



Inscriptions and Decorations on an Ottoman Inkwell from the 11th H./ 17th G. Century: An Artistic Archaeological Study

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Abstract: Muslims were keen on learning reading and writing. Therefore, Muslim craftsmen have paid due attention to making and decorating writing tools, such as inkwells or pen cases. Various making and decoration methods and raw materials, e.g., wood, ivory, metals, and glass, were used throughout the ages.

The paper studies a published inkwell on the museum's website, but not yet investigated, ivory inkwell kept in Victoria and Albert Museum numbered 649-1883 dated to 1082 A.H./ 1671 A.D., made in Egypt. The name of the craftsman was registered on it. This industry highlights the shape of pen cases in the 11th H./ 17th G. century that was made in Egypt, the materials, as well as writings and decorations of these artifacts.

Studying this inkwell adopted the analytical descriptive method; the descriptive aspect was employed to describe the inkwell, its decorations, and reading its texts, whereas the analytical aspect approach highlighted the material, form, decorations, and writings of the inkwell.

Studying this inkwell is significant because it highlights the shapes, manufacturing methods, decorations, as well as inscriptions and their contents of ivory inkwells in the 11th H./17th G. century. The paper explores the shape of this inkwell and compares its similarity or difference to other inkwells dated to the 11th H./17th G. century. It also investigates its decorations and diversity. The paper studies the inscriptions, script, and content of those writings.

Keywords: Inkwell – Ivory - Ottoman Era – Inkpot - Pen case - Ruq'ah script - Decorations.

الكتابات والزخارف على دواة عثمانية مؤرخة بالقرن ١١هـ/١٧م دراسة أثرية فنية

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المخلص: حرص المسلمون على تعلم القراءة والكتابة، مما أدى إلى اهتمام الصناع المسلمون بصناعة وإتقان الأدوات المستخدمة في الكتابة وتزيينها بالزخارف المتنوعة، ومن تلك الأدوات الدواة أو المقلمة التي استخدمها العرب في تنفيذ كتاباتهم وحفظ المداد، وقد اختلفت طرق صناعة وزخرفة هذه الدوى على مر العصور، كما اختلفت أيضاً المادة الخام التي تصنع منها مثل الخشب والعاج والمعادن والزجاج.

يتناول البحث دراسة دواة نشرت صورتها في موقع المتحف الإلكتروني ولكن لم يسبق دراستها من قبل، وهي دواة عاجية منقاة، محفوظة في متحف فكتوريا والبرت من العاج ذات رقم سجل 649-1883 وتؤرخ بعام ١٠٨٢هـ / ١٦٧١م وتم صناعتها في مصر، وقد دون عليها اسم الصانع الذي قام بصناعتها، وهي تكشف بدورها عن شكل الدوى في القرن ١١هـ/١٧م المنسوب صناعتها إلى مصر، والمواد الخام التي كانت تستخدم آنذاك في صناعة تلك الأدوات، بالإضافة إلى الكتابات التي نقشت عليها، والزخارف المتنوعة التي تزيينها.

وتقوم دراسة تلك الدواة على المنهج الوصفي التحليلي؛ الوصفي يشتمل على وصف تلك الدواة، ووصف زخارفها، وقراءة النصوص المدونة عليها، بينما التحليلي يتضمن تحليل كل ما يتعلق بها من حيث المادة الخام والشكل العام لتلك الدواة، والزخارف المنقوشة عليها، والكتابات المدونة عليها.

تكمن أهمية دراسة هذه الدواة أنها تلقى الضوء على أشكال الدوى العاجية وأساليب صناعتها أثناء القرن ١١هـ/١٧م، وكذلك الزخارف التي استخدمت في تزيينها، والكتابات التي نقشت عليها، ومضمونها، مما جعلني أقوم بدراستها في بحث لإيضاح شكل هذه الدواة ومدى تشابها أو اختلافها بالدوى الأخرى المؤرخة بالقرن ١١هـ/١٧م، وكذلك دراسة الزخارف التي تزيينها وتنوعها، كما يقوم البحث بدراسة الكتابات التي نقشت عليها ونوع الخط الذي استخدم في نقشها ومضمون تلك الكتابات.

الكلمات الدالة: الدواة - العاج - العصر العثماني - المحبرة - المقلمة - خط الرقعة - الزخارف.

Introduction:

Muslims were keen on learning reading and writing. Therefore, Muslim craftsmen paid due attention to making and decorating writing tools, especially inkwells. Many museums have various inkwells dated to different Islamic ages.

For instance, museums hold various writing tools dated to the Ottoman era (923-1219 AH./1517-1805 AD.), such as a published but not yet investigated ivory inkwell kept in Victoria and Albert Museum numbered 649-1883 dated to 1082 AH./ 1671 AD. Thus, the study identifies the shape of inkwells in the 11th H./ 17th G. century Egypt, as well as their decoration styles, manufacture's name, and manufacturing method. The inkwell understudy is the only ivory inkwell dated to the 11th H./17th G. century attributed to Egypt to date, as most inkwells of the century were made of metal.

Method: The study adopted the descriptive approach to describe the inkwell, its decorations, and texts, and the analytical approach highlighted the form, decorations, and writings of the inkwell.

The study is significant because it illuminates the Egyptian inkwells in the 11th H./ 17th G. century, their materials, forms, decorations, writings, and manufacturers.

I. Descriptive Study:

Plate: Plates (1 a & b- 2 a& b)

Ivory inkwell

Registry no. 649-1883

Location: Victoria and Albert Museum

Measurements- Inkwell: Length: 17 cm

Pen case: Height: 4 cm

Inkpot: Height 7 cm

Diameter: 5.4 cm

Date: 1082 AH./1671 AD.

Place of origin: Egypt

Description: An ivory inkwell made of a case with an inkpot on the left side, as follows:

Pen case (Pl. 1 a& b): rectangular (four-sided) and hollow inside to keep pens and other writing tools. It is closed with a dome-like lid (hemispherical shape) with a circular, hollow metal ring as a handle. Its four sides are adorned with high relief carvings. The front and back sides are composed of three bands; the middle is the widest, which contains panels with texts written in the Ruq'ah script on a decorative background. This band is flanked above and below by two other bands, each containing a plant branch with modified leaves. Moreover, the upper and lower sides have decorations in the form of a wavy branch from which modified leaves emerge {Fig. 1}. From the right and left, the pen case has a zigzag pattern divided by lines followed by three bands. The first and third are decorated with contiguous beads, while the middle one is decorated with an eight-lobed rosette surrounded by modified leaves. On the left

side, there is a metal ornament of two parts joined by a hinge in the middle. The lower part is attached to the pen case, while the upper part is attached to the lid { Fig. 2}.

