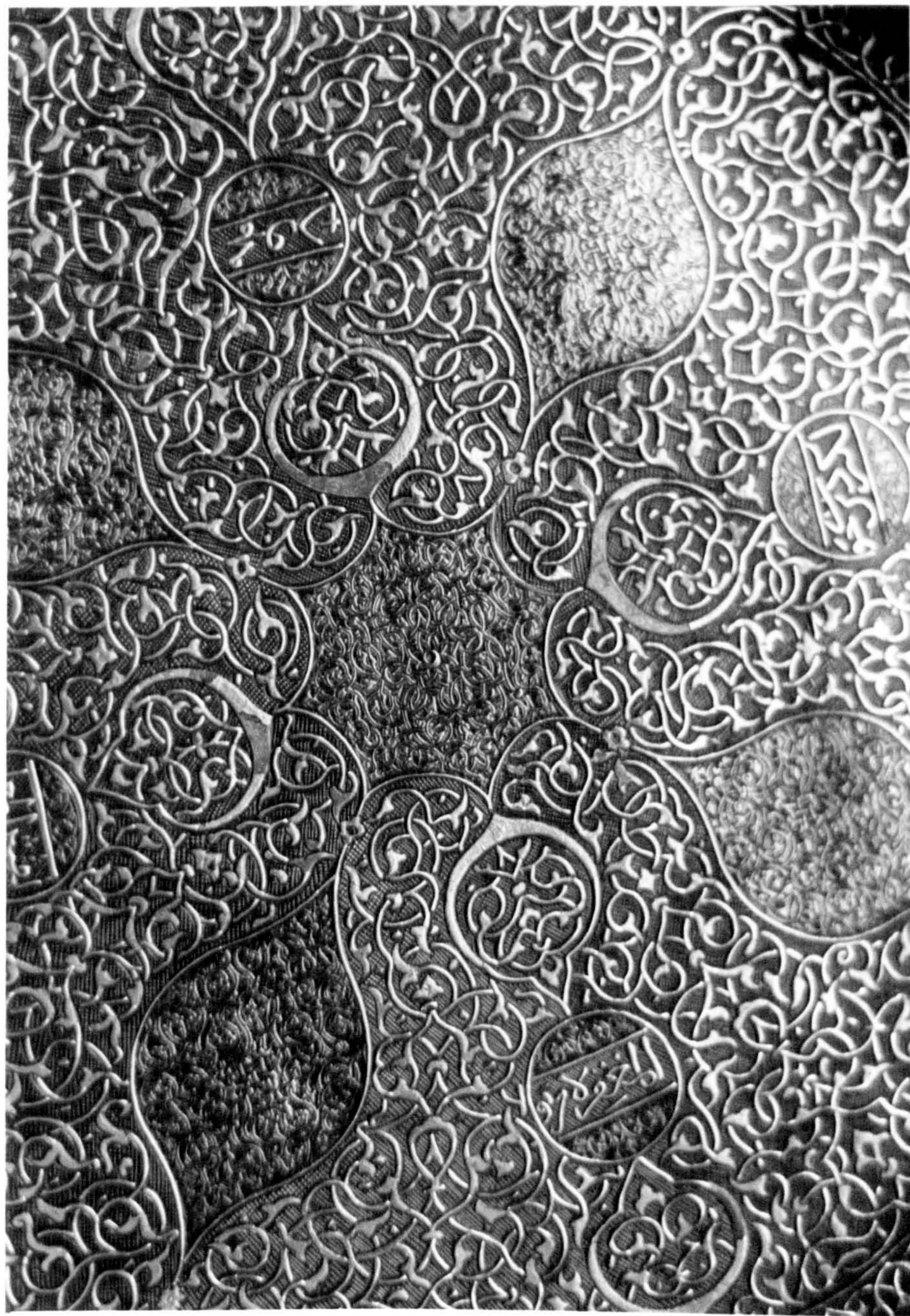
4. Detail of signature in Latin script on rim of box. London, Courtauld Institute, inv.no.76, cat.no.65.



5. Ewer signed by Mahmud and MAMUT.
Paris, Musée du Louvre, inv.no.
R.57, cat.no.263.



6. Casket signed by PAULUS
AGEMINIUS.
After engraving.



7. Detail of salver signed by
Mahmud al-Kurdi. London,
British Museum, inv.no.1878
12-30 705, cat.no.160.



8. Detail of outside wall of salver signed by Mahmud al-Kurdi. London, British Museum, inv.no. 1878 12-30 705, cat.no.160.



9. Detail of outside wall of salver
signed by Mahmud al-Kurdi.
London, British Museum, inv.no.
1878 12-30 705, cat.no.160.



10. Hemispherical box and cover, Type B, with blank European shield.
London, Courtauld Institute, inv.
no.86, cat.no.125.



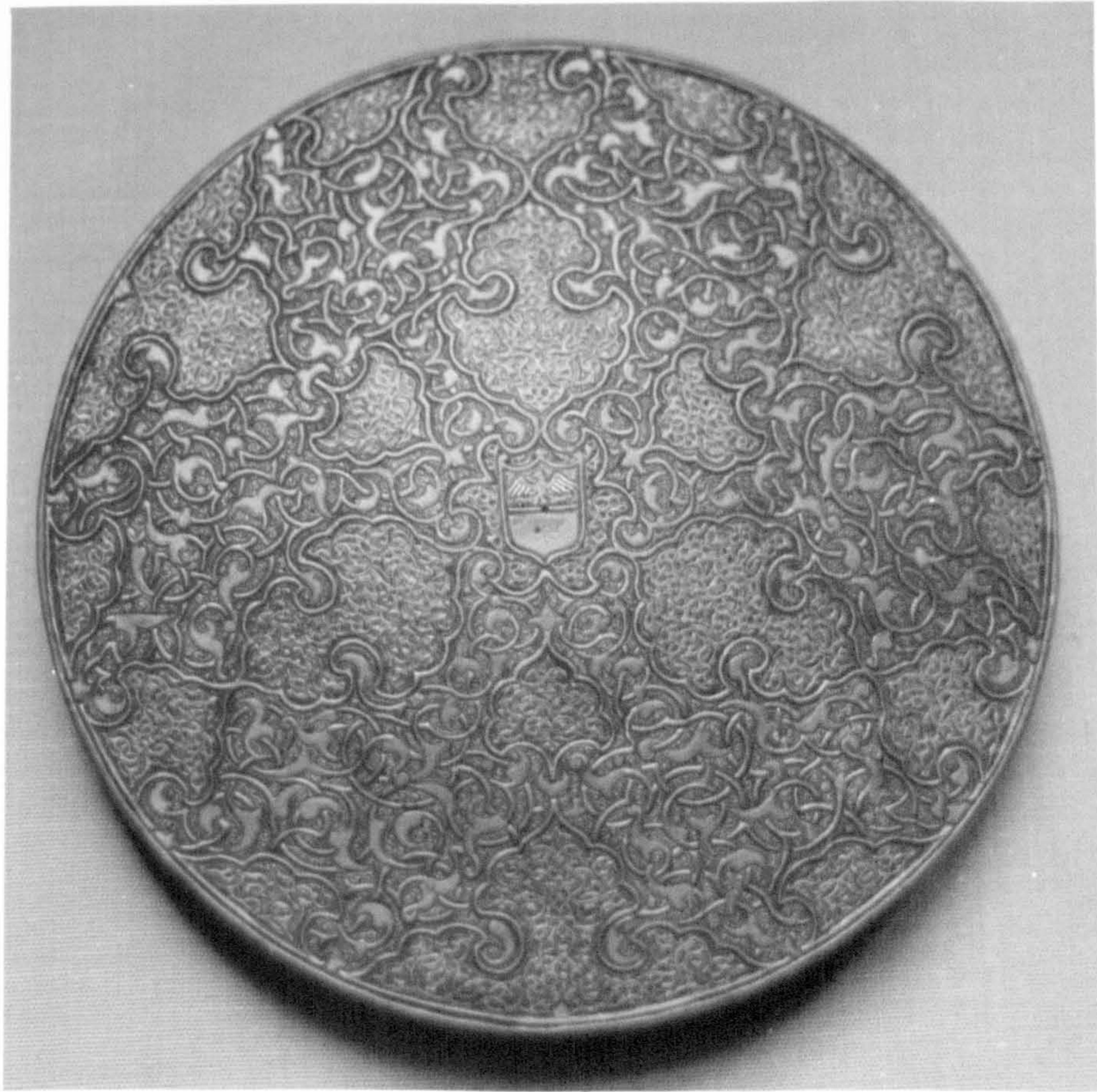
11. Bell-shaped candlestick with
blank European shield.
London, British Museum, inv.no.
1878 12-30 720, cat.no. 217.



12. Bell-shaped candlestick with blank European shield. London, Victoria and Albert Museum, inv. no.2095-1855, cat.no.203.



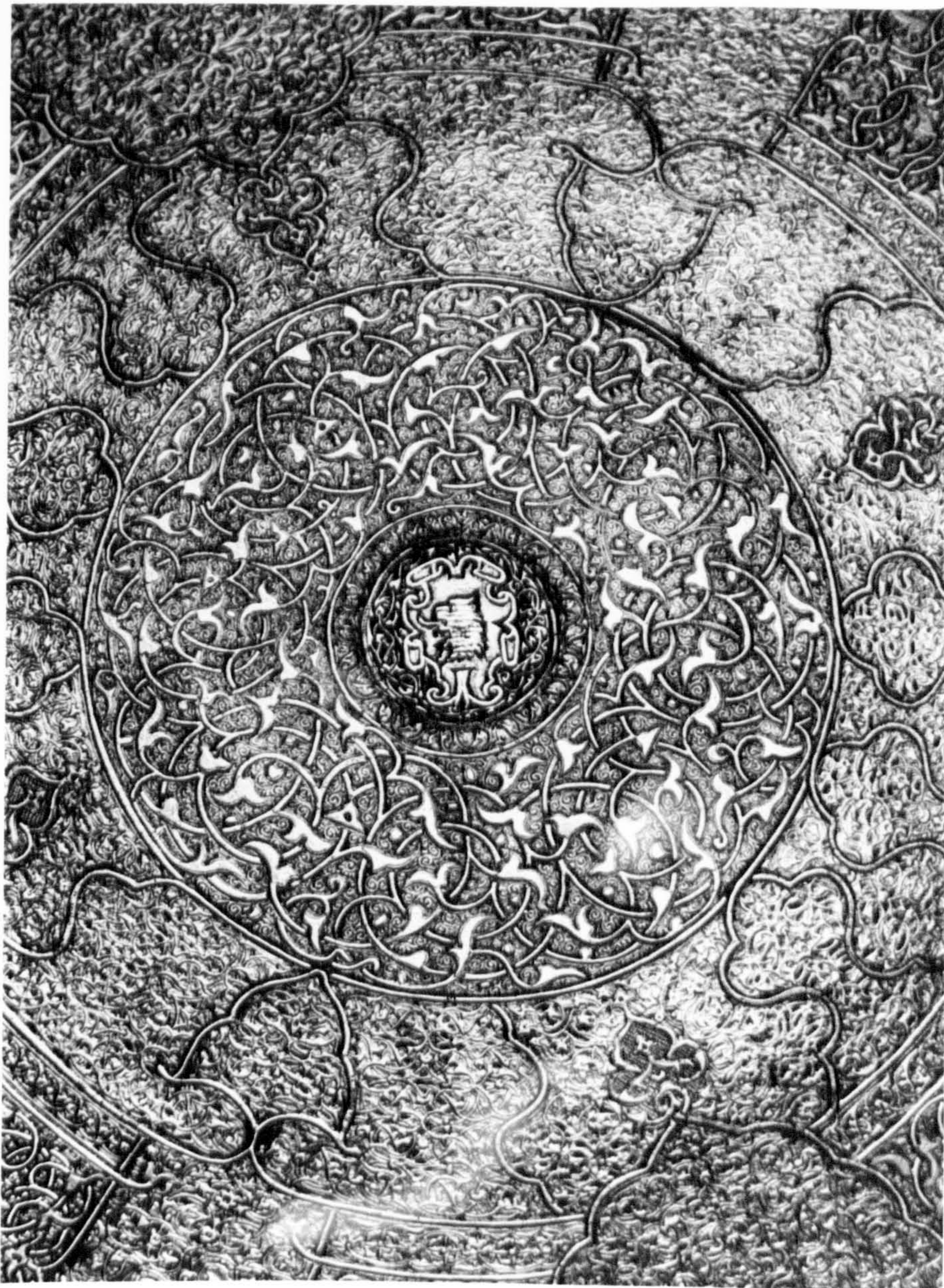
13. Bell-shaped candlestick with unidentified arms. Venice, Museo Correr, inv.no.XII 23. cat.no.201.



