



CHAPTER 9

Islamic

7th–17th Centuries

The unique form and decoration of Islamic art and architecture are influenced by religion, the design traditions of its various peoples, and the aesthetic sensibilities of its artists and builders. Common to all the arts are dense, flat patterns composed of geometric forms and curving tendrils. This decoration dematerializes forms and creates visual complexity. Unique also to Islam is calligraphy, which is effectively integrated into the decoration of almost all structures and objects.

HISTORICAL AND SOCIAL

Islam, meaning “to surrender to the will of God,” is the third of the great monotheistic Semitic religions following Judaism and Christianity. Established in the 7th century C.E., it derives from the teachings of the prophet Muhammad. A wealthy merchant in Mecca on the Arabian peninsula, he receives revelations from God and begins proclaiming a new faith in one god, Allah. Local citizens strongly oppose him, so Muhammad flees to Medina in 622 C.E. There he establishes the first community of followers who meet in his living compound for teachings and prayer. As converts increase, the prophet becomes a spiritual and political leader. At his death in 632 C.E., Muhammad has become the

When I came within the Dore, that which I did see was verrie wonderful unto me . . . the sight whereof did make me almoste to thinke that I was in another worlde.

—Thomas Dallam at the Sultan’s Court, 1599,
from Michael Levy, *The World of Ottoman Art*

leader of a large and increasingly powerful Arab state. Subsequently, his followers continue conquests for land in the name of Islam. In just over a century, they extend their territories as far as southern France and North Africa to the west and north, and into northern India to the east.

The new faith unites the peoples of the vast territories. Believers, called Muslims, live according to the Koran (recitation), the sacred book of the prophet’s revelations. There are no formal rituals or ceremonies, as each believer has individual access to God. Rules for living are simple, and members adhere to five important pillars, which include prayer and fasting. Families are patriarchal, and extended families of two or three generations are common. Islam extends some rights to women, but their freedom varies by time period and geographic location. Some women even become prominent rulers and art patrons. A few become artists and calligraphers.

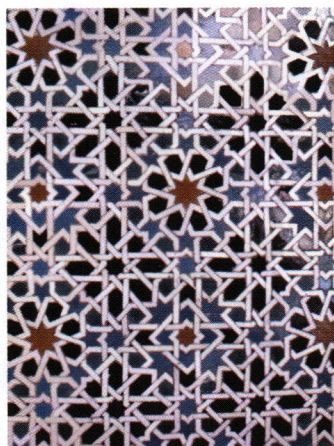
The prophet establishes a new theocratic social order that replaces traditional nomadic tribal government. After his death, caliphs, who claim descent from him or his early followers, continue his model of a single ruler, in whose hands are political and spiritual leadership. The first dynasty of caliphs, the Umayyads (ruling 661–750 C.E.) in the Middle East, extend Islam’s holdings to India and southern France. Builders during this period synthesize elements from their conquered cultures, resulting in structures that express great power. In Spain, the next dynasty of caliphs, also called Umayyads (ruling 756–1031), are great art patrons. The Abbasid caliphate in the Middle East (ruling 750–1258) also extends Islamic territory and promotes culture, learning, science, and the arts.

After the caliphates disintegrate in the 9th century, the empire fragments into many smaller regions. Iran and surrounding areas become the most important region politically, socially, and artistically. Noteworthy dynasties with distinctive art styles include the Seljuk Turks (ruling mid-11th century–1157), the Timurids (ruling western Iran 1378–1502), and the Safavids (ruling all of Iran 1502–1736). Between 1299 and 1922, the Ottomans rule Turkey. They expand the empire into Egypt and Syria, are great builders, and conquer Constantinople in 1453.

Between the 9th and 13th centuries, Islam expands education and science, and its university system promotes cultural development. Muslim men and women are probably more literate than others during the Middle Ages because of Islam's emphasis on studying the Koran. Scholars excel in mathematics and philosophy and make important discoveries in medicine, the natural sciences, and astronomy. Various rulers or wealthy patrons support their efforts.

CONCEPTS

Islamic art and architecture evolve from and reflect a strong societal emphasis upon religion, which creates consistency in examples across and among the various regions. Forms and ornament express a common worldview that unites the secular and the religious and art with science and mathematics. Unity and order symbolize the unity and order of nature and the universe as created by Allah (god). Repetition and repeating themes evident in architecture and decoration, specifically the *arabesque*, suggest infinity and Allah's infinite power. Bold forms, such as domes and courtyards, convey power and majesty. Emphasis upon the individual's position in society and the family creates separation of both public and private and gendered spaces in cities and public and private buildings. Consequently, much of the beauty of Islamic architecture is not visible from the outside. The lavish decoration of all-over surface patterns and calligraphy expresses the geometry and precision of nature, science, and mathematics as revealed in the universal principles of Allah's creation and power. Because of the Koran's admonitions against idolatry and the matchlessness of Allah, the human figure never appears in religious art and architecture.