Inscriptions on the pen case:

Front:

Transliteration:

The 1st meter: "Wānī anā mḥtāj lwāḥdh"// The 2nd meter: "li-naql nuqṭat ḥarf alkhā' llṭā'"

Translation:

The 1st meter: "And I need one"// The 2nd meter: "To move the dot on the letter Kha to Ta"

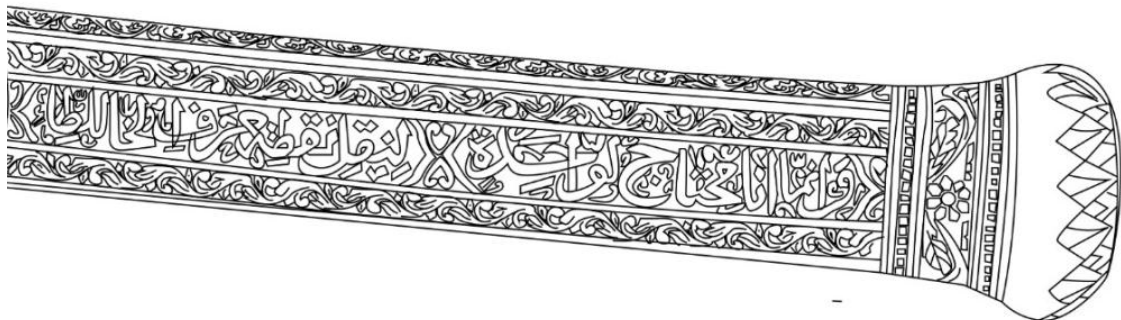
Back:

Transliteration:

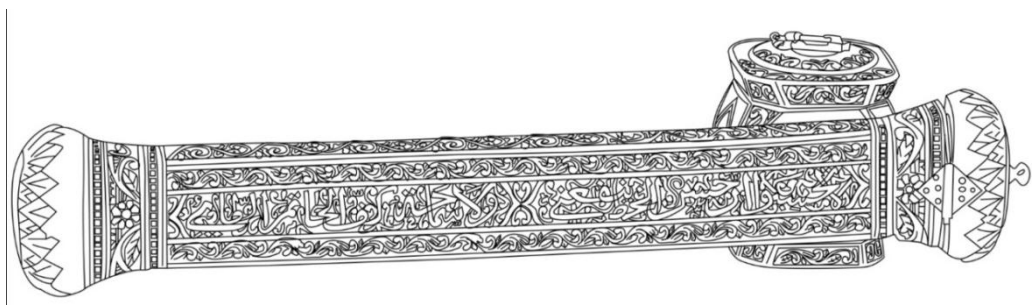
The 1st meter: "lā ḥṣbwā an Ḥasan al-khaṭṭ ynf' ná"// the 2nd meter: "wa-lā smāḥt Kaff al-Ḥātim al-Ṭā'ī"

Translation:

The 1st meter: "Do not think that good handwriting benefits me"// The 2nd meter: "Nor the generosity of the hand of Hatim al-Ta'i"



{Fig. 1} Extracting the front side of the pen case by the researcher



{Fig. 2} Extracting the back and upper sides of the pen case by the researcher

Inkpot (Pl. 2 a& b): It has a bulging octagonal structure with a base and a mouth, covered with a circular lid with a metal handle consisting of two vertical columns fixed from the top and bottom with rings. The decorations of the body comprise two sections; the first (front) is decorated with an eight-lobed rosette in the middle, encompassed by plant branches with modified leaves. The second side has two interlocking diamonds containing modified leaves forming hearts. The four sides are decorated with a plant branch with modified leaves. Additionally, the sides of the inkwell have a decorative band with a six-lobed rosette surrounded by a plant branch with modified leaves. The mouth and the base are adorned with a zigzag branch with modified leaves { Fig. 3}, and the back has four concentric circles; the first internal one reads “Made by the Sayyid Muhammad Salih at Misr in the year 1082.”



{Fig. 3} Extracting the inkpot by the researcher

Reference:

<https://collections.vam.ac.uk/item/O448947/pen-case>

II. Analytical Study:

Allah mentions the inkwell in the Holy Qur'an, saying “*Nūn wa qalami wamā yasūturūna/ Nun. ﴿نُّنٌ وَالْقَلَمِ وَمَا يَسْطُرُونَ﴾* By the pen and what they inscribe”.¹ Here, nūn denotes the inkwell². Abu Huraira reported God's messenger as saying, “The first thing God created was the pen. Then, He created nūn, i.e., inkwell. He the Almighty told it to write, and when it asked Him what it should write. He told it to write what was decreed of work, event, provision, or termination of term, so it wrote what had taken place and what would take place to the Day of Resurrection. This is what Allah says in [Nun. By the pen and what they inscribe]. Then He, the Almighty, sealed the pen, so it did not

¹ The Holy Qur'an, Surah Al-Qalam, Verse 1

² Abu al-Fida Isma'il ibn Umar ibn Kathir al-Qurashi al-Basri al-Dimashqi (D. 774 AH./ 1372 AD.), *Tafsīr al-Qur'ān al-'Azīm (Explanation of the Holy Qur'an)*, ed. Sami ibn Muhammad Alsalama, 2nd ed., (Riyadh, Taibah Press, 1420 AH./ 1999 AD.), Vol. 8, 185.

speak, and it will not speak until the Day of Resurrection. After that, He created the mind and said, “By My glory, I will make you perfect among those I love, and I will make you less among those I hate.”¹”

The inkwell² is a tool used to preserve ink and writing tools³. Etymologically, it denotes the source of writing. Its name is derived from dawā, i.e., medication, because it reforms the affairs of the scribe in the way medication treats the body⁴. According to Al-Qalqashandi, “it is the top and best of writing devices”⁵. Sometimes, the inkwell was called miḥbarah, i.e., inkpot. It includes three types: jawnah⁶, līqah⁷, and midad and ḥbr⁸. When the reed pen was inserted in the inkpot, it totally absorbed ink through the jawnah until it reached the tip of the reed pen, and it helped protect the tip from breakage⁹. An inkwell consists of several parts numbered about nineteen¹⁰, but the study is concerned with the pen case and inkpot¹¹.

¹ Muhammad Nasir al-Din al-Albani, *ilsilah al-Ahadith al-Da'ifah wa al-Mawdu'ah and their Negative Impact on the Ummah*, 1st ed., (Riyadh, Almaref Bookstore, 1425 AH./ 2004 AD.), Vol. 13, Section 1, 676.

² Etymologically, the dawah, pl. dwyāt dwany dūi diwiá, i.e., inkwells, is derived from dawā, i.e., medication, because it reforms the affairs of the scribe, in the way medication treats the body. See Mohamed Gamal Hammad, “The Pen – Box of al Sayyid Sharaf al-Din al- Husain bin Ali bin Shams al-Din, Governor of Kawkaban City, Yemen (1097-1104 AH / 1685 -1692AD)” *Journal of Association of Arab Universities for Tourism and Hospitality, Suez Canal University - Faculty of Tourism and Hotels*, Vol. 20, No. 3 (2021): 174

³ Nidal Abdel Ali Amin, "Writing Tools and Materials in the Islamic Ages", *Al-Mawrid Journal*, Vol. 15, No. 4 (1407 AH./ 1986 AD.): 132.