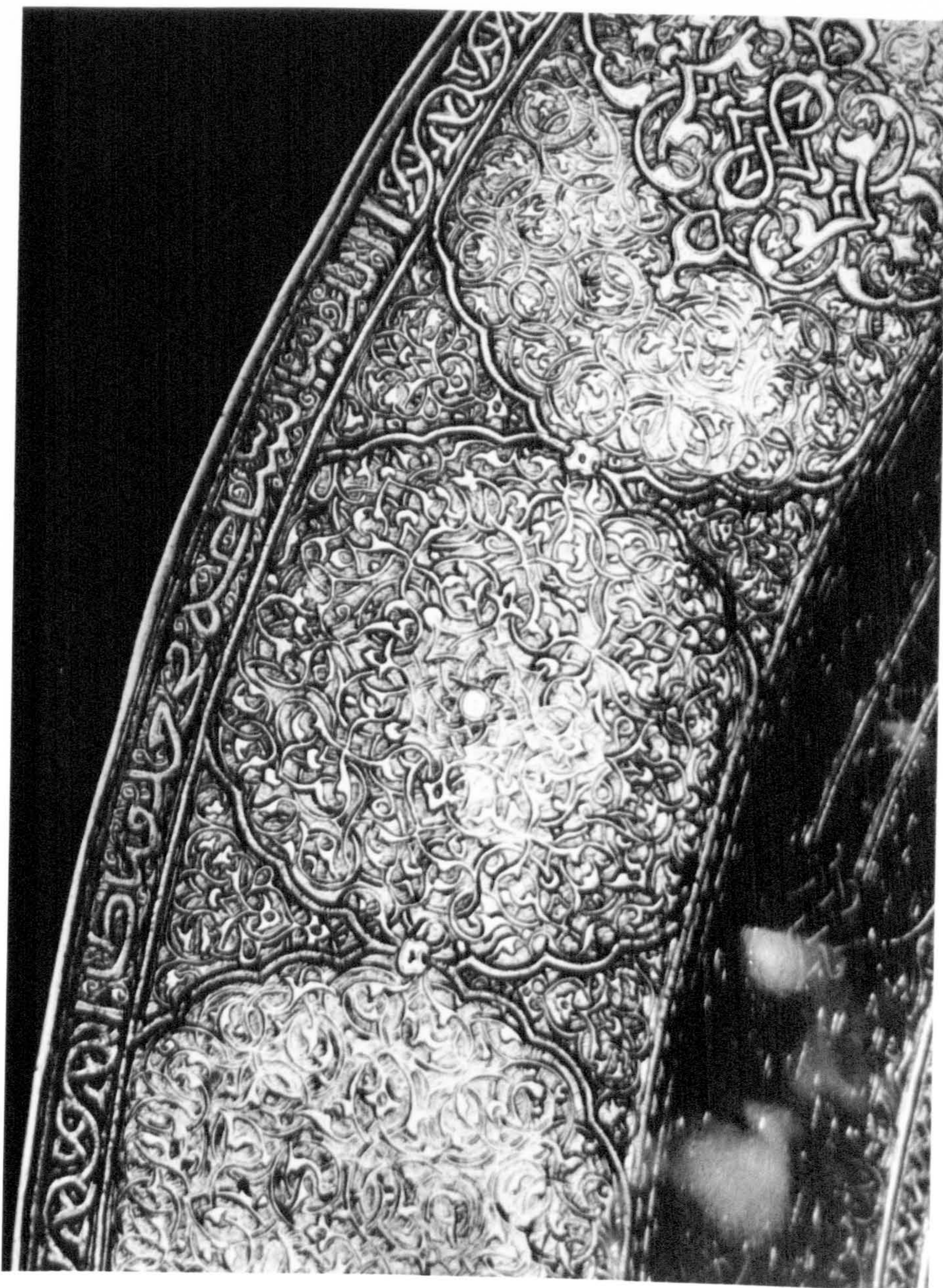
14. Lid of hemispherical box signed by Zain al-Din. Paris, Musée du Louvre, inv.no.OA6009, cat. no.59.



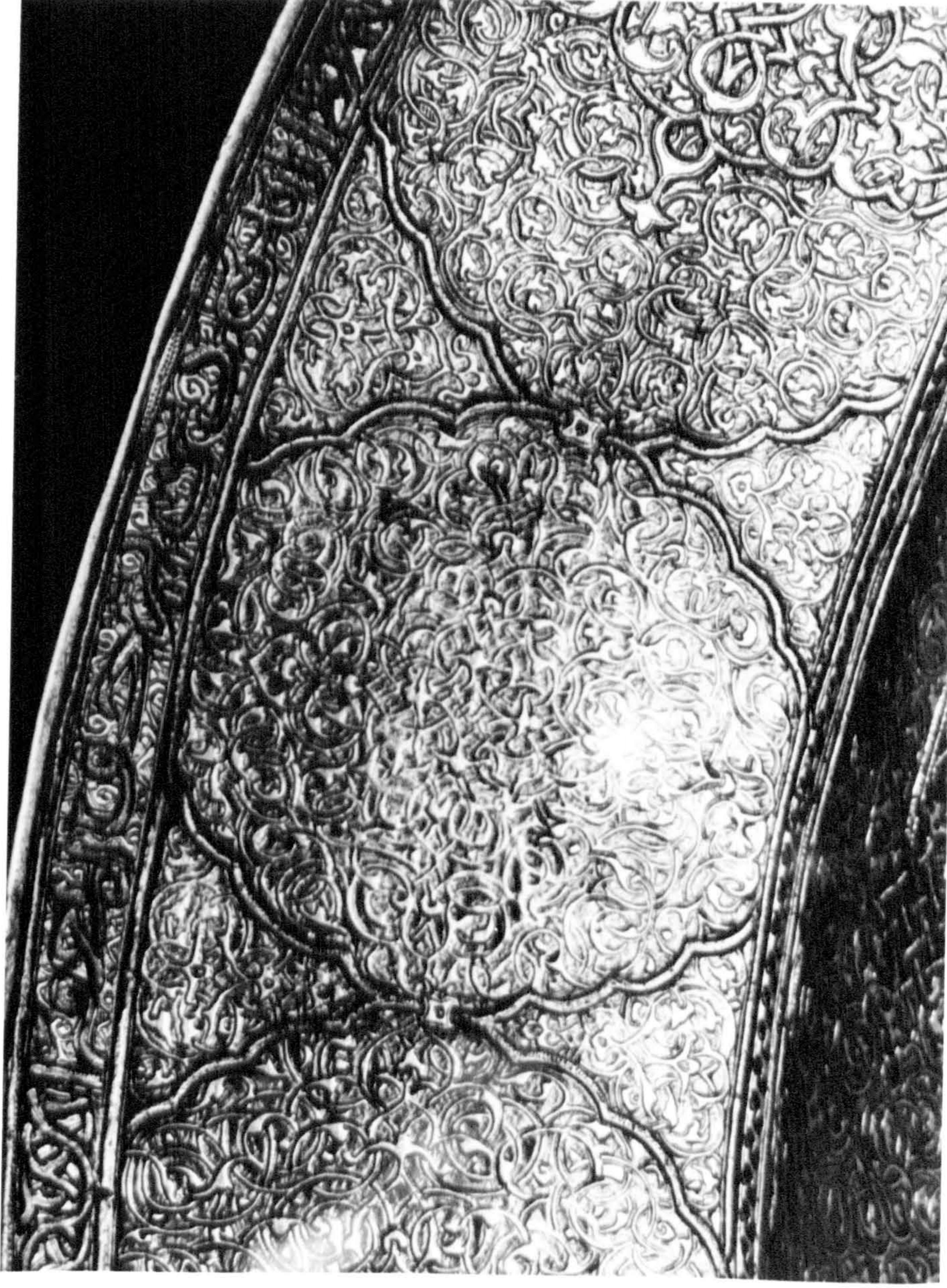
15. Salver "signed" by Mahmud al-Kurdi. Baltimore, Walters Art Gallery, inv.no.54.527, cat.no.163. Courtesy of Walters Art Gallery.



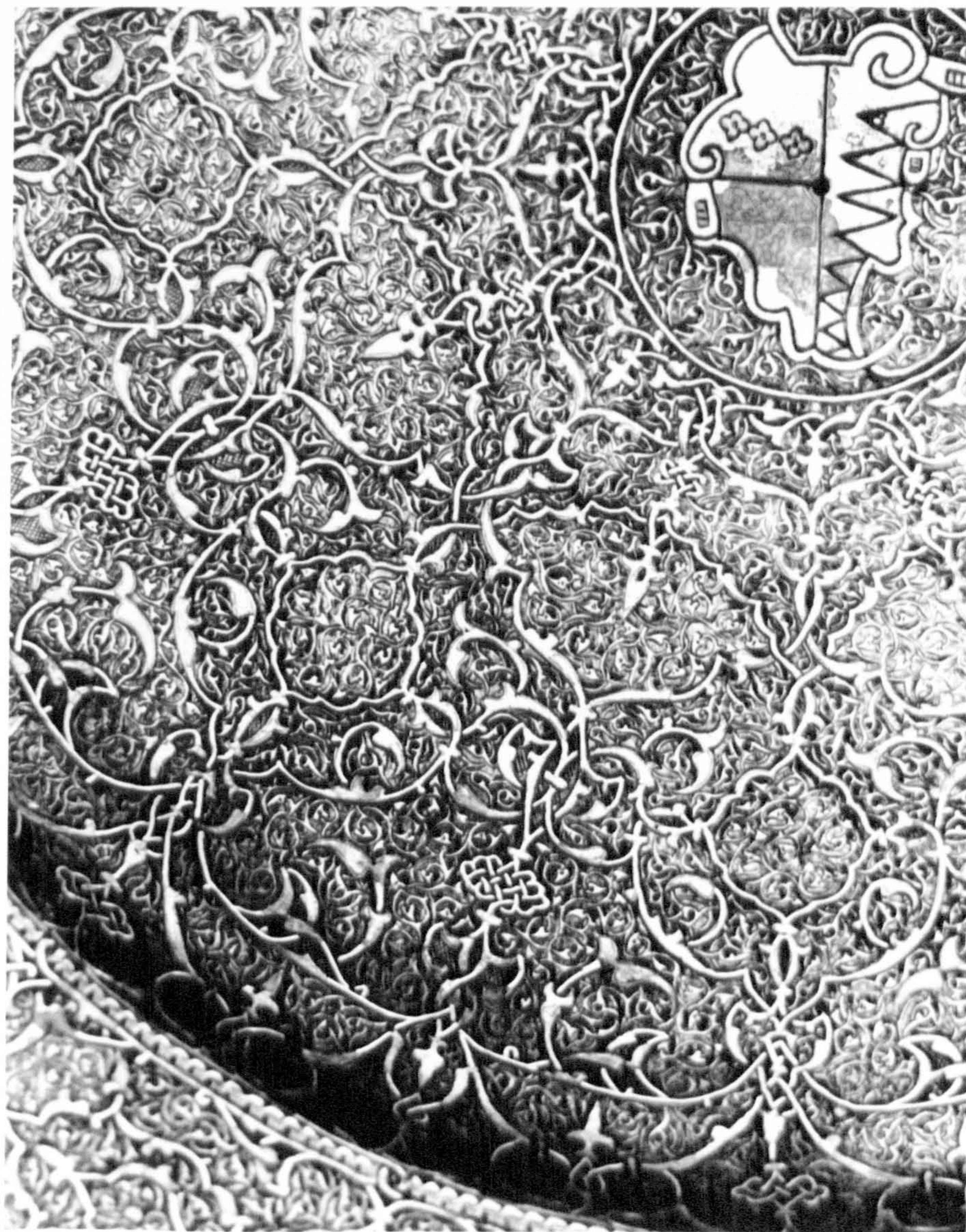
16. Detail of central arms on salver
pl.15. Baltimore, Walters Art
Gallery, inv.no.54.527, cat.no.
163. Courtesy of Walters Art
Gallery.