(a)



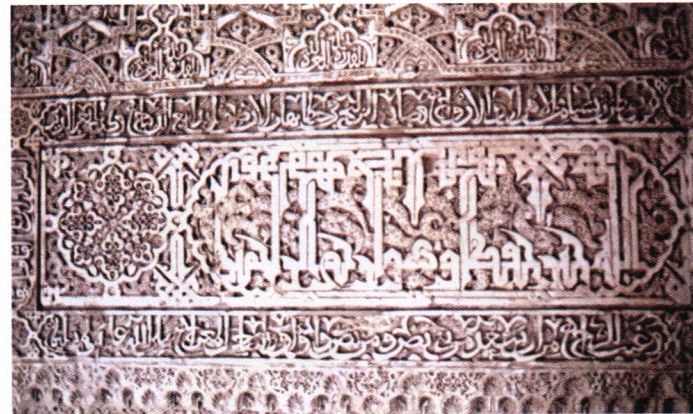
(b)



(c)



(d)



(e)

▲ 9-1. Motifs: Tiles from (a) Spain, (b) Turkey, and (c) Persia; (d) Lunette, 1575 from Turkey; and (e) Calligraphy from Spain.

MOTIFS

■ *Motifs.* Common motifs (Fig. 9-1) are meanders, stars, swastikas, frets, rosettes, vines, scrolls, palm leaves, tendrils, and calligraphy.

ARCHITECTURE

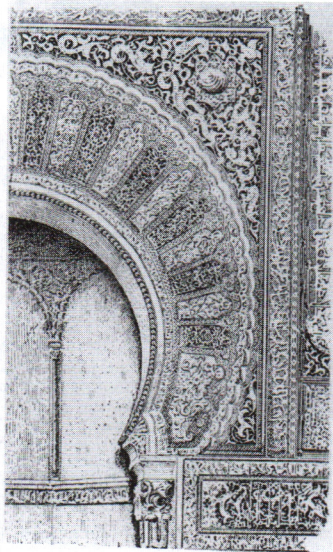
Islamic architecture is consistent in form, construction, and decoration throughout its empire and across its cultures. Because nomads lack an architectural tradition, early builders assimilate construction techniques and ornamentation from their conquered peoples in Byzantium, Greece, Egypt, and the Middle East. This aids them in creating their own distinctive building types and unique forms that arise from their culture's strong emphasis on religion and climactic needs for heat and shade from the relentless desert sun. Despite differing regional resources and climates, this new architectural image is universally identifiable as Islamic.

The most common building types are those associated with religion or protection, such as mosques, *madrasahs*, mausoleums, and forts. Rulers and the wealthy build large urban and desert palace complexes (called *alcazars* in Spain) and townhouses. Often fortified, they are walled for seclusion as well as protection. Both palaces and larger dwellings have one or more interior courtyards with more rooms and courtyards added as needed. These major structures contribute forms to lesser ones such as public baths and smaller dwellings.

The architectural response to the Koran's emphasis upon hierarchy of individuals within society translates into clear distinctions between public and private sectors in cities and buildings.



(a)



(b)

▲ 9-2. Architectural Details: (a) Door from the Blue Mosque, Turkey and (b) horseshoe (Moorish) arch.



▲ 9-3. Dome of the Rock, begun in 688 C.E.; Jerusalem, Israel; built on the spot where the prophet is believed to have been carried to heaven.

Streets and commercial areas are public, while private houses focus inward behind plain walls. Guests, male friends, and business associates are received and entertained in the public *selamlık* or men's area. The *haremlık* or women's areas are private and secluded, and house women, children, and servants. Plans clearly separate these two areas. Similarly, building complexes are centrally organized, but often incorporate a random arrangement of separate spaces linked together. Rulers and the wealthy live splendid, luxurious lives. Others live as comfortably as their finances permit.

Distinguishing characteristics of Islamic architecture include order, repetition, radiating structures, and dense patterns covering many, if not most, surfaces. Common architectural elements are columns, piers, unique arches (Fig. 9-2), and interwoven and repeating sequences of niches and small columns. Arch forms, such as the horseshoe or multilobed arch, also are unique to Islamic buildings. Domes in various shapes also are characteristic.

All over surface patterns and visual complexity distinguish Islamic art and architecture, giving it a unique character that is remarkably consistent among the arts and across regions. Decoration consists of dense, flat repeating patterns that are independent of structure and/or specific architectural features. Patterns cover exteriors and interiors from foundations to roofs, creating visual complexity and dematerializing form. Unity and variety within a geometric grid are common. Although there is uniformity, each element is distinguished according to its importance. There is no focal point, but infinite unity and variety exist in this intricate decorative system, known as *arabesque*, which can expand in size, direction, or form, as need demands. Patterns are generally non-figural and derive from geometric and stylized naturalistic forms and calligraphy.

Calligraphy (Fig. 9-1) forms an important pattern on objects, architecture, and illuminated manuscripts. Because the Koran is in Arabic, copying this venerated book becomes a holy task. Designers exploit the decorative nature of Arabic script by beautifully integrating sayings from the Koran into architecture, inte-

riors, and objects in borders, cartouches, and medallions. Islamic calligraphy assumes many styles including the early *Kufic* (vertical script) and *Muhaqqaq* (horizontal script). Manuscript illumination also is a highly developed art form practiced by both men and women.

Structural Features

■ **Arches.** Characteristic arches (Fig. 9-2, 9-6, 9-12) include the horseshoe, pointed or ogival, and scalloped or multilobed arches. These forms develop from a desire for visual complexity instead of structural innovation. Islam's pointed arches do not cover spaces of different heights, nor are they part of a structural system as in Gothic design. Surface decoration on arches is common. Elaborate stuccowork, tile work, or mosaics cover exterior and interior arches. Voussoirs may be in alternating colors (Fig. 9-8).