⁴ Abū Muḥammad ‘Abd Allāh ibn Muḥammad ibn al-Sīd al-Baṭalyawsī (D.521 AH./ 1127AD.), *al-Iqtidāb [Improvisation of Writing Literature]*, ed. Musatafa Alsaqqa and Hamed Abdulmajid (Cairo: Egyptian Book Authority,1996), Vol. 1, 161.

⁵ Abu Alabbas Ahmed ibn Ali Al-Qalqashandi (D. 821 AH./ 1418 AD.), *Ṣubḥ al-A‘shá fī Ṣinā‘at al-Inshā’* ('Daybreak for the Night-Blind regarding the Composition of Chancery Documents') (Cairo: Alamiri Press, 1331AH./ 1913 AD.), Vol. 2, 431.

⁶ Jawnah is the part of the līqah and ink. It was reported that the tip should be round, with two right angles drawn by a line. It should not be square in any case, so as not to allow the ink to be condensed at its corners and spoil the ink. If it were round, it would be more durable for the ink and more successful in drawing. Al-Qalqashandi, *Ṣubḥ al-A‘shá*, Vol. 2, 458.

⁷ Līqah/ Karsaf is made of silk, cotton, or wool. It is preferable to be made of coarse silk because when it gets bulging in the inkwell and not getting matted, it helps with writing. Al-Qalqashandi, *Ṣubḥ al-A‘shá*, Vol. 2, 458.

⁸ Al-Qalqashandi, *Ṣubḥ al-A‘shá*, Vol. 2, 431, 458, 460.

⁹ Gabriel, Mandel Khan, *Arabic Script Styles, Variants and Calligraphic Adaptations* (New York: Abbeville press publishers, 2001), 23; Nikolaj ,Serikoff, and F. I., Abdullaeva, *Islamic Calligraphy from the Wellcome Library* (Chicgago and London: Serindia and Wellcome Trust Centre for the History of Medicine at UCL, 2007), 26.

¹⁰ For further details, see Al-Qalqashandi, *Ṣubḥ al-A‘shá*, Vol. 2, 434-472.

¹¹ The Arab Muslims considered the inkwell or the inkpot, whether connected to or separate from the inkwell, an important indicator of knowing the number of educated people by counting the number of inkwells those use in the mosque or council. Nidal Abdel Ali Amin, "Writing Tools": 132

Ink wells differ in size and form. In terms of size, scribes prefer the medium¹. According to Ibn Badis, an inkwell is a cubit long or less, and it is wide enough to hold five reed pens and seven for kings². Additionally, Al-Qalqashandi reports that “an inkwell should be of a median size, not small so its pens can be short and ugly, nor heavy to make it hard to hold. Its owner should hold it to put in front of his king or prince”³.

Material:

In the Islamic age, inkwells were made of various materials, including wood, such as ebony, rosewood, and sandalwood, as well as copper and steel. However, it was mainly made of brass. They were often inlaid with gold and silver. Glass, ivory⁴, as well as stone and pottery, were also used in manufacturing⁵. Al-Qalqashandi argues that “scribes, i.e., authors and registrars of money, mostly made inkwells of copper and steel, but they tended to the former, and the latter was less due to its rarity, preciousness, and use in the highest levels of leadership such as the vizier and the like.”⁶ In the Ottoman era (923-1219 AH./ 1517-1805 AD.), many materials were used to make inkwells, such as copper, silver, wood, and ivory⁷.

The inkwell under investigation was totally made of ivory. From time immemorial, the Arabs used ivory they brought from India⁸, the Ivory Coast, Madagascar, Zanzibar⁹, and Bilad Alzinj (land of the Negroes) had a lot of wild elephants that were not used in

¹ Salah Hussein Al-Ubaidi, “The Inkwell and the Pen in the Arab-Islamic Monuments in the Abbasid Era,” *Journal of Literature, University of Baghdad- College of Arts*, No. 28 (1980): 637-658.

² Al-Mu'izz Ibn Badis al-Tamimi al-Sanhaji, D. 454 AH./ 1062 AD., *ʿumdat al-kuttab wa ʿuddat dhawi al-albab fihi sifat al-khatt wa-al-aqlām wālmād wālyiq wa-al-ḥibr wālʿsbāgh wʿlh al-tajallī (Staff of the Scribes on the Features of Calligraphy, Pens, Ink, Dyes, and Binding Devices)*, Ed. Nageeb Maiel Alharway and Esam Makiah, 1st ed. (Iran: Bahruz Institution, 1409 AH./ 1988 AD.), 31.

³ Al-Qalqashandi, *Ṣubḥ al-Aʿshá*, Vol. 2, 432.

⁴ Al-Qalqashandi, *Ṣubḥ al-Aʿshá*, Vol. 2, 431; Abdullah ibn Muhammad Al-Munif, “An Artistic Study of an Ottoman Inkwell,” *King Fahd National Library Journal*, Vol. 1, No. 2 (1996): 142; Mohamed Gamal Hammad, “The Pen – Box of al Sayyid Sharaf al-Din al- Husain”, 174.

⁵ Mai Jalal Abdel Baqi Abdul Salam, "Writing Tools in Egypt from the 12th H. Century to the Mid-14th H. Century: An Archaeological Artistic Study" (Unpublished Master's Thesis, Cairo University, 2018), 12.

⁶ Al-Qalqashandi, *Ṣubḥ al-Aʿshá*, Vol. 2, 431-432.

⁷ Noha Abu Bakr Ahmed Farghali, "Inkwells and Inkpots in Egypt Since the Mamluk Era, an Archaeological Artistic Study" (Unpublished Master's Thesis, Cairo University, 2004), 236-238; M. Uğur, Derman, *Calligraphies ottomanes : collection du Musée Sakıp Sabancı Université Sabancı Istanbul*, (Paris: Réunion des musées nationaux , 2000), 9.

⁸ India was famous for its ivory since Pre-Islam and Islam used to make daggers, swords, and chess pieces. Indians also exported ivory to other countries for money. See Mamdouh Ramadan Mahmoud Ahmed Al-Shawki, “Ivory and Bone Works in Egypt from the Early Islamic Era to the Late Mamluk Era” (Published Master's Thesis, Cairo University, 2000), 64-65.

⁹ It is an archipelago in the Indian Ocean, affiliated with Tanzania, East Africa. It is 25 miles off the coast of Tanga Nega, 118 miles south of Kenya, 29 miles north of Brunei Darussalam, 750 miles from Madagascar, and 500 miles from the Comoros Islands. See Mai Jalal Abdel Baqi Abdul Salam, "Writing Tools", 225.

wars, but they were killed to use their ivory in making artifacts¹. Ivory is often made of the tusks of elephants² and water buffalo.