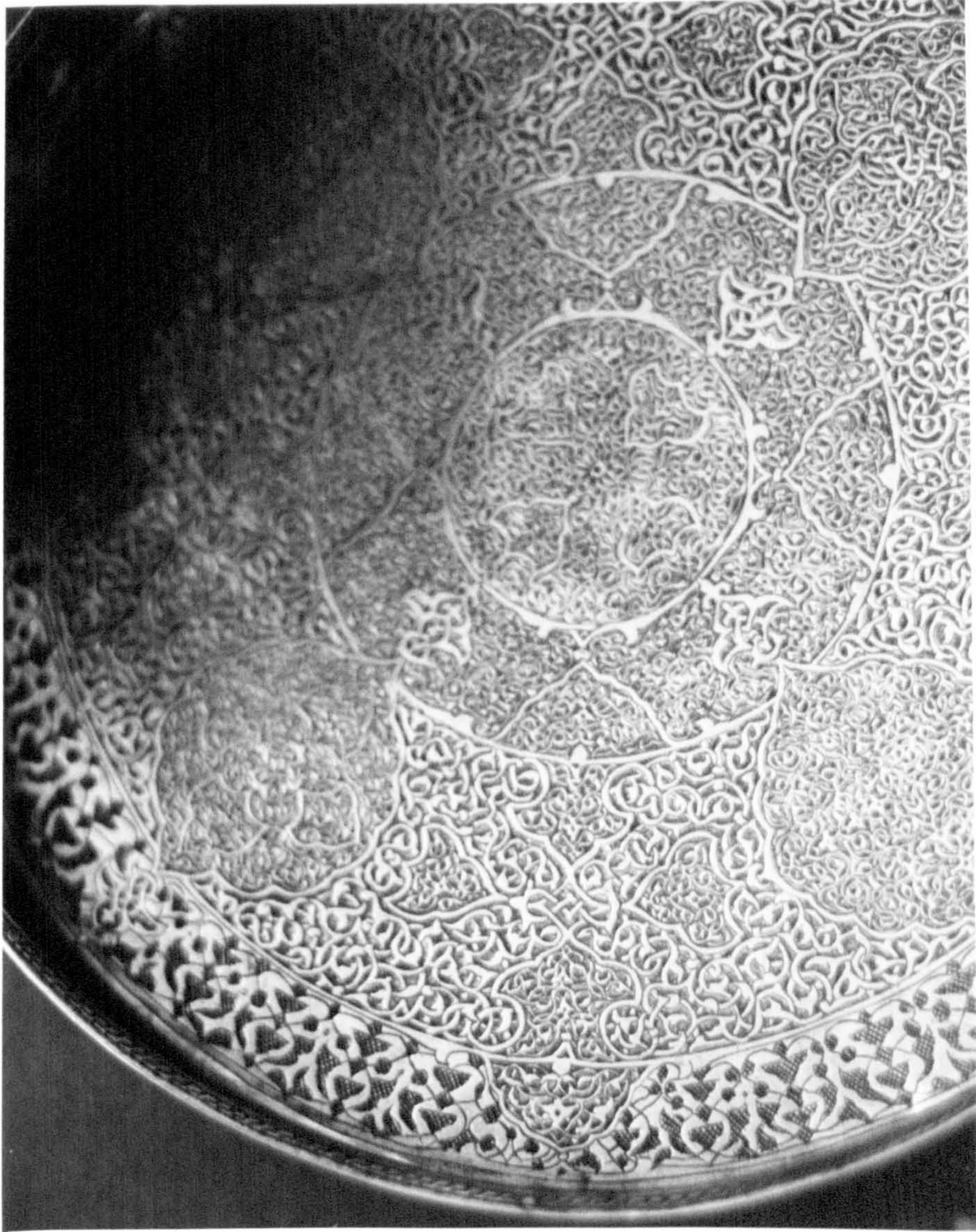
17. Detail of "signature" on salver
pl.15. Baltimore, Walters Art
Gallery, inv.no.54.527, cat.no.
163. Courtesy of Walters Art
Gallery.



18. Detail of "signature"(2) on salver
pl.15. Baltimore, Walters Art
Gallery, inv.no.54.527, cat.no.
163. Courtesy of Walters Art
Gallery.



19. Detail of salver with unidentified arms. London, Victoria and Albert Museum, inv.no.2061-1855, cat.no.185.



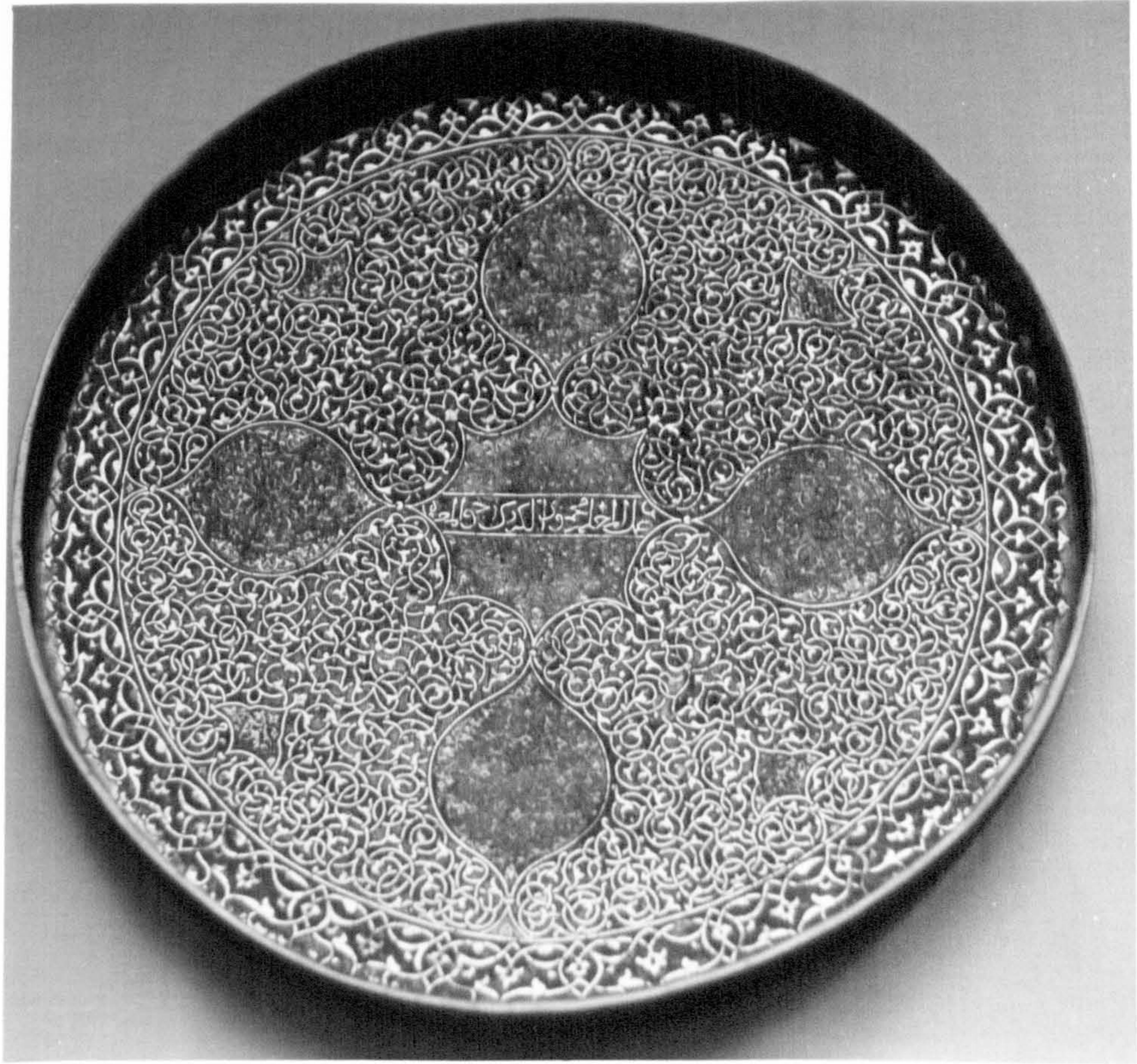
20. Detail of salver showing unfinished border. London, Victoria and Albert Museum, inv.no.M.464-1922, cat.no. 188.



D'ARGENT

PLATEAU EN CUIVRE INCrustÉ D'ARGENT

21. Salver signed by Mahmud al-Kurdi. Leningrad, State Hermitage Museum, inv.no.VC.235, cat.no.161. After Migeon:1903.



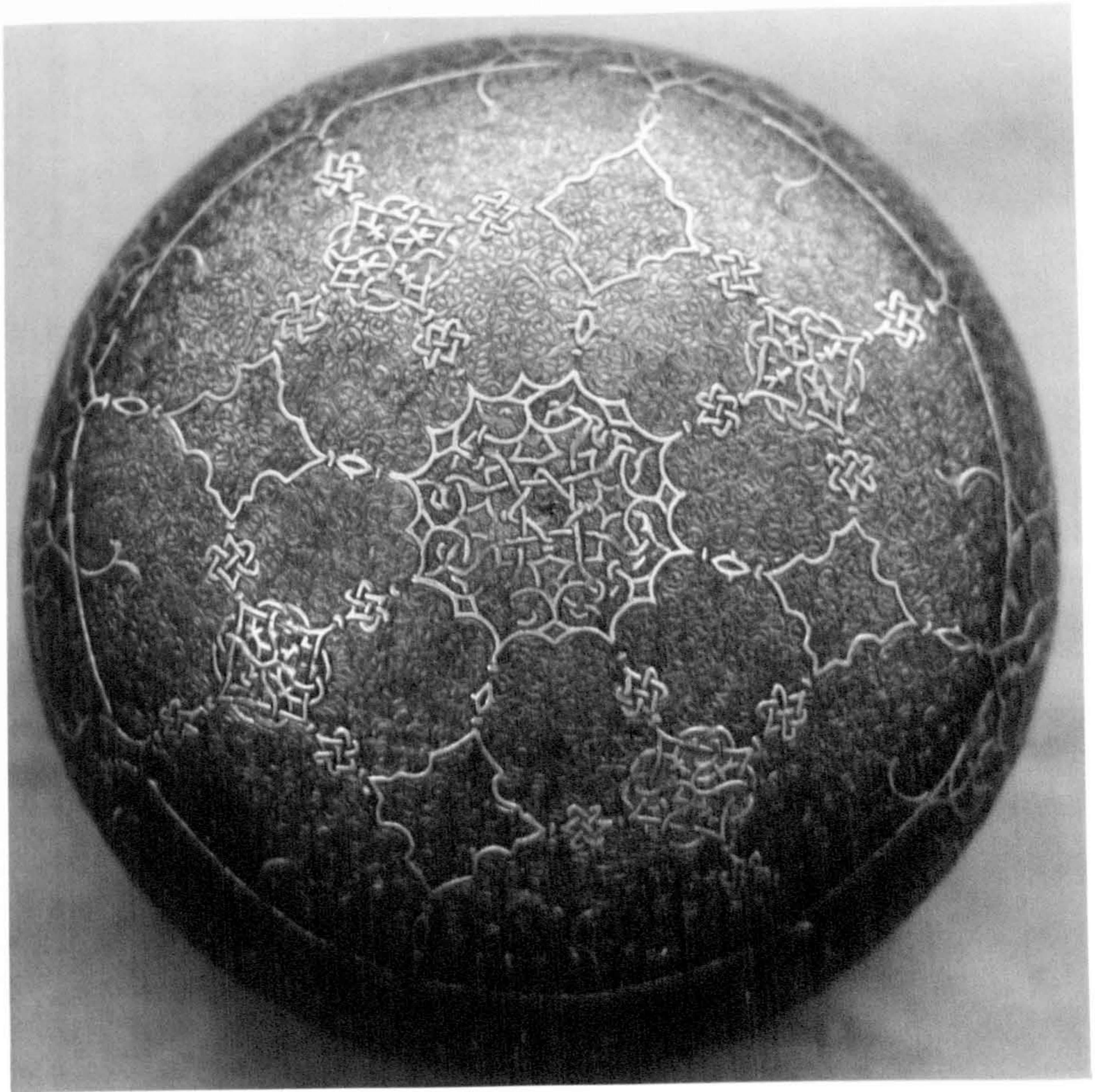
22. Salver signed by Mahmud al-Kurdi.
Paris, Musée du Louvre, inv.no.
0A7526, cat.no.162.