■ **Domes.** Domes (Fig. 9-3, 9-4, 9-5) cover prayer halls and other spaces. Squinches carry Islamic domes instead of the pendentives used in Byzantine architecture. On the exterior, domes may be melon shaped or ogival, giving rise to the Western name *onion dome*. Inside, domes may be round, octagonal, multilobed, or star shaped and have complex, nonstructural bracketing. Some feature *muqarnas*, which become more complex in form. Made of stucco, they resemble stalactites in caves. *Muqarnas* may also cover arches.

Public and Private Buildings

■ **Mosque.** Mosques are the first buildings of Islam, and the earliest are fairly simple. As Islam grows in faith and power, so the mosque evolves into a large and elaborately decorated structure that befits the faith. As the most important building, the mosque serves as a gathering place for prayer, a school, and a town hall (Fig. 9-4, 9-8). Its unique form, which is consistent throughout time and place, responds to the new faith that requires space for prayer but has neither formal ceremonies nor a priesthood. Forms and spaces develop from the open-air courtyard of the prophet's house as well as cultural requirements. Following the conquest of Syria in the late 7th century C.E., Muslims adapt the aisled spaces of basilica churches into mosques.

■ **Madrasahs.** These theological colleges or schools of religion are usually attached to the mosque. Four vaulted halls surround a center courtyard. The *qibla* side hall is the largest. Apartments, schoolrooms, and other spaces surround the halls. Exterior decoration, unlike that on other public buildings, only surrounds openings and marks the roofline.

■ **Mausoleum.** As memorials to holy men or rulers, mausoleums are centrally planned and domed. The most famous is the Taj Mahal (Fig. 9-5), built by a Muslim Indian ruler as a memorial to his wife. It features lacy marble walls, large portals, *minarets*, domes, and elaborate decoration.

■ **Site Orientation.** Religious structures are strategically located on hills, near ruler's palaces, or at the intersections of main roads. Forts and palaces may be sited on high promontory points or in defendable areas. In cities, residential districts are separate from public and commercial areas. Wealthy areas have wide streets

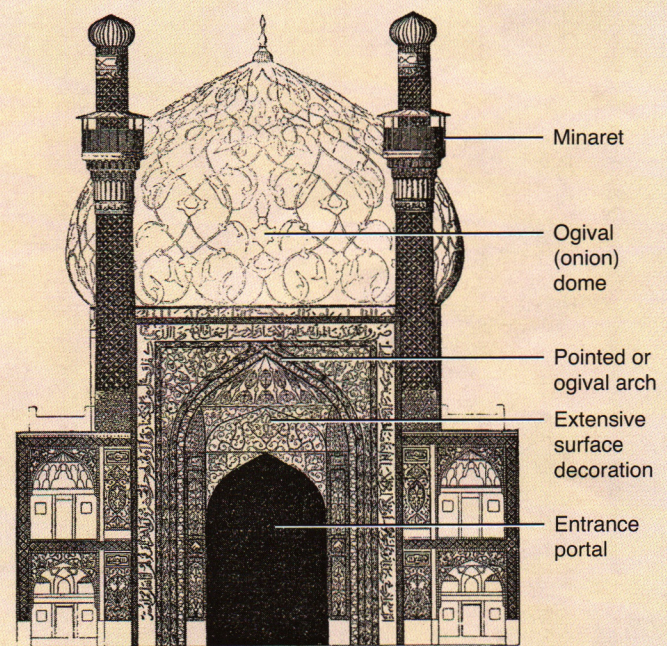
with parks and squares. Poorer districts have narrow, winding streets.

■ **Floor Plans.** Three plans characterize mosques throughout the empire for centuries. The earliest consists of a courtyard and hypostyle hall (Fig. 9-8). The four-*iwan* mosque plan, similar to that of religious schools, has four barrel-vaulted spaces facing a central courtyard. Later mosques are centrally planned with domes. All plans are axial, oriented toward Mecca, and have similar components that include large open prayer halls, spaces for ablution or washing, at least one courtyard, and an entry. Additional spaces may include kitchens where meals are prepared for the poor, libraries, and hospitals.

When praying, Muslims face the *qibla* (prayer wall), which looks toward Mecca. Centered in the *qibla* is the *mihrab* or niche (Fig. 9-8, 9-9). A dome on the exterior often signals the interior *mihrab*. Nearby is the *minbar*, a pulpit in which the *imam* (leader) declares the *khutba* (sermon and affirmation of allegiance by the community). It may have a *maqsura* (screen or enclosure) for protection. A screen may separate males from females in the prayer hall, or women may have their own prayer hall.

DESIGN SPOTLIGHT

Architecture: Originally in hypostyle form, the *Masjid-i-Shah* Mosque was remodeled in the 17th century into a four-*iwan* plan. *Minarets* flank the impressive recessed entrance. Plain and decorated colored tiles cover the walls. The two domes accentuate the vestibule and prayer hall. Colored tiles cover the larger, bulging dome of the prayer hall. The curving tendrils enhance the shape without obscuring it. Pierced and solid patterns dematerialize its form.



▲ 9-4. *Masjid-i-Shah* (Great Mosque), 1612–1638; Isfahan, Iran; by Maydan Naqshi-i-Jahan.