Because it could be engraved and carved, ivory has been used in ancient Egypt since time immemorial. Ivory engraving was usually dyed in red, black, and dark brown³. The Ivory Coast in southern Africa is one of the most famous countries in the production and export of ivory to Egypt⁴. According to al-Masudi, “In their land, elephant tusks are prepared, with each tusk containing fifty and one hundred mann, or even more, and two of them contain three hundred mann. Tusks are prepared in Oman to be exported to China and India because they are carried from the land of the Negroes to Oman.”⁵

Importing ivory to Egypt⁶ continued in the Islamic ages and the Ottoman era (923-1219 A.H./ 1517-1805 A.D.). The Abyssinians used to bring tusks when ivory exports from India to Egypt dropped because of the Dutch control of Indian trade since the mid-11th H./ 17th G. century⁷. However, a researcher argues that making an artifact totally from ivory was rare in Egypt, but Sudan used to make many ivory artifacts⁸.

The Ottomans knew and mastered making ivory antiques, as the availability of ivory in Egypt in the Ottoman era suggests making complete ivory artifacts, denoting that the inkwell under study was entirely made of ivory. Additionally, an inkwell made entirely out of ivory was found dated to the late 12th H./ 18th G. century, Egypt⁹ (Pl. 3).

¹ Abu Alhasan Ali Ibn Alhussain Ibn Ali al-Masudi, D. 346 AH./ 957 AD., *Meadows of Gold and Mines of Gems*, ed. Kamal Hasan Marai, 1st ed., (Beirut: Asria Bookstore, 1425 AH./ 2005 AD.), Vol. 2, 7; Gaston, Migeon, , *Manuel d'art musulman Arts plastiques et industriels* (Paris: Auguste Picard, 1927), Tome Premier, 364.

² The elephant prevailed in the areas directly south of Egypt, i.e., Sudan, while the water buffalo was hundreds of years ago. Ancient Egyptian texts reported the use of ivory; for instance, in the Sixth Dynasty it was brought from the countries of the Negroes, and in the Eighteenth Dynasty from the Land of Punt and the southern regions. See Alfred Lucas, *Ancient Egyptian Materials and Industries*, trans. Zaki Iskandar and Muhammad Zakaria Ghanem, 1st ed., (Cairo: Madbouly Bookstore, 1411 AH./1991 AD.), 62.

³ Alfred Lucas, *Materials and Industries*, 62- 63.

⁴ Mamdouh Ramadan Mahmoud Ahmed Al-Shawki, “Ivory and Bone Works”, 65.

⁵ Al-Masudi, *Meadows of Gold*, Vol. 2, 7.

⁶ Pharaohs mastered the ivory industry, which was passed on to the Phoenicians and then to the Byzantines, who created and decorated in relief thin ivory sheets from elephant tusks. They also used ivory to make various artifacts, such as boxes and cylindrical containers. Muslims inherited and mastered this industry from previous nations, as evidenced by the Islamic ivory artifacts in museums. See Muhammad Abd al-Aziz Marzouq, *Islamic Decorative Arts in the Ottoman Era* (Cairo: The Egyptian General Book Organization, 1987), 160-162.

⁷ Mai Jalal Abdel Baqi Abdul Salam, "Writing Tools", 223- 224

⁸ Gaston, Migeon, and Henri, Saladin, *Art of Islam* (New York :Parkstone Press International, 2012), 121

⁹ An inkwell kept in Manial Palace Museum, numbered 122. See Mai Jalal Abdel Baqi Abdul Salam, "Writing Tools", Pl. 12.

Industrial Method:

A manufacturer would cut the elephant tusk into regular pieces and then shape them according to the artifact to be made after removing the round surface of the tusk using a sharp tool for engraving and drilling, such as knives and saws¹.

Decorative Method:

The inkwell understudy was made in high relief. In this method, a manufacturer engraved accurately around decorations to make them raised out². High relief has been used to decorate ivory artifacts since early Islamic eras because ivory could be inscribed and engraved unlike bone³.

Furthermore, the manufacturer of the inkwell under study used black dye in all decorative and writing elements. This dye was prepared from a mixture of iron filings with vinegar. Then, the ivory artifact to be dyed was placed in a container with water, vinegar, and turmeric for a day. After that, the manufacturer put the artifact in the mixture. Then, it was put in a container with boiled alum and tannin for several days until turning black⁴.

The black dye was probably used for the inkwell under study because of its different color from ivory. Thus, black helped illustrate the decorative elements and get rid of pale ivory by adding some chemicals⁵. Dying ivory artifacts were largely common, such as an ivory pick dated to the 13th H./ 19th G. century⁶.

Shape of the Inkwell:

Inkwell in the Islamic age refers to a case or container with dividers inside, including an inkpot, pen case, marmala⁷, and masmagha⁸, as well as other tools of writing, e.g., a pick, cutter, and scissors⁹. Arabs used several names for it, such as maqlama (pen case), mahbara (inkpot), and dawat (source of writing)¹⁰.

From the early Islamic era to the late Mamluk era, an inkwell consisted of a single small box with a lid. In the Ottoman era, it had several compartments, i.e., inkpot, pen case, marmala, and masmagha, which were either independent or attached to the pen

¹ Mai Jalal Abdel Baqi Abdul Salam, "Writing Tools", 229.

² Mohamed Gamal Hammad, "The Pen – Box of al Sayyid Sharaf al-Din al- Husain": 178

³ Mamdouh Ramadan Mahmoud Ahmed Al-Shawki, "Ivory and Bone Works", 103.

⁴ Mai Jalal Abdel Baqi Abdul Salam, "Writing Tools", 231.

⁵ Mai Jalal Abdel Baqi Abdul Salam, "Writing Tools", 231.

⁶ An ivory pick kept in Manial Palace Museum, numbered 86- 87. See Mai Jalal Abdel Baqi Abdul Salam, "Writing Tools", Pl. 75.

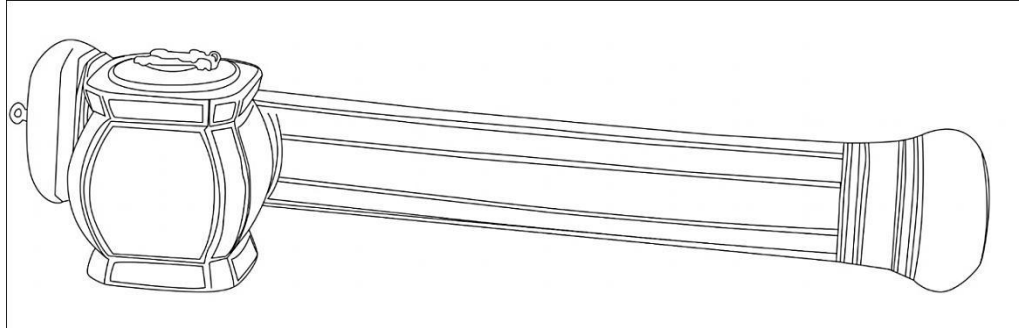
⁷ Marmala takes a hexagonal or triangular shape closed with a perforated strainer to facilitate the descent of the sand. See Noha Abu Bakr Ahmed Farghali, "Inkwells and Inkpots", 99.