23. Lid of hemispherical box.
Paris, Musée du Louvre, inv.no.
OA7525, cat.no.70.



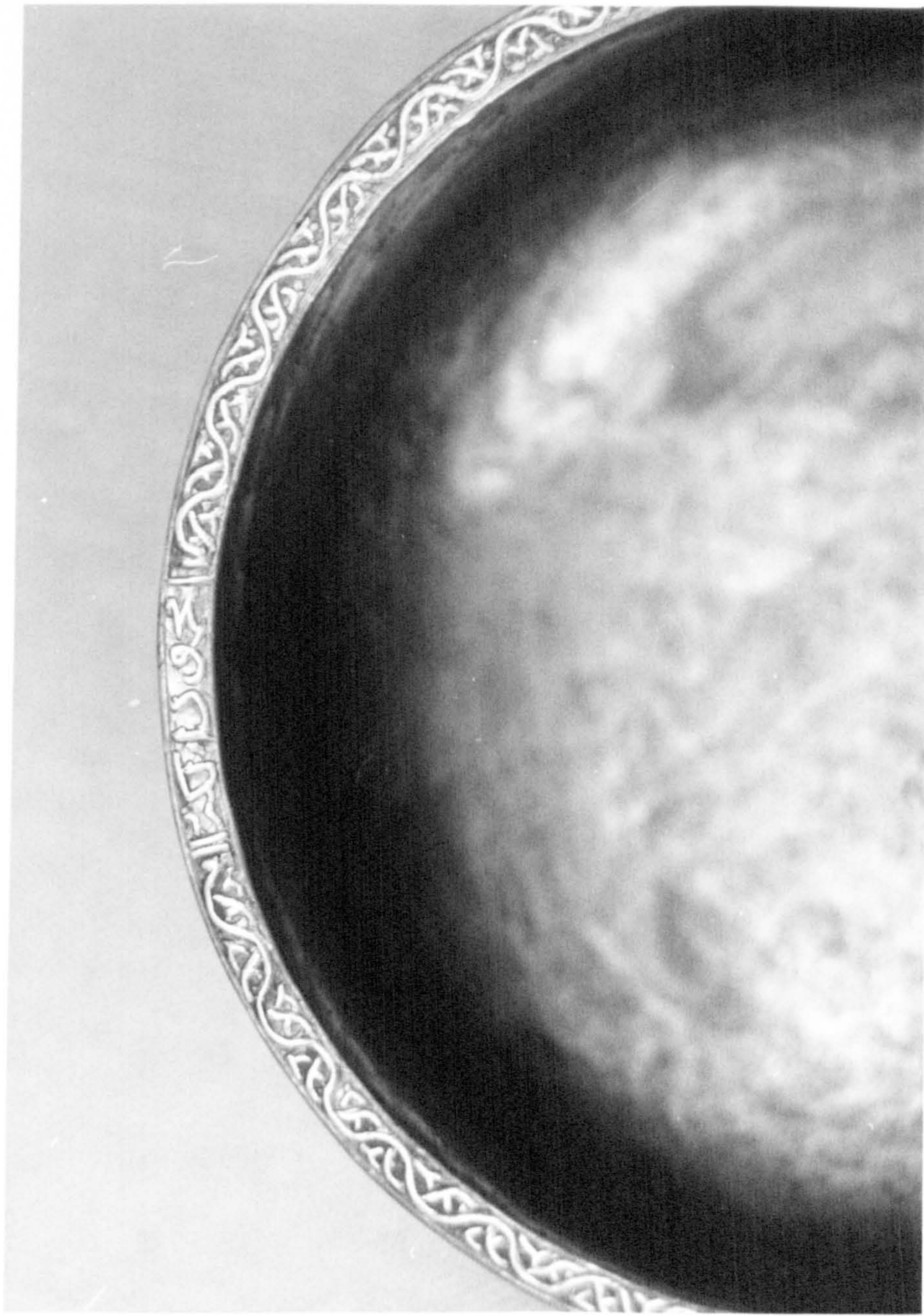
24. Lid of hemispherical box signed by Mahmud al-Kurdi. London, Victoria and Albert Museum, inv. no.2290-1855, cat.no.68.



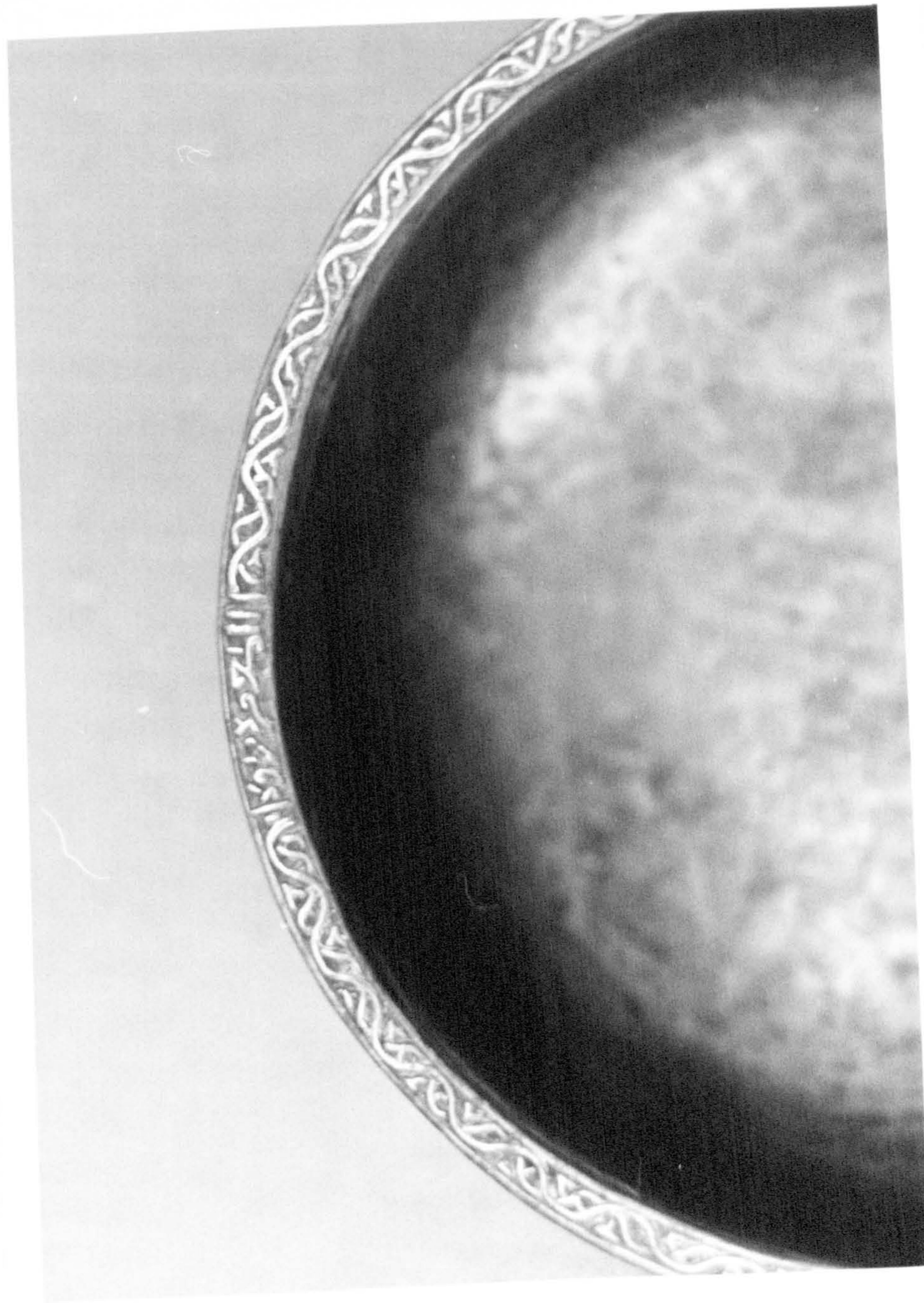
25. Base of hemispherical box signed by Mahmud al-Kurdi. London, Victoria and Albert Museum, inv.no. 2290-1855, cat.no.68.



26. Hemispherical box signed by Mahmud al-Kurdi. London, Victoria and Albert Museum, inv.no.2290-1855, cat.no.68.



27. Detail of part of signature on
box, pl.26. London, Victoria and
Albert Museum, inv.no.2290-1855,
cat.no.68.



28. Detail of part of signature on
box, pl.26. London, Victoria and
Albert Museum, inv.no.2290-1855,
cat.no.68.



29. Lid of hemispherical box signed by Mahmud al-Kurdi. London, British Museum, inv.no.1895 5-21 3, cat. no.66.



30. Lid of hemispherical box signed
by Mahmud al-Kurdi. London,
British Museum, inv.no.1895
5-21 2, cat.no.67.



31. Spherical incense burner signed by Mahmud al-Kurdi. Bologna, Museo Civico Medievale, inv.no.2110, cat. no.2. Courtesy of Museo Civico Medievale.



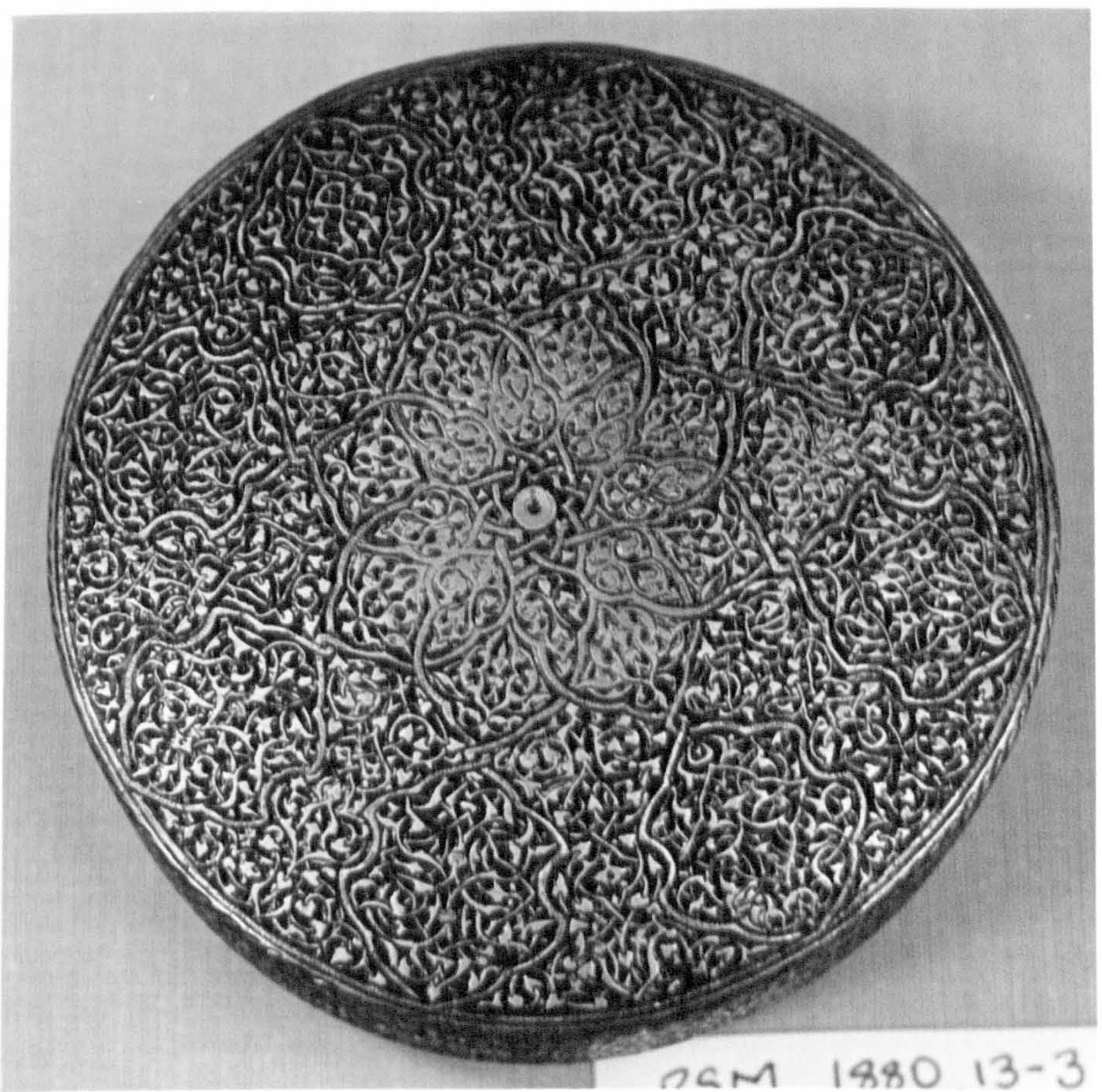
32. Bucket signed by Mahmud al-Kurdi
(mounted on candlestick base).
Madrid, Museo Fundacion Lazaro
Galdiano, inv.no.2357, cat.no.233.
Courtesy of Museo Lazaro Galdiano.