Palaces and houses consist of groups of rectangular rooms interconnected around courtyards and gardens (Fig. 9-6). An arcaded loggia surrounding the courtyard provides a transition and filters light from the sunny exterior to the darker interior. Entrances generally open into important public spaces, such as reception halls (Fig. 9-6, 9-12), which are always located in men's quarters. The main reception hall(s) or *iwān* is located on the north (summer) or south (winter) side of the main courtyard and may have its own fountain. Enclosed on three sides, it is the most elaborately decorated room in the house and has the finest furnishings to convey the wealth and status of the household. Men's areas are separated from women's by location. Each has its own reception room(s) surrounded by sleeping rooms and storage places. Most dwellings have many guestrooms due to the Middle Eastern emphasis on hospitality. Upper floors may have balconies overlooking the garden. Ancillary spaces may include baths similar to those of the Romans, offices, and mosques. Kitchens and other service areas are separate from the main rooms.

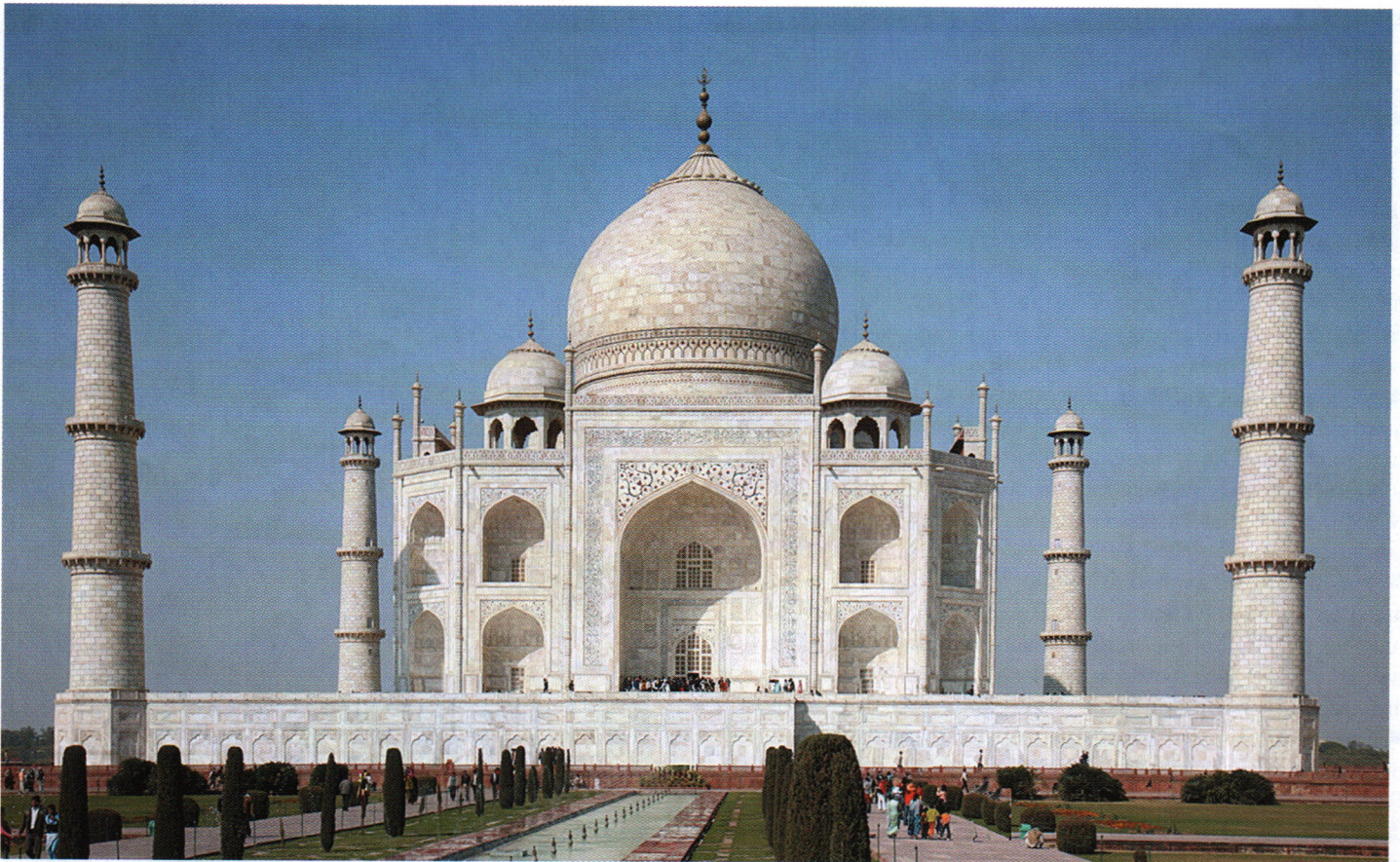
■ **Materials.** Materials include brick, local stone, marble, stucco, glazed tile, wood, and metals for roofs, grilles, and tie-rods. Most domestic structures, even palaces, are of wood on stone or brick foundations because they were expected to last only as long as the ruler lived. Tiles (Fig. 9-1, 9-6), mosaics, marbles, and paint give much color, an important design element. Typical tile colors are blue, red, green, and gold. Tile shapes include stars and rectangles.

A Muslim innovation is luster, a shiny glaze resembling metal that is used on tiles and objects.