⁸ Masmagha is usually hexagonal or octagonal and hollow from the inside. It is used for the glue needed for binding books and papers. It is smaller than the inkwell, and is fixed to the body of the pen case by welding next to the inkwell. See Rabie Hamed Khalifa, *Yemeni Decorative Arts in the Islamic Age*, 1st ed., (Cairo: Al Dar Al Masriah Al Lubnaniah, 1412 AH./1992 AD.), 59

⁹ Mai Jalal Abdel Baqi Abdul Salam, "Writing Tools", 24.

¹⁰ Hassan Al-Basha, *Encyclopedia of Islamic Architecture, Antiquities and Arts*, 1st ed., (Lebanon: Eastern Papers, 1420 AH./1999 AD.), Vol. 2, 201

case from the outside¹. The inkwell under study takes the form of an independent pen case with an inkpot attached to the lower end {Fig. 4}, which is typical to Ottoman inkwells².



{Fig. 4} Shape of the inkwell under study by the researcher

a. Pen case:

It is used to store pens and make them safe and secure³. The one understudy is rectangular and hollow from the inside. It has a small domed lid on the left side with a rhombus metal protrusion in one side to hold the lid in case of opening and closing. Its length matches the pens that measure 10-20 cm⁴.

b. Inkpot:

It is used to store ink⁵. It is either a part of or independent from the inkwell. It is sometimes independent because of its lightweight⁶. The inkpot understudy⁷ is a bulging octagonal closed with a circular lid topped by a metal handle of two columns fixed from the top and bottom with rings. It is welded and fixed on the left side of the pen case.

The inkwell understudy matches the Ottoman inkwells dated to the 10th-11th H./ 16th-17th G. century, except for the masmagha that those inkwells had beside the pen case and inkpot. For instance, a brass inkwell dated to the 10th H./ 16th G. century kept at the Museum of Islamic Art⁸ consists of a rectangular pen case with an inkpot and an

¹ Noha Abu Bakr Ahmed Farghali, "Inkwells and Inkpots", 98-99.

² Noha Abu Bakr Ahmed Farghali, "Inkwells and Inkpots", 99.

³ Badr al-Din Shabani, "Calligraphy Tools and Writing Devices: A Study in the Semiotics of the Tools of Arabic Calligraphy and Islamic Ornamental Arts," *Historical Kan*, Year 12, No. 46 (2019): 174.

⁴ Derman, *Calligraphies ottomanes*, 9.

⁵ Salah Hussein Al-Ubaidi, "The Inkwell and the Pen", 637- 658

⁶ Nidal Abdel Ali Amin, "Writing Tools": 132

⁷ The inkpot is either a part of or independent from the inkwell. Muslims sometimes used it independently because of its lightweight. See Nidal Abdel Ali Amin, "Writing Tools", 132-133; Abdullah ibn Muhammad Al-Munif, "An Artistic Study of an Inkwell", 142- 143

⁸ A brass inkwell kept at the Museum of Islamic Art numbered 4052, see Noha Abu Bakr Ahmed Farghali, "Inkwells and Inkpots", Pls. 41-43.

octagonal masmagha in one end¹ Another inkwell dated to the late 10th H./ 16th G. century and early 11th H./ 16th-17th G. century made of brass and consisting of a rectangular pen case with an inkpot and masmagha was found². Ottoman inkwells took this shape until the early 12th/18th century. For instance, a brass inkwell inlaid with silver in Manial Palace Museum³ (Pl. 4) has a pen case with a cylindrical inkpot and conical masmagha.

Comparing those models with the one under study reveals that they have a masmagha beside the pen case and inkpot, whereas the inkwell under study consists of a pen case and inkwell only. This shape continued from the 12th H./ 18th G. to the mid-14th H./ 20th G. century. This inkwell demonstrates that the shape emerged in the 11th H./ 17th G. century. Some models match the inkwell under study dated to the mid-12th H./ 18th G. century, such as a steel inkwell dated 1187 AH./ 1773 AD. made of a pen case and an inkpot.⁴ (Pl. 5), a silver and brass inkwell in the Royal Jewelry Museum dated 1131 AH./ 1718 AD.⁵, and an inkwell kept at the Metropolitan Museum dated 1143-1168 AH/1731-1755 AD (Pl. 6).⁶

The inkpot under study matches Ottoman inkpots, which have bulging shapes to prevent ink from accumulating in the corners. However, this inkpot is unique because it is totally made of ivory, while those of the 11th-12th H./17th-18th G. century are almost made of silver or copper.

Decorations:

On the decorations of inkwells, Al-Suli states that “it should have the lightest ornament, from its binding and fine workmanship, to ensure that it does not break a loop in a high-level council or a place of trial. Additionally, the ornament should be simple, without engraving or fixation, so that it can bear dirt and filth, with no engraving or image”⁷. Al-Zubaidi argues that “a manufacturer should do his best to improvise and beautify”⁸. These views contradict the found inkwells and pen cases with various decorations. The inkwell under study is decorated as follows:

¹ Mai Jalal Abdel Baqi Abdul Salam, "Writing Tools", 30- 31, Fig. 10.

² A brass inkwell kept at the Cairo Museum of Islamic Art numbered 15936, see Noha Abu Bakr Ahmed Farghali, "Inkwells and Inkpots", Pls. 44-48.

³ An inkwell kept in Manial Palace Museum, numbered 109. See Mai Jalal Abdel Baqi Abdul Salam, "Writing Tools", 32, Pl. 1.

⁴ Derman, *Calligraphies ottomans*, 9, fig.5.

⁵ An inkwell kept in Royal Jewelry Museum, numbered 348. See Mai Jalal Abdel Baqi Abdul Salam, "Writing Tools", 32, Pl. 2.

⁶ An inkwell kept at the Metropolitan Museum numbered 1982.478.6, see <https://www.metmuseum.org/art/collection/search/453201>

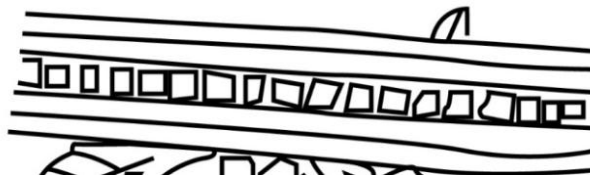
⁷ Abu Bakr Muhammad ibn Yahya al-Suli, D. 335 AH./ 946 AD., *Adb al-Kātib (Ethics of Writing)*, ed. Mohamed Bahja Alathari (Cairo: Alsalafia Press, 1341 AH./ 1922 AD.), 96.