33. Lid of hemispherical box.
Venice, Museo Correr, inv.no.
XII 35, cat.no.77.



34. Lid of cylindrical box.
Edinburgh, Royal Scottish Museums,
inv.no.1880 13-3, cat.no.148.



35. Base of cylindrical box.
Edinburgh, Royal Scottish Museums,
inv.no.1880 13-3, cat.no.148.



36. Lid of hemispherical box.
Edinburgh, Royal Scottish Museums,
inv.no.1870 27-3, cat.no.97.



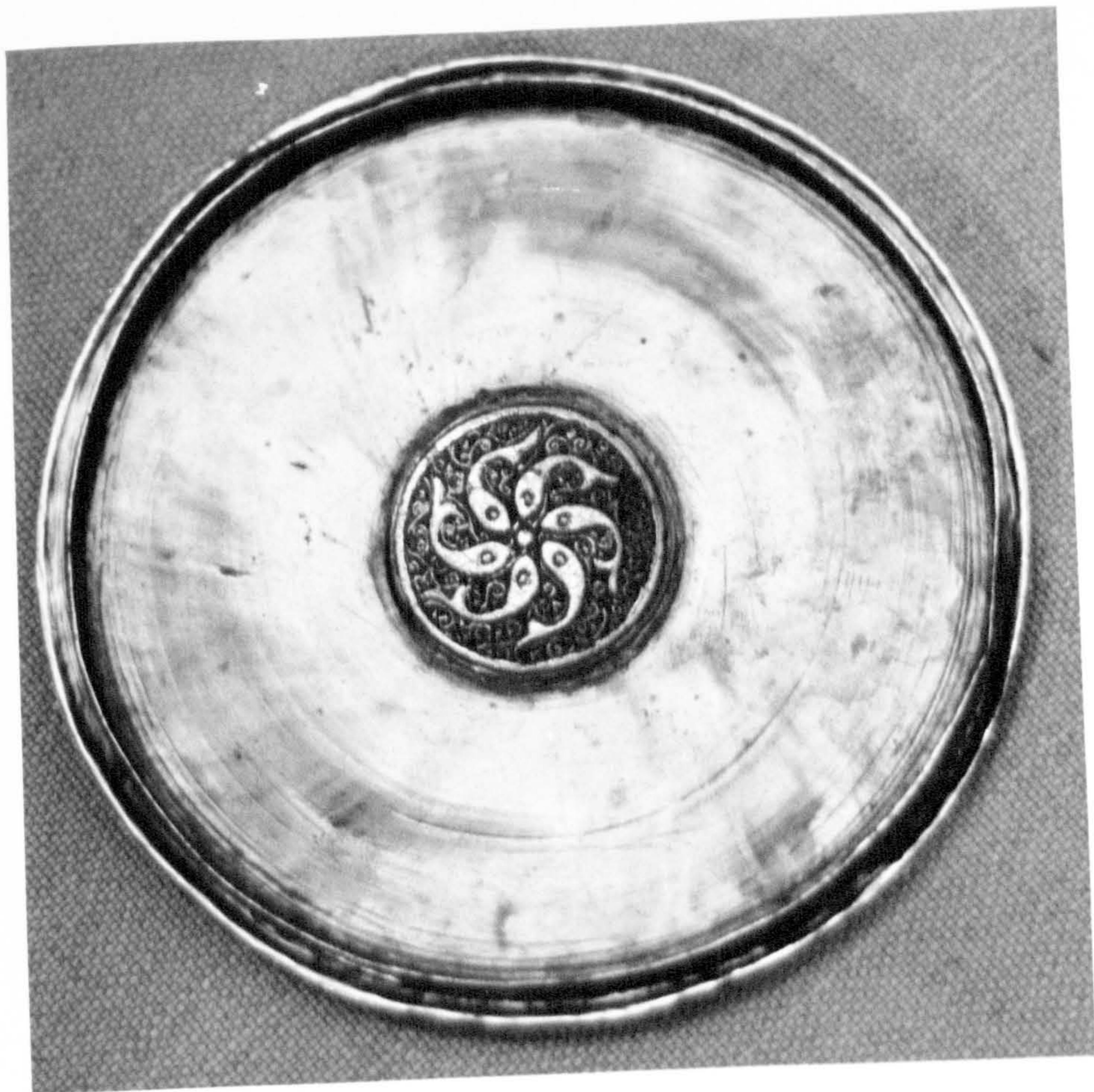
37. Base of hemispherical box.
Edinburgh, Royal Scottish Museums,
inv.no.1870 27-3, cat.no.97.



38. Hemispherical box. Edinburgh,
Royal Scottish Museums, inv.no.
1870 27-3, cat.no.97.



39. Lid of cylindrical box.
London, Victoria and Albert
Museum, inv.no.915-1884, cat.
no.146.



40. Interior fish-whorl of lid to
hemispherical box, pl.39.
London, Victoria and Albert
Museum, inv.no.915-1884, cat.
no.146.



41. Salver with hidden masks, birds
and grotesques amid arabesques.
London, Courtauld Institute, inv.
no.44, cat.no.176.



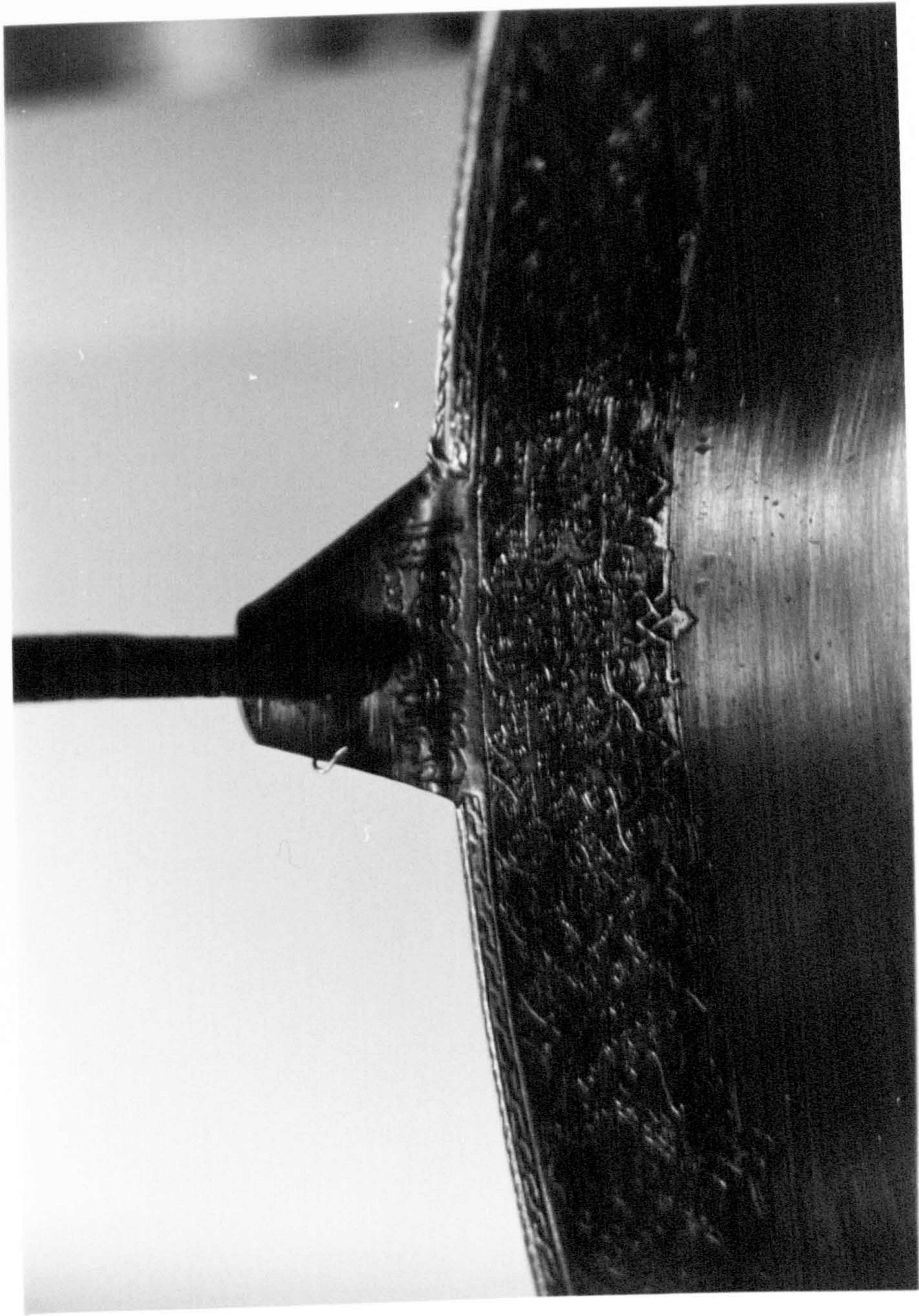
42. Detail showing hidden figures
on salver, pl.41. London,
Courtauld Institute, inv.no.
44, cat.no.176.



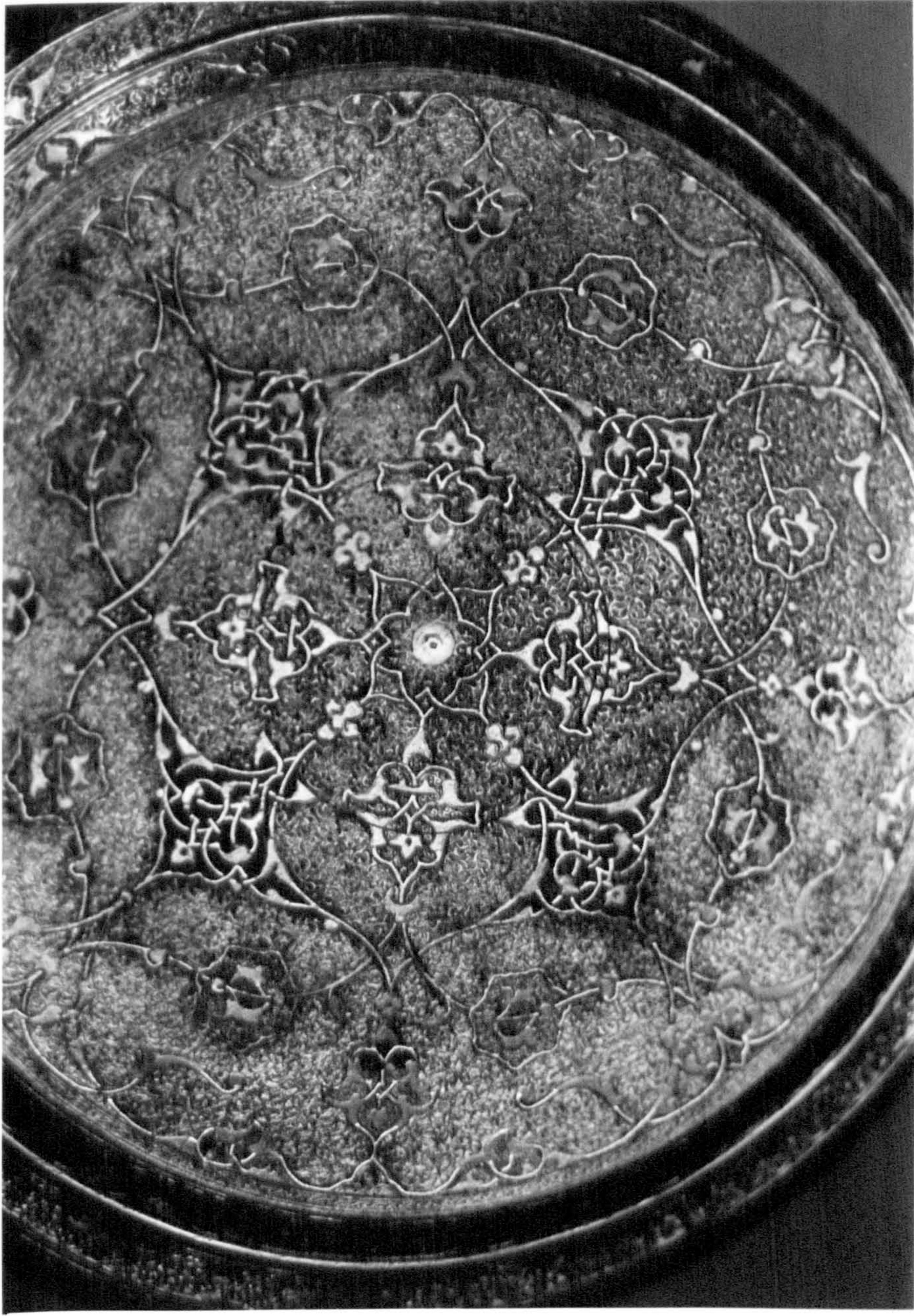
43. Spherical incense burner.
Paris, Musée du Louvre, inv.no.
MAO, cat.no.24.