■ **Facades.** Mosques usually have a large entrance portal (Fig. 9-4), one or more *minarets* to call the people to prayer (Fig. 9-4), an arcaded portico, and an imposing dome (Fig. 9-3). Elaborate surface decoration with Islamic motifs (Fig. 9-1, 9-4) is characteristic. Although not apparent on the façade, the interior courtyard has arcades that are lavishly embellished and carried on piers or columns, plants and flowers, and often a fountain.

Both palaces and houses focus inward for protection and privacy. Façades are plain with little architectural detailing except at the main portal and rooflines. Townhouses have two or three stories that may project over each other. Carved beams that support the projecting floors may be the only embellishment. Like palaces, private homes have plain façades that conceal the luxury within. Like those in mosques, interior courtyards are lavishly decorated with elaborate stuccowork on arches and surrounds (Fig. 9-6). Vertical surfaces have *arabesques* and calligraphy and colorful tile dados. Courtyards also have lush gardens in geometric patterns with fountains and water channels prominent as a type of Muslim paradise.

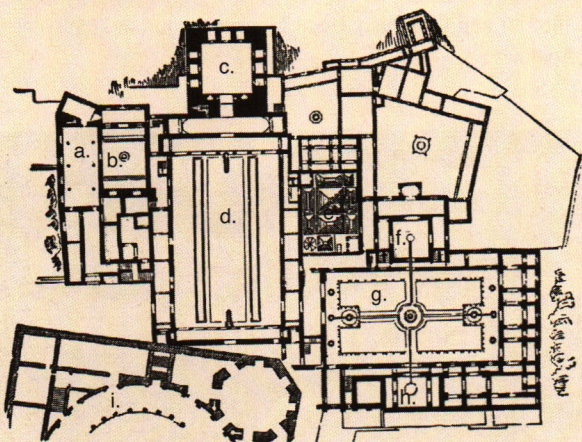
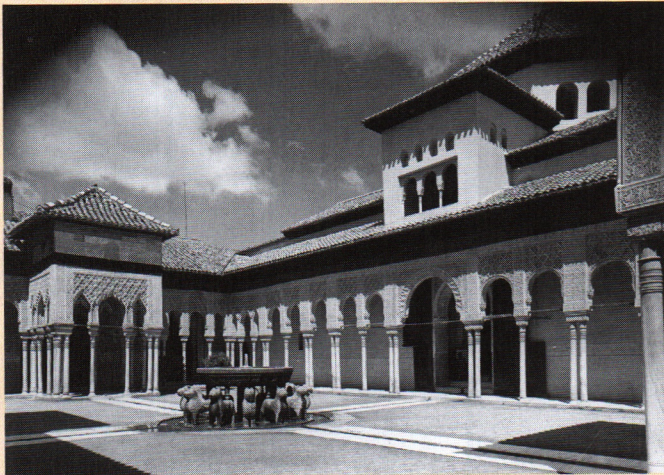
■ **Windows and Doors.** Windows vary in size and placement, depending on the function of the interior space, on both public and private buildings. They may be rectangular or have distinctive arched shapes. Many have tile surrounds with iron or wood grilles



▲ 9-5. Mausoleum of the *Taj Mahal*, 1630–1653; Agra, India.

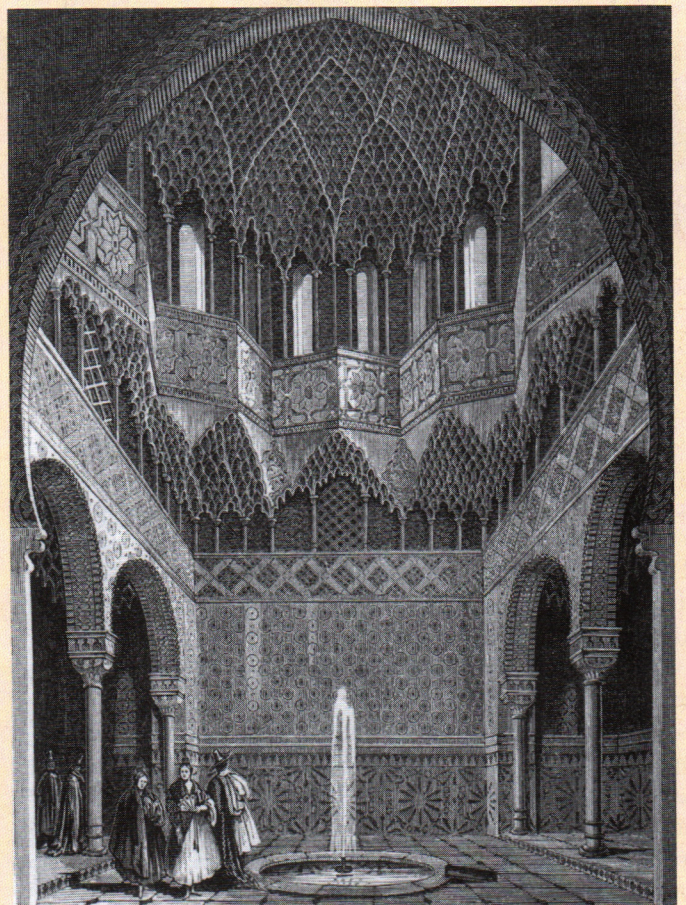
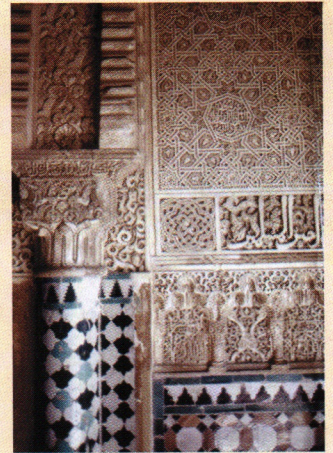
DESIGN SPOTLIGHT