⁸ Muhibb al-Din Abu al-Fayd al-Sayyid Muhammad Murtada al-Husayni al-Zubaidi, D. 1205 AH/1790 AD, *Hikmat al-Ishrāq ilā Kitāb al-Āfāq (Wisdom to Writers Worldwide)*, (Riyadh: n.p., 1410 AH./1989 AD.), 45

A. Geometric Decorations:

Geometric decorations are a key element in Islamic decoration. A Muslim craftsman has mastered employing geometric shapes, such as stars, circles, rectangles, and polygons¹.

The inkwell understudy is decorated with vertical lines on the body of the pen case and the inkpot and tangent grains on the ends of the pen case from above and below² {Fig. 5}, as found in many writing tools, such as the silver inkwell dated 1115-1143 AH./ 1703-1730 AD³. Furthermore, zigzag decorations, i.e., a group of broken lines repeated horizontally and vertically in a decorative band, adorn the top and base of the pen case⁴. There are also writing bands and rhombus on the body of the inkpot, as found in another copper inkwell inlaid with silver dated to the 10th H./ 16th G. century⁵. Additionally, the lid is circular.



{ Fig. 5 } Tangent grains on the inkwell under study by the researcher

B. Floral Ornaments:

Floral ornaments include various plant elements, such as stems, leaves, flowers, and fruits, used either in real or fair forms in order to imitate nature. Floral decoration has received due attention among Muslims⁶. The inkwell understudy has many floral ornaments, as follows:

Plant Branches:

The inkwell understudy is decorated with branches. For instance, the body of the pen case and the inkpot is decorated with branches with single-lobed leaves and modified

¹ Muhammad Abdullah Al-Daraisa and Adly Muhammad Abdul Hadi, *Islamic Decoration*, 1st ed., (Amman: Arab Community Library, 1435 AH/2014 AD), 40; Mohamed Gamal Hammad, "The Pen – Box of al Sayyid Sharaf al-Din al- Husain": 179

² Tangent grains have been widely used in Islamic art, influenced by ancient arts, especially the Byzantine. See Mai Jalal Abdel Baqi Abdul Salam, "Writing Tools", 314-315.

³ A silver inkwell kept in The Walters Art Museum, numbered 57.627. See Mai Jalal Abdel Baqi Abdul Salam, "Writing Tools", 536, Pl. 11.

⁴ Mai Jalal Abdel Baqi Abdul Salam, "Writing Tools", 311.

⁵ Noha Abu Bakr Ahmed Farghali, "Inkwells and Inkpots", Pls. 32-41.

⁶ Mohamed Gamal Hammad, "The Pen – Box of al Sayyid Sharaf al-Din al- Husain": 179

leaves {Fig. 6}. Plant branches were largely used in decorating Islamic artifacts in general as a background for various decorative themes. Plant branches with single-lobed leaves appeared on a silver inkwell dated 1131 AH./ 1718 AD.¹ (Pl. 7)



{Fig. 6} Plant branches on the inkwell under study by the researcher

Rosettes:

Rosettes were used in decorating writing tools from the early Islamic age to the Ottoman era². This inkwell is decorated with six-petal rosettes on the sides of the inkpot and eight-lobed rosettes on the front {Fig. 7}.



{Fig. 7} Six-petal and eight-petal rosettes decoration on the inkpot understudy by the researcher

Inscriptions:

On Ottoman inkwells, inscriptions were implemented in Arabic, Turkish, or foreign languages, including English and French, because they were either made abroad upon request or gifts from European countries³.

The inkwell understudy has a poetic inscription that reads:

¹ An inkwell kept in Royal Jewelry Museum, numbered 348. See Mai Jalal Abdel Baqi Abdul Salam, "Writing Tools", 516, Pl. 2.

² Mai Jalal Abdel Baqi Abdul Salam, "Writing Tools", 286.

³ Mai Jalal Abdel Baqi Abdul Salam, "Writing Tools", 327.

Arabic:

ولا سماحه كف الحاتم الطائي "لا تحسبوا ان حسن الخط ينفعنى"

Transliteration:

"lā ḥṣbwā an Ḥasan al-khaṭṭ ynf`nā"//

"wa-lā smāḥt Kaff al-Ḥātīm al-Ṭā`ī"

Translation:

"Do not think that good handwriting benefits me" // "Nor the generosity of the hand of Hatim al-Ta`i"

Arabic:

وانى انا محتاج لواحدة "نقل نقطة حرف الخاء للطاء"

Transliteration:

"Wānī anā mḥtāj lwāḥdh" // "li-naql nuqṭat ḥarf alkhā` llṭā"

Translation:

"And I need one"// "To move the dot on the letter Kha to Ta"

It is worth mentioning that the author (man of letters) Ahmed ibn Ahmed, nicknamed Abu Al-Anayat ibn Abdul Rahman ibn Ahmed ibn Abdul Karim Al-Nabulsi, originally from Mecca¹ 986-987 A.H./1578-1579 A.D., i.e., 10 H./16 G. century, used to write good handwriting and poetry. He mentioned the verses inscribed on the inkwell, except instead of "ynf`ny" he used "ys`dny".

These lines indicate the writer's good handwriting. He also had bad luck, poverty, etc. Other poems about the bad luck of the poet were reported.

Arabic:

زاد خطى وقل حظى فمن لى "نقل نقط من فوق خاء لطاء"

وبطب الفنون مت بدائى "وبشعرى الغالى ترخص شعرى"

Transliteration:

"Zād khaṭī Wa-qaḥ ḥẓī fa-man lī// naql nuqṭ min fawqa khā` lṭā"

"wbsh`rī al-ghālī trkḥṣ s`rá// wbṭb al-funūn mt bdā`ī"

¹ Ahmed ibn Ahmed was nicknamed Abu Alenaiat. His father was from Nablus originally and lived in Mecca, where Ahmed was born. Then, he returned to Damascus until his death. He used to wear a wool turban. He spent most time in coffee shops. See Muhammad al-Amin ibn Fadlallah ibn Muhiballah ibn Muhibb al-Din al-Dimashqi Al-Muhibbi, D. 1111 AH./ 1699 AD., *A Bibliography of the Notables of the Eleventh Century* (Beirut: Dar Sader, n.d.), Vol. 1, 166-167.

Translation:

"My steps increased and my luck decreased, so who can transfer the dots from above the Kha to the Ta?"

"And with my precious poetry, my price became cheap, and with the medicine of the arts, I died because of illness."¹

The lines on the inkwell are engraved in the Ruq'ah script {Fig. 8}



{Fig. 8} Inscriptions on the pen case understudy by the researcher

The Ruq'ah script originated in the Sultan's court during the reign of Sultan Muhammad al-Fatih, as some writings were found dating to 886 AH./ 1481 AD., including a book written by Sultan Suleiman I (Suleiman the Magnificent) (926-972 AH./ 1520-1565 AD.). The script combines the features of the Naskh and Diwani scripts². Researchers argued that Yaqut al-Musta'simi invented six scripts, i.e., Thuluth, Naskh, Muhaqqaq, Rayhani, Tawqi', and Ruq'ah³. Others reported that the Ruq'ah script originated from the old Ruq'ah script, which was derived from the light Thuluth script⁴, but in fact, they do not relate to each other⁵.