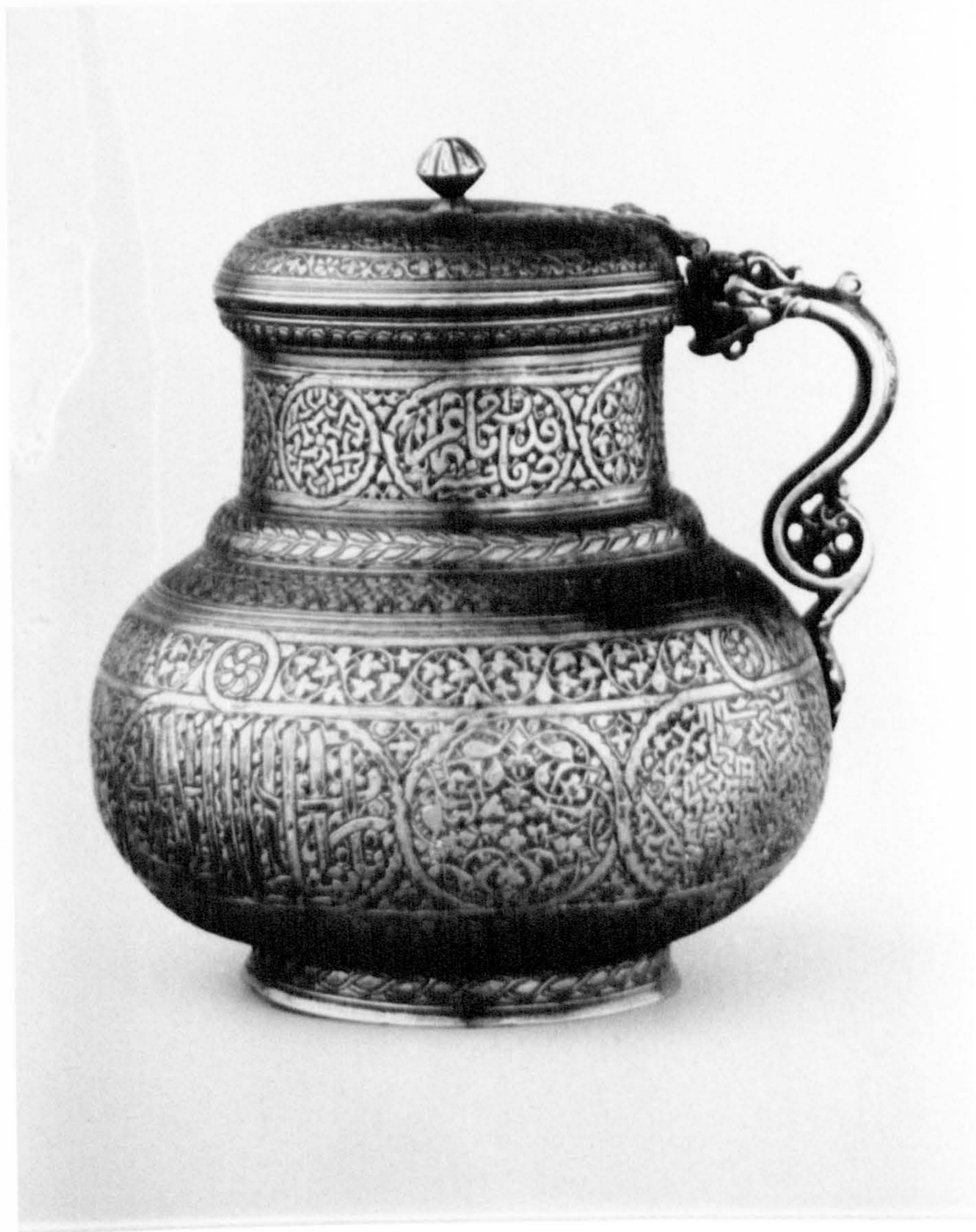
44. Bucket signed by Zain al-Din.
London, Victoria and Albert
Museum, inv.no.1826-1888, cat.
no.244.



45. Detail of signature of Zain al-Din on bucket, pl.44. London, Victoria and Albert Museum, inv. no.1826-1888, cat.no.244.



46. Detail of bucket base.
London, Victoria and Albert
Museum, inv.no.1826-1888,
cat.no.244.



47. Ewer; Berlin, Kunstgewerbemuseum, inv.no.11,53.
Photograph courtesy of
Kunstgewerbemuseum.



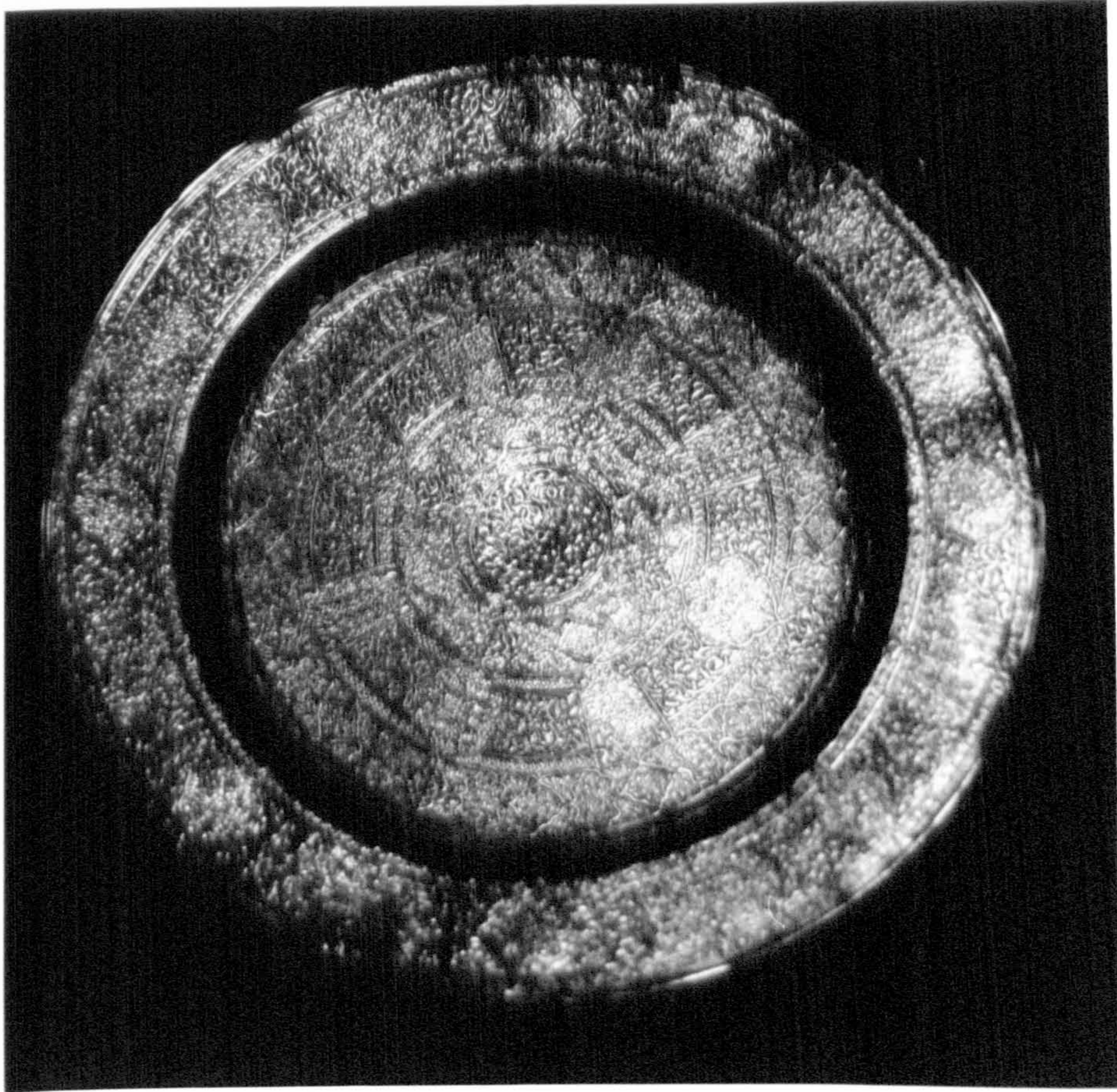
48. Spherical incense burner.
Washington, Freer Gallery of Art,
inv.no.39.58, cat.no.1.
Courtesy of the Freer Gallery of
Art.



49. Spherical incense burner showing
internal gimbal. Venice, Museo
Correr, inv.no.XII 11, cat.no.
13.



50. Cylindrical box and cover.
Frankfurt-am-Main, Museum für
Kunsth Handwerk, inv.no.5228,
cat.no.149. Courtesy of Museum
für Kunsthandwerk.



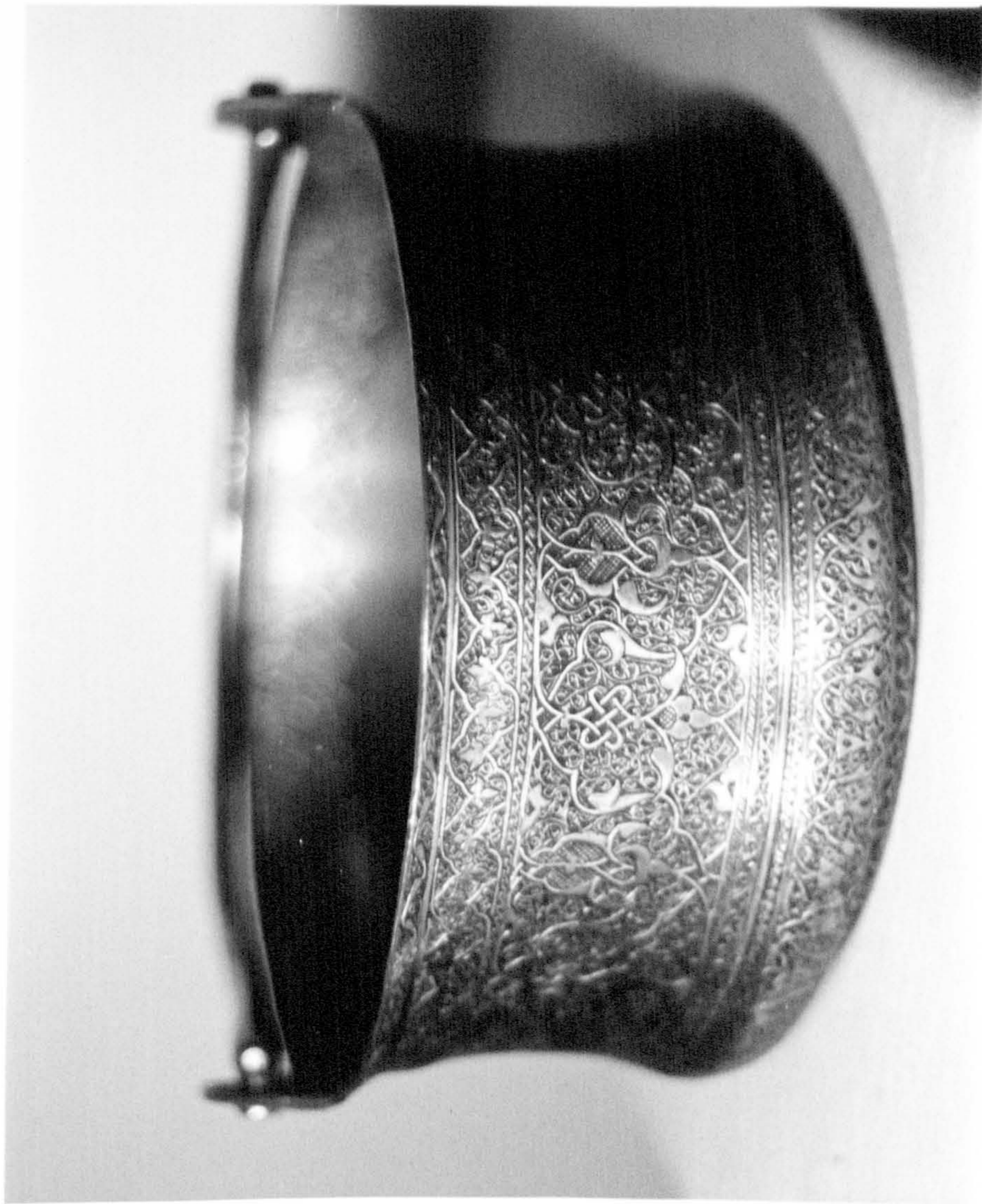
51. Salver. London, Courtauld
Institute, inv.no.77, cat.no.
180.