Architecture and Interiors: Once the fortress complex and later palace of Muslim rulers in Granada, the *Alhambra* (meaning red fortress) is the best surviving Moorish structure in Spain and features some of Islam's best stuccowork. As is common for Islamic buildings, the plain, austere, unembellished exterior gives no hint of the lavish courtyards and interiors inside. Proportioned according to the Golden Mean, the Court of the Lions has slender single, double, and triple columns of white marble with richly carved capitals. They carry multilobed arches covered with colored stucco decorations that obscure and deny the stonework beneath them. Pavilions projecting into the courtyard at each end have elaborately decorated walls and domed roofs. *Yeseria*, common in Spain, enhances the organic, lacy image on the gallery walls. Colored tiles pave the square and in the center is the fountain with twelve carved lions supporting an alabaster basin, which gives the courtyard its name.



a. Mexuar b. Court of the Cuarto Dorado c. Hall of the Ambassadors
d. Court of Myrtles e. Baths f. Hall of Two Sisters g. Court of the
Lions h. Hall of the Abencerrajes i. Palace of Charles V

Similarly, the interiors boast elaborate decoration with brightly colored tile work on walls and floors, *artesonades* ceilings, and horseshoe arches. The *iwān* or Reception Hall has the common design features of elaborate tile and *yiserie*, horseshoe arches, a honeycomb or stalactite dome, small arches in the upper wall, tiled floors, and a fountain. The color palette has rich tones of red, blue, green, gold, black, and cream. [World Heritage Site]

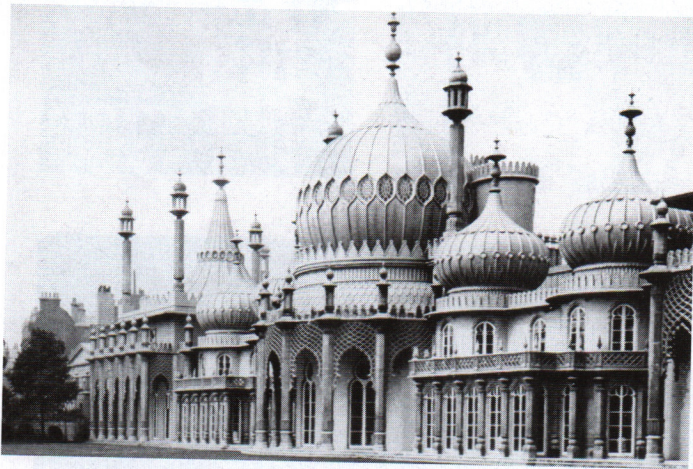


▲ 9-6. Court of the Lions, floor plan, wall decoration, and *iwān* or Reception Hall at the *Alhambra*, 1338–1390 and later; Granada, Spain.

and shutters for privacy. Mosque windows, usually placed high in the wall, may have decorative wood, stone, or stucco grilles and/or colored glass (Fig. 9-5). Similarly, windows on palaces and dwellings are small and situated high in the wall. Wooden doors exhibit paneling or marquetry in many colors, and inlay of silver, ivory, and other materials (Fig. 9-2).

■ **Roofs.** Roofs are flat or vaulted and of masonry, wood, metal, or rusticated Mediterranean tile (Fig. 9-6). Domes and the pinnacles of *minarets* are sometimes of lead. Clay tile roofs are common on domestic structures.

■ **Later Interpretations.** Westerners do not generally copy Islamic building types because the structures are unsuitable for Western lifestyles and expensive to build and decorate. Individual elements, such as arches or domes, appear beginning in the 18th century and continuing into the 21st century. Building types are limited to those with some association with exoticism or Islam, such as some fraternal organizations. A notable example in the 19th century is the Royal Pavilion at Brighton (Fig. 9-7) in England.

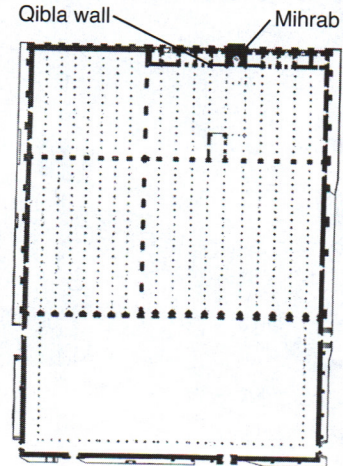


▲ 9-7. Later Interpretation: Royal Pavilion, 1815–1821; Brighton, England; Henry Holland, remodeled by John Nash. English Regency.

INTERIORS

As with exteriors, most public and private interiors exhibit complex surface patterns and color on floors, walls, and ceilings and arched (Fig. 9-8), vaulted, or domed spaces. The complex, abstract patterns remind Muslims of infinity and the divine presence whose creation features eternal patterns. Although lavishly decorated, mosque interiors, intended for prayer and contemplation, neither awe nor exalt in the same manner as western churches.