In the 13th H./19th G., a form of Ruq'ah script was used in government works and departments, known as the Ruq'ah of the Sublime Porte, named after its inventor, the scribe Mumtaz Efendi⁶, who worked in the Sublime Porte in 1280 AH./1863 AD. His script was known as the old Ruq'ah script⁷. Earlier, the Ruq'ah script was a mixture of the Diwani and the Siyakat scripts⁸. Mumtaz Bey was famous for mastering the Diwani script⁹. Then, Muhammad Izzat Efendi¹⁰ established rules for the Ruq'ah script, making

¹ Al-Muhibbi, *A Bibliography*, Vol. 1, 166-167.

² Yahya Wahib Al-Jubouri, *Calligraphy and Writing in Arab Culture* (Beirut: Dar Al-Gharb Al-Islami, 1994), 178; Mansour ibn Nasser Al-Awaji, *The Aesthetics of Arabic Calligraphy*, 1st edition (Riyadh: Dar Tuwaiq, 1421 AH./ 2000 AD), 186; Habib Allah Fadhaili, *Atlas of Calligraphy and Scribes*, trans. Muhammad al-Tunji, 2nd ed. (Damascus: Dar Talas, 2002), 405; Derman, *Calligraphies ottomanes*, 20.

³ Heath, Lowry, "Calligraphy –Hüsn-I Hat", in: *Tulips, arabesques and turbans Decorative arts from the Ottoman Empire* (London: Alexandria Press, 1982): 171; Derman, *Calligraphies ottomanes*, 6.

⁴ Sheila S., Blair, *Islamic calligraphy* (Cairo: The American University in Cairo Press, 2006), 205.

⁵ Derman, *Calligraphies ottomanes*, 20.

⁶ Mumtaz Efendi was the scribe of Sultan Abdulmajid Khan and died in 1288AH./ 1871 AD. See Habib Allah Fadhaili, *Atlas of Calligraphy*, 406.

⁷ Habib Allah Fadhaili, *Atlas of Calligraphy*, 406.

⁸ Muhammad Tahir ibn Abdul Qadir al-Kurdi al-Makki al-Khattat, *History of Arabic Calligraphy and Literature: A Historical, Social, and Literary Book*, 1st ed. (Cairo: Alhilal Bookstore, 1358 AH./1939 AD.), 103.

⁹ Yahya Wahib Al-Jubouri, *Calligraphy and Writing*, 178.

¹⁰ The scribe Muhammad Izzat Efendi died in 1321AH./ 1903AD. See Derman, *Calligraphies ottomanes*, 20.

its letters more harmonious and clearer¹. A document dated 1136 AH./1723 AD. in the Ahmd III Library is the oldest surviving example of this script². The Ruq'ah script was widely used in written licenses and calligraphers' signatures. It was also used in daily correspondence and in government departments among the Ottoman Turks. Furthermore, it had different styles according to each scribe³.

The Ruq'ah script is clear, with short close letters⁴, which are smaller than those of the Muhaqqaq script⁵. It tends to be rounded; thus, it resembles the letters of the Naskh script⁶ and the Tawqi script⁷. Furthermore, the Ruq'ah letters are tilted slightly from above⁸, and the shape of some letters varies according to their position at the beginning, in the middle, and perhaps at the end of the word⁹. Some letters are mostly obliterated, such as 'ayn and ghayn in the middle of the word, and fa, qaf, and waw at the beginning, middle, or end of the word. There are no teeth in the letters al-Sīn and al-Shīn, to enable the scribe to write them more quickly. The three dots in these letters are shortened to a triangular head¹⁰. The Ruq'ah script letters do not have extensions; thus, a scribe can write a large text in a small space¹¹.

Manufacturer:

The name of the manufacturer is written on the back of the inkpot using the Ru'qah script in an internal circle, reading "عمل السيد محمد صالح بمصر سنة ١٠٨٢" / "Made by the Sayyid Muhammad Salih at Misr in the year 1082" in black ink {Fig. 9}.

¹ Mansour ibn Nasser Al-Awaji, *The Aesthetics of Arabic Calligraphy*, 186; Derman, *Calligraphies ottomanes*, 20.

² Habib Allah Fadhaili, *Atlas of Calligraphy*, 406.

³ Yahya Wahib Al-Jubouri, *Calligraphy and Writing*, 178; Habib Allah Fadhaili, *Atlas of Calligraphy*, 405; Derman, *Calligraphies ottomanes*, 17, 42.

⁴ Habib Allah Fadhaili, *Atlas of Calligraphy*, 406.

⁵ Derman, *Calligraphies ottomanes*, 15.

⁶ Walid Sayed Hassanein Muhammad, *The Art of Arabic Calligraphy: Ottoman School* (Cairo: Egyptian General Book Organization, 2015), 64.

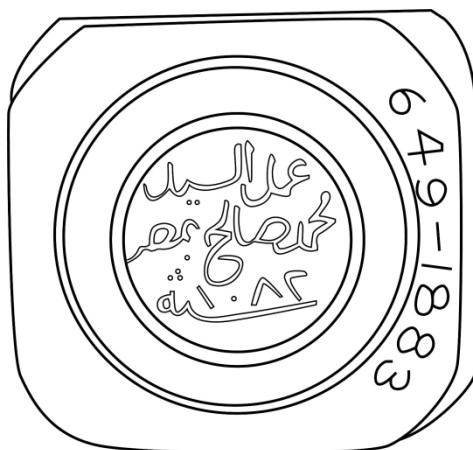
⁷ Blair, *Islamic*, 206.

⁸ Ghanim Qaduri Alhamd, "Arabic Calligraphy: Development and Types", *Alhikma Journal*, No. 12 (1418 AH./ 1997 AD.): 440

⁹ Ghanim Qaduri Alhamd, "Arabic Calligraphy": 440

¹⁰ Walid Sayed Hassanein Muhammad, *The Art of Arabic Calligraphy*, 64-65.

¹¹ Ghanim Qaduri Alhamd, "Arabic Calligraphy": 440



{Fig. 9} Name of the manufacturer on the inkpot understudy by the researcher

It is worth mentioning that an ivory cup¹ with the name “Made by Muhammad Salih at Cairo in the year 927” (Pl. 8 a-b), raises the question: Did the same manufacturer make both inkwells and Assāyīd /Mr.Sayyid was a title only? This is hard to attain because the interval between the inkwell and the cup is 155 years. However, the researcher argues that the manufacturer was a grandson or a member of the family of the manufacturer, Muhammad Saleh, and that they were owners of a workshop of ivory in Egypt, and his name was engraved on the artifacts made there.