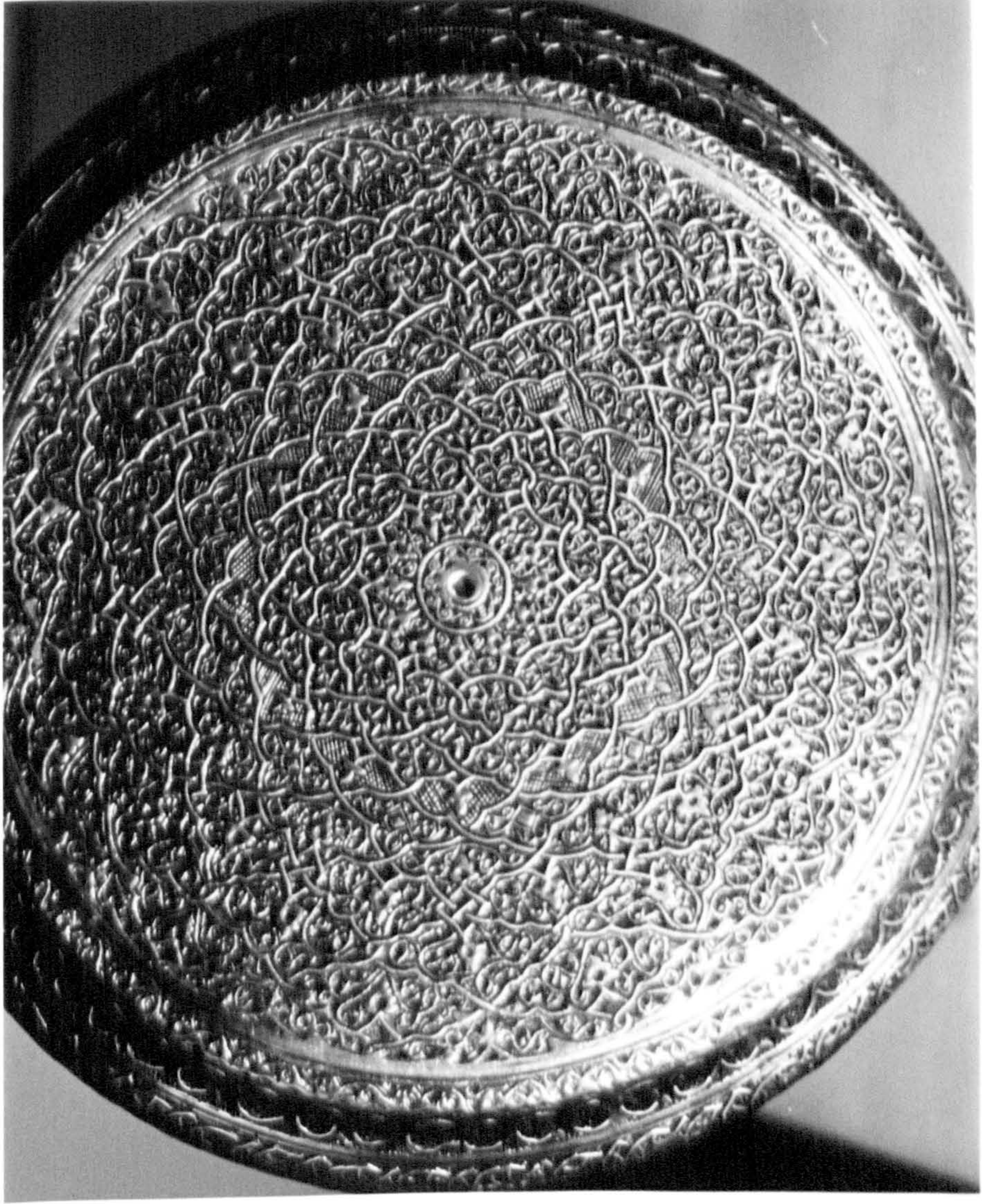
52. Detail of salver, pl.51, showing central roundel and concentric bands of decoration. London, Courtauld Institute, inv.no.77, cat.no.180.



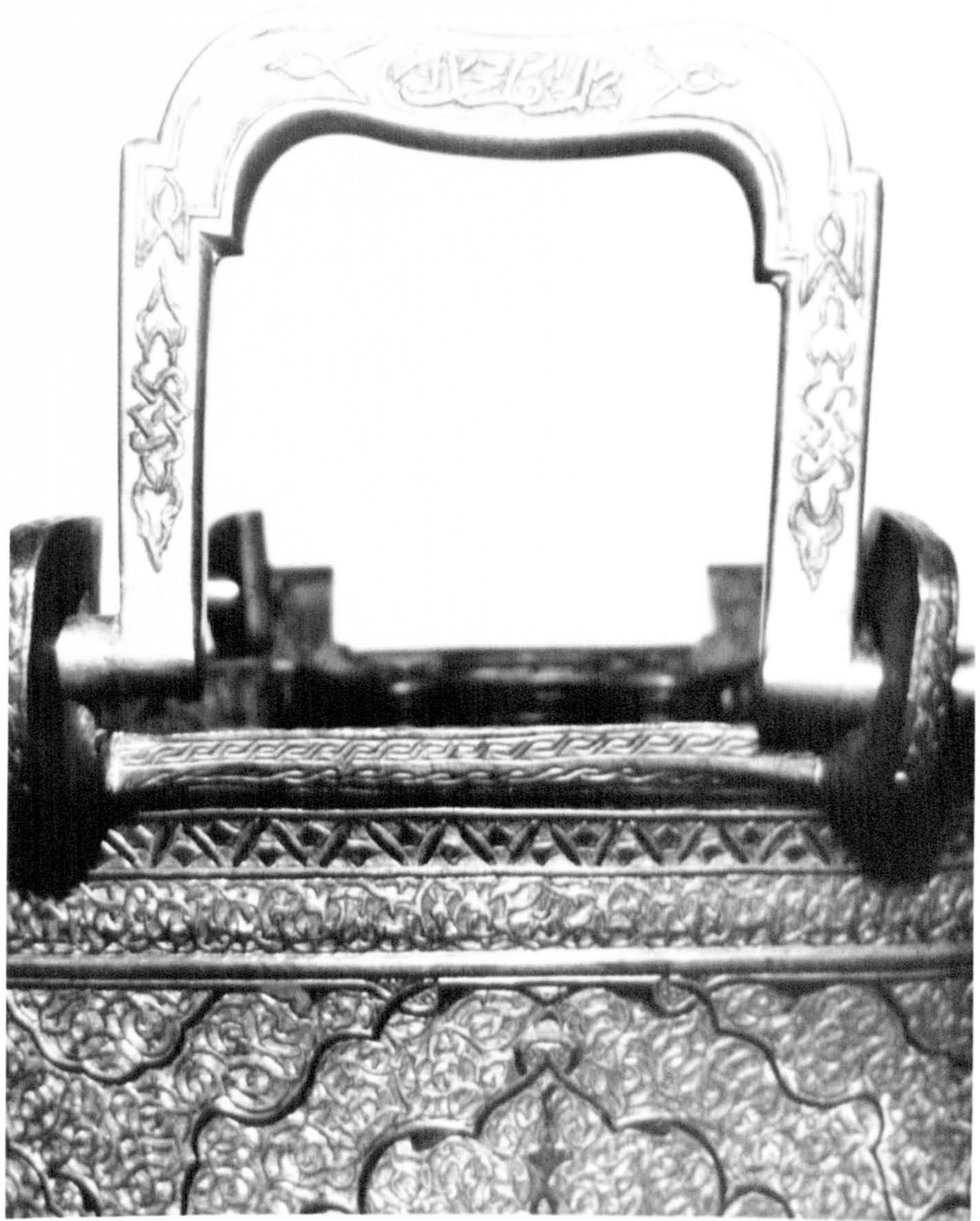
53. Candlestick with baluster stem
and bulbous base. Edinburgh,
Royal Scottish Museums, inv.no.
1887 20-48, cat.no.225.



54. Bucket with concave walls and bail handle. London, Courtauld Institute, inv.no.82, cat.no. 254.



55. Detail of bucket, pl. 54, showing
base design. London, Courtauld
Institute, inv.no.82, cat.no.
254.



56. Bucket handle showing detail of "signature". Milan, Museo Poldi-Pezzoli, inv.no.1659, cat.no.242. Courtesy of Museo Poldi-Pezzoli.



57. Bucket with signature of ibn al-
mu'allim Muhammad. London,
Victoria and Albert Museum, inv.
no.311-1897, cat.no.253.



58. Bucket with zoomorphic handle.
Hamburg, Museum für Kunst und
Gewerbe, inv.no.1878-739, cat.
no.240.



59. Bucket with central rib.
London, British Museum, inv.no.
1865 12-9 2, cat.no.247.



60. Bucket with apparently unintelligible inscription. Berlin, Museum für Islamische Kunst, inv.no.B.72, cat.no.251. Courtesy of Museum für Isl. Kunst.



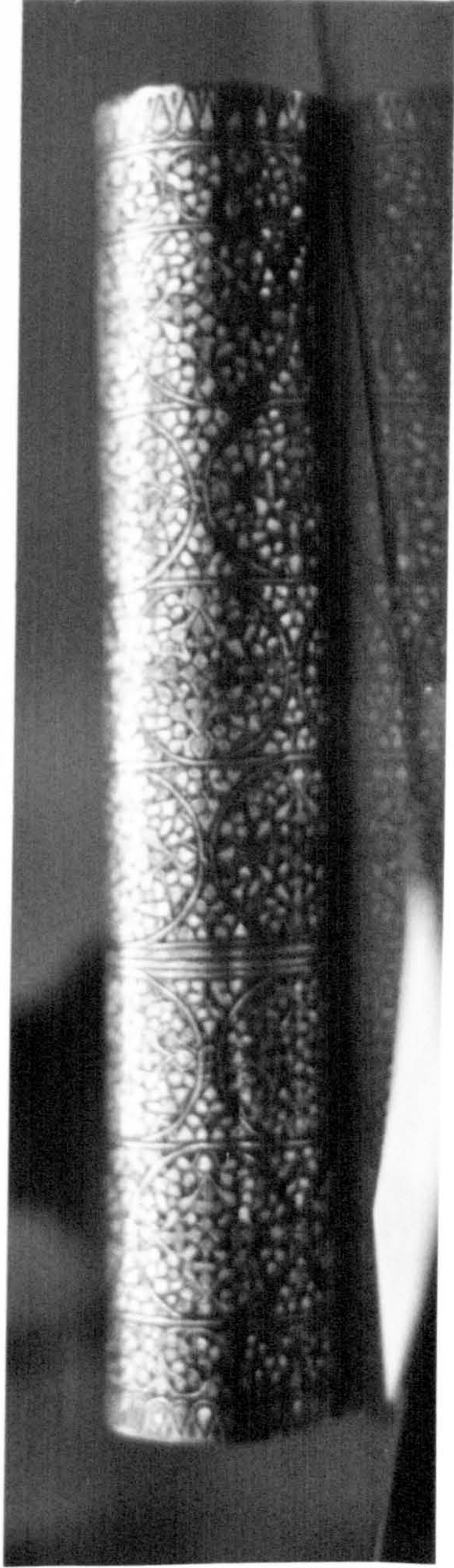
61. "Manuscript holder". Venice,
Museo Correr, inv.no.XII 7, cat.
no.256.



62. Detail of end of "manuscript holder", pl.61. Venice, Museo Correr, inv.no.XII 7, cat.no. 256.



63. Detail of end of "manuscript holder" (2), pl.61. Venice, Museo Correr, inv.no.XII 7, cat.no.256.



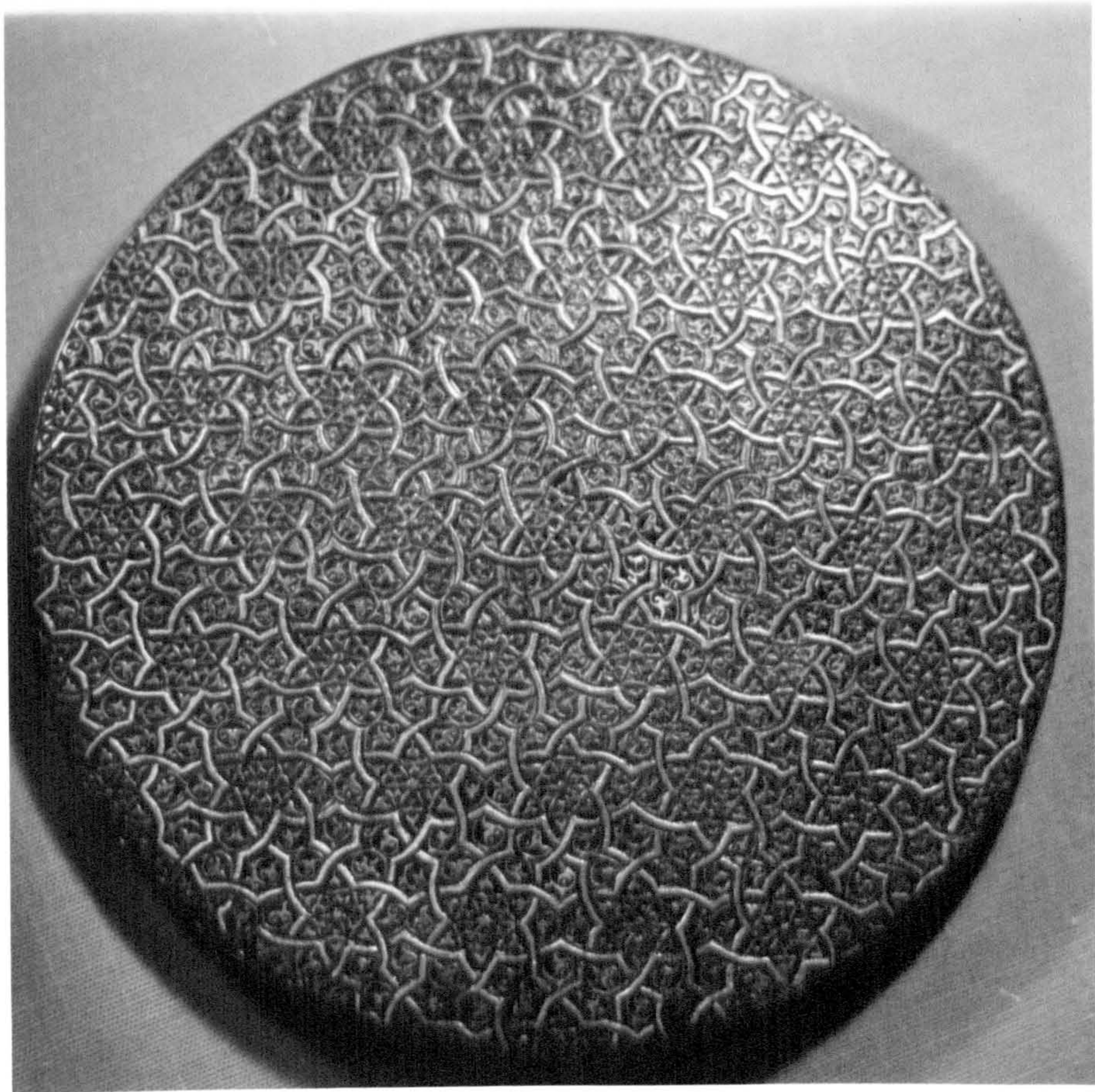
64. "Manuscript holder". London,
Victoria and Albert Museum,
inv.no.1429-1855, cat.no.257.