In homes, the decoration of walls, floors, and ceilings conveys the owner's status. Water and light are important design elements. Room use is flexible; several activities may occur within a space. For example, the multifunctional reception room serves as a dining, entertaining, and at times a sleeping space. Public and private, male and female spaces are clearly distinguished through separation. Limited furnishings are typical in both mosques and houses.



▲ 9-8. Interior and floor plan, Great Mosque, begun in 785; Córdoba, Spain.



▲ 9-9. Interior, Jezzar Pasha Mosque, 1781–1782; Acre, Israel.

Public and Private Buildings

- **Color.** The interior palette mainly derives from decorative tiles, stucco, painting, and rugs. Typical colors include rich tones of red, blue, green, gold, black, and cream (Fig. 9-1, 9-8, 9-9, 9-12, 9-13).
- **Floors.** Floors feature tile or mosaic patterns, often with borders, medallions, and geometric forms (Fig. 9-12, 9-13). *Iwans* and other important spaces often have more than one level. For example, the *tazar* or main reception area in the *iwan* is a step or two higher than the entry. Rugs usually cover floors.
- **Rugs.** Originally made by nomadic tribes for many utilitarian purposes, rugs (Fig. 9-10, 9-13, 9-14) evolve into a high art form. At one time made in imperial factories, rugs are given by rulers as gifts, for recognition, or as political favors. In the 19th century, rugs begin to be woven specifically for Western markets. Rugs exhibit the same decorative system, colors, and visual complexity as

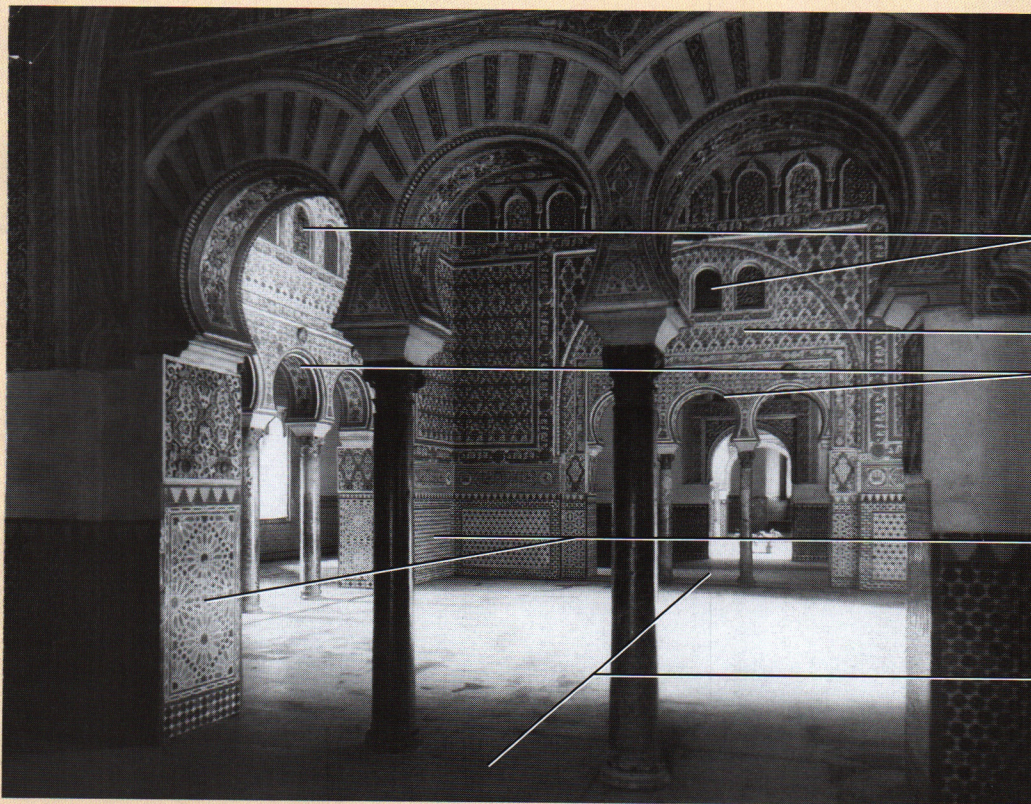


▲ 9-10. Interior showing Ibur Sena, a poet, philosopher, and diplomat who lived 980–1037, with a Koran stand.

DESIGN SPOTLIGHT

Interior: Part of a complex of rooms, this *iwan* or main reception hall is the most elaborately decorated room in the *Alcazar*, as suits its purpose. An *afiz* or rectangular panel and molding frames the triple horseshoe arches supported by pink marble color. Above is a balcony with gilded metal balustrade. Gilded *muqarnas* accent the dome. Geometric and curvilinear stucco decoration and colored tiles create complex surface patterns

and visual complexity on the walls. Red tiles with small patterned accents cover the floor. Cross-axial circulation supports movement to secondary spaces and to the adjacent courtyard. Originally the space would have had the finest furnishings, such as divans, ottomans, hexagonal tables, and Persian and Turkish rugs in rich colors, to convey wealth and status. [World Heritage Site]



Arched openings to filter air

Yeseria

Horseshoe arches

Tiled dado with geometrical patterns

Axial alignment of door openings

▲ 9-11. *Iwan* or Reception Hall, *Alcazar*, 1364; Seville, Spain.



▲ 9-12. The Damascus (*Nur al-Din*) Room, 1707; Damascus, Syria. [The Hagtop Kevorkian Fund, 1970 (1970.170). The Metropolitan Museum of Art, New York, NY, U.S.A. Image © The Metropolitan Museum of Art/Art Resource, NY.]

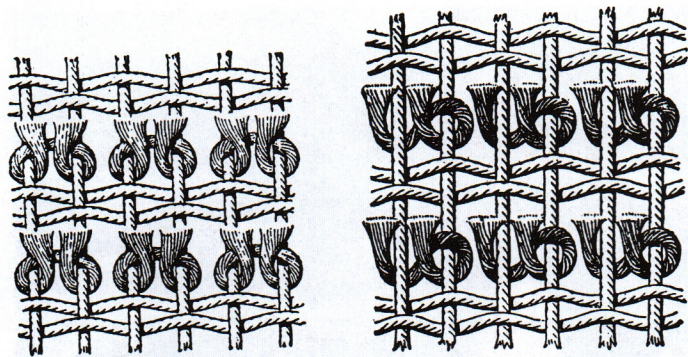


▲ 9-13. Interiors (above and right) of the harem, Topkapi Palace, started 1454; Istanbul, Turkey.

other ornaments. Handmade rugs with a knotted pile are known as Oriental, Turkish, or Persian.

■ **Rug Construction and Decoration.** Oriental rugs have piles of wool, silk, and occasionally, cotton. The warp and weft are usually cotton. Yarns originally are colored with natural dyes, but later synthetics are used. The pile consists of numerous Turkish (*ghiordes*) or Persian (*senna*) knots (Fig. 9-14) tied around two warps. The Persian knot yields a finer pile and more defined pattern. The finer the rug, the more knots per square inch. Rugs have major and minor borders and central fields with geometric or curving patterns (Fig. 9-13, 9-14). Colors are rich and vibrant; green and yellow are rare. Patterns consist of repeated motifs, such as gulls or *meri-boteh*, all-over patterns such as garden or hunting designs, prayer patterns, and center medallions. The modern paisley motif comes from the pinecone or *meri-boteh* motif.

■ **Walls.** Walls are decorated with marble, tile, stuccowork, wood, *yaseria*, painting, and calligraphy (Fig. 9-11, 9-12, 9-13). Decoration may be in bands or panels. Often tile dadoes are at least four feet high. Poems or inscriptions in calligraphy invite closer study and remind of the divine presence. Cupboards and niches display prized objects. Small arches high on the wall filter air and light from one space to another.



▲ 9-14. Rugs: *Ghiordes* (e.g., Turkish) and *Senna* (e.g., Persian) carpet knots, and Persian rugs, 17th–19th centuries.

■ *Doors*. Dark wood doors, either plain or with geometric paneling or carving, are typical. They have iron hinges and door handles. Some are accented with decorative nailheads. Tiled lunettes often embellish the area over the door.

■ *Ceilings*. Ceilings may consist of domes, vaults, or beams and are highly decorated. Some are decoratively painted or tiled (Fig. 9-6, 9-11, 9-12, 9-13). In Spain, the *artesonades* ceiling is a distinctive architectural detail. A honeycomb or stalactite dome (Fig. 9-6) may cover important reception halls.

■ *Textiles*. The use of numerous textiles (Fig. 9-10, 9-13, 9-14) adds to the feeling of luxury and comfort. Rugs, hangings, curtains at doors or between columns, covers, or cushions are both functional and decorative, adding richness, warmth, pattern, and color. Patterns of textiles, ceramics (Fig. 9-16), and applied decoration on walls, floors, and ceilings are similar to architectural ones. Types include plain and embellished silks, damasks, velvets, and printed cottons in highly saturated colors.

FURNISHINGS AND DECORATIVE ARTS

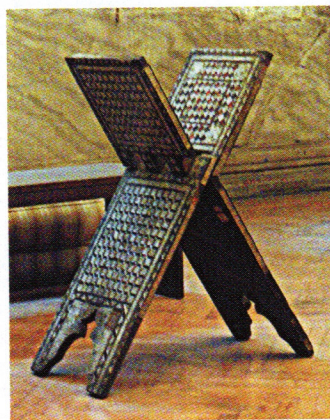
Because of the nomadic heritage of the Arabs, most Islamic interiors have little movable furniture. Dining sets, beds, sideboards, and the like, are not used until European influences appear in the 19th century. Area rugs cover floors and, along with pillows, provide general seating areas. Coiffers (chests) serve as storage. Important personages sit under canopies. Only rugs, basins for ablutions, Koran stands, and lamps appear in mosques.

Public and Private Buildings

■ *Seating*. Large cushions or rugs provide general seating. A *divan* outlines the perimeters of walls of important rooms (Fig. 9-13); its name derives from the name of the privy council of the Ottoman Empire. Seats often vary in height, and the tallest is reserved for the most important guest. Movable seating, such as chairs and stools, is rare in households.

■ *Tables*. Small movable tables (Fig. 9-10, 9-13) of wood inlaid with ivory and ebony are noteworthy for their hexagonal shape and overall decorative treatments. The Koran stand (Fig. 9-10, 9-15), which holds the holy document, is important and typically very elaborate.

■ *Decorative Arts*. Decorative arts consist of glassware, metalwork, ceramics (Fig. 9-16), and ivories. All have the same motifs and decorative systems of the architecture and interiors.



◀ 9-15. Koran stand made of inlaid and pierced wood.



▲ 9-16. Decorative Arts: Plate and vase with floral and Islamic motifs.