The inkwell understudy and the aforementioned cup² show that the manufacturer was specialized in making ivory artifacts in Cairo. He probably resided in Egypt, It is worth noting that the rich engraved decoration may suggest that it was made as a gift to a governor or a statesman, as it is the only ivory inkwell dated to the 11th H./ 17th G. to date.

Assuming that the name of the manufacturer was Muhammad Salih only suggests that it is accompanied by the title Sayyid (lit. Master/owner), which was used for honorable men, such as the sons of Ali Ibn Abi Talib³ with the title Sharif (Sayyid Sharif/ lit. honorable master). This title was also used for rulers and viziers. It was used for men with real power from the Fatimid era till the late Mamluk era. Furthermore, it was used in correspondences and inscriptions for non-sultan⁴. In the Ottoman era, this title took several forms on many applied artifacts, such as “Sayyid” and “Sayyidi”. It was also used for the Sufis⁵.

¹ An ivory cup kept at Victoria and Albert Museum numbered 650-1883. <https://collections.vam.ac.uk/item/O448948/cup/>

² An ivory cup kept at Victoria and Albert Museum numbered 650-1883. <https://collections.vam.ac.uk/item/O448948/cup/>

³ Mustafa Barakat, *Ottoman Titles and Jobs: A Study on the Development of Titles and Jobs from the Ottoman Conquest of Egypt to the Abolition of the Ottoman Caliphate Based on Antiquities, Documents and Manuscripts 1517-1924* (Cairo: Dar Ghareb, 2000) 213.

⁴ Hassan Al-Basha, *Islamic Titles in History, Documents, and Antiquities* (Cairo: Dar Alnahda Alarabia, 1978), 345-347.

⁵ Mohamed Gamal Hammad, “The Pen – Box of al Sayyid Sharaf al-Din al- Husain”, 185.

Names of manufacturers were often inserted on Ottoman inkwells, such as Mehmed on a silver inkwell kept at Topkapı Sarayı Müzesi Yazma Eserler dated to Sultan Mahmoud I (1143-1168 A.H./ 1730-1754 A.D.)¹, Mehmed on a golden silver inkwell from the reign of Sultan Ahmd III (1115-1143 AH./1703-1730 AD.) dated 1115 AH./ 1730AD. and Ali on another golden silver inkwell dated 1139 A.H./1726 A.D.²

Conclusion

The paper studied a published but not yet investigated ivory inkwell kept in Victoria and Albert Museum numbered 649-1883 dated to 1082 A.H./ 1671 A.D., made in Egypt. The paper concluded that

The inkwell was entirely made of ivory. However, it is the only inkwell made entirely of ivory in Egypt in the 11th H./ 17th G. century, as most inkwells dated to that time were made of silver or copper.

The inkwell was made in high relief so that the manufacturer could highlight the decorative and writing elements using black dye, which is different from ivory.

The inkwell contained a pen case and an inkpot. Although this style appeared in the 12th H./ 18th G. century, the investigated inkwell demonstrated that it appeared in the 11th H./ 17th G. century. Furthermore, the inkwell matched the shape of Ottoman bulging inkwells to prevent ink from accumulating in the corners.

The inkwell had various decorations, including geometric decorations, e.g., tangent grains, zigzag decorations, shapes of lines, and rhombus, as well as plant motifs such as branches with single-lobed leaves, modified leaves, six-petal, and eight-petal rosettes.

The inscriptions on the inkwell were a poem of the writer Ahmed ibn Ahmed, nicknamed Abu Alenaiat, who lived in the 10th H./ 16th G. century, demonstrating the good handwriting, bad luck, poverty, and other characteristics of the writer.

The inkwell had inscriptions in the Ruq'ah script. The features of writing match the general features of the Ruq'ah script.

The name of the manufacturer was engraved on the back of the inkpot using the Ru'qah script, reading "Made by the Sayyid Muhammad Salih at Misr in the year 1082" in black ink. An ivory cup with the name "Made by Muhammad Salih at Cairo in the year 927" was found, which raised the question: Did the same manufacturer make both inkwells and Sayyid was a title only? This is hard to attain because the interval between the inkwell and the cup is 155 years. However, the researcher argues that the manufacturer was a grandson or a member of the family of the manufacturer Muhammad Saleh, and that they were owners of a workshop of ivory in Egypt, and his name was engraved on the artifacts made there. He probably resided in Egypt. It is worth noting that the rich engraved decoration may suggest that it was made as a gift to a governor or a statesman, as it is the only ivory inkwell dated to the 11th H./ 17th G. to date.

Studying the inkwell showed that the name of the manufacturer, if it was only Muhammad Salih, refers to the title of Sayyid, which took several forms on many applied artifacts in the Ottoman era.

¹ Mai Jalal Abdel Baqi Abdul Salam, "Writing Tools", 429.

² Rabie Hamed Khalifa, *Islamic Arts in the Ottoman Era, 4th ed.*, (Cairo: Zahraa Alshaq, 2007), 170-171.

Plates



(Pl. 1/a) An ivory inkwell dated 1082 AH./ 1671 AD. at Victoria and Albert Museum numbered 649-1883. <https://collections.vam.ac.uk/item/O448947/pen-case>



(Pl. 1/b) An ivory inkwell dated 1082 AH./ 1671 AD. at Victoria and Albert Museum numbered 649-1883. <https://collections.vam.ac.uk/item/O448947/pen-case>



(Pl. 2/a) An ivory inkpot dated 1082 AH./ 1671 AD. at Victoria and Albert Museum numbered 649-1883 <https://collections.vam.ac.uk/item/O448947/pen-case>



(Pl. 2/b) Name of the manufacturer on an ivory inkpot dated 1082 AH./ 1671 AD. at Victoria and Albert Museum numbered 649-1883. <https://collections.vam.ac.uk/item/O448947/pen-case>



(Pl. 3) An inkwell dated 12 H./18G. century. kept in Manial Palace Museum, numbered 122. After: Mai Jalal Abdel Baqi Abdul Salam, "Writing Tools", pl.12.



4) (Pl. A
copper inkwell dated 12 H./18G. century. kept in Manial Palace Museum, numbered 109. After: Mai Jalal Abdel Baqi Abdul Salam, "Writing Tools", pl.1.



(Pl. 5) An inkwell dated 1187 AH./ 1773 AD. kept at Sabanci University. After: Derman, Calligraphies Ottomanes , fig.5.



(Pl. 6) A silver inkwell dated 1143-1168 AH./ 1731-1755 AD. kept at The Metropolitan Museum of Art numbered 1982.478.6.
<https://www.metmuseum.org/art/collection/search/453201>



(Pl. 7) A silver inkwell dated 1131 AH./ 1718 AD. kept in Manial Palace Museum, numbered 348. After: Mai Jalal Abdel Baqi Abdul Salam, "Writing Tools", pl. 2.



(a)



(b)

(Pl. 8/ a-b) An ivory cup dated 927 AH./ 1520 AD. kept at Victoria and Albert Museum numbered 650-1883. <https://collections.vam.ac.uk/item/O448948/cup/>

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