65. Detail of signature of Zain al-Din on
incense burner. Baltimore, Walters
Art Gallery, inv.no.54.2236, cat.no.
22. Courtesy of Walters Art Gallery.



66. Detail of signature (2). Baltimore, Walters Art Gallery, inv.no. 54.2236, cat.no.22. Courtesy of Walters Art Gallery.



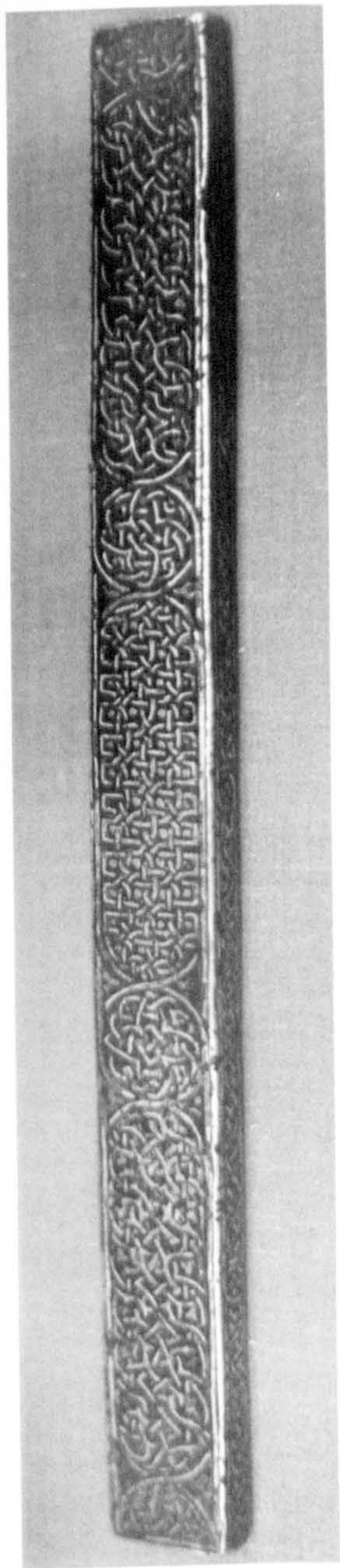
67. Lid of hemispherical box, with
geometric dodecagon interlace.
London, Courtauld Institute,
inv.no.95, cat.no.124.



68. Hemispherical box with geometric interlace decoration. London, Courtauld Institute, inv.no.95, cat.no.124.



69. Hemispherical box, showing roundel
with lotus blossom motifs.
London, Victoria and Albert Museum,
inv.no.2289-1855, cat.no.120.



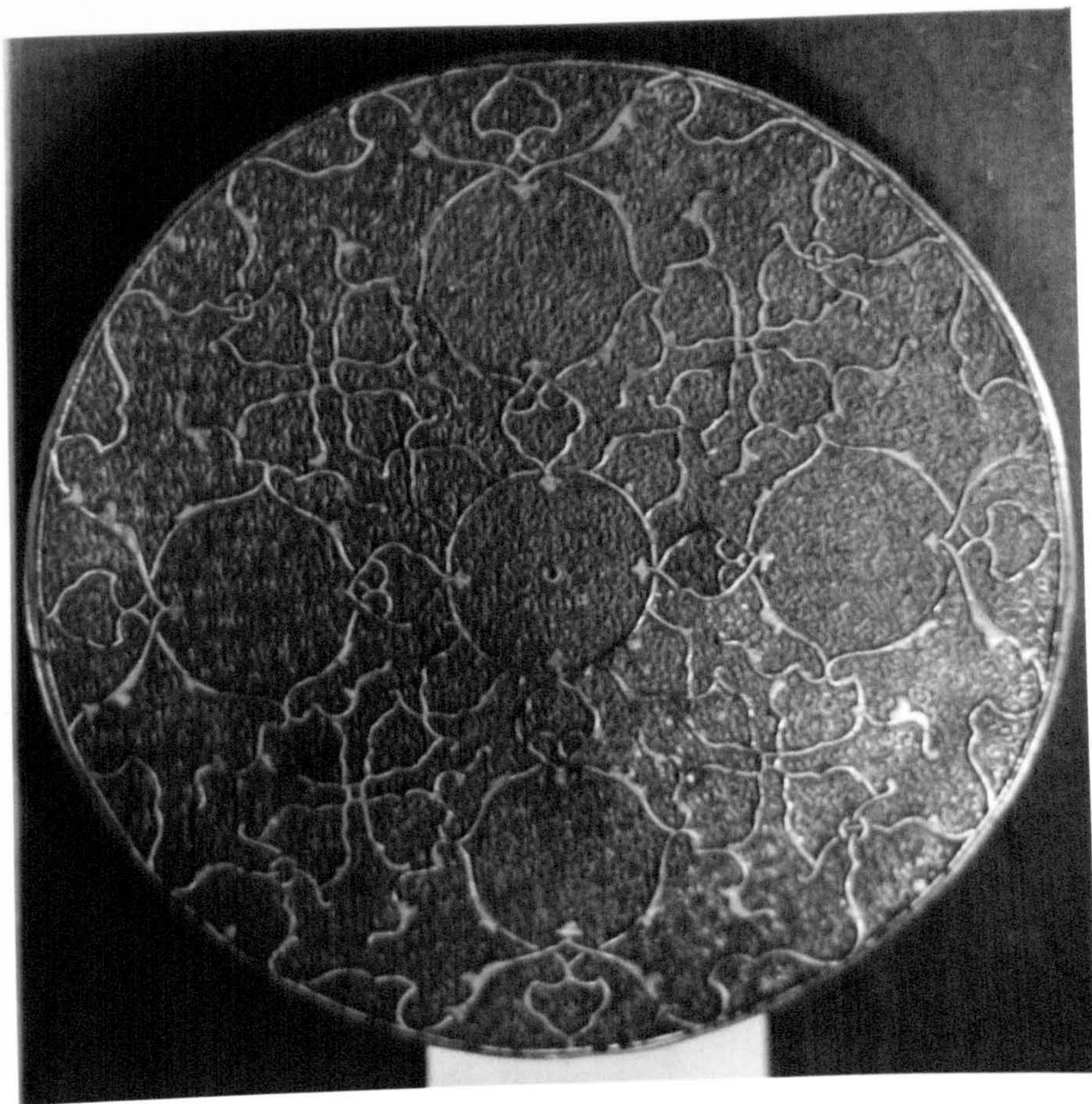
70. "Rule", with octagon interlace,
dart and shield alternation and
quatrelobe motifs. London,
Victoria and Albert Museum, inv.
no.108-1888, cat.no.258.



71. "Vase" with split palmette quatre-
lobe and scrolling stem. London,
British Museum, inv.no.1882 3-21
18, cat.no.262.



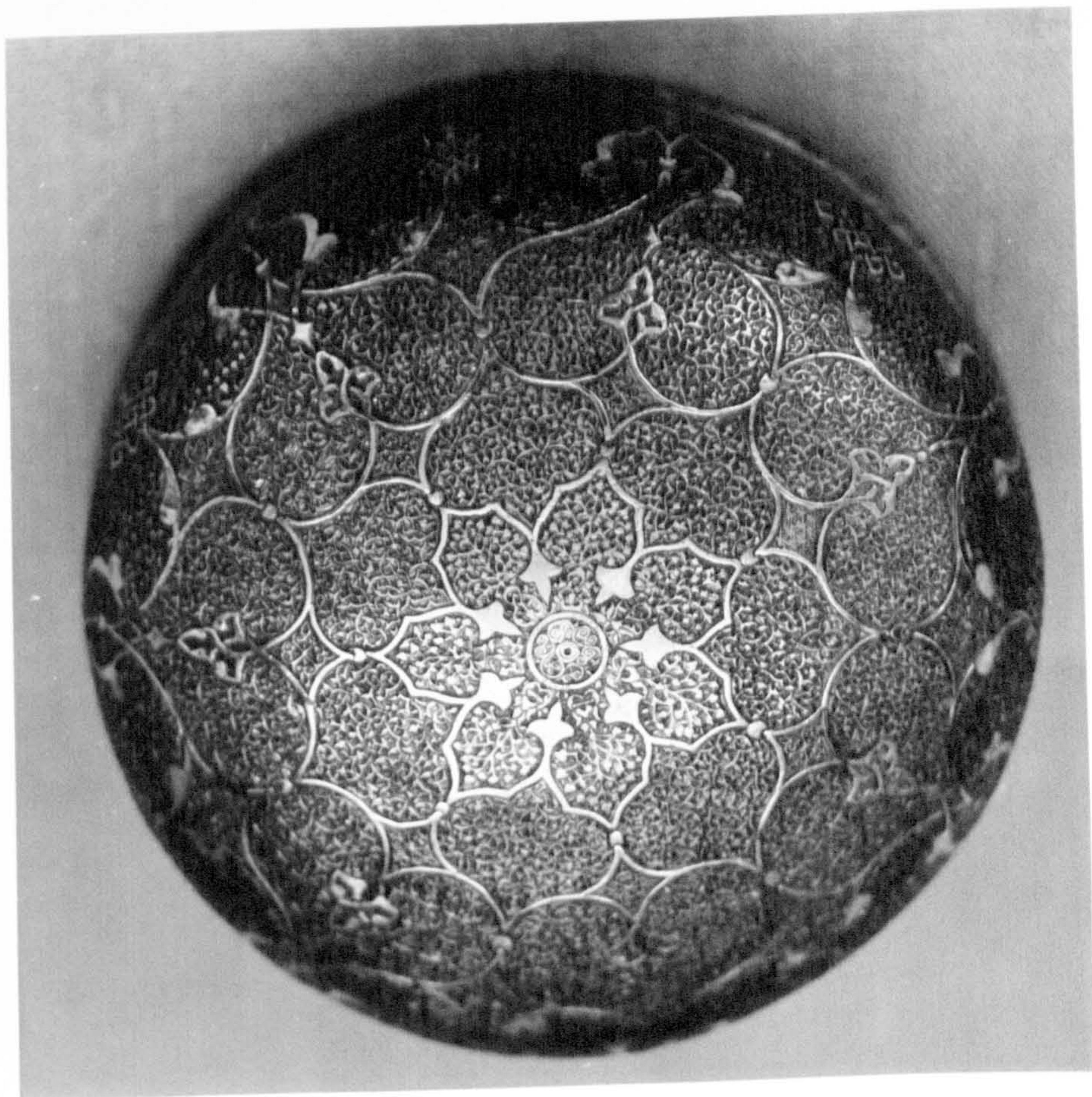
72. Hemispherical box cover, with
Timurid-style border motif.
London, Courtauld Institute, inv.
no.199, cat.no.123.



73. Hemispherical box cover, showing use of circle. London, British Museum, inv.no.1878 12-30 703, cat.no.109.



74. Hemispherical box cover with fleurs de lys in four-part arrangement. London, Victoria and Albert Museum, inv.no.M.719-1910, cat.no.74.



75. Base of hemispherical box, pl.74,
with unusual seven-part design.
London, Victoria and Albert Museum,
inv.no.M.719-1910, cat.no.74.



76. Cylindrical box lid with three-part design using complex fleurs de lys. London, Courtauld Institute, inv. no.81, cat.no.